

**The Braid Society**  
**Online tutorial February 2013**  
**Swedish woven bands using the double holed heddle**  
**Braid Society Members' notes**

**Plain weave with supplementary warps**

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These notes show the patterns of the original bands that I analysed. The simplified versions are in the other set of notes. If you are not familiar with this type of weaving, it may be useful to try the simple patterns before progressing onto these more complex variations.

## 1. Introduction

These bands all have supplementary warp threads which are threaded through the top second layer of holes in a rigid heddle. The background structure is plain weave, that is, when you take away the pattern threads the band has a plain weave construction. The weft goes over one thread then under one thread. Unlike other bands, these are not entirely warp faced. However, the edges of the band are warp faced. This means that you will not need to pull the weft thread tightly which would bring the warp ends close together.

Another feature of these bands is that the pattern threads are generally in wool which is considerably thicker than the background threads. The background threads appear to be cotton or linen.

## The Threading for the first pattern.

The threading diagram shows how the pattern and warp ends are threaded through the slots, and the two rows of holes in the heddle. You will need a heddle that has two rows of holes across the heddle width.

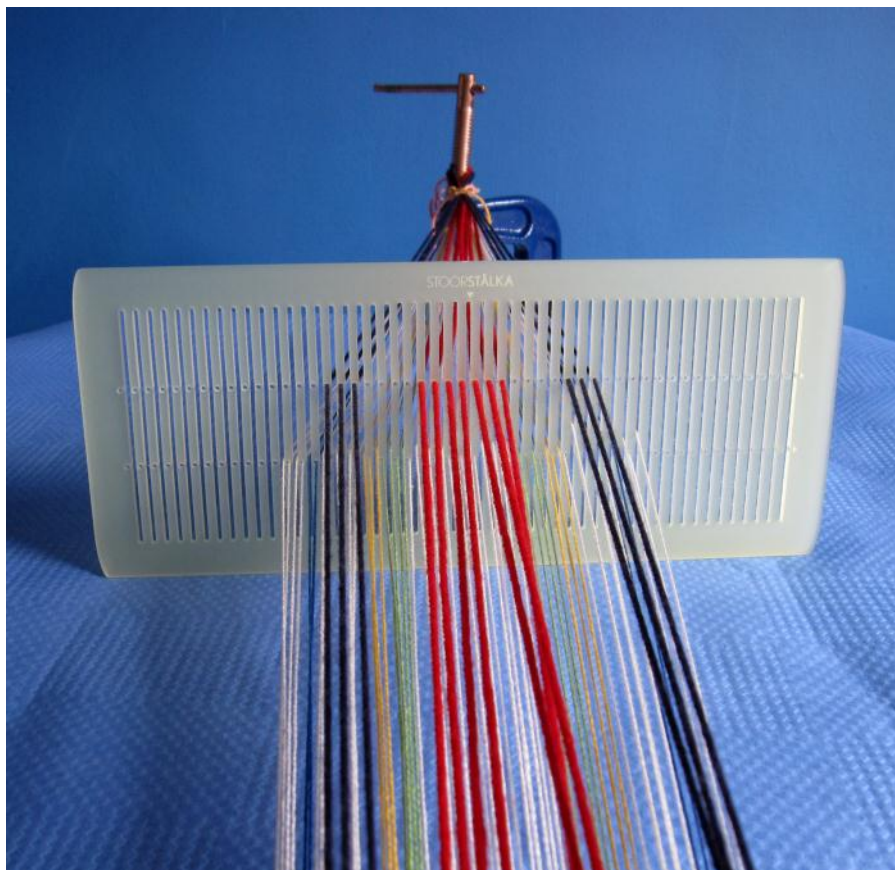
## The warp and threading plan

This diagram shows the colour order for making the warp and the threading order for the double holed heddle. Only half the warp is given so you need to reverse the sequence from the centre **M**.

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## 2. Setting up the warps.

1. Make the background warp and thread the heddle.
2. Tie each end of the warp to a warping post or to two chair backs so that the warp is under tension.
3. Make the supplementary warp of 7 red threads and two groups of 3 black threads.
4. Tie the supplementary warps to the back post.
5. Take each thread in turn and thread it through the top hole in the heddle ensuring that it is in the correct position according to the threading diagram on page 2.



You are now ready to start weaving.

### 3. The weaving sequence.

There are two picks: raise and lower the heddle.

