



EASY WEAVING WITH  
*little looms* PRESENTS

# 10 FAVORITE INKLE PROJECTS

*A Treasury of Designs from Long Thread Media*





Photos by George Boe and Matt Graves

Inkle bands are endlessly versatile. They can be used alongside other cloth, such as hanging tabs for towels, or on their own, as straps, bags, and even jewelry. In celebration of the abundant potential of inkle bands, we have created this eBook featuring 10 favorite projects from three of Long Thread Media's magazines: *Spin Off*, *Handwoven*, and, of course, *Easy Weaving with Little Looms*. Whether you're an old hat (hatband?) at inkle weaving, or a new weaver wanting to explore more projects, I hope you enjoy this eBook.

Happy Weaving!  
Christina

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# An Inkling of Summer

MARIELLEN BOSS

## STRUCTURE

Warp-faced plain weave.

## EQUIPMENT

Inkle loom; belt shuttle.

## YARNS

**Warp: Checkered band:** 5/2 pearl cotton (2,100 yd/lb; Yarn Barn of Kansas), #12 Red, 52 yd; #01 White, 25 yd.

**Weft: Checkered band:** 5/2 pearl cotton, #12 Red, 7 yd.

## Warp: Watermelon

**band:** 5/2 pearl cotton, #12 Red, 24 yd; #13 Sapphire Green, 26 yd; #07 Black, 10 yd; #01 White, 13 yd.

**Weft: Watermelon band:** 5/2 pearl cotton (2,100 yd/lb; Lunatic Fringe Yarns), #10 Green, 7 yd.

## OTHER SUPPLIES

Safety pins, 2 for each band; tapestry needle for weaving in weft ends; Retayne color fixative or dye-trapping laundry sheets (optional); fun buttons or a special pin to add humor and individuality to your name tag.

## WARP LENGTH

**Checkered band:** 47 ends 58" long (allows 4" for take-up, 13" for loom waste).

**Watermelon band:** 41 working ends 58" long (allows 4" for take-up, 13" for loom waste).

Note that black threads are doubled so the total number of threads used is 44.

## SETTS

**Weft:** Checkered band, 6 ppi; watermelon band, 7 ppi.

## DIMENSIONS

**Width on the loom:**  $\frac{7}{8}$ " or  $\frac{3}{4}$ ".

**Woven length:** (measured under tension on the loom) 41".

**Finished size:** (after wet-finishing) checkered band,  $\frac{7}{8}$ "  $\times$  40"; watermelon band,  $\frac{3}{4}$ "  $\times$  40".

*I live in a very hot* and dry desert. It's been a long time since I've enjoyed a picnic in the shade under trees. Imagining the look and crunch of cool slices of watermelon served on a red checkered tablecloth allows me to enjoy one of summer's finest treats, even when I'm inside.

Because I wear a name tag at fiber festivals and to guild meetings, I thought name-tag lanyards would be a fun way to wear my weaving. Maybe I can't celebrate and enjoy real watermelon while under shady trees, but I can share my idea of summer at the next guild meeting when I wear my name tag.

I used an online bandweaving pattern editor to chart the checkered band (see Resources). The watermelon band is a basic inkle

draft, with the seeds placed asymmetrically within the fruit. I used doubled 5/2 pearl cotton for the seeds to add a bit of visual texture to them.

**1** Warp an inkle loom under moderate tension following the color and threading order for the checkered or watermelon band, as shown in Figure 1.

**2** Wind the belt shuttle with the weft color. Leave a 2" tail and tuck it into the shed on the second pick to secure the weft. Weave in plain weave for the length of the band. Cut the weft, leaving a 2"–3" tail and use a tapestry needle to thread the tail through the second-to-last pick.

**3** Cut the warp, leaving a fringe of about 1" or longer.


**4** Mariellen doesn't usually wash her bands, but if you plan to wash your band in the future after use, you may want to

### Notes on Weaving Bands

- The trick to consistency is to just do it. It may sound flippant, but the more you do, the better you'll get. When you use the same muscles again and again, muscle memory develops, and the work gets easier, faster, rhythmic, and more consistent.
- If this is your first band, the first 2"–3" may look a little wonky or loose. As you weave, it will become more even.
- Beat your weft for the look you are aiming for. Beat the checkered band so that the checks are as square as possible. The watermelon slice design will show best if you don't overbeat.



wet-finish it when you're finished weaving to prevent any surprise shrinkage or bleeding of colors later. Wash the band in warm water with a drop of liquid detergent. Rinse with cool water and roll in a towel. Pull from both ends to straighten and hang to dry. Iron with a press cloth if needed. (Note: If you are using white and red pearl cotton together in a project, Yarn Barn recommends using a color fixative, such as Retayne or dye-trapping laundry sheets, to prevent the red from turning the white pink. Mariellen wet-finished her sample band and had no color bleed.)

**5** Use buttons or pins to attach your band to a name tag. 

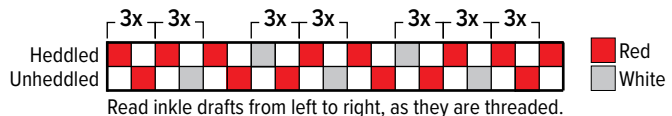
**RESOURCES**

Band Weaving Pattern Editor, raktres.net/seizenn/editor.html.

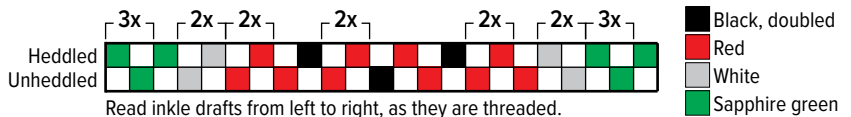
**MARIELLEN BOSS** loves to ask her looms two questions: *How can I?* and *What if?* The answers usually lead her down the rabbit hole of possibilities—and then more possibilities.

**1. DRAFTS**

**Checked band**



**Watermelon band**





# THE WELL-DRESSED PUP COLLAR

Elisabeth Hill

Photos by George Boe unless otherwise noted

Why should humans have all the fun? Weave up these classically cute inkle collars to have the dapperest dog at the market.



Figure 4.

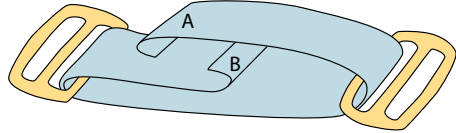


Figure 6.

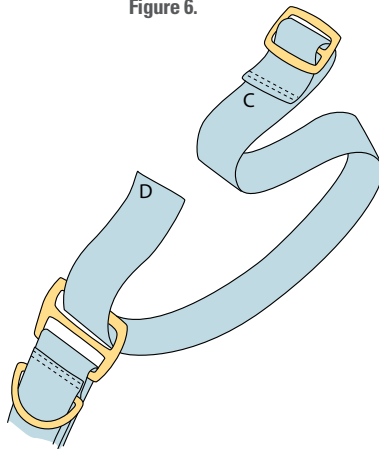


Figure 5.

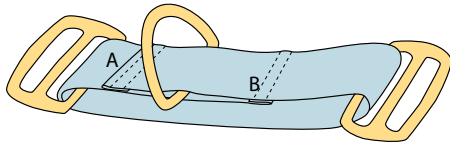
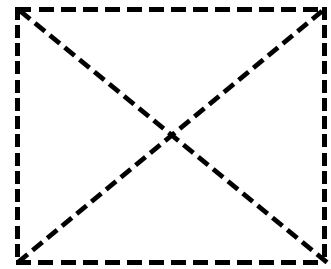


Figure 1. Box Stitch



**WARP LENGTH** 107 ends  $3/4$  yd long (allows 12" for take-up, 10" for loom waste).

**SETTS** *Warp:* 71–72 epi. *Weft:* 9 ppi (weft used tripled).

**DIMENSIONS (BOTH COLLARS)**

**Width:**  $1\frac{1}{2}$ ". **Woven length** (measured under tension on the loom): 95".

**Finished size after sewing:** 1 collar to fit neck measurement of 16" to 22".

**NOTES**

- Use a box stitch to sew collar and secure hems, see Figure 1.
- Backstitch at beginning and end of seams to reinforce the stitching.

**1** Wind a warp of 89 ends  $3/4$  yd long following the color order and threading in Figure 2 for Collar 1 or 107 ends  $3/4$  yd long following the color order and threading in Figure 3 for Collar 2. Read drafts from left to right.

**2** Wind 2 strands of Sequoia (Collar 1) or 3 strands of Teal (Collar 2) on an inkle shuttle. Weave for 95", beating weft firmly using the band knife or pressing firmly with the inkle shuttle.

**3** Cut band from the loom and use Fray Check on raw ends. Cut one 12" length and one 29" length. Apply Fray Check to all cut ends and set aside to dry.

**SEWING INSTRUCTIONS**

**1** Place the short band on the table, wrong side facing up, edge A on

the right, edge B on the left;  $3/4$ " from the end, fold the raw edge of A down toward the wrong side, and the raw edge of B up toward the right side and press. Insert the band into one side of the two brass slides, with the empty slots toward the right side of the band.

**2** Overlapping 2"–3", overlap A over B, keeping the raw ends turned under (see Figure 4). Using a box stitch, securely sew at B. Insert the D-ring under the flap (see Figure 5). Securely sew at A. Set the front collar section aside.

