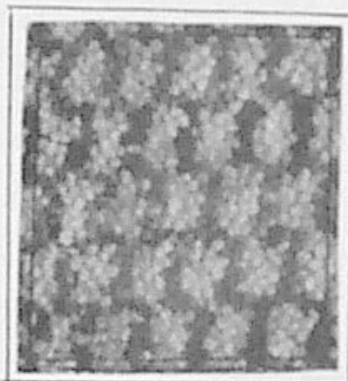


FOLIO 13
FLOSSA or PILE RUGS



The method given here is the
traditional knotted rug tech-
nique used in Scandinavia.

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The Flossa Rug Technique is similar to the Ghiordes Oriental Rug Knot. It is used in Scandinavian countries for rugs, pillow-tops, footstools and bathmats. The knots of rug wool are tied on the warp threads and clipped after the weaving is finished to form a pile surface. The strands of clipped yarn then stand at right angles to the fabric since the knots are tied closely in order to form this firm clipped texture.

In Rya rugs, on the other hand, there are more rows of tabby between rows of knots, less wool is used, and when cut, the knots form shaggy, longer ends that lie flat on the fabric. Flossa was the rug of the well-to-do; Rya, the rug of the peasants. Today we see the value of both types, and bathmats made the Rya-way are most desirable. In both cases the rug-knot is tied in the same way.

In "Half-flossa" rugs, the knots do not cover the entire surface as in the regular Flossa, but are used only for raised parts where the design occurs. But wherever the knots occur, they are placed closely, with very few rows of tabby between rows of the knots, so that the clipped surface is firm.

MATERIALS TO USE

For the knots, the best material to use is woolen rug yarn. If this is too costly, try lifting cotton or Rugweave Yarn. Very useful and good rugs have been made of wool substitutes, but if possible use real wool if your rug is a large one and will take a long time and great effort to make. You would like to enjoy it for a lifetime. We have known rug-makers to use multiple yarn putting several strands of Germantown together or whatever yarn they had at hand.

The background tabby should be of heavy yarn, such as 4-strand filler, 3/2 cotton or even finely cut rags. The latter form a sturdy fabric and add interest to the background when Half-flossa designs are in use. Rags of mottled coloring can add a note of variety and charm, but they should not be as heavy as regulation wide cut rags used for rag rugs. The background tabby of rags about half this heft acts as a background only for the tufts and their design.

The authentic way of weaving Flossa rugs is given in this folio, a method learned while studying at Cranbrook Academy near Detroit. If you follow step-by-step, you should be able to master and enjoy making a lovely Flossa rug. Make your designs as simple as possible, but be very careful in choice of color combinations.

DESCRIPTION OF THE TECHNIQUE

The Flossa Pile Rug Technique is simple enough to be easily mastered, yet interesting enough to hold the weaver fascinated as he acquires the rhythm of making the knots, and the delight of finishing row after row of the cotton yarn or fluffy wool pile surface. The operation is a repeated one, since all the knots are tied in the same manner, but the color varies, each knot representing one or more squares of a cross-stitch design, and being tied over a certain number of warp threads.

However there is a great deal of opportunity for perfection in making the knots, and one can develop skill in adding selvage edges as well as beating up the rows with the binding tabby. The weaver can try to produce a quality product dependant only on his care in weaving and the acquisition of skill resulting from practise. In this type rug only firm careful knot-tying gives satisfactory results. Altho the rugs take longer to make than any other kind, the results are considered worth the effort, and a well-made Flossa rug will last much longer than the person who weaves it. Such rugs give infinite pleasure to the person who designs and weaves them, and constant enjoyment to all who see and use them.

