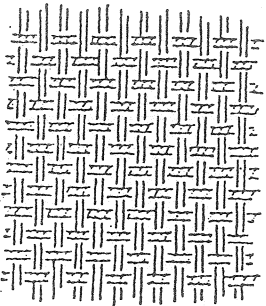
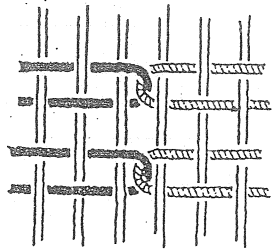


# VISUAL GLOSSARY OF TECHNIQUES

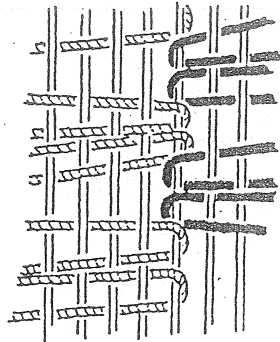
## TAPESTRY



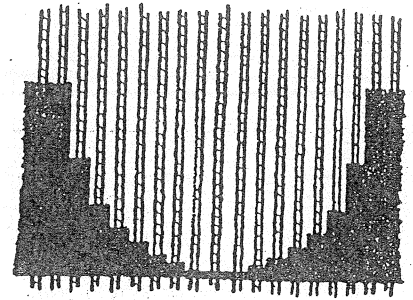
plain weave



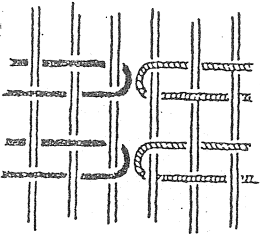
straight interlock—common weft



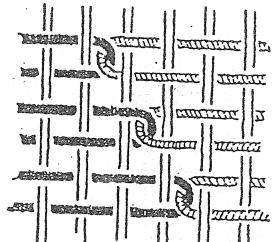
dovetailing—regular groups



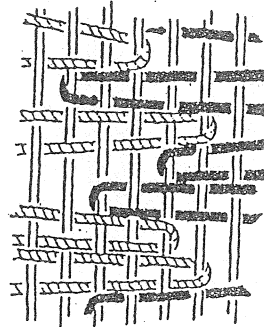
circular shapes



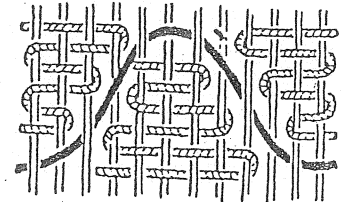
straight slit



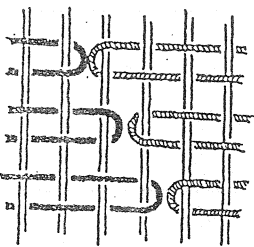
diagonal interlock—common weft



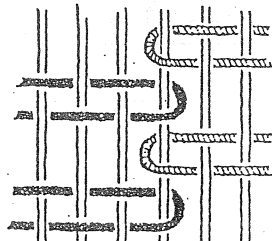
dovetailing—irregular groups



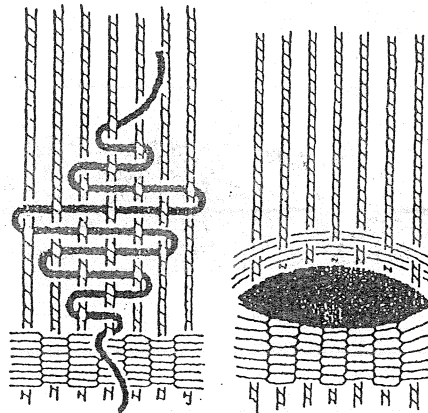
outling with plain weave



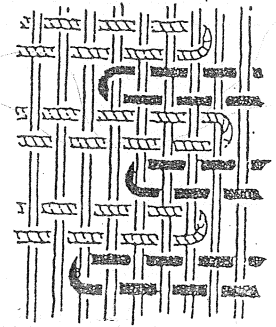
diagonal slit



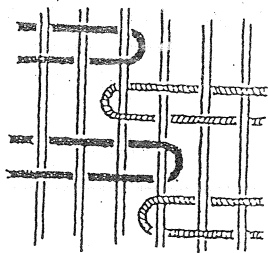
straight interlock—common warp



lozenges

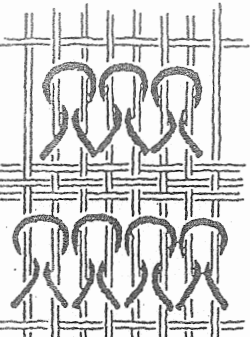


hatching

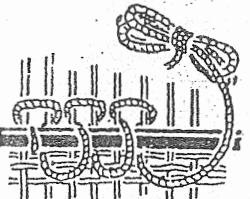


diagonal interlock—common warp

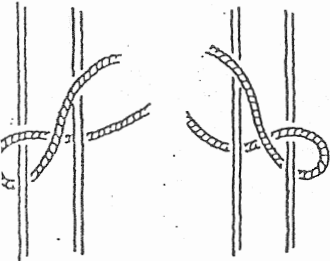
PILE WEAVES



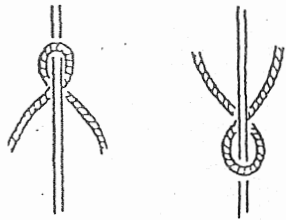
Ghiordes knot (cut)



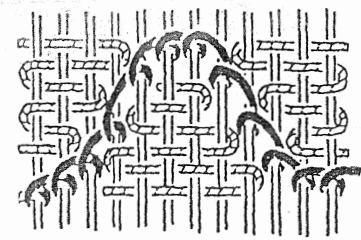
Ghiordes knot (uncut)



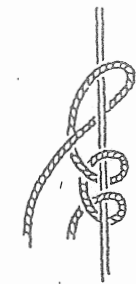
Vienna knot



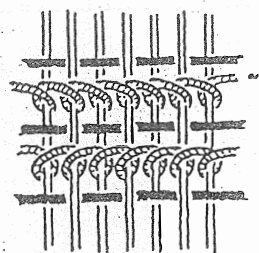
Spanish knot



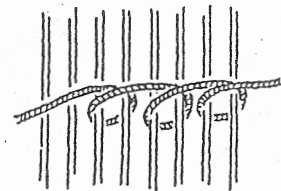
twining with soumak



Greek soumak



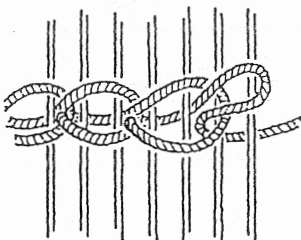
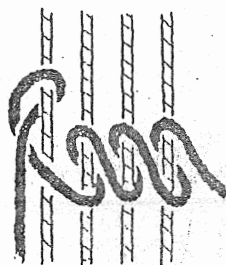
single soumak



