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favorite RAG RUGS

45 inspiring weave designs

Tina
Ignell

SCANDINAVIAN
WEAVING
MAGAZINE



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Foreword

Cutting up worn jeans, old sheeting or a favorite summer frock has more to it than meets the eye. There are memories there. And before that rug gets woven, dreams have been dreamt. Balls of hand cut or sliced rags lie waiting. Arranging a stripe sequence is like composing some music. What tempo shall these stripes have? Fast, slow, erratic. And how do the fabrics look in the weave? A checked fabric in the “Strand summer” rug produced a lovely effect, the big patterned bedspread in the “Check or stripe rug” made a fascinating moire pattern. More often than not you just can’t imagine how things will look before that moment when the weft gets beaten in.

“Favorite Rag Rugs” is intended as an ideas bank of patterns and techniques. From one and the same warp you too, as shown in the book, can create essentially different rugs. Starting with a cotton or linen rug warp, you can throw in rags for traditional, striped rugs or weave a golden rug with a weft of glistening rye straw. A linen warp entered for diamond twill can produce a sturdy rug with an intriguing design.

Techniques such as rag inlay and knotted rya bring playfulness and freedom to a weave. Rag inlay, small snippets laid in under a couple of warp ends, could come from fine patterned fabrics or even a bit of lambskin to tickle the feet. Rya knots were bunched into tufty spots on the little bedside rug and an old leather coat was transformed into a round Mocha rya. Infinite potential!

All the rugs in the book come with drafts and detailed directions for warp and weft. Suggestions for finishes are also included with each rug. The rest is over to you! Just as warps can be diverse in color and weft materials varied, one type of finish for a rug might suit the next. Gullvi Heed’s rugs feature some beautiful basic finishes and there are directions for making a plied fringe in Stina Larsson’s “One cloth—one rug”. Go for the finish you think works best. The finish can be what clinches it for the rug.

Weaving rag rugs has enthralled weavers for over a century. Once worn and used fabrics were no longer required in the paper industry, they became the materials that in the majority of homes told the stories of tenderness and care for some of our most personal possessions—our clothes. Some twenty weavers wove and designed the rugs for *Favorite Rag Rugs*. All of them have great skill, plenty of imagination and enormous love of weaving. Thanks to them, the book has a wealth of varied material and many highly personalized rugs.

Tina Ignell



Stripes & Checks

Simple stripes and checks constitute an ever expanding universe of pattern. Stripes of plain rag often gain by being juxtaposed with striped, checked or floral fabrics.

Combining rags with other wefts such as straw works beautifully as well. This section also includes directions for an angled rug to go up a spiral staircase.





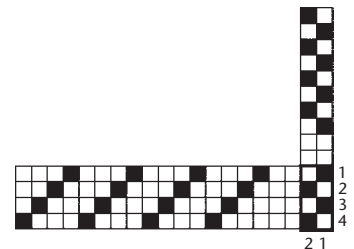
WEAVING

Weave ca 1 cm for a heading. Then use finer rags for weaving a 6 cm hem. If the stairs are not angled at the beginning, you can weave as normal. Once the wedge shaped treads start, secure a board with clamps to the breast bar. To produce the wedge shapes, weave in rags to fill the space, see the illustrations. When the rug needs turning, loosen up the clamps, pull the weave on a bit and secure the board with the clamps again.

The rug is not rolled onto the cloth beam but simply passes in front of the cloth beam onto the floor. As the rug draws in a bit it is important to slacken the warp between each stair tread and relax it a little. Always measure off on an untensioned warp. Finish with a 6 cm hem of finer rags.

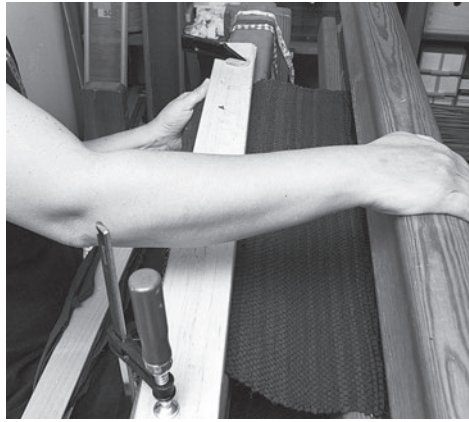
FINISHING

Tie off 4 ends at a time in overhand knots. Trim 1 cm from the edge. Tuck the fringes into the hems and stitch a 3 cm wide hem open at the sides for the first metal rod.

