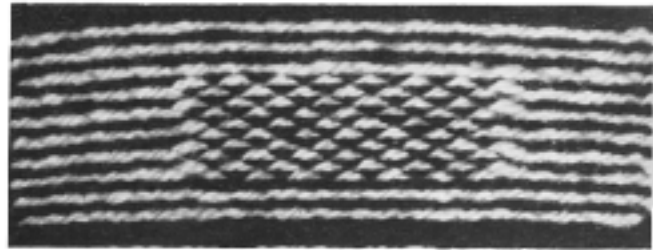
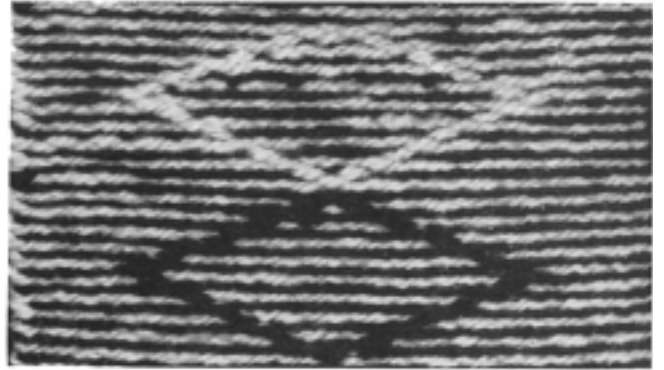


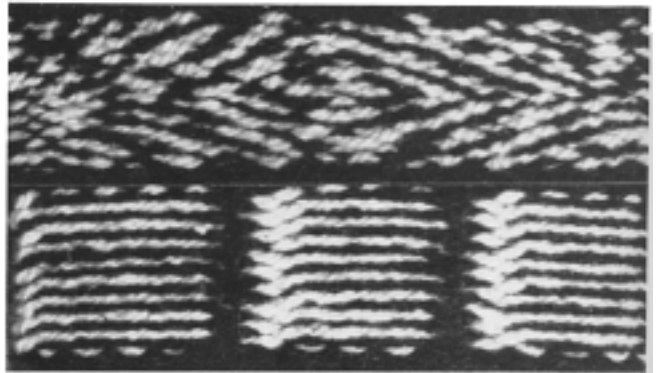
3. Sample with tie-and-dye weft giving a non-repeating design.



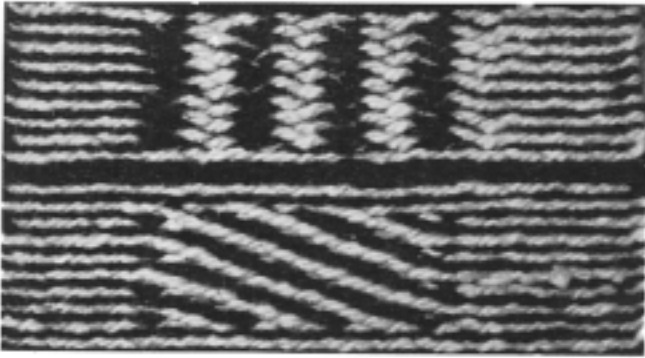
4. Twisted wefts. Area of spots on a background of lines.



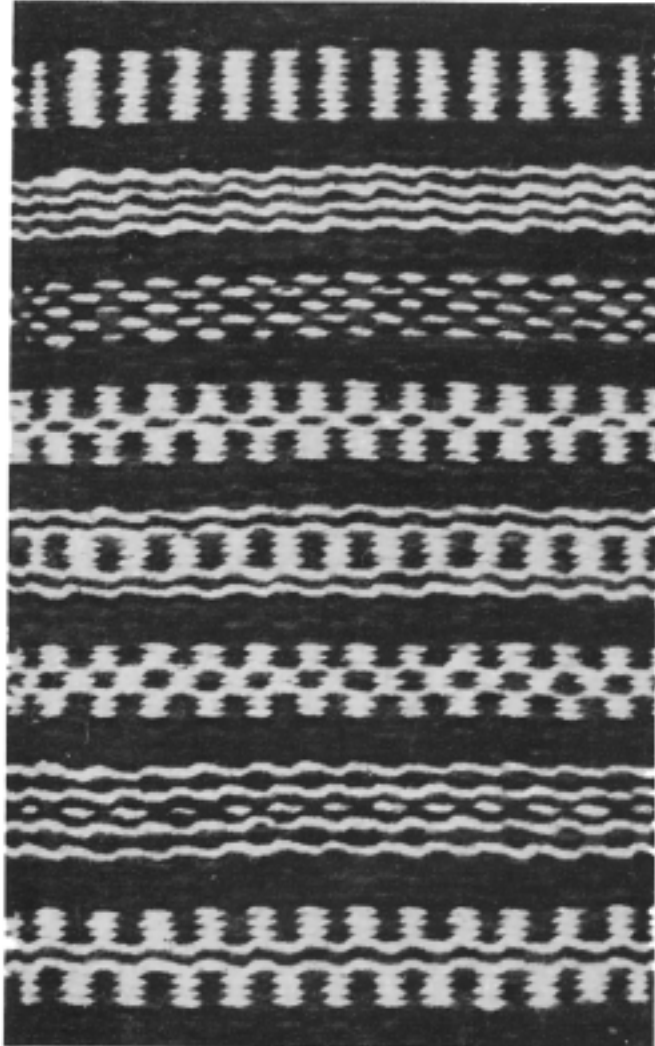
5. Twisted wefts. Diagonal lines on a background of horizontal lines.



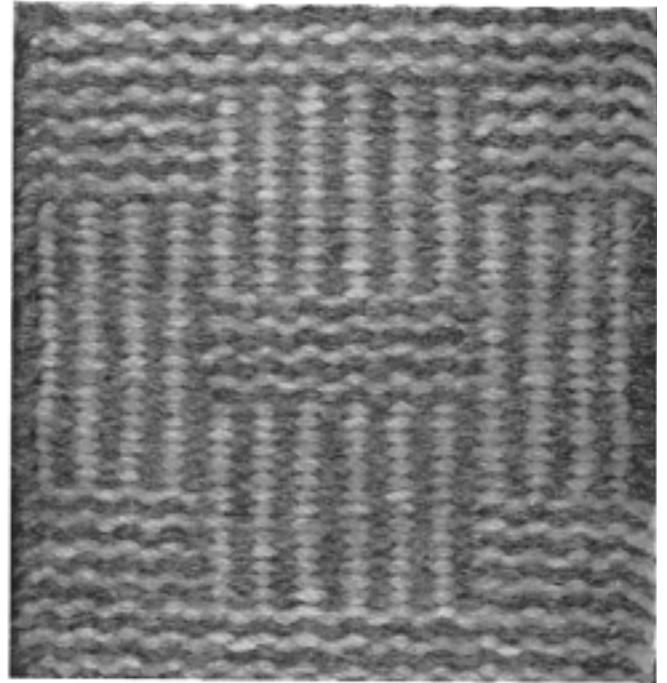
6. Twisted wefts. Vertical lines on a background of horizontal lines and concentric ovals.



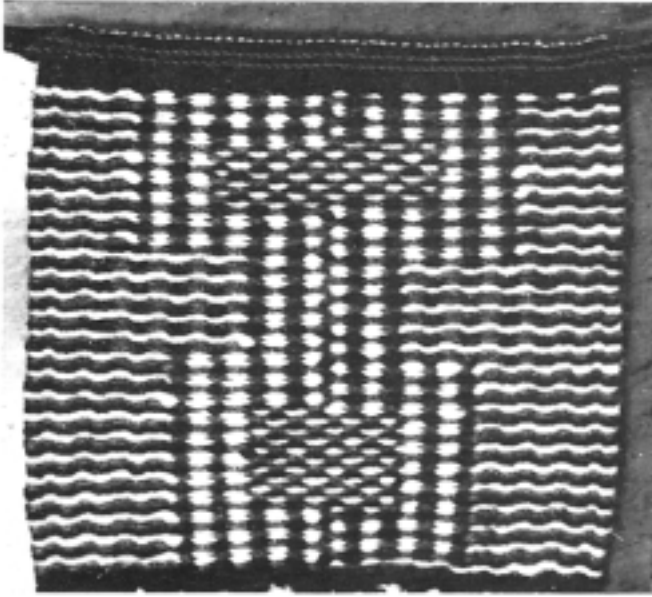
7. Twisted wefts. Oblique and vertical lines produced by controlled multiple twists.



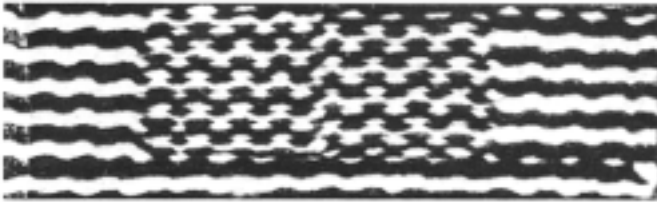
9. Crossed wefts in contrary motion. Area of pick-and-pick stripes on a background of cross stripes.



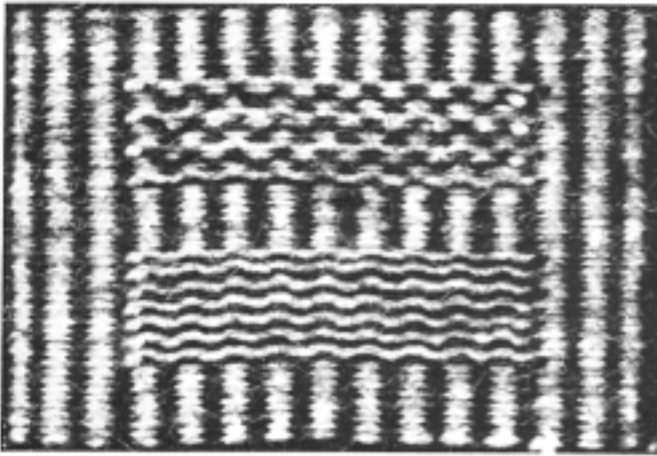
8. Combination of pick-and-pick stripes, cross stripes and spots.



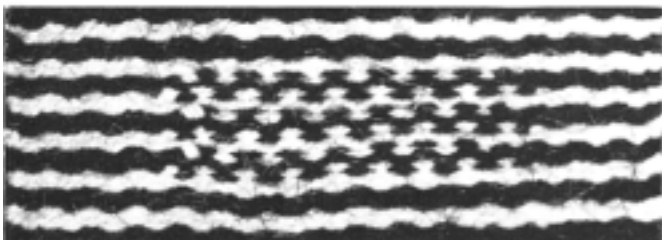
10.
Crossed wefts in
contrary motion.
Using 3 wefts.



11.
Crossed wefts in
contrary motion.
Using 4 wefts.



12.
Crossed wefts in
parallel motion.
Two types of blocks.



13.
Crossed wefts in
parallel motion.
Block on background of 4-and-4
stripes.



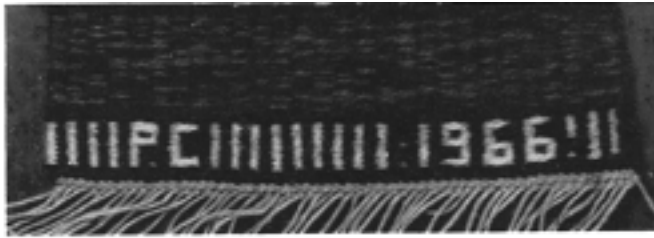
14. Skip plain weave.



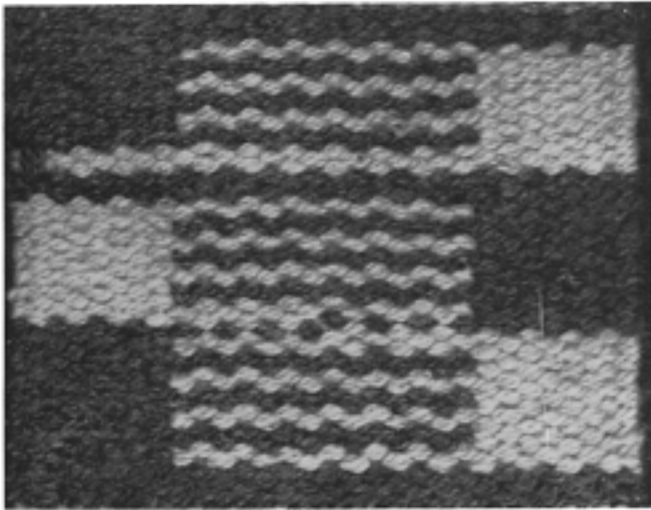
15. Skip plain weave. Part of rug woven by Rosemary Bruton.



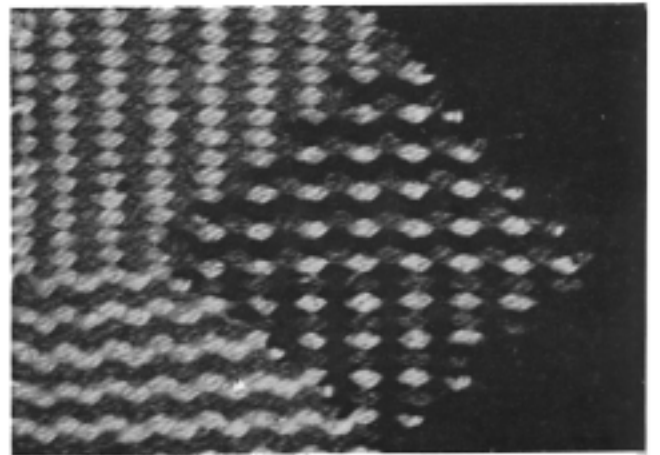
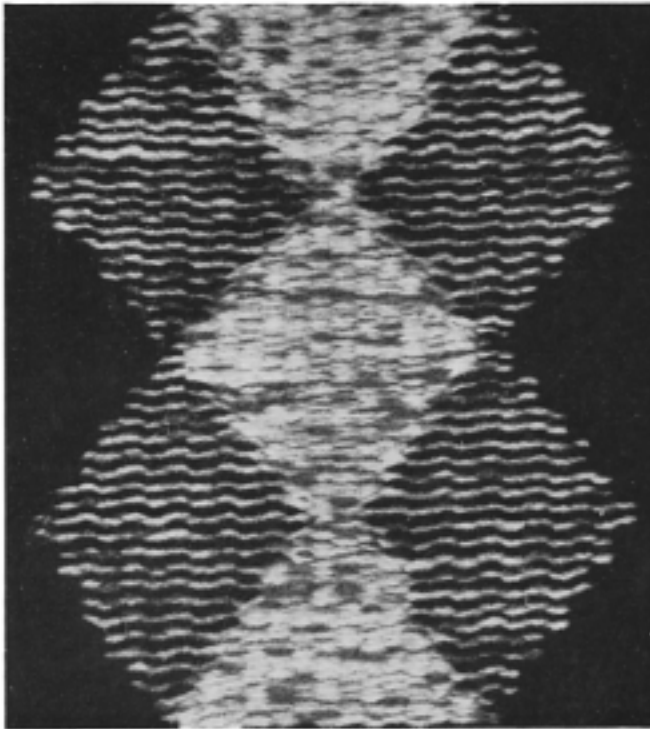
16. Skip plain weave. Middle Eastern textile using 3 colours.



17. Weaving letters and figures at the end of a rug.

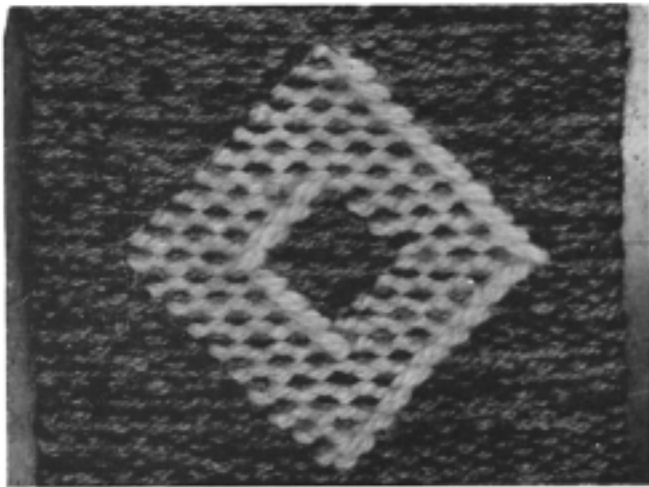
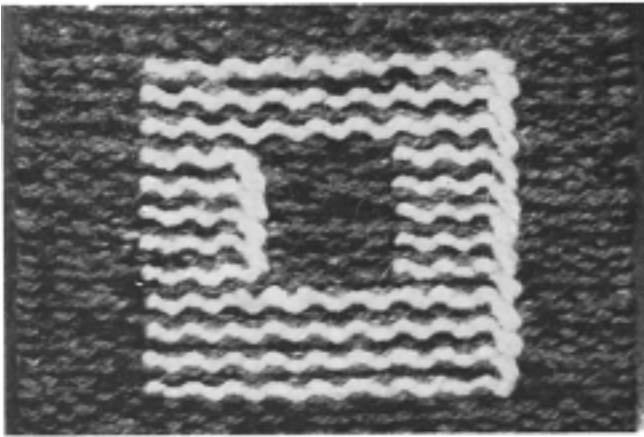


18. Meet and separate weave. Two methods of interchanging left- and right-hand colour.

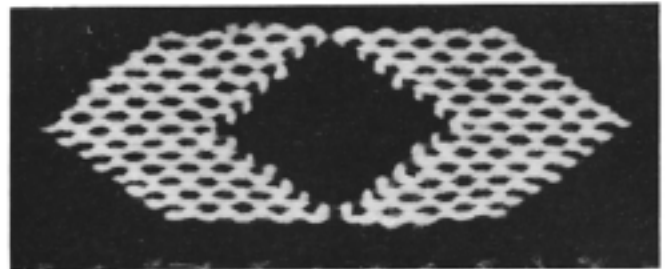


20. Meet and separate weave. Using 3 colours with clasped weft method.

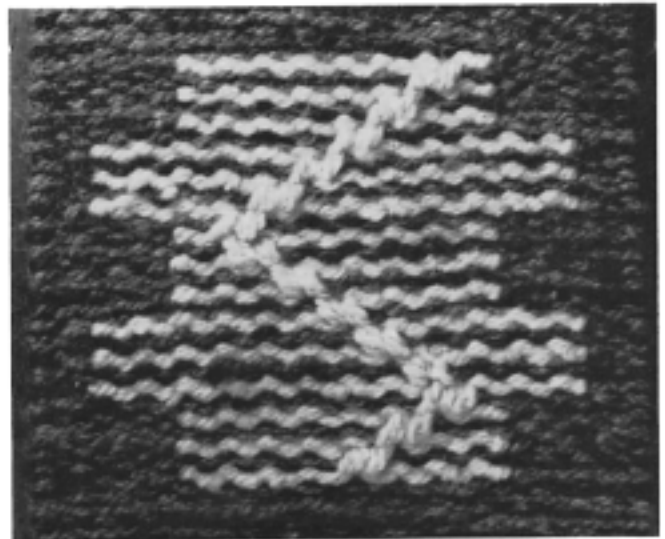
19. Meet and separate weave. Using 3 colours.



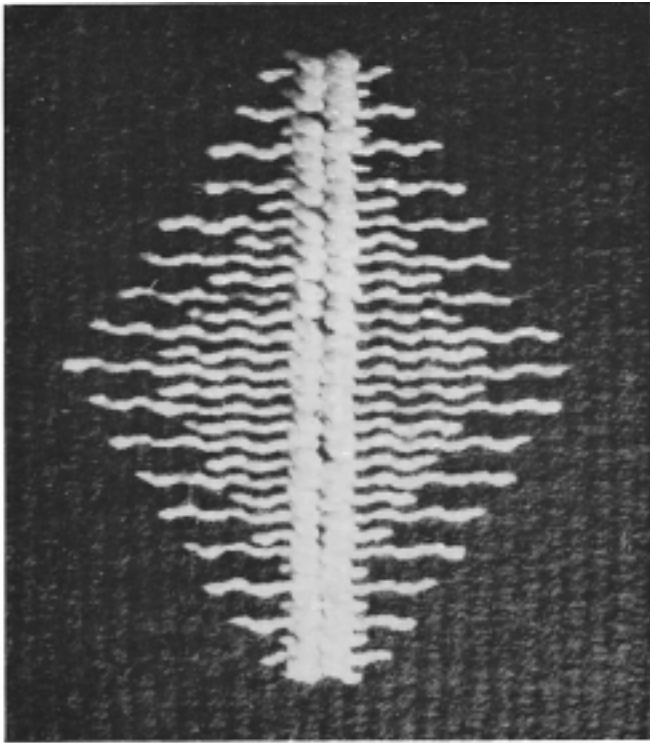
21. (*above*) Compensated inlay. Block composed of 2-and-2 stripes.
22. (*below*) Compensated inlay. Block composed of 2-and-1 stripes.



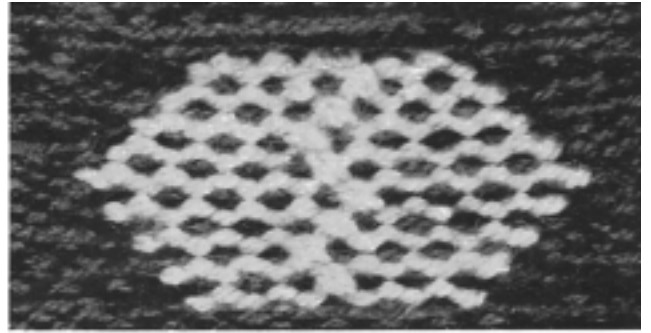
23. Compensated inlay. Using 2 wefts.



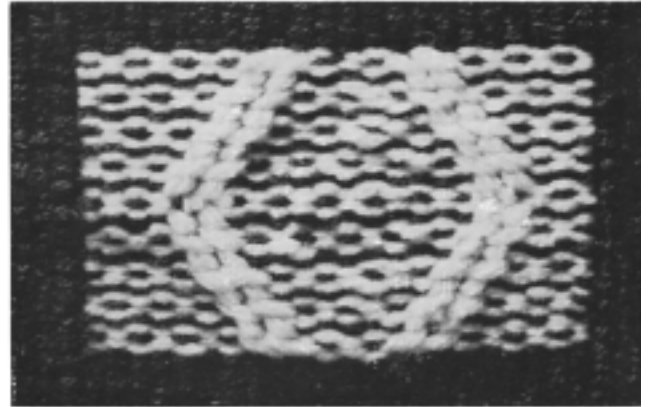
24. Compensated inlay. Using 2 wefts in one block, to give oblique jump-up ridge.