**3** Place the long band on the table, wrong side facing up, edge C on the right, edge D on the left;  $3/4$ " from the end, fold the raw edges of both C and D up toward the wrong side and press. Insert C up through the right slot

of the sliplock buckle and down through the left slot (see Figure 6). Sew securely at C, about  $1\frac{1}{2}$ " from the sliplock buckle.

**4** Insert D through the empty slot of one of the brass slides of the short collar section from bottom to top (see Figure 6). Then thread through the sliplock buckle.

**5** Insert D through the brass slide on the other end of the short collar section from top to bottom. Securely sew D about 1" from the brass slide. \*

**RESOURCES**

- Alexander, Carol. "How to Make a Martingale Collar." Country Brook Design. <https://www.countrybrookdesign.com/how-to/collars/how-to-make-a-martingale-collar>
- Corbin, Troy. "How to Make a Dog Collar on Your Own." Country Brook Design. <https://www.countrybrookdesign.com/how-to/collars/how-to-make-a-dog-collar>.



# A BALTIC ZIGZAG BAG

ALISON IRWIN

Many of my woven projects have pick-up and drop-down designs, so last summer I decided to take Susan Foulkes's workshop at the Braids 2016 Conference in Tacoma, Washington. Its title? "Weaving Patterned Bands Using the Double-Slotted Heddle." I'd used a similar threading before on my inkle loom, but working with this special heddle was a chance to acquire a new skill.

Susan shared with us several exquisite bands, many typical of those woven by the Sámi, indigenous people originally living on the land in the northern parts of Norway, Sweden, Finland, and western Russia. What these bands all had in common was the Baltic threading in which each dark pattern thread has a light background thread to its left and to its right (LDL repeat). Over two days, we wove a sampler band using a Sunna heddle. Some students chose to work with a backstrap setup; others opted to replace the regular heddle in their rigid-heddle looms with the Sunna heddle. Our

plastic curved shuttles were a modern version of originals carved out of reindeer antlers! In addition to weaving, we also analyzed a few patterns, drawing them on square grids in a checkerboard layout marked with dots to represent the pattern threads.

This summer's Association of Northwest Weavers Guilds (ANWG) Conference is closer to home, in Victoria, British Columbia. I want to wear something there that I've woven, and I thought a small bag worn as a necklace would be perfect. It could hold my room key, a few business cards, a credit card, or even a cell phone. For

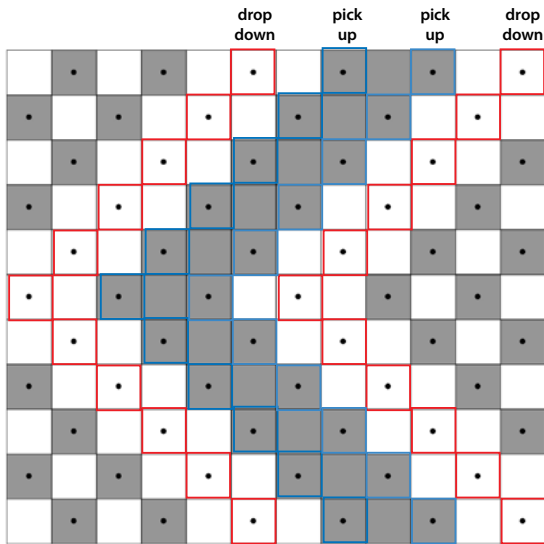


Alison's ZigZag Bag uses Baltic bandweaving techniques.  
PHOTO BY GEORGE BOE



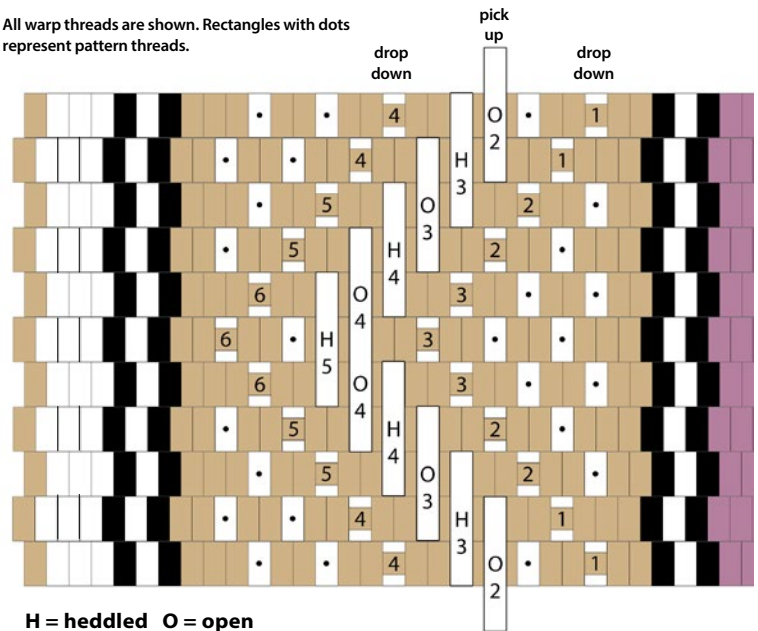
## 1. Square grid for pick-up design

Dots represent pattern threads.



## 2. Brick grid for pick-up design

All warp threads are shown. Rectangles with dots represent pattern threads.



H = heddled O = open

the design, I sketched out a simple geometric pattern inspired by those colorful Scandinavian bands.

I need more time to master the backstrap loom, so I decided to warp up my inkle loom for my Baltic Zigzag Bag. I deviated from the Sámi in three other ways as well: the bag's chevron-like design has an even number of pattern threads, the pattern threads are light on a dark background (so my Baltic threading repeat was DLD), and this band is much shorter than many of theirs! What I also learned from Susan last summer was to use a heavier yarn for the pattern threads. The result is a more pronounced pattern, like the bold line that now zigs and zags on this band.

While playing with ideas for the band, I used a dotted square grid like we used in Susan's class. (See Figure 2.) Connecting the dots vertically helped me visualize the band's warp floats. Weavers wishing to try this format must remember that only the pattern threads appear on it. For this project, it was important for me to keep in mind that those darkened squares are the reverse colour of the actual threads.

For the weaving, I made what I call a "brick grid" that shows both pattern and background threads and indicates

the threads that are dropped down or picked up to make the warp and weft floats in the pattern. (See Figure 3.)

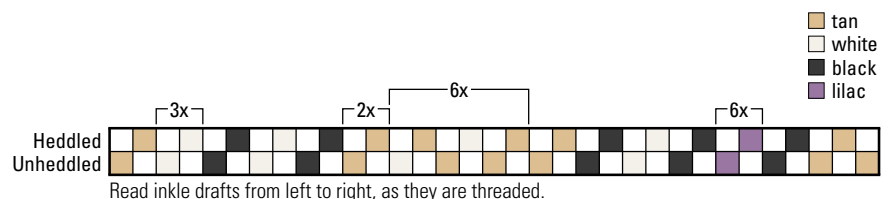
After weaving the patterned band, I warped my inkle loom for a 13-thread tube that became the strap for the bag. I wove the hem of this narrow band as usual, then each pick of weft entered the shed only from the right, forming the tube. I used the tip of a short knitting needle to help pull the weft tight, and I rolled the band between thumb and forefinger before weaving the next row.

Assembling the bag was straightforward. With such a short repeat for the pattern, it was easy to match the zigzags along the center seam and the side seams. My sewing thread for them was one ply of the 8/4 cotton selvedge threads, a perfect colour match! I secured the beads and dragonfly element with regular sewing thread before stitching the side seams, and I attached the strap last.

## RESOURCES

- Foulkes, Susan J. "Craft, Individuality, and Design." This article appeared in *Braids, Bands, & Beyond. Proceedings of the Third International Conference on Braiding*, pp. 115–120. Edited by Robyn Spady. Published by The Braid Society, 2016.
- Foulkes, Susan J. "The Sámi People and Their Weaving," *Handwoven*, March/April 2013, pp. 36–40.
- Schurch, Charlene. *Mostly Mittens: Ethnic Knitting Designs from Russia* (revised edition). Woodinville, Washington: Martingale & Company, 2009. (The designs in this book can be adapted for pick-up and drop-down weaving patterns.)

ALISON IRWIN says that her favorite four-letter word is play, and she applies it to both her on-loom and off-loom projects.



Read inkle drafts from left to right, as they are threaded.



# MOUNTAIN SUNSET BRACELET

Ellen LaBruce

Photos by George Boe unless otherwise noted

Bands are for more than just bags! This gorgeous bracelet inspired by the mountains at dusk is woven using simple pick-up on an inkle loom.

# MOUNTAIN SUNSET BRACELET

Ellen LaBruce

Inkle looms are perfect for weaving while traveling. Ellen has woven on cross-country train trips, in the airport, at camp, and even on the back deck at home when the weather was too nice to stay indoors. The colors of a mountain sunset—purples and reds with flashes of gold—inspired this bracelet that uses light-colored “highlight warps” alternating with darker colors in the background, giving the option of introducing random highlights in a pick-up design.

## RESOURCES

- Dixon, Anne. *The Weaver’s Inkle Pattern Directory*. Loveland, Colorado: Interweave, 2012.
- Inkle Loom Plain-Weave Pattern Generator, [www.carolingianrealm.blog/PatternGenerator.php](http://www.carolingianrealm.blog/PatternGenerator.php).