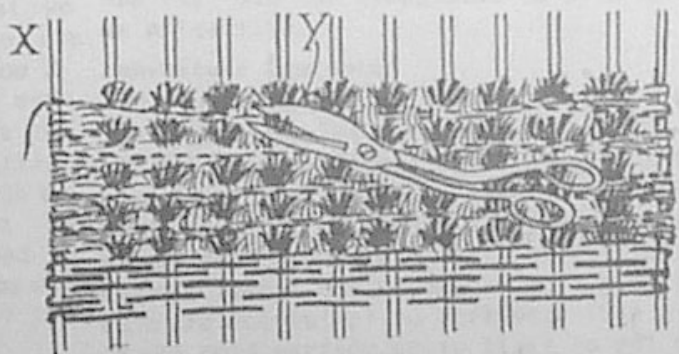
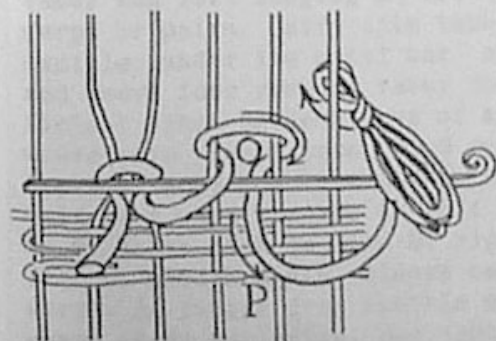
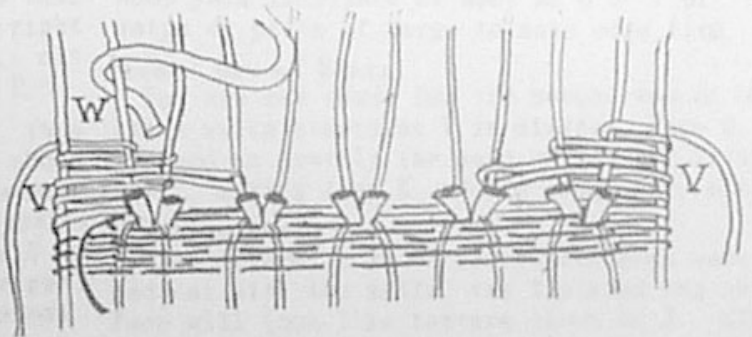
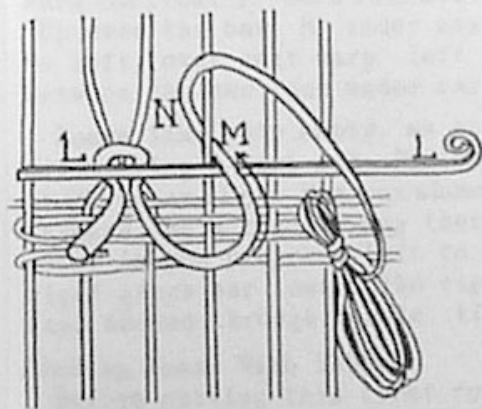
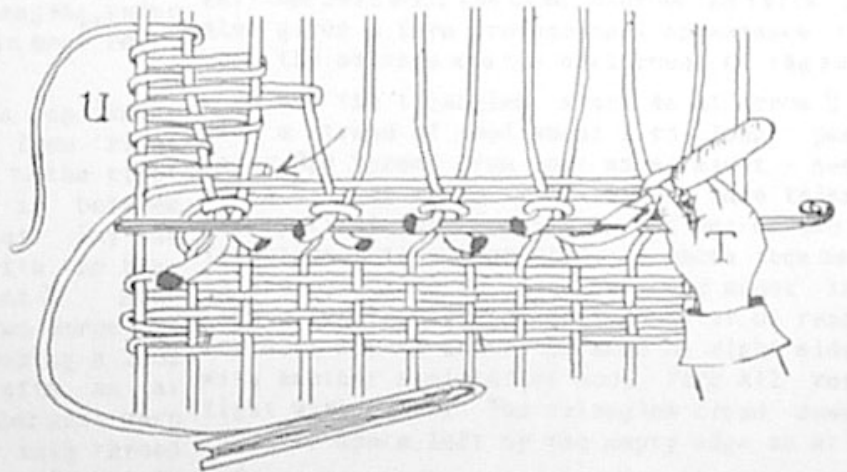
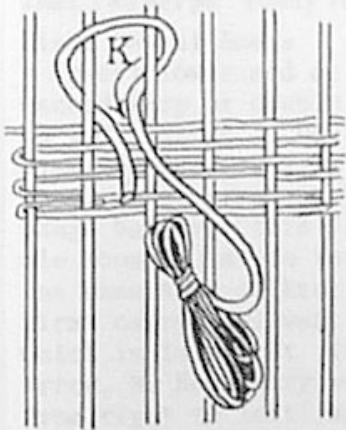
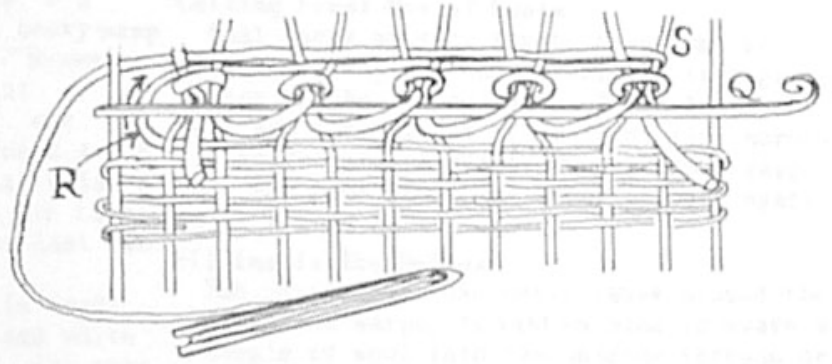
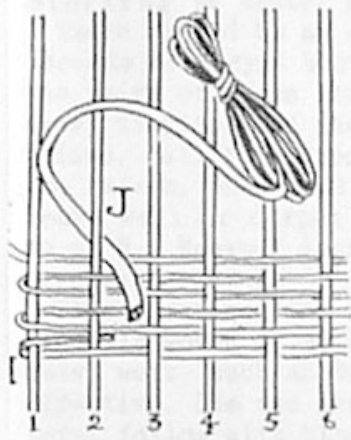
The project of making a Flossa rug is a splendid one for the winter months. One can literally create a garden of flowers within the home, by working with bright colored yarns. Altho the technique is indeed a slow one, there is compensation in the rhythm of making the knots, and a restfulness in the repetition. There is pleasure too in the feel of the soft yarn as it passes through hands and fingers.