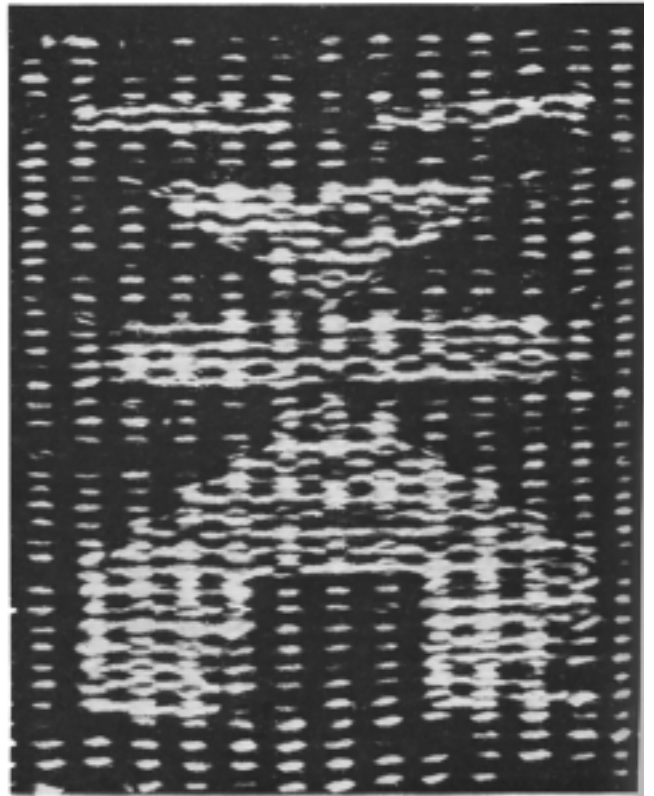
25. Compensated inlay. Using 2 wefts in one block, to give vertical jump-up ridge.



26. (above) Compensated inlay. Using 2 wefts in one block, to give jump-up spots.



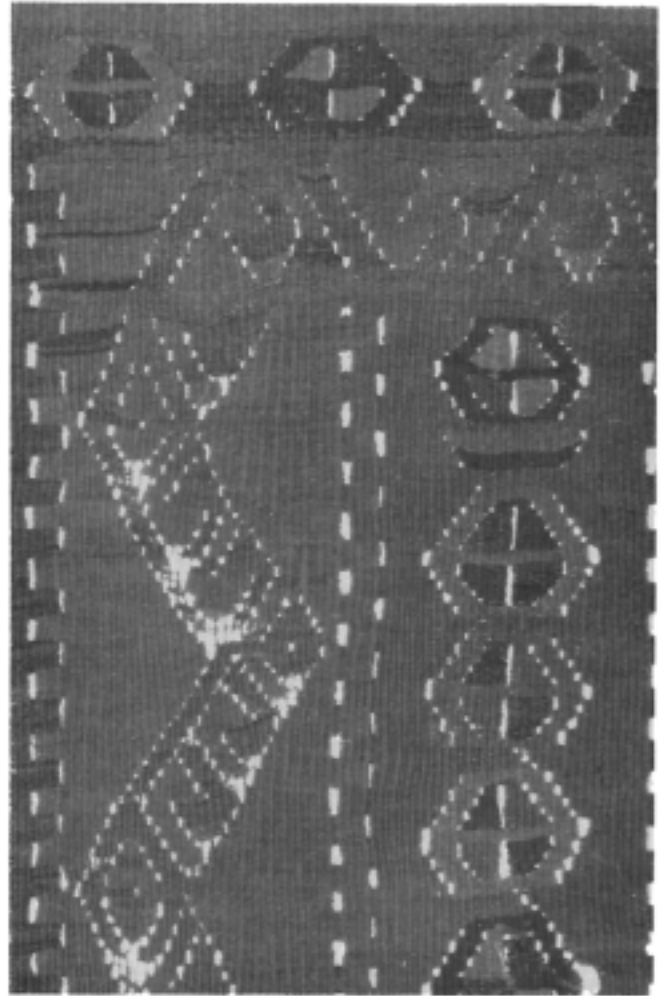
27. (below) Compensated inlay. Using 4 wefts in one block.



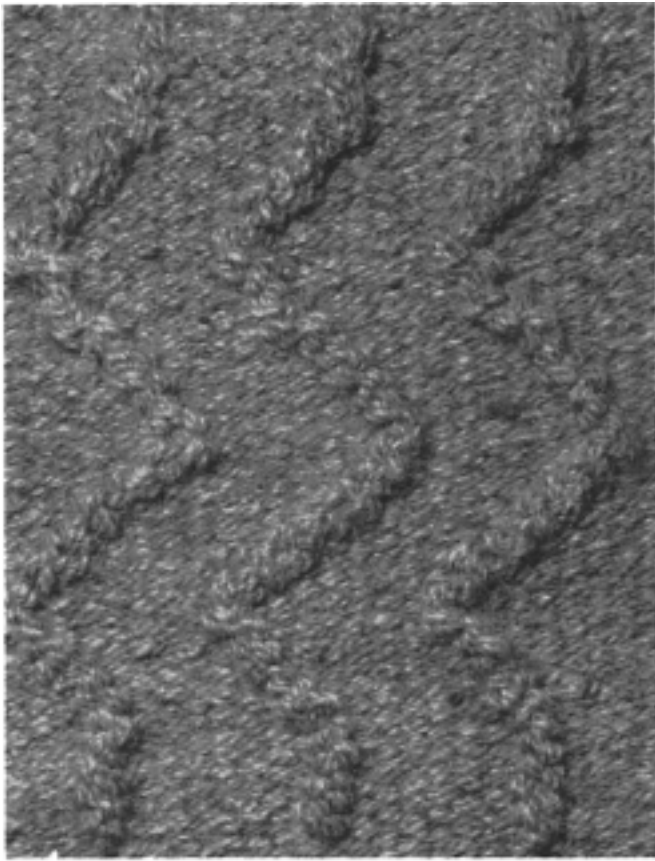
28. Compensated inlay. Producing several blocks with one weft.



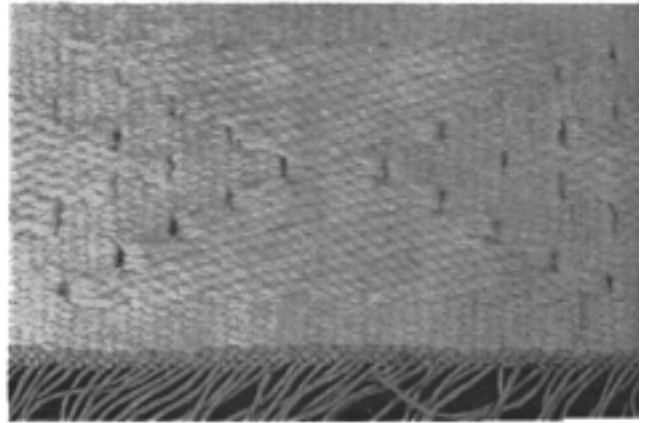
29. Part of a rug in kilim technique.



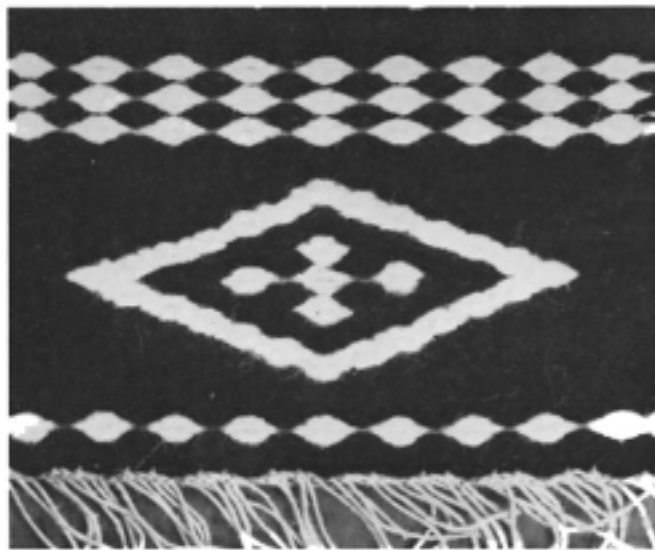
30. Same rug as in Plate 29 photographed against the light to show the slits between vertical colour junctions.



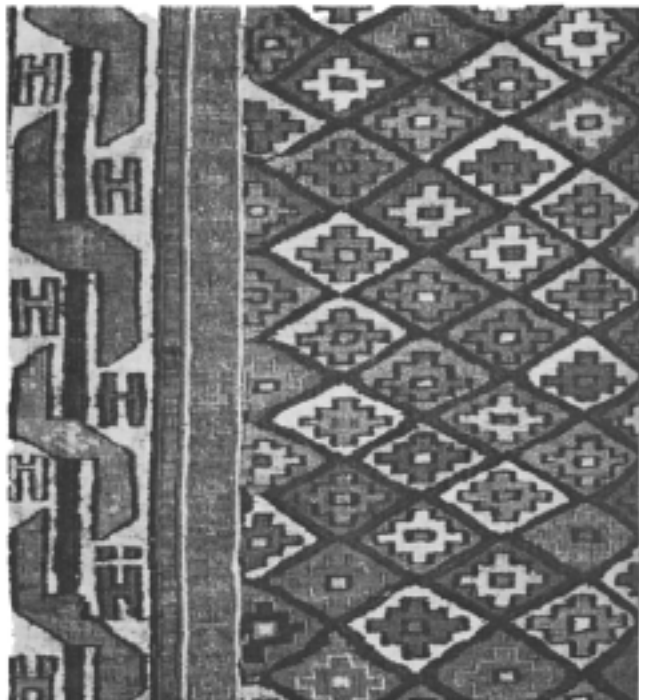
31. Double interlocked tapestry. Vertical ridges obtained by using several wefts of the same colour.



33. Tapestry of weaves.



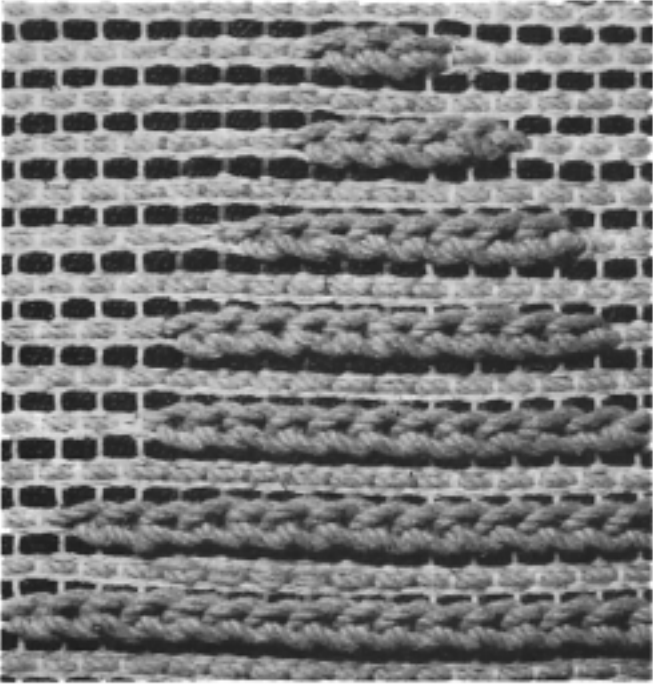
32. Diamond twill tapestry.



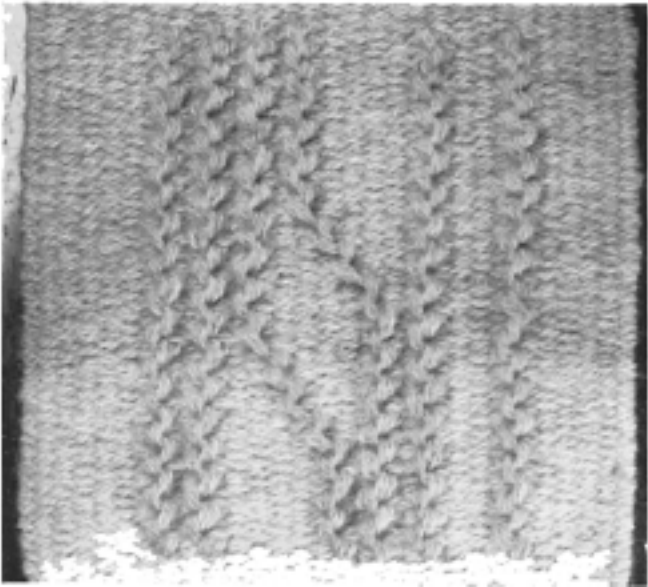
34. Part of Middle Eastern saddlebag in soumak.



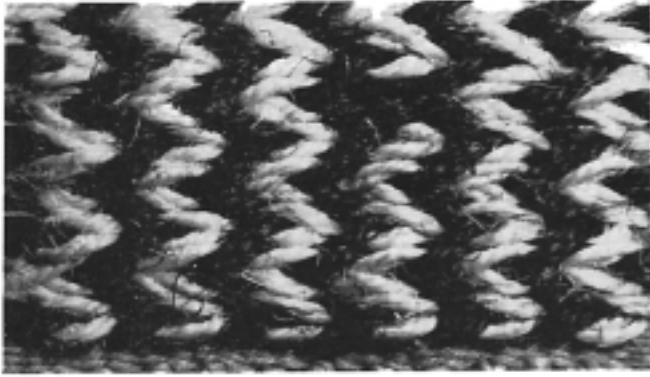
35. Vertical single soumak with areas of cut pile.



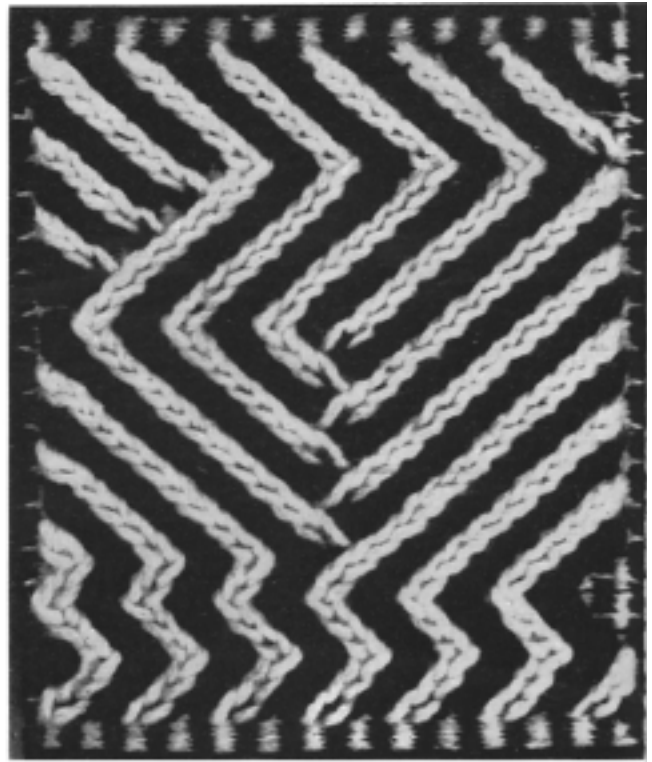
37. Weft chaining. Part of rope, sisal and cotton mat.



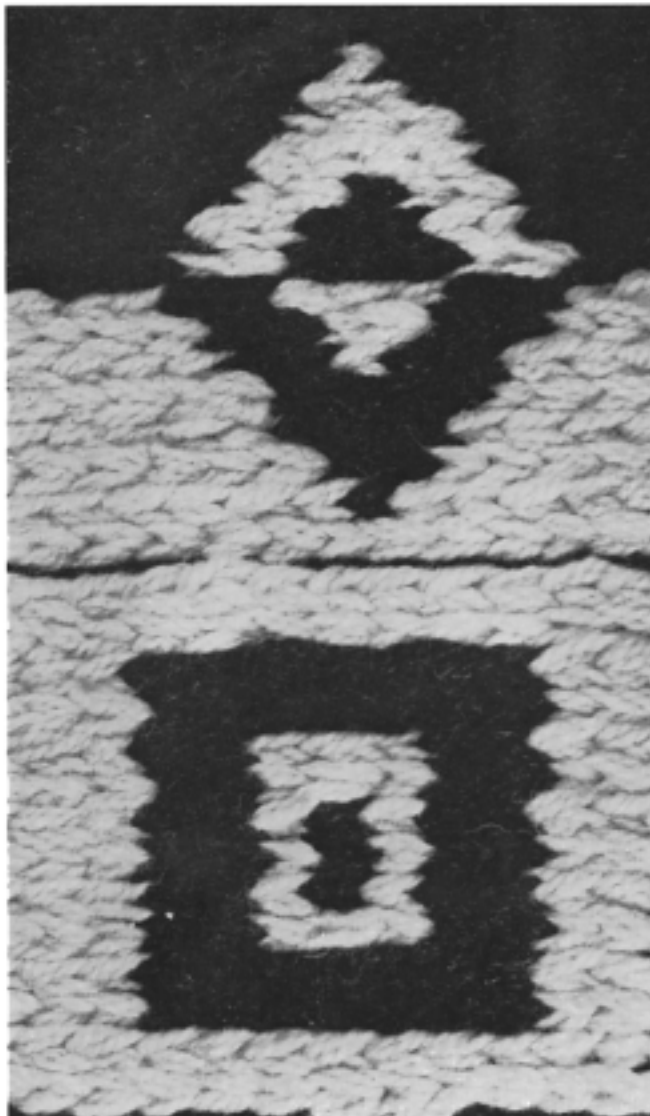
36. Vertical double soumak.



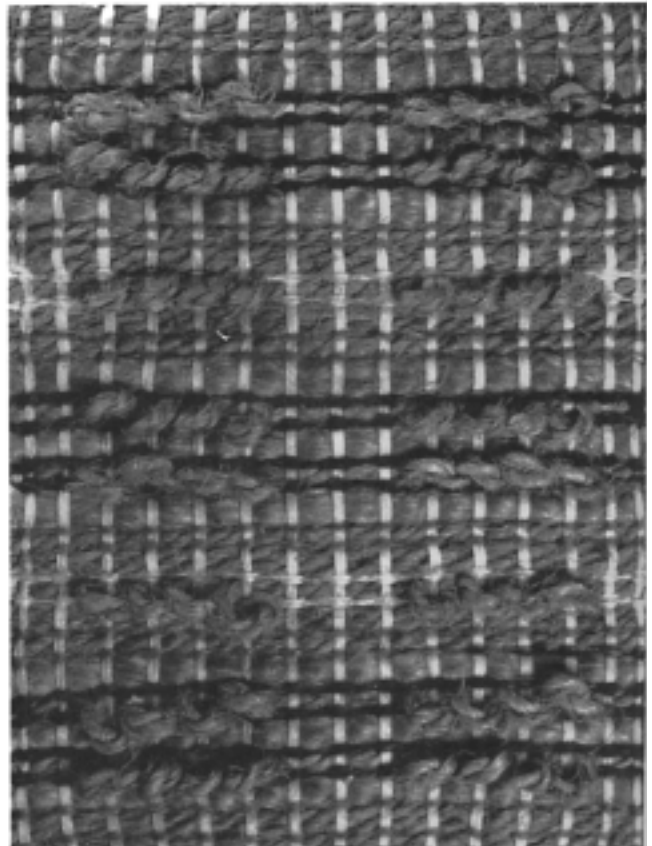
38. Weft chaining. Using 2 wefts alternately.



40. Chained loops. Sample in black and white wool by Kathryn Hiltner.



39. Weft chaining. Using 2 wefts to give blocks.



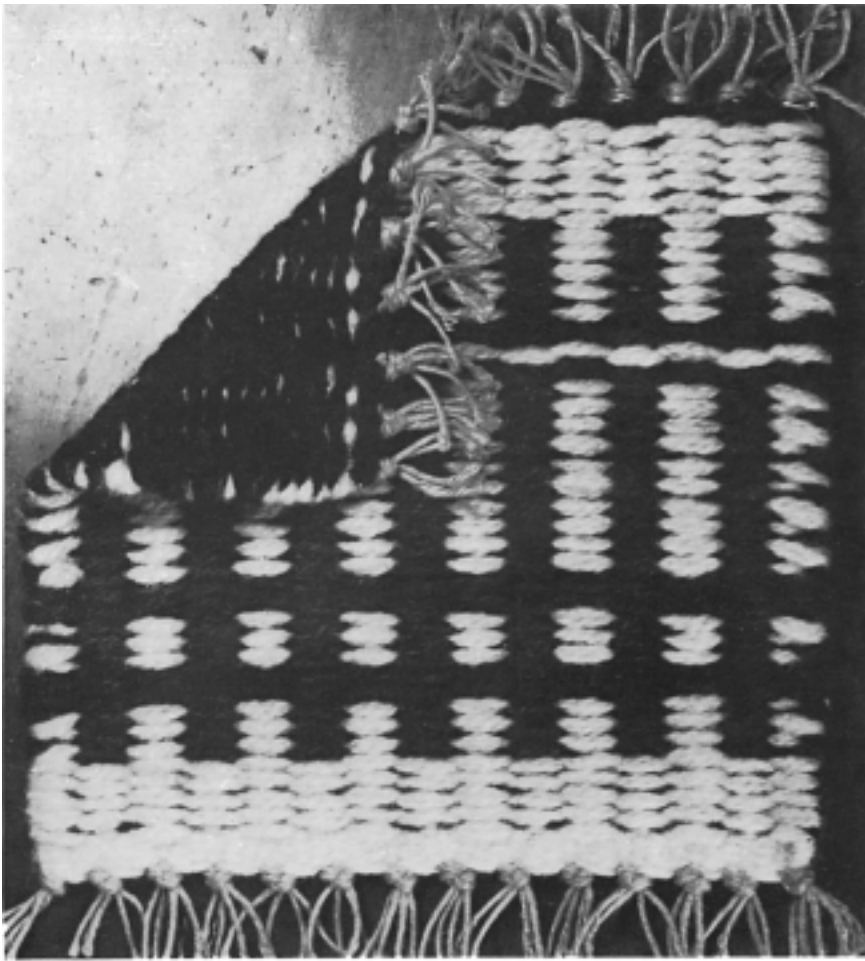
41. Wrapped loops. Sample using cotton, coir and unspun jute.



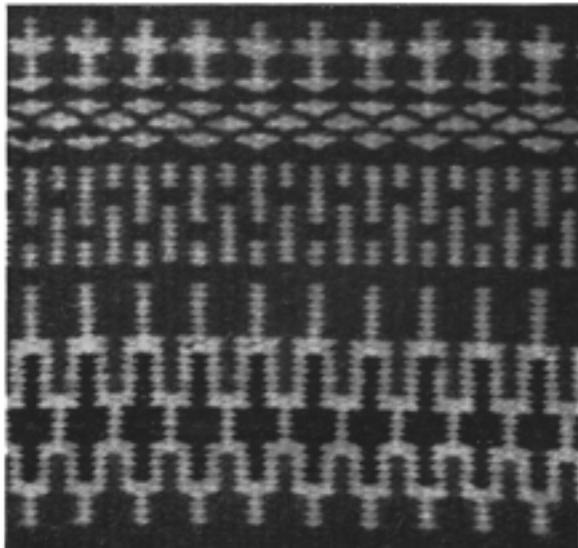
42. Holding weaver's scissors.



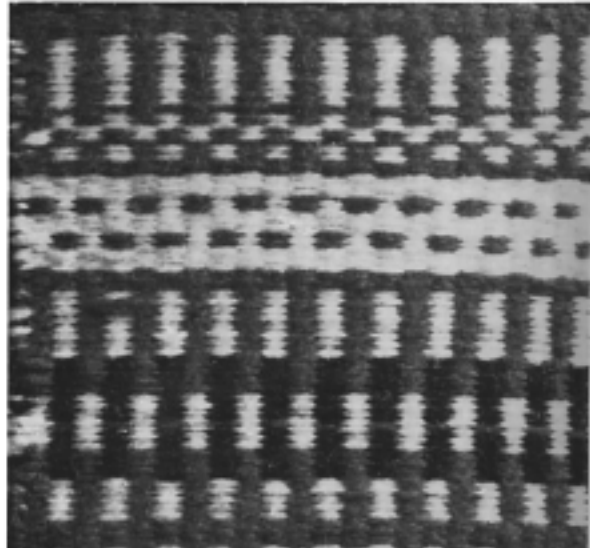
43. Holding normal scissors.



