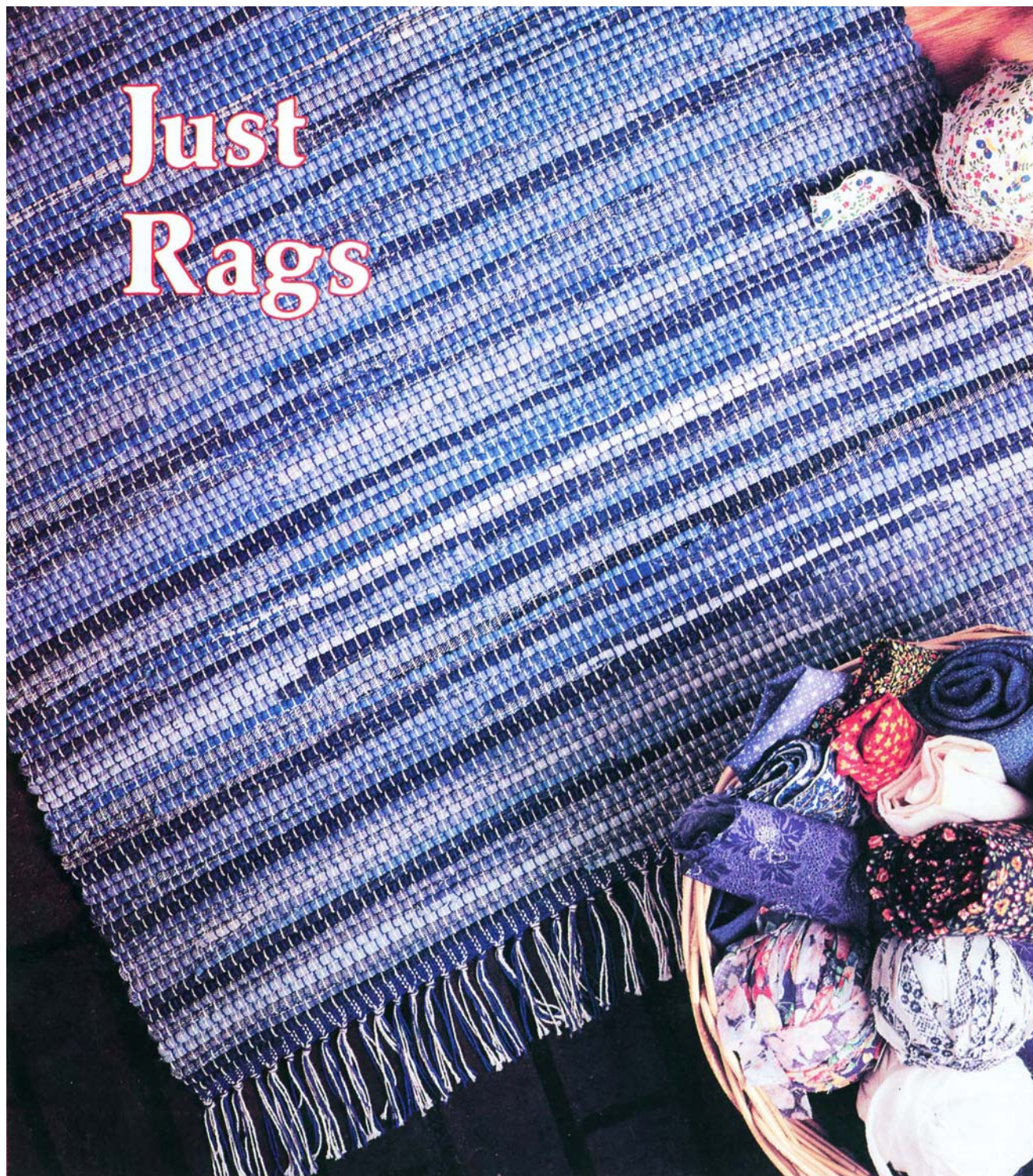


HANDWOVEN'S
DESIGN COLLECTION 8

from Interweave Press

**Just
Rags**



Rag weaving has traditionally been a favorite among the Scandinavians, especially the Swedes. We can see this when we look at pictures in Swedish weaving books: bright and colorful rag rugs and mats, often in plain weave, rosepath or double binding technique, abound. When we see these in the context of clear pine wood floors and the simple furniture and interior design of the Scandinavian home, it is evident why rag-woven accents are such a natural choice. Here in the U.S. we have recently seen a surge of renewed interest in rag weaving as it's become a popular decorating item for the country look in home decor. At Interweave Press we've received numerous requests from handweavers eager for new ideas—inspiration—for handwoven rag projects. Thus, this collection.

'Rag' seems like a misnomer, as none of these projects resembles 'rags', or appear to be made from same, in the least way. While many of the pieces shown here are constructed from fabrics gleaned from the family scrap bag, several are made from purchased fabric lengths or pre-cut fabric strips. While recycling fabrics is certainly economical, purchased fabrics and fabric strips afford the weaver even more variety in the materials available for weaving. Starting the planning of a project from the fabric is a good way to proceed, especially when the overall design of the piece and the weave structure work in harmony with the warp and weft. I think as you look through and try out the ideas in this collection, you'll see how important fabric choice is to the final result. I'm just tickled with what this collection has to offer, and hope it inspires lots of other projects! Cheers!

Jane Patrick, editor

Jane

General Instructions

Read the instructions thoroughly before beginning a project. The instructions assume that you have basic knowledge of weaving, can warp a loom, and can understand drafts.

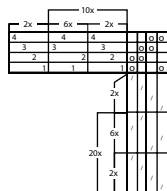
WARP & WEFT: The size, fiber and type of each yarn is listed, along with yardage per pound. If a specific brand has been used, it is listed with color names and numbers. Amounts needed are calculated in yards making yarn substitutions easier.

WARP LENGTH: The length of warp needed for a project is figured by adding the finished length of the project, an allowance for take-up and shrinkage, and loom waste. Take-up is the amount lost due to the interlacement of the yarns in the weave structure. Shrinkage is the amount lost due to finishing processes. Loom waste is the amount needed to tie the warp on and allow the reed and heddles of a particular loom to function to the end of the weaving.

Our warp length measurements include finished length, percentage of take-up and shrinkage, and standardized loom waste of 27". Your own loom waste may be different, according to the requirements of your loom and warping technique. To figure loom waste, measure unwoven warp at the beginning and end of several of your projects. Be sure to allow for knot tying and trimming of ends.

MEASUREMENTS: All measurements are taken *under tension on the loom* unless otherwise noted. Each measurement includes take-up and shrinkage so that when the piece is finished, the final size will be correct. Normal warp tension is tight enough to get a clear shed.

DRAFTS: Threading drafts read from right to left and treadling drafts read from top to bottom. Start at the tie-up and read outward in both directions.



Threading repeats are shown by brackets. Sometimes double brackets are used to show a small repeat within a larger one. *Tie-ups* are shown for rising-shed or jack looms. The small circle in the tie-up indicates that the shaft referred to *rises* when the treadle is pressed. To convert the tie-up for sinking-shed or counterbalanced looms, tie the treadles according to the *blank* squares. Countermarch looms use all the squares, the upper lamms are tied to the blank squares, and the lower lamms are tied to the squares with circles. **FINISHING:** After the fabric is off the loom and the ends are protected from raveling, the fabric is finished by washing and/or pressing. Washing fluffs up the yarn, shrinks it somewhat, lets the yarns nestle into each other in the weave structure, and makes the set of warps and wefts into a cohesive fabric. It is an important step, not to be omitted. Our directions give the process the designer used to give the effect pictured. Other finishing methods may be used, but be sure to sample them first because they may affect both the hand of the fabric and the amount of shrinkage.

WEAVING A HEADING: To have a good base to weave on, especially when weaving rugs or heavy fabrics, it is a good idea to weave a few rows of scrap yarn for a heading at the beginning and end of the piece. At the beginning of a weaving a heading ensures that the warp is spread out evenly before the actual project is begun. At either end headings help keep the warp in place when the weaving is removed from the loom. Be sure to bubble your heading material in the shed to prevent the warp from drawing in unnecessarily.

ON THE COVER: *As this Denim Rug illustrates, it doesn't have to be fancy to be attractive, durable, practical. And isn't this a lot of what makes rag weaving so appealing? It offers relatively care-free weaving, economy, and fabrics which we expect to stand up to a lot of hard wear and frequent washing. This Denim Rug, woven by Stella Rader of Fort Valley, Georgia, is just one of the many practical designs in this collection. Instructions appear on page 10.*

ON THE BACK COVER: Your guests will feel

like royalty when they are greeted at your door with this rug for V.I.G. (Very Important Guests), as it is used by Margaretha Essen-Hedin to welcome guests to her Swedish home. The rug has a sturdy linen warp and a several shades of red-orange rags for filler. The twill threading is treadled to change the direction of the twill at random along the length of the runner, adding design interest and texture. Designed and woven by Margaretha Essen-Hedin. Instructions are on page 22.

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- Nordin, Eva-Lisa. *Trasmattor*. Sweden: ICA Bokforlag. Glimåkra Looms 'n Yarns, U.S. distributor, 1978.

