



PLAIN WEAVE

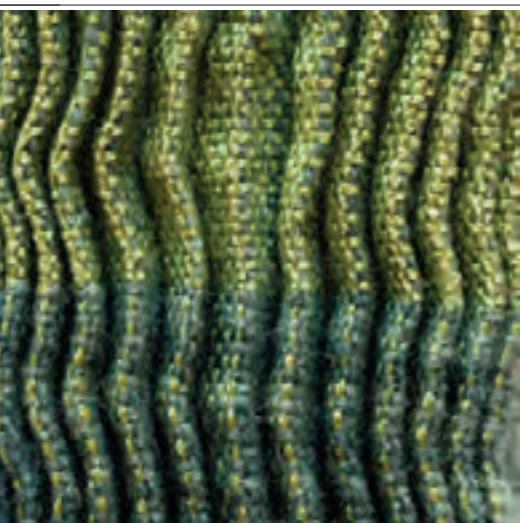
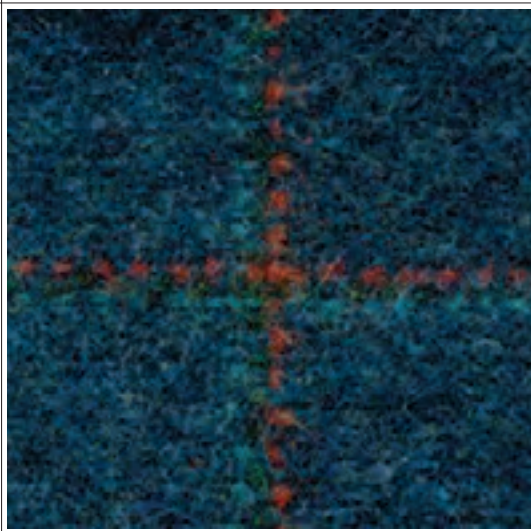
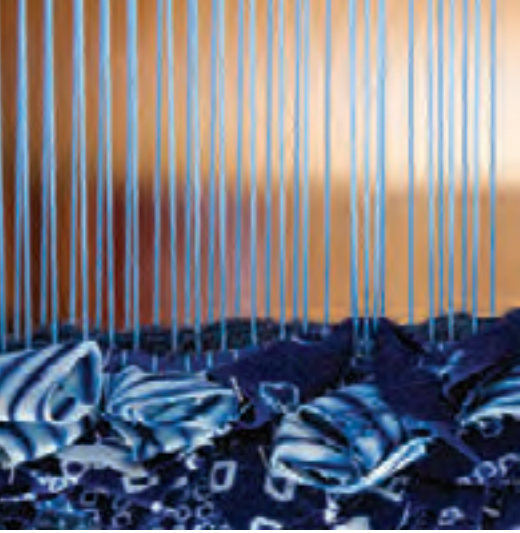
60 Patterns for Mastering the Basic Technique

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Photographs by Bengt Arne Ignell

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Weaving stripes and blocks.

Weft stripes. A variety of stripes can be created within the same single-color warp. You can weave several stripes with the weft or just one. A pink warp has green and red stripes in linen and wool.

The next weft-striped fabric has different qualities of yarn. The weave becomes a bag that was planned on the loom.

A fine weft for the background, a little thicker for a durable selvedge, and fine linen yarns of various qualities in the stripes.

A fine wool weave with a few green and white stripes and a single black weft that wraps around on a long striped pullover.

Warp-striped. A striped blanket just invites the use of leftover yarns.

Add stripes and vary with different single-color wefts.

Block weaves. A classic block-pattern linen curtain with different colors in warp and weft stripes. A single black weft creates subtle blocks for a thin silk weave. An idea that can be translated to other qualities in linen or wool. A fine all-linen weave with handspun linen yarn dyed with indigo can even spark inspiration for other qualities.

Block pattern towels are classic. We show several variations here, one with many colors and a hand towel all in linen for drying glass. The chapter ends with a sun-screen plaited with paper. The pattern for the sun-screen inspired another hand towel described on page 188.

Top row: Weft-striped wool weave. Woven paper for a sun-screen. Block pattern linen curtain.