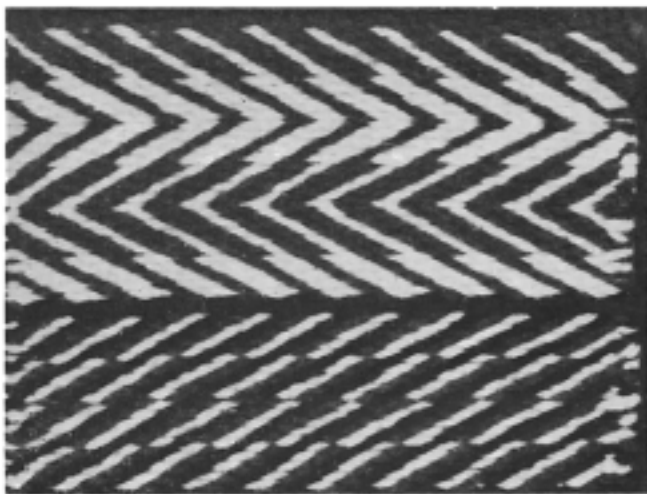
44.
Double-faced weave
using pointed 3-shaft
draft.



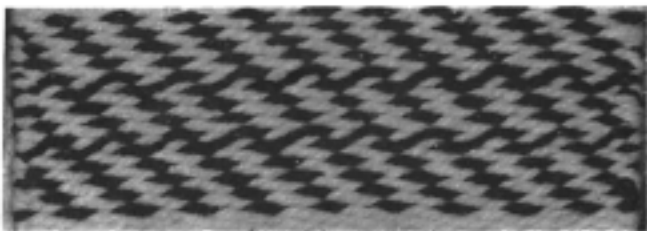
45. 3-shaft Krokbragd.



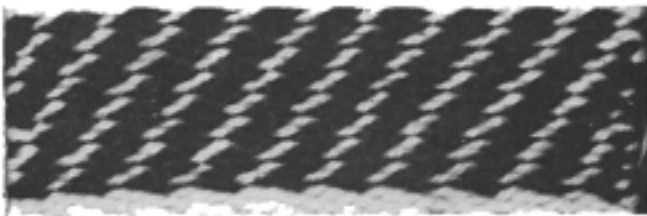
46. 3-shaft Krokbragd, showing the reverse of the
sample in Plate 45.



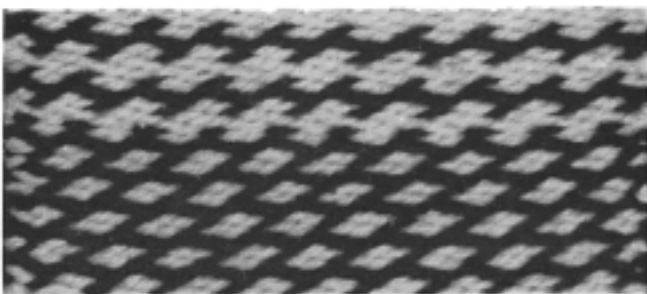
47. Straight 2/2 twill. Using 2 and 3 colours.



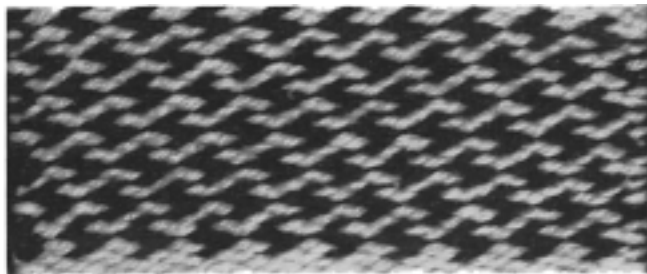
48. Straight 2/2 twill. 5-pick colour sequence.



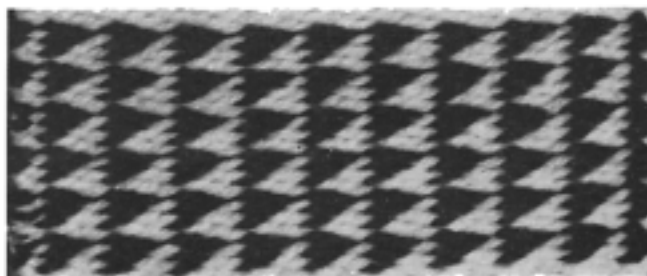
49. Straight 2/2 twill. 7-pick colour sequence.



50. Straight 2/2 twill. 9-pick colour sequence.



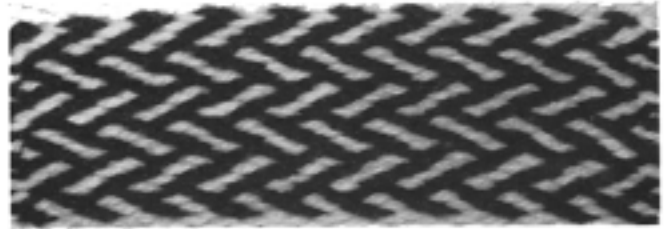
51. Straight 2/2 twill. 10-pick colour sequence.



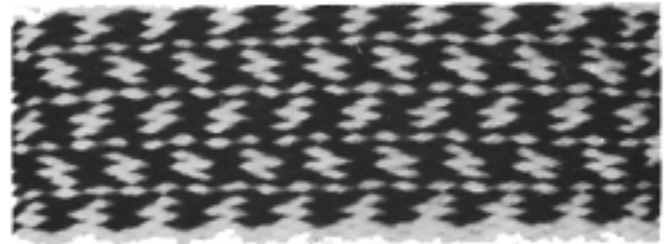
52. Straight 2/2 twill. 12-pick colour sequence.



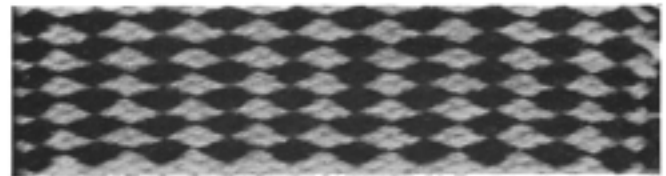
53.
Broken 2/2 twill.
Rug using various
4-pick colour sequences.



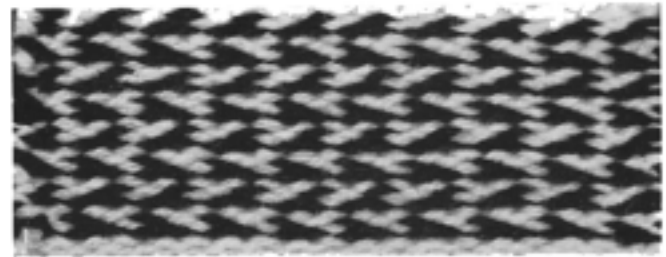
54. Broken 2/2 twill. 5-pick colour sequence.



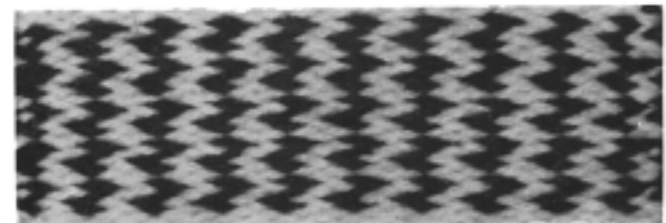
55. Broken 2/2 twill. 7-pick colour sequence.



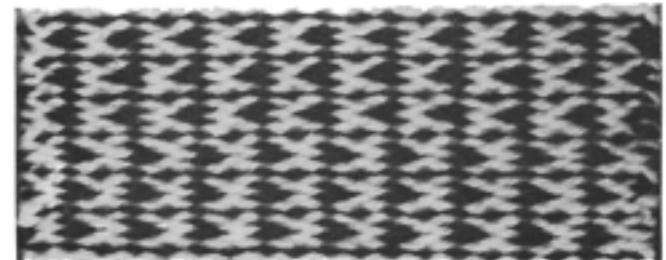
56. Broken 2/2 twill. 8-pick colour sequence.



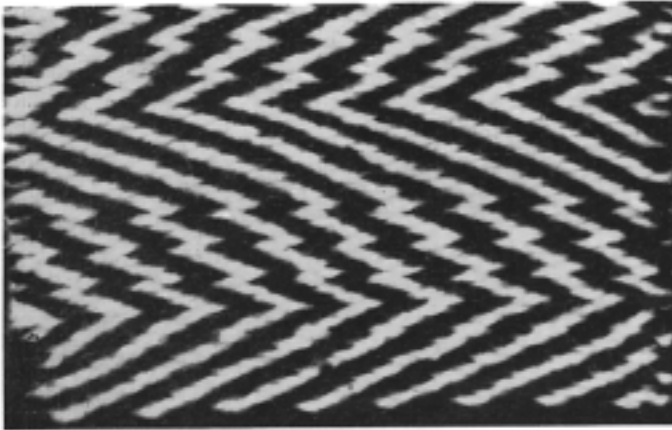
57. Broken 2/2 twill. 8-pick colour sequence.



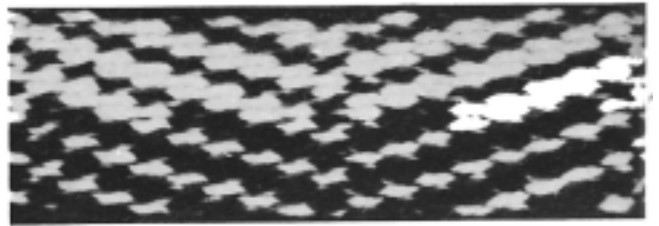
58. Broken 2/2 twill. 12-pick colour sequence.



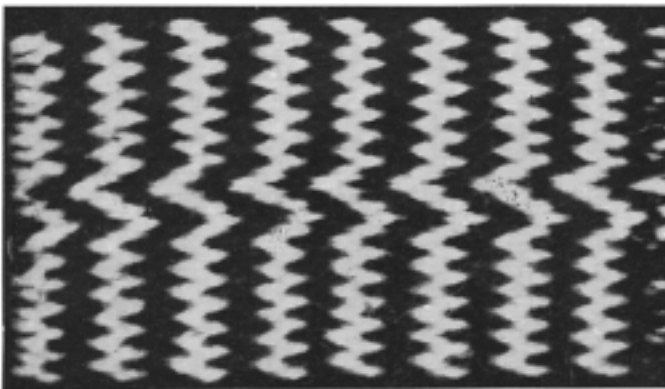
59. Broken 2/2 twill. 12-pick colour sequence.



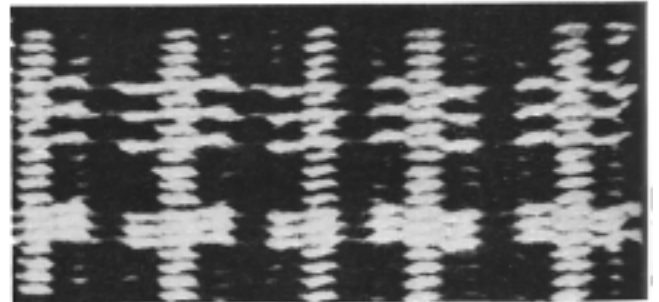
60. 2/2 twill, 'woven on opposites'.



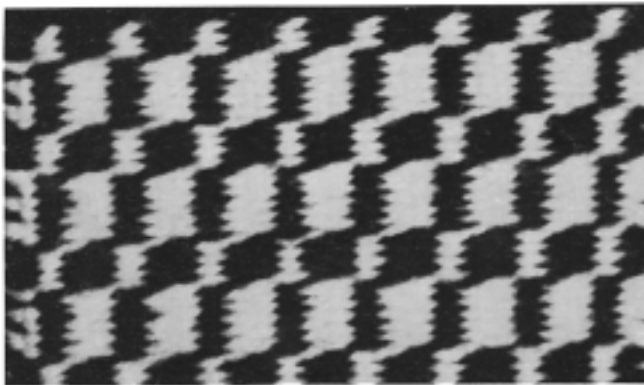
63. Skip twill repeating on 8 ends. 2/2 twill lifts with 3-pick colour sequence.



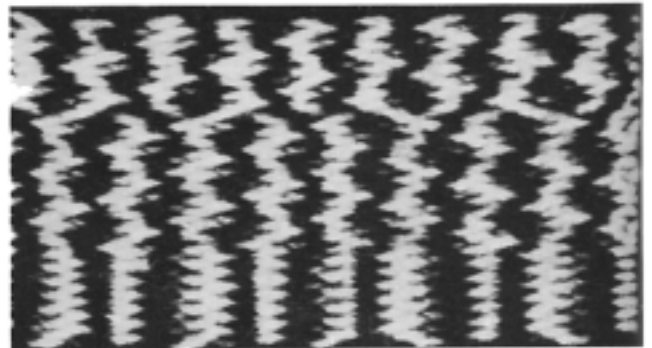
61. 2/2 twill, 'woven on opposites', with extended lifting sequence.



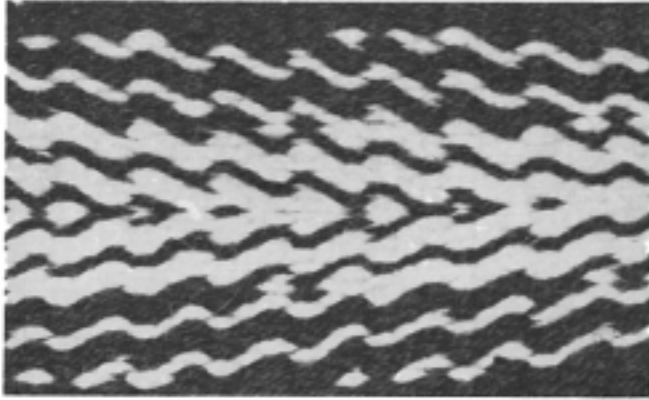
64. Skip twill repeating on 8 ends. 2/2 twill lifts with 4-pick colour sequence.



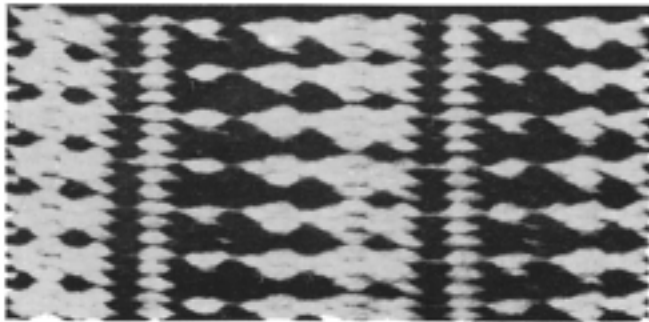
62. Straight 2/2 twill, using only 3 lifts.



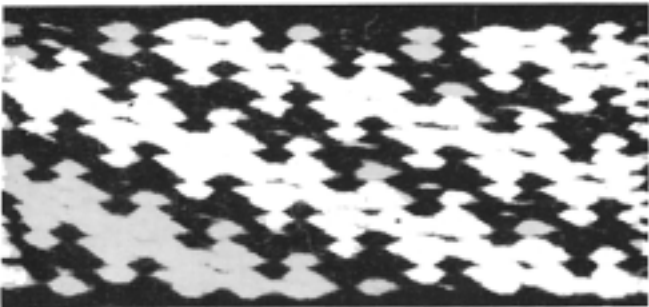
65. Skip twill repeating on 8 ends. 2/2 twill 'woven on opposites' and plain weave.



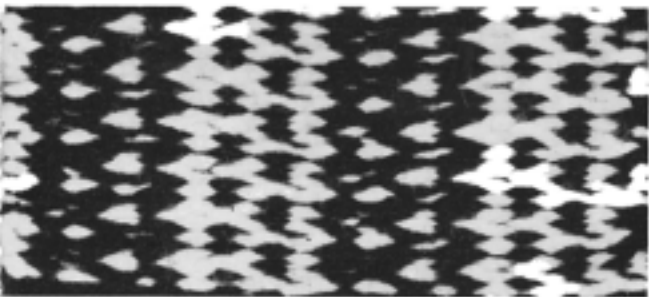
66. Skip twill repeating on 16 ends. 2/2 twill lifts with 3-pick colour sequence.



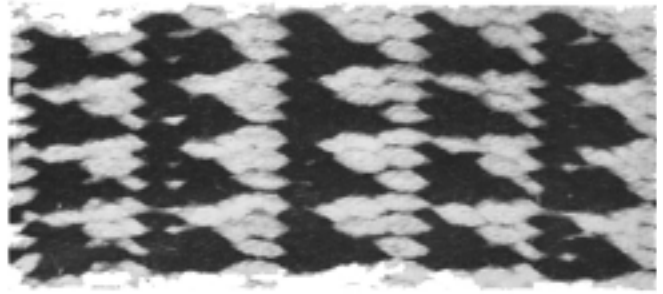
67. Skip twill repeating on 16 ends. 2/2 twill lifts with 12-pick colour sequence.



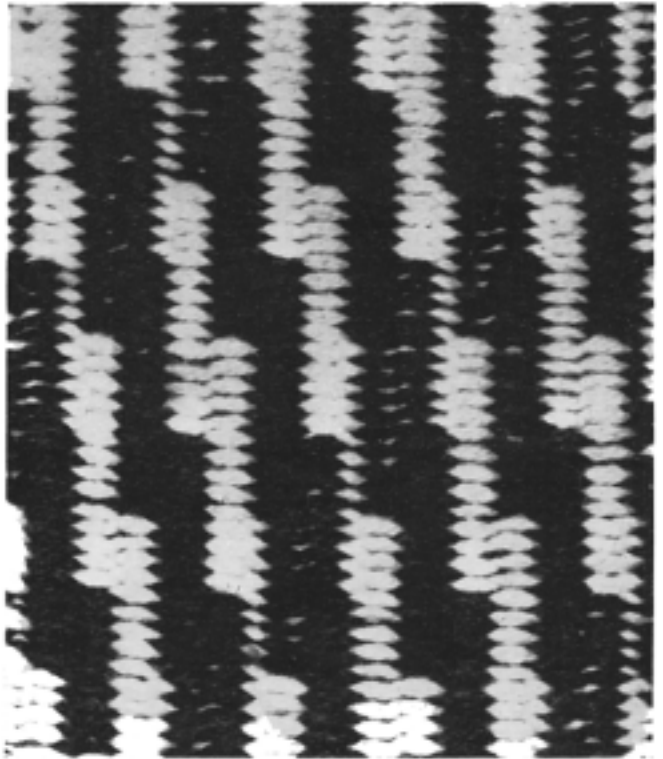
68. Skip twill repeating on 16 ends. 2/2 twill lifts with 7-pick colour sequence.



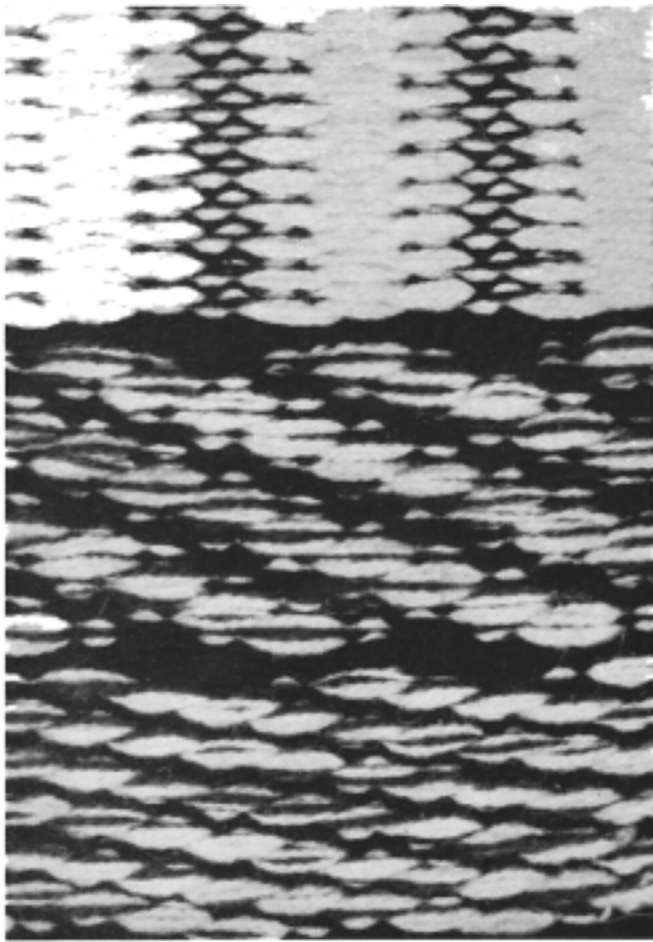
69. Skip twill repeating on 16 ends. Broken 2/2 twill lifts with 12-pick colour sequence.



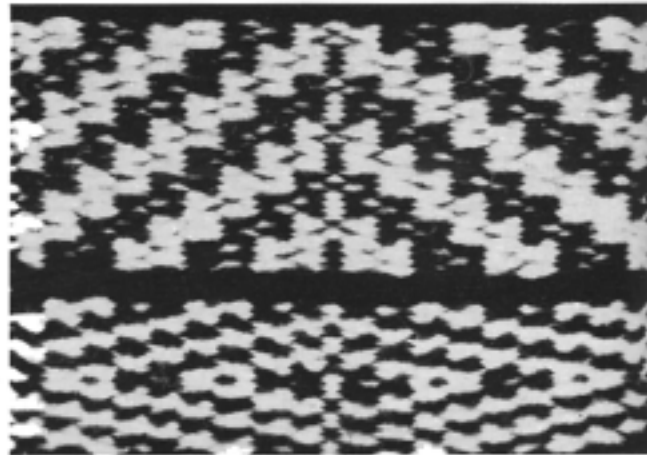
70. Skip twill repeating on 24 ends. 2/2 twill lifts with 12-pick colour sequence.



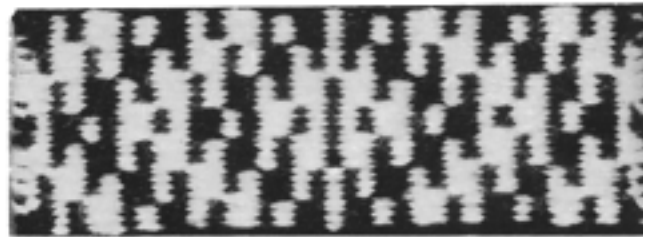
71. Skip twill repeating on 24 ends.



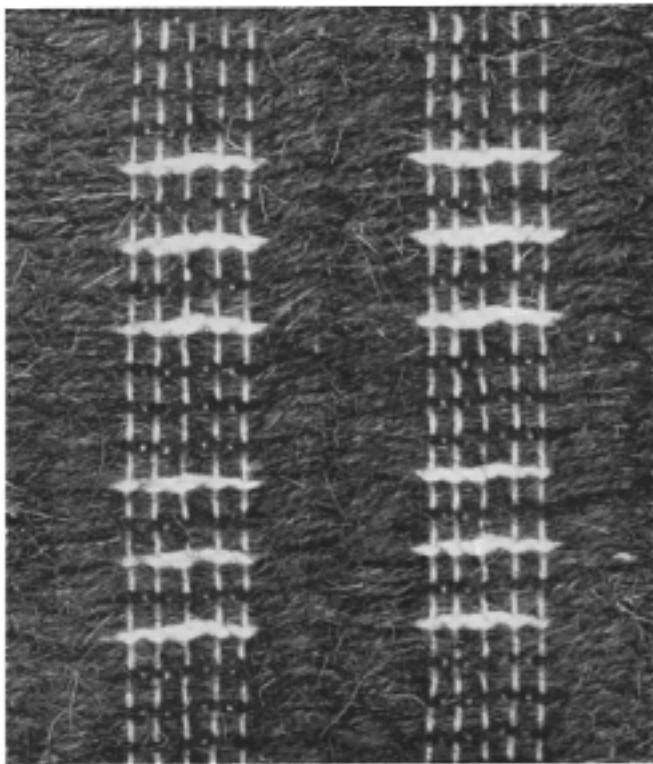
72. Twilled overshot blocks. Three methods of weaving.