## MATERIALS

### Type of Project: Inkle

**STRUCTURE** Warp-faced plain weave with thick and thin wefts and pick-up.

**EQUIPMENT** Inkle loom; 3 beveled-edge inkle shuttles; band knife for beating (optional); 1 double-pointed knitting needle; 2 small pick-up sticks.

**OTHER SUPPLIES** Button for closure; needle and thread; ¼" double-stick fusible tape (Ellen used Steam-A-Seam 2 from Warm Co.); dental floss or very fine, strong thread.

**YARNS** **Warp:** 5/2 pearl cotton (100% cotton; 300 yd/65 g mini cone; Halcyon Yarn), #116 Black, 8 yd; #27 Purple, 13 yd; #111 Dark Gold, 18 yd; #12 Red, 6 yd; #141 Silver-Grey, 6 yd. **Weft:** 10/2 pearl cotton (100% cotton; 600 yd/65 g mini cone; Halcyon Yarn), #116 Black, 6 yd. 5/2 pearl cotton, #116 Black, 20 yd.

**WARP LENGTH** 43 ends 40" long (allows 4" for take-up, 16" for loom waste).

**SETTS** **Warp:** 43 epi. **Weft:** 9 ppi (thick picks and thin picks).

**DIMENSIONS** **Width:** 1". **Woven length:**

(measured under tension on the loom) 20". **Finished size:** (after sewing) 2 bracelets, 1" x 8½".

## PROJECT STEPS

**1** Set the tension adjustment peg to within ½" of completely forward so it is fully tensioned (see Resources). Wind a warp of 43 ends 40" long following the warp color order in Figure 1.

**2** Wind 2 shuttles with 10/2 Black pearl cotton. Wind 10 strands of 5/2 Black pearl cotton together as 1 thread onto a third shuttle for the thick weft.

**3** Pass one of the thin-weft shuttles through a shed, leaving a 2" weft tail hanging out the side. Change the shed, beat, and gently pull the weft flat from both sides. Insert the shuttle into the shed on one side and insert the tail into the same shed from the other side, change the shed, and continue weaving for 1", leaving the secured tail to be clipped off later. Use a band knife or the beveled inkle shuttle to press each pick firmly.

**4** After weaving 1", open a background shed (open ends down)

and pass a thin pick followed by a thick pick in the same shed, leaving a 2" tail of the thick weft. To secure, divide the tail end of the thick weft into 2 groups of 5 threads each and bring one 5-thread group out in the center of the warp. Take the remaining 5-thread group around the outermost selvedge thread, back into the shed, and out at the same point as the other 5-thread group. Leave the tails to be clipped later.

**5** Change the shed (open ends up) and weave a thin highlight pick. Change to the background shed (open ends down) and weave first the thin and then the thick weft as 1 pick. Alternate these 2 picks for 7½" from the beginning edge. To add pick-up highlights, follow these steps:

**NOTE:** Pick-up patterns show when highlight warps are brought to the front and go over thick weft picks.

**A** Open a background shed (open ends down). Press open with beveled shuttle or band knife and pull the previous thin weft pick snug. Do not put an additional thin weft through this shed.



Figure 1. Warp Color Order

	2x	2x	2x	2x	2x	2x	2x	2x	2x	2x		
#1910 Silver				1		1		1				5
#1490 Red		1				1				1		4
#1450 Dark Gold		1	1	1	1	1	1	1	1	1	1	16
#1260 Purple	1		1			1		1	1		1	11
#1010 Black	4			1								2
												43 total ends



**NOTE:** Read inkle drafts from from left to right as they are threaded.

**B** Open a highlight shed (open ends up) and select the warps you want to pick up with a double-pointed knitting needle or pick-up stick. Slide the stick or needle down to the fell and change the shed back to the background shed.

**C** Slide a pick-up stick into the background shed (open ends down), taking care to push down the background warps where you are picking up the highlight warp ends to ensure a stable covered warp on the underside. Remove the first pick-up stick or knitting needle and turn the second pick-up stick on its edge to make a shed. Pass the thin and then the thick weft shuttles through this shed. Remove the pick-up stick after both shuttles have passed through.

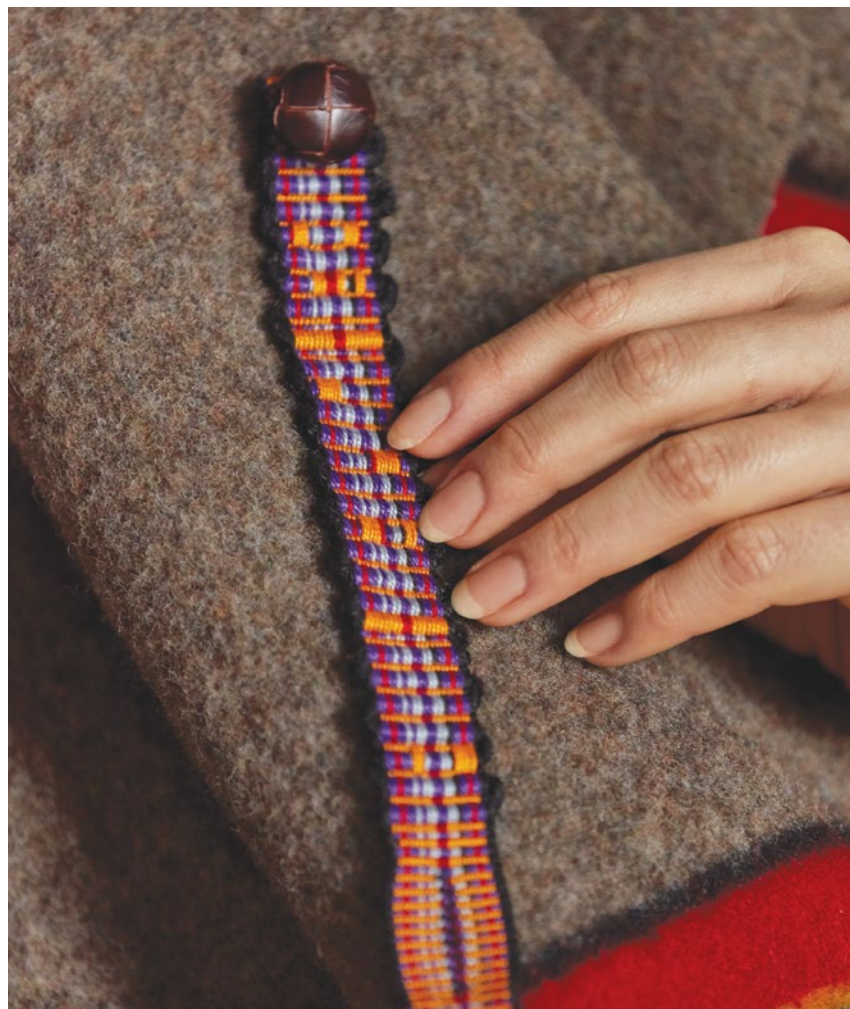
**D** Change to a highlight shed (open ends up), pull the band knife or shuttle down firmly to snug up the previous thick and thin wefts, and pass the thin weft through this shed.

**E** Change the shed, press firmly, and pull snug. Continue alternating thick and thin picks with highlights as desired. To bring a whole row of highlights to the top, weave 2 thin picks, then a thick pick of only highlights, and then 2 more thin picks. After these 5 picks, the background ends will be back on top for the thick picks.

**6** Weave a final thick pick, leaving a 2" tail. Clip and secure the thick weft as before.

**7** Change the shed.

**8** Add a second shuttle of thin weft and pass 2 or 3 picks of both thin wefts together. Start the slit for the buttonhole by bringing 1 thin-weft shuttle all the way across the warp and out at the selvedge and the other out halfway across the warp. Change the shed and continue weaving one-half of



the warp with shuttle and the other half of the warp with the other shuttle. Weave with the 2 thin-weft shuttles side by side for 1" or the length that fits your button. Weave 2 picks of the thin wefts together all the way across the warp to close the buttonhole. Bring one of the thin wefts up through the warp, leaving a 2" tail to trim close later.

**9** With the remaining thin-weft shuttle, weave 1". Secure the end as follows: After weaving the next-to-last row, lay in a loop of dental floss or very fine, strong thread, so that the loop is on the side of the band opposite the weft. Weave another row. Cut the weft, leaving a 3" tail. Insert the weft tail into the loop of floss. Pull the weft tail through the band using the floss loop. Adjust the weft, beat, and clip.

**10** Insert scrap yarn or a ½" cardboard spacer in the warp and weave the second bracelet as you did the first, making sure to secure the beginning and ending wefts.

**11** Remove the bracelets from the loom and cut apart from each other. Trim the warp ends to within ¼" of the weaving and neatly clip off any weft tails.

**12** Using double-stick fusible tape, follow the package instructions to fold, press, and steam the two hems over twice, then handstitch. Fit the bracelet to wrist to determine the location for the button. Sew the button in place, placing the securing knot just under the button on the outside of the bracelet instead of next to the skin. \*



# CHAMPA BAG STRAP

Shilpa Nagarkar

Photos by Matt Graves unless otherwise noted

Do you have a bag you love but can't use because the strap is worn out? Create this inkle-woven strap as a replacement, and your bag will be as good as new. The champa flower was Shilpa's inspiration as that five-petaled flower represents five aspects of psychological perfection—sincerity, faith, devotion, aspiration, and surrender.