Middle: Warp-striped wool blanket. Block pattern hand towels.

Bottom row: Block pattern silk shawls. Striped bag.

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Stripes and blocks can be created by threading the warp sparsely and densely; weft can be thrown loosely and closely, or worked so that both warp and weft create spaced and dense stripes.

Weft striping in a gauze-fine shawl of mohair and silk can be created with single and double weft picks in the stripes.

Three yarn qualities in a silver gray curtain create stripes.

A long, striped curtain has three differing amounts of density in the warp ends.

The weft can be seen through the empty warp blocks in a panel curtain. Many variations can be woven on the same warp.

With the help of empty dents and space between weft stripes, blocks are formed in a shawl with two-ply yarn in the warp and singles yarn in the weft.

For a block mat, a cotton warp was threaded sparsely and closely; the weft is paper yarn.

Top row: Block pattern table mat, spaced and dense. Long striped panel curtain with empty warp sections. Crosswise-striped shawl in mohair and silk with single and double weft picks.

Bottom row: Striped curtain with three qualities of weft. Long striped curtain with three differing amounts of density. Block pattern shawl with spacing.

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In a rep weave, the warp or weft is covered completely.

In a weft rep, the warp is spaced and the weft dense, covering the warp.

In a warp rep, it's the warp that's dense and covers the weft.

In an open-spaced rep, both warp and weft show.

Weft rep. A rug with wool yarn in the warp and an inlaid weft that covers the warp completely.

Weave a kilim-inspired rug as shown here, or weave weft stripes.

In a linen warp, beat in both rug linen and rug wool and you'll have a mat with long stripes.

Open-spaced rep. Two rugs, totally unlike each other, woven in open-spaced rep.

Here both warp and weft are visible and combine to create the color arrangement.

One rug is woven with jute yarn in the warp and rags for the weft.

Another rug has cotton warp yarn and rag weft.

Different wefts on the same warp can yield many variations.

Warp rep. A classic warp rep quality is 16/2 cotton warp yarn in the warp—36 ends per $\frac{3}{8}$ / 1 cm.

The weft alternates with one thin and one thick yarn.

Two rep runners, a striped one and one with blocks were woven at the end of a hand towel weave.

If you weave a wider piece with thicker weft, you can weave a rep rug.

An ikat-effect shawl is also woven in a warp rep with only fine wefts and spaces between the wefts.

At left: Rag rug in open-spaced rep.

At right: Inlay pattern in weft rep. Warp rep with ikat effect.

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By combining a weave—here, plain weave—and various colors in the warp and weft, you can create what are called color effects.

In plain weave, possible color effects include those called “log cabin” (*kastkäppar* or *kuntväv*), “pepita,” and “salt and pepper.”

You can choose yarns with a strong color contrast, such as black and white, so the pattern will be quite noticeable, or pick colors close to each other for a more subtle effect.

You don’t need to use the same colors for the weft as for the warp.

In three of the weaves, we used one method to create the “log cabin,” with the warp and weft threads sharing the shed in both warp and weft. A pillow with this pattern was threaded with an even number of ends in each block to produce a characteristic woven look.

If you thread with an odd number of ends in each block, you’ll produce a variation with blocks around the vertical and horizontal lines. In that pattern, we wove both a wool fabric and a linen fabric.

If you beat in only one color, you’ll get the pattern called “salt and pepper” (see photo on opposite page).

