

RUG TECHNIQUES

by



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*This little folder does not claim to
give anything new to the hand weaver.
It is merely gathered out of the
heritage from all people, in the hope
that it might give to inexperienced
weavers, a little more confidence
in themselves, and thus more delight
in their weaving.*

Wishing good luck to you all.

MARIA MUNDAL.

WATTLING or TWINING

WATTLING

Interlacing of twigs and rods in making fences and roofs. The best twigs come from the Acacia of Australia. The bark being used for tanning, The lovely yellow flower is the Emblem of Australia".

From the Oxford Dictionary.

For a weaver of small items, Wattling makes a lovely trimming. A somewhat heavier yarn should be used for the pattern than for the fabric itself in order to bring out the beauty of the trim. Two or more colors, and there must be at least two tabbies between the back-and-forth Wattling to make a complete row.

Thus: Start from left.

No shed, color # 1 over 4 warp threads, down and under 4 and up. Color # 2 under the first 4 threads, up and over 4 down under 4 and up. The # 1 now goes down where the # 2 came up, again forward 4 and up.

Alternate like this all across.

Do two tabbies starting from left. Bring the two pattern threads into the edge-loop of the tabby as it goes back to left. In Wattling back, start with the last color this time. This will bring the pattern colors to run in pairs. If a plain row is wanted, use more warp threads, and a few more tabbies. Should one want a sharp, arrow-like border, use a heavy pattern thread and only a short stitch, with two tabbies between.

If a rug is wanted, a heavy rowing and a sturdy tabby will give good results. The size of warp and the slewing of weft depend entirely on the project at hand.

SOU MAK

This is sort of a back stitch. It may be worked on no shed. It can also be done on a tabby shed, only if the shed is used, make sure that the tabbies binding the pattern are of an even number. This to make sure that the opposite warp threads are used for the next row of pattern.

The number of tabbies depend entirely on the weight of the filling yarns. If rug filling is too close, the rug is apt to curl up around the edges. If too loose, it will not stay well on the floor.

The Soumak, with suitable yarn, will also make wonderful trimmings or do well in "Picture weaving." Do some tabby weaving. Fasten the pattern yarn at left. Take the yarn over any amount of warp threads that divide in 3, as the middle third is left unbound on each pattern row. This gives the stitch a "swing".

We go over 6 warp threads (in case of a tabby shed, there will be 3 over 3 under) With your bobbin go down and back under 2 warp threads and up. Count for the next stitch those 2 and 4 more (6) Do this all across. Do tabbies. On the way back take in the 2 warp threads which went free on the way out. Tabby again. This makes one full row.

THE SEHNA or PERSIAN KNOT

The Sehna knot has its name from the village of Sehna in Iran, which was the main center for carpet weaving of long ago. This special technic was used in Persia, India, China and in Central Asia. It is well suited for fine wefts, and is preferred where a short pile is wanted. The knot is worked on what was called a two layer warp. A fairly close set warp will do.

The knot takes 2 warp threads for each, and they work over the same pair all along.

The weft goes under the first warp, over and around the second, under the third, over and around the 4th all across. Going back, the # 2 warp thread will be the under thread, thus making the knotted in warp, where it ran free on the first row, This makes a very pliable fabric, with a slightly serrated horizontal line.

THE GHIORDES or TURKISH KNOT

The Ghiordes, town of Asia Minor, gave its name to this technic.

The knot is well suited for heavy rugs, because it encircles all warp threads both on the back and forth knotting. It is also by far the most used knot. It is found in Turkish, Caucasian and English, also in many Persian carpets. It is knotted on 2, or in case a shed is wanted, on 4 warp threads. The loops being cut, or uncut to any particular order given.

A stick the width of the loop wanted, is used in working this knot.

The yarn goes over the stick, down between the 2 warp threads, under, and out to the left. Up and over the warp, down on the right of the 2 warp threads, under the stick, and tighten.

Tension is very important. When the stick is full, cut the loop if that is wanted, move the stick over and repeat.

Take care, if a shed is used, to do even numbered tabbies between the rows of knots, so as to alternate the warp threads for the pattern.

RYA

The Scandinavian countries are known for their Rya. It was affectionately known as "The Poor Man's Fur Quilt". It is worked as the Ghirodes knot but the loops are long and never cut.

The tabbies in between are woven wide enough, so that the loops would lay flat, and one loop just reach into the other. This made the Rya warm but not too heavy.

Worked into patterns, is also served as wall hangings, keeping the rooms cheerful and warm during the harsh winters of darkness and cold.

THE SPANISH KNOT

This knot is not too well known as far as I know. It greatly resembles the Persian - or Sehna knot, and can be used with equal satisfaction for the same type of rugs. Like in the Sehna knot, the horizontal line gives the impression of being serrated, which adds charm to the all over impression of the finished product.