## CHAMPA BAG STRAP

Shilpa Nagarkar

### MATERIALS

**STRUCTURE** Warp-faced plain weave.

**EQUIPMENT** Inkle loom; belt shuttle.

**YARNS Warp:** Catona (100% mercerized cotton; 125 yd/50 g; Scheepjes), #245 Green Yellow and #408 Old Rose, 22 yd each; #252 Watermelon, 51 yd; #205 Kiwi, 43 yd; #393 Charcoal, 54 yd. **Weft:** Catona, #252 Watermelon, 46 yd.

**OTHER SUPPLIES** Two 2" swivel clasps; 2" tri-glide slide buckle belt adjuster; Fray Check.

**WARP LENGTH** 71 ends 96" long (allows 8" for take-up, 14" for loom waste).

**SETTS Warp:** 35 epi. **Weft:** 10 ppi.

**DIMENSIONS Width:** 2". **Woven length:** (measured under tension on the loom) 74". **Finished size:** (after sewing and wet-finishing) 2" x 39"-71" adjustable to ends of clasps.

### PROJECT STEPS

#### Weaving

- 1 Wind a warp of 71 ends 96" long on your inkle loom following the draft in Figure 1.
- 2 Wind a belt shuttle with Watermelon.
- 3 Weave plain weave for 74".
- 4 Secure the weft tails in the weaving. Cut the strap from the loom.
- 5 Wet-finish by soaking the strap in warm water for at least 15 minutes. Press water out with a towel (do not wring). Allow the strap to dry completely before continuing.
- 6 Trim the ends evenly and apply Fray Check. Let dry.

#### Assemble the strap

- 7 Thread one end of the strap through both sides of the tri-glide buckle, over the top inner bar. Fold the strap end under  $\frac{1}{2}$ " and then again  $1\frac{1}{4}$ ", encasing the raw edge and the horizontal bar in the fold. Sew through all three layers with multiple rows of stitching, forming a rectangle that fully secures the cut end. Sew over each row multiple times for strength. **Note:** A narrow sewing machine zipper foot will allow you to sew close to the buckle, especially on the short ends of the rectangle.
- 8 Thread one swivel clasp onto the strap.
- 9 Being careful not to twist the strap, thread the other end through the buckle by coming in from behind just above the lower horizontal bar, over the bar, and out the back. The first swivel clasp should slide loosely within the loop created.
- 10 Thread the end through the

second swivel clasp.

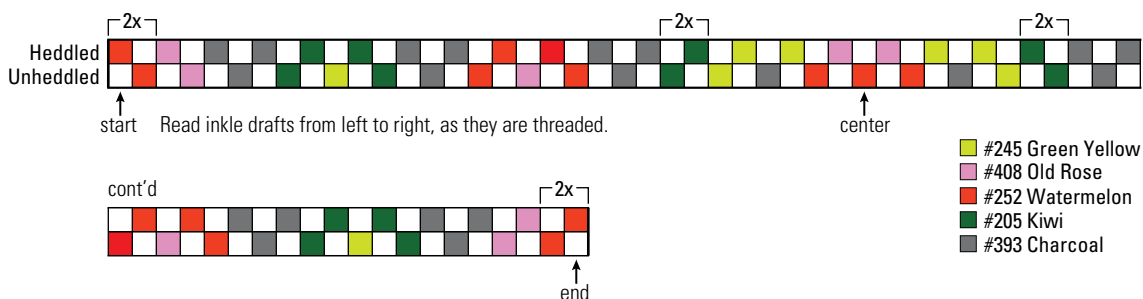
**11** Fold the second end of the strap to the same side as the first: fold under  $\frac{1}{2}$ " and again  $1\frac{1}{4}$ " around the swivel clasp.

**12** Securely sew the end down, enclosing the raw edge and the swivel clasp in the fold. Sew multiple lines of stitching for strength.

**13** Adjust the strap to the desired length. \*



Figure 1. Draft





## Project Notes

**Fiber:** 7 oz bombyx or tussah silk combed top.

**Warp yarn:** 3,000 yds.

**Weft yarn:** 1,700 yds.

**Preparation:** Without predrafting, find the correct end of the top to spin from by testing both ends—the end that is easier to spin from will give you the smoothest yarn.

**Drafting method:** Worsted. Spin from the tips without disturbing the top structure. Do not allow the twist to enter the drafting zone.

**Wheel:** A high-ratio wheel that can be adjusted to a very light draw.

**Ratio (singles/plying):** 17:1 (both).

**Singles wraps per inch:** 100.

**Angle of twist:** 45°.

**Plied wraps per inch:** 40.

**Total yardage:** 4,700.

**Yards per pound:** 10,200.

**Yarn classification:** Laceweight.

**Loom:** Inkle loom.

**Ends per inch:** 70.

**Picks per inch:** 70.

**Finished size:** 8½" across base x 6½" high with flap closed.

**Weave structure:** Plain weave.

**Notions:** 14" x 36" each of silk fabric for the lining and heavy interfacing (such as black cotton duck fabric); sewing machine, sewing thread, sewing needles; readymade handles, or chain or ribbon for handles; button or other closure; heavy paper or muslin for mock-up of pattern.

# SWIMMING IN RIBBONS

## An Inkle-Woven Handbag

BY GWEN POWELL

**I**n the fall of 2002, I was lucky enough to attend *Spin·Off* Autumn Retreat (SOAR) at Granlibakken, Lake Tahoe, California. There I took the three-day workshop with Mary Spanos on weaving our own very fine silk handspun into ribbons on an inkle loom. Though I have woven for over twenty years, I am not a good weaver and have never really loved weaving. My selvages were never straight. The weft threads per inch were never consistent. My Navajo weaving is okay, but not exceptional. But with inkle-woven silk ribbons, I found my niche in the weaving world.

Weaving silk ribbons appeals to me because each finished ribbon is a unique jewel. The ribbons woven in fine smooth silk glisten and sparkle. I'm able to use all the colors of the naturally dyed and acid-dyed silk fibers that I continually spin. The process of the warping and weaving is not exhausting. I can sit in my sofa chair while my husband watches sports and quietly warp and weave off an entire ribbon during one football game!

Finally, weaving silk ribbons is a quick and practical way of using up the miles of fine silk thread that I love to spin so much.

I just can't keep from making another ribbon—must. try. another. color. combination. Experimentation with color combinations, color order, thread diameter, thread texture, beads, and widths drives me to weave more. I clip an inch of each ribbon, take pictures of

the whole ribbon, and make up a notebook as I work. Soon the ribbons began to stack up. What would I do with all the ribbons?

Mostly I use them for lanyards to hold the wood writing pens I make on my lathe. But only so many friends and family members need pens hanging around their necks. I thought about a jacket with the ribbons sewn side by side and in swirls, but then I had the presence of mind to say to myself, "Wait, perhaps you should start smaller, maybe a handbag or two first." For motivation, I decided to make a handbag for the 2005 SOAR handspun gallery.

### SPINNING THE SILK

I usually start with bombyx or tussah silk combed top (from a silk brick) because it works best for spinning a fine thread. I use a worsted method of spinning I learned from Judith MacKenzie McCuin that produces a strong and lustrous thread. The key to the spun thread is that it needs a heavy twist in both the singles and the finished plied yarn. It is preferable to have an overtwisted finished thread. The finer the ribbon, the finer the silk thread you must spin. For the ribbons in this bag, I found that my finished thread had to be no fewer than 40 wraps per inch. My singles are closer to 100 wraps per inch. I spin my singles with a Z-twist and ply with an S-twist. I Navajo-plied all of the threads for this handbag, but two-ply yarn or traditional three-ply yarn would work well, too. You will want most of the threads to be the same diameter. You can create a braided effect in the ribbon by weaving

Gwen Powell can't stop spinning silk and weaving inkle ribbon. After amassing a collection of ribbons, she decided to stitch them together to make an elegant silk bag.





three heavy threads next to each other.

Once I've finished a ribbon thread, I store it on a hand-turned wooden spool and store the spools on my lazy kate (made by Willard Taylor). I can keep up to eighteen different colors from getting tangled during warping using these tools—and they are beautiful to look at in the meantime.

### WEAVING THE RIBBONS

I use standard inkle-weaving techniques to weave the ribbons. I have not found a book that is as effective as learning from a good instructor, but if you don't have someone who can teach you, *Band Weaving: The Techniques, Looms, and Uses for Woven Bands* by Harold and Sylvia Tacker (Van Nostrand Reinhold, 1974) has precise and easy-to-follow instructions. Check your library or used-book websites such as [www.alibris.com](http://www.alibris.com) or [www.abebooks.com](http://www.abebooks.com) for copies. I find that the most important things to remember are to warp the loom so that all the threads are under even tension, keep a tight tension at all times except when advancing the warp, pull the weft threads very tight so that no weft threads show, and keep a constant beat that is not too tight. Use your favorite colors and patterns and enjoy each ribbon. I like to use threads with color contrasts to enhance the patterns and design of the ribbons. If you make a ribbon that you like, but it doesn't work for the bag, just save it for another project.

