

Supplemental Weft Coasters

by Liz Gipson

Coaster Specs

Yarn

Ground Warp and Weft: Worsted weight, 4/4 cotton (840 yd/lb); lace weight, 8/2 cotton 3,360 yd/lb; colors with similar value contrast are recommended.

Supplemental Weft: Worsted weight, 4/4 cotton in a contrasting color from ground is recommended.

Tools Rigid-heddle loom with at least a 6" weaving width and an 8-dent rigid heddle, a pick-up stick with at least 8" in length, 2-3 shuttles, tapestry needle.

Ground Warp 52 yd each 4/4 and 8/2

Ground Weft 16 yd each 4/4 and 8/2

Supplementary Weft 10 yd

Warp Length 45"

Warp Ends 41 (each end is made of one thick and one thin yarn)

Width In Reed 5"

EPI (Ends Per Inch) 8

PPI (Picks Per Inch) 8

Finished Size Four coasters 4¼ by 4¾

Liz Gipson constantly seeks new ways to give her loom, mind, and spirit a workout.



A set of four coasters, bottom to top: inlay, onlay, thick and thin, inlay.

Supplemental wefts allow you to paint with yarn. These coasters offer two ways to explore this technique: inlay and onlay.

WARPING

Warp the loom following the project specs. Each working warp end is a pair of one thick and one thin yarn. These instructions are for the direct method, but you can also use the indirect method.

Centering the project for 5", tie both the thick and the thin yarn onto the apron rod. Working with the two yarns held together, thread a loop through each slot. When threading the last slot, cut the yarns from the supply and secure on the peg. This allows you to have each selvedge in a slot.

Pack the beam, then move one of each yarn, a thick and a thin, to a hole. Tie onto the front beam.

WEAVING

Wind 2 shuttles, one with the thin weft (8/2) and one with the thick weft (4/4). If you have a third shuttle, wind it with scrap yarn. If not, wind the scrap on top of one of the other yarns or make a butterfly (see page 5). Make a butterfly with your supplemental weft.

Weave enough header with the scrap yarn to spread the warp evenly and to provide a ground to beat against.

Weave 3 picks of the thin weft leaving a tail about 5 times the width of your warp. Use the tail to work a row of hemstitching (see page 4) around 2 warp ends and 2 weft picks. Bury the tail by needle weaving it into the cloth above the stitching.

Add the thick weft by passing it in the same direction the last thin pick traveled. For instance, if the thin pick traveled left to right, add the thick yarn by passing the shuttle left to right. Use a ply-split join to incorporate the tail. (See Yarnworker's [YouTube channel](#), for a demonstration.)

Weave 3 more picks, alternating between the thin and thick weft, ending with a thin pick.

Interlace Yarns at Selvedge

Throughout the entire piece, you will interlace the yarn at the selvedge as you go. See photo at upper right. One yarn will be "active" (the one you are about to put through a shed), and one yarn will be "inactive" (the yarn you just wove with in the previous shed).

If the previous yarn (the inactive yarn) is exiting over the selvedge, take the active yarn over the inactive yarn before the shuttle goes into the shed.



Interlace the thick and thin yarns at the selvedge. If the previous yarn (the inactive yarn) is exiting over the selvedge, take the active yarn over the inactive yarn. If the inactive yarn is exiting under the selvedge, take the active yarn under it.



Place the inlay pick in the same shed as the thin pick, incorporating the tail around the fifth warp end from the selvedge on one side, and bring the butterfly out of the shed between the fourth and fifth pick on the other side.



With each successive thin pick, lay in a supplemental weft in the same shed, bringing the butterfly up and over the previous thick pick.

If the inactive yarn is exiting under the selvedge, take the active yarn under it.

Weaving Supplemental Weft: Inlay

Open the SAME shed the last thin pick is in.

Using the butterfly, lay the supplemental weft in this shed four picks in from the selvedge. See middle photo above.

Use a ply-split join to incorporate the tail around the fifth warp end from the edge of the fabric on one side, then bring the butterfly out of the shed between the fourth and fifth picks on the other side.

Press the weft into place, being mindful to keep a straight fell line. Change the shed and weave a thick pick.

Change the shed again and lay in a thin pick, press it into place, then reopen the same shed.

Bring the supplemental yarn up and over the thick and thin pick, then place it in the open shed with the thin pick. Pass it toward the other edge bringing the butterfly out of the shed between the fourth and fifth pick.

Continue weaving in this manner, weaving a thick and thin pick, interlacing at the selvedge, and adding the supplemental weft in the same shed as the thin pick. See photo at lower right on the previous page.