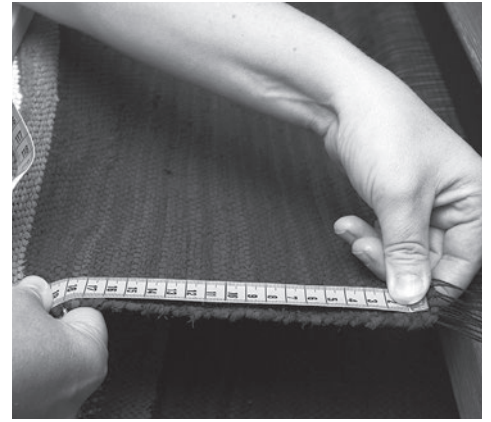




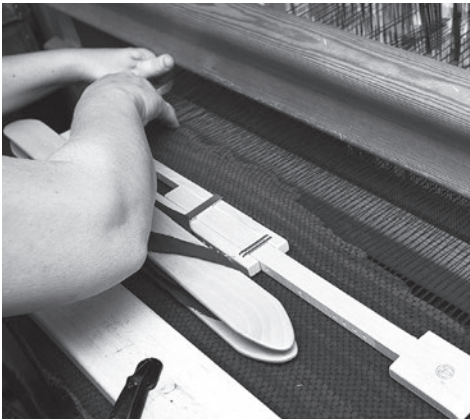
1. Divide the warp and suspend weights of ca 1.5 kg each from each section.



2. The vertical rises between the stair treads are woven straight.



3. Always take measurements on an unattended warp.



4. Follow the angle of the stair tread by weaving in picks of different lengths. Measure it or use a template of the tread to get the correct angle.



5. The rug is secured at the breast bar with a board and clamps while weaving the angled sections.



6. The batten can be angled to a degree when beating. Lastly, lay the weights on a chair to slacken the warp.



7. Loosen the clamps and pull the rug so that it lines up with the breast bar. Half the angled section is woven on each side of the stripe.



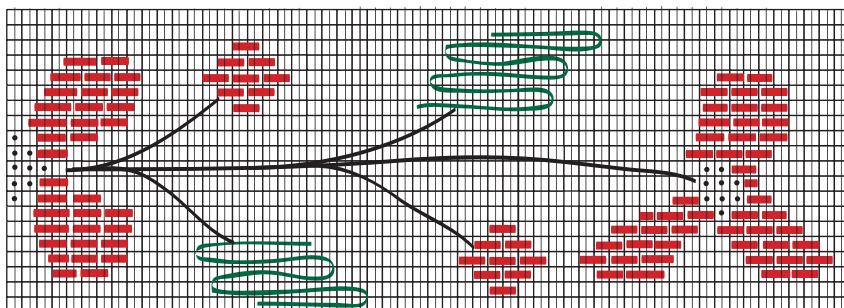
8. The whole stripe is woven the full width of the rug.



9. The second angled half on the other side of the stripe is woven like the first half. Pull the rug forward so it lines up with the breast bar and continue with the next vertical straight section, see picture 2.







Each vertical column represents one warp end. The inlay is made in an open shed and laid over the rag pick already inserted. Use one strip of rag for one green leaf. For the flowers, cut small strips ca 0.7 cm wide and 2-2.5 cm long.

Try to insert as many rose strips as possible in each shed. Place one strip under two ends and move the motif out by one warp end at a time. Repeat, filling in as many strips as the warp can take before weaving the next pick.