Calculate the yardage you will need by measuring the width and depth of the handbag you plan. My average ribbon was  $\frac{1}{2}$ " wide by 63" long. I wanted a bag that was 9" by 7" (a by b). If you plan on weaving  $\frac{1}{2}$ " ribbons, it will take two ribbon widths to make an inch, so you will need  $2 \times 2 \times$  purse width  $\times$  purse height for the front and back section, and  $2 \times$  flap width  $\times$  flap height for the flap. For my purse, this was  $2 \times 2 \times 9 \times 7 = 252$ " of ribbon for the front and back section, then  $2 \times 6\frac{1}{2} \times 3\frac{1}{2} = 45\frac{1}{2}$ " of ribbon for the flap. In addition, if you are using the inkle ribbons for the handle or trim, you will need to add



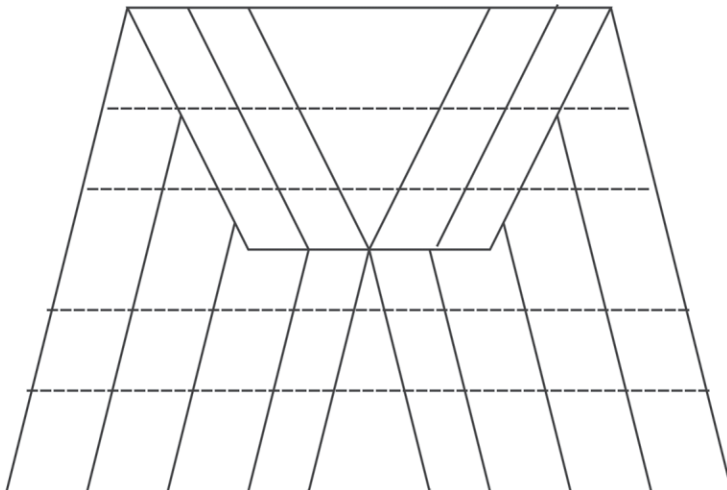
Inkle-woven ribbons are a great way to show off small amounts of handspun silk.

those measurements. It is best to weave a little extra. When I was finished I had less than 12" of ribbon left over.

## DESIGNING THE BAG

I made the pattern using my favorite drawing program on my computer. You can use my design or create your own. You can make the bag any size. I had to make some adjustments as I sewed the handbag together due to the thickness of the lining, back, and ribbons. Be sure to add a seam allowance of 1/4" in your calculations. These are needed only on each side of the bag and not for each ribbon. Make a paper or muslin mock-up for the pattern; don't forget the seam allowances.

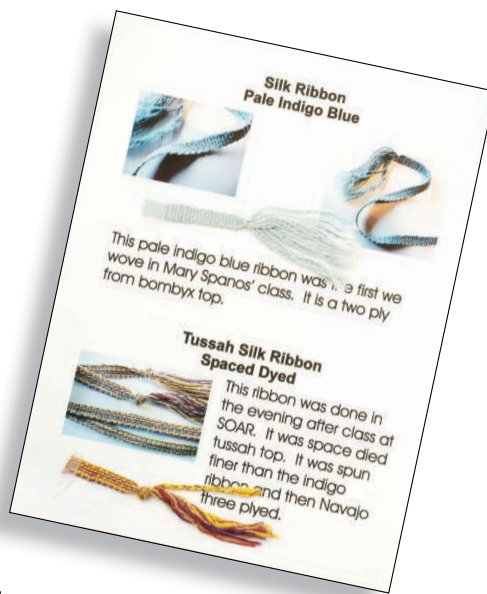
Using your pattern mock-up, cut out the interfacing to the outside shape of the bag and lay your ribbons on it. Don't cut your ribbons yet—play around with the placement of the ribbons before you commit to a specific layout. Do not cut the ribbons until they are sewn to the interfacing.



## CONSTRUCTING THE BAG

This purse is made by sewing the ribbons (1/4" to 3/8" wide) to a heavy interfacing for structure. In this case, I used a black duck fabric.

First, I started handstitching the ribbons down to the interfacing as diagrammed, but because I had a deadline,



Gwen keeps a notebook documenting each of the silk ribbons with details about each one.

I had to switch to machine stitching to save time. Though I prefer hand needlework, it turned out that the machine was the better technique. When you machine stitch with the same color and fine needle the stitching will not show. It was difficult to pin the ribbon down and handstitch, and so less

puckering occurred when I machine-stitched. If you were not going to use straight seams but curve your ribbons, handstitching would work better.

Start and end each ribbon by backstitching over the seam where you start. Leave enough allowance to assure the stitching will not loosen with wear.

Stitch one side of the ribbon. Return to the start of the ribbon and stitch down the other side. Finish the ribbon by stitching the ends across in the seam allowance with a zigzag to prevent raveling. Butt the side of the next ribbon up against the first ribbon and repeat the stitching. Work only within the pattern and seam allowance. Do not cut the ribbon until each is completely sewn to the interfacing. The ribbons have a tendency to ravel quickly, especially if they are cut on an angle.

By always starting on the same end, it's easier to keep the ribbon flat and smooth as you work. The end result is that the ribbons all become one.

## LINING

I used handpainted medium-weight silk noil fabric left over from a past project for the lining. The noil would have been suitable for a larger purse, but it was a little too thick for this handbag. So in retrospect, I suggest using a charmeuse or 12 mm habutai for the lining.

## FINISHING

After all of the bag sections are covered with the ribbons, sew the bag together. Trim and steam-press each seam as you work. Sew the edging ribbon down the flap and back of the bag. Sew the edging ribbon if desired over the edge, bottom, and top seams of the bag creating a loop for the purse handles if you are using a chain handle. If you are using a readymade purse handle, sew the loops over the handle at this time. If you are using the ribbon as the handle, then overlap the ends of the ribbon where the flap and purse front come together. For my purse, I used a silver and gold necklace for the handle and a silver, abalone, and onyx pin for the closure. ❧

Gwen Powell has been spinning since Mother's Day 1981 when Sue Schier taught her. They send each other flowers on significant spinning anniversaries. Gwen is a constant student and an evangelist of the art. She earned the Handweavers Guild of America's Certificate of Excellence in Handspinning Master in 1991.



# FIDDLER ON THE BEACH

Laia Robichaux

Photos by Matt Graves unless otherwise noted

Make this adjustable strap on your inkle loom, and you'll never have to worry about securing your camera again. Blue-shelled fiddler crabs scuttling about in tide pools inspired the stunning colorway.

## FIDDLER ON THE BEACH

Laia Robichaux

Sometimes the best new beginnings are a blend of the new with the old. A bright new camera strap, inspired by feisty fiddler crabs scuttling along the beach, is a great way to bring new life to a vintage camera. This adjustable strap can be used as a traditional neck strap, or make it longer and secure your camera using it as a cross-body strap. This is especially handy if you're out exploring tide pools and need to keep your hands free and your camera safe as you carefully tread among the rocks. The push-gate lobster clasps make it easy to switch this strap between your favorite cameras or use it on your bag for a day around town.

### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** Inkle loom; belt shuttle; 33 string heddles.

**YARNS** *Warp:* Curio #10 (721 yd/100 g; Knit Picks), Bahama, 118 yd; Whisker, 22 yd; Clementine, 24 yd; Black, 16 yd. *Weft:* Curio #10, Whisker, 37 yd.

**OTHER SUPPLIES** Two 1" snap hook swivel push-gate lobster clasps, silver; 1" ladder lock tri-glide tension slide buckle, silver; Fray Check.