MAKING FLOSSA RUG DESIGNS

Designs are worked out on square ruled paper and extend over a wide range of possible motifs to choose from. Effects are due not only to choice of color and design but to the unexpected shadings produced by the clipped yarn surfaces.

In planning designs for Flossa rugs, it is best to first make a colored design on check paper, then weave a small section of it on your loom, employing all of the chosen colors. Clip the loops and discover the effect resulting on the surface; the colors will be deeper and different than you had expected, across their cut ends. This will guide you in the predominance to be given to any one color.

SWEDISH FLOSSA RUGS- 3



Starting To Weave- Follow Sketches P 3

There should be an even number of heavy warp threads or carpet warp used double. Numberate the pairs of warps from left to right or the heavy singles; and when Nos. 1, 3, 5, 7, etc. are raised, call this Shed No. 1; when Nos. 2, 4, 6, 8 are raised, Shed No. 2. Start weaving using a heavy weft or carpet warp doubled for tabby as at H. Weave 1 inch, ending under last two threads, as at I.

This first section for a heading is traditionally woven of alternate black and white heavy weft, such as 3/2 cotton and is very effective. Use two shuttles; start white at left; follow with black from opposite side then cut black out at I leaving white hanging under last two warps ready to bind knots in next row.

First Row of Knots

Insert lower end of a wool skein up under second warp or double warp thread from right to left, as at J. Now carry skein to the right over 2nd and 3rd warp groups, and in between them, as at arrow K. Pull knot taut. Lay the gauge bar over this first knot, with the handle about 8 in. to the right, as at L. Make the same kind of knot over next two warps but first carry wool weft over bar making a loop which is later cut forming two tufts as at arrow M. Now carry wool up and under next warp from right to left as at N, over this thread then between the two as you did at K; but in this case also come under bar O and out toward the front P. Each full stitch is made thus: "Up over the bar M; under next warp N right to left; over next warp left to right; out between the two then under bar arrow P."

Leave last warp empty, as at Q. Clip yarn off leaving 1 inch end. Finished row is shown at QR, upper right. Diagram shows only a few warp threads; on a regular rug there may be 200 or more. As you progress left to right, pull the right gauge bar toward the right with right hand hooked through handle if there is one.

Binding Knots With Tabby

Before cutting this first row of knots bind them in securely with several tabby rows. The tabby was left hanging at left under last two warps or pairs. Carry this tabby thread on its shuttle under the metal bar as at Arrow R and weave four rows of tabby to fill in sufficient space between rows of knots. You can weave more than 4 rows or 3 rows may suffice. For 1st tabby row use shed 1 odd threads up. Omit last warp threads at left and right as at S. Weave back on Shed 2; right on Shed 1, left on Shed 2 again always omitting the end warps. At finish drop shuttle under last two warps as at beginning. See tabby at R.

Cutting First Row of Knots

Beat tabby up very tight then run the cutting knife rapidly and forcefully through the center of the groove as at T. If loops of wool are not all cut after first time across run knife through again. Now take out gauge bar and beat knots and tabby up once again using a good strong beat.

