

WEAVER'S WORD FINDER

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INTRODUCTION

Words are the medium for understanding between people, the means of conveying an idea from one person to another. Each activity has its own set of words, its special vocabulary of words which apply to its self only, and so the weaver, who is occupied with a specialized activity, must learn a set of words which apply to the processes, tools, function, materials and products of his work. Too often is this special vocabulary elusive. Though the words are used, they are seldom defined, and often there are problems of the same word seeming to have several meanings or of many words expressing only one idea.

The complexity and confusion of words for the handweaver stem from many sources. First, since the weaving of fabrics is the basic response to one of the three fundamental needs of mankind, for food, shelter and clothing, the actual history of weaving, which means too the words of the craft, goes back far beyond the dawn of history. Since all language is in a constant state of flux and only a dead language is static, the meanings and interpretations of words are constantly changing. Handweaving originated everywhere where there were men, so all languages have weaving vocabularies. This leaves the weaver with countless sources for his weaving words, both historically and geographically.

In some parts of the world handweaving has been a sustained activity, with the weaver's words handed down from generation to generation. But in the English-speaking countries, the countries which have been foremost in mechanical development, handweaving to all practical purposes disappeared in the last half of the 19th century with the development of the power loom and the factory system for producing textiles. Since the introduction of new methods, new tools, new concepts for an old form always disturbs the vocabulary and brings in new terms for old processes, a completely new English weaving and textile vocabulary arose in the 19th century -- a vocabulary which was suited to the processes of the machine rather than to the homely systems of the handloom.

But the machine was not to be the complete master in the textile field. After the first decade of the 20th century people, sated with machine processes and the monotony of standardization, began to look to the handlooms, not as a medium for producing the necessary household and clothing fabrics, but as a means of artistic self expression and a way to bring harmony and vitality into personal decorative and clothing textiles. The language of the handloom in this country had been lost. Therefore, as soon as people wished to talk handweaving and to write about handweaving the necessity for properly expressive words and symbols sent each weaver to some word source. Some went to the Scandinavian countries or to other European countries where peasant weaving had continued as a basic household art. Some delved back into the memories of early traditions in our own country. Others chose the obvious source of the power loom. The consequence of these many sources is current confusion. Every teacher seems to use a different set of words, and every book, it sometimes seems, is written in different terms, while those who write articles pick where they may. A chaotic situation for the sincere handweaver who wishes to make full use of his source material and to understand his craft.

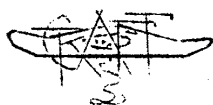
The vocabulary presented here is not an attempt to establish any specific word usage pattern. Only time can do that. It is an attempt to gather together and define, explain and interpret the important words which the handweaver will find in his English-language printed sources. It is intended to be educational as well as informative and many of the more important words are explained far beyond the ordinary requirements of a dictionary or a glossary. If it seems irregular or over-balanced in some ways, let it be kept in mind that a full, definitive work on a specialized vocabulary such as the weaver's would require many, many years of concentration by a group of people. A start must be made sometime, however, so consider this as a start only. There are without a doubt, many words omitted. Some of these became evident in the preparation of the final manuscript when words from context appeared which should have been previously defined.

Included in this list of over 1000 words and terms used by the handweaver are the many names of the parts of the loom and of the other equipment which is and has been used by the handweaver. The active processes of weaving and of the activities associated with weaving are explained. The terms of the weavers of former days, found in many old books, are included. The terms of draft writing and designing have been carefully selected. In the designing of textiles the weaver reaches into other fields and so the words of color study and color harmony have been given, and the terms of design as applied to any of the arts. Because the interest of the handweaver extends far beyond the creations on his own loom, attention is given to the names of historic textiles, the important centers of textile production and to the history of textiles and weaving. Special consideration is given to the characteristics and measurement systems of the many fibers used by handweavers, including the important man-made fibers which are not yet, but will be generally available to weavers. The different types of yarns, particularly the novelty yarns, have been treated in considerable detail through the courtesy of Miss Maude Bradley, a specialist in threads and yarns. In connection with weaving materials, the words and names for the processes of hand preparing and spinning of the various fibers are included, and also terms of modern dyeing. Although the names and explanations of the weaving techniques and methods are given in detail, and the names of specific pattern elements and motifs, the names of patterns are not given. Pattern names are largely a matter of folk lore and there is no means for establishing them definitely, nor any reason for doing so. Also, the powerloom and its vocabulary have been omitted except as powerloom terms are actually used in handweaving literature. For pattern names and powerloom terms, as well as a great deal of general handweaving vocabulary, we recommend the *ENCYCLOPEDIA OF HAND WEAVING*, by Z-Handicrafts, Fulford, Quebec, Canada, \$3.50. As far as the vocabulary of the powerloom is concerned, there are many excellent technical books written for the powerloom designer which cover this adequately. Since there is such a relatively small proportion of handweavers actively engaged in designing for the power loom, and since this is a highly specialized field, it seems only reasonable that such designers seek any special vocabulary they may need from specialized sources, and that the home handweaver be not burdened with them.

It is our sincere wish that you find this vocabulary helpful. The Shuttle Craft Guild, Virginia City, Montana, will appreciate knowing of inadequacies you find in this list and the definitions, and suggestions of ways in which this *WEAVER'S WORD FINDER* can better serve the handweaver.

Harriet D Tidball

WEAVER'S WORD FINDER



- accidental -- A weft skip of two threads which occurs in the half-tone areas of 4-block Overshot patterns written on opposites, at the point where one half-tone area shifts to another.
- achromatic colors -- Black, white and greys. These differ from each other in value or brilliance only.
- adjacent -- Two elements which border, or lie next to each other.
- afghan -- A small, decorative blanket or throw, usually of wool.
- Alkæ (pronounced awk-lee) -- The Norwegian name for the tapestry weave in which two adjacent weft colors are looped together to form locked tapestry.
- all-wool -- A government standard label term meaning 100% wool. Does not exclude shoddy.
- alginate fiber -- A man-made coating fiber which is used primarily with wool and dissolved out after the fabric is woven, to give a sheer textile, invented in 1940.
- alpaca -- Yarn made from the long, fine hair of the domesticated llama of Peru. Coarser than vicuna or camel.
- alternate weave -- A variation of tapestry weaving in which a tabby is always thrown on one shed and the pattern weft in the second shed.
- American lace -- An open-work weave used in Colonial days. The simple designs were woven in tabby on a 1-over-1 leno background with 3 rows of tabby between each leno row. Common practice was to embroider an outline of heavy thread around the pattern.
- analogous colors -- Three or more colors which are adjacent or lie within a maximum limit of 120 degrees on the color wheel.
- analysis of fabric -- The thread-by-thread, shot-by-shot breakdown of a woven fabric for determining type of yarn or yarns, size of yarns, warp set, number of shots per inch, threading order or draft, treadle tie-up and treadling order.
- anchors, loom -- Small squares of plastic, felt or rubber which are placed under the uprights of a loom to prevent the loom from traveling.
- angora -- Yarn made from the hair of the angora rabbit. Very soft, fine, lustrous and expensive. Often mixed with wool and then should be so designated.
- aniline dyes -- Dyes which are made from the coal tar derivatives. Popularly means any synthetic organic dye. Synthetic dyestuffs were developed by the English scientist W H Perkins, and introduced in 1856.
- animal fibers -- The animal fibers most used in making textiles are: alpaca, angora, angora goat, camel hair, cashmere (or Kaismer, or Kashmer) cowhair, horse hair, llama, mohair goat, silk, vicuna, wool.
- apron -- A piece of canvas or other heavy cloth which is affixed to the cloth beam of a loom for its entire width, long enough to carry several inches beyond the breast beam. The apron must have a slotted hem at the top. A rod is inserted into the hem, around which the warp bights are tied in the slots.
- apron-rod -- The rod which is inserted in the hem of the apron.
- aralac -- A man-made fiber from milk which superficially resembles wool.
- arras -- A large tapestry. The name comes from Arras, a city in northern France which was an important center of medieval tapestry weaving.
- arrow weave -- Often known as arrow-and-lightening. A translation of the Norwegian name for a tapestry technique in which all designs are built up on diagonal zig-zag lines and adjacent weft threads are interlocked.
- arrow-and-lightening weave -- See arrow weave.

art -- According to "Dictionary of the Arts" by Martin L Wolf, Philosophical Library, Inc., N.Y., 1952: "The skill, technique, or manipulation which is organized and communicable, and is culturally transmitted. It is the means by which the creating artist, through his work, is united with a receptive audience."

art silk -- A common abbreviation for artificial silk, a man-made fiber.

artisan -- "A person possessing a high degree of skill in the operation of an art or mechanical pursuit, but whose work does not demand original invention or creation," Dictionary of the Arts. Same as craftsman.

ascot -- A small scarf, tied loosely at the neck.

asymmetry -- Lack of symmetry. A pattern, one half of which is not a mirror image of the other half.

asymmetrical plaid -- A non-symmetrical arrangement of warp color stripes, crossed by an identical arrangement of weft color stripes. The plaid will have no horizontal or vertical axes of symmetry, but will have two 45 degree diagonal axes.

attenuation -- The drawing-out of fibers to reduce the diameter of a thread or yarn, as in spinning.

Atwater lace -- A linen-weave technique which gives a balanced, open effect. Also known as Lace Bronson. Similar in appearance to Swedish Lace.

