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.

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


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.


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.

32. Diamond twill tapestry.

33. Tapestry of weaves.

34. Part of Middle Eastern saddlebag in soumak.
35. Vertical single soumak with areas of cut pile.

36. Vertical double soumak.

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

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


41. Wrapped loops. Sample using cotton, coir and unspun jute.
42. Holding weaver's scissors.

43. Holding normal scissors.
Double-faced weave using pointed 3-shaft draft.

45. 3-shaft Krokradg.

46. 3-shaft Krokradg, 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'.

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

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

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

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

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.

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.

81. Alternated 2-shaft blocks. Sample by Marjorie de Linde.
82. 2/2/1/1 twill. Straight lifts with 4-pick colour sequence.

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

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

85. 2/2/1/1 twill.

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

87. 1/3/1/1 twill.

88. Combination of 1/3/1/1 twill with 3/1/1/1 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.
99. 4-end block draft. Methods of weaving.

100. 4-end block draft.

101. 4-end block draft.

102. 4-end block draft.

103. 4-end block draft.
104. 4-end block draft. Rug in black and white.
112. Draft based on straight 3-shaft draft.
Rug in black and whites.

113. Draft based on straight 3-shaft draft.
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,
119. Block weave based on double-faced 2/1 twill. Rug in greens.

120. Block weave based on 3-shaft Krokbragd.
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 Krokragn. 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.
135. Single corduroy using 4-end block draft, two ways of weaving on 4 shafts.

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

137. Double corduroy. Rug in black and white.
Combination of double corduroy and cut pulled-up loops. Rug in black and white.
139. Double corduroy. Effect on warpway stripes of 'double cutting'.

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

141. Corduroy on 5 shafts.

142. Twill double corduroy.
143. Warp-face plain weave.

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

145. Warp-face twill. 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.

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

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

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

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

162. Matting sample. Rayon tow, unspun flax, unspun delustred 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.