- When you raise the heddle, you need to pick the correct pattern threads manually. Put your fingers into the shed so that you are holding the two top layers consisting of the pattern threads and centre hole threads. Starting from the right side, take the border threads into the right hand. When you come to a pattern thread that is not required on the surface, pull it down, under the fingers of the right hand. Ensure that the pattern thread is always to the left of the background thread that is in the hole directly underneath. Then insert the shuttle.
- When you lower the heddle, select the pattern threads to appear on the surface by using the tip of the shuttle.
- For bands with border pattern threads, the sequence is slightly different. For the border on the right side, the pattern threads should be taken to the right of the background thread in the hole directly underneath. For the border on the left side, the pattern threads should be taken to the left of the background thread directly underneath.

<b>A raise heddle</b>		pattern threads	Shuttle goes between the centre hole and slot threads leaving the pattern threads on top.
		centre hole threads	
		slot threads	
			On this pick select the correct pattern threads <b>manually</b> .
<b>B lower heddle</b>		slot threads	Shuttle goes between the pattern threads and centre hole threads.
		pattern threads	
		centre hole threads	
			On this pick, select the correct pattern threads by using the tip of the shuttle.

### The weaving sequence.

To see the weaving process in action look at the YouTube video:

<http://youtu.be/C5waO-Ku93c>



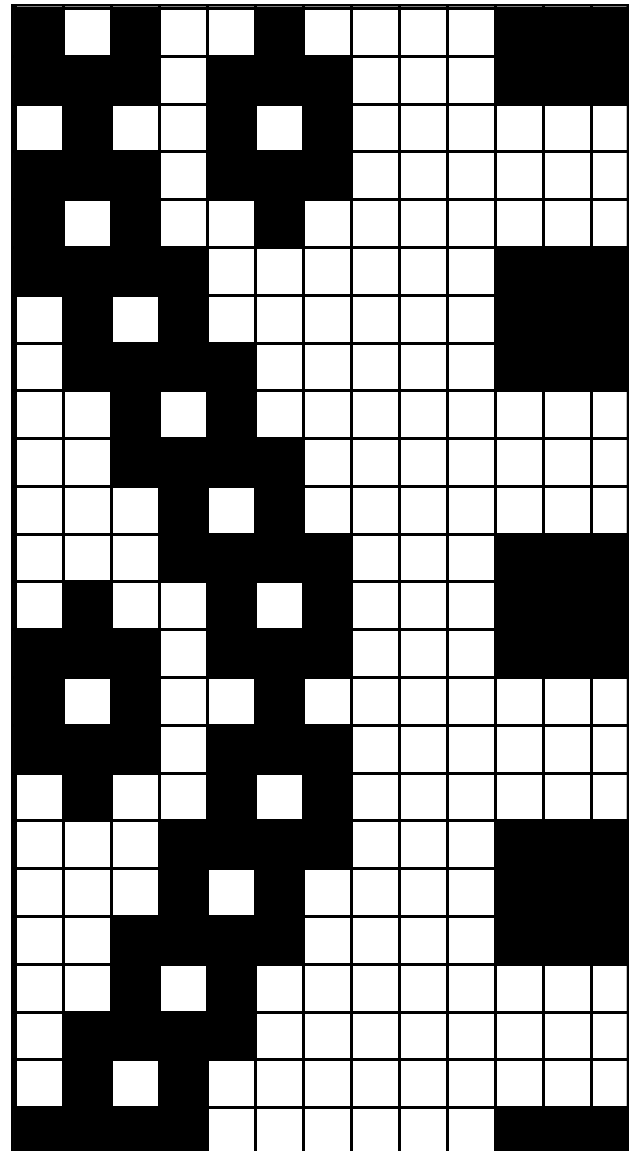
## 4. The patterns.

### The first pattern draft.

This band has a border on each side with 3 pattern threads which are raised over three then under three weft picks. I have shown these on the pattern draft on **one side only** to simplify the draft. There are two groups of 3 pattern threads on each side of the band plus 7 pattern threads in the centre.



Raise the heddle



### Weaving hints

For this band you will see that the black pattern threads on either side will need to be treated differently when weaving. On the left side, you will pull the pattern threads down to the left side of the background threads in the slot below. On the right side, you will pull the pattern threads down to the right side of the background thread in the hole directly underneath. The pattern will then show correctly on both sides.