Aubusson -- A city in France where the knotted carpet and tapestry industry was established in the early 8th century by the Saracens. After the defeat of the Saracens in 732 by Charles Martel, the original carpet and tapestry weavers were driven out and French and Flemish weavers replaced them. The city has given its name to the characteristic type of tapestry woven there and also to the knotted pile rug. Aubusson tapestries are characterized by a blue selvage.

automatic loom -- Any loom which is operated by electric power.



baby wool -- A high grade, fine, French-spun worsted yarn.

back beam -- The stretcher beam at the back of the loom which lies parallel to the warp beam and the harnesses, around which warp-passes between warp beam and heddles. Also known as salb beam, slabstock, whip beam.

background weave -- Any weave which forms the base fabric for a patterned textile.

backing -- The plain, under surface of certain double-woven fabrics such as carpets.

Baku -- A section in western Caucasus which gives its name to the knotted (Ghiordes) pile rugs characterized by animal and plant designs.

balance -- A state of equilibrium between parts, or coordination of parts.

balanced loom -- A loom in which all harnesses and all treadle-lam connections are perfectly adjusted so that all harnesses rise in exact relationship to others.

balanced pattern -- A pattern which is symmetrical. Identical units occur on each side of the center.

balanced tie-up -- A treadle-lam tie-up in which there are always as many raised harnesses as there are lowered harnesses. A 2-harness tie-up is always balanced: 1 up, 1 down. A 4-harness balanced tie-up has 2 up, 2 down on each treadle.

balanced weave -- A weave which has exactly as many weft shots per inch as there are warp ends. Also called 50/50 weave, squared weave.

bamboo -- A tropical, woody grass, the stems of which are often used split in weaving window blinds, lamp shades and informal mats.

Bannockburn -- A Scotch tweed fabric woven in twill. Warped and woven with alternating single and 2-ply yarn in contrasting colors to give a heather effect.

barley-corn weave -- The German name for Spot Bronson weave.

basic weave -- A simple weave which serves as a foundation, or from which other weaves are derived. Examples: plain-weave, twill, satin.

basket weave -- A plain weave in which a group of weft threads passes over and under an identical grouping of warp ends, with warp-weft balance. May be 2-2, 3-3, 4-4.

base-weave harnesses -- In certain techniques, harnesses which carry the basic or foundation cloth, as opposed to those which control pattern blocks.

bast fiber -- Coarse, strong fibers from tree or plant. Bast fibers are flax, ramie, hemp and sisal.

batten -- The movable part of the loom, which lies between the harnesses and the breast beam, holding the reed, used for placing the weft parallel. Also known as beater.

battening -- The process of beating the weft into place with the beater or batten.

bayete -- From the name "balleta" which was a red Turkish cloth imported by Mexico in the 18th and early 19th centuries. The cloth was purchased by the Navajos, unravelled, and the yarn used for the red color in ceremonial blankets. The color was exceptionally fast. The rare bayeta blankets now surviving are of great value.

bead leno -- See, leno, bead.

beam -- Part of the loom. A loom has 4 main beams: warp beam on which the warp is wound under tension, cloth beam on which the cloth is rolled as it is woven off, back beam which acts as a stretcher between warp beam and harnesses, and breast beam which acts as a stretcher between harnesses and cloth beam.

beam padding -- Layers of paper, corrugated cardboard or sticks which are placed between layers of warp on the warp beam to separate them and insure even tension. Beam padding is sometimes used on the cloth beam to prevent distortion from tie-in.

beam-rod -- The steel or wooden rod which is attached in perfectly parallel position to warp or cloth beam with cords, tapes, or apron.

beaming -- The process of turning the warp onto the warp beam, with each thread in identical tension. Part of the loom dressing process. Also known as turning-on.

beat -- The moving forward of the beater or batten to press a weft shot into place.

beater -- Same as batten, though more common term in these days.

Beauvais -- A city of France famed for tapestry weaving from the mid-17th century to the present. Produces by the low-warp method.

beer -- Corruption of the word porter. An ancient English yarn measurement scale no longer in use. Yardage per beer varied from place to place so interpretation is difficult.

beetling -- The process in linen manufacture of pounding the flax to free it from the woody pulp.

belt loom -- A primitive type of loom which is still in use among primitive peoples. The loom consists simply of two sticks between which warp is stretched, a shed-stick and a heddle stick. At one end a loop of cord or hide serves to fix the loom to a branch or a peg, while a second loop at the other end passes around the weaver's waist, while the weaver sits on the ground, tensioning with his body.

belt shuttle -- A small shuttle used in weaving belts and narrow fabrics. Usually has 2 notches for winding weft yarn and one beveled edge for beating the weft.

Bergamo or Bergamot -- A town in Asia Minor which gives its name to a Ghiordes knot rug. Rug is characterized by long pile, floral or geometric patterns, dominantly red to orange color effects and red selvages.

bight -- The warp ends which are grouped together as they emerge from the reed to form one tie-in knot.

binder -- Another name for weft, or the crosswise threads of a fabric. Sometimes refers specifically to the tabby or background weft of a 2-shuttle pattern weave.

bird's eye -- A small, all-over diamond pattern, also known as diaper. Usually a simple, 4-harness, 2-2 point twill woven as twill with a return.

blanket range -- A power-loom term for a sampler or sampling section of a warp.

bleach -- The removal of color, natural or dyed, from fiber, yarn or textile.

bleed -- The tendency for excess dye to float off in water. Usually all excess dye may be removed the first time a fabric is washed.

blend -- As a color term means the combining of 2 or more colors.

blended draft -- A multiple-harness threading which combines two patterns or two techniques in such a way that either one may be woven independently or combination

patterns or techniques may be woven. Eight harnesses are required for blending two 4-harness patterns or techniques.

blended stripes -- Two adjacent color stripes which are separated by an area in which both colors are alternated in a definite sequence.

blended yarns -- Yarns which contain fibers of more than one type. Mainly combinations of natural and man-made fibers, or of man-made fibers.

block -- See pattern block.

boat shuttle -- A hand orthrow-shuttle made in the form of a boat. It has solid wooden points and a hollow in the center through which a wire extends for holding the bobbin.

bobbin -- A quill or spool wound with weft thread. A bobbin is customarily inserted in a shuttle as a means for carrying the weft thread through the warp shed. There are two types: free bobbins which revolve in the shuttle to release the weft, and fixed bobbins from which the weft thread untwists. Power-loom shuttles have fixed bobbins and weft threads are calculated to compensate for the twisting.

bobbin carrier -- Another name for shuttle.

bobbin winder -- A geared shaft equipped with either a crank or a motor, upon which quills or spools may be inserted for winding bobbins of weft yarn.

boiling-off -- The process of degumming silk.

Bokhara -- A city in Turkey which has been distinguished for the manufacture of hand-tied pile rugs of exceptional fineness. Bokhara rugs are characterized by small, geometric, all-over patterns, and the predominant colors are mulberry red, dark blue, vermillion and ivory.

border -- A pattern band. There are two types of borders: a simple grouping of parallel stripes, and the "picture frame" type which is identical on all four sides of a fabric.

bore -- A power-loom term which refers to the length of warp moved forward each time as cloth is woven. From the old English custom of using pegs set at regular intervals as the the warp beam release.

Botany wool -- The finest wool in the world, which comes from a small district about 100 miles from Sydney, Australia. Used for the finest and highest quality worsteds. Not to be confused with the trade name of the Botany Mills.

boucle -- A spiral or 2-ply yarn in which one strand is allowed to feed very fast in the spinning so that it forms curls around the other strand. May be cotton, wool, silk, rayon, etc.

Boulevard weave -- A multiple-harness technique which is a refinement of the Summer and Winter weave, for achieving intricate texture effects.

bound weaving -- The term for weaving 4 or more harness threadings on opposite sheds usually with two colors, to produce minute color patterns on 2 blocks. A tabby binder is not used.

bouquet weave -- A 2-harness eyelet weave in which either warp or weft threads are wrapped into small groups called bouquets. Brooks bouquet is the most common of the warp bouquets, and Danish Medallion of the weft bouquets.

bout -- A group of warp threads, commonly the number of ends in 2 inches of warp, which are beamed simultaneously from the same number of spools onto one section of a sectional warp beam.

bow-knot -- The characteristic tie-in knot used on the handloom. The tie-in bow-knot is made without a half-hitch under it.

brake -- A mechanical arrangement for holding tension on a warp beam. Usually more satisfactory than a ratchet and prawl as it permits very fine adjustments.

brake arm, or brake cord -- A piece of wood or steel, or a cord, which extends from the warp-beam brake to the front of the loom, used for releasing tension.

Bratten lace -- A name used by Marguerite Brooks for the type of Atwater lace weave worked on 2 harnesses with the aid of a pick-up stick.

breast beam -- The beam at the front of the loom around which the woven fabric passes between the beater and the cloth beam. Also called the front beam.

brilliance -- A term which denotes one of the three attributes of a color and means the amount of white or black mixed with the color, white giving high brilliance and black giving low brilliance.

broad -- A term applied to straight fibered, non-elastic wools.

brocade -- A large group of weaves which have raised patterns on a plain-weave background, usually tabby. In true brocades the pattern weft is restricted to the limits of the design and does not pass from selvage to selvage, but the name is commonly interpreted loosely to mean any pattern which is raised over a plain background. Brocade weaves are variously known as embroidery weaves, inlay, laid-in, finger weaves, pick-up weaves.

broche -- a fabric with a thin, warp-wise pin stripe of a coarser thread than the rest of the warp.

broken twill -- A reverse or point twill in which one or more harnesses is omitted at the point where the twill direction reverses so that a break occurs in the weave. Broken twills do not follow the rules for twill successions and consequently will not weave a tabby. See also, Dornik.