Product Information

Borgs of Lund, Glimåkra Looms 'n Yarns, 1304 Scott St., Petaluma, CA 94952. Mattwarp, 8/3 cotton. Braid-Aid Fabrics, 466 Washington St., Pembroke, MA 02359. Wool fabric strips. Cotton Clouds, Rt. 2, Desert Hills #16, Safford, AZ 85546. 8/4 cotton, cotton fabric strips. Eaton Yarns, c/o Craft Skellar, Marymount College, Tarrytown, NY 10591. Mattila-Yhtyma Poppana, seine twine. Frederick J. Fawcett, Inc., 320 Derby St., Salem, MA 01970. 8/4 cotton, seine twine, linen rug warp. The Gleaners, P.O. Box 1191, Canton, GA 30114. Cotton yarn. Great Northern Supplies, P.O. Box 361, August, MI 49012. Cotton fabric strips. Oriental Rug Co., P.O. Box 917, 214 S. Central Ave., Lima, OH 45802. 8/4 cotton, cotton fabric strips. Scantex, Inc., P.O. Box 552, Larkspur, CA 94939. Poppana. Schacht Spindle Co., Inc., P.O. Box 2157, Boulder, CO 80306. The Incredible Rope Machine. Schoolhouse Yarns, 25495 S.E. Hoffmeister Rd., Boring, OR 97009. Pirkanmaan Kotityo Oy Poppana, seine twine. Usdan Kolmes Industries, 541 W. 37th St., New York, NY 10018. 8/2 cotton.

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Rag Bag

designed by Jane Patrick

4

PROJECT NOTES: Poppa, fabric strips cut on the bias, were used in both warp and weft. I had no difficulties using the poppa in the warp. After I had the warp on the loom, I applied fabric glue lightly to the joins in the fabric strips to strengthen them, applying the glue to the warp behind the castle and allowing it to dry before beginning to weave. I conserved poppa by tying the warp in small groups and lacing them to the front and back apron rods.

FABRIC DESCRIPTION: Plain weave with random 1/3 floats and "bows".

FINISHED DIMENSIONS: Bag measures 16" from end to end and 23" in circumference.

WARP AND WEFT: Cotton fabric bias strips, 3/8" wide. This is Scantex Poppa, available in 76-yd/3½-oz rolls: Two rolls each of Cinnamon #477, Sage #455, Lime Sherbet #456, and Cranberry #468.

NOTIONS: 9" zipper, sewing thread to match, sturdy cord such as cotton carpet warp, heavy sharp needle.

E.P.I.: 6.

WIDTH IN REED: 20".

TOTAL WARP ENDS: 120.

WARP LENGTH: 1¾ yd, which includes take-up, shrinkage and 27" loom waste.

WARP COLOR ORDER:

Start ▶	8x	7x	7x
Sage	1	1	1
Cinnamon	1		1
Cranberry		1	
Lime Sherbet		1	

Cont. ▶	15x	7x	7x
Sage		1	
Cinnamon		1	
Cranberry	1		1
Lime Sherbet	1		1

Cont. ▶	8x	
Sage	1	= 31
Cinnamon	1	= 31
Cranberry		= 29
Lime Sherbet		= 29

TOTAL ENDS: =120

DRAFT:

4				
3				
2				
1				

plain weave

E.P.I.: 6.

TAKE-UP AND SHRINKAGE: 12% in width and 18% in length.

WEAVING: Adjust tension so it is moderately tight. Weave as follows: 14 picks Sage, 14 picks Cinnamon, 4 picks Lime

Sherbet, 14 picks Sage, 14 picks Cinnamon, 6 picks Cranberry. Repeat this sequence two more times, eliminating the Cranberry on the final repeat.

For textural interest I occasionally tied "bows" onto a single warp using a square knot to secure them. I added surface interest by weaving random floats over three warps. A direct tie-up made this easy and fun. When weaving plain weave on a direct tie-up two feet are necessary; to make the floats I simply let up on one foot to lower one of the plain weave shafts. I wanted the floats to come and go across the width, and to do this I raised and lowered one shaft at random as I passed my shuttle from one side to the other, taking it out of the shed as I made the treadle changes. A stick shuttle makes this easy.

FINISHING: Machine zigzag across each end. Hand wash the fabric in hot soapy water and rinse in cool water. Machine spin to remove excess water, machine dry on warm and smooth flat. Trim bows to desired length.

ASSEMBLY: At the two raw edges, turn under ½" twice and sew in place. Put these two edges together, center the zipper be-

tween them, and hand sew the zipper (if you have a heavy-duty sewing machine, this can be done by machine). Make a 40" handle by braiding or twisting the four colors together. I used the Incredible Rope Machine (Schacht Spindle Co.) to twist the strips into a tight rope. Tie a big overhand knot in each end of the rope or braid.

To gather the sides, turn the bag wrong side out. Using a double strand of sturdy cord threaded in a heavy sharp needle, run a length of inch-long gathering stitches around the side opening. Rather than gathering straight along the selvedge, stitch diagonally starting 1" from the end of the zipper and angling toward the selvedge at the bottom of the bag and then back toward the zipper on the other side. Put the handle inside the bag with a knot protruding from the side opening. Firmly gather up the opening around the handle at the base of the knot (the knot will keep the handle from pulling out). Secure the gathers by stitching through the handle and gathers several times. Repeat on the other side, making sure that the handle is inside the bag and the zipper is open. Turn the bag right side out. □

Flight Wall Hanging

designed by Inga Krook

2 4

PROJECT NOTES: A flight of butterflies against a shaded blue sky — this technique is called tatter weave in Sweden. It is an old weave structure, usually in plain weave with a surface pattern of short or long pieces of colorful rags in rya knots or bows. The tatter weave was used in coverlets and bed curtains, but now it is also used in rugs and wall hangings. When, after years of use, the butterflies became frayed and sad looking, they were pulled out and the background, the real weave, was used as a rug.

My tatter weave is a wall hanging with little bows or butterflies making a free-form design. Instead of following a sketch I followed the picture in my mind and, as I wove, placed the butterflies where my vision told me.

FABRIC DESCRIPTION: Plain weave with supplementary weft inlay.

FINISHED DIMENSIONS: 35" wide × 64" long.

WARP: 12/6 cotton cord at 1400 yd/lb: 860 yd natural.

WEFT: Cotton rags in shades of blue ranging from dark to light plus white: 180 yd dark blue, 180 yd medium blue, 160 yd light blue, 120 yd white, approximately 7 lb in all.

The more shades of blue the better. I had several old jeans in all shades of blue, a pair of overalls in dark blue twill, a long skirt in

a thinner cotton, some medium blue jackets and blouses plus light blue and white sheets. I cut the jeans in 1/8 to 1/2" wide strips, the overalls and the jacket in about 5/8" strips. The skirt, the blouses and the old worn sheets were about the same weight and were cut in 7/8" to 1" wide strips. When I wove I used the strips double and tried to mix the heavy and rather stiff jeans strips with strips of a softer material so they would pack properly.

E.P.I.: 8.

WIDTH IN REED: 35¼".

TOTAL WARP ENDS: 286, which includes 2 doubled warps at each side.

WARP LENGTH: 3¼ yd, which includes take-up, shrinkage, and 36" loom waste.

DRAFT:

2			
1			
/			

4			
3			
2			
1			

P.P.I.: 4-5.

TAKE-UP & SHRINKAGE: 2% in width and 16% in length.

WEAVING: I started and ended the weave with a heading of warp yarn for hems. Since the warp is natural-colored, the light hem didn't look good on the dark blue end of the hanging, so I hid it with a dark blue strip which I sewed on by hand later. At the white end I made a wide hem of the woven heading so a flat stick can be inserted for hanging.

The background is a plain weave shaded

from dark to light. The rag strips are used double which allows for finer shading. The colors of the butterflies go the opposite way from the background, from white and light blue at the darker end to dark blue at the white end. The bow is a 4"-4½" long piece of rag strip folded in thirds. Each bow is fastened under 2 warp yarns on the upper part of the open shed of the row just woven. When the weft is beaten, the bow becomes a butterfly!

An advantage of this kind of weave is that changes in design can be made easily. If a butterfly is in the wrong place, it can be taken out and placed somewhere else.

FINISHING: Finish the raw edges with a row of Damascus or Philippine edge. Hem each end, leaving the ends of the top hem open so a stick can be inserted for hanging. Blocking the weave gives it a flat and even finish.

Barleycorn Rug

designed by Lynne Giles

4

PROJECT NOTES: This variation of barleycorn has short weft floats making a pattern on a warp-dominant surface. It is woven with four shuttles, two with cloth strips and two with cotton yarn. The two cloth strip wefts share the same plain weave shed except for the floats in the pattern motifs. The two cotton yarns share the opposite plain weave shed. Weaving the rows with pairs of shuttles improves the selvages and simplifies shuttle order.

FABRIC DESCRIPTION: Barleycorn or Bronson weave is a 3-block weave with the pattern shafts alternating with the first shaft in plain weave. In this variation, shafts two and three are used for the pattern while shaft four is used for the plain weave space between motifs.

FINISHED DIMENSIONS: 29¾" wide by 46" long.

WARP: 12/6 Cotton seine twine at 1400 yd/lb. This is Borgs' Mattvarp, available in 1550-yd/500g tubes: 1400 yd.

WEFT: Cloth strip weft - printed cotton fabric torn into 1"-wide strips. This fabric is by Springmaid: 5-yd piece of fabric in medium brown, 1-yd piece of dark brown, several strips of unbleached muslin. **Binder weft** — 5-ply soft cotton yarn at 1500 yd/lb: 225 yd.

E.P.I.: 18. I used a 9-dent reed with two ends per dent. A 6-dent reed with three ends per dent would give a similar though not identical result.

WIDTH IN REED: 30 $\frac{1}{4}$ ".