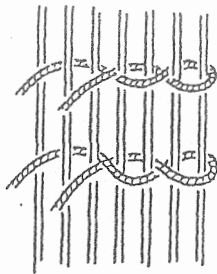
soumak



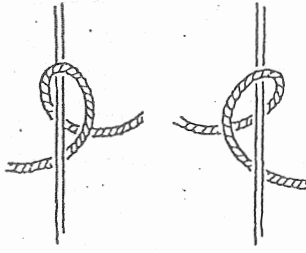
Swedish knot



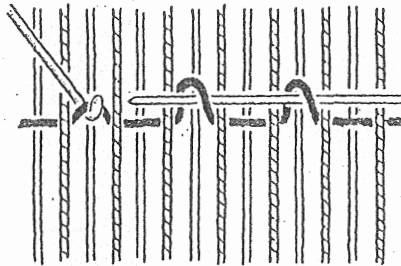
chaining



twining

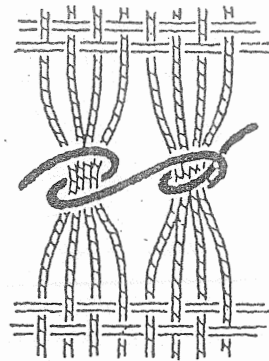


Egyptian knot

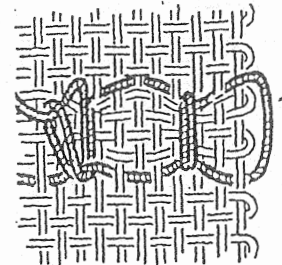


pulled loops

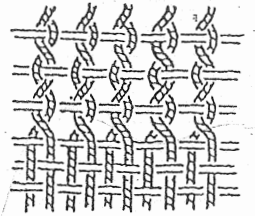
LACE



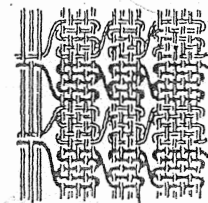
bouquets



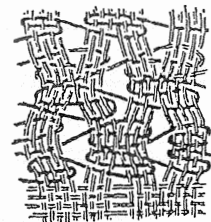
Danish medallion



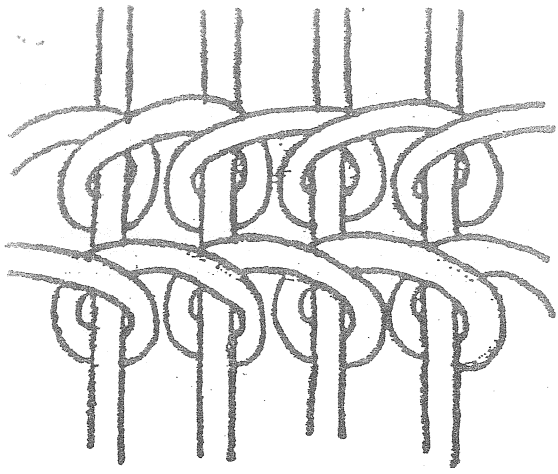
leno (gauze weave)