Bronson lace.-- Also known as Atwater lace, which is a more accurate term. Originally mis-named for the J and R Bronson brothers who wrote the "Domestic Manufacturers Assistant" but this technique, which resembles Swedish lace, does not occur in their book. The draft is built up on the unit system of pattern blocks. Not a true lace.

Bronson Spot Weave -- The name given by Mary M Atwater to the weave given in a number of drafts in the Bronson book, but there called Diaper. It is a balanced linen weave with spots made of pairs of 5-thread floats arranged in simple patterns. Also called barleycorn weave and the 5-harness weave as most of the colonial patterns were drafted on 5 harnesses.

Brooks bouquet -- A type of warp bouquet weave which has been popularized by and named for the weaving teacher Marguerite Brooks. See, bouquet weaves.

Brussels -- The capitol of Belgium which gives its name to the type of uncut pile carpet woven there. Arose to fame as a weaving center in the late 17th century.

bunting -- A loose garment shaped like an envelope, with a pointed hood attached, for infant's outdoor wear.

burl -- To remove knots, lumps and imperfections from a woven cloth before fulling.



Calabria weave -- Another name for Italian brocade.

calculations -- In weaving usually refers to the figuring of the warp and weft requirements for any project. Number of ends per inch, times width in inches, times length in yards, is the yarn yardage requirement for the warp.

calendering -- Rolling a fabric between two hot steel drums to flatten fibers.

camel hair -- The hair of the Dromedary camel which is spun into a strong yarn. The natural yarn is tan color, but is often dyed dark shades.

Canadian loop weave -- See Point Boutonne.

candlewicking -- A loosely braided or twisted cord of cotton, originally intended for candle wicks, but often used as a decorative thread and for tufting.

cannale -- A warp cord fabric.

canvas weave -- One of the small, 4-harness linen weaves which makes a fabric similar to embroidery canvas.

cape -- The horizontal beam at the top of a loom which holds one side of an overhead beater. The top bar or reed cover on a beater. The removable top or cap of a raddle.

card -- A plate set with fine, bent steel pins, used in pairs for straightening wool.

card weaving -- The weaving of narrow (usually not more than 6" wide) bands through the use of a group of cards which contain four holes, one warp end being drawn

through each hole. This distribution of warp makes it possible to form 4 different sheds as the square cards are turned to the four different positions. The earliest known card weaving has come from the Egyptian tombs so the craft is sometimes known as Egyptian card weaving. See also, Icelandic Card Weaving.

carding -- The process of drawing wool through a pair of cards to organize the fibers. Revolving cylinder cards which made machine carding possible were invented by John Wyatt in England in 1748.

carpet -- A woven floor covering.

carpet loom -- Usually a heavily built 2-harness loom for weaving rag carpets.

carpet warp -- A coarse cotton yarn, usually 8/4 in size, used for rag rugs.

cartoon -- A full-scale, detail drawing from which a tapestry or knotted pile rug is woven.

cashmere -- Also known as Kashmir. A soft, fine hair fiber resembling wool which comes from the cashmere goat of Tibet, northern India, Iran, Iraq and SW China.

The cashmere yarn and fabric are noted for their soft, silky fineness. Used for the famous Indian shawls and for other high priced fabrics. Also spelled Kashmir.

casien fiber -- A large group of artificial fibers made chemically from skim milk. Aralac is the best known.

castle -- The top, center section of the loom, which holds the harnesses.

chain -- The group of warp ends, all measured to the same length, which is removed from the warping pegs or reel in chaining motion to retain as nearly as possible the thread order. Also, the common crochet chain which has several uses to the weaver, particularly as a means for holding counted groups of threads.

chaining -- The process of removing the warp from the board or reel in a chain.

chain weave -- A primitive weave in which a long strand of weft is chained with the fingers across the warp on a closed shed. A flat, tapestry-like surface results. Chains are sometimes used for decorative touches.

checks -- Color figures woven in exact squares by crossing a warp of equally spaced color stripes with an identical weft arrangement.

chenille -- A cotton, wool, silk or artificial yarn which looks like a caterpillar, from which the name comes (French). The yarn is woven on a leno-threading with widely spaced warp, and after weaving is cut between each warp group.

Cheviot -- The coarse, rough wool from the Cheviot sheep of Scotland, or yarn or cloth made from this wool.

Chimayo weave -- A tapestry weave worked in soft wools in characteristic patterns by the natives of the Chimayo region in New Mexico.

Chinese rugs -- Ghiordes knotted rugs of deep pile made in China. Chinese rugs reached their highest development in the Ming period, 1368 to 1644. Very open, stylized floral patterns with large plain areas and asymmetrical arrangement are characteristic.

chroma -- The quality of a color which includes hue and saturation, not including black, white or grey.

chromespun -- The trade name for a synthetic fiber in which the color is directly incorporated in the fiber, produced by Eastman and introduced in 1952.

circle diagram -- A diagram which indicates harnesses equally spaced around the circumference of a circle instead of lying parallel. The diagram indicates exact adjacent relationships and combinations and rotations and is used by the hand-weaver to understand drafts, techniques and weaving systems.

circular weave -- Another name for tubing. Circular double cloth without selvages.

cisele -- Handwoven velvets which are partially cut, partially uncut.

classes of weaves -- The large technique groupings in the classification of hand-weaves. The 7 classes are: plain, twill, twill derivative, unit, texture contrast, double, leno, rhythmic weaves.

classical forms -- Usually refers to a traditional type of pattern development such as Scotch tartans or any of the pattern weaves woven-as-drawn-in to produce perfectly balanced patterns.

clasped-weft weave -- A free technique in which 2-color designs (occasionally 3-color) are made by clasping two wefts together in the shed and then carrying both back in the same shed.

clip-on heddles -- See, correction heddles.

closed tapestry -- A tapestry weave which has no vertical lines in the design so that the divisions between colors progress on diagonal lines and, though wefts are not locked, there are no slits.

cloth -- A pliable fabric woven, felted or knitted from any filament.

cloth beam -- The movable beam at the front of the loom on which the cloth is wound as weaving progresses.

cloth beam rod -- A rod or stick, parallel to and attached to the cloth beam by cords or an apron, to which the warp is tied.

coal tar dyes -- Dyestuff made from residue in the industrial production of coal gas. See, analine dyes.

Colonial coverlet -- An ornamental bed cover, woven on a handloom in the pre-power-loom period in the U S. Usually made in 2 matched strips, sometimes 3. The most common technique used was the 4-harness Overshot in large patterns, but some were in multiple-harness double weave or in Summer and Winter. Characterized by perfectly symmetrical patterns in homespun, home dyed wool on a base weave of white cotton or linen.

Colonial weaves -- The techniques most commonly used in Colonial days for necessary household fabrics. Include M's and O's, 5-harness Spot, bird-eye and goose-eye and huck for towels and table linens; linsey-woolsey, jeans twill and tabby for clothing; the coverlet weaves given above; also honeycomb, stripes, plaids, etc.

color -- "A quality of visible phenomena, distinct from form and from light and shade," says Webster. All colors have three attributes: hue, brilliance and saturation. Hue is the visible spectrum quality which makes it blue, red, green, etc. Brilliance is determined by the amount of black or white mixed with it, white giving high brilliance and black low brilliance (also called value).

Saturation is the amount of its contrast which is mixed with it; the mixing of contrasts has a greying effect so that ideally a complete saturation of two colors results in grey.

color combinations -- See, color harmony.

color-fast -- Technically this term means that the color will not fade in 100 hours of exposure to the direct sunlight.

color harmony -- A combination of two or more colors which is pleasing to the eye. The standard color harmonies are: monochromatic, complementary, split complement, double complement, triad, analogous, and alternate.

color wheel -- The study diagram for color and making color harmonies. The primary colors are placed 120 degrees apart on a circle, the secondary colors between these, and tertiary and other colors arranged according to mixture.

comb -- An obsolete term for reed.

combed cotton -- The finest, longest staple cottons, prepared by special process.

combing -- An advanced form of carding which separates and straightens long fibers. Part of the worsted process. Also used for high grade cottons.

combination weave -- A threading technique which combines the characteristics of two or more simpler techniques so that each may be woven independently or combined for special textures. Means specifically the weave which combines twill, double weave and Summer and Winter.

combined twill -- A fancy twill pattern made by alternating shots between two different 45 degree twills, usually resulting in a steep twill. For 4 or more harnesses.

complementary colors -- Colors which are directly opposite on the color wheel. They mix to form greyed colors.

compound weaves. A weave composed of two different simpler pattern weaves, or one which is woven with two alternating shuttles.

cone -- A cornucopia shaped cardboard on which yarn or thread is wound.