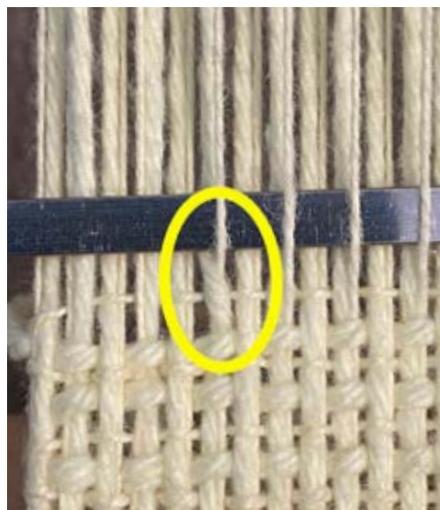
Weave the inlay until the supplemental weft measures the same length as width. For me, this was about 16 picks of inlay. End the supplemental weft by working a ply-split join around the fifth warp end from the edge.

Weave 3 more picks—thick, thin, thick—then end the thick pick using a ply-split join. Weave 3 picks of thin weft. Secure with hemstitching using the thin weft around 2 warp ends and 2 weft picks.

Weave about an inch of scrap yarn between each coaster.



Place the heddle in the down position to lift only the slotted ends. Pass over the first two warp ends, then place just the thin threads on the pick-up stick from each slotted end, passing over the last 2 warp ends.



When picking up the thin picks, be sure that the thick and thin ends aren't crossing over one another in the front and preventing you from getting a clean shed.



The first supplemental “onlay” end. The tail is incorporated using a ply-split join around the fifth thin pick from the right. The butterfly exits the shed to the left of the fifth thin pick on the left. There are three wide floats in the middle of the coaster, created by picking up the thin pick on the right side of thick thread in one end and the left side of the next end.

Weaving Supplemental Weft: Onlay

This is variation of inlay that I call “onlay”, a modification of a technique made popular by Theo Moorman.

The basic structure of the coaster is the same. Starting with 3 thin picks, then alternate between thick and thin picks 2 times, for a total of four picks, ending with a thin pick. Then add the supplemental weft in the same shed of the thin pick. *However, this time you are only going to be passing the supplemental weft under the thin picks of the warp.*

Picking Up Thin Picks

Place the heddle in the down position to place all the slotted ends on the upper layer of the shed. Working behind the loom, pass over the first 2 warp ends, then place just the thin threads on the pick-up stick from each slotted end, passing over the last 2 warp ends. See photo at lower left.

When doing so, you want to be sure that the thick and thin ends aren't crossing over one another in front of the heddle, preventing you from getting a clean shed. See photo at lower middle.

Try to place the thin pick to the right or the left of the thick pick consistently. This will keep the onlay floats all the same length. If you place the pick on

the opposite side of the adjacent thin picks, the float will be wider. I used this placement to create wider floats in the middle of my coaster. See photo at lower right on previous page.

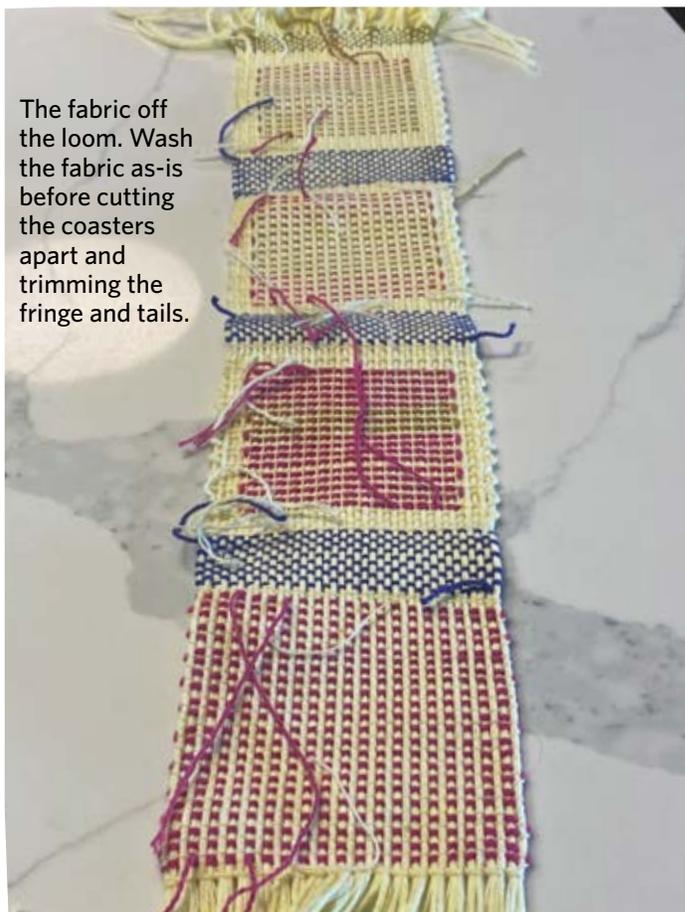
To lift just the thin picks, place the heddle in neutral and tip the pick-up stick on its edge. Work the supplementary weft as you did for the first coaster, using a ply-split join to incorporate the tail and carrying the weft up and over each successive thin pick. End with two rounds of thick and thin, three picks of thin, and hemstitching.

There is enough warp to weave four coasters. The first coaster shown at right was woven alternating between a thin pick and the yarn I used for my supplemental yarn, giving me a third look.