74. 4-shaft weft-face shadow weave.

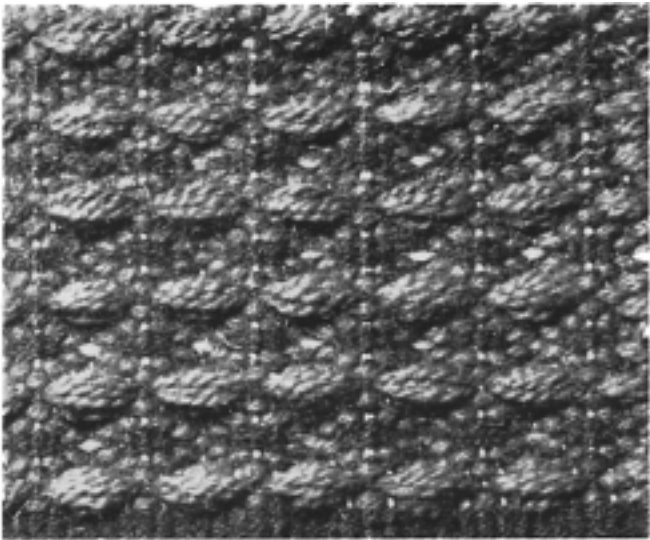


75. 4-shaft weft-face shadow weave.

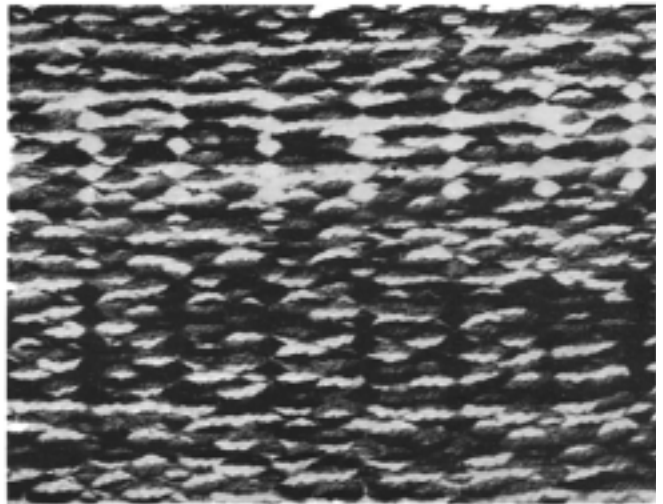


76. 4-shaft weft-face shadow weave.

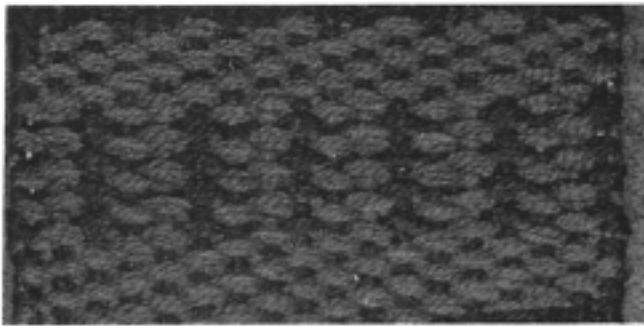
73. Twilled overshot blocks. Warpway stripes.



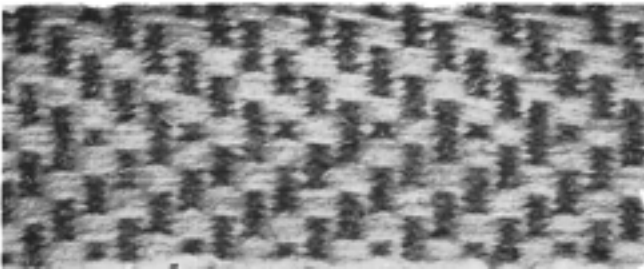
77. 4-shaft honeycomb.



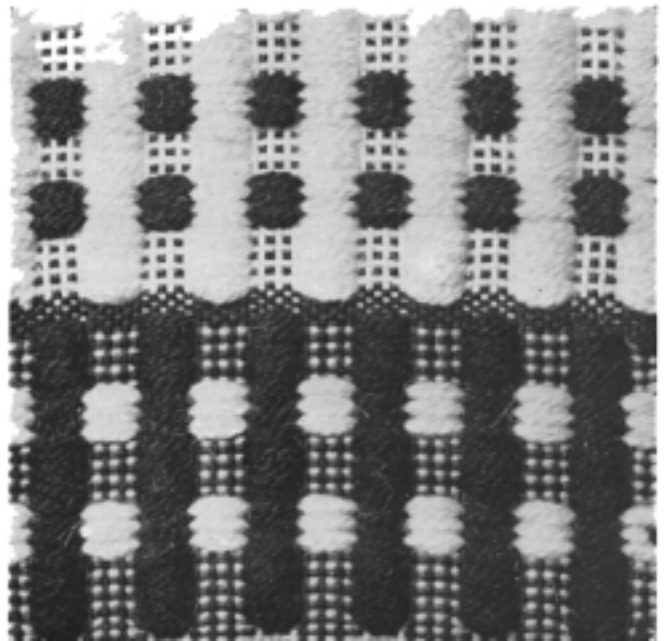
80. Single-end spot weave.



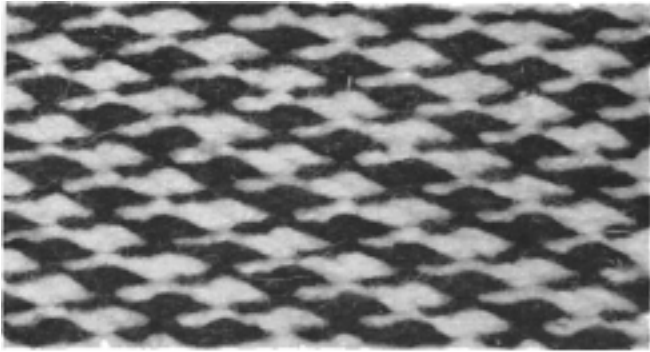
78. Single-end spot weave.



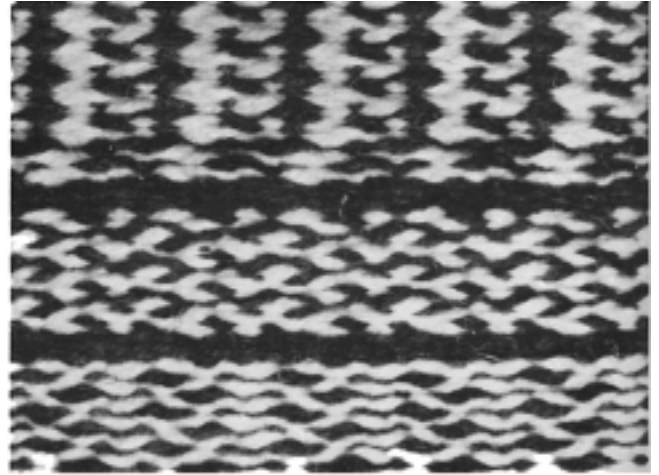
79. Single-end spot weave.



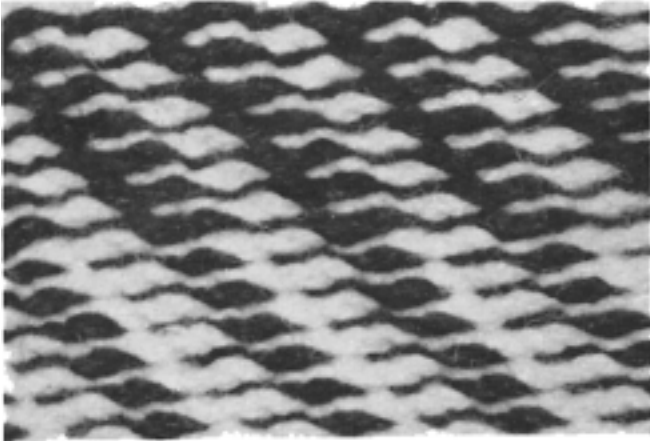
81. Alternated 2-shaft blocks. Sample by Marjorie de Linde.



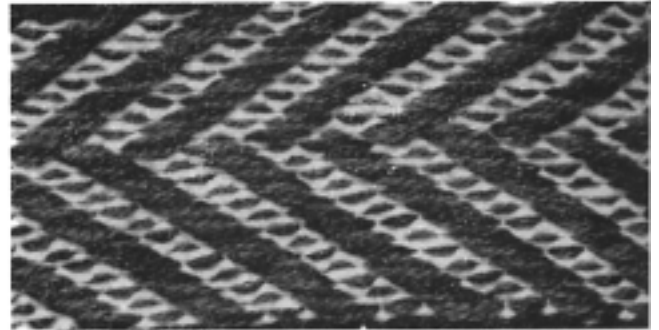
82. 2/2/1/1 twill. Straight lifts with 4-pick colour sequence.



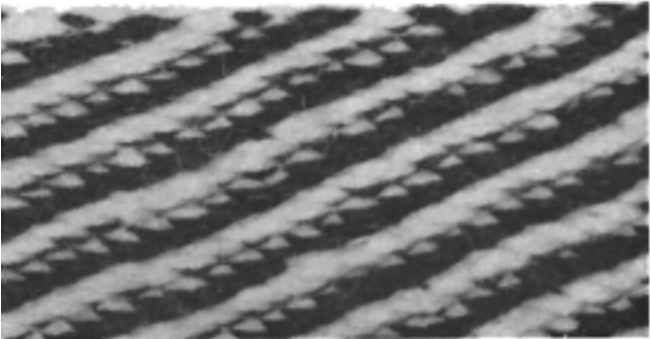
86. 2/2/1/1 twill. Broken twill lifts with various colour sequences.



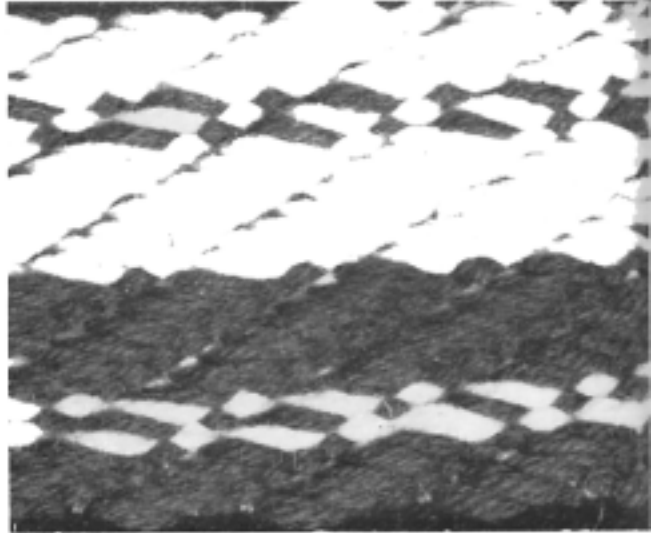
83. 2/2/1/1 twill. Straight lifts with 5-pick colour sequence.



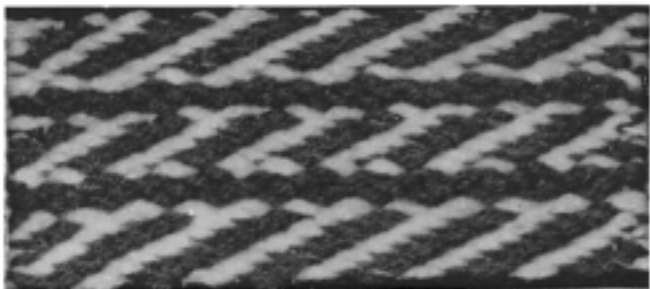
87. 1/3/1/1 twill.



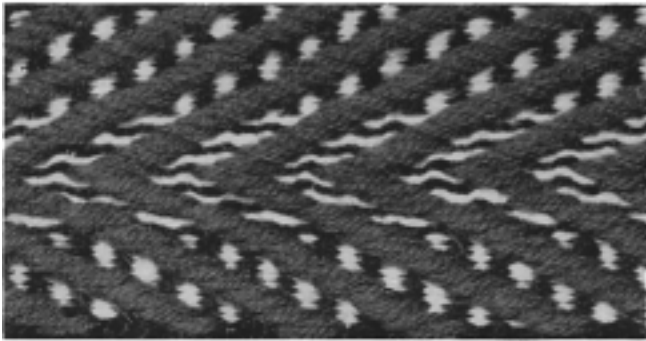
84. 2/2/1/1 twill, 'woven on opposites'.



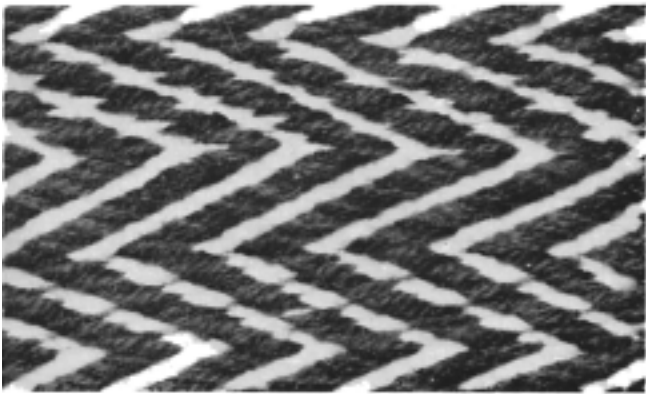
88. Combination of 1/3/1/1 twill with 3/1/1/1 twill.



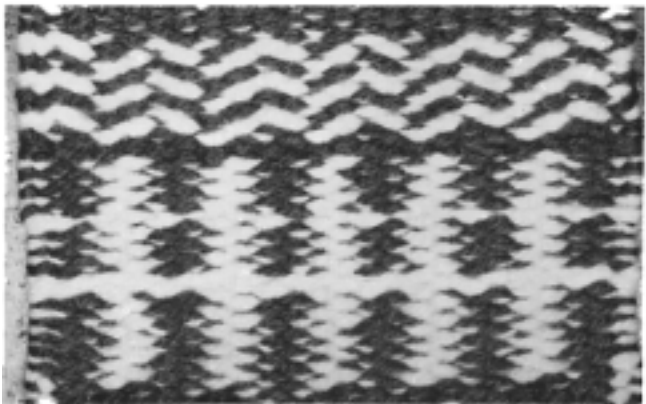
85. 2/2/1/1 twill.



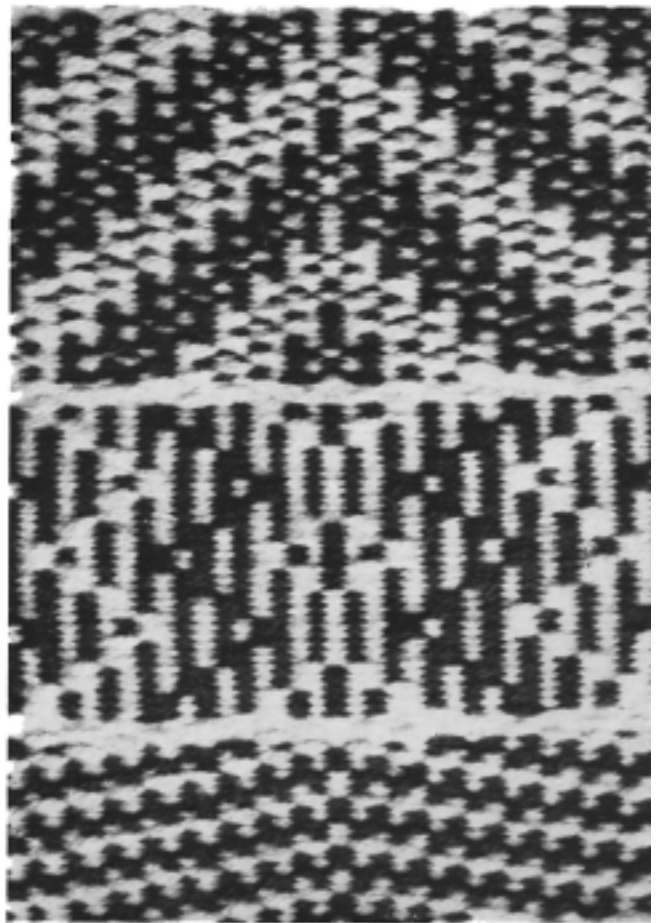
89. 3/3 twill.



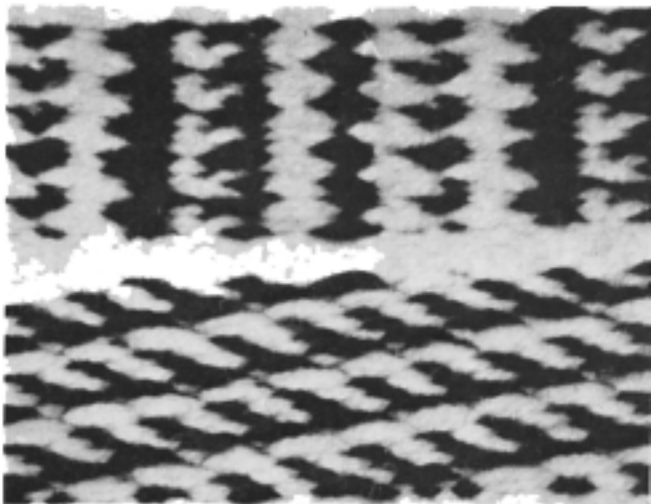
90. Combination of 3/3 twill with 2/2/1/1 twill.



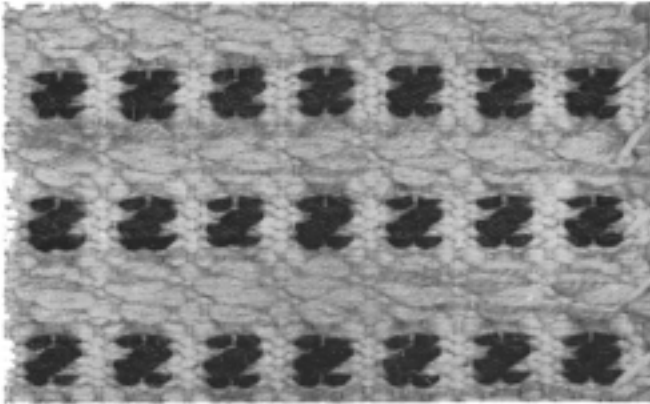
91. 6-shaft weave based on 3-shaft weave in Fig. 211.



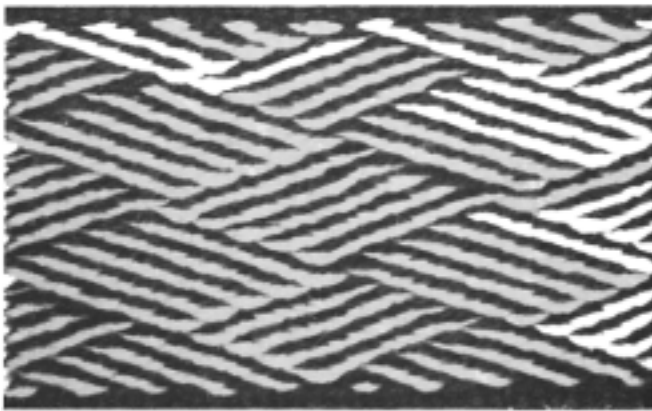
92. 6-shaft weft-face shadow weave.



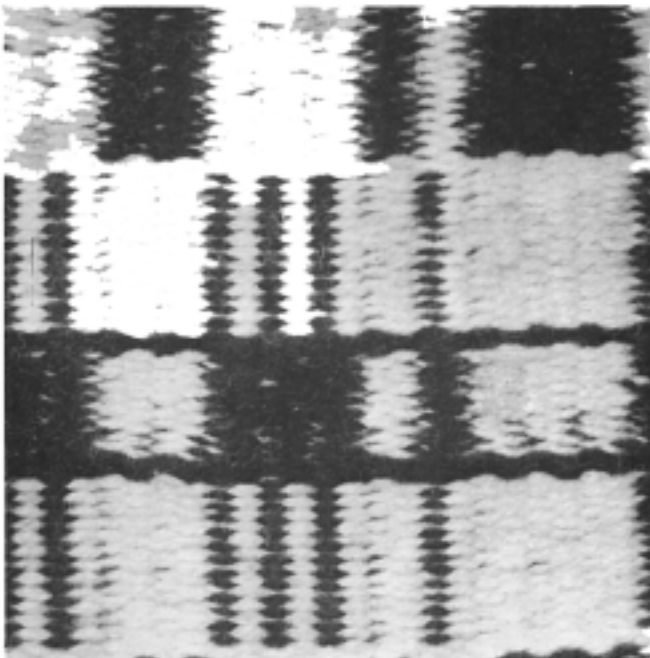
93. 6-shaft skip twill. Two methods of weaving.



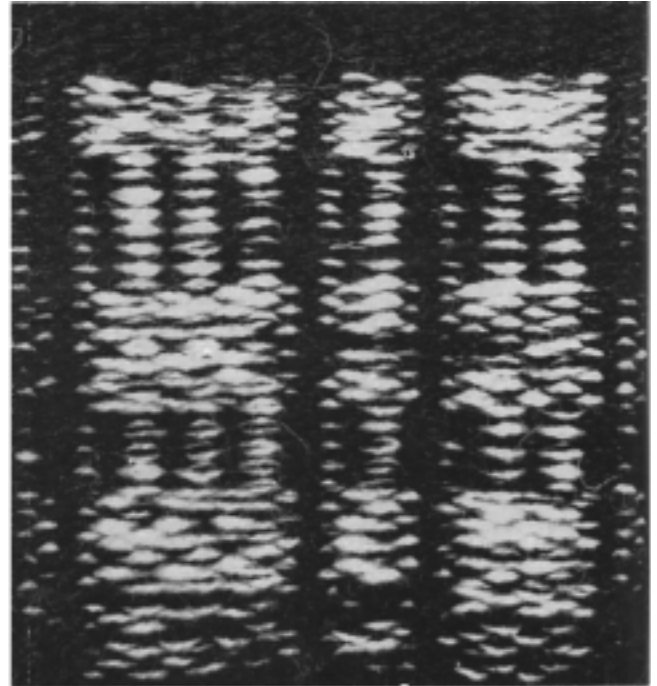
94. 6-shaft honeycomb.