WEFT SEQUENCE FOR THE EDGE

20 picks—8/3 linen warp yarn
 1 pick—grey-blue rug warp yarn
 1 pick—8/3 linen warp yarn } x 3
 12 picks—8/3 linen warp yarn
 1 pick—grey-blue rug warp yarn
 1 pick—8/3 linen warp yarn } x 3
 6 picks—8/3 linen warp yarn

WEFT SEQUENCE FOR THE RUG

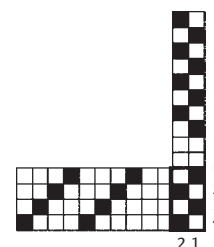
15 cm*—mixed blue/brown/grey
 9 picks—light rags, well variegated
 6 picks—twisted rags **
 9 picks—light rags, well variegated
 15 cm*—mixed blue/brown/grey
 1 pick—pattern weft ***
 3 picks—mixed blue/brown/grey
 Pattern border as shown in the chart above
 4 picks—light rags, well variegated
 3 picks—mixed blue/brown/grey
 1 pick—pattern weft ***

Repeat, finishing with 15 cm mixed, border with twisted rag weft, 15 cm mixed + hem allowance

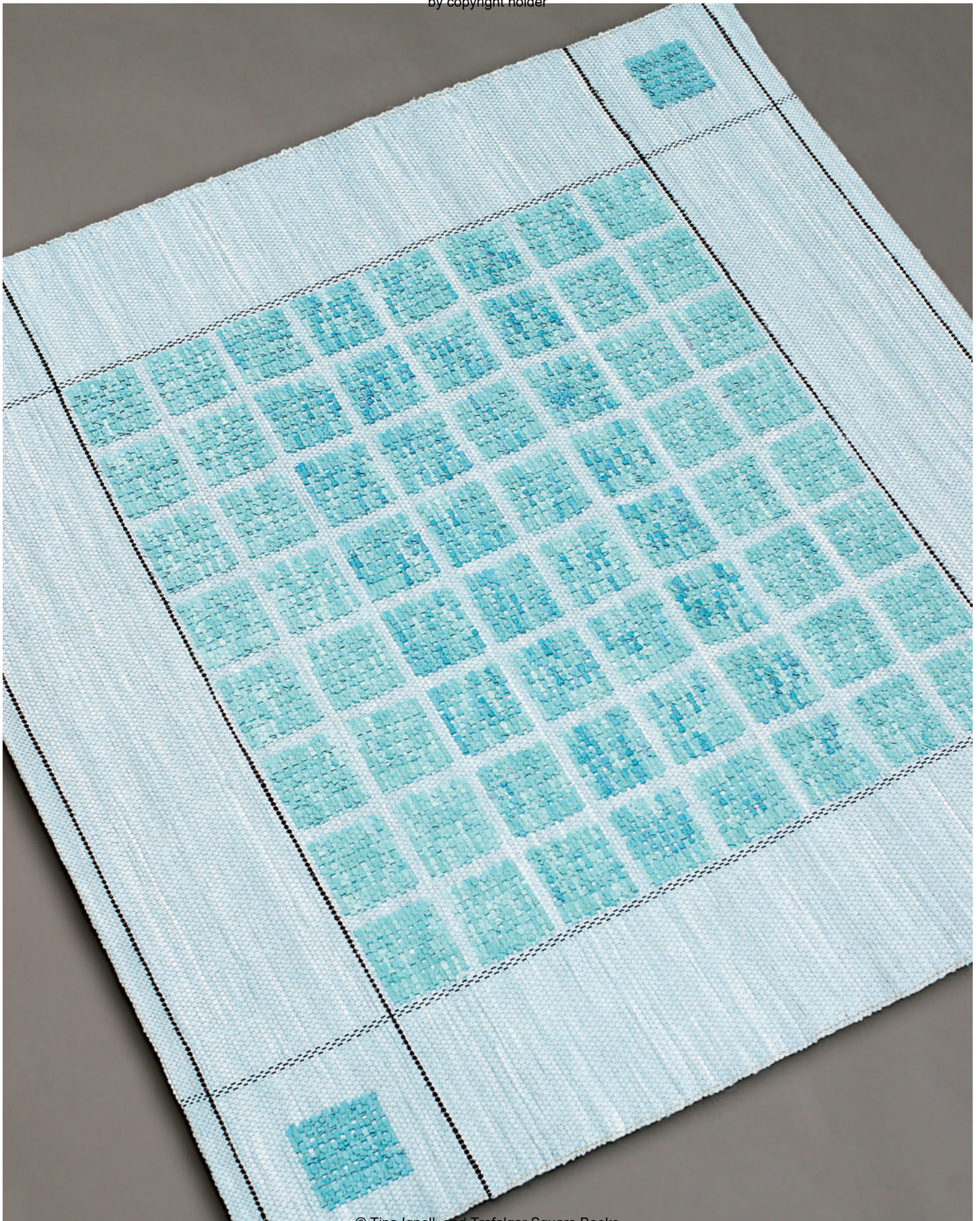
* The block with the basic blue/brown/grey is woven using 3 shuttles alternately. Start with the first rag weft from the right, the second from the left, the third from the right. Do not cut the rags between picks, there will be an attractive little arc over two picks on the sides.