In terms of how the band looks when woven, it does not matter whether you start by raising or lowering the heddle. However, when you raise the heddle, all the pattern threads are on top. It makes sense to choose a row that has the maximum number of threads on top as a '*raise heddle row*'. So, for this band raise the heddle when you start weaving from the bottom of the draft.

## The second pattern draft

← M

Upper hole						1		2		3		4		5		6		7				
slot		W		B		W		W		W		W		W		W		G		Y		
hole	W		B		W		W		W		W		W		W		W		G		Y	

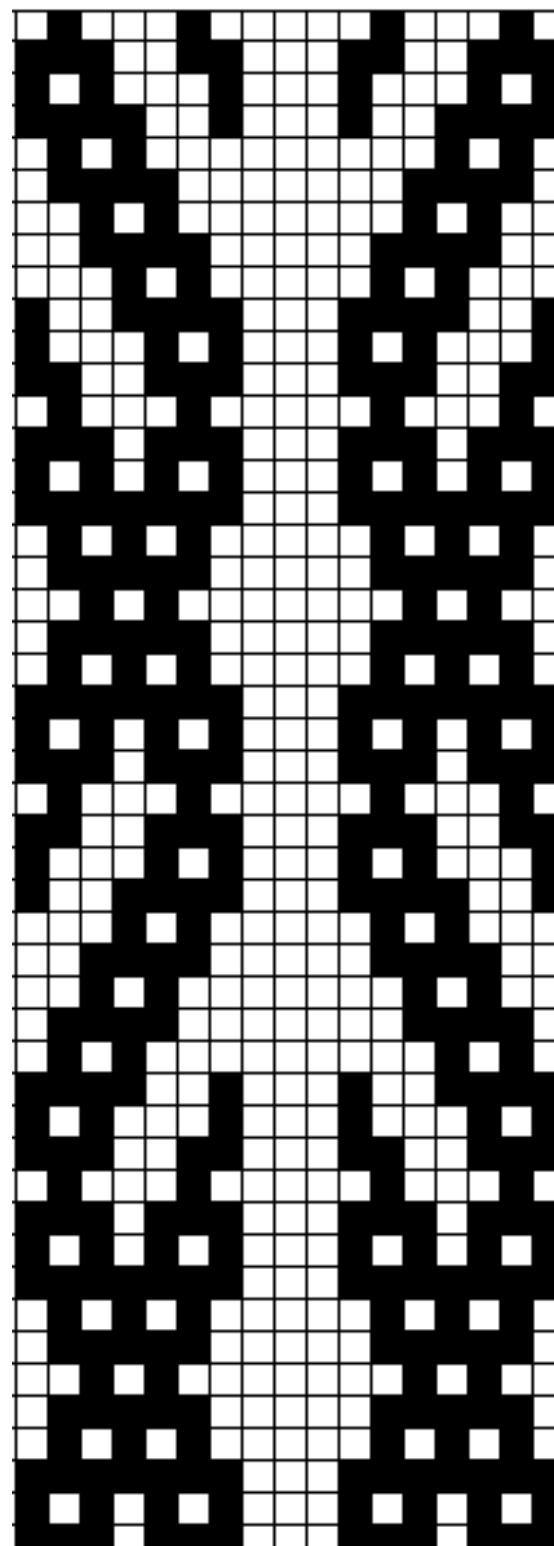
This band has two groups of pattern threads. The pattern on the left is a mirror image of the pattern on the right. In the centre there is a stripe of 2 green, 3 yellow and then 2 green warp ends.

The weaving sequence is slightly different.

**For the pattern on the right**, when pulling down a pattern thread that is not required on the surface, it should be pulled down to the right of the background thread in the hole directly underneath for the right hand pattern.

**For the pattern on the left**, it should be pulled down to the left of the background thread directly underneath it.

Raise the heddle →




## The third pattern draft.

### The warp and threading plan

This diagram shows the colour order for making the warp and the threading order for the double holed heddle. Only half the warp is given so you need to reverse the sequence from the centre **M**.

The two black threads are in thick wool, the same thickness as the red and blue pattern ends. The yellow thread is in a finer wool.

																					<b>M</b>
Upper hole							1	2	3	4	5	6	7								
slot		W		B		W	W	W	W	W	W	W	W	W	W	B		W	W		
hole	W		W		W	W	W	W	W	W	W	W	W	W	Y		Y	W	W		

This band has three groups of supplementary warp ends. The pattern on the left side is the mirror image of the pattern on the right side. In the centre there is a group of three of three pattern threads in blue.