95. Double two-tie unit weave.



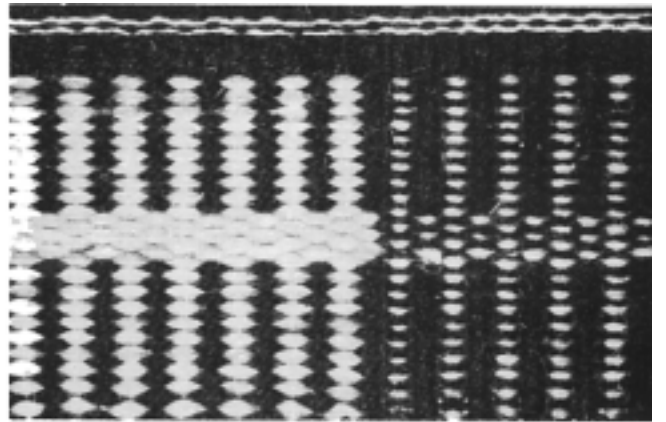
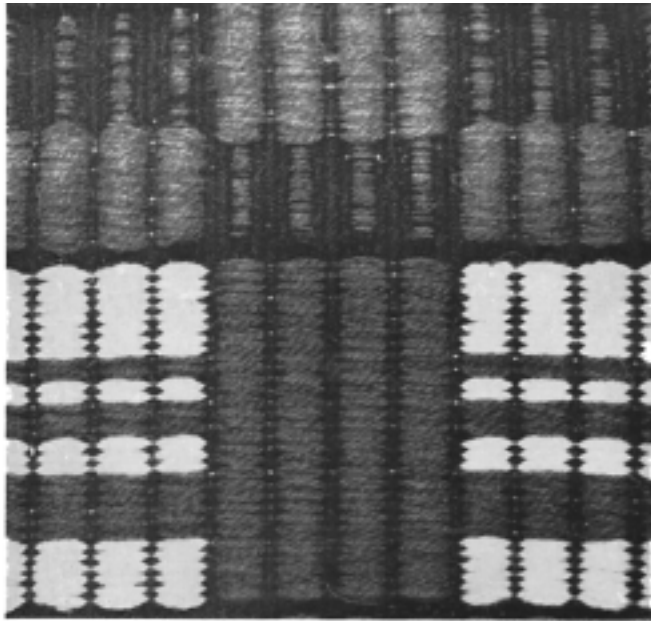
96. 3-end block draft.



97. 3-end block draft.

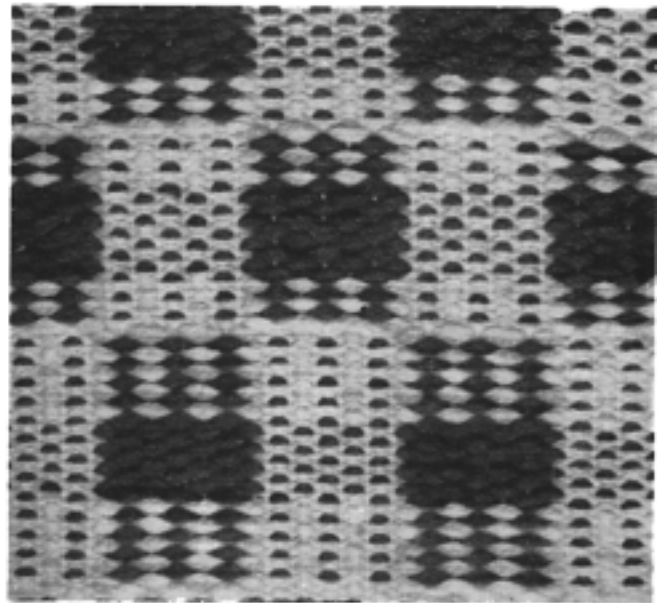


98. 3-end block draft. Rug showing areas where shafts have been switched.



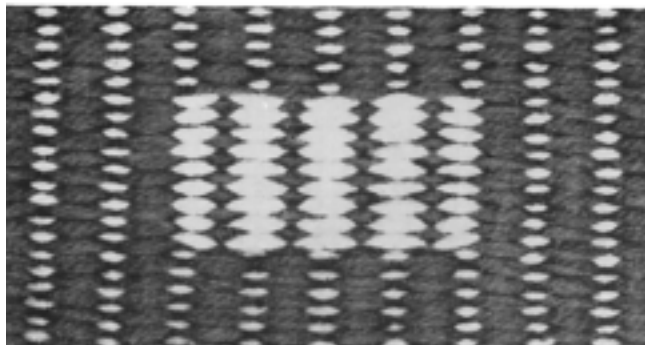
102. 4-end block draft.

99.
4-end block draft. Methods of weaving.

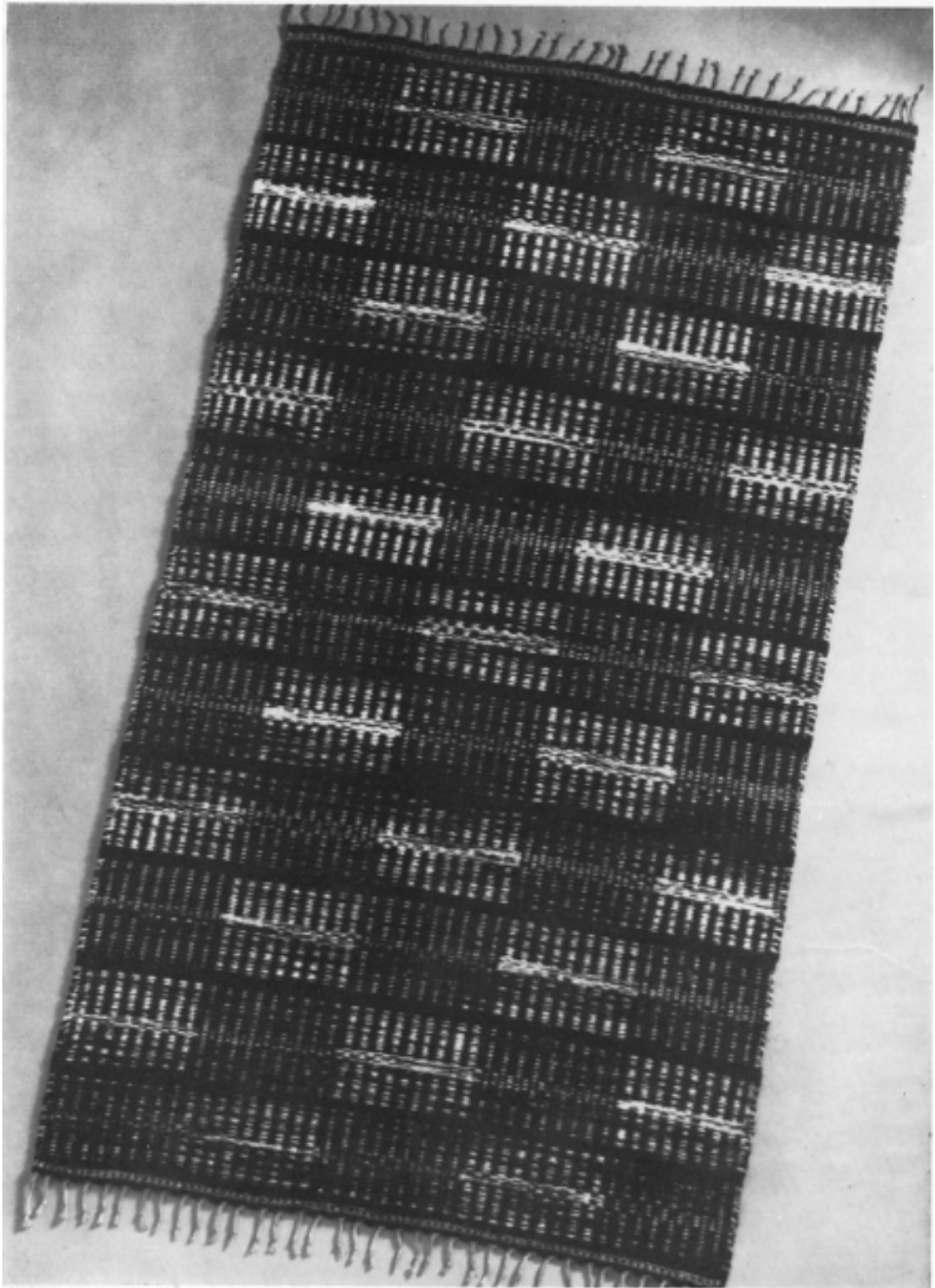


103. 4-end block draft.

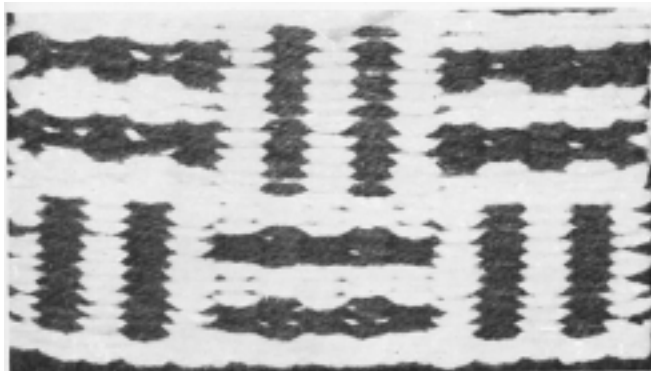
100.
4-end block draft.



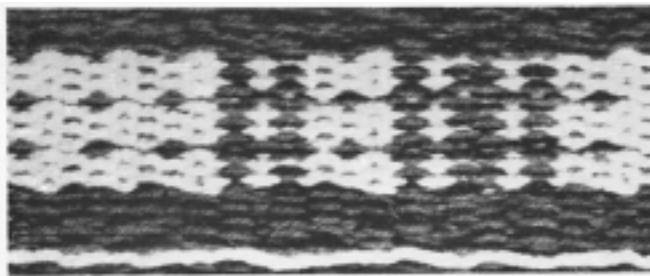
101.
4-end block draft.



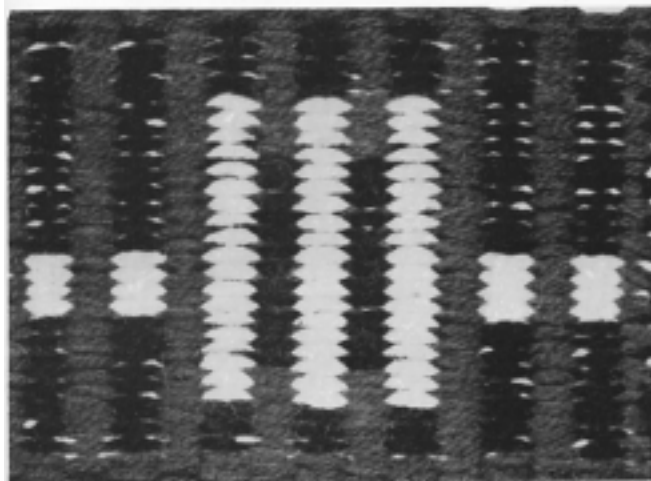
104. 4-end block draft. Rug in black and white.



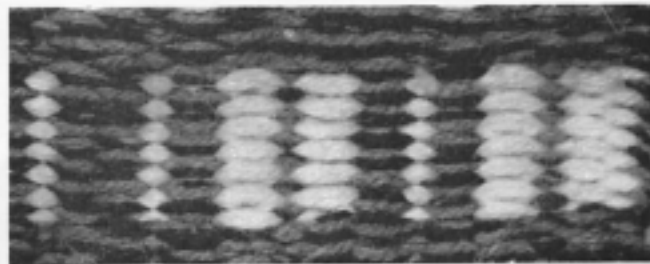
105. 6-end block draft.



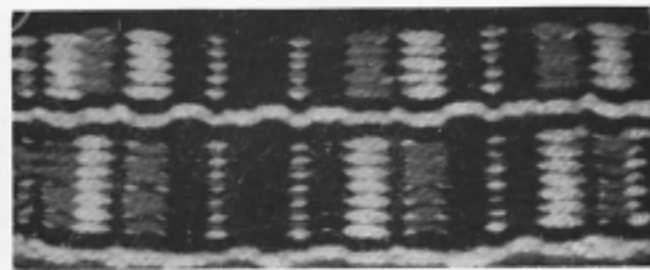
108. Draft based on single-end spot weave.



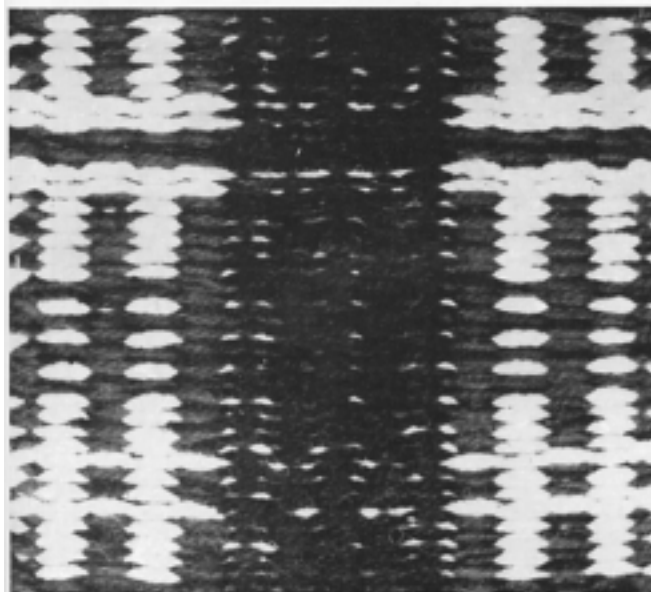
106. 6-end block draft.



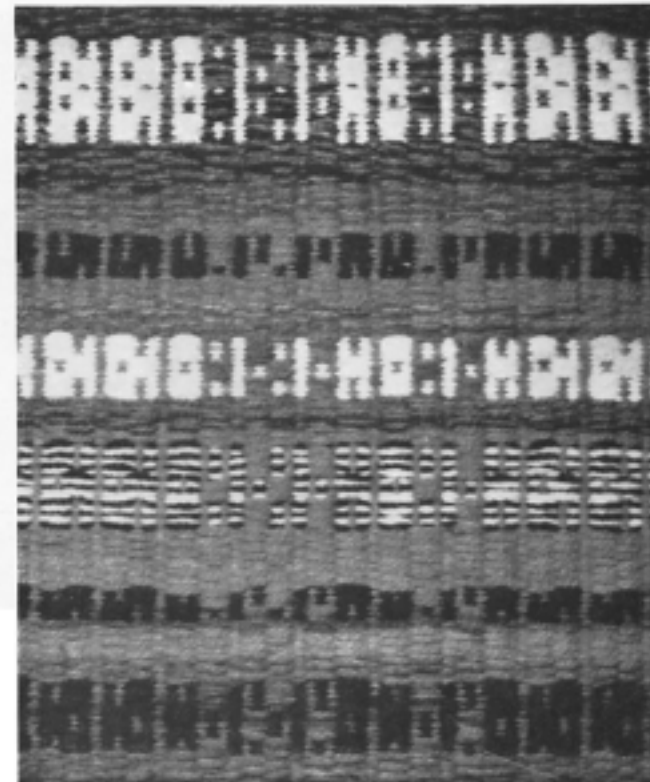
109. Draft based on single-end spot weave.



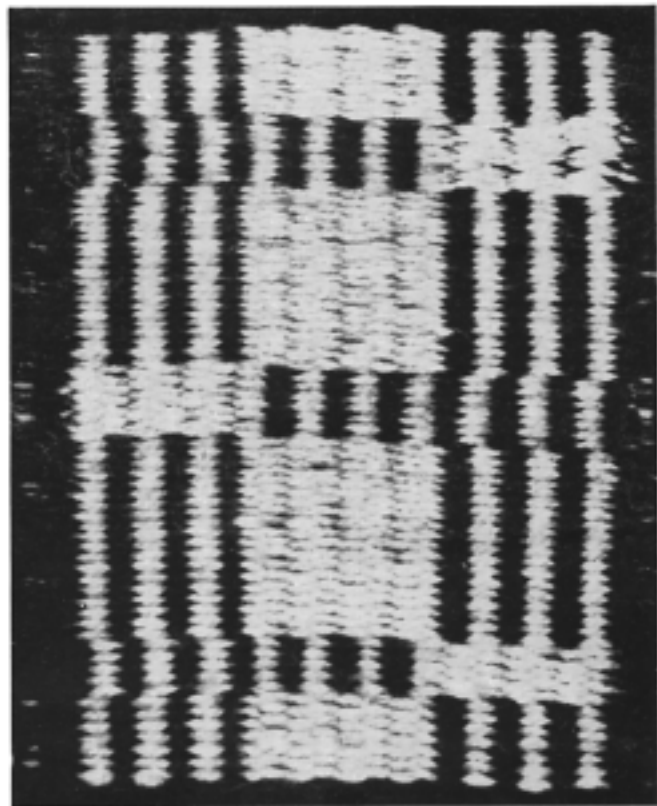
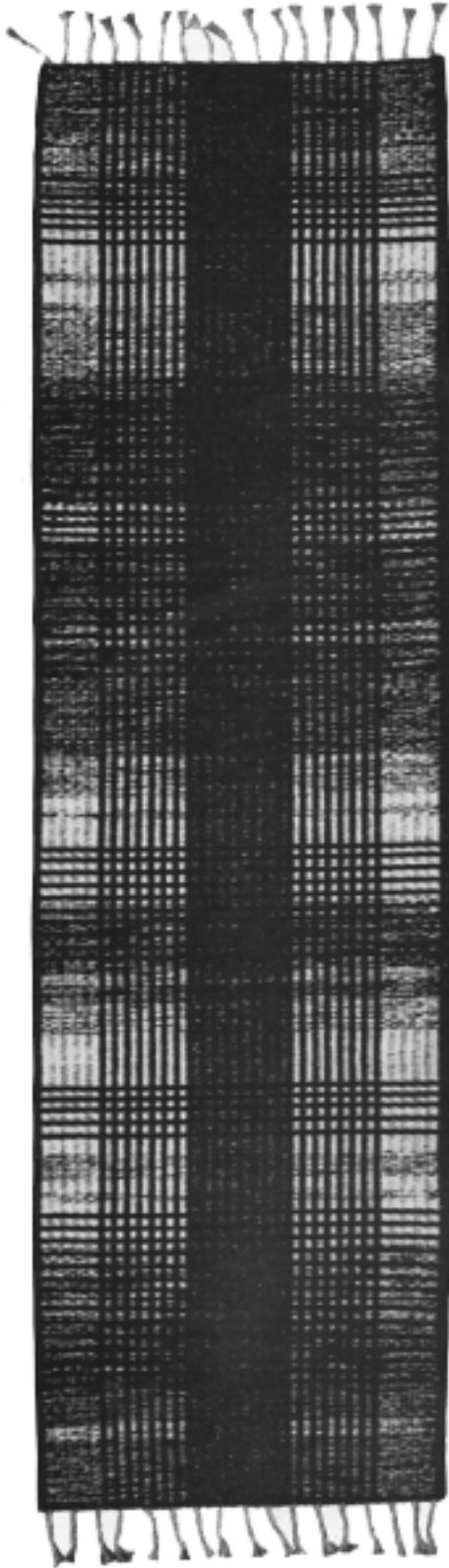
110. Draft based on single-end spot weave.



107. 6-end block draft.

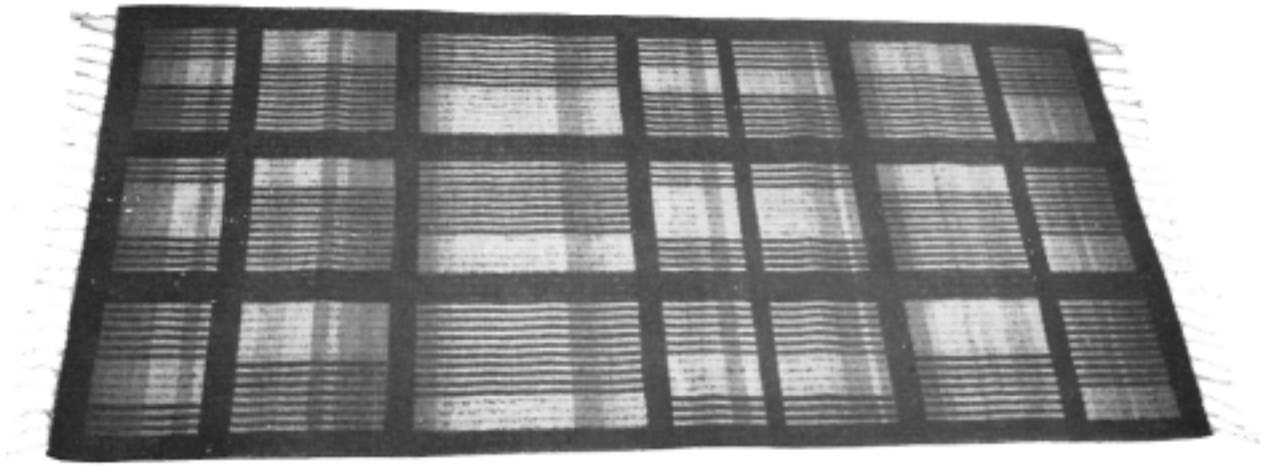


111.
Draft based on single-end spot weave.

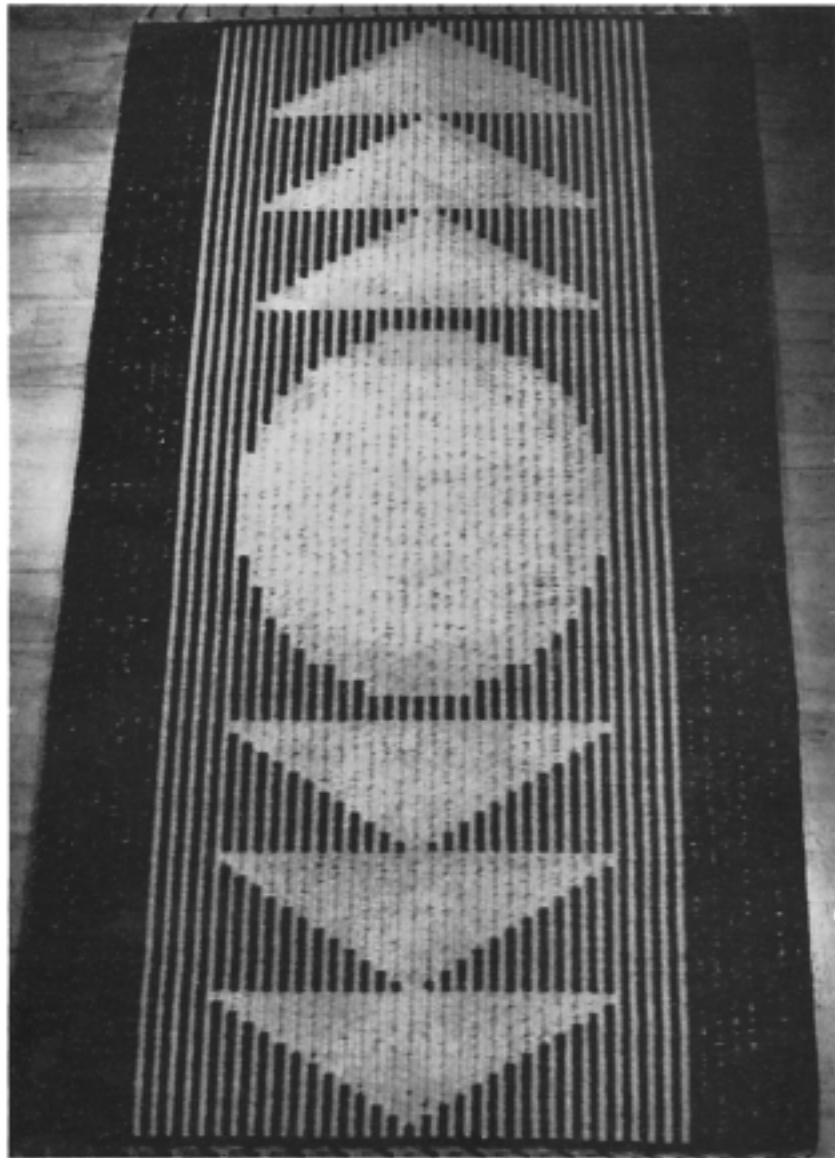


113. Draft based on straight 3-shaft draft.

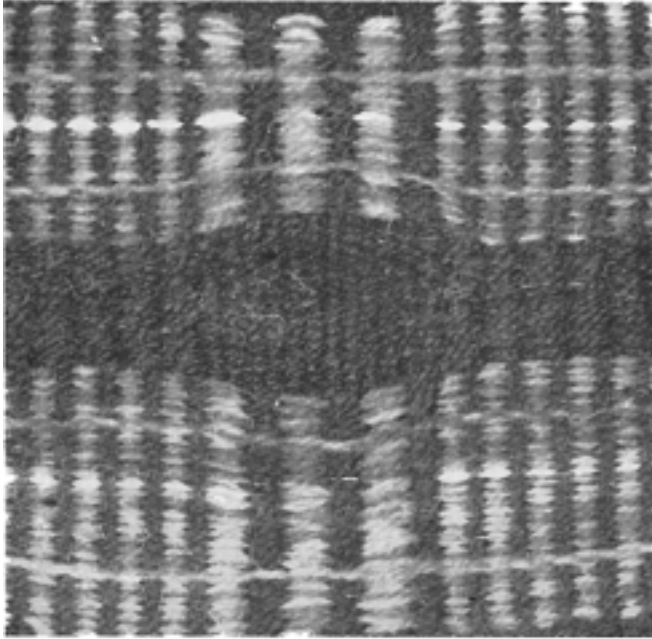
112.
Draft based on straight 3-shaft draft.
Rug in black and whites.