** These rags are cut narrower than the rest and twisted around each other. The first 3 picks slant to the left and the following 3 slant to the right.

*** The pattern weft is passed over 4 then under 4 ends repeatedly across a closed shed.

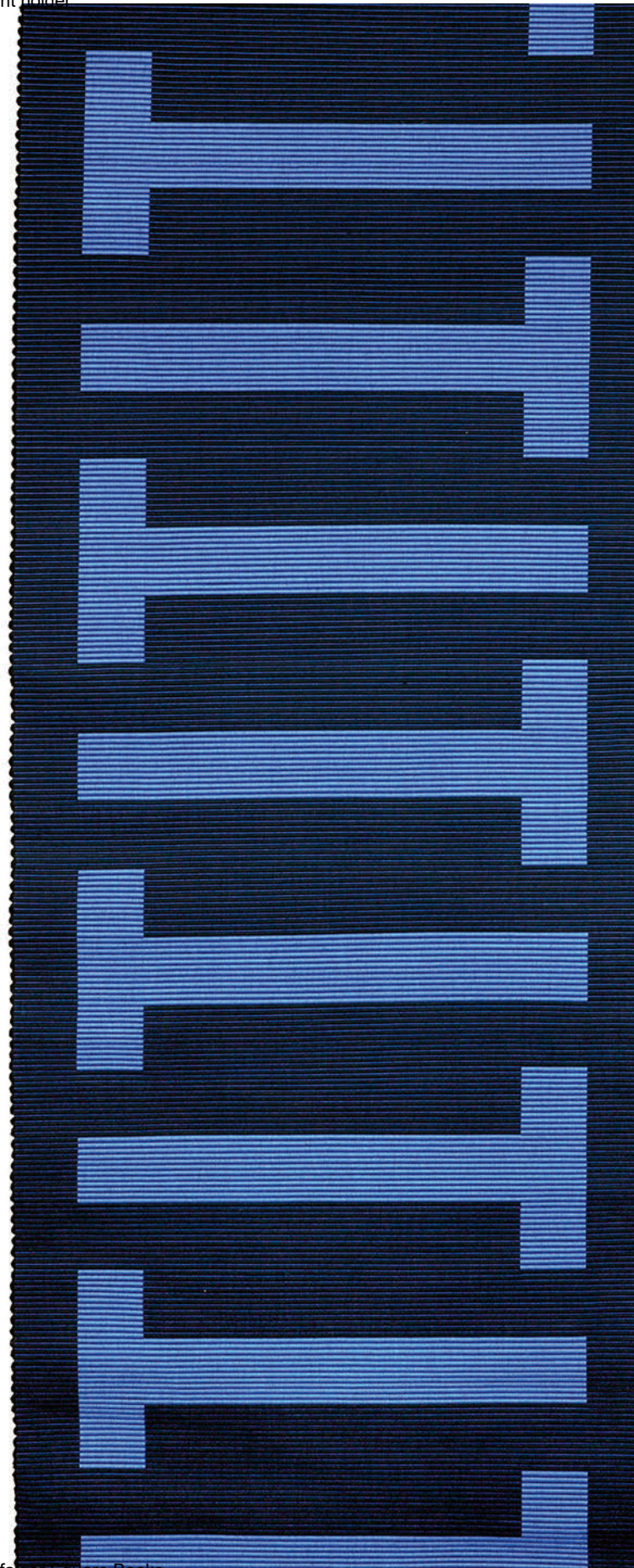
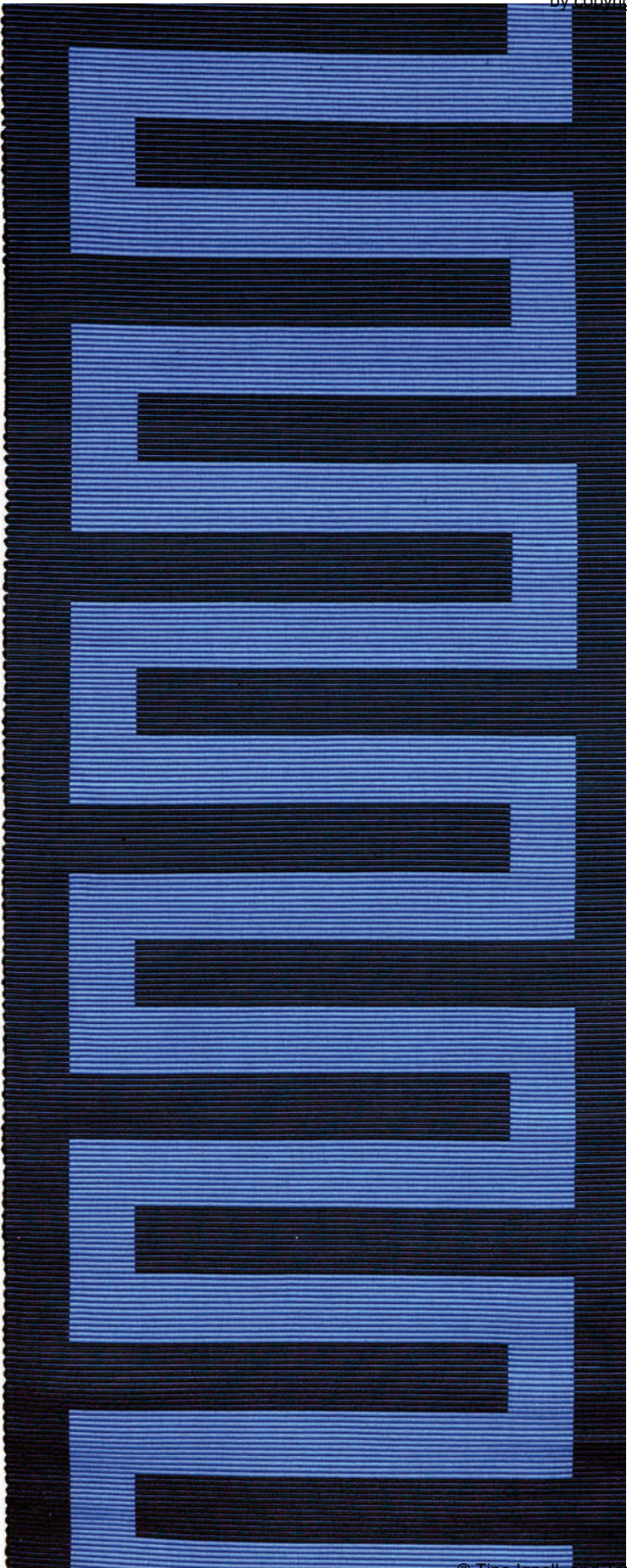