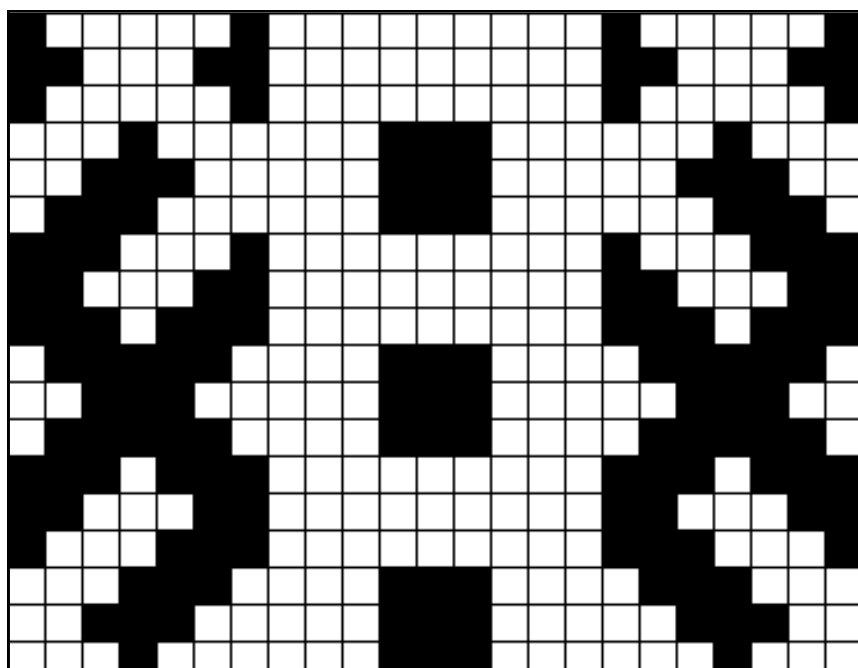
The weaving sequence is slightly different.

**For the right hand pattern,** when pulling down a pattern thread that is not required on the surface, it should be pulled down to the right of the background thread in the hole directly underneath it.

**For the pattern on the left,** it should be pulled down to the left of the background thread directly underneath it.

**The three pattern threads in the centre** should be pulled to the left of the background threads underneath them.

Raise the heddle



The fourth pattern draft.

[illegible]

[Back](#)

Front



The pattern draft shows just the pattern threads. Raise the heddle on the odd numbered picks and lower the heddle on the even numbered picks.

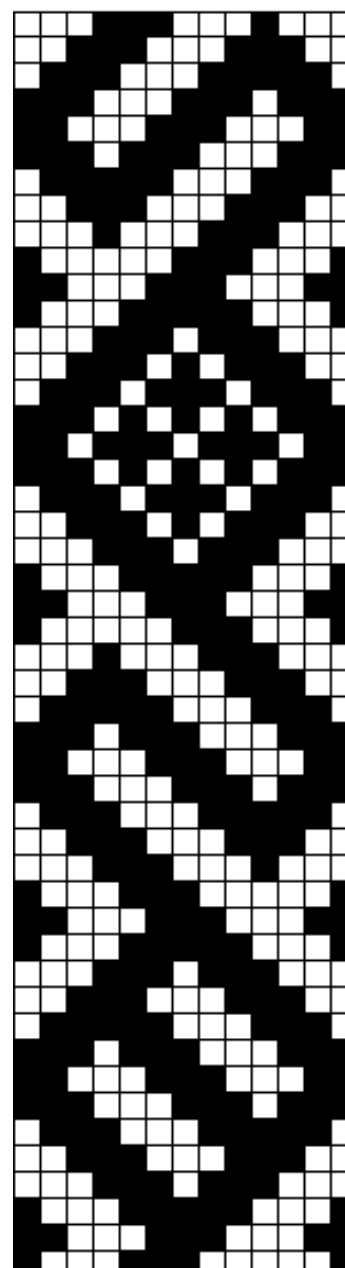
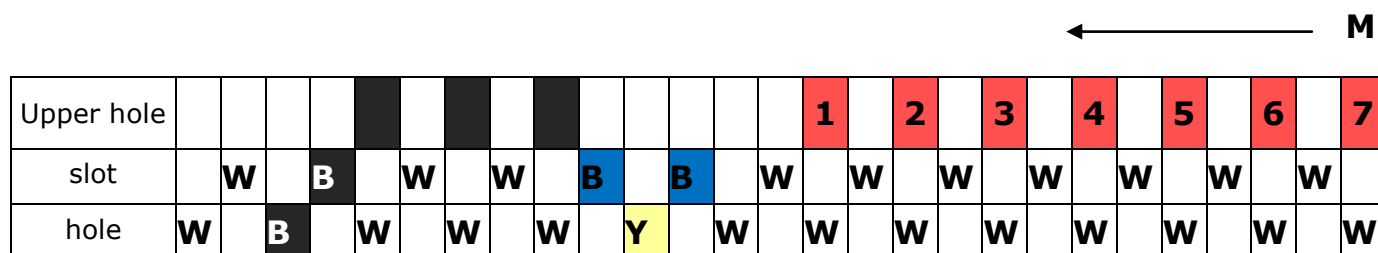
[illegible]