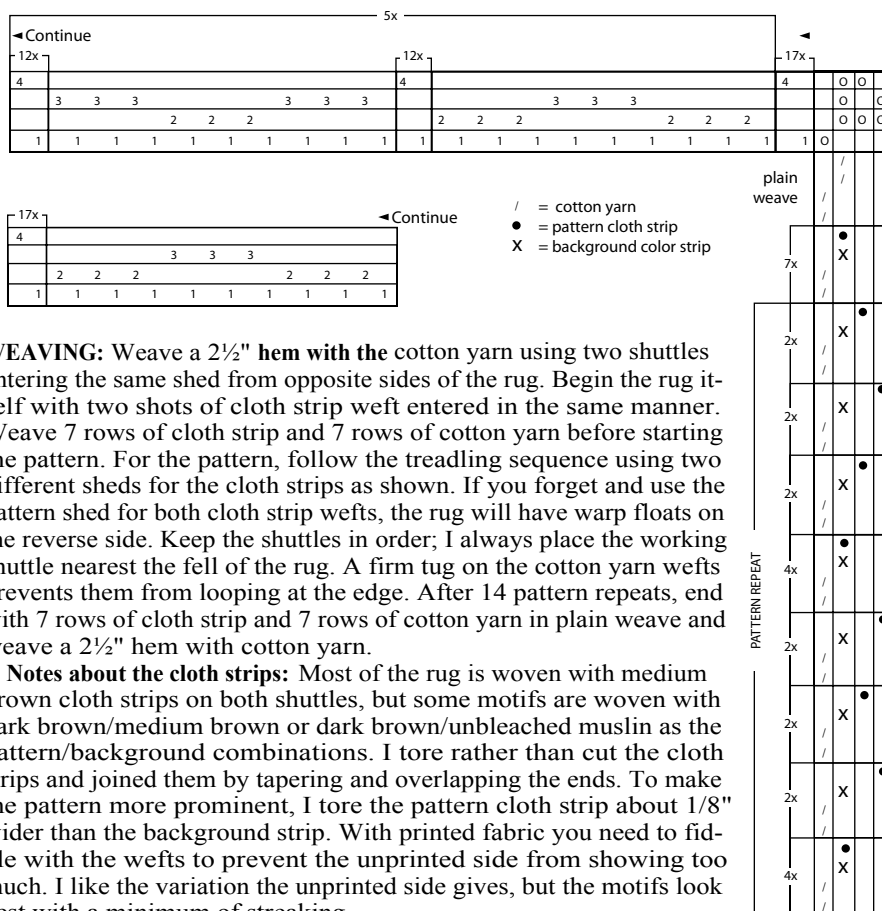
TOTAL WARP ENDS: 548.

WARP LENGTH: 2½ yd which includes take-up, shrinkage and 27' loom waste.

P.P.I.: 5; 3 cloth strip and 2 cotton varn.

TAKE-UP & SHRINKAGE: 2% in width and 17% in length.

DRAFT:



WEAVING: Weave a 2½" **hem with the cotton yarn** using two shuttles entering the same shed from opposite sides of the rug. Begin the rug itself with two shots of cloth strip weft entered in the same manner. Weave 7 rows of cloth strip and 7 rows of cotton yarn before starting the pattern. For the pattern, follow the treadling sequence using two different sheds for the cloth strips as shown. If you forget and use the pattern shed for both cloth strip wefts, the rug will have warp floats on the reverse side. Keep the shuttles in order; I always place the working shuttle nearest the fell of the rug. A firm tug on the cotton yarn wefts prevents them from looping at the edge. After 14 pattern repeats, end with 7 rows of cloth strip and 7 rows of cotton yarn in plain weave and weave a 2½" **hem with cotton yarn**.

Notes about the cloth strips: Most of the rug is woven with medium brown cloth strips on both shuttles, but some motifs are woven with dark brown/medium brown or dark brown/unbleached muslin as the pattern/background combinations. I tore rather than cut the cloth strips and joined them by tapering and overlapping the ends. To make the pattern more prominent, I tore the pattern cloth strip about 1/8" wider than the background strip. With printed fabric you need to fiddle with the wefts to prevent the unprinted side from showing too much. I like the variation the unprinted side gives, but the motifs look best with a minimum of streaking.

FINISHING: Fold the hem twice and stitch to the first cloth strip pick. Steam pressing will smooth out any creases the rug may have acquired on the front beam.

Sherbet Runner

designed by June A. Evans

4

PROJECT NOTES: Warp- and weft-faced blocks are juxtaposed in this hybrid log cabin and matorr weaves. Blocks can be threaded any width with two of the blocks always weaving together.

Four warps are threaded on one shaft before a tie-down warp is threaded on another shaft to limit the length of weft floats. Each warp yarn needs its own heddle to help the spacing and avoid twists. About two warps per dent is good; a coarser reed will let the warps bunch together and a finer reed offers too much resistance to beating. The sett should be about 1½ times the tabby sett for the warp yarn.

As with all warp-faced fabrics, the warping and threading is a bit slow, but the weaving makes up for it. When warping, keep all the warps which will be on the same shaft from twisting around each other. You may want to make eight warps of a color, then two warps of the other color for the tie-downs, and juggle their order in threading. This works well, but

keep from too much criss-crossing of warps or the sheds will get obstructed.

Variables such as number of colors and their sequences, threading and treadling order of the blocks, and kinds and widths of cloth strips give endless new looks to this weave. Almost any arrangement of blocks and treadlings will work; it's like building a patchwork piece as you go.

FABRIC DESCRIPTION: 4/1 basket weave blocks.

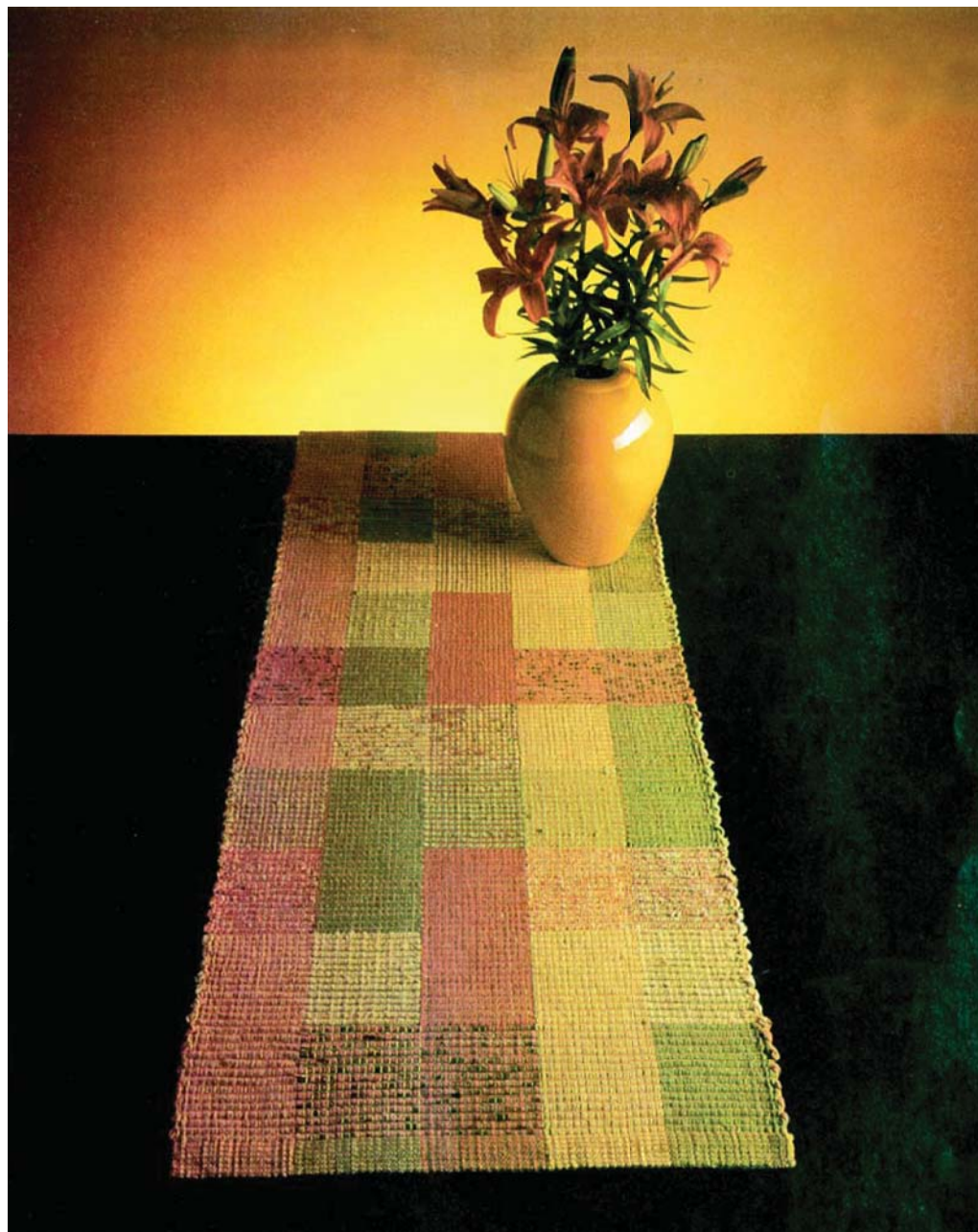
FINISHED DIMENSIONS: 15¼" wide × 55" long plus 1" hems on each end.

WARP: 8/4 cotton at 1600 yd/lb. This is from Curl Bros., Toronto, Ontario. I used bleached white and dyed all the warps with Dylon hot dye, except for the bright gold: 432 yd lime green, 240 yd lemon yellow, 240 yd light orange, 240 yd dark orange and 48 yd bright gold.

WEFT: Binder -8/4 cotton: 135 yd bright gold. Cloth strips — cotton flannel, washed and tumble-dried, cut on the straight grain 5/8" wide: 28 yd orange print, 21 yd bright yellow print, 21 yd plain yellow, 14 yd light yellow print and 14 yd plain green.