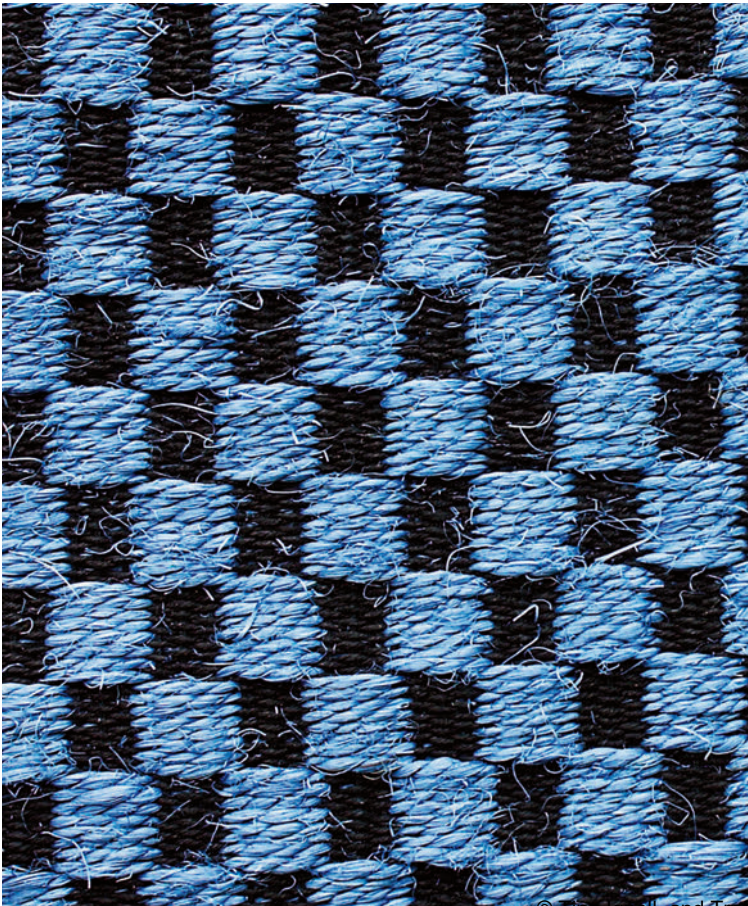
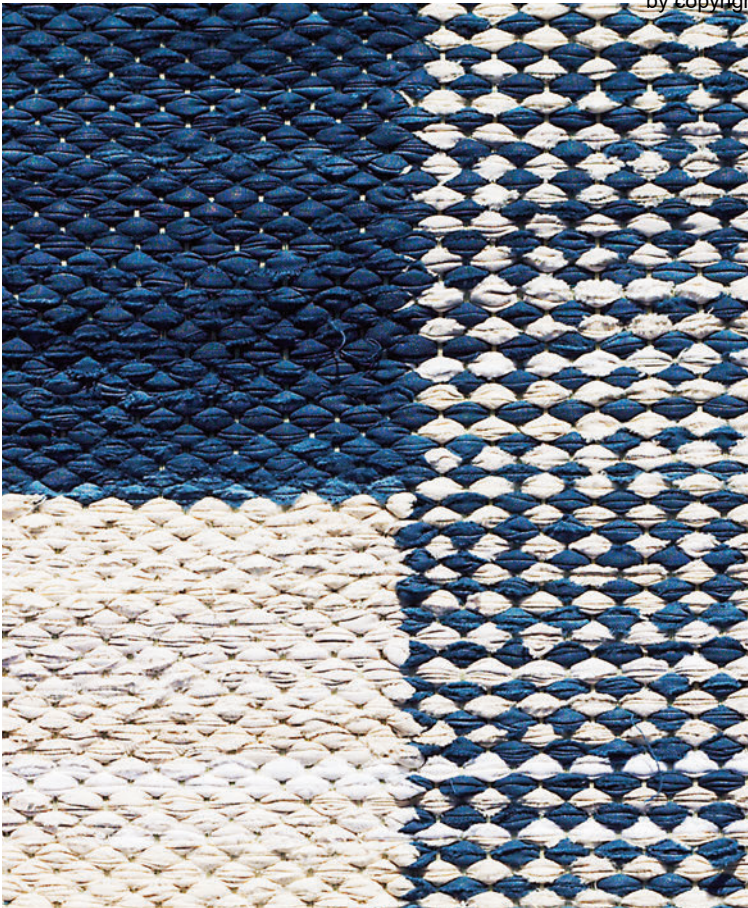














CREATING RAG RUGS has enthralled weavers for over a century. Now you, too, can recycle your favorite fabrics and transform them into unique rugs that will bring a very personal touch to every room in your home. Inside find:

- ❖ Six technique-based sections with 45 designs by 20 professional weavers
- ❖ Charts, illustrations, and color photos of finished projects
- ❖ Creative use of unusual materials, like lambskin, straw, and leather
- ❖ Specialty patterns, such as a round rug and a runner for a spiral staircase
- ❖ Instructions for finishing your rug, including fringed and woven edges
- ❖ A bonus section of five different rugs woven on the same warp



“LOVELY...combines the best aspects of a weaver’s study course with a set of projects that readers will delight in making for their homes.”

—*Handwoven Magazine*



TINA IGNELL is a journalist who trained as a handcraft consultant and directed a handcraft center in Sweden. She is editor of *Vävmagasinet (Scandinavian Weaving Magazine)*, which she and her husband, a photographer, run together. She is also the author of *Favorite Scandinavian Projects to Weave* and *Simple Weaves*, also published by Trafalgar Square Books.