Filling In The Selvage

The reason that one omits tabby around the two outside warps is that we plan to weave a triangle of wool into the outside threads or selvage U. This provides for a margin of the same color as the rug, since for this extra unit one uses wool the same color as the tufts; it also gives a firm professional appearance to both the selvage and the background of the rug.

To add the triangles, start as at arrow U with a strand of wool about 1 yd. long; pass under 3rd thread from left as at start - see arrow U; then weave to left edge. Make triangle by first interweaving in and out of two then three then four warps as shown then back in and out of three then two and under the first leaving thread hanging as at U, ready for next row of knots. Do same on right side with another skeinlet of wool. Pack all very tight with beater. The triangles crowd down into the space left by the empty edge as at V.

One can make larger triangles if they seem necessary to even up the horizontal rows. Let wool yarn interlace as many as 6 or 7 of the warps or pairs of warp, to make edge firm.

Second Row of Knots

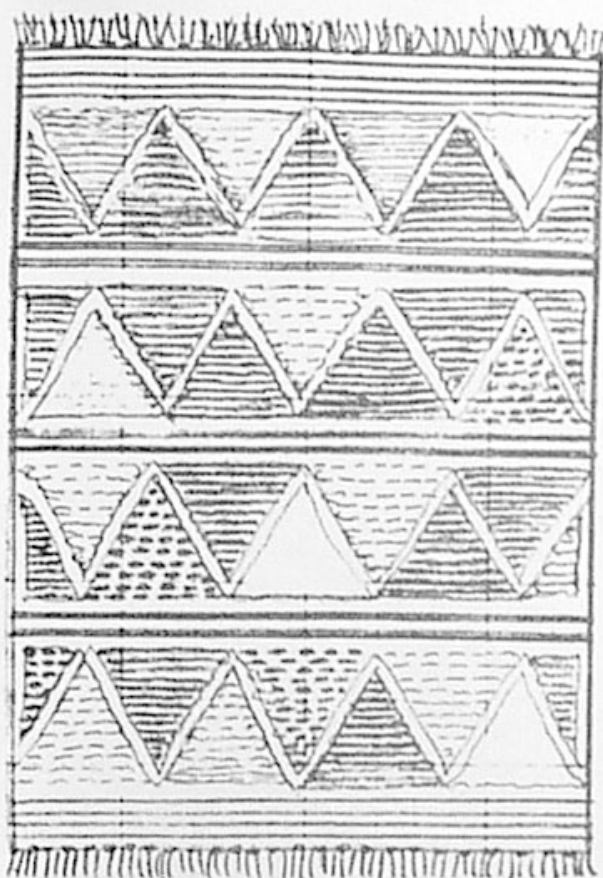
You are now ready for the second row of the knots which starts at V in diagram. Page 3. Proceed in exactly the same way as for first row J, making loop K, adding gauge bar, etc.

Clipping Knots

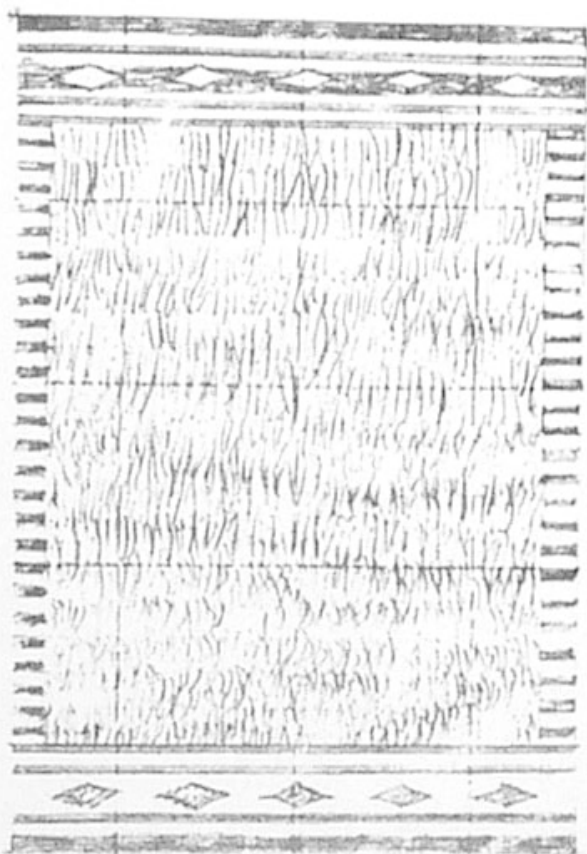
When several rows of knots have been made and cut with the knife the finished rug surface will look like texture shown at X. Clip upper part of tufts level with scissors as at Y. The triangles at selvage form a pleasing and even edge in one of the chosen colors of the rug and the wrong side is firm as well as attractive.