The fifth pattern draft.

## The warp and threading plan

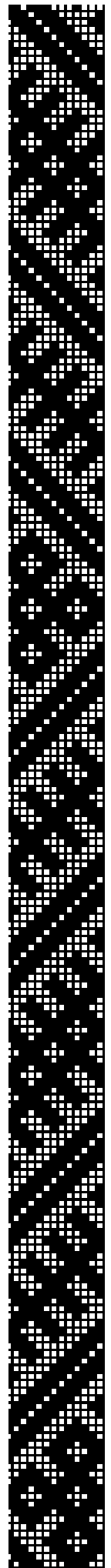
This diagram shows the colour order for making the warp and the threading order for the double holed heddle. Only half the warp is given so you need to reverse the sequence from the centre **M**.



## The fifth pattern draft.

Front

Back



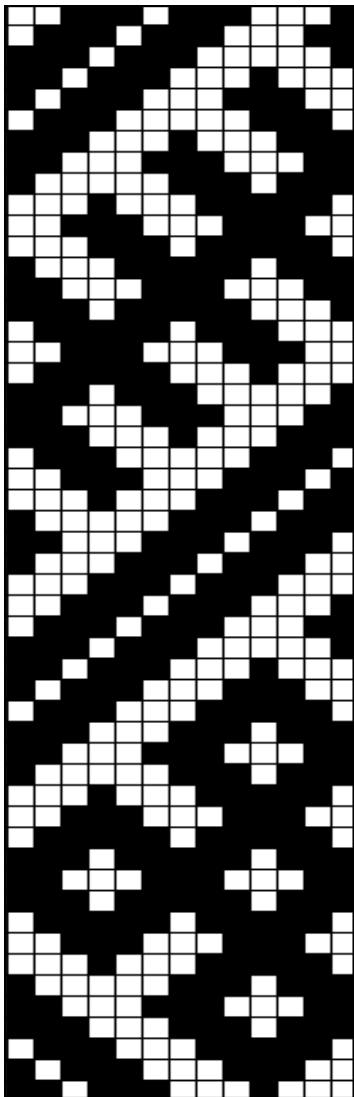
This warp plan is the same as the previous band.

The pattern draft is a very long repeat. It has 126 picks.

The pattern is too long to print on one page. So that you can copy it, I have divided the pattern into four strips. Start at the bottom of strip A, then start at the bottom of strip B and so on.

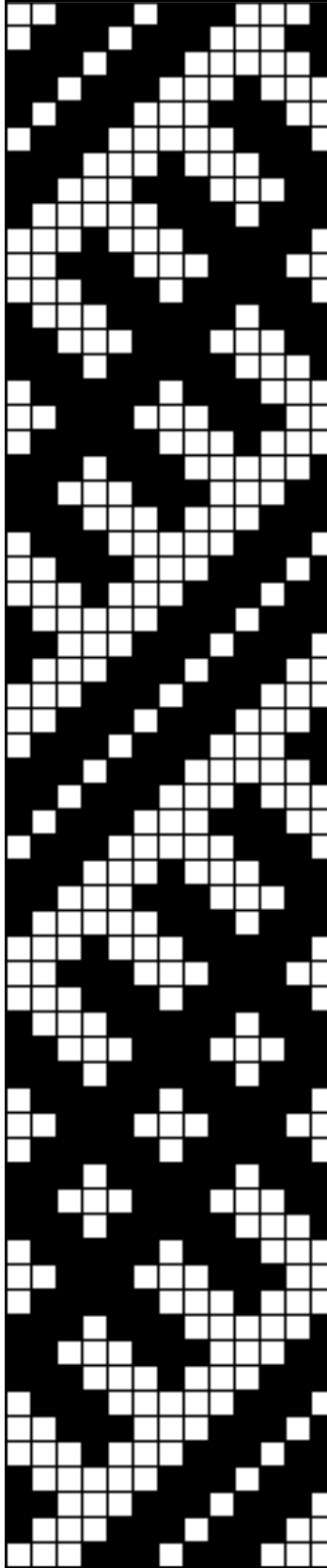
I have omitted the two groups of three pattern threads at each side because of space on the page.