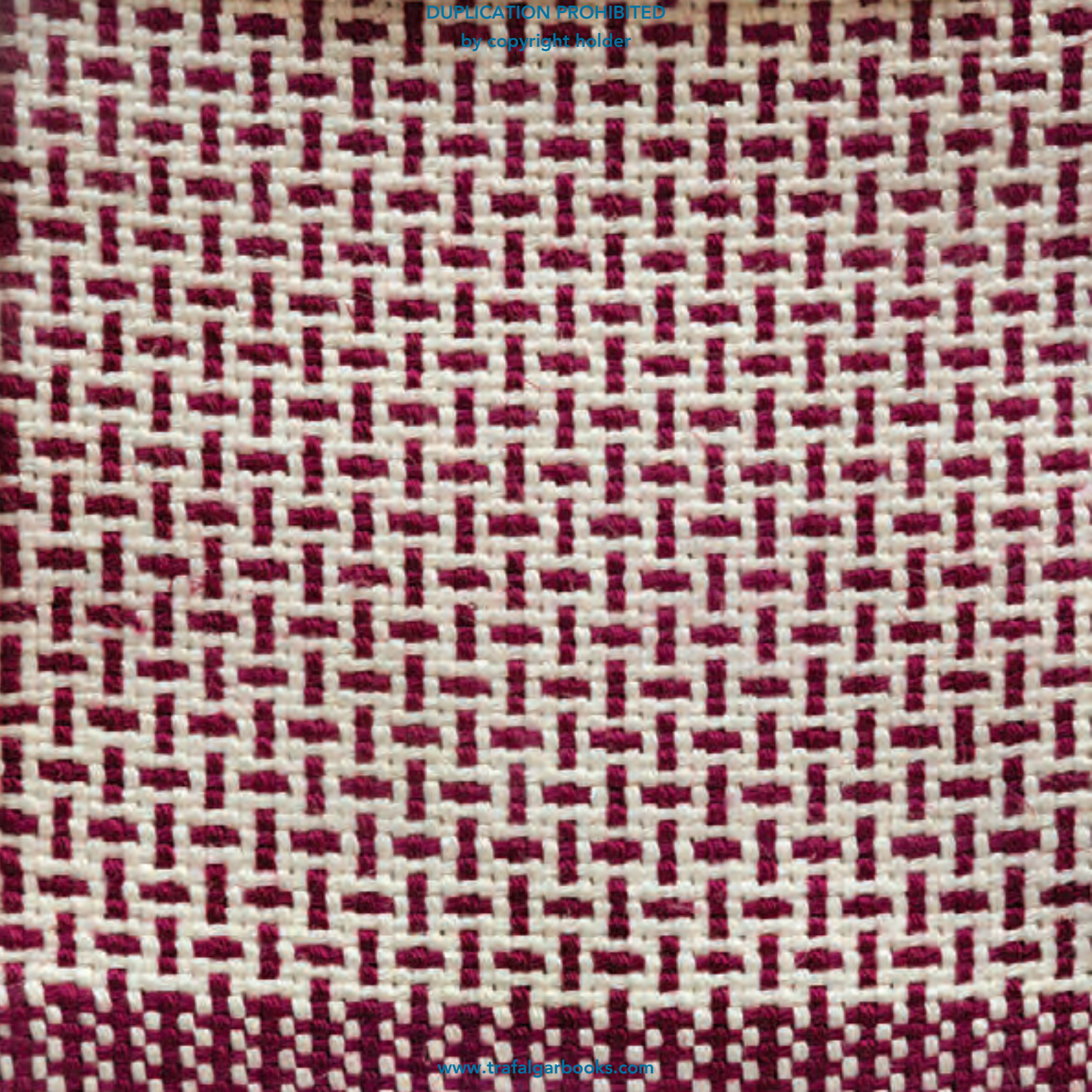
We chose a pattern that we created with a weaving program for a furniture fabric with Mattlin (rug linen) in both warp and weft—see schematic on page 61.

Top row: Wool weave in color effect salt and pepper woven in the same warp with various wefts. The weave can be woven in the same set-up as the weave for the pillow in the photo below.

Middle: Pillow sewn in a wool weave with log cabin color effects. A linen hand towel in the same color effect with a different threading.

Bottom row: A rug in Mattlin with color effect.

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Here the weft plays the lead role.

Cut narrow rags of your finest fabric and beat them in on a warp of thin ribbon.

Tie knots in paper yarn, wool yarn, or whatever you like, and beat into weaving.

Lay in wool tufts, silk, or unspun linen filaments.

Top row: Thick silk yarn with knots in a spaced wool warp. Knots on a wool yarn in a spaced wool warp.

Middle: Inlaid string of wool fibers in a white weave. Thin silk rags in a warp with thin tricot ribbon.