confit weave -- An old Spanish loop weave which uses a fine, closely set warp and a thick, soft weft for loops, with several tabby shots between loop shots. This gives a ribbed background on which loops are picked up with a wire.
 continuous-weft brocade -- The simplest of the brocade weaves. The pattern weft is carried into the tabby shed through the areas of the pattern and is carried under the surface between pattern areas. May be pick-up or draw-loom work.
 conversions -- For the handweaver this usually refers to the changing of a sinking-shed tie-up to a rising-shed tie-up, or visa versa. The conversion is made by tying to the unindicated harnesses on each treadle, instead of the indicated ones.
 cool colors -- The colors on the blue side of the color wheel, which give a cool or soothing reaction.
 cop -- A tapering cardboard or wooden bobbin, used as a fixed bobbin in a shuttle.
 copy -- To imitate or reproduce something from a model or from exact directions.
 Coptic weaving -- A notable collection of textiles of the Coptic period, the 2nd century to the 3th century A D in Asia Minor. Mainly tapestries, brocades, piles.
 cord -- Any of the light-weight ropes used to tie the harnesses or to make treadle-lam connections on a loom.
 cord weave -- A weave on which a heavy warp or weft thread occurs at regular intervals over a fine, plain-weave background.
 cording -- An obsolete term for tie-up.
 core -- The plain binding strand of a fancy yarn.
 corkscrew twill -- Rib twills which produce either a warp or a weft surface. They are threaded on an odd number of harnesses.
 corkscrew yarn -- See, spiral yarn.
 correction heddles -- Heddles which are made with the loops at top and bottom open, so that they may be clipped onto the threaded harness to correct threading errors.
 cotton -- The soft, white, fibrous substance from the cotton plant which makes the world's most important textile fiber. The picked cotton must be ginned (seeds removed), sorted and cleaned, carded, combed in some cases, drawn into roving and then spun, to make thread or yarn. Has 340 yds per pound for size 1.
 cotton weave -- Another name for tabby weave.
 count -- A term sometimes used for warp set.
 count numbers -- These indicate the number of yards of size 1 yarn there are in 1 pound, according to an arbitrary system for each fiber. Count numbers are:
 cotton -- 1 hank of size 1 has 340 yards per pound,
 linen -- 1 lea of size 1 has 300 yards per pound,
 woolen -- (Philadelphia system) 1-cut of size 1 has 300 yards per pound,
 woolen -- (American system) 1-run of size 1 has 1600 yards per pound,
 worsted -- 1-count of size 1 has 560 yards per pound,
 silk -- (English system) 1 hank of size 1 has 340 yards per pound,
 man-made -- 1-denier of size 1 has 4,464,513 yards per pound.

With all of these, except for the man-made fibers, the size of the thread or yarn decreases as the size number increases. For instance, a size 5 yarn of any of the natural fibers has 5 times as many yards per pound as size 1. Yarn sized are usually indicated by the size number, then a diagonal line, and the figure indicating the number of strands or ply. To determine the actual yards per pound, the size number must be multiplied by the correct count number, and this divided by the ply number. For instance 24/3 cotton is 24 times 340 or 20160, divided by 3, which gives 6720 yards per pound.

count of yarn -- See, count numbers.

counter, yardage -- A device for measuring the number of yards of thread wound on a bobbin or spool, or the number of yards of warp wound on a warp beam.

counter-balanced loom -- A double-action loom with harnesses hung in pairs so that when two harnesses are sunk the other two automatically rise. The positive action is sinking shed, and tie-ups are so made: 1-2, 2-3, 3-4, 4-1, 1-3, 2-4, limited to these 6 combinations. The simplest in construction of all looms.

countermarch loom -- The European and "ancient-art" type of multiple-harness loom. Occasionally used for 4 harness looms to give independent harness controls. A double action loom which has two sets of lams, one controlling the rising motion and the other the sinking motion, so all harnesses must be tied to all treadles.

counterpane -- An early American type of bed spread, usually of white cotton.

covered yarn -- A yarn in which the core is completely hidden by the covering strand or the core may be hidden only at regularly spaced intervals.

crackle weave -- A threading technique based on repeats of 3-harness point twills. Commonly threaded on 4 harnesses with 4 blocks. This is a Scandinavian weave called Jamtländsdräll but given this more convenient name by Mary Atwater. A twill derivative weave.

creel -- A rack which holds spools of thread or yarn for warping.

crimp -- The natural waviness found in wool fibers. The finer the wool, the more crimps per inch, a decided asset.

crocking -- The rubbing off of excess or imperfectly applied dye in smudges.

cross -- Also called lease. The arrangement in warp winding whereby each alternate warp ends is carried over-under, or under-over a pair of pegs, crossing each thread, to hold the exact warping order.

cross-dyeing -- The piece dyeing of a textile composed of two or more different fibers, each of which will absorb the dye to different intensities.

cross-ribbed weave -- A cord weave which has cords in both warp and weft.

crepe -- A crinkly fabric in which the crinkles have been produced by using yarns which are highly twisted. Sometimes S and Z twist yarns are alternated to increase the crepiness. Other means of making a crepe are by using a special weave, by mercerizing a fabric in spots, or by calendaring irregularly.

crepe weave -- A closely interwoven twill with most floats over only 1 or two ends and distributed so as to give a pebble-like texture.

cross-section paper -- Paper which is covered by identically spaced lines, both horizontally and vertically, used for writing drafts and for draft developing. The most convenient cross-section paper for the handweaver has 10 lines per inch, with each 10th line heavier. The engineering type of paper in large sheets or rolls is more satisfactory for drafting than the school notebook graph paper. The #13 Estabrook drawlet pen fits the 1/10th" squares exactly.

cross weave -- Another name for leno.

curved tapestry -- A form of tapestry in which each area is built up independently by the return-weft method, to make mosaic-like lozenge-shaped areas. The weft is beaten in more closely at the edges of an area where it turns around a warp end.

curved twill -- Twills in which the twill draft is modified so that the twill line weaves in curving undulations instead of a straight diagonal. A curved twill line may also be made by modifying the treadling order. Also called modified t.

cut -- The Philadelphia system of measuring woolen yarn. 1-cut, size 1 has 300 yard per pound.



dacron -- A synthetic, polyester fiber especially good for suitings.

damask -- A technique for weaving linen. Based on the 5-shaft satin, usually woven in two contrasting blocks with warp surface opposed to weft surface. Damask requires 10 harnesses for 2 blocks, and 10 treadles, 15 harnesses for 3 blocks.

damask, double -- Polychrome damask woven with two shuttles, both pattern blocks in weft surface but in different colors. Powerloom double damask means damask which is based on the 7-shaft satin weave instead of the 5-shaft.

damask, false -- Linen woven on the 4-shaft broken twill in two contrasting surfaces to give a fabric which resembles damask. Widely used by 3-harness weavers as 8 harnesses and treadles are required for 2-block patterns.

damask, poor man's -- An unfortunate and loose term occasionally applied to linen woven in one of the small overshot patterns. Has no relation to true damask.

Danish medallion -- A weft-bouquet open-work weave in which tightly drawn loops are made between two rows of heavy weft which are separated by several tabby shots. The loops are worked with a crochet hook in chain-stitch manner.

Danish stitch -- Similar to Danish medallion except that the loops are worked with a darning needle blanket-stitch.

degumming -- The process of removing the natural gums from silk. This reduces the weight 30 to 40%. Raw silk is silk which has not been degummed.

Dema-Desh -- A type of open-work weave named for a village in Asia Minor where it is extensively used for towel decoration. Groups of 6 or 8 warp ends are woven, each with a separate weft, and drawn closely to make narrow strips with wide spaces between. Designs are made by weaving groups together.

denier -- A unit for measuring the man-made fibers and silk by the French system. It expresses the fineness in terms of weight in grams per 9000 meters of length. Thus, 100 denier yarn is finer than 150 denier. One denier weighs .05 grams.

dent -- The space in the reed between any two of the parallel steel vertical bars.

dent, strong -- More than 2 ends sleyed per reed dent.

dent, weak -- One or two warp ends in the reed dent.

dentage -- The number of dents per inch in any reed. A 10-dent reed, or a 10-dentage means that there are 10 spaces per inch. This is the English system.

derivative weaves -- Threading techniques which are an extension or a complication of similar techniques. For instance, the Overshot is derived from the twill weave.

design -- The noun means a plan formed for something to be produced, a preliminary sketch or an outline or pattern. The arrangement of elements or details which make up a work of art, with reference to the disposition of its forms, texture, colors. The verb means to plan mentally, to conceive as a whole, to execute.

designing -- See textile designing.

diagonal -- Having an oblique direction or extension.

diagonal, 45 degree -- An oblique direction which lies at exactly 45 degrees from horizontal and vertical, or bisects a square from corner to corner.

diagonal development -- The forming of a pattern with the main elements arranged along a diagonal line. If the pattern is to be fully symmetrical, the diagonal must be exactly 45 degrees.

diagonal, imaginary -- The visual interpretation of a line bisecting blocks of a pattern from corner to corner, a line which does not actually exist but can be implied when pattern blocks are arranged diagonally.

diagonal rib weave -- Another name for twill weave, used because the twill lines seem to form diagonal ribs.

diagonal tapestry -- See closed tapestry.

diamond -- A figure formed by four equal straight lines, with two acute and two obtuse angles. The arrangement of the blocks of a pattern to form a diamond figure. One of the basic figures of overshot patterns.

diaper -- Any small, symmetrical, all-over pattern. Or a cloth, usually cotton or linen, woven with a diaper figure. There are two disputed derivations of the name: from 'diaspros' the Greek for small figured; from d'Ypres, or cloth made in Ypres, a Belgian town famous for weaving silk in small figured cloth.

dimity -- A fine cotton fabric, usually with a warp or weft cord.

dimity weave -- The J and R Bronson brothers give the dimity weave threaded as a broken 4-harness twill with the cords threaded after each 8 warp ends and made of 4 threads carried on harnesses 5 and 6. Zielinski gives it as a simple diaper on 3 harnesses, arranged on 6 harnesses in 2-block patterns, with no cord.

distaff -- The rod for holding the bunch of flax, tow or wool fibers, from which the thread is drawn in spinning by hand.

distorted effects -- The intentional displacement of either warp or weft or both in the woven fabric, making curved lines. The distortion is usually accomplished by throwing a pair of tabby shots at regular intervals in a weave based on floats.