**A**

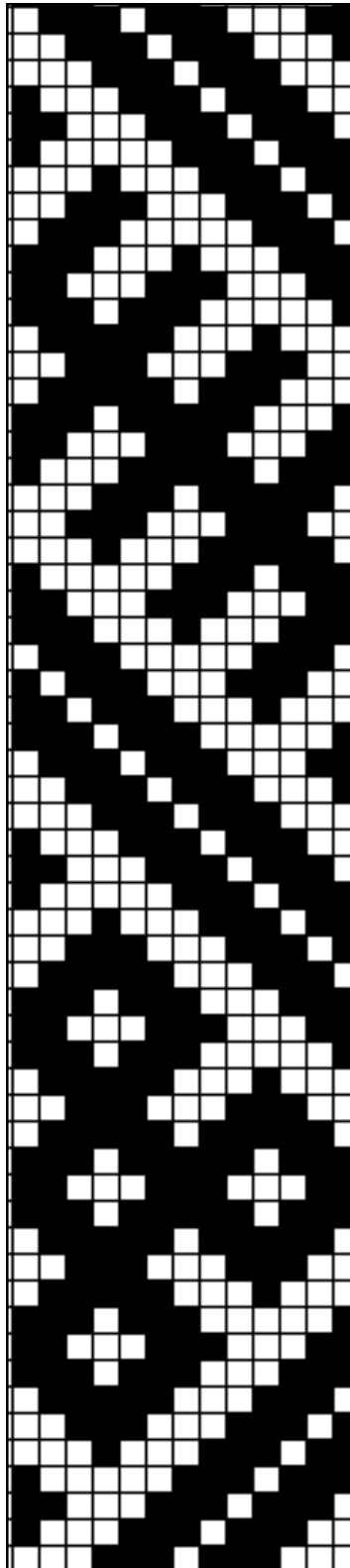


Start here

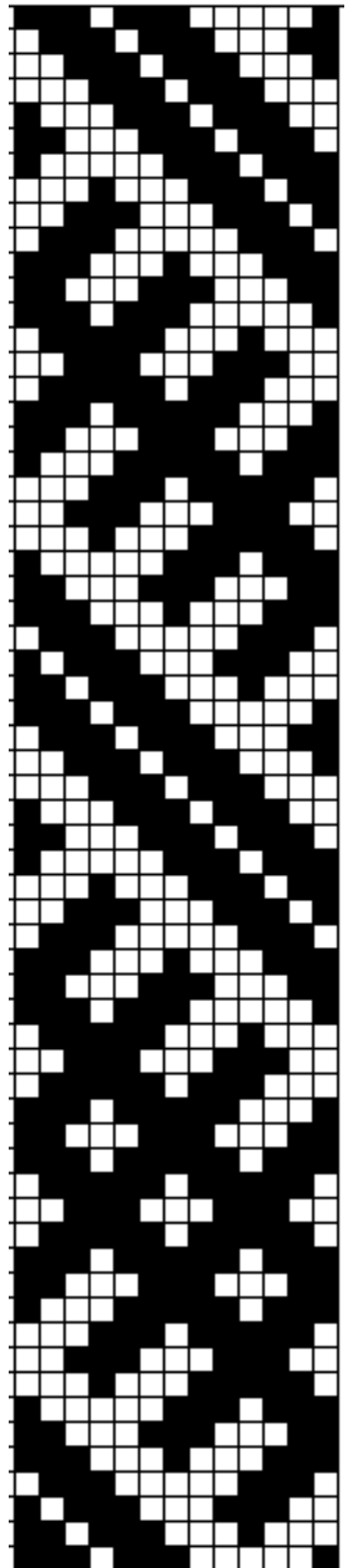
**B**



**C**



**D**



## 5. Traditional Textiles in Swedish Museums.

Researching band weaving in Sweden is very rewarding because there are textiles everywhere. Small local museums overflow with beautiful examples and the major museums have an abundance of textiles of all descriptions.