Bottom row: Black wool yarn with knots in a spaced wool warp. Paper yarn with knots in a weave for a bag. Knots in paper yarn.

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Resist-dyeing means that you bind a surface so it won't take up dye. There are many ways to do this.

In this section, we'll show some methods for resist-dyeing on a woven fabric. Another name for this technique is *shibori*.

We wove a plain weave wool fabric which we mordanted with alum so we could then dye it with madder.

The fabric was then processed with various types of resist-binding.

1. The fabric was folded like an accordion with small stitches sewn at the sides.
2. Dried peas were knotted into the fabric.
3. The fabric was folded in several layers, then jar lids were placed on both sides and fixed into place with a clamp.

At left: A woven wool fabric to be resist-dyed with peas sewn in, sewn stitches, and lids.

At right: Wool fabric folded like an accordion. Small stitches sewn through all layers.

Below: All fabrics mordanted with alum. Recipe on page 172.

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Flame-dyeing / *ikat* is a type of resist-dyeing in which the yarn is dyed before weaving. In both warp and weft, certain parts remain undyed with tight knotting. Other ways of making certain areas inaccessible to the dye include weaving in yarn in a warp with dense blocks using threads and empty dents. This method can create a lot of small resist that, when beaten in, creates surfaces rather than distinct patterns.

In this chapter, we show several methods for weaving with flame-dyed yarns.

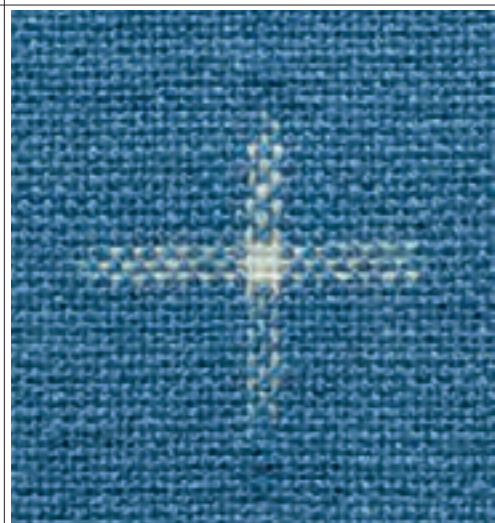
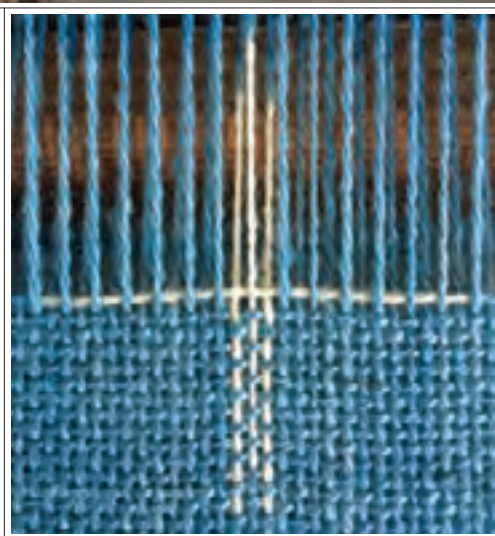
1. An indigo-dyed warp and an indigo-dyed weft flame-dyed to a double *ikat* in a single pattern where the white sections meet in a cross.
2. The weft is first flame-dyed by weaving it into a fabric and then dyeing it. We wove the fabric with fine wool yarn.
3. A linen warp flame-dyed before warping. The flame-dyed yarn was pre-sleyed in stripes before winding on. The linen hand towel was woven with crosswise white stripes.

Top row: Wool weft in a weave with alternating dense and spaced sections. The weave was dyed. The weft was ripped out to be weft.

Middle: Knotting for a flame-dyed warp. The warp being wound on. Flame-dyed warp for a linen hand towel.

Bottom row: Knotting before flame-dyeing for weft and warp for a double *ikat* with a very simple pattern.

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With woven-in pleating threads, you can create plissé/folded weaves (pleats) in various materials. In the different patterns here, we used both pleating and folding as the concepts.