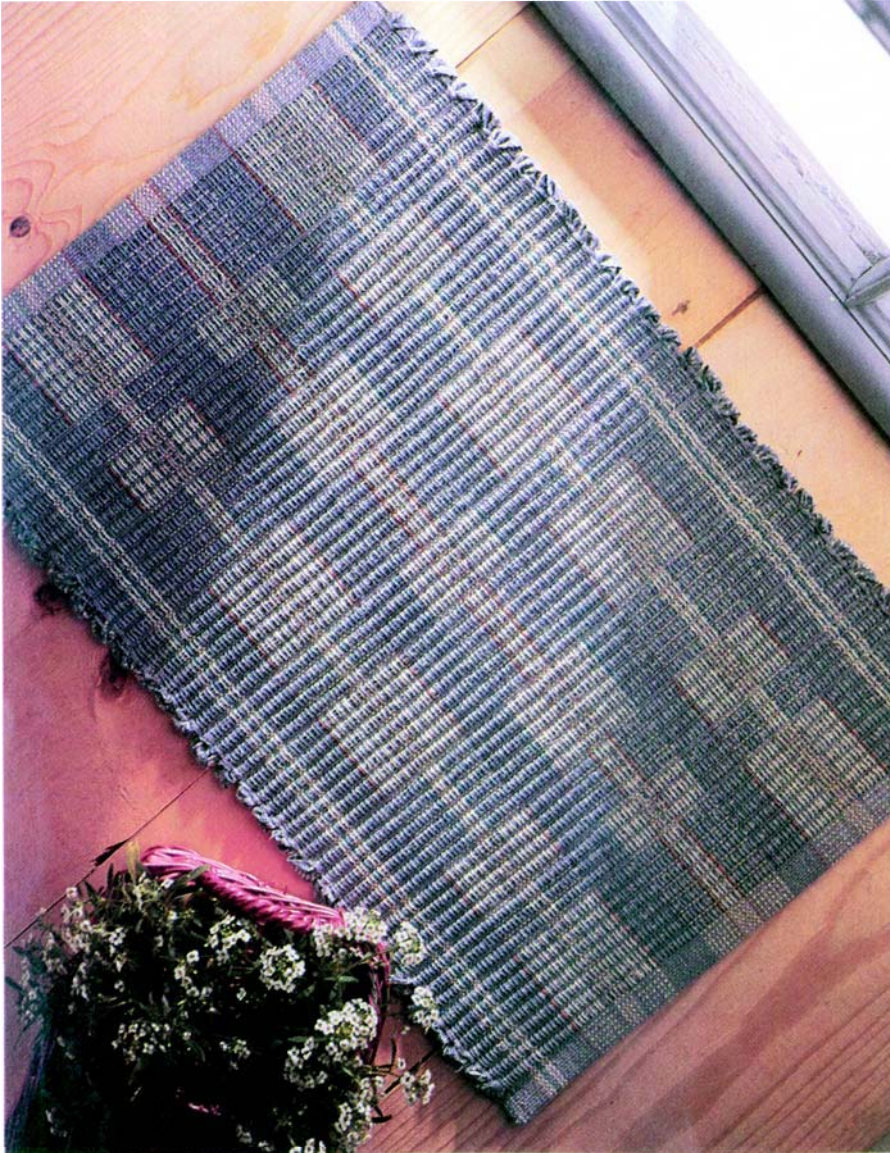
—continued on p. 9

Blocks & Rags



This hybrid of log cabin and mator weaves produces a fabric with warp- and weft-faced blocks. When these 4/1 basket weave blocks are combined with printed cloth weft strips, a medley of intriguing texture and color results. With careful color planning in warp and weft many ingenious pattern possibilities can be achieved. Shown here as a center piece on a table, this fabric idea could also be translated to table mats or a patchwork-looking jacket fabric. Designed and woven by Jane Evans of Grandora, Saskatchewan. Instructions for Sherbet Runner are on page 4. SETTING: GALLERY EAST, LOVELAND, COLORADO.

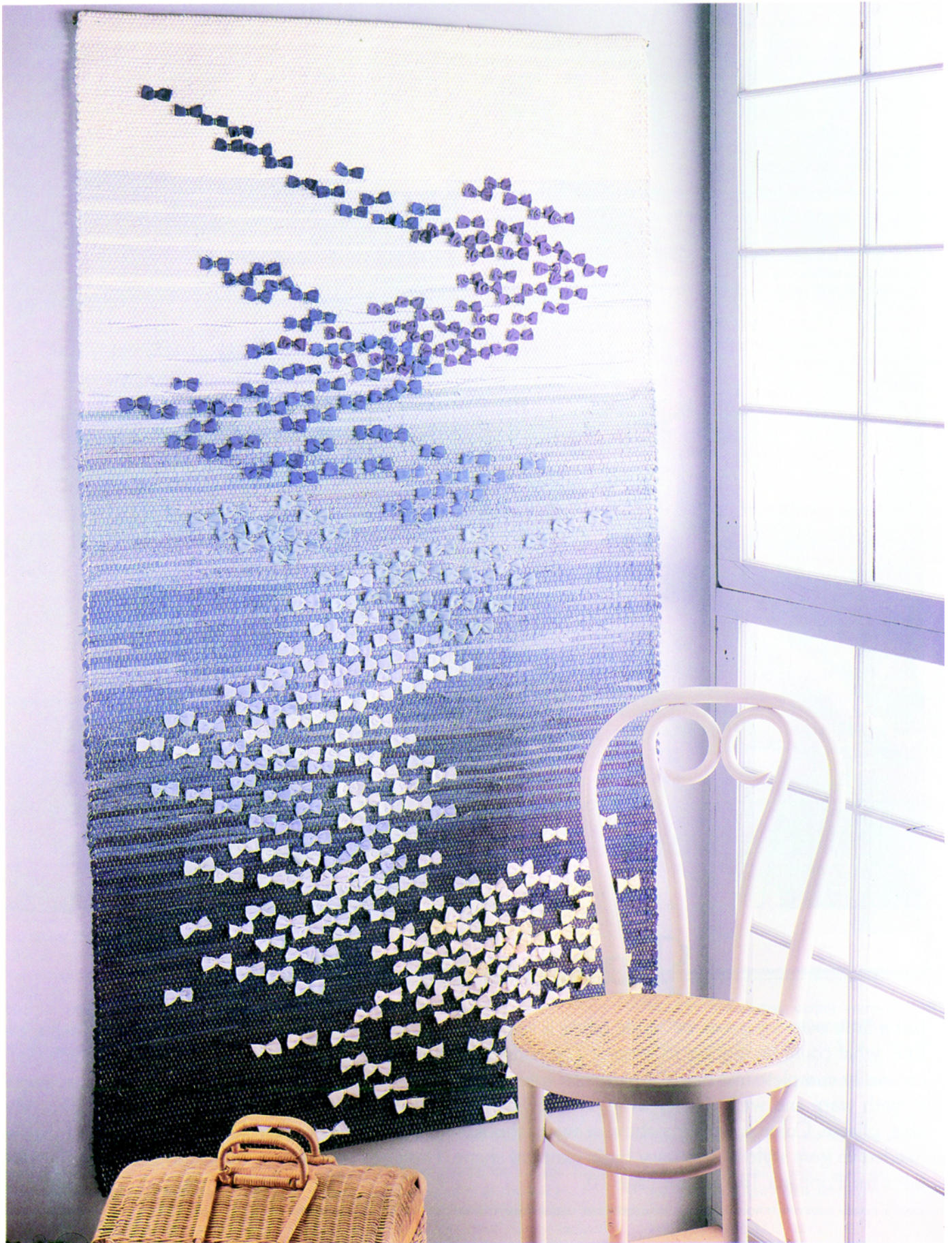
Quiet Simplicity



Sometimes simple is best, as these two projects illustrate. The striking mat at left could fool most of us at first glance, but it is merely log cabin with a clever warp color order. Dusty blue calico cloth adds yet more textural and design interest—one of the benefits of working with fabric weft. Our Log Cabin Mats were designed and woven by Joanne Tallarovic of Tucson, Arizona.

Recycling used denim for the background of our wall hanging, Flight, is effective, economical and simple. Colored fabric "bows" woven in at random in tatter weave lend dimension, movement, interest. One of the reasons this piece works so well is that the design is so pleasing. We suggest you plan your piece before beginning to weave; using a cartoon will ensure accurate execution of the design. Flight was designed and woven by Inga Krook of Sedona, Arizona.

Instructions for Log Cabin Mats are on page 9; instructions for Flight Wall Hanging appear on page 3.





Rags with Style

Just a little over a yard of 26" wide fabric is required for this Poppana Top—and with a sett and p.p.i. of five, what could be quicker to weave? The construction is minimal, too, making this a project which you can easily complete in a day. Of particular interest about this fabric is that it is woven of cotton bias strips in both warp and weft. The weaving is surprisingly trouble-free, and the resulting fabric is soft, comfortable, pliable. Color accents in natural at waist, shoulders, neck and sleeves are all the embellishment that is needed to give style to this very basic garment shape. Designed and woven by Kaino Leethem. Instructions for Poppana Top are on page 10.

YARN & DESIGN COURTESY SCHOOLHOUSE YARNS. ACCESSORIES: THE GARMENT DISTRICT, FT. COLLINS, COLORADO.

TOTAL WARP ENDS: 248, which includes 4 warps doubled in the reed and heddles at each side.

WARP LENGTH: 3½ yd, which includes take-up, shrinkage and 27" loom waste.

WARP COLOR ORDER & THREADING ORDER:

G	W	T	W	G	O	W	W	B
G	W	T	W	G	G	G	T	W
8x	2x		2x	8x		7x		4x

cont. ▶

B	W	O	G	G	G	O	W	O
T	G	G	G	T	W	B	B	W
	7x		8x		7x		4x	

cont. ▶

G	G	G	O	W	W	B	B	W
W	T	G	G	G	T	W	T	G
7x		8x		7x		4x		7x

cont. ▶

O	G	W	T	W	G
G	G	W	T	W	G
	8x	2x		2x	8x

G = gray
W = bleached white
T = turquoise
O = burnt orange
B = beige

DRAFT:

2		O
1	O	
/	/	

4		O
3		O
2		O
1	O	
/	/	

P.P.I.: 7 total

TAKE-UP & SHRINKAGE: 2% in width and 20% in length.