District checks -- See, Scotch District checks.

dobby loom -- A loom which is similar to the Jacquard, but simpler. Not a handloom.

dog -- The prawl, or small metal catch which fits into ratchet teeth to hold a beam in fixed position.

Donegal tweed -- This refers either to a herringbone weave on a white warp with a dark weft, or to a tabby fabric with a plain warp and weft which has colored nubs.

dornik -- Originally this was a heavy fabric of silk or wool or silk and wool combined, made in the Flemish town of Doornik, Belgium. Zielinski has a different derivation: from the town Dornock in northern Scotland, and meaning a small diaper weave formerly done there. Currently the term means broken twill.

dornik twill -- A broken herringbone weave, the break formed by the removal of one thread (if the threading is 4-harness, more if more harnesses) at the point, to eliminate the 3-thread float which occurs at the point of a regular herringbone. This strengthens the fabric and off-sets the twill line.

dornik weave -- Zielinski gives this as a 1-3 double twill, threaded on 8 harnesses to produce to opposing pattern blocks, but the above meaning is more common.

double action loom -- A loom in which part of the harnesses move down and the remaining ones move up, to form a shed. The counter-balanced and counter-march looms.

double cloth -- Two independent cloth surfaces woven simultaneously. Two tabby or plain-weave surfaces may be woven on 4 harnesses, while 3 harnesses are required for producing 2 4-harness surfaces.

double damask -- See, damask, double.

double faced twill -- A double thickness but stitched fabric, usually in 1-3 twill, in which each surface is a different color. Woven on 3, 4 or more harnesses.

double interlocked tapestry -- A little-used tapestry technique in which adjoining weft colors are interlocked by looping together.

double pattern weave -- A 2-surface, 2-color weave in which patterns are made by the exchange of surfaces. 4 harnesses are required for each pattern block unless the threading is double, with 4 long-eyed heddle harnesses at the front; then each pattern block requires 2 pattern harnesses, with the 4 front harnesses serving as base. Many of the professionally woven Colonial coverlets were in this technique.

double sley -- Two warp ends drawn through each reed dent.

double stuffer -- A threading and weave technique usually used for rugs, in which two stitched-together weft surfaces cover a heavy warp stuffer between them. One of the best rug techniques there is.

double-tabby brocade -- Any brocade weave in which two tabby shots, instead of the customary 1, are thrown between pattern inlays.

double threading -- A threading system which requires that each warp end be threaded through 2 heddles, as in doup leno, or in long-eyed heddle weaving or draw-loom.

double twill -- A twill arranged in 2 blocks, woven off balance. 2 1-3 surfaces require 8 harnesses, 2 1-2 surfaces require 6 harnesses. Commonly one surface is woven in warp emphasis and the other in weft emphasis, with the twill lines running in opposite directions.

double tie-up -- A tie-up in which 2 harnesses are tied to each treadle. The standard tie-up system for the 4-harness counter-balanced loom.

double weave -- Any weave which will produce two independent fabrics. Most commonly utilizes a 4-harness twill threading for two plain-weave surfaces, with warp set twice as closely as normal. See also, circular weave and double width weave.

double width weave -- Any weave which produces two surfaces which are continuously joined at one edge, with both selvages lying at the other edge. The selvages may be made in the center, with both edges continuous. Requires twice as many harnesses as for a single surface, and warp set twice as closely. Also called, semi-circular weave.

doubling -- The process which may precede spinning of a yarn, of forming one sliver from two or more slivers to make greater uniformity. Or may refer to the second spinning of two or more singles yarns to make a ply yarn.

doup -- A half-heddle or loop which is attached to the lower heddle-bar of a doup-harness, carried through a standard, in weaving leno. Sometimes spelled doupe.

doup leno -- Leno made with douns and standards instead of hand twisted on a stick.

doup stick -- See, heddle stick.

dovetailed tapestry -- The tapestry technique in which weft ends at the edge of an area are carried around adjacent warp ends alternately, to avoid both slits and the necessity for weft interlocking.

draft -- The notation which indicates the threading arrangement for any weave. There are a great many draft forms, but for the modern forms see, graphic draft, and profile draft.

draft development -- The diagramming on squared paper of the thread or pattern arrangement which will result from weaving a specific draft. A draft development is customarily made to show the symmetrical pattern, by developing blocks on a 45 degree diagonal line, or weaving-as-drawn-in.

draft, graphic -- See, graphic draft.

draft notation -- See, draft.

draft writing -- See, drafting.

drafting -- The process of working with drafts on paper, including such things as writing original drafts, developing drafts, adjusting and modifying drafts, transcribing drafts from one form to another, adapting drafts to specific uses, converting drafts from one technique to another, etc.

drafting paper -- See, cross-section paper.

drafting pen -- The most satisfactory drafting pen for the handweaver is one of the straight-edged lettering points (about 15¢ at any school supply store). The pen which fits 10 x 10 drafting paper is a #13 Estabrook.

drapery fabric -- Any fabric used for window drapery.

draught -- Obsolete word for draft.

draw boy -- A boy who pulls the cords which raise pattern harnesses on a draw loom.

draw cord -- The cord which operates a pattern harness on a draw loom.

draw down -- See, draft development.

draw loom -- A loom which has a set of independent harnesses set in the back, carrying the pattern threading, which must be operated separately. The warp is double threaded, with the ground weave drawn through the front harnesses. The intricacy of the patterns produced is determined by the number of draw harnesses.

drawing-in -- Another term for threading the loom.

drawing-in hook -- A small, steel hook with a handle, which is used for drawing warp ends through heddle eyes. Same as slewing hook.

dressng the loom -- The full process of preparing the loom for weaving. Includes beaming the warp, threading, slewing, tying-in.

dressng, warp -- Any preparation which is painted onto the warp (or the warp chains are dipped in) to strengthen a warp or to reduce fraying of threads. Handspun threads required considerable dressing so old weaving books have elaborate dressing formulae. Dressings are seldom necessary with modern, machine spun threads, though occasionally boiled flax seed paste (or wave set), starch, or an oil emulsion will facilitate weaving on a singles warp. Also known as sizing.

drum, warping -- See, reel.

dry-spun -- Linen which has been spun dry. Used only for low-grade flax yarns.

dukagang -- A Swedish brocade weave in which the pattern thread floats over the surface of the tabby background, but is tied down by every fourth warp thread so that the design area has vertical lines of warp. Commonly woven on the 4-harness Rosengang threading, but may be woven on 2 harnesses with the use of a pick-up stick, or on the Atwater lace threading.

dukagang, full -- Dukagang woven with the background areas covered as well as the pattern areas. Resembles tapestry more than brocade.

dukagang, half -- Dukagnag in which the pattern is worked but the background is tabby.

dye, or dyestuff -- A substance used for coloring fibers. Natural dyes such as indigo and madder and plant dyes (from walnut husks, roots, bark, leaves, etc) are seldom used except by hobbyists. For practical purposes dyestuffs are classified as follows: (1) acid dyes, which dye wool and silk directly in an acid bath;

(2) basic dyes, which dye wool and silk directly, and cotton when a mordant is used; (3) direct cotton dyes; (4) mordant dyes, which require the use of mordant chemicals; (5) vat dyes, such as indigo; (6) lakes and other mineral pigments which are fixed on the fiber by albumin or other agglutinate. Artificial dyes, introduced in 1856 and now numbering thousands, are as a class cheaper, more brilliant and much more varied than natural dyes; they show all degrees of fastness.

dispersed acetate dyes -- A complex dye type, used mainly in dyeing nylon.

dyeing -- The process of coloring a fiber or a cloth. In most cases dyeing is the last resort of the handweaver, as it is practically impossible to home dye colors which will be as fast as commercially dyed yarns. Dyeing of yarns for handweaving is very common, however, in the Scandinavian and other European countries. Some handweavers enjoy the study of dyeing as a side-line to weaving.

E

eccentric weaving -- Any weaving in which the weft or part of the weft lies in diagonal rather than perpendicular relation to the warp.

Egyptian card weaving -- See, card weaving.

Egyptian cotton -- Cotton grown in Egypt. Longer staple, stronger, more lustrous than American cotton, and creamy color instead of white.

eider yarn -- A softly spun, loosely twisted, cylindrical woolen knitting yarn.

elasticity -- The quality of stretch and recovery in any yarn. Among the natural fibers, wool has the greatest elasticity, linen the least, and cotton between.

embroidery weave -- A simple laid-in design technique, woven on a tabby background, which resembles needle embroidery. The pattern weft is carried over the surface from the edge of a small design block to the other, and carried under the surface from one row to the next. Several colors are usually carried at one time. Where the same color is used more than once in a row of weaving, this may be carried on the under side from place to place. The term embroidery weave is also used in a general sense, synonymous with brocade or inlay.

end -- One strand of warp.

entering -- Another term for threading or sleying.

entering hook -- See, drawing-in hook.

entwining twill -- Another term for combined twill.

expanded draft -- A draft in which all pattern blocks of the original draft have been proportionately enlarged.

extra-thread effects -- See, supplemental-thread weave.

extended point twill -- A point twill draft which has been enlarged from the normal by the addition of more threads or minor points.

eye, heddle -- See, heddle eye.

eyelet weave -- A weave which produces small, stable openings in the cloth. The general class of eyelet weaves are worked on 2-harness threadings by carrying weft back and forth across small areas or by gathering warp or weft threads together in bouquets. The most important eyelet weave is the Spanish stitch, and there are many variations of this.