Substitute Equipment

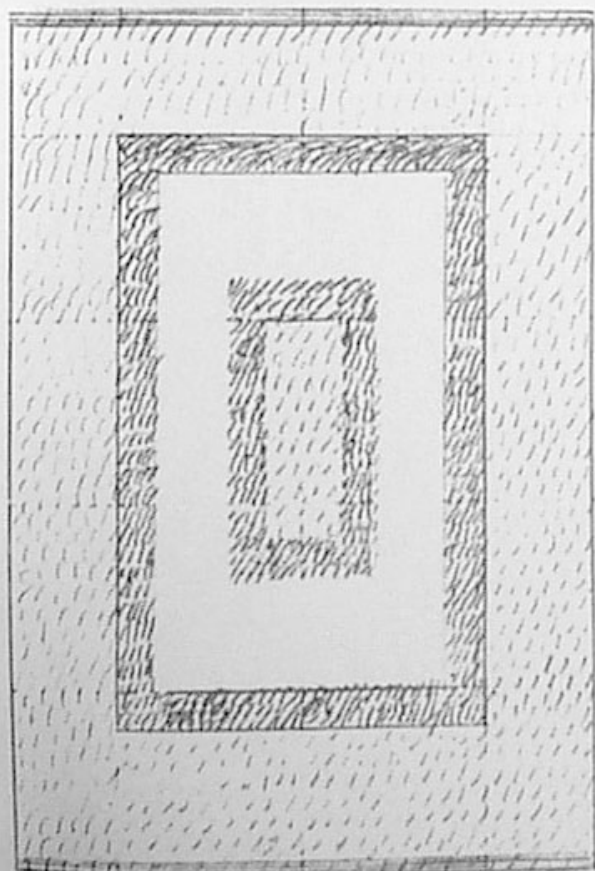
If one cannot acquire an iron gauge bar use two flat strips of hardwood about 1/4" thick and 3/4" wide depending on height of tuft desired. Screw these together at ends with a small piece of cardboard slipped between them at the ends to make a slit for cutting. Any sharp scissors can be used. Curving nail scissors are convenient to work with. Cut gradually and hold surface up to light to get even.



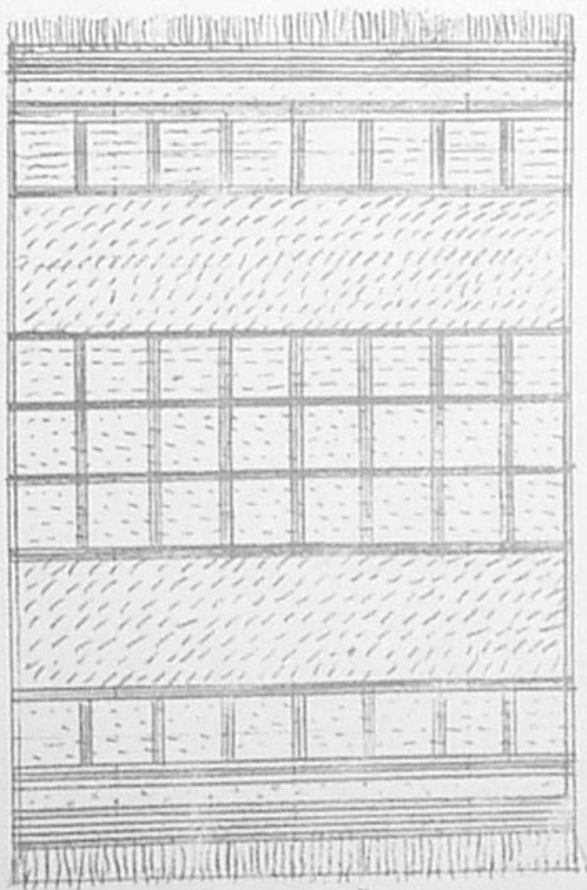
1. Flossa Rug with point formations in contrasting colors and white.



2. Flossa rug with diamond motifs at ends; plain tufted center.



3. Simple design in dark, medium, light. A motif may be added at center.



4. Half-flossa design. Background can be of mottled rags evenly cut.