WEAVING: Weave 2" plain weave with gray carpet warp. Wind a shuttle with two strips of cloth with wrong sides facing each other. Place the doubled strip in the shed folded in half with the fold toward you. Weave the body of the place mat by alternating shots of carpet warp and cloth strip, starting the cloth strip shuttle from the same side of the loom as the carpet warp. Interlock the two wefts by bringing the carpet warp shuttle over or under the cloth strip so that there are no warps left floating at the edge.

At the edges, fold the cloth strip upward if the last warp is down. Fold it downward if the opposite is true. Change blocks as desired by throwing two shots of carpet warp instead of one. After about 18", weave 2" plain weave with gray carpet warp. Weave a shot of contrasting yarn as a cutting line and continue with the next mat.

FINISHING: Machine stitch raw edges and between mats. Cut apart. Fold the carpet warp hem under about ½" and fold again to meet the first shot of cloth strips.

Machine stitch in place. The mats may be laundered in warm water on a gentle cycle. Smooth them with your hands before drying them flat or hanging them from the hems.

Denim Rug

designed by Stella Rader

② ④

PROJECT NOTES: Old blue jeans in a variety of shades give the color variation to this rug. A blue and white striped warp blends the shades with an overlay of dots and dashes.

FABRIC DESCRIPTION: Plain weave.

FINISHED DIMENSIONS: 27" wide × 52" long, plus 2½" fringe on each end.

WARP: 8/4 cotton carpet warp at 1600 yd/lb: 455 yd royal blue and 440 yd white.

WEFT: Cotton denim fabric strips cut 1" wide on the straight grain: about 175 yd of strips.

E.P.I.: 12.

WIDTH IN REED: 28".

TOTAL WARP ENDS: 340, which includes 2 doubled warps at each side.

WARP LENGTH: 2½ yd, which includes take-up, shrinkage and 27" loom waste.

WARP COLOR ORDER: 2 royal blue, 2 white.

DRAFT:

2		O
1	O	
/	/	

4		O
3		O
2		O
1	O	
/	/	

P.P.I.: 4.

TAKE-UP & SHRINKAGE: 3% in width and 15% in length.

WEAVING: Begin the rug with about ½" of plain weave using royal blue carpet warp. Then weave about 54" of cloth strips in random color shading, overlapping the ends of strips 1½". Beat firmly. End rug with ½" of royal blue carpet warp.

FINISHING: Tie overhand knots with groups of 6 warps. Trim fringe evenly.

Poppana Top

woven by Kaino Leethem

② ④

PROJECT NOTES: Poppana bias fabric strips are used as both warp and weft in this top. There's no problem using poppana as warp, but we recommend that you reinforce with hand stitching the joins where the strips were spliced.

FABRIC DESCRIPTION: Plain weave.

SIZE: Women's medium. Circumference at bust 44". Length from shoulder 21". Sleeve length from center back 12".

WARP: Cotton fabric bias strips. This is Pirkanmaan Kotityo Oy's Poppana, avail-

able in 50-yd/2½-oz rolls from Schoolhouse Yarns: 260 yd or 5 rolls of dusty blue #79.

WEFT: Same as the warp: 128 yd or 3 rolls of dusty blue #79, 42 yd or 1 roll of natural #41.

NOTIONS: 3 yd of ¾" wide single-fold bias seam tape in natural, blue thread and natural thread.

E.P.I.: 5.

WIDTH IN REED: 26".

TOTAL WARP ENDS: 130.

WARP LENGTH: 2 yd, which includes take-up, shrinkage and 27" loom waste.

DRAFT:

2		O
1	O	
/	/	

4		O
3		O
2		O
1	O	
/	/	

P.P.I.: 5.

TAKE-UP & SHRINKAGE: 8% in width and length.

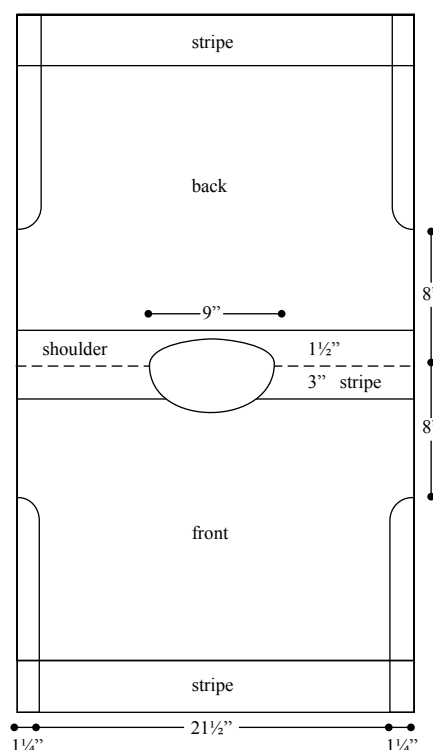
FINISHED DIMENSIONS: 24" wide × 42" long.

WEAVING: Adjust the warp tension to allow the poppana to lie flat. Avoid overhandling. Weave ½" using a fine cotton scrap yarn. Using natural color poppana, weave 3". Change to dusty blue and weave 18". Weave 3" natural, 18" dusty blue, 3" natural and finish with ½" in fine cotton scrap yarn.

FINISHING: Machine stitch raw edges. Put fabric through a gentle rinse cycle. Hang to dry. Steam press lightly.

ASSEMBLY: Mark and machine stitch the neck opening as illustrated. Cut the open-

- continued on page 15



Classic Dining



Crisp navy and white blocks, with a zest of cheerful yellow, make this mat a perky table pleaser. The technique is double binding, a popular weave choice among Scandinavian rag weavers for the way it shows off rags to good advantage. Narrow plain weave hems woven with the warp yarn make this mat reversible. A simple change in the color of cloth strips and block rotation makes it possible to weave several different sets of mats on one warp. Designed and woven by Inga Krook of Sedona, Arizona. Instructions for Mats in Double Binding are on page 9.

Patterned Rugs for Casual Living



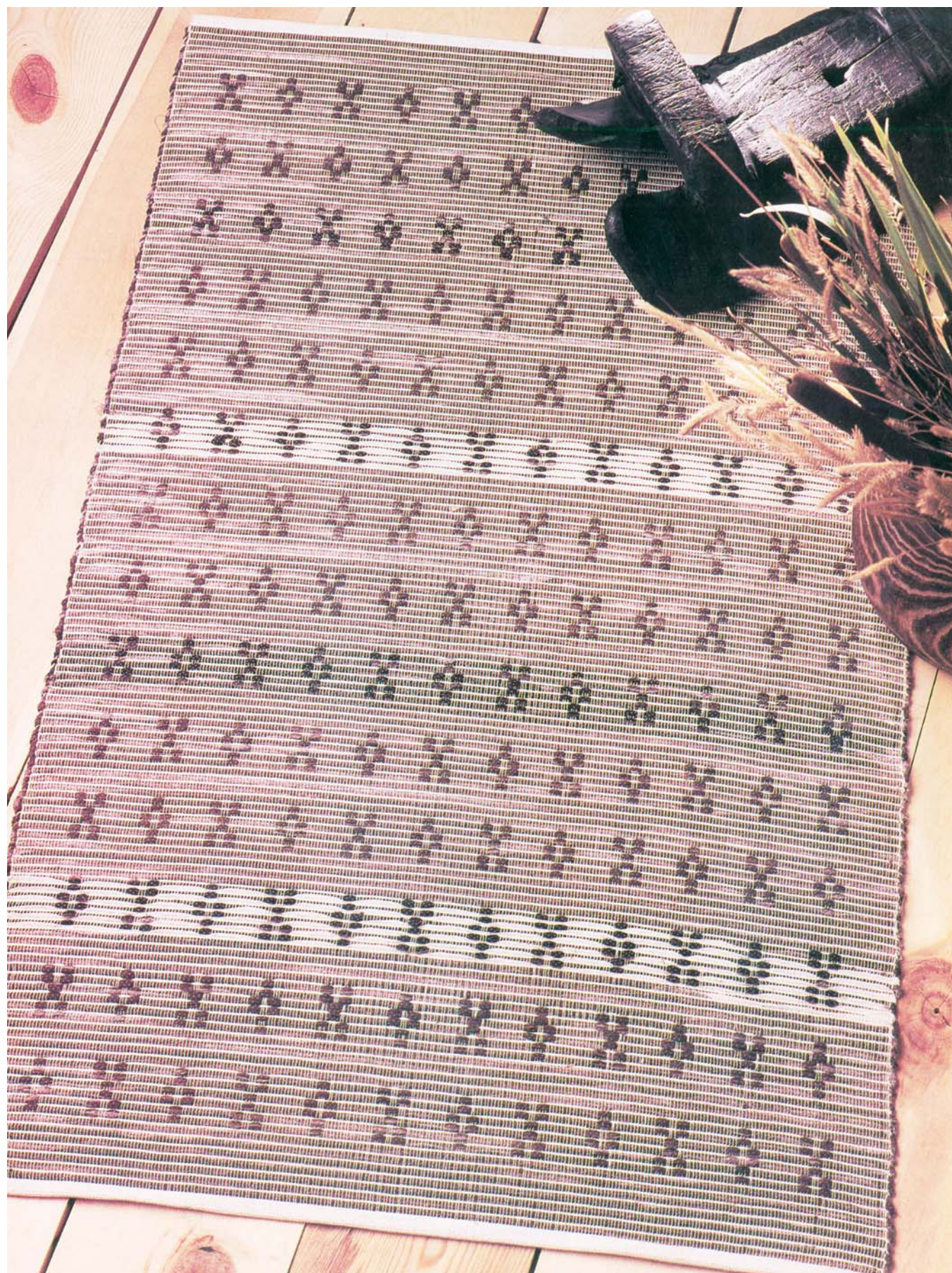
Combining pattern, subdued colors and rags in this pair of rugs creates quiet appeal, pleasing to both the eye and the unshod foot. You'll find both pieces a pleasure to weave and the designs versatile, making variations of these ideas easy.