F

fabric -- A cloth which is woven, knit or felted from fibers.

fabric weight -- This means the weight of 36" of cloth, in ounces. The width should always be given. If not given, a square yard is usually implied, though for woolens the 54" double width is often meant.

false flossa -- A pile weave made of chenille (usually handwoven chenille) so that the fabric loosely resembles flossa. Used for an excellent type of rug. Also called twice-woven.

false ties -- A long tie-up cord required to control the odd harness if a single-harness tie-up is made on a counter-balanced loom. See also, shed regulators.

fancy twill -- Any twill weave in which the floats are arranged in fancy patterns and of varying lengths, instead of in straight balanced twill order.

fancy yarn -- Also known as novelty yarn. A ply yarn in which the arrangement of the component parts is uneven in regular cycles, producing simple or fancy patterns in the yarn.

fell -- The weaving line, or the line made by the last weft shot against the unwoven part of the warp.

felt -- An unwoven fabric made of matted fibers of wool, rolled and pressed together.

felting -- The process of raising and pressing a nap on a woven fabric. Frequently done with woolen fabrics through long, tumbling washing.

fiber -- Any tough substance of thread-like tissue, whether of animal, vegetable, mineral or synthetic origin, capable of being spun and woven.

fiber silk -- A term sometimes applied to artificial silk.

fiberglass -- A spun thread made of filaments of glass.

fifty-fifty weave -- A perfectly balanced weave, with exactly as many weft shots per inch as there are warp ends. Means 50% warp, 50% weft.

filament -- An individual strand of any spinable material. The smallest cloth unit.

filling -- Another term for weft. Refers particularly to the ground or background weft of a weave requiring a separate pattern weft.

finger weave -- Any weave, particularly certain brocade techniques, in which the decorative weft threads are placed with the fingers instead of with a shuttle or a bobbin.

fingering yarn -- A type of worsted yarn which is not completely combed. Used particularly for knitting.

finishing -- The final step or process in completing a fabric, usually washing, fulling, steaming or pressing.

Finnweave -- Double weave with picked-up patterns which reverse the two sides of the fabric. Threads for exchanging surfaces are picked up in pairs on a pick-up stick, and balanced by a pair of weft shots. Woven in Finland by a special method which requires the use of a round and a flat stick and a stick-shuttle.

fixed heddle -- An unmovable heddle, such as the half-heddle used on the Inkle loom, which holds half the warp in a fixed position so that the other half may be moved above or below it to form two sheds.

flake yarn -- Also known as slub yarn. A yarn in which soft, thick, elongated tufts of fiber are incorporated at regular intervals. Usually twisted with a fine binder yarn which gives it strength.

flamepoint weaving -- A method for weaving simple Overshot and 4-harness twill threadings in 4 shed rotations with 4 colors and no tabby. The fabric is beaten for a complete warp coverage.

flat pile weave -- A knotted pile weave in which the loops or shags are widely spaced so that they lie flat on the surface instead of standing up from the surface. Most common example is Norwegian Rya.

flat steel heddle -- A commonly used heddle made of a narrow strip of steel.

flat tapestry -- Any tapestry without knots or pile. Sometimes means the plain weft rep surface without designs.

flax -- A bast fiber obtained from the stalk of the flax plant and used in making linen. Line fibers for the best quality linen are a minimum of 10 inches long, and shorter fibers are used to make tow linen. Flax grows best in temperate, humid climates such as Ireland, Belgium, Oregon and Russia.

fleece -- The mass of fibers taken from the sheep by shearing.

Flemish tapestry -- A high-warp tapestry made in Flanders. The notable period of artistic achievement in Flemish tapestry weaving was during the Gothic period and ended with the 15th century, when Paris became the leading tapestry center.

float -- The length of weft yarn as it passes over 2 or more warp ends, or the warp

yarn as it passes over 2 or more weft shots. Also called an overshot

floating beam -- A hinged warp beam, used on some Danish looms, which is intended to tension the warp through the weight of the beam rather than by stretching it in a fixed position.

floating warp -- A warp end or ends, usually added as a decorative thread, which is not beamed but hangs weighted at the back of the loom. The floating warp is used also for making correction of a broken warp end.

flocks -- The short, soft wool fibers which are the waste in carding and combing. Often used for flakes and nubs.

floor loom -- A loom which stands on the floor and is operated by treadles.

floss -- A group of single-ply threads which are wound together but not twisted.

flossa -- A knot used primarily by Swedish weavers, made in Ghiordes manner but with a heavy yarn, continuous in length, which is wound around a gauge bar between knots. Used for deep-pile rugs of high quality. The loops between knots are usually cut.

flossa bar -- See Gauge bar.

flossa, half -- A rug in which the design is made in flossa knots which stands in relief on a plain tapestry background.

flossa knife -- A short, razor sharp knife which is run down the groove of the gauge bar to cut the flossa pile and release the bar.

flossa, uncut -- Flossa knots which are not cut, but form a loop pile.

flush -- This is a power-loom term which refers to any pattern formed by floats. Thus, overshot, in power-loom terms, is a flushed weave.

fly-shuttle -- A shuttle which is held in boxes at the ends of a beater and released and thrown through the shed by mechanical means rather than by hand. The actual shuttle used is the large, heavy, fixed-bobbin shuttle with metal tips, used with all fly-shuttle looms whether hand or power operated. Fabrics woven with a fly-shuttle are technically known as hand-loomed, not handwoven, as handwoven means that the shuttle is thrown by hand. Invented by John Kay, England, 1738.

fly-shuttle beater -- A beater which has fly-shuttle boxes attached.

fly-shuttle box -- The box at the end of the fly-shuttle beater which holds and releases the shuttle.

fly-shuttle loom -- A loom which has a fly-shuttle arrangement.

fold -- The term which applies to the number of ply in any yarn.

foot loom -- A loom on which sheds are made by the foot operation of treadles.

foot treadle -- A pedal on the loom which serves to raise or sink harnesses.

fore beam -- Another term for cloth beam.

fork -- A wooden, fork-like instrument used in tapestry weaving to press the weft into place.

foundation warp -- The warp of a 2-warp weave which forms the base fabric. Also means a strong, heavy, short warp which is tied to the warp beam, threaded and sleyed, and used for tying on another warp which is to be woven.

frame -- Another term for harness.

frame loom -- A simple picture-frame like arrangement, sometimes with tacks or wires at each end, around which warp is wound for doing simple darning-style weaving.

free designing -- This refers to designing directly at the loom on a basic threading by the sampling method, rather than weaving from sketches and developments.

free lace weaves -- A name sometimes applied to the 2-harness open-work weaves.

free weaving -- A term sometimes used to cover all tapestry, open-work, inlay, brocade and pile weaves worked on 2 harnesses in which the weaver has full control over the designing, as opposed to the structural weaves for which the harness threading partly controls the designing.

French embroidery weave -- Another term for embroidery weave.

French plaid -- Usually a symmetrical, normal plaid similar to the Scotch tartans but using pastel colors and unusual color combinations.

French spun worsted -- Worsted yarns which are spun dry, uniled. Usually the high-

est grade and most expensive worsteds. This is the most versatile of all wool yarns because it is very strong, and long fiber and luster characteristic of worsteds, and also the softness and pliability characteristic of the best woolens.

frize -- A weft surface fabric woven on a plain warp with a boucle weft.

fringe -- An ornamental border for a fabric consisting of projecting ends of yarn which are woven, braided or knotted together. The most common fringe is simply warp ends which are finished in some attractive way. Some fringes are especially woven and then sewed onto a fabric.

frieze yarn -- A woolen yarn which is so tightly twisted that it gives a rough, hubby effect.

front beam -- Another name for breast beam.

full tapestry -- A term which refers to tapestry woven with combined techniques so that all types of lines may be reproduced. Gobelin tapestry is an example.

fulling -- The washing and tumbling of a woolen fabric immediately after weaving, to shrink the material, loosen the thread fibers and raise a nap.

fustian -- The name applied to old time, handwoven corduroy.



galloon -- A braid woven into or sewed onto a selvage edge.

gamp -- A color-combination sampler in which the warp is made of wide stripes of different colors and the weft arrangement reproduces the warp exactly, to indicate color effects when each color is woven with each of the others. The name is derived from Mrs Gamp's many colored umbrella, in Dickens' "Martin Chuzzlewit." Also called sample blanket.

gating -- The process of adjusting and balancing the movable parts of the loom.

gauge -- An instrument for making exact and identical measurements.

gauge bar -- A bar, usually of wood and steel, around which loops are wound in the weaving of some fringes and piles. The most common gauge bar is the one used in weaving flossa rugs. This is usually of steel and has a groove down the top in which a knife is run to cut the loops.

genoa twill -- See jeans twill.

Germantown yarn -- A coarse, 4-ply worsted knitting yarn with a slack twist.

Ghiordes knot -- Also spelled Giordes. The Turkish rug knot. Made by holding the center of a short piece of yarn across two warp ends, carrying both ends through the warp, and bringing them up together between the two warp ends.

gimp -- A narrow, ornamental fabric used for decorative edging, such as an inkle band. Also, a heavy metallic thread usually made by winding a metallic strand spirally around a cotton, silk or other core.

ginning -- The process of removing the seeds from the cotton bolls. Invented by Eli Whitney, American, 1794, and responsible for bringing the cotton industry into prominence.

Glenn check -- A tweed fabric of a light and dark warp arranged in bands of 4-thread stripes alternated with 2-thread stripes, woven in 2-2 balanced twill with the weft reproducing the warp exactly. Of Scotch origin.

Glen Urquhart check or plaid -- Exactly like Glen check except that it has a narrow over-plaid in a bright color. One of the Scotch District Checks.