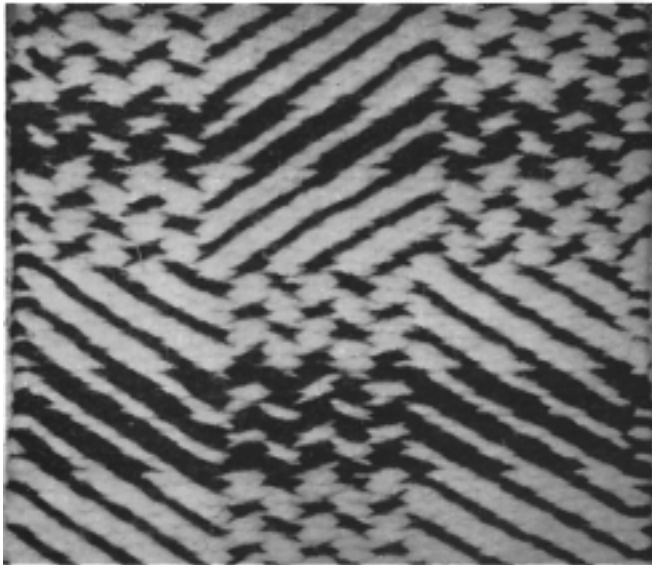
114. Draft based on straight 3-shaft draft. Rug in black and reds.



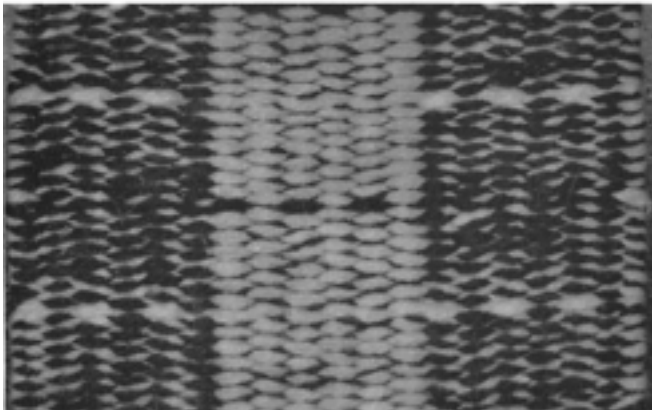
115. Draft based on straight 3-shaft draft.
Rug with design produced by shaft-switching.



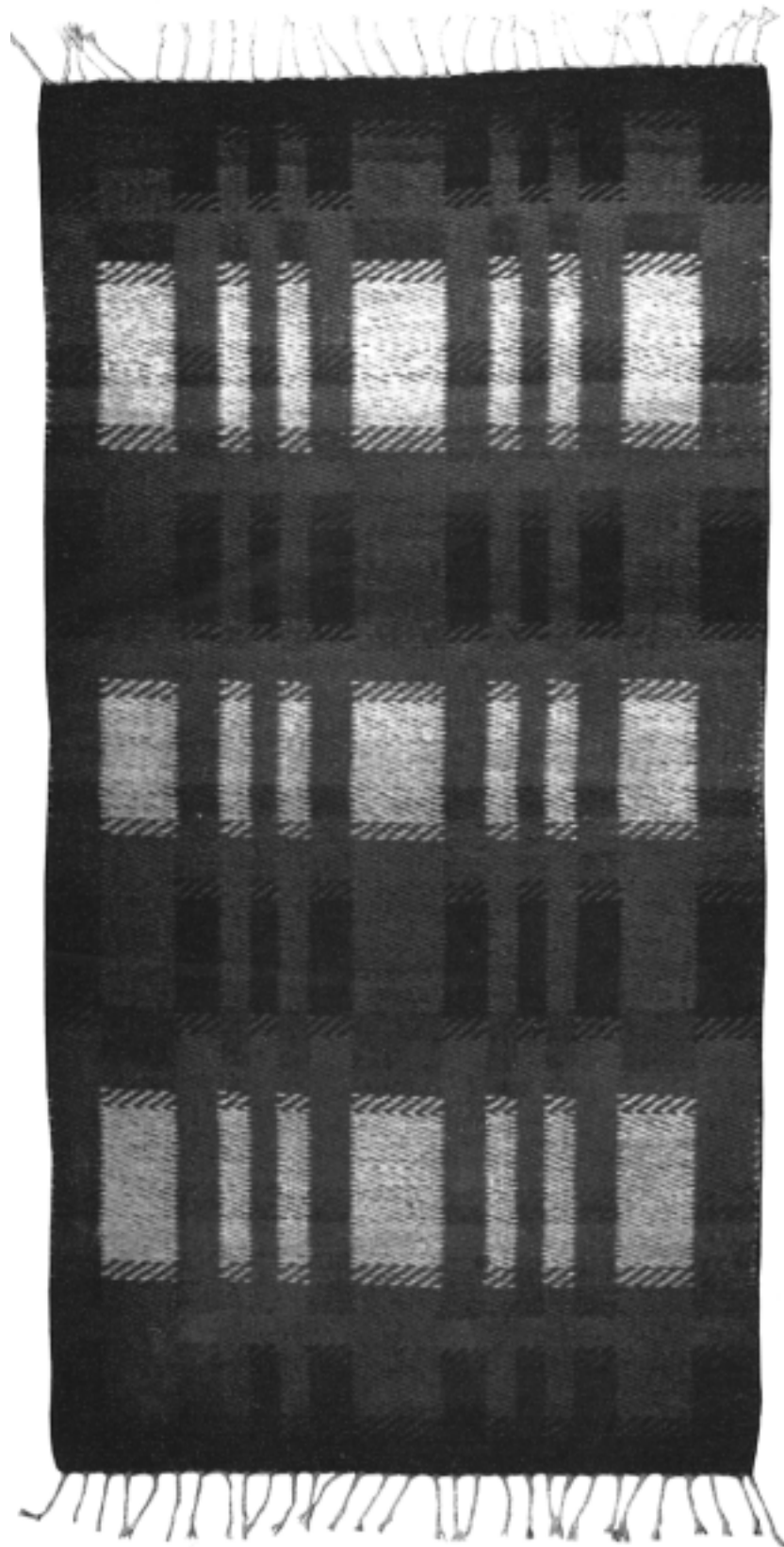
116.
Traditional M's and O's
draft. Sample showing
distorted weft.



117.
Traditional M's and O's
draft.

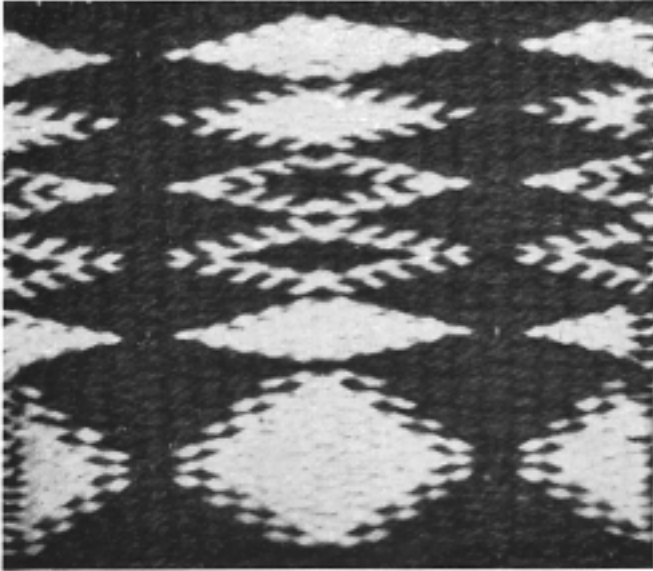


118.
Traditional M's and O's
draft.

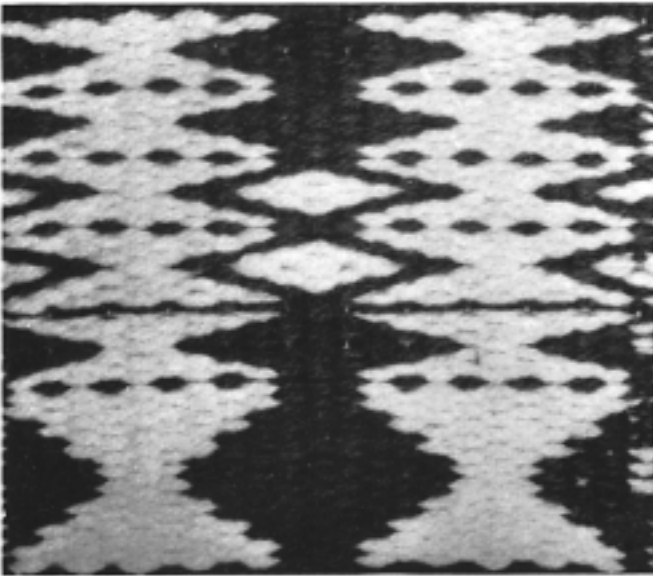


120. Block weave based on 3-shaft
Krokbragd.

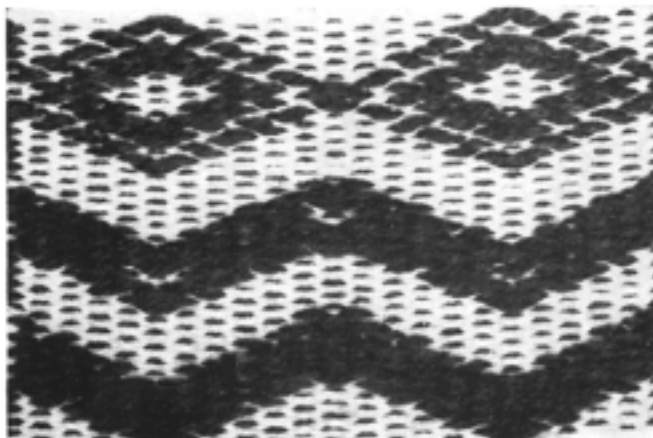
119.
Block weave based on
double-faced 2/1 twill.
Rug in greens.



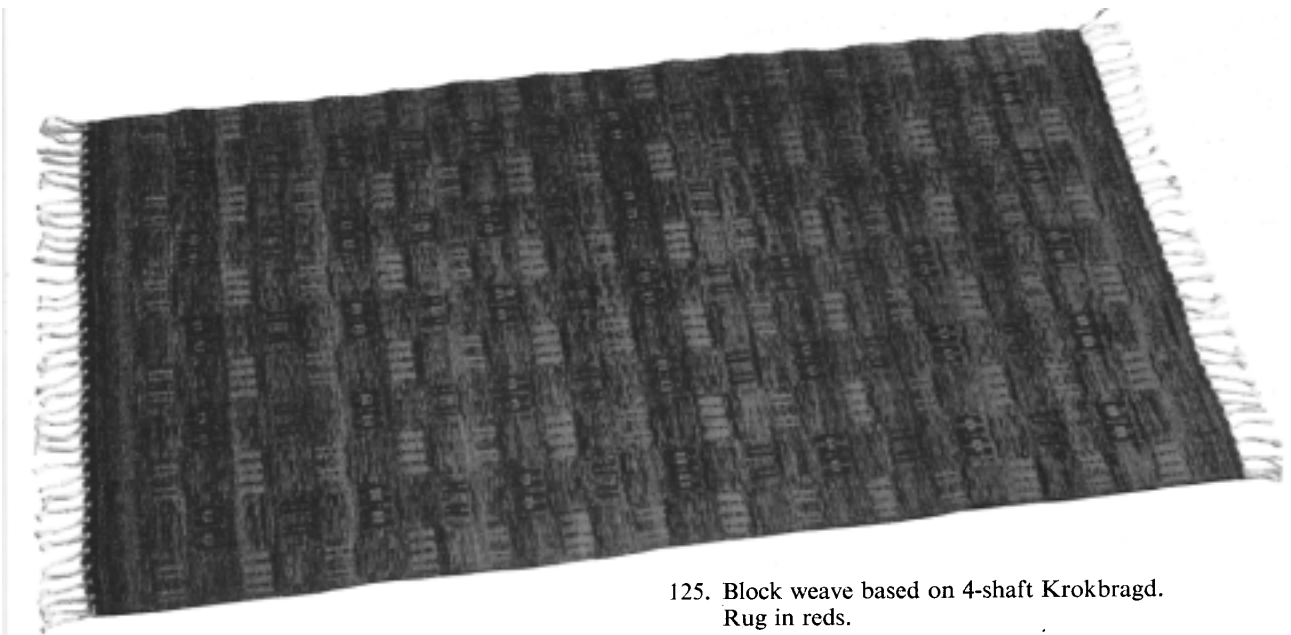
121.
Double two-tie unit
weave. Various ways of
weaving diamonds.



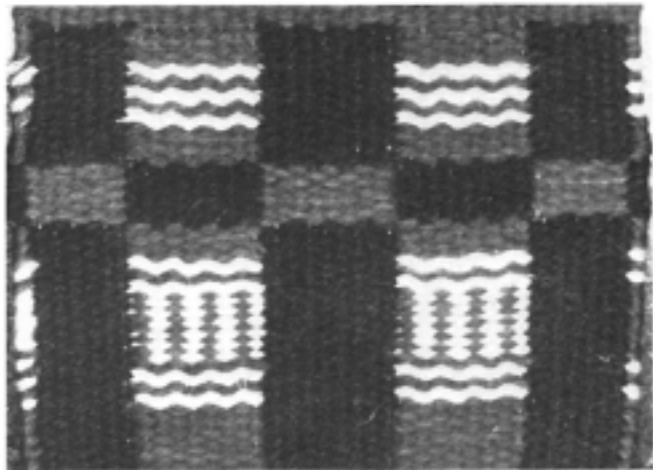
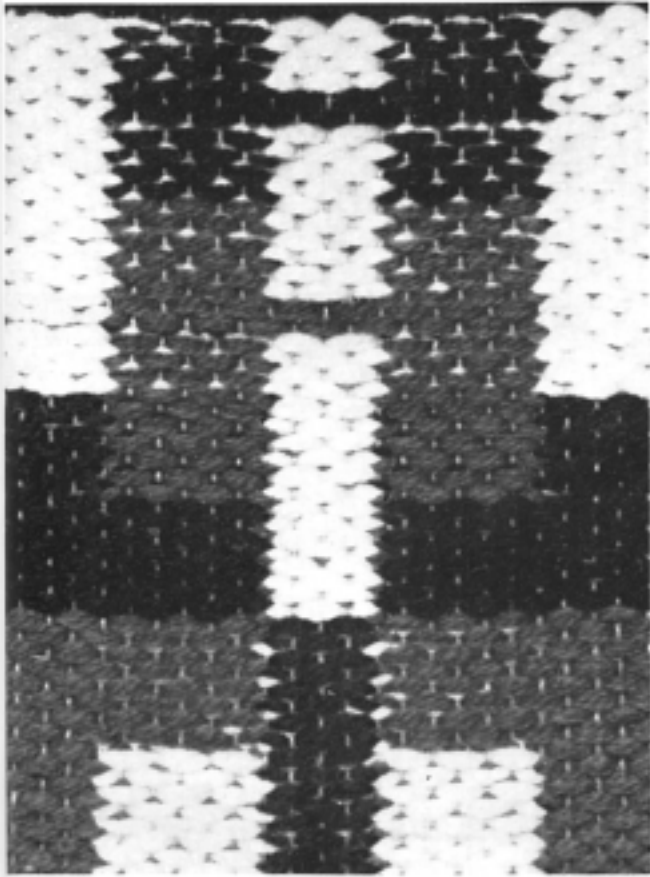
122.
Reverse of sample in
Plate 121.



123.
Double two-tie unit
weave.

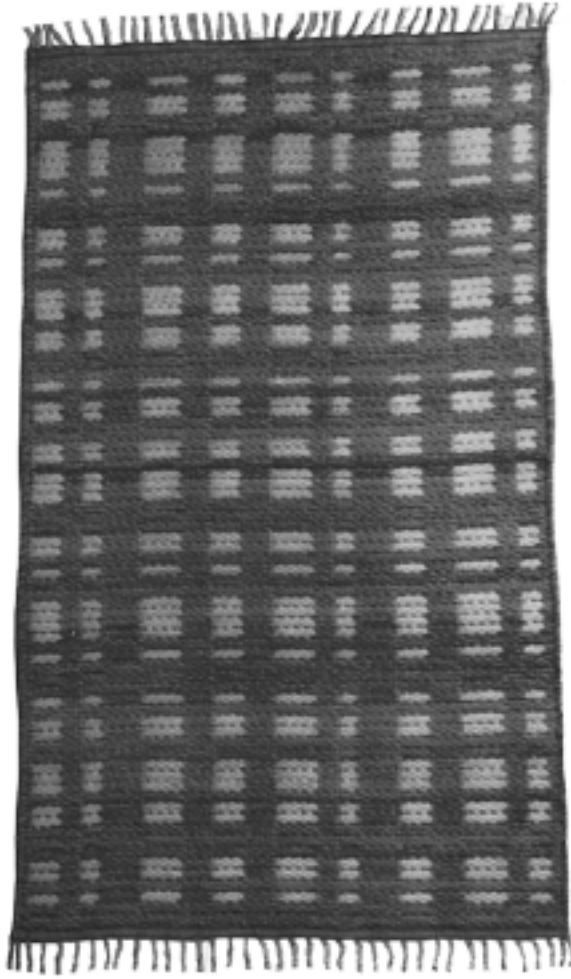


125. Block weave based on 4-shaft Krokbragd.
Rug in reds.

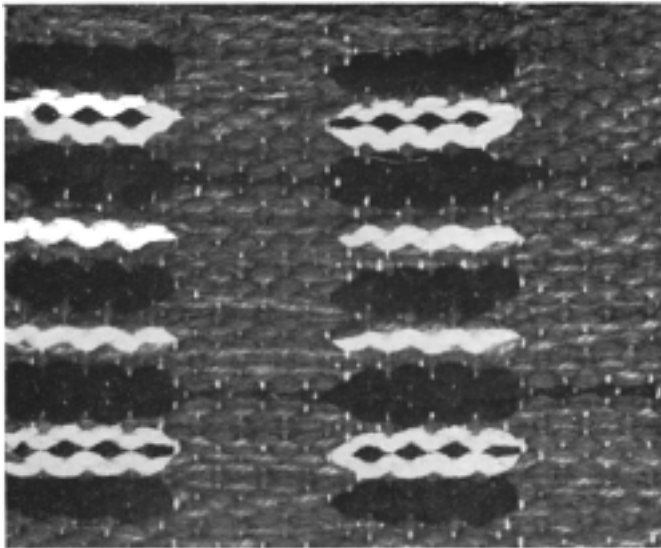


126. Plain weave double cloth.

124.
Three-colour blockweave.



128.
Plain weave double cloth.
Rug in yellows
showing ovals.



127. Plain weave double cloth. Sample showing various ovals.



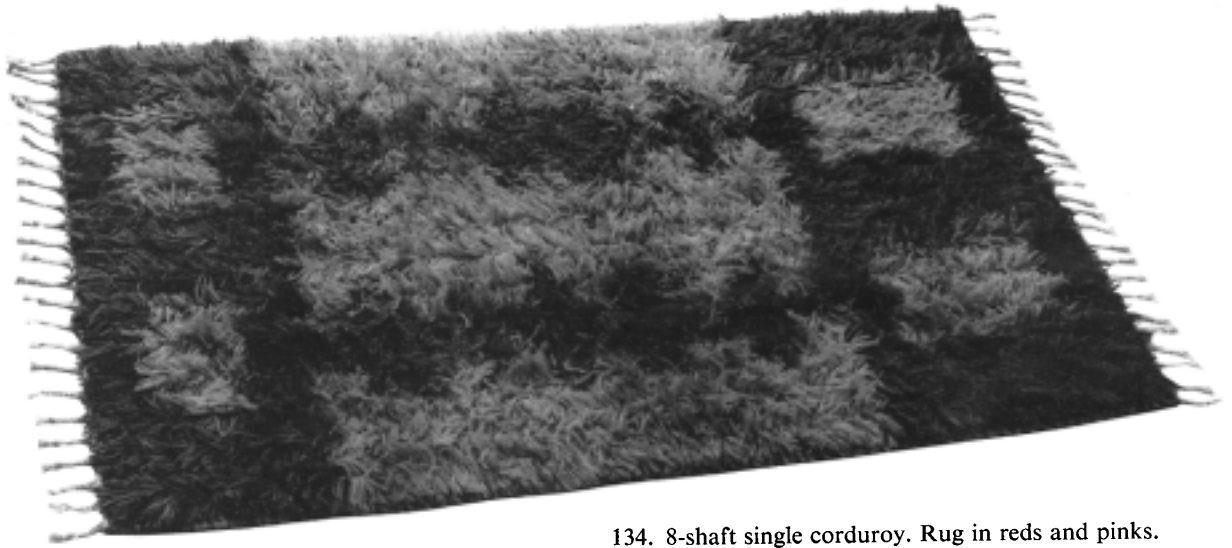
129. Block weave based on the Girdle of Rameses.