**WARP LENGTH** 67 ends 96" long (allows 8" for take-up, 16" for loom waste).

**SETTS** *Warp:* 37 epi. *Weft:* 15 ppi.

**DIMENSIONS** *Width:* 1". *Woven length:*

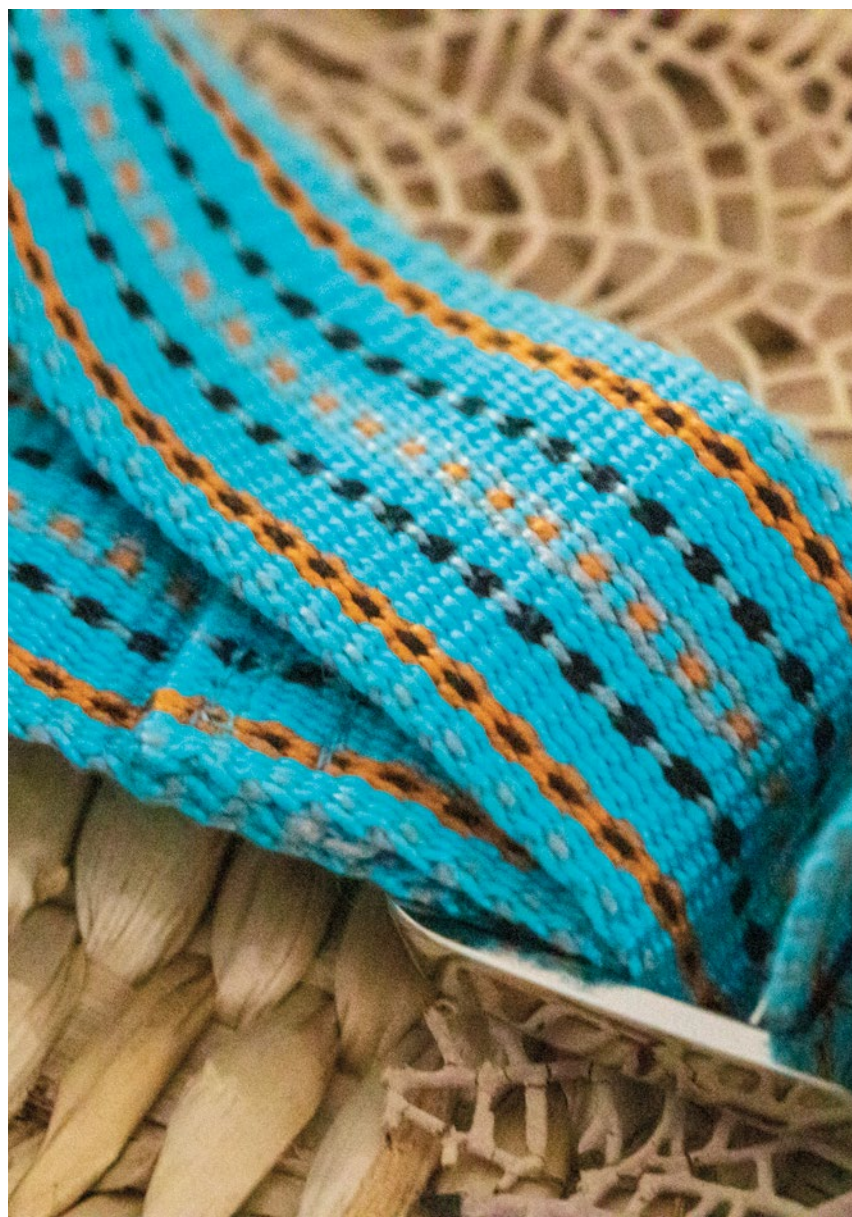
(measured under tension on the loom) 72". *Finished size:* (after wet-finishing and sewing) one strap 1" × adjustable length 36"–66".

### PROJECT STEPS

#### Weave the strap

- 1 Wind a warp of 67 ends 96" long on your inkle loom following the draft, Figure 1.
- 2 Wind a belt shuttle with Whisker.
- 3 Weave for 72".
- 4 Secure the weft tails in the weaving. Cut the strap from the loom.
- 5 Wet-finish by soaking the strap in

Photo 1



warm water for at least 15 minutes. Press water out with a towel (do not wring). Allow the strap to dry completely before continuing.

**6** Trim the ends evenly and apply Fray Check. Let dry.

#### Assemble the strap

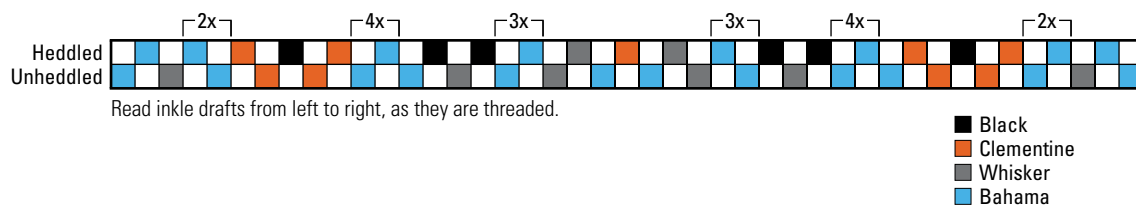
**7** Orient the buckle with the teeth at the bottom and back. There are two horizontal bars running through the middle of the buckle (see Photo 1). Thread one end of the strap through the buckle from front to

back, over the top inner bar, and out the back. Fold the strap end under ½" and then again 1¼", encasing the raw edge in the fold. Sew through all three layers, forming a rectangle that fully secures the ½" folded-under end. Sew over each row multiple times for strength.

**Note:** A narrow zipper foot will allow you to sew close to the buckle, especially on the short ends of the rectangle.

**8** Thread one swivel clasp onto the strap.

**Figure 1. Inkle draft**



**9** Being careful not to twist the strap, thread the other end of the strap through the buckle, coming in from behind just above the lower horizontal bar, over the bar, and out the back. The first swivel clasp should slide loosely within the loop created.

**10** Thread the end through the second swivel clasp.

**11** Fold the second end of the strap to the same side as the first; fold under  $\frac{1}{2}$ " and again  $1\frac{1}{4}$ " around the swivel clasp.

**12** Securely sew the end down using the same technique as in step 7. Sew multiple lines of stitching for strength.

**13** Adjust the strap to the desired length, either for a traditional neck strap or for a cross-body camera strap. \*



# GUITAR STRAP IN TURNED KROKBRAGD

Joan Sheridan

Photos by Matt Graves unless otherwise noted

Are you an inkle weaver looking for a new technique to learn? Learning to weave turned krokbragd is a good one. This warp-faced guitar strap will make the musician in your world happy while giving you the gift of learning something new.

# GUITAR STRAP IN TURNED KROKBRAGD

Joan Sheridan

A good “next step” for inkle weavers is turned krokbragd. Traditional krokbragd is woven on a floor loom, and finished pieces are used as wall hangings, coverlets, and rugs in Scandinavia. It is a dense weft-faced fabric that is based on a simple twill threading using three sheds. To adapt it to an inkle loom, “turn” the pattern and create a warp-faced fabric. This guitar strap is woven using traditional motifs, which tend to be very geometric. To weave krokbragd on an inkle loom, two heddle sets are added to the usual single set used for plain weave. Krokbragd is entirely loom controlled—the magic happens in the setup.

## RESOURCES

- Dixon, Anne. *The Weaver's Inkle Pattern Directory: 400 Warp-Faced Weaves*. Loveland, Colorado: Interweave, 2012.
- Sheridan, Joan. *Weave Turned Krokbragd on an Inkle Loom*. Video workshop. Long Thread Media, [learn.longthreadmedia.com](http://learn.longthreadmedia.com).

## MATERIALS

### Type of Project: Inkle

**STRUCTURE** Turned krokbragd.

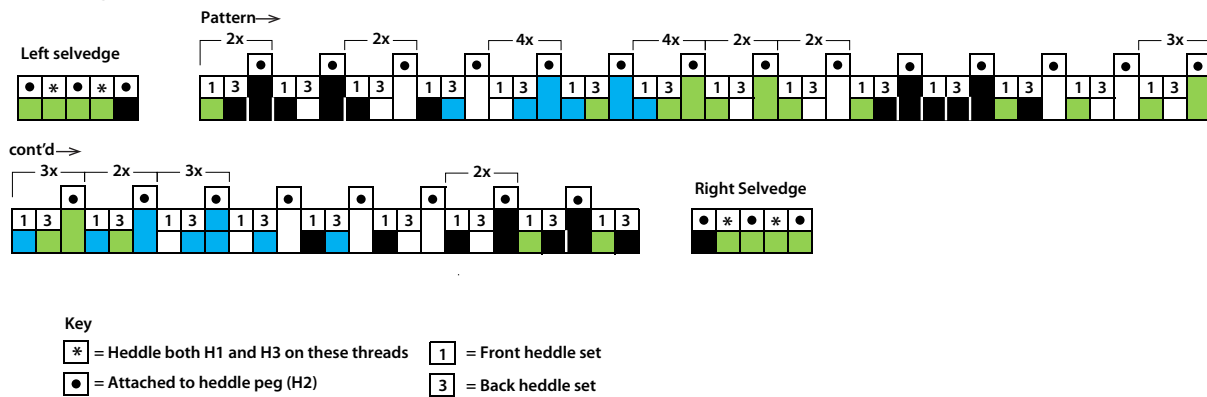
**EQUIPMENT** Inkle loom; belt shuttle; 46 double string heddles; 1 yd #10 crochet thread for continuous heddle; 3" long hinged chip-bag clip; 2 cloth-covered hair bands (optional).

**YARNS** *Warp:* 8/4 cotton (1,680 yd/lb; Maurice Brassard), #4269 Limette Pâle, 104 yd; #101 Blanche, 76 yd; #83 Noir, 62 yd; #5029 Bleu Moyen, 71 yd. *Weft:* 8/4 cotton, #4269 Limette Pâle, 45 yd.

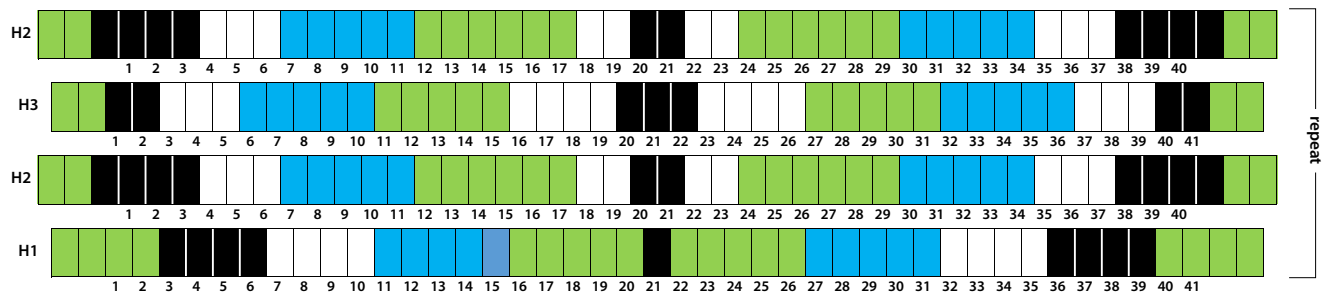
**OTHER SUPPLIES** Guitar strap hardware; Fray Check or white glue (optional).