Glengary tweed -- A tweed fabric woven in either tabby or twill of coarse hit-and-miss yarns which often utilize waste materials and flocks.

Gobelin tapestry -- Tapestries made in the famous Gobelin factory in Paris. Often characterized by a particular color known as Gobelin blue. High-warp method. Founded as a dye-house in the 16th century, it was taken over as a royal factory in 1662 and thereafter sponsored by the kings of France. It will still in operation, though on a small scale.

goose-eye -- A small diamond figure woven on a herringbone twill threading.

Gothic tapestry -- Tapestries from the 12th to the 15th centuries of France and

- France and Flanders, the most important center being Arras. The first great period of European tapestry weaving.
- granite weave -- A name sometimes applied to the 4-harness fancy or broken twills woven with warp and weft of contrasting values to give a speckled cloth.
- granny knot -- Two half-hitches made in the same direction. The knot slips fairly easily and consequently is good for tying string heddles which need adjusting.
- graph paper -- See cross-section paper.
- graphic draft -- The modern type of draft used by handweavers and also by power-loom designers. It is written on cross-section paper. Horizontal spaces between lines indicate harnesses, vertical spaces indicate warp ends. The intersection of a warp end with a harness (the threading through a heddle) is indicated by a black spot filling a square. For the handloom, the graphic draft is written from right to left in the direction of threading, and the harnesses are numbered from bottom to top, away from the weaver as he looks at the paper or sits at the loom. This is a thread-by-thread draft. Vertical divisions with numbers are usually indicated every 10th thread to facilitate counting and accuracy. See also Profile draft.
- grey yarn -- An unprocessed yarn that is not scoured, bleached or dyed.
- greyed color -- A color which is mixed with some of its contrast. A color which is so intimately associated with its contrast that the eye mixes the two colors with a resulting greying effect.
- Greek lace -- A technique which combines 3-over-3 or 4-over-4 leno with Spanish open work, and is used especially in Greece for borders on fine towels. The leno and Spanish open-work are woven with a heavy weft, and between each row of this are several (usually 5) tabby shots of fine thread like the warp.
- grease yarn -- Unscoured wool which still retains the original lanolin.
- grist -- The diameter or thickness of a yarn.
- ground weave -- The base weave of a patterned fabric.
- ground yarn -- The yarn used in weaving backgrounds. In spinning this refers to the core of a fancy yarn.
- Guatemalan weaves -- The many fancy brocade weaves used characteristically by the Guatemalans in weaving huipils, serviettes, belts, etc. The term is also used to refer to the characteristic designs used. Some of the most important of the Guatemalan weaves are: continuous-weft brocade, now often done on a draw-loom; inlay in which small geometric and animalistic patterns are made of weft floated on top of a plain-weave base, held down by one warp thread on each side of the pattern where the return is made; a thin cotton fabric made of alternate bands of 1-over-1 leno and tabby, with laid-in designs in heavy yarn on the plain-weave areas; a number of types of pick-ups; small laid-in spots of colored pattern weft, woven in a number of different ways and used informally.
- guild -- A trade organization formed for the protection of artisans and to advance industries. The great European textile guilds arose during the 10th century and controlled industries until the time of the Industrial Revolution in the late 18th century. The age of invention and the introduction of the factory system brought about the death of the guilds. Informal organizations of handweavers in America are usually called guilds, as their purposes and ideals have a great deal in common with the medieval weavers' guilds.
- Gun Club check -- One of the Scotch District checks. A 3-color check usually arranged: 4 ends light, 4 ends medium, 4 ends light, 4 ends dark, and woven in 2-2 balanced twill with identical weft arrangement.



- hackle -- An instrument for combing out flax fibers.
- hair fibers -- The most important hair fibers are mohair, karakul, alpaca, camel, cashmere, rabbit, vicuna.

hairline -- A narrow stripe, only 1 or 2 warp ends wide, in an otherwise plain fabric.

half flossa -- See, flossa, half.

half heddle -- A loop, one end of which is attached to a heddle bar, the other end used for holding a warp end, and used as a fixed heddle. See also, doup.

half hitch -- A temporary knot made by twisting two ends of cord or thread together.

half tapestry -- A term sometimes used to refer to tapestries which are worked on only vertical, horizontal and diagonal lines, with no curves. An example is the Navaho rug weave.

half-tone -- The secondary pattern areas which occur in some weaves, particularly overshot, in which background and pattern weft are mixed on the surface.

hand -- A word used to refer to the feel or the handling quality of any textile.

handloom -- A loom on which the weaver performs the three operations of making the shed, throwing the shuttle, and beating the weft into position. Includes the treadle loom in which the shedding operation is done by foot power.

hand loomed -- This term refers to a fabric which has been woven on a fly-shuttle loom. The weaver operates the loom, makes the sheds and beats, but the shuttle is mechanically thrown.

hand shuttle -- A shuttle which is thrown by hand, as opposed to one thrown mechanically from a shuttle box.

hand stick -- A stick on which warp is wound from the warping pegs or mill instead of chaining. This method is preferred by some weavers to making a chain.

handspun -- A yarn which has actually been spun by hand on either a spinning wheel or a primitive spindle.

handspun type yarn -- A yarn, usually single ply, which resembles hand spun yarn.

handwoven -- A fabric woven on a handloom. Handwoven means that the shed making, beating and shuttle throwing are all done by the weaver.

hank -- A coil or loop of yarn. Technically a hank contains the number of yards of the count number for the particular type, but this is not always true.

harmony -- A color term which means the association of two or more colors resulting in a pleasing effect. In general designing the word means any pleasing association or arrangement of component parts. See also, color harmony.

harness -- One of the several movable frames which hang in the loom castle and hold heddles, through which warp ends are threaded. The obsolete meaning of the word is all of the frames plus the jacks and the entire mechanism for moving them. Although the word 'harness' is the one generally used in the U S now, various other terms have been and are used elsewhere, such as: heddle, heddle-frame, frame, leaf, shaft, heald, wing. Most of these terms now have other meanings.

harness frame -- The four outside pieces which make up the rigid part of a harness.

harness bar -- Another term for heddle bar.

harness cords -- Cords from which harnesses are suspended.

Harris tweed -- A name which has been standardized by the Federal Trade Commission and the British Board of Trade and refers only to the handwoven tweeds produced in the Outer Hebrides. Traditionally these were of hand spun yarn dyed with vegetable dyes over a peat fire, which gave a characteristic peat-smoke odor to the yarn. Now most Harris tweed is machine spun, but handwoven or handloomed. A fabric woven of the same yarn used for Harris tweed cannot rightly be called Harris, as it is a trade name and all Harris Tweed carries a label.

Harris yarn -- The yarn used in making Harris tweed.

heading -- A narrow band of plain-weave or the simplest weave the particular threading will produce, woven after the tie-in to spread the warp, make a foundation for the weaving, and to check the threading for errors.

headle -- Another spelling for heddle.

heald -- An obsolete spelling for heddle. An obsolete term for harness.

heather mixture -- A woollen yarn made by carding yarns of two or more colors together before spinning.

heddle -- A piece of wire, flat steel or cord which is hung from the top and bottom

of the harness on bars and has an eye in the center through which warp ends pass.

heddle bars -- Two steel bars, one set in the top inside and the other in the bottom inside of a harness, onto which heddles are strung.

heddle block -- Another term for heddle gauge.

heddle, correction -- A string heddle tied in place after a threading is completed, to correct a threading error. Flat steel and wire heddles with open ends can be purchased for making corrections, but on the whole they are not as satisfactory or as easy to use as string heddles tied directly.

heddle eye -- The hole or loop in the center of a heddle through which a warp passes.

heddle, fixed -- See, fixed heddle.

heddle frame -- Another term for harness.

heddle gauge -- A board containing four pegs or spikes around which string heddles are tied (except string correction heddles, which are tied directly on the loom).

heddle horse -- An obsolete term for horse.

heddle, long-eyed -- See, long-eyed heddle.

heddle reed -- See, slot-and-hole heddle.

heddle stick -- A stick holding loops or doups through which warp ends are passed so that a shed may be made by hand by lifting the stick. This is the shedding mechanism on primitive looms.

heel bar -- The bar which lies in front of the treadles on which the heel rests for touch-system treadling.

heer -- A measurement for linen of 600 yards.

hemp -- A bast fiber somewhat resembling linen, used mainly for making rope but in its most refined variety also for textile weaving.

herringbone -- A twill threading which has two or more twill successions and a symmetrical return. Commonly woven as 2-2 balanced twill on a 4-harness threading.

hesp -- A measurement for linen of 7200 yards.

high-warp loom -- A vertical loom on which the warp is vertically stretched, usually used for weaving tapestries or knotted pile rugs.

high-warp tapestry -- A tapestry woven on a vertical loom. Although there is considerable contention among tapestry weavers about the relative superiority of high or low warps, there is no means for distinguishing in the final fabric on which type of loom it was woven.

homespun -- A rather loose term which usually means woven in tabby of handspun yarn.

honeycomb -- In handweaving, honeycomb is a weaving technique which may be produced on any overshot threading through special treadlings and the use of a heavy outline thread the color of the warp, with a fine background thread of any color. The outline threads lie on the surface in curves, forming small holes which are solidly filled with the background weft. This is sometimes called overshot lace because the outlines resemble lace. In some powerloom books honeycomb is used for the technique called waffle weave by handweavers and some powerloom designers.

hopsacking -- The name given to a rough homespun fabric woven in tabby or basket.

horizontal -- Any real or imaginary line or surface which is parallel to the horizon.

horse -- A wooden scroll-like bar, suspended by the center from the top castle of a counter-balanced loom, from which a harness is hung at either end. Used on most Scandinavian looms, whereas most U S counter-balanced looms have rollers.

hound's tooth -- A 4-thread check in two colors, threaded to 4-harness twill and woven in 2-2 balanced twill. The characteristic effect is small checks with spurs. Same as Shepherd's check. A 2-color, 2-thread check woven in tabby is also sometimes called hound's tooth as it forms minute spurred squares.

huck -- One of the small, 4-harness balanced linen weaves of the Texture Contrast class. May be threaded on 8 harnesses or 6 harnesses for patterns.

huckaback -- Another name for huck. From the Dutch 'hukkebak' which means pedlar's wares, carried on the back.

hue -- The attribute of color in respect to which a color may be described as red, green, yellow, etc. The other two attributes of a color are brilliance, saturation.