The complete row in this technic, takes in once over from left to right, The same weft threads all the way back. The weft is taken over the first warp thread, encircles the 2nd warp thread-under, over, under. This meaning that the two warp ends meet under the warp thread, without changing direction. Keep on over one, under and around one all across. In going back, the warp thread which was knotted, now is gone over, with the encircling done on the one which ran free on the first row. This makes for a softer rug than what the Ghiordes knot gives, and is more pliable for decorative works like Floss.

FLOSS FLOSSA HALF FLOSS

The Floss technic apparently came to Scandinavia from England somewhere around the turn of the year 1600. In England it was called Turkey work, and there as well as in the Scandinavian countries, it was a medium for making lovely patterns on an ordinary tabby weave. In my native Norway mostly Half-Floss was in vogue, doing the color pattern in the technic. It is a knot-either one of the Geordes, the Sehna or the Spanish type. In difference to the rug technic, the Floss is done right in with the tabby shed. The yarn should be soft and thin. Crewel wool is good.

My preference used to be the Sehna knot, as the falls in smoother in the weaving. The tufts are cut short, and very often modelled. It is well possible that this way of weaving is an out growth of sculptured relief.

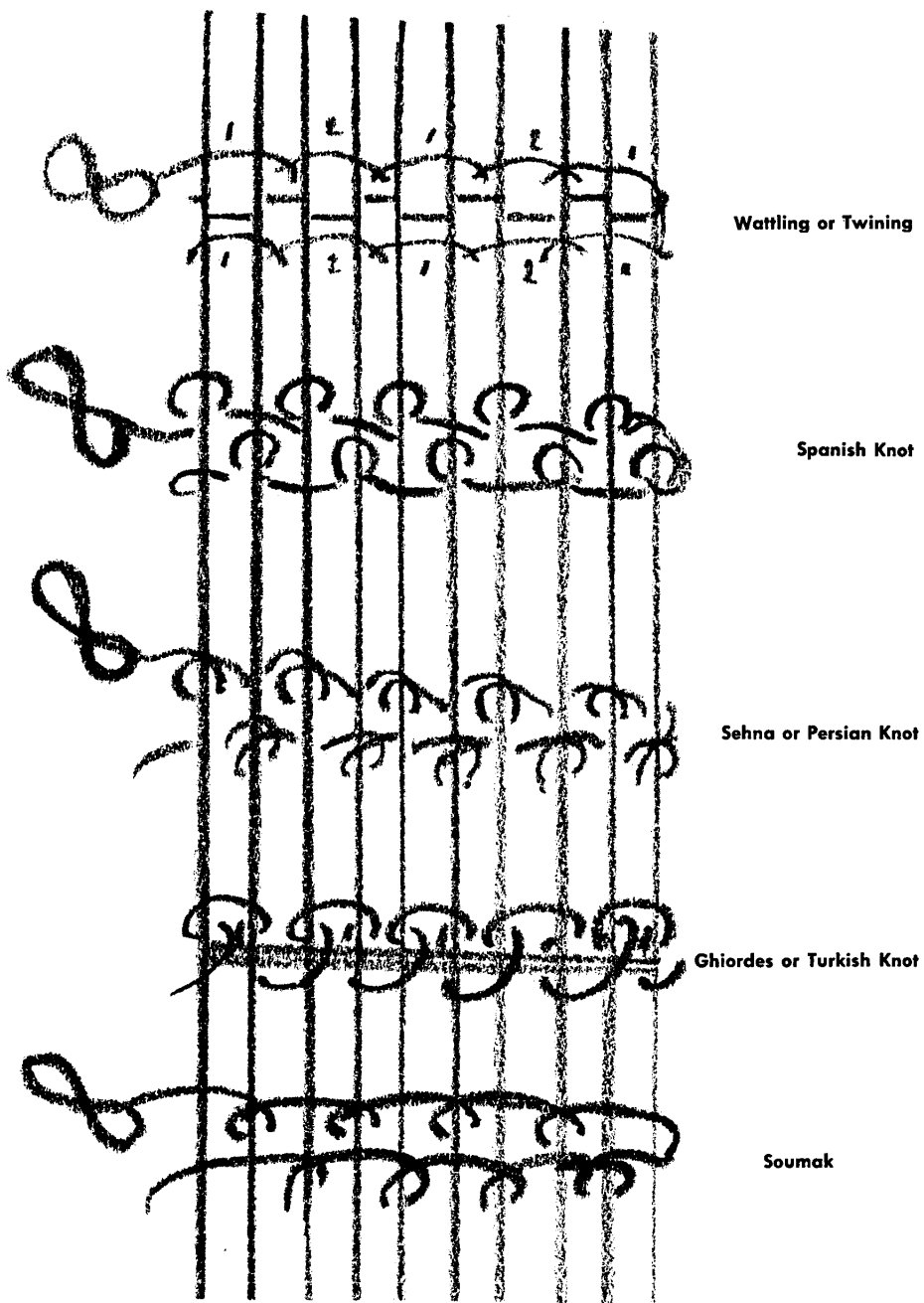
It is a decorative piece of fabric which can easily be done on a plain 2 harness flat loom, if nothing more elaborate is at hand.