On my travels, I was fortunate to meet some very helpful museum curators who allowed me to examine part of their collections in detail. I love this aspect of researching as I never know what I am going to find.

I should like to give some background information about textiles in museums in Sweden because I find it a fascinating story.

In the 19th century, Swedish society was changing rapidly. Over one million Swedes emigrated to the USA between 1860 and 1910. A way of life was being lost. In response, a group of influential people started a huge project to document and preserve traditional artefacts alongside the knowledge of the crafts which underpinned them. Artur Hazelius founded the *Nordiska Museum* in Stockholm in 1873; George Karlin founded the *Kulturen*, the Museum of Cultural History in Lund in 1882.

Hazelius had bought a lovely peasant skirt and realising the skills required to make it, started to collect folk costumes and folk art. He, like many others, saw that modern industrial society was eradicating the old peasant culture. The motto of the Nordiska museum was '*Know Thyself*' - an exhortation for the Swedish nation to remember its roots.

In 1891 Hazelius opened *Skansen*, an open air museum in Stockholm, recognising the importance of Sámi crafts by giving them a special exhibition space.

In Sweden, each district population was encouraged to set up a handicraft association, so many set about making inventories of the textiles in their area. One astonishing discovery was made by Paul Jonze in 1910. He was appointed to make a list of items of rural culture for the Association of Jämtland's Handicrafts. Next to Överhogdal church he found an interesting textile lying in a wooden shed. When examined properly, this textile was identified as a woven tapestry dating between 800 and 1100 AD (the Viking Period). It had been woven on an upright warp-weighted loom. It is now on display at the *Jamtli Museum* in Östersund.

The Home Craft Association was founded by Lilli Zickerman, a formidable writer and speaker. Though of humble origins, she brought together an executive board chaired by Prince Eugen and other aristocratic personalities. The Home Craft Committee presented a report to the King in 1917 in which Lilli Zickerman concisely summarised five aspects which were essential to understanding home crafts: economics, ethics, aesthetics, education and emigration.

Schools were encouraged to teach crafts as a fundamental part of the curriculum. Permanent stores were established around the country to provide a focus for sellers and buyers. In Leksand, the shop/centre which Lilli Zickerman and Gustaf Ankarcrona established in 1904 is still there. These stores were to be centres for exhibitions and craft courses as well as selling venues. Records were kept of local patterns and materials which form the basis of many museum collections today.



This is a picture of part of the display of textiles for sale in the Leksand shop. It has a small museum upstairs with many woven bands on display.

See Väv Magasinet, 3/08 pages 9 -11 for more information about the Leksand Handcraft Association Shop.



©Photograph by Susan J Foulkes 2009

Zickerman knew the importance of keeping records. From 1914 to the 1930's she compiled many inventories of the traditional textiles of Sweden. She took over 24,000 photographs, hand colouring many of them. She had intended publishing a series of books, but only one was published in her lifetime.

Other publications did appear. In 1925, the aristocrat Emelie von Walterstorff produced a wonderful book showing examples of textiles in the Nordiska Museum. This book, *Swedish Textiles*, has a foreword by Luther Hooper and is a fascinating overview of the range of textiles in the museum. (My local Guild has a copy). However, these early pioneers in recording peasant life and culture had their own views on what was worth preserving. Rag rug, patchwork quilts and quilting, and in particular crochet work were not recorded or collected as they were considered to be inferior crafts, less artistic and of little value. A rarely practiced skill such as lace making was encouraged, because this complex art form was seen as having merit.

Although many of the original shops have closed, their records have been preserved. *The Textile Archive* in Sollefteå has the local records as the core of its collection.

Many of these collections can be seen online. This is a excellent way to do your own research without the expense of travelling.

**<http://www.nordiskamuseet.se/>**

**<http://www.kulturen.com/>**

**<http://www.skansen.se/>**

**<http://www.jamtli.com/>**

**<http://www.textilarkivet.se/>**