On this page, Dixie Straight of Loveland, Colorado, has chosen a rosepath threading for pattern bands on a plain weave ground. By using two thinner fabric strips instead of just one wide one, both solid and streaked effects are possible. Old cotton sheets found in a thrift shop were dyed to the desired colors—a simple and economical solution to obtaining the exact colors you want. With 8/4 cotton used as warp, this is an inexpensive project to make—just one of the advantages of weaving with rags.

At right, Lynne Giles of Santa Cruz, California, chose Barleycorn or Bronson weave for pattern-on-pattern results. Short weft floats form 'X' and 'O' motifs on a warp-dominant surface; printed fabric strips add subtle color variation. In weaving, four shuttles are used: two with cotton yarn for plain weave sheds and two for holding cotton cloth strips for pattern sheds. Cloth and yarn shuttles alternate; weaving the rows with pairs of shuttles improves the selvages and simplifies the shuttle order.

Instructions for Rag Rug in Rosepath are on page 15; Barleycorn Rug instructions appear on page 4.

ACCESSORIES COURTESY GALLERY EAST,
LOVELAND, COLORADO





Dressy Rags

A modest material, muslin, bleached and unbleached, creates not-so-modest results for the Muslin Jacket shown here. Joining the fabric strips with a lively purple zigzag stitch is a clever way to add little zips of decorative color. By alternating picks of rags and 8/6 cotton, a soft, pliable fabric is achieved. Trimmed out in unbleached muslin, tailored to a commercial pattern, this Muslin Jacket is dressy enough for a night at the opera. Designed and woven by Susan Snover of Seattle, Washington. See page 15 for Muslin Jacket Instructions. ACCESSORIES: THE OTHER HALF, FT. COLLINS, COLORADO.

Poppana Top (cont. from p. 10)

ing and bind with bias tape. Fold the top in half at the shoulder line with right sides together, and stitch the underarm seams twice. Clip the seam allowances at the underarm curve and stitch the clipped edges to prevent raveling. The rest of the seam allowance can be trimmed and stitched or left wide. In either case, press the seam open. With bias tape, bind the lower edge and sleeve openings, stretching the tape gently.

Rag Rug in Rosepath

designed by Dixie Straight

4

PROJECT NOTES: Old cotton sheets from a thrift shop, a couple packages of dye, and some carpet warp combine for an economical rug to fit any decor from country to contemporary. Using two strips instead of a single wider one in each row makes a firmer rug while allowing both streaked and solid color effects. Rosepath is a classic pattern giving lots of variations with different treadlings. With this simple combination of materials and threading it's easy to design a special rug of your own.

FABRIC DESCRIPTION: Rosepath woven in plain weave and reverse twill.

FINISHED DIMENSIONS: 29" wide by 51" long, plus 3½" fringe on each end.

WARP: 8/4 cotton carpet warp at 1600 yd/lb. This is from Oriental Rug Co., available in 800-yd/8-oz tubes: 1020 yd.

WEFT: White cotton double bed sheets. Two sheets were dyed and one left white.

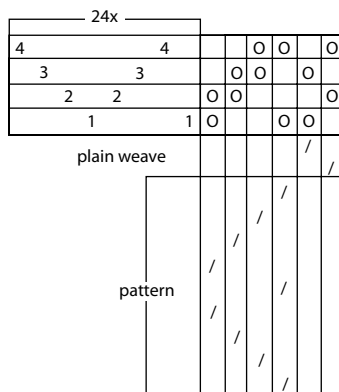
Cut each into ¾"-wide strips on the straight grain. I used a strip cutter and cut to within ½" of the edge of the fabric, then cut in the opposite direction as shown in the illustration. Cut off the corners on a slant.

NOTIONS: One package each of Old Ivory and Seal Brown Cushing Dye.

E.P.I.: 12, doubled in a 6-dent reed to make 6 working ends per inch.

WIDTH IN REED: 32".

DRAFT:



TOTAL WARP ENDS: 194 doubled ends, which includes floating selvages for a total of 386.

WARP LENGTH: 2 ½ yd which includes take-up, shrinkage and 27" loom waste.

P.P.I.: 5.

TAKE-UP & SHRINKAGE: 10% in width and 7% in length.

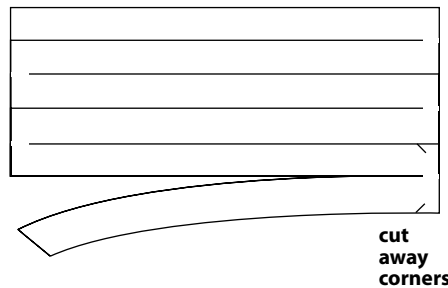
WEAVING: Begin the rug with three shots of warp yarn doubled. Using two strips wound together on the shuttle, weave as follows, tapering and overlapping the wefts at the color changes:

White strips	16 shots plain weave
White & Old Ivory	5 shots plain weave
White & Old Ivory	9 shots pattern
White & Old Ivory	2 shots plain weave
Old Ivory	2 shots plain weave
Old Ivory	9 shots pattern
Old Ivory	2 shots plain weave
White & Old Ivory	2 shots plain weave
White & Old Ivory	9 shots pattern
White & Old Ivory	14 shots plain weave
Brown & White	6 shots plain weave
Brown & White	9 shots pattern
Brown & White	6 shots plain weave
White & Old Ivory	13 shots plain weave
White	10 shots plain weave
Brown & White	8 shots plain weave
Brown	2 shots plain weave
Brown	9 shots pattern
Brown	2 shots plain weave
Old Ivory	2 shots plain weave
Old Ivory	9 shots pattern

Repeat in reverse order starting with Old Ivory, 2 shots plain weave. End rug with three shots of warp thread doubled.

FINISHING: Tie overhand knots in groups of 4 doubled ends. Trim fringe evenly to 3½". Steam press.

Cutting the Strips



Muslin Jacket

designed by Susan Snover

4

PROJECT NOTES: This rag jacket is woven from 54 bikini bottoms! A batik bikini business went bust, and I received a box of cut-out muslin bikinis. I stitched the bottoms together using sewing machine embroidery thread and a decorative stitch.

Then I cut the fabric into narrow strips and wove them on a cotton warp. Now I am faced with the question of what to do with 108 small triangular pieces of cotton fabric!

Cutting the cloth strips on the bias and alternating a shot of yarn with the cloth strips make this fabric lightweight and flexible. A commercial pattern was used for the shaped jacket. All seam edges were bound with commercial bias binding.

FABRIC DESCRIPTION: Texture weave.

SIZE: Women's size 8. Circumference at bust 36". Length from shoulder 25". Sleeve length from center back 28½".

WARP: 8/2 cotton at 3360 yd/lb, 10/2 cotton at 4200 yd/lb, and 20/2 cotton at 8400 yd/lb in natural and white, used randomly: 1100 yd total.

WEFT: 8/6 cotton at 1120 yd/lb. This is a mill end from The Gleaners, P.O. Box 1191, Canton, Georgia: 450 yd. Three strands of 8/2 cotton could be substituted. Cotton muslin in two shades of natural, cut on the bias, 5/8" wide.

Cutting the strips: The pieces I had were bias rectangles, 5" × 17½", which I sewed together with a decorative zigzag stitch using variegated purple embroidery thread. The pieced fabric was then cut into 5/8"-wide bias strips.

Since the look of this fabric depends on the frequent embroidery joins and alternation of the two shades of muslin, you might like to do this: buy 3½ yd each of two shades of unbleached muslin. Cut each piece into 5"-wide bias strips. Rejoin the cut edges with a zigzag embroidery stitch in a diamond, triangle or oval shape. When rejoining the strips, mix the two shades of fabric by alternately selecting a piece from each. It is easiest if you sew up two separate pieces rather than joining all the strips into one huge piece. In fact, you might want to work with even smaller pieces—whatever is most comfortable for you. Sew the pieces into tubes, if desired, then cut 5/8"-wide strips on the opposite bias and wind the strips on shuttles for weaving.

NOTIONS: Vogue pattern #7830, size 8. If this pattern is unavailable, use one of your choice, or request the original pattern from Discontinued Pattern Service, Vogue Pattern Service, Consumer Services Dept., 161 Ave. of the Americas, New York City, New York 10013. To piece cloth strips – 2 spools of DMC cotton machine embroidery thread in variegated purples, 1 spool rayon Hilo Seda in purple for the bobbin. For jacket assembly – 6 yd double-fold bias tape for binding seams, 5 yd of ¾"-wide single-fold bias tape to finish jacket edge and armhole seams, matching thread.

E.P.I.: 10.

WIDTH IN REED: 18".

TOTAL WARP ENDS: 180.

WARP LENGTH: 6 yd, which includes take-up, shrinkage and 27" loom waste.