## 1. Threading



## 2. Shed sequence



**WARP LENGTH:** 132 ends 85" long (allows 10" for take-up; 17" for loom waste).

**SETTS Warp:** about 57 epi. **Weft:** about 11 ppi.

**DIMENSIONS** Width: 2¼". **Woven length:** (measured under tension on the loom) 58". **Finished size:** (after sewing and wet-finishing) 2½" x 56".

## PROJECT STEPS

**1** Following the color order in the threading chart, Figure 1, wind 132 ends, placing heddles on heddle peg (H2) using double string heddles for all warp ends marked with a dot.

**2** Following the threading chart and working at the front of the loom, select all threads for the third shed (H3). Install a clip around these threads at the front of loom. Lift these threads, including the 2 selvedge threads (marked \*) on each side, and grasp them together behind the heddle peg. Loosely wrap a 10" tripled length of warp yarn around all H3 threads and secure the loop with an overhand knot. Optionally, use a lark's head

knot to attach a hair band to the loop to make the bundle easier to grip when weaving.

**3** Select all threads for the first shed (H1). Separate the warp at the top peg to choose the correct colors for the first shed. Raise the H1 thread so it will be heddled to the left of the thread in H3. If the threads cross, you will not get a clear shed. Continue across the width of the warp until all H1 threads have been selected, including the 2 selvedge threads (\*) on each side. Holding all H1 threads, remove the clip at the front of the loom and transfer it to the held H1 threads. Ensure that the threads are not crossed between the double heddles and the clip.

**4** Using a 1 yd piece of #10 crochet cotton, install a continuous heddle around each H1 thread in order by looping around each end individually and gathering the loops. Tie the loops in a knot or attach a hair band to the heddles as in step 2.

**5** Wind a shuttle with Limette Pâle.

**6** Pull up on the attached loops to open shed H1 or H3; press down on the warp behind the heddles to open H2. Starting with the shuttle to open H2, weave H1 (up), H2 (down), H3 (up), H2 (down), repeat. (See Figure 2 for the shed sequence.)

**7** Place sticks to spread the warp in each of the sheds. Adjust the warp ends to the weaving width.

**8** Weave the strap following the established sequence to desired length. Remove the band from the loom.

**9** Wet-finish by immersing in warm water with a mild detergent; rinse well, allow to dry, and press.

**10** Cut the strap to fit, leaving enough to fold back for adjusting the length. Whipstitch the cut ends and install hardware following the manufacturer's instructions. Optionally, add white glue or Fray Check to keep the ends looking nice. \*



# Andean Bands

LAVERNE WADDINGTON

**M**y warp-faced bands were woven using basic pick-up skills and feature one of the motifs that young girls in the central Bolivian highlands learn when taking their first steps in weaving. My Bolivian weaving friends call this simple pattern the “S,” but I love to play with it: weaving it as individual units, linking those units into continuous patterns, flipping the motif vertically and horizontally, staggering it in two columns, or doubling it. Try your own variations—it is fun to see how much can be done with just this one simple motif!

These patterns are woven in what is known as a complementary-warp structure, meaning that there are two sets of warp yarns of different colors that float on opposite faces of the fabric. The structure produces a band with two faces that are structurally identical but with colors reversed.

You can weave a short length of this band to make one key fob, or weave a longer band to be cut and made into several fobs. Folding the cut pieces and clamping their ends in a clip eliminates the need for sewing and protects raw edges.

Bolivian weavers in the region either use simple body-tensioned looms or they use backstrap looms, as do I. Most often, a weaver just suspends one end of the warp on the index finger and loops the other end around the big toe or ties it to a stake in the ground. I prefer to place a dowel rod within the warp and then suspend the rod in front of my body using a backstrap. I tie the loop of string at the far end of the warp to an object such as a clamp that is fixed to a table.

The backstrap loom allows me to adjust tension at will by simply changing my body position. I find it helpful to be able to relax tension slightly on the warp while doing pick-up so that my hand fits more comfortably within the shed. It is these

subtle changes in body position and tension on the warp that enable backstrap weavers to operate the loom smoothly and efficiently.

The pattern that follows was written for an inkle loom by Elisabeth Hill. My instructions for setting up a backstrap loom and weaving a band can be downloaded from <https://handwovenmagazine.com/free-pdf-download-backstrap-bandweaving-pick/>. Whatever loom you choose, have fun exploring this Bolivian highland tradition!

## RESOURCES

For backstrap warping and weaving instructions, refer to Backstrap Basics Weavezine Article and Basic Warping for Backstrap looms on Laverne’s website: [www.backstrapweaving.wordpress.com](http://www.backstrapweaving.wordpress.com)



Photos by George Boe

## STRUCTURE

Warp-faced plain weave with pick-up.

## EQUIPMENT

Inkle loom with 24 heddles; inkle shuttle or band knife; pick-up stick (optional). Key fob clips, 1¼" or wider; split rings; Fray Check (optional). The 1¼" key fob clips are most common, but you can find 1½" key fob clips at Country Brook Design ([www.countrybrookdesign.com](http://www.countrybrookdesign.com)).

## YARNS

**Warp:** 3/2 pearl cotton (1,260 yd/lb; UKI), 3 colors of your choice: color 1 (border), about 64 yd; colors 2 and 3 (pattern), about 16 yd each.  
**Note:** The 2 pattern colors should be contrasting colors, light vs dark.  
**Weft:** 3/2 pearl cotton, color 1 or a contrasting color, about 23 yd.

## WARP LENGTH

48 ends 2 yd long (allows about 7" for take-up and about 12" for loom waste).

## SETTS

**Warp:** About 38 epi.  
**Weft:** 10 ppi.

## DIMENSIONS

**Width on the loom:** 1¼".  
**Woven length:** about 53".  
**Finished size:** 1 band 1¼" x 53", enough yardage to make 4 or 5 key fobs depending on length.

**1** Warp your inkle loom using your preferred method, following the color order in Figure 1 and the draft in Figure 2.

**2** Wind the belt shuttle with your weft yarn (if using a band knife, wind your weft into a butterfly) and weave the band selecting threads from the blue and yellow sheds according to the chart in Figure 3. Each square on the chart represents 1 warp end. Each row of squares represents 1 shot of weft. Read the chart from bottom to top and from right to left.

**3** Continue weaving until your band is the desired length. (This warp length will allow you to make 4 or 5 fobs, each with a folded length of 4"–6".) Remove the band from your loom and use Fray Check to secure the ends if desired.

**4** Wash and iron the band. Trim and neaten the raw edges. Cut the band into lengths of 8"–10". Fold the

### 1. Warp color order

	8x			
32	16		16	Color 1
8		1		Color 2
8			1	Color 3
48 ends				

### 2. Draft

Read the drafts from left to right, as inkle looms are warped.

8x		8x		8x		
Red	White	Blue	White	Red	White	heddle
Red	White	Blue	White	Red	White	open
Color 1	Color 2	Color 3	Color 2	Color 1	Color 3	

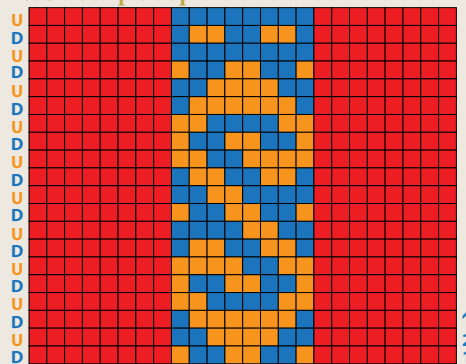
lengths in half and then gently hammer the end clip in place under a towel or other protective material. Check that the band stays correctly positioned as you hammer. (Sometimes it is hard to weave a band that is the exact width of the end clip. It's fine to use a clip that is wider than the band. I used 1¼" clips for some of the fobs and 1½" clips for others.)

**LAVERNE WADDINGTON'S** DVD *Operating a Backstrap Loom* is available at [www.taprootvideo.com](http://www.taprootvideo.com). She teaches all aspects of backstrap weaving at [www.backstrapweaving.wordpress.com](http://www.backstrapweaving.wordpress.com).

A variety of designs derived from the "S" pattern.



### 3. S-hook pick-up



U Up shed D Down shed

Follow steps 1 and 2 below, which correspond with rows 1 and 2 on the chart.

Inserting the left hand into the shed and using the right hand to "select and hold" the correct threads works well.

You will be holding the (up) border threads in your right hand along with the selected pattern threads.

**1.** On a down shed (blue pattern threads are up) and working right to left in your pattern area, pick up first yellow thread on right and push down the next (corresponding) blue thread, select the next 2 blue (up) threads and hold them in your right hand (note that the corresponding yellow [down threads] move over with the blue). Pick up the next 2 yellow threads and push down the corresponding blue threads (you must pick up, push down, pick up, push down to make sure the threads stay in order). Select the next 2 blue threads. Pick up the next yellow thread and push down the corresponding blue thread. Insert weft, change shed, and beat.