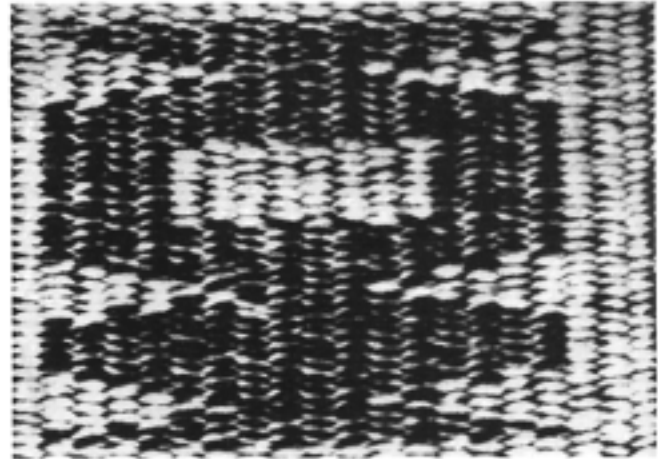
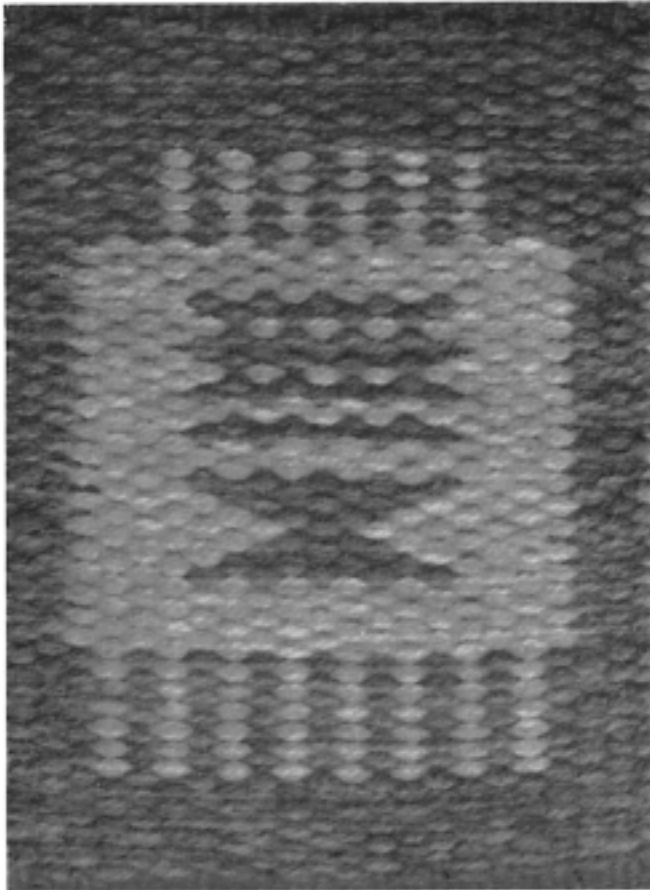
130. Block weave based on the Girdle of Rameses. Rug in blues and purples.



131. Pick-up version of block weave based on double-faced 2/1 twill.

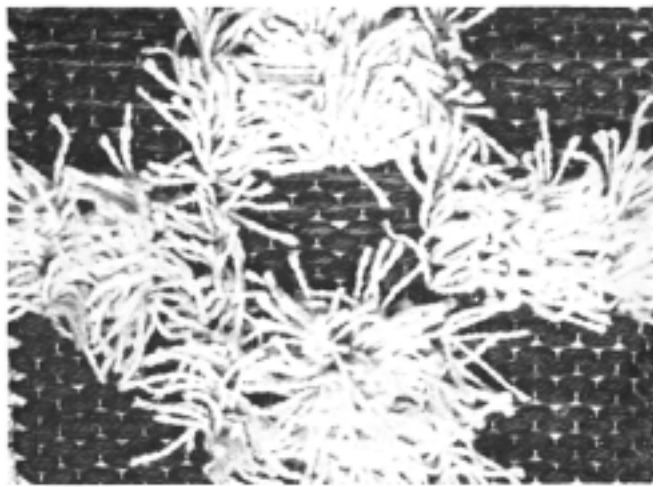


134. 8-shaft single corduroy. Rug in reds and pinks.

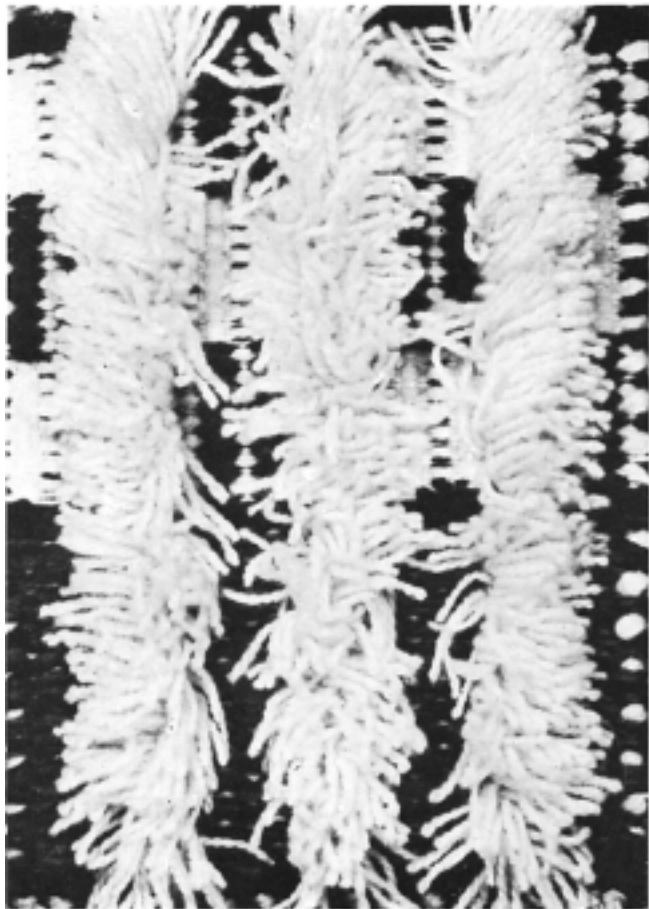


133. Pick-up version of block weave using M's and O's draft.

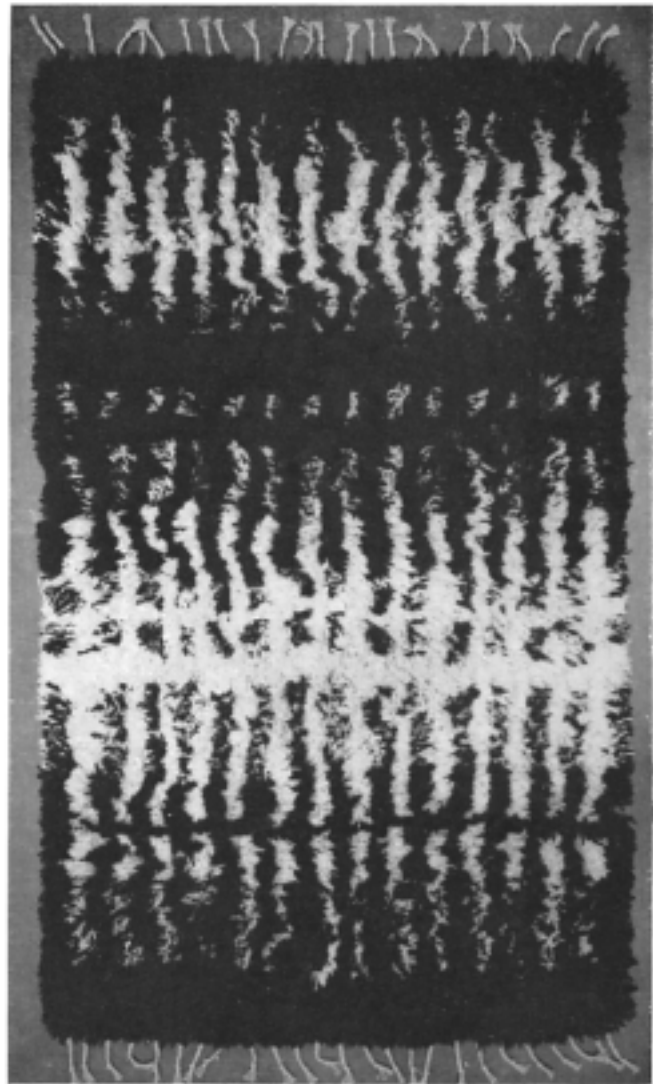
132.
Pick-up version of block weave
using 4-end block draft.



136. Single corduroy using 4-end block draft, on 8 shafts.



135. Single corduroy using 4-end block draft, two ways of weaving on 4 shafts.



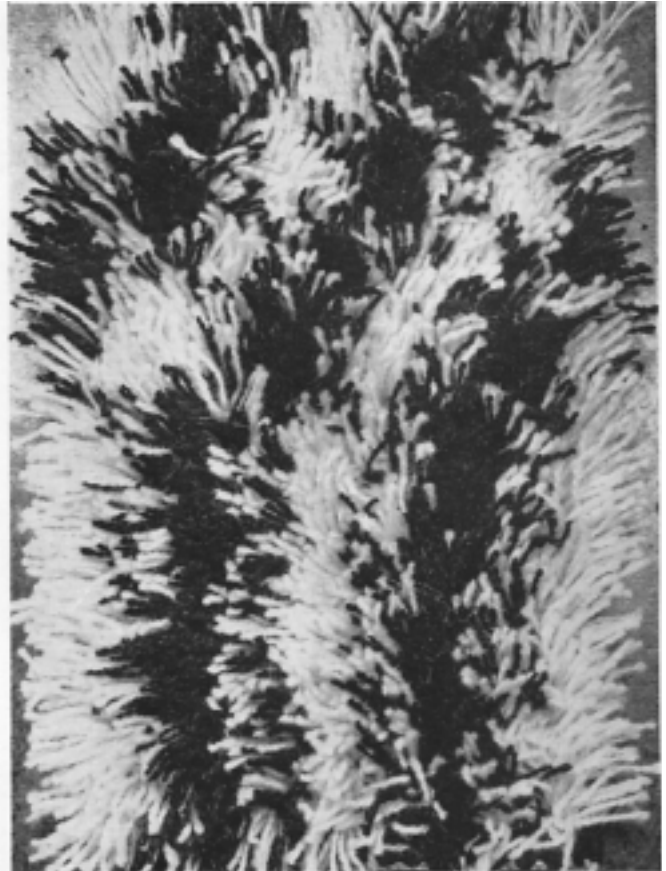
137. Double corduroy. Rug in black and white.



138.
Combination of double
corduroy and cut pulled-
up loops. Rug in black
and white.



139. Double corduroy. Effect on warpway stripes of 'double cutting'.



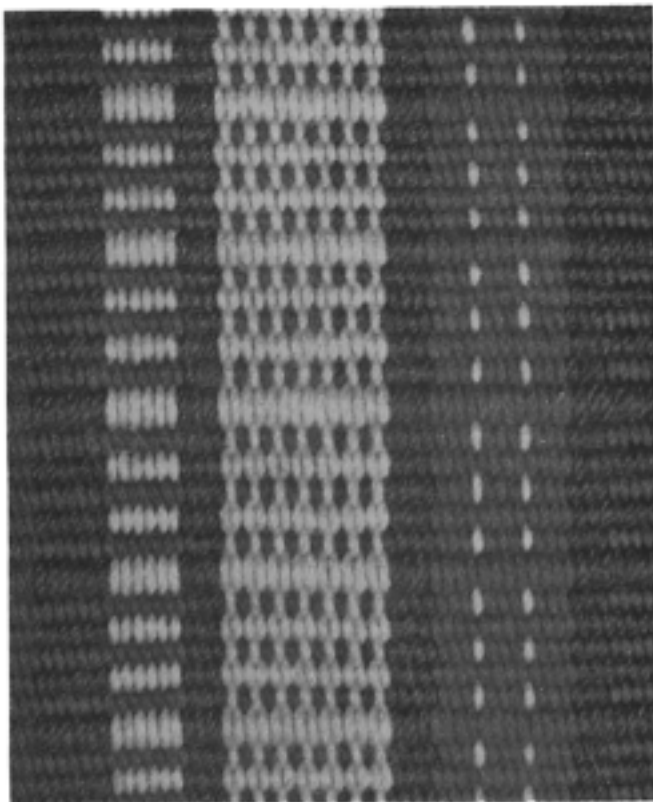
141. Corduroy on 5 shafts.



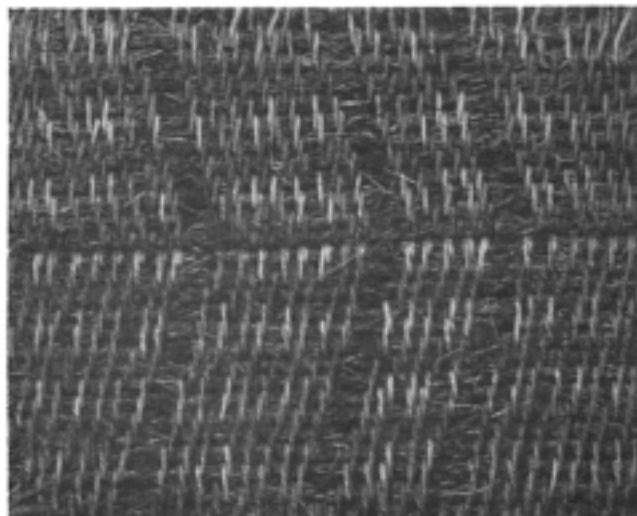
140. Double corduroy. Cutting floats off-centre to give oblique ridges of long and short pile.



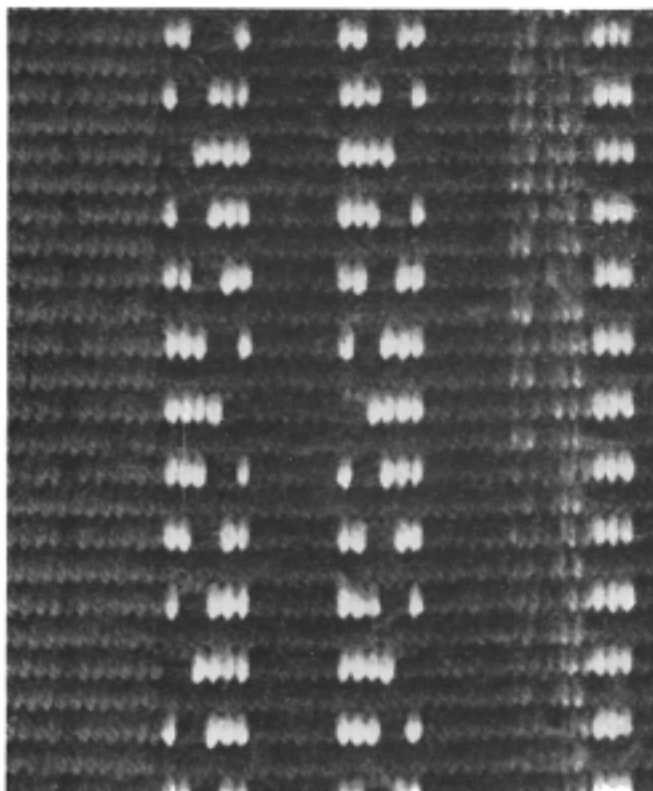
142. Twill double corduroy.



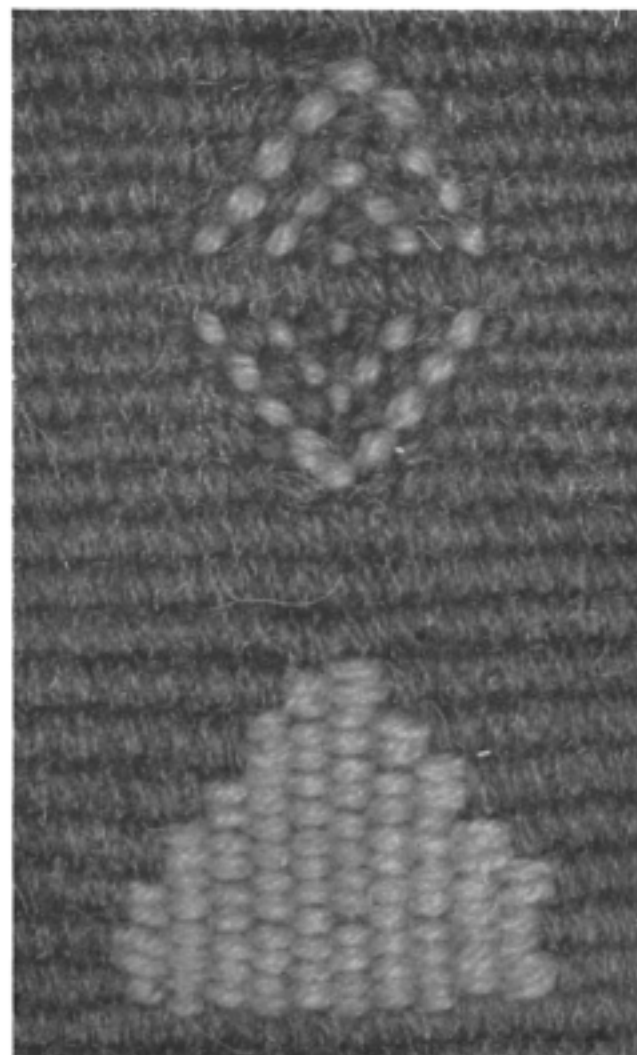
143. Warp-face plain weave.



145. Warp-face twill. Weft brought to the surface.



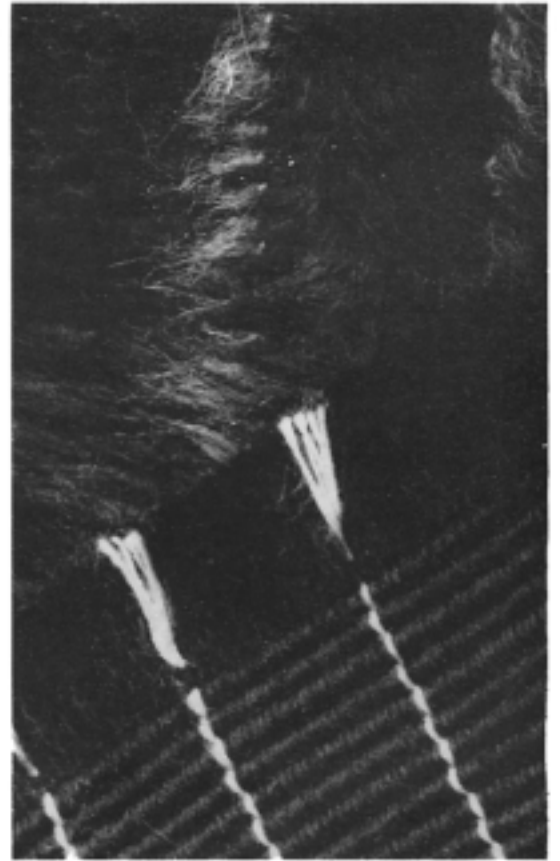
144. Warp-face plain weave. Spots of weft brought to the surface.



146. Warp-face plain weave combined with weft twining and weft-face plain weave.



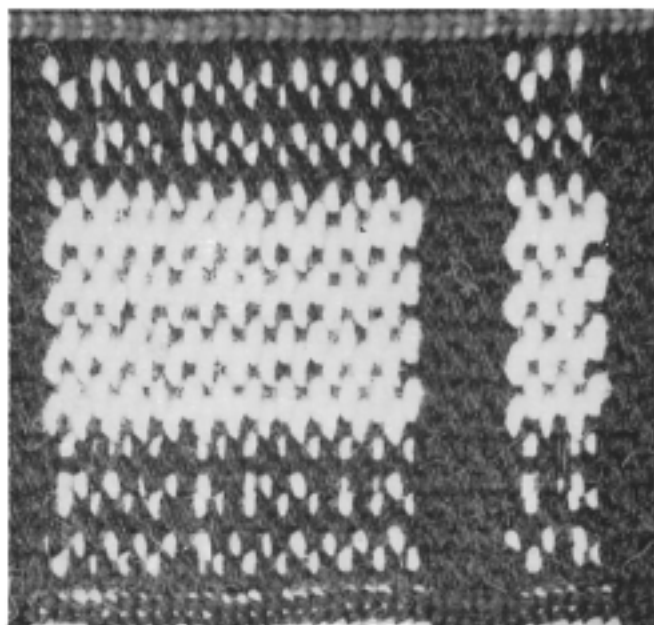
147. Part of a Bedouin saha.



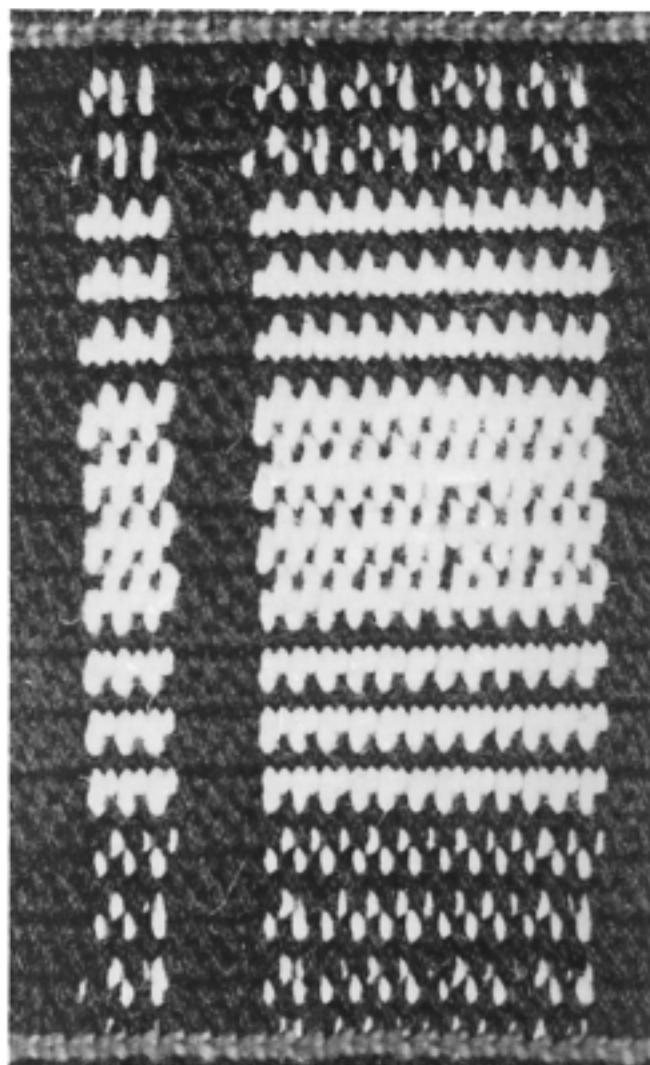
148. Mohair warp-face rug showing raised surface and unraised reverse.



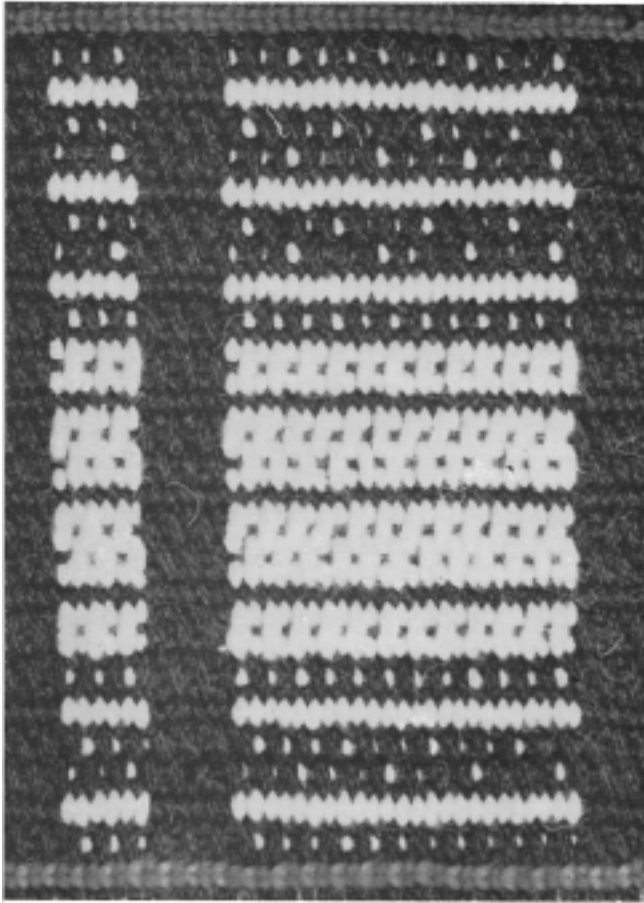
149. Warp-face 2/2 twill, with various colour sequences in the warp.