—continued on page 16

Muslin Jacket (cont. from p. 15)**DRAFT:**

4	4	4	4	4		O
3	3	3	3	3		O
2	2	2	2	2		O
1	1	1	1	1		O
/ = cloth strip • = yarn						•

P.P.I.: 8: 4 yarn and 4 cloth strips.**TAKE-UP & SHRINKAGE:** 10% in width and 15% in length.**FINISHED DIMENSIONS:** 16" wide × 4½ yd long.**WEAVING:** Weave alternate shots of cloth strips and yarn. No special effort was made to put the cloth strips in smoothly or to orient the joins.**FINISHING:** Machine stitch raw edges. Machine wash in warm water and tumble dry.**ASSEMBLY:** Place pattern pieces on the fabric and mark cutting lines with a pen. Remove pattern pieces, straight stitch or zigzag just inside cutting lines. Cut out pieces. Bind side seam edges, shoulder seam edges, and vertical sleeve seam edges with double-fold bias tape. Stitch side seams, shoulder seams and sleeves seams; press open. Set in the sleeves. Bind the armhole seam and all remaining edges with the wide seam tape.**Madras Double Corduroy Rug**designed by *Loie Stenzel*

4

PROJECT NOTES: Madras cotton fabric cut into strips makes the woven pile of this luxuriously full rug. The technique is Peter Collingwood's double corduroy from his book *The Techniques of Rug Weaving*. Loie wove this rug with the inspiration and encouragement of Joanne Tallarovic.**FABRIC DESCRIPTION:** Double corduroy.**FINISHED DIMENSIONS:** 28" wide × 51" long.**WARP:** 8/3 linen at 800 yd/lb. This is available in 435-yd/250-g tubes from Borgs: 325 yd.**WEFT:** **Ground weft** — same as warp; 120 yd. **Pile weft** — madras cotton fabric cut on the straight grain into strips ¾" to 1" wide and used triple: about 810 yd of strips.**E.P.I.:** 4.**WIDTH IN REED:** 30".**TOTAL WARP ENDS:** 124, which includes 2 doubled warps at each edge.**WARP LENGTH:** 2½ yd, which includes take-up, shrinkage and 27" loom waste.**DRAFT:**

6x									
4	4	4	4	4					
3	3	3	3	3					
2	2	2	2	2					
1	1	1	1	1					
					O	O	O	O	O
					/	/	/	/	/

P.P.I.: A treadling repeat weaves about ½".**TAKE-UP & SHRINKAGE:** 7% in width and 10% in length.**WEAVING:** Using 8/3 linen, weave 10 rows of plain weave. The cloth strip weft is used triple, allowing subtle color blending. Weave the body of the rug as follows:**Treadle 1** — weave 8/3 linen from left to right. **Treadle 2** — weave cloth strip weft from left to right. On each cloth strip row, pull up loops between raised warp groups. The bigger the loop, the longer the pile. Stop periodically to cut the cloth strip loops. Cut the strip 5"-6" from the right selvedge. Note: When beginning and ending the rug, lift the cloth strip weft from under the warps at the left edge. Replace it with a separate strip cut about 6" long. Wrap this strip through the shed, around the edge warp, and back into the shed so that the cut ends are facing the center of the rug. **Treadle 3** — weave cloth strip weft from right to left. Leave a tail of weft on the right and cut the strip about 2" from the last lefthand group. **Treadle 4** — weave 8/3 linen from right to left. **Treadle 5** — tuck in the strip hanging from the righthand selvedge (left over from row 2). Weave cloth strip weft from left to right, leaving a tail protruding at left edge. Cut pile between raised warp groups at the right side. **Treadle 6** — weave cloth strip weft from right to left, leaving a tail at right. Do not cut the strip. Repeat entire sequence. At the end of the rug, weave 10 rows of plain weave using 8/3 linen.**FINISHING:** Cut warps about 6" long and do a row of Damascus edge. With a long blunt needle, weave the ends back into the rug. Secure edge with latex rug backing if desired.**Mug Rugs**designed by *Suzanne Wigley*

2 4

PROJECT NOTES: The irregular effect of the color comes from the fabric. It is a printed cotton calico; the right side of the fabric has dark, clear color while the reverse side is heathered where the dye didn't penetrate.**FABRIC DESCRIPTION:** Plain weave.**FINISHED DIMENSIONS:** 5" square plus ¾" fringe on each end.**WARP:** 8/4 cotton carpet warp at 1600 yd/lb.**WEFT:** Cotton cloth strips cut on the straight grain ½" wide.**E.P.I.:** 6.**WIDTH IN REED:** 6".**TOTAL WARP ENDS:** 36.**WARP LENGTH:** Allow 7' for each mug rug including take-up and shrinkage, plus 27" loom waste.**DRAFT:**

2		O
1	O	
		/
		/

4		O
3		O
2		O
1		O
		/
		/

P.P.I.: 9.**TAKE-UP & SHRINKAGE:** 17% in width and 5% in length.**WEAVING:** With carpet warp, weave 12 shots in plain weave. Hemstitch the beginning edge in pairs of warps. With cloth strips, weave 4 ¾". Finish with 12 shots of carpet warp in plain weave and hemstitch the edge. Leave 1½" unwoven warp between each mug rug.**FINISHING:** Cut mug rugs apart, trimming fringe evenly.**Pantyhose Rug**

designed by

Jeanne Haviland Nash

2 4

PROJECT NOTES: Someone has described New Mexico as a rainbow of brown. That's the way I think of these rugs. The rich rainbow created by the pantyhose takes on the colors of the warps that pass over them, so that many people are sure that I've dyed them.

Like pantyhose, these rugs are quick to clean—just toss them in the washer and dryer. At our house one of these rugs has covered an old sofa for many years. When our dog damaged it I took it apart, washed the pantyhose weft and rewove it on a new warp. It's still going strong!

FABRIC DESCRIPTION: Plain weave.**FINISHED DIMENSIONS:** 35" wide × 56" long, plus 2½" fringe on each end.**WARP:** 8/4 cotton carpet warp at 1600 yd/lb. This is Maysville, available on 800-yd tubes: 240 yd brown, 455 yd natural, 340 yd gold, 114 yd black and 227 yd rust.**WEFT:** Pantyhose. If you can't collect enough from friends, try the local thrift shops. Our Goodwill sells them by the pillowcase full. About 2½ lb of prepared pantyhose should be enough.

— continued on page 21

Waste not, want not



Don't throw those old pantyhose away; save them for a rag rug. You'll be delighted with the subtle color nuances which can be achieved for tone-on-tone shading. You can play up this effect by using close values and hues for warp, or, as we've done here, play them off bright, contrasting colors. In either case the results are pleasing—and achieved with such ease. Designed and woven by Jeanne Haviland Nash of Ft. Collins, Colorado. Instructions for Pantyhose Rug are on page 16. SETTING: ANTIQUES AT HARMONY HILL, FT. COLLINS, COLORADO.



If you're going to use rags, you might as well show them off, as these projects illustrate. With careful selection of colors, fabrics, technique, you can create interior accents to suit any mood. The rich textures of these pieces lend a country appeal to these projects.

For her Madras Double Corduroy Rug, top left, Loie Stenzel, of Fairview Park, Ohio, cut madras cotton fabric into $\frac{3}{4}$ "-1" wide strips for luxurious pile which begs for bare feet. A potpourri of color and plaid patterning creates a lively and rich surface. Using solid colored fabric in combination with printed fabric in random or carefully placed stripes, blending several shades of rags in a dark to light progression, or weaving in spots and accents are some possible variations to this idea.

At bottom left, Suzanne Wigley of Palmyra, Indiana made the most of her fabric strips. By merely allowing the right and wrong sides of a printed calico to show, she achieves a delightfully patterned coaster. 8/4 cotton is used for warp and hems; hemstitched ends secure the fringe and make a flat end finish. As these weave up so quickly, you could weave dozens of these for friends and family with no two sets alike.

At right, this double-faced plain weave rug is thick and sturdy—and reversible! This is achieved by using different color combinations on each of two shuttles. Several colors of medium to lightweight wool fabrics cut on the straight grain give a warm, highly textural appeal. Black and white herringbone fabric is an effective pattern contrast to the solid-colored fabric strips. Jerry Oles of Columbus, Ohio created this Reversible Rug which was chosen as a winning entry in our Keep it Simple Contest.

See page 16 for instructions for Madras Double Corduroy Rug and Mug Rugs; see page 22 for Reversible Rug instructions.