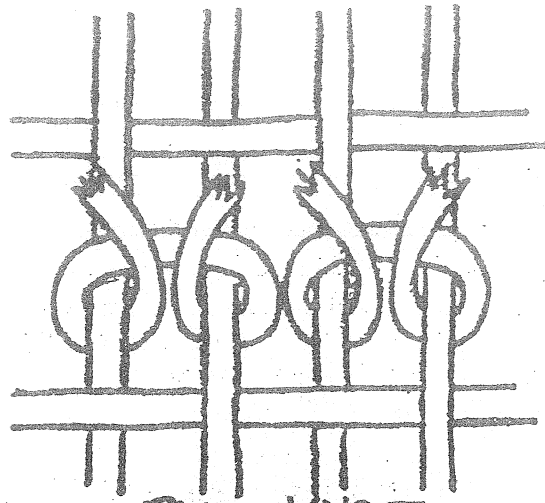
Spanish lace—regular groups



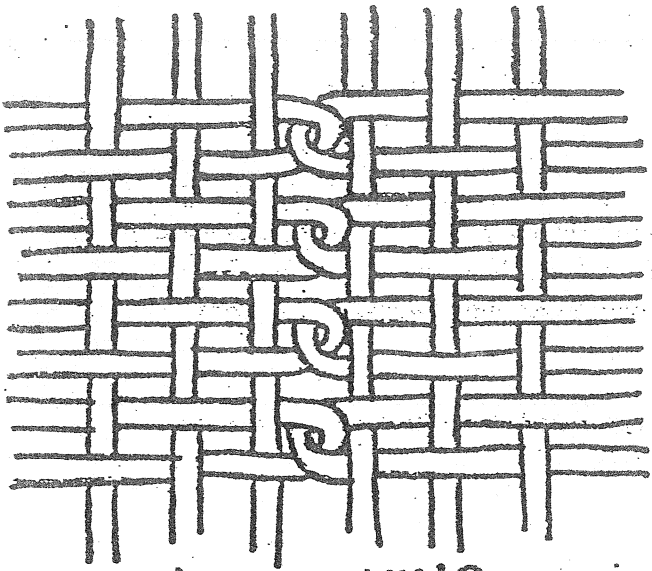
Spanish lace—irregular group



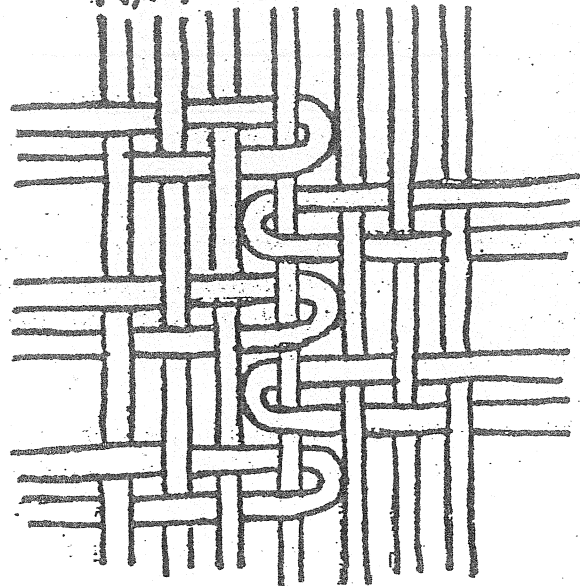
SOMAK



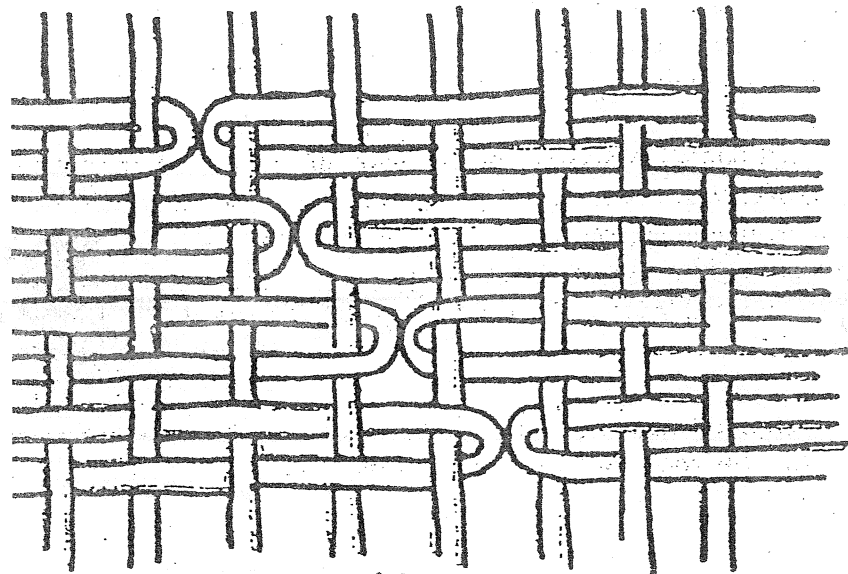
RYA KNOT



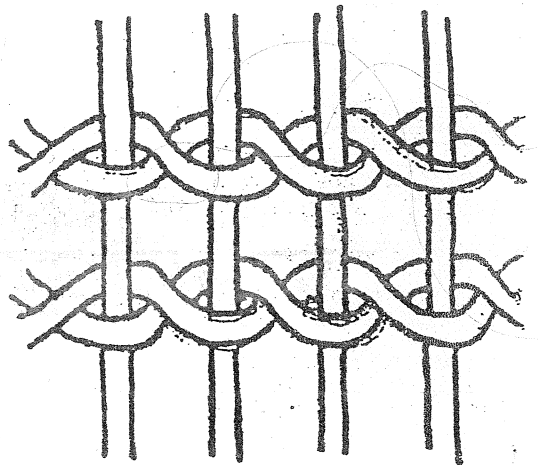
INTERLOCKING



DOVETAIL



DIAGONAL

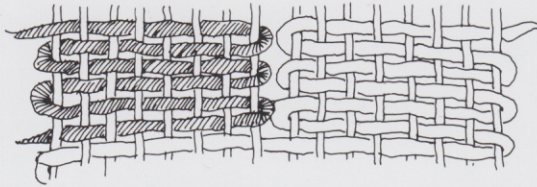


TWINING



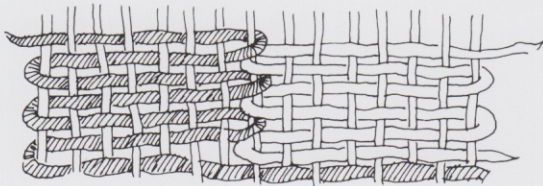
## Vertical slit

A vertical color change is made by always turning the wefts around the same warp ends. This will leave a slit that can be stitched up later by hand, or the slit can be part of your design. Vertical shapes must be at least two warp threads wide.



## Vertical joins

There are several ways to join the edges of a vertical slit during the weaving process. Each has a characteristic appearance. The easiest, and the one to which I'll limit myself here, is the *dovetail*, in which the two colors at the join turn around the same warp. Since both wefts reverse directions on the same warp, there will be twice as many wefts on that warp as there are picks in the surrounding area. This builds up thickness in the area of the join and so is best for short distances. The join will be neatest if you consistently move the same weft *first* each time. This join also works well in weft-emphasis or balanced weave fabrics.



## Diagonals

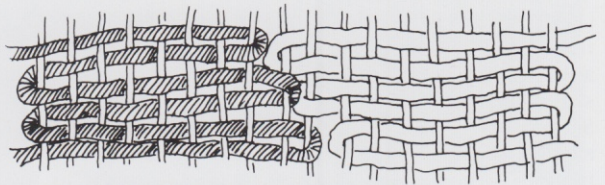
To make a diagonal edge between colors, two butterflies meet and separate as described. On the next shed, bring the first butterfly out in the same position. The second butterfly meets it. Change sheds. Each of the butterflies will turn to go back to its selvedge *one warp to the left* of where it turned on the last pick. Weave each butterfly back to its selvedge. On each subsequent row, move both butterflies one warp end to the left.

When you understand this movement, reverse directions and make the angle move to the right, one warp at a time.