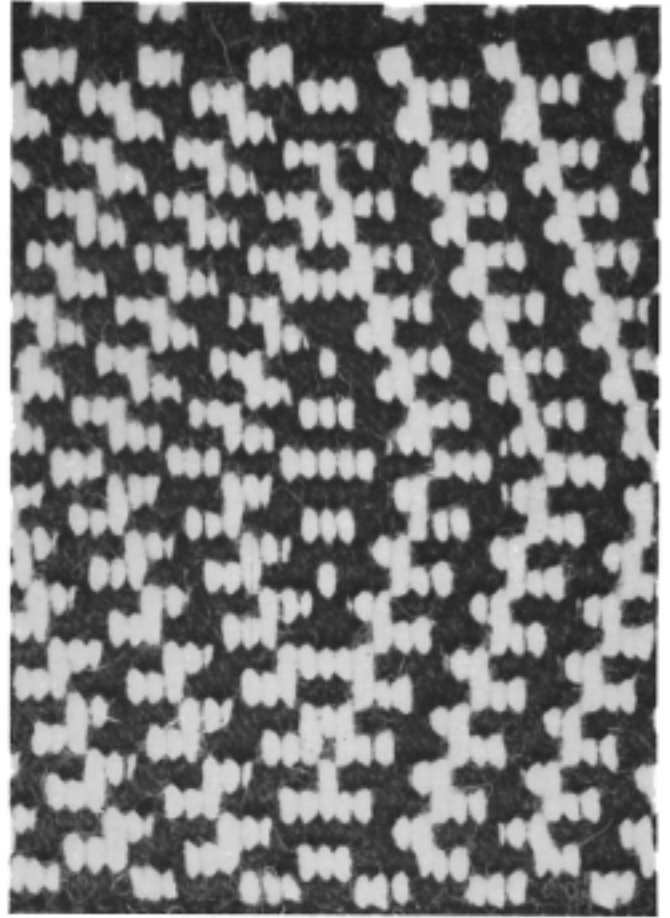
150. Warp-face form of block weave using three-end block draft.



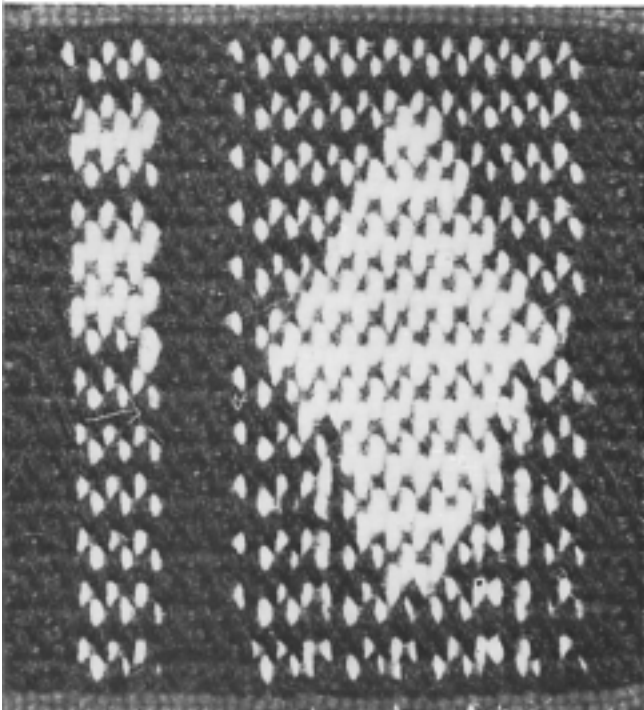
151. Warp-face form of block weave based on straight three-shaft draft.



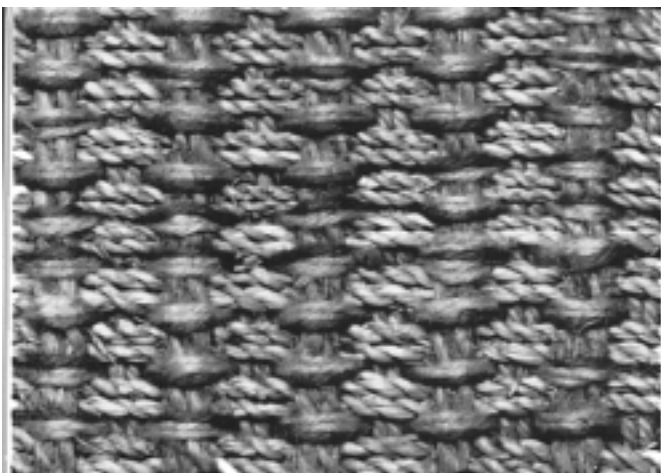
152. Warp-face form of block weave using single end spot draft.



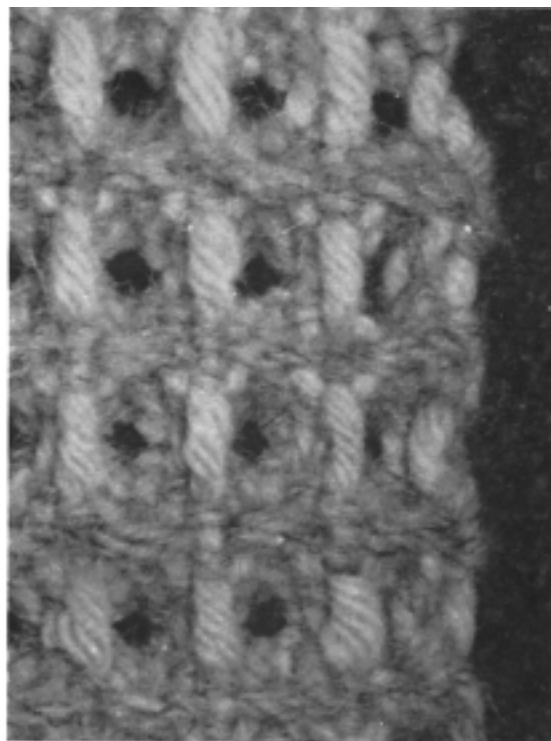
154. Warp-face version of six-shaft shadow weave.



153.
Pick-up based on weave
shown in Plate 150.



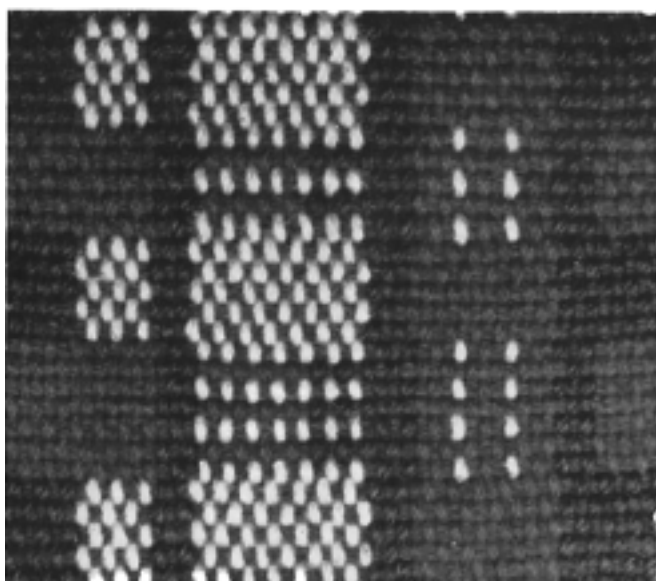
155. Matting sample. Seagrass and jute weft across coir and sisal warp.



157. Honeycomb weave, warp and weft being 6-ply rug wool.



156. Matting sample. Seagrass weft across a warp of plastic tubing, 2/2 twill.



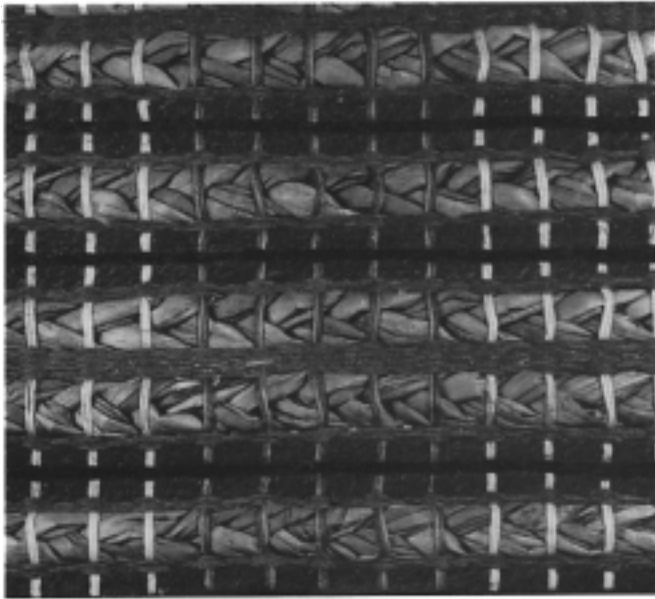
158. Plain weave double cloth, warp and weft being 6-ply rug wool.



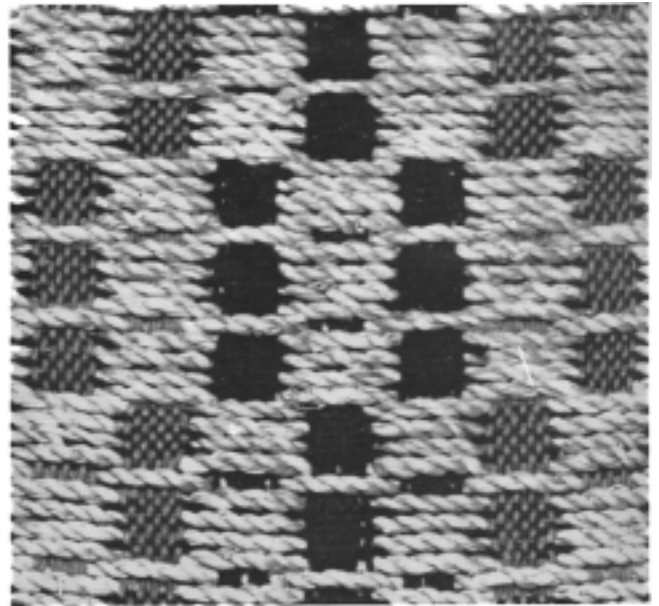
159. Matting sample. Seagrass weft across warp of plastic-covered wire.



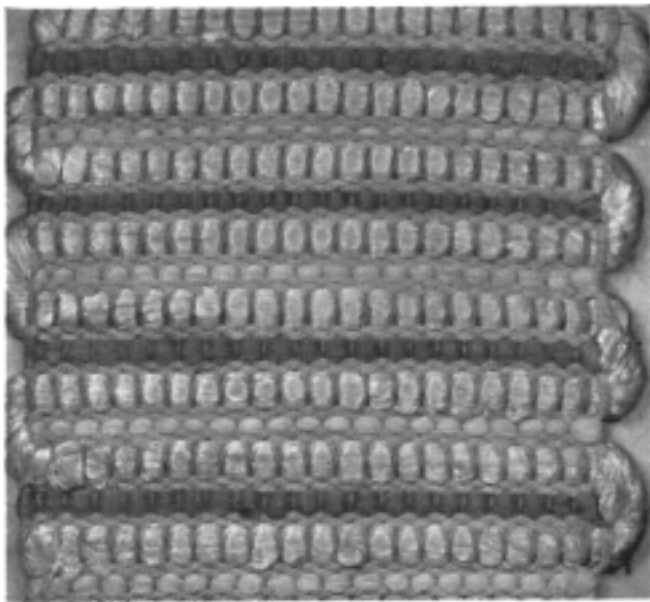
160. Mat woven of unspun jute, dyed sisal and cotton.



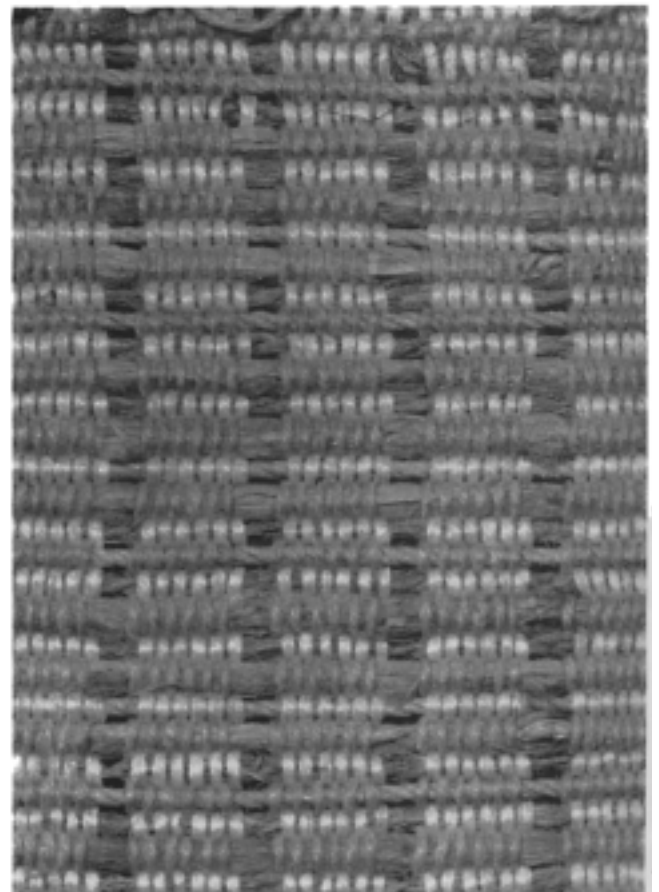
161. Matting sample. Plaited rush, dyed coir and cotton across cotton warp. Woven by Brian Knight.



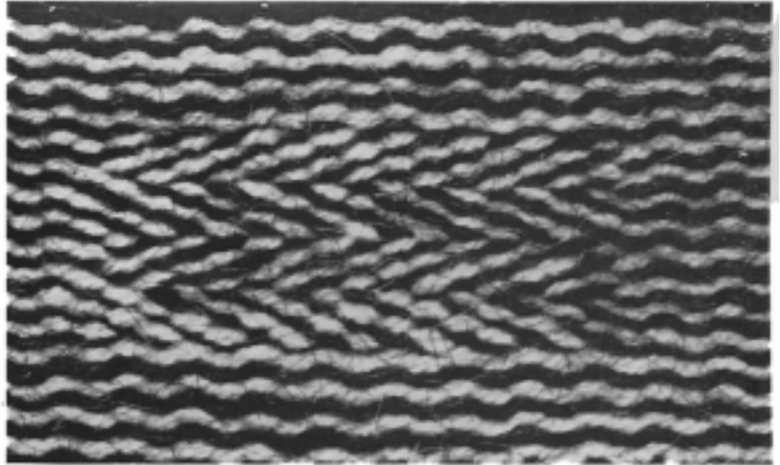
163. Matting sample. Seagrass and cotton across cotton warp threaded on alternate two-shaft blocks.



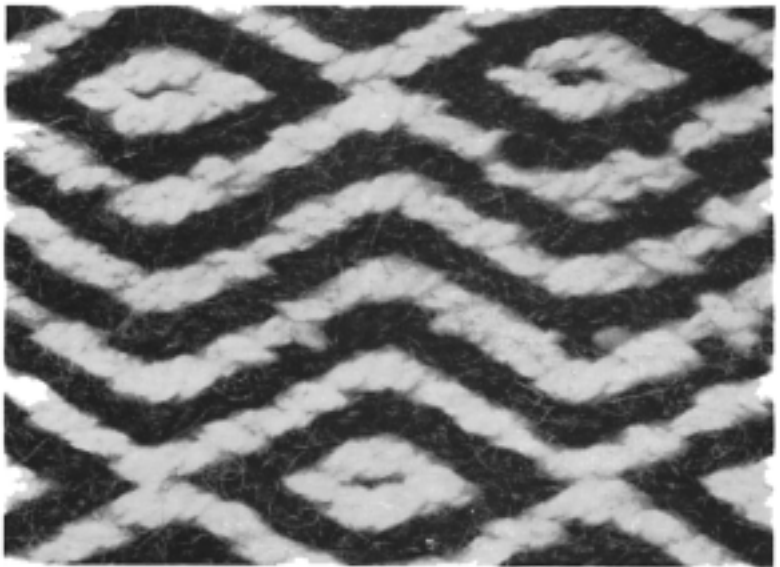
162. Matting sample. Rayon tow, unspun flax, unspun delustrated rayon and cotton across linen warp.



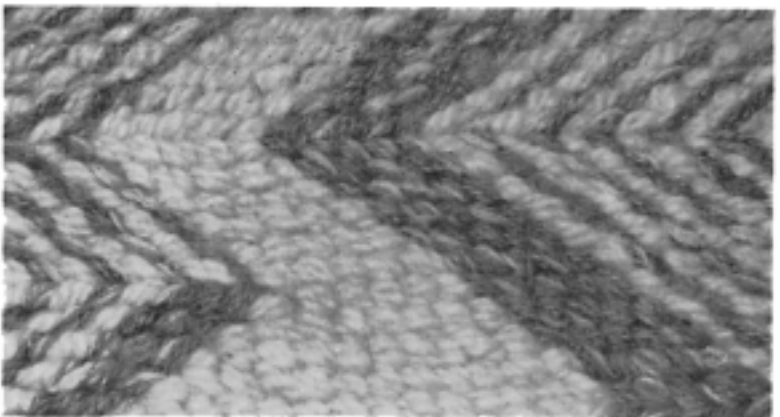
164. Matting sample. Rope, coir, unspun jute and raffia across a spaced hemp warp.



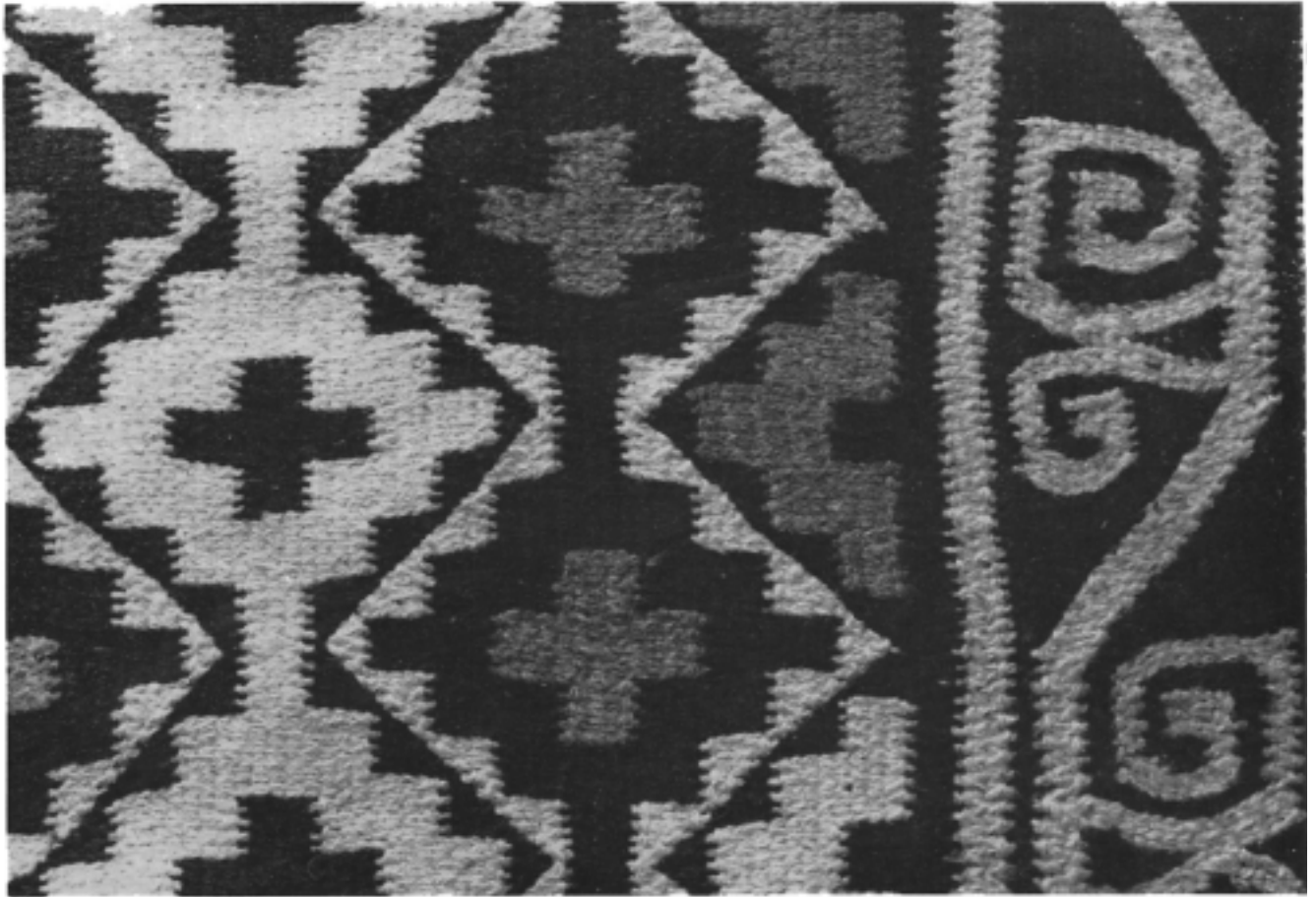
165. Block of weft twining on a background of 2-and-2 stripes.



166. Weft twining. Wefts encircling 1, 2 and 3 ends.



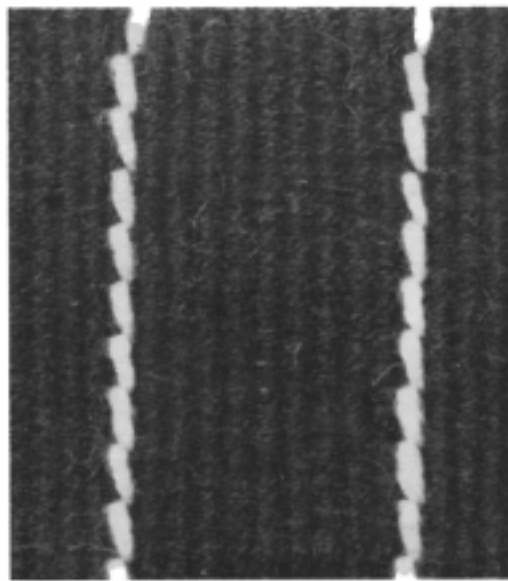
167. Weft twining. Taniko technique.



168. Weft twining. Part of rug in twined tapestry, from Abyssinia.



169. Open shed weft twining.



170. Warpway stripes in Navajo selvage technique.