FINISHING

Remove the fabric from the loom. Wash the fabric uncut on the gentle cycle with a few T-shirts or towels, using a small amount of soap.

Cut the coasters apart and remove the scrap yarn. Using a comb or a fork, rake the fringe straight and trim to your desired length. I cut mine about $\frac{1}{4}$ " from the hemstitching. Trim the tails flush with the fabric.



The fabric off the loom. Wash the fabric as-is before cutting the coasters apart and trimming the fringe and tails.

Hemstitching

Hemstitching creates a tidy finish. It can be worked on the loom with no further finishing required to secure the weft. These photos are

from another project with more contrast, but the stitching is worked over the same number of ends and picks as the coasters.



Start by wrapping the yarn around the first three warp ends once. Then insert the needle two weft ends up and angle it behind the fabric to emerge two weft ends down, and three warp ends over.



Wrap the needle around the three warp ends behind the thread and pull snug. Repeat these two actions until you reach the other edge of the fabric.



A few worked stitches. When you reach the other end, needle weave the tail into the stitches and leave about a 2" tail.

Making a Butterfly

This is a quick way to organize a short length of yarn.



With your palm facing you, hook the yarn supply over your thumb, leaving a generous tail.



Bring the yarn around your pinky finger, leaving the tail on the other side.



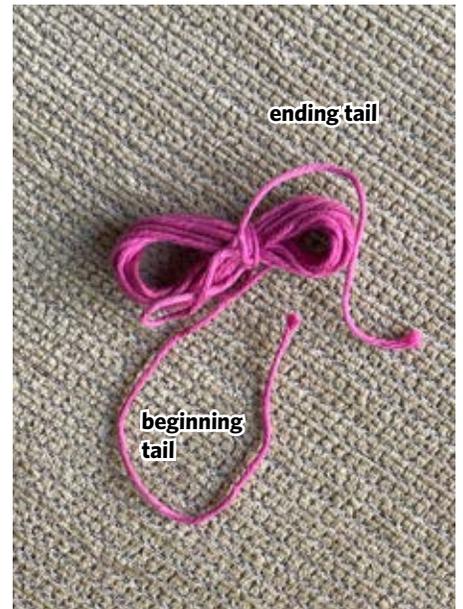
Bring the yarn around your pinky, then back around your thumb, forming a figure eight. Continuing winding around your pinky and thumb, forming a figure eight in-between.



You now have two tails—beginning and end. Move the first/beginning tail back behind the yarn supply on the pinky. Using the other tail and a half-hitch knot to secure the yarn. To tie a half hitch, leave a loop in the front, bring the second/ending tail from the front to the back, then slip the tail into the loop.



Cinch the end tight around the yarn. Repeat this half-hitch knot two more times.

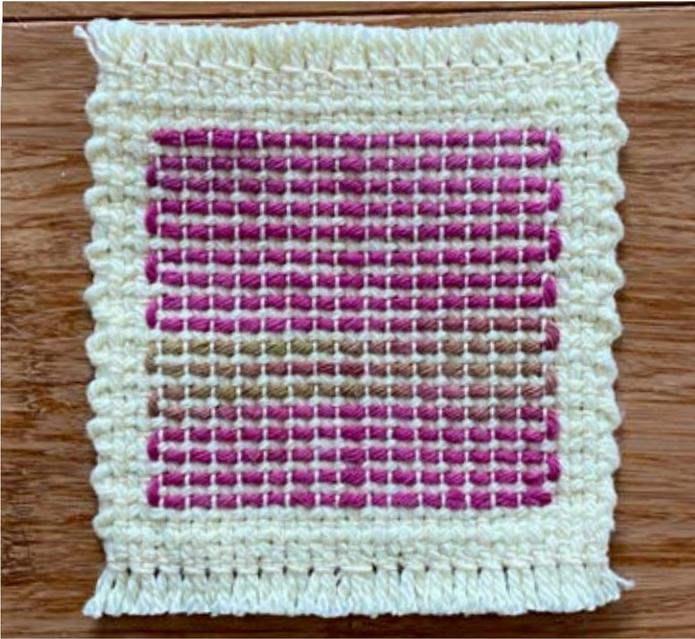


A wound butterfly. Pull from the first tail as you would from a center pull ball.

Finished Coasters Front and Back

One of the biggest differences between the techniques of inlay and onlay is how the supplemental yarn sits in the cloth. With onlay, the supplemental weft sits “in” the cloth and

the supplemental yarn is visible on both the front and back. With onlay the supplemental weft sits “on” the cloth and is visible only on the front.



Finished onlay coaster from the front. The supplemental yarn pattern is crisper and the yarn appears more continuous.



Finished onlay coaster from the back. The supplemental yarn is invisible from the back because the supplemental yarn is sitting on top of the thin pick in the front.



A finished inlay coaster from the front. The supplemental yarn appears more pixelated, with small floats running up either edge of the design.



The finished inlay coaster from the back. The only difference between the front and back is the floats aren't visible.