1. A wool shawl folded with pleating threads that are threaded in.
2. A shawl in silk and wool folded with weft floats.
3. A shawl folded in both warp and weft directions.

With a fan shed, wavy patterns can be created.

The shed sinks and rises and presses the warp threads outwards and inwards.

With your fingers as tools, patterns are created by pulling warp threads apart.

When they go back, small flowers—or hearts—form.

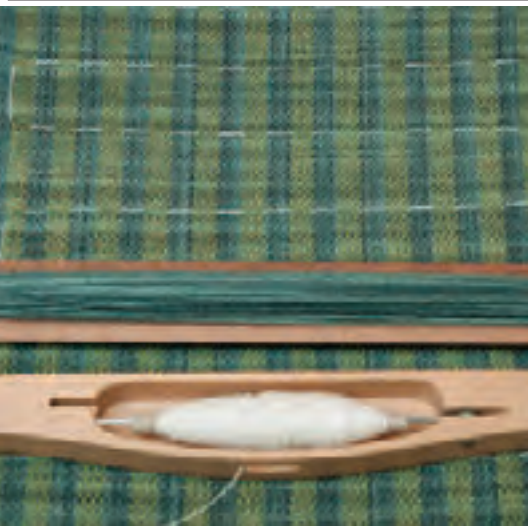
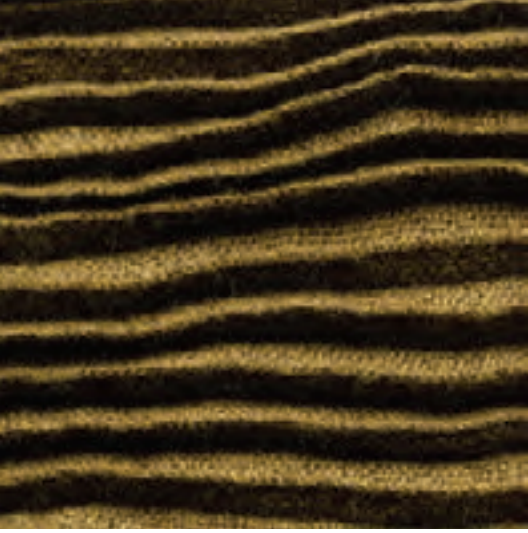
Top row: Wool and silk in the warp with weft of pleating threads create lengthwise folds. All-linen weave with pleating threads in warp and weft directions.

Row at right: Small flowers or hearts are formed in a fine wool warp when the pleating threads are separated.

Middle and bottom row in middle: Shawl in *pälsull* (fur sheep/Gotland wool) yarn with threaded in pleating threads.

Bottom row at left: Wool and silk shawl woven with fan shed.

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Much can change depending on how you process woven fabric after weaving. In this chapter, several weaves are worked with crêpe yarn, a yarn with very strong overtwist. It functions like a regular yarn when you are weaving because the twist is fixed, but when it comes in contact with warm water and is manipulated by hand, the fixed quality slackens. Wool crêpe is available in a range of yarn sizes. In this chapter, we show a few different results you can obtain with various weaves.

1. A fine half-wool fabric with cotton in the warp and crêpe yarn as weft, with a fine hem.
2. A thin fabric with crêpe yarn in both warp and weft.
3. A block-pattern fine fabric with cotton and crêpe yarns in warp and weft stripes.
4. A shawl with warp stripes in crêpe yarns of varying twists, and silk. The crêpe yarn pulls together, but the silk doesn't.
5. A shawl with a heavier crêpe yarn, thick enough that it's even suitable for knitting.

Other weaves demonstrate wool's completely unique characteristic of felting by fulling. Depending on how long it's felted and in what way, a variety of characteristics are created. A panama weave can become a fine tweed when the weaving is fullled. We worked two different panama weaves, with four threads and one thread floating respectively.

A somewhat denser woven fabric is sewn into a poncho. The other weave became a fine shawl and a fullled fabric.

If the yarn is a blend of wool and linen, interesting effects can be created. We wove with differing densities. With the strongest fulling, the fabric shrunk to half size and had the quality of a thick blanket or a warm pullover. Lighter fulling yielded a fine cloth for clothing.