TUFTING

This is a loop weave. It is also known as Canadian loop. From the more practical point of view, it is not as suitable for rugs as the knotted rugs. Unless it is glued on the back side as is done with hooked rugs. But for decorative works in the same way as Floss, wonderful things can be done with it.

It is a tabby weave. The warp will more or less be the back ground for what one wants to make. Where the pattern is wanted, the veft is lifted with a smooth stick, the thickness of the loop wanted. The pattern is made on graph paper, and one square will mean as many threads as the weaver wants it to be.

There is no binding outside of the tabby. New colors are set in from the under side, as the right side faces the weaver. The distance between loops also rests entirely with what the weaver has in mind for the particular fabric.



KELIM

This way of doing a rug or a decorative fabric was used in many lands long ago.

The American Indians made their wonderful rugs in this technique. It is an inlaid rib tabby, and the pattern is drawn on graph paper. The different colors are not joined except where the pattern is changed horizontally. This leaves open slits on all vertical lines, which have to be sewed up after the rug is off the loom. If it is a drapery, the slits sometimes are left open to bring out a soft fall and not make the effect of it too compact.

Make a bace. Fasten the weft by sewing the end down 3 or 4 weft threads where the color will be inserted. Do the group or block as big as is wanted, since there is no binding on the vertical line. Do the group or block as big as is wanted, since there is no binding on the vertical line. Do all colors this way till the pattern change on the horizontal lines. If the new color line goes to the left, it is moved there in the same shed with the last thread going left. The right change is done the same way on the first row of the new block. This is the only time 2 weft threads go in one shed.

In counting your picks, back and forth makes a full row. Tension is of main importance. If the weft is too tight, the edge of the finished fabric will be uneven.

AAKLED

Aakled weaving is a technic in the old days used only by the Incas. The Copts and the Norwegians. We don't know when it was invented and why it was practiced only by those 3 nations, would it not be that the old Atlantic ran between those countries. The technic is now universally accepted for this kind of weaving. It is like the kelim, an inlaid rib.

However the aakled has its colors interlocked on the first row, thus making the rug finished when it is done. The pattern is quadratic or or rectangular. Drawn on square paper with each square as many warp threads as the weaver wants it to be. All weft threads must be fastened when started and finished, by sewing them down 3 or 4 wefts by the nearest warp thread. Avoid 2 wefts by one warp. In starting the left warp thread must be up, to assure a smooth interlocking. 4 warp threads are good. Butterfly bobbins are used. The first after fastening-goes in to where the next is wanted. Let it go loosely. Take the next color over the first. Go thru the shed. With the left hand gently hold the first to make the joining good. Next row also start from left. Do not interlock, but take the threads back the same distance. You find that now you can also turn the weft on an up thread, since the other shed is up. Beginning from the left each time also saves the confusing thought: Did I bind. You are not binding on this row which makes the complete full count. Build up the square as far as you wish. In changing pattern, on the last row, lead all new lines going to the

left, right over the old weft in the same shed as far as the color calls for. On the first row of the new pattern, lead all colors going to the right, right along with the one you have already. Without binding this is the only time and place the weft is not bound on the first row. It is also the only time there will be 2 weft threads in one tabby shed. Tension is important, and the weaver will have to find, in each pattern, how much weft to give to make a smooth surface. When the work is off the loom, a good pressing or in lack of that, - dip the piece in water, roll it up over night, press when almost dry, hang up straight. No other finish is necessary. For rugs, a coarse wool spun with hair of cattle or goats is used. This to make it shed water and dust more easily.

RØLAKAN

This technic has been most used in Sweden. It was tried but not adopted by Norway. The way of doing it is like Aakled, with the difference that in Rø/akan one starts from left and interlock. Going back from right, and also interlocking. This gives the wrong side which faces the weaver, a ridge, where the colors meet. It is fondly called Skanne tapestry.

Skaane being in the very south of sweden.

The technic is not much used of today, except for rugs and things to be lined. It is very suitable for floor covering, as those ridges stay down like a snow tire in the winter. The warp is often hemp or jute, and "Nøthaar-" hair of cattle and goats-is almost always spun in with the coarse wool.

It has, as the Aakled, given its name to a special technic.

RAG RUGS

I don't think this should be sent out without a kind word to our most tramped on and most scrubbed rug. The name tells some of the story and here is some more. If a tabby weave is what you want, set the warp 6 to the inch. Chances are you will want some pattern too. Then use the 15 dent reed. Rose path or winter and summer or crackle are all good, as the overshots are short. If you have only one 2 harness loom, set in a few bright colors-a student of mine calls it "Possies" here and there to give the rug the idea it is spring. It will convey the idea to all friends of yours. The Ghiordes knot comes in handy. Any fabric strip can be used, Jersey falls in the best. The idea is to make it strong, harmonious in color. Put on a long warp, the heavy filling will take in a lot. And when you get going, you will just love to weave and weave.