**2.** On an up shed (yellow pattern threads are up), push down the first 2 yellow threads and pick up the corresponding blue threads (remember that you have to push down, pick up, push down, pick up), select the next 4 yellow threads and see that the corresponding blue threads follow, except the final corresponding blue which you will skip before you pick up the next 2 blue threads and push down the corresponding yellow.

Continue following the chart.

Remember that every thread you pick up or push down must have a corresponding thread doing the opposite.

It is important to keep the threads you select in order—the blues are always to the left of the yellow in each pair.



# TROPICAL SANDS FLIP-FLOPS

Jennifer B. Williams

Photos by George Boe unless otherwise noted

Inkle-woven straps combined with store-bought flip-flop bases create the ultimate beach accessory.

# TROPICAL SANDS FLIP-FLOPS

Jennifer B. Williams

The essential summer wardrobe footwear is the flip-flop, simple and unassuming—until now. These summery inkle-woven flip-flops are sure to steal the show no matter what you wear. Weave them using Jennifer's palette or design them to match your favorite swimsuit or sundress.

## MATERIALS

### Type of Project: Inkle

**STRUCTURE** Warp-faced plain weave.

**EQUIPMENT** Inkle loom; inkle shuttle; band knife (optional); 29 string heddles.

**YARNS Warp:** 5/2 pearl cotton (200 yd/1½ oz; Lunatic Fringe Yarns), Teal, 50 yd; Coral and #5 Yellow Red, 8 yd each; Bleached White, 20 yd; #10 Green Yellow and Cobalt Blue, 30 yd each. **Weft:** 5/2 pearl cotton, Teal, 27 yd.

**OTHER SUPPLIES** One pair foam flip-flops with plastic thongs; sewing thread; contact cement adhesive; crêpe rubber sheet; fabric pen or permanent marker; Fray Check; rotary cutter and self-healing mat or sharp scissors.

**WARP LENGTH** 58 ends 2½ yd long (allows 8" for take up, 10" for loom waste).

**SETTS Warp:** 30 epi. **Weft:** 12 ppi.

**DIMENSIONS: Width:** 1". **Woven length:** (measured under tension on the loom) 72".

**Finished size:** About 1" x 64" strap, sufficient length for constructing size small to extra-large flip-flops.

## PROJECT STEPS

### WEAVING

**1** Wind a warp of 58 ends 2½ yd long following the warp color order in Figure 1.

**2** Wind an inkle shuttle with Teal. Weave for 72" using the band knife or inkle shuttle to beat the weft at a consistent beat to achieve 12 ppi. Follow the pick-up sequence, Figure 2, for the body of the band.

### SEWING

**1** Remove the band from the loom. Cut appropriate lengths according to the chart in Figure 3.

**2** With right sides up, overlap the top edge of 2 side pieces perpendicular to each other. With a fabric pen or permanent marker, draw a line on the top side piece from the outside corner to the inside corner of the overlapped area (Figure 4). This is a cutting line. Next, switch the bottom

side piece to the top and overlap the pieces in the same manner. Draw a line on the second piece. Apply Fray Check to the cutting lines and let dry completely.

**3** Using a rotary cutter or sharp scissors, cut along the marked lines.

**4** Place the 2 angled edges next to each other and zigzag stitch them together. Fold long (thong) piece in half, right side facing up, over the center of the sewn side straps.

**5** Secure the thong piece to the straps by sewing a rectangle 1" by ¾".

**6** Repeat Steps 2–5 for the second sandal.

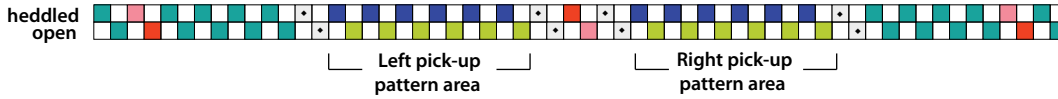


Figure 1. Warp Color Order

		6x		6x		
Cobalt Blue	1			1		12
#10 Green Yellow		1			1	12
Bleached White	2		2	2		8
#5 Yellow Red		1		1		3
Coral	1			1		3
Teal	2	8			8	20
		58 ends total				

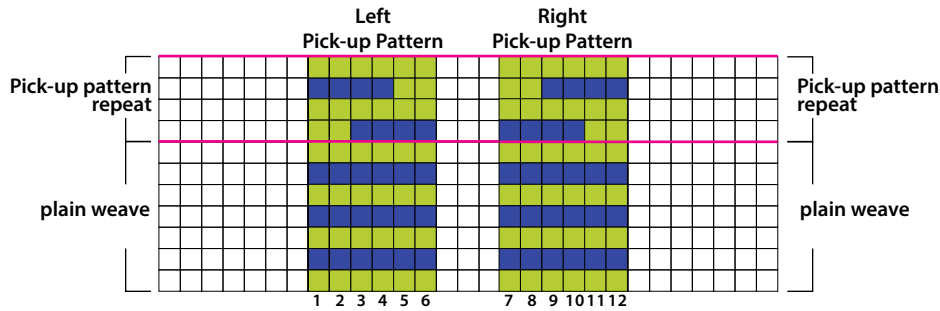
Figure 3. Size chart

	Sides (4 pieces)	Thongs (2 pieces)
Small	7"	9"
Medium	8"	10"
Large	9"	11"
Extra-Large	10"	12"



NOTE: Read inkle drafts from from left to right as they are threaded.

Figure 2. Pick-up pattern

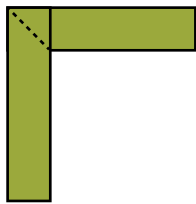


Looking at the center "pick-up area" of your band, with heddled ends up (Cobalt Blue ends up), and starting at the left of the left pick-up area:

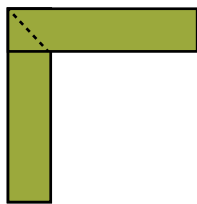
1. Pick up Green Yellow threads 1, 2, 11, and 12.
2. Insert weft, change sheds to the open ends up (Green Yellow ends up) shed, beat.
3. Insert weft, change sheds to the heddled ends up (Cobalt Blue ends up) shed, beat.
4. Pick up Green Yellow threads 5, 6, 7, and 8.
5. Insert weft in the shed, change sheds to the open ends up shed (Green Yellow ends up), beat.

Figure 4. Sewing diagrams

Mark diagonal on strap 1.



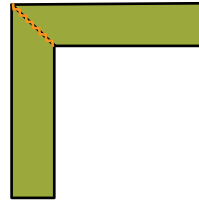
Mark diagonal on strap 2.



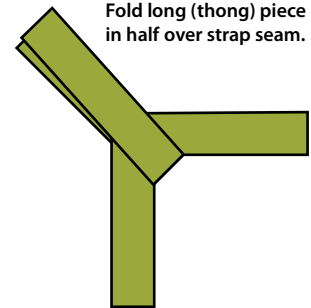
Cut both straps along marked lines.



Zigzag stitch after applying Fray Check to cut edges.



Fold long (thong) piece in half over strap seam.



Secure the thong piece to the straps.

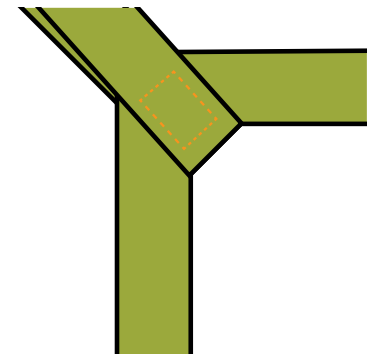
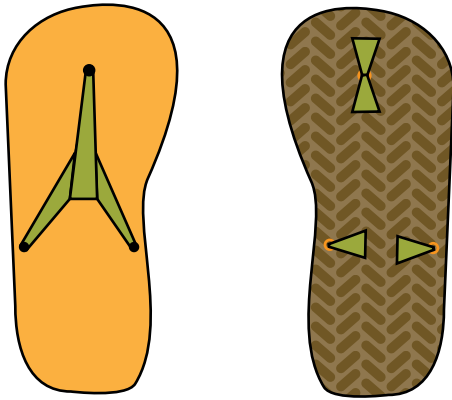


Figure 5. Assembly

Insert thong ends into top hole and strap ends into left and right holes.



Glue tails in place using contact cement (follow manufacturer's instructions)

## FINISHING

**1** Cut the plastic thong off of the sole of each flip-flop.

**2** Lay each flip-flop right side up on the back side of the crêpe rubber sheet. Trace the outside of each flip-flop with a ballpoint pen, being careful not to get ink on the flip-flop base. Label the right outline R and the left outline L. Cut along each traced outline.

**3** Insert a woven thong piece into the toe hole on the top side of one flip-flop base. Adjust to center. Insert the left and right side pieces into the left and right holes, leaving at least a 1" tail on the back. Repeat for the other flip-flop.

**4** Open the 2 tails of the thong on the bottom of each flip-flop, one pointing toward the toe and one pointing toward the heel. Fold the side-piece tails toward the middle of the base of the flip-flop (Figure 5).

**5** Following the manufacturer's directions for the contact cement, glue the tails in place, pressing flat. Next, glue the wrong side of the left crêpe rubber sole to the base of the left flip-flop. Press firmly to secure a complete hold. Repeat for the right flip-flop. \*