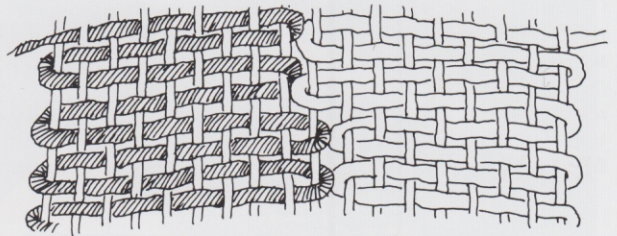
To get a *steeper angle*, make two turns around the same warp before moving over. An even

steeper angle can be achieved if you make three turns around each warp before moving to the next.

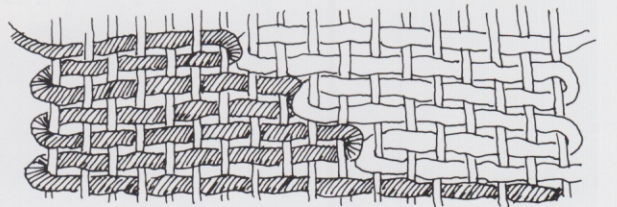
A *shallower angle* is produced by moving over more warp ends with each change.



*The basic diagonal: one warp at a time.*



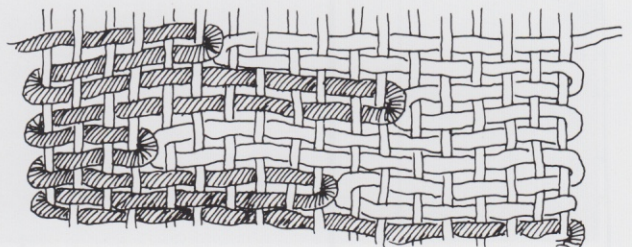
*The steeper diagonal.*



*The shallower diagonal.*

## Hatching

Hatching is a way of blending two color areas. The hatched area can follow a definite outline or it can be irregular. Start two butterflies, one from each selvedge, and bring them out at the right-hand end of the area to be hatched. Change sheds and move the butterflies back to their edges. In the next shed, the butterflies again move toward each other but will meet at the *lefthand* edge of the area to be hatched. The spot where the butterflies meet will alternate between the righthand and lefthand edges of the area.



Hatching can be used to form regular shapes or to make irregular, shaded areas. Play with it!



ping but you prefer not to tie them, replace them with shorter ones.)

If you warped the loom from front to back and have decided to put a pair of lease sticks in, simply open your first tabby shed, raising shafts 1 and 3, and “weave” a lease stick in behind the castle. Close the shed, then raise shafts 2 and 4 and weave in the other lease stick, also behind the castle, but in front of the first stick. Tie the ends of the sticks together so they don’t fall out, and slide them back to, but not beyond, the back beam.

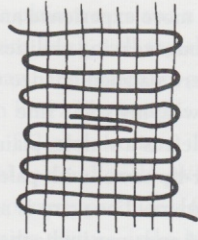
### Ending and starting weft

What to do when you end one weft and start another depends on so many variables that the only firm rule is *don’t* knot them together. Knots cause bumps that are present forever, and they are both unattractive and unnecessary.

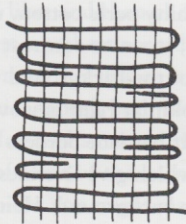
These illustrations show you six options.

- A. Overlap anywhere, 1 to 2 inches.
- B. Tuck ends in on opposite selvages; this changes direction shuttle is going, which may or may not matter.
- C. Leave ends hanging out while weaving, cut back to selvedge or sew them in after piece has been washed and shrunk.
- D. Tuck ends in on the same side; this may cause excessive buildup on one side, especially if you’re using a fat weft yarn.
- E. Like A, only more finicky. Before starting the new weft, split both ends in half (unply the yarn and cut off half the plies) so that when the two overlap they are together the same size as the yarn was originally.
- F. Like E, only *more* finicky. If an abrupt color change is critical, end the first weft on a selvedge,

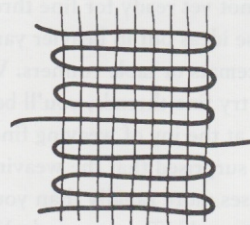
Ways to end and start weft.



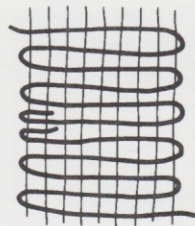
A. Overlap 1 to 2 inches.



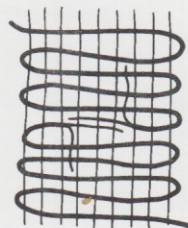
B. Tuck ends in on opposite selvages.



C. Leave ends hanging out and cut them back to selvedge or sew them in after piece has been washed and shrunk.



D. Tuck ends in on the same side.



E. Unply the old and new yarns and overlap half of each.