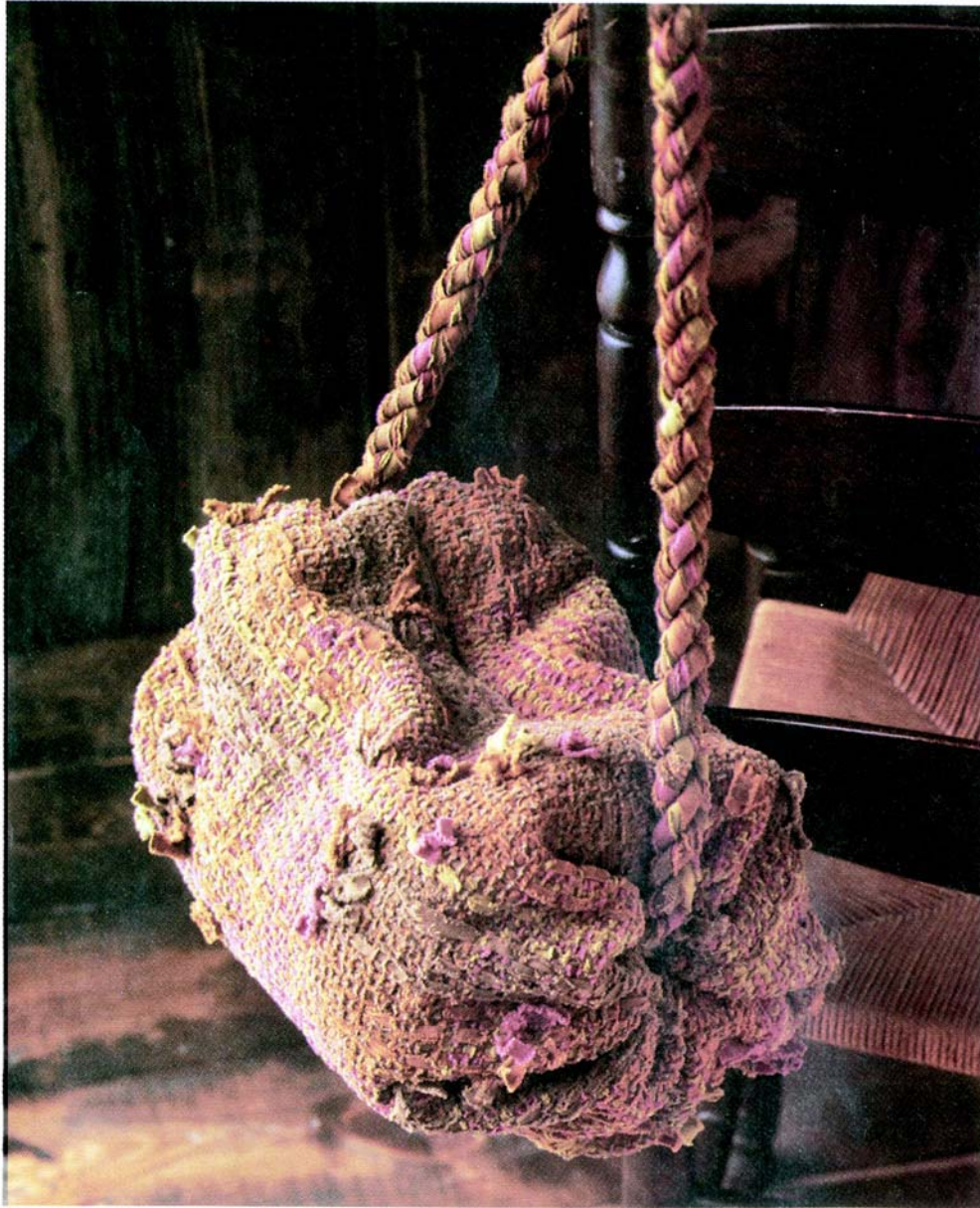
SETTING: ANTIQUES AT HARMONY HILL, FT. COLLINS, COLORADO



Country Rags



Rag Bag



Poppa, cut-on-the-bias fabric strips, used in warp and weft create a richly textured surface for this Rag Bag. Fabric 'bows' and random 1/3 twill floats lend additional tactile interest. The construction is simple, with the ends of the bag gathered by handstitching around the selvedge edges. The handle, inserted in the center of the gathers, is secured by a large knot tied in the end of the rope handle. Poppa fabric strips are available in a wide range of colors, pearly pastels, clear primaries, analogous color schemes are other likely color interpretations. Designed and woven by Jane Patrick. Instructions for Rag Bag appear on page 3.

SETTING: ANTIQUES AFFINITY. POPPANA BANDS COURTESY SCANTEX.

Aspen Jacket (cont. from p. 21)

fabric together with the sleeve seam allowance extending 1" beyond the edge of the yoke fabric. Stitch with a 1½" seam allowance. Press the seam allowances toward the yoke and topstitch twice, once ¼" from the seam line and again 1¼" from the seam line.

Stitch underarm seams from wrist to 3" into the yoke. The seam allowance in the yoke should taper to the selvedge at the end of the stitching because the yoke selvedge will be topstitched to the body in the next step. Meanwhile, turn under each underarm seam allowance and topstitch through all layers.

Fold the body piece in half crosswise to find the center back. Mark the upper edge of the body piece 13" on each side of center back and run a row of gathers between the marks. Join the yoke to the body by lapping the yoke 1" over the body piece and topstitching close to the edge. The front pieces will join smoothly, and the back will have gathers. Topstitch again about ¾" from the edge to catch the edge of the under layer, stopping and starting again at each underarm joining.

Try on the jacket and mark the sleeve length, allowing for a seam and a 2" cuff. Cut off the excess sleeve length and gather the lower edge. Cut cuffs from the band fabric to fit, about 10½" long. Fold each cuff in half crosswise and sew a ½" seam. To reduce bulk, join the cuff to the sleeve by lapping the cuff over the gathers and topstitching close to the selvedge. Fold the other selvedge to the inside and stitch by hand or "stitch in the ditch" from the right side just off the edge of the cuff, catching the inner edge of the cuff. Topstitch close to the fold at the other edge of the cuff.

Turn up and hem 1½" at the lower edge of the jacket. Apply front bands by lapping them over the body and yoke pieces and topstitching close to the selvedge. Fold band to the wrong side tucking in raw edges at the lower edge, stitch by hand or stitch in the ditch next to the selvedge. Topstitch across the lower edge and continue along the fold up to the neck. Apply collar band the same way.

Space buttons evenly, about 4" apart, with the top button centered on the collar band. Make buttonholes on the right side and sew buttons on the left side. □

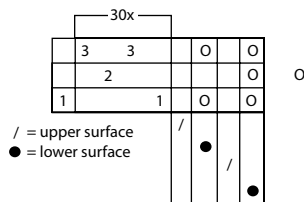
Reversible Rug

designed by Jerry Oles



PROJECT NOTES: Except for old-style rag rugs in plain weave, I know no simpler way to make a thick and really sturdy rag rug than this double-faced method. And such a conversation piece! Just use different color combinations on each of two shuttles. FABRIC DESCRIPTION: Double-faced plain weave on a 4-end repeat.

DRAFT:



For a 2-shaft counterbalanced loom, thread every other thread through the heddles on shafts 1 and 2. The alternate warps (the ones threaded on shaft 3 in the draft above) are not threaded through heddles at all and remain in the center of the shed when a treadle is pressed. To weave, treadle shaft 1, weave the upper layer shuttle through the upper shed (above the unthreaded warps) and weave the lower layer shuttle through the lower shed (below the unthreaded warps). Beat, treadle shaft 2, and repeat with each shuttle in its respective part of the shed, interlocking them as they enter the shed.

FINISHED DIMENSIONS: 25" wide × 54" long, plus 4" fringe on each end.

WARP: 10/5 linen at 540 yd/lb or 8/5 linen at 475 yd/lb or 8/4 cotton at 1600 yd/lb: used double, 635 yd.

WEFT: Medium to lightweight wool fabrics cut on the straight grain in ½"-¾" wide strips. One side of the rug has red, red plaid, gray, gray and white herringbone, black and white herringbone, dark green, and pale pink. The other side has royal blue, light turquoise, blue-gray, light blue, pale pink, dark green, and several light and dark herringbones: about 200 yd of strips for each side.

E.P.I.: 4 doubled warps per inch.

WIDTH IN REED: 30".

TOTAL WARP ENDS: 121 doubled ends.

WARP LENGTH: 2½ yd, which includes take-up, shrinkage and 36" loom waste.

P.P.I.: 8 total, 4 on each layer.

TAKE-UP & SHRINKAGE: 17% in width and 2% in length.

WEAVING: Start the shuttle that will weave the upper surface from the right side and the lower surface shuttle from the left. Follow the treadling sequence alternating the two shuttles. Bubble the weft to avoid excess draw-in. A stretcher also helps keep the rug full width. For a smooth surface, fold the strip in half as you lay it in, or allow it to twist for a ragged look. Beat firmly.

FINISHING: Work a row or two of Damascus edge, then braid or twist the fringe and tie overhand knots.

Red Rug for V.I.G.

(Very Important Guest)

designed by

Margaretha Essen-Hedin

4

PROJECT NOTES: Roll out the red carpet for your guests with this twill rug in nuances of bright red. A full five yards long, this runner could also line a hallway or be tacked to a staircase.

FABRIC DESCRIPTION: 2/2 reverse twill.

FINISHED DIMENSIONS: 28" wide × 5 yd long, plus 3" fringe on each end.

WARP: 12/6 cotton card at 1400 yd/lb. This is Borgs Mattwarp, natural #1260: 1600 yd.

WEFT: Cotton fabric cut on the straight grain in ⅜" wide strips: about 10 lb of 3 or 4 shades of red.

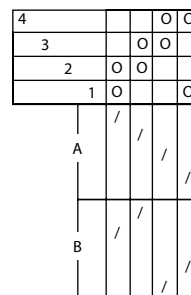
E.P.I.: 8.

WIDTH IN REED: 30".

TOTAL WARP ENDS: 244, which includes 2 doubled warps at each side.

WARP LENGTH: 6½ yd, which includes take-up, shrinkage and 27" loom waste.

DRAFT:



P.P.I.: Beat as hard as you can.

TAKE-UP & SHRINKAGE: 7% in width and 20% in length.

WEAVING: Weave a solid heading of waste yarn or rags until the warps are evenly spaced. Then begin the rug with about 10 picks using the warp yarn as weft. Use cloth strips double on the shuttle. Lay the strips in the shed with generous bubbles to keep rug as wide as possible. Beat firmly on the next shed. A temple or stretcher helps also.

Change the twill direction as desired from A to B, being sure to catch the selvedge warps. End the rug with 10 picks of warp yarn.

FINISHING: Make twisted fringe by taking two groups of two ends each and tying the first half of a square knot around the center of two extra pieces of cotton cord cut twice as long as the fringe. Then twist two groups of four strands clockwise tightly. Put the two groups together and let them twist counterclockwise increasing the twist if necessary for firmness. Finish by tying a half-hitch with a single warp at the end of the twist twice.



Fashioned to Please

Stripes of multi-colored rags lend design interest to this Aspen Jacket created by Louise Bradley of Boulder, Colorado. Rags are used as textural interest on the background and as pattern weft on the yoke. An M's and O's threading creates texture at yoke and little bleeps of color in the body of the jacket. Two shades of 8/2 cotton, woven in mock plain weave, create a lively backdrop. A separate warp makes bands for collar, front edges and cuffs. See page 21 for Aspen Jacket Instructions.

ACCESSORIES: THE OTHER HALF, FT. COLLINS, COLORADO.



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