Top row: Fullled wool shawl with fine silk ribbon. A poncho in panama. Wool weave with crêpe yarn as weft.

Middle: Shawl with wool warp and crêpe yarn weft. The shawl has crêpe (s- and z-spun) and silk in warp stripes.

Bottom: Wool fabric with crêpe yarn. A wool/linen blend yarn produces different effects depending on the amount of fulling. Fabric woven with a wool/linen yarn in warp and weft (in another color), only pressed.

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There are many ways to create a weave with pile. Rya knots are one way. Here, we've knotted a rya with white linen string yarn.

A chenille rug is similar to a knotted short pile (*flossa*) rug. A chenille is woven in two steps. First, the chenille is woven and then it is cut into long, shaggy lengths. Choose different kinds of weft depending on which weave the chenille will be thrown in.

Here's one set-up for a rug with chenille weft. The rug can be woven with cotton rug warp or linen warp depending on the quality you want.

Short rag pile (*slarvtjäll*) is yet another way. Here, small bits of cut fabric are worked into tabby.

First throw the background weft and then lay in the tufts on top.

This inlay rug is quite firm. You can even lay in the tufts in rows to make figures, or insert just a little here and there.

A rug in soumak (*snärjväv*). In this technique, the weft is thrown over a number of ends and back under a fewer number of ends, a little like stem stitch.

All the background wefts in the rugs in this chapter are, of course, plain weave.

Top row: Chenille cut out of a weave. Finished chenille to throw into a weave. A rag rug with chenille and wool yarn weft.

Middle: Chenille woven into a weave. A rya with knotted pile of white linen string yarn.

Bottom row: An edged weave with alternating white and yellow weft. The rug's texture will be different depending on how the pile is laid in. Rug with densely-laid short inlay. The warp is dyed blue with indigo (see page 176).

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You can weave quite a few things on a frame loom: pictures, bands, and weaves that can be joined for smaller rugs and pads.

In this chapter, we show different types of ryas woven on a frame: a picture, pile bands, and a warming bicycle saddle rya.

The picture weaving frame is warped with a durable yarn—for example, 16/3 linen or 12/6 cotton rug warp.

To make weaving easier, you can pick up every other thread with a pick-up stick that's angled at one weft. That way, you have one tabby shed while picking up the other shed.

Top row: A bike saddle rya knotted in a frame. A rya with various lengths of knots in a frame. Pile band.

Bottom row: Lillevi Hultman's pads with QR code patterns. Pile bands for a cross.

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On the following pages, we'll give you dye recipes for

1. Yellow with birch leaves on wool.
2. Blue with indigo on wool, silk, cotton, and linen.
3. Red with madder and cochineal on wool.

If you overdye with another color or blend directly in the dye bath, you can create a rich color palette.

Mordanting wool

For the yarns to be dyed yellow and red, we first mordant them so the dyestuff will affix to the maximum and to increase light fastness. That means the yarn is treated with various metal salts.

We mordanted with alum. Alum is a mild chemical, easy on the environment, and it doesn't affect the color of the dyestuff itself

1. Dissolve the mordant in water. Soak the yarn in lukewarm water and slowly raise the temperature.
2. Simmer the yarn just under 1 hour at 175-195°F / 80-90°C. Let the yarn cool in the bath.

When we dyed with cochineal, we added cream of tartar to the dye bath.

Yarn dyed with indigo does not need to be mordanted.

There are also environmentally-friendly synthetic dyes.

Wool and silk can be dyed with weak acid dyes. Only vinegar and Glauber salt are added before the dyestuff.

Linen and cotton can be dyed with reactive dyes with the addition of soda and salt.

From left to right: Four yarns dyed with indigo at various strengths. 5. Cochineal with indigo. 6. Afterbath with cochineal. 7. Cochineal and madder mixed. 8. Strong bath with madder. 9. First afterbath with madder. 10. Second afterbath with madder. 11. Second afterbath with madder overdye with birch leaves. 12. Birch leaves. 13. Birch leaves overdye with indigo.

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