Iceland wool -- The wool from Icelandic sheep which have a coarse outer coat covering a fine under coat, the latter being used for this high-quality yarn.

Icelandic Card weaving -- A special type of card weaving which uses oblong, 4-holed cards. Light threads are placed at one end of the card and dark at the other.

Only two sheds are used, so the weaving resembles inkle weaving.

Idler -- An extra beam sometimes placed between the breast beam and the cloth beam to prevent the knees from touching the woven cloth.

ikat -- A figured textile woven in plain-weave, for which designs have been planned in advance and dyed into the warp or weft yarn or both before warping. The tie-dye method is usually used in dyeing the yarn. The technique is used now in Guatemala and some of the Pacific islands and Japan, though it is usually associated with primitive weaving. Also called jaspé and tie-dye.

inch -- A unit of measurement, 1/12th of a foot, 1/36th of a yard.

independent action loom -- A loom in which each harness is independently controlled and may be raised at will, through making the proper tie-up. The jack-type loom has independent action.

inkle -- A narrow band of weaving which may be produced on an inkle, but may also be woven on any other type of loom.

inkle loom -- A small frame with a fixed heddle for making 2 sheds, which holds a circular warp and must have some kind of tensioning device.

inkle weave -- Any weave produced on the inkle loom. Usually long, narrow fabrics such as belts or tape, in weft face, often with intricate picked-up designs or with bright color stripes.

inlay weave -- A name for any brocade technique with a plain-weave background, for which the pattern weft is laid into the tabby shed over the ground weft.

intensity -- The strength of a color as related to its brilliance.

interlocked tapestry -- The tapestry technique in which two adjacent weft ends are carried around or clasped around each other to produce a continuous surface without slits between color areas.

intermediate colors -- The colors which lie between primary and secondary colors on the color wheel. Examples: red-orange, blue-green, red-violet.

interval, satin -- A term which refers to the length of float in a satin weave.

The most common interval is 4 -- over 4 under 1, on 5 harnesses.

iridescent -- A changeable color effect achieved by weaving warp of one color with weft of another in tabby weave with fine materials.

Irish tweed -- Traditionally woven in Ireland of hand spun yarn, Irish tweed is produced in 2-2 balanced twill on a white warp with a dark weft, usually blue, grey, brown or black.

Italian brocade -- An inlay weave worked on a tabby background, usually with 2 or 4 tabby shots between each inlay row. The inlay weft is crossed in each pattern shed and is carried from row to row on the surface, giving a continuous outline on each side of the design. Sometimes called Calabrian weave, from Calabria in Italy. In geometric patterns is sometimes known as the African weave.

Italian method of weaving -- A no-tabby rotation method of weaving 4-harness pattern threadings with 3 shuttles carrying 3 colors. The rotation which gives the 4 different pattern blocks is based on the 3-harness point twill.

jack -- The lever which lies either above the harness or between the harness and the lam on a jack-type loom, and serves to raise the harness.

jack-type loom -- An independent action loom in which harnesses are raised by jacks. A rising-shed loom. Each harness is independently controlled.

Jacquard coverlet -- An intricately patterned, double-woven coverlet characteristic in the U S in the period between the third decade of the 19th century and the Civil War. Commonly woven of handspun, home dyed yarns, but professionally woven often by itinerant weavers. Often the date and the name of the person for whom it was woven were worked into the border.

Jacquard loom -- A loom invented about 1800 by Joseph Marie Jacquard of Lyons, France, in which each heddle or warp end can be individually controlled. Instead of harnesses, a series of perforated cards control the heddles, a different card being required for each shed of a pattern. The invention of the Jacquard loom revolutionized the weaving field as it made possible the weaving of intricate patterns and textures. The Jacquard loom was introduced into America in 1824 and soon replaced the home loom for weaving coverlets. Although early Jacquard looms were handlooms, weaving on them was done by professionals and the loom itself was too high and large to be household equipment.

jaspe -- See, ikat.

jeans twill -- A 3-harness, 2-1 twill. The name comes from Genoa, Italy, which was once a center of production of this type of cloth.

jute -- A coarse bast fiber, brown in its natural state but bleaches to a creamy color. Used as carpet warp, for weaving burlap, and for novelty effects.



kapok -- The silky seed-pod covering from the silk-cotton tree of India. Usually used as padding but occasionally spun into a soft, thick yarn.

karakul -- A black sheep, also known as Persian lamb, originally from Asia but now grown in this country to limited extent. The coarse coat is classified as hair.

Kashmir -- See, cashmere.

Kersey -- A long-fibered woolen, plain-weave fabric woven with one third more threads in the warp than in the weft. Named from Kersey, Suffolk, England where it was once a characteristic fabric.

Kilim -- A tapestry carpet made in Poland in the 17th century. Usually woven in split tapestry technique with all lines on horizontals and verticals. The term has come to be used rather loosely and may be applied to any tapestry carpet, particularly those from Asia Minor, Greece, Persia, Russia.

knee beam -- Another name for idler.

knop -- Another term for nub.

knotted pile weaves -- Rugs made by hand tying knots of yarn around a warp thread or a group of warp threads. The resulting pile is sheered or cut to a planned length and may be very low, or as long as an inch. Knots used for pile weaves are Ghiordes, Senna (Shenna) Spanish, Flossa, Rya. A plain-weave shot is thrown between each row of knots, sometimes more than one.

knotted tapestry -- A tapestry woven on a colsed shed, in which a strand of weft is carried around each warp thread of the pattern area. Another type of tapestry knot is the Senna in which the strand is carried around a pair of warp ends. The French Savonnerie tapestries of the 17th century were of the knotted pile type. Sometimes called velvet pile tapestry.

knots -- The knots most used by the handweaver are: weaver's knot for mending broken warp ends because it is small and tight, snitch knot used for tying treadle-lam connections because it is easily adjusted, bow-knot for tie-ins because it may be undone with one motion for tension adjustment, loop knot for counters and holding threads because it is untied with one jerk, granney for string heddles because it permits adjustment of position.

Konia -- Any of a group of Turkish rugs woven in the Konia district of Anatolia.

Kuba -- One of an important group of Caucasian rugs.



lace -- A fine fabric composed of threads interwoven into a patterned net. Real lace is made by hand with a needle or on a pillow with bobbins and pins or sometimes by corcheting or knotting. Lace making is a continuous operation which does not utilize a tensioned warp or a separate weft and the threads do not lie at right angles to each other. Therefore lace cannot be woven on a handloom. However, misuse of the name is current and weavers are apt to call any weave which produces an open structure a lace.

lace weaves -- See, Atwater lace, bronson lace, Greek lace, also lace.

laid-in weaves -- See, inlay weaves.

laith -- An obsolete term for beater.

lame -- A fabric of which either the warp or the weft is metallic.

lamb's wool -- Wool sheered from lambs up to 7 months old. Soft and has superior spinning qualities.

lanolin -- A complex chemical substance obtained from grease wool.

lap board -- A small warping frame with pegs for warp winding, which may be held on the lap.

lappet loom -- A type of power loom. This is the loom on which the so-called embroidery weaves are produced in a two-warp technique.

lash -- Two shots of weft, across the warp and back. Often means two shots from a single shuttle placed in the same shed.

sathe -- An obsolete term for beater.

lattice weave -- An intricate type of pre-Inca Peruvian weave which gives a very open effect of diagonals.

lay -- An obsolete term for beater.

lea -- A measurement for linen consisting of 300 yards.

leaf -- One of the characteristic overshot figures. Also an obsolete term for harness.

lease -- Another term for cross.

lease pegs -- The pegs on the warping board on which the lease or cross is made.

leash -- An obsolete term for heddle. Often confused with lease.

leash-rod -- Another term for heddle-stick.

lease sticks -- A pair of sticks placed in the warp to hold the cross.

left-hand twill -- A twill which extends in a right to left diagonal direction.

leisures -- Selvages on fine, power-woven fabrics.

leno -- One of the basic classes of weaves. In leno weaves, two or more warp ends are twisted together, the twist held by a weft shot, to form a very open fabric.

See also, gauze and marquisette, special fabrics woven in leno. Power-loom leno is woven on a special type of loom. The handweaver produces leno by the use of douds on a doup-harness which lies back of a standard harness, through which the warp is double threaded. Or leno in many fancy varieties may be made by picking-up warp threads and twisting them onto a pick-up stick. See also, leno, pick-up.

leno lace -- A name often applied, though incorrectly, to a leno fabric.

leno, mock -- An inappropriate term often applied to any weave which is somewhat open and superficially appears to resemble leno.

leno, pick-up -- Any leno which is picked up and twisted by hand, with the aid of a pick-up stick. The pick-up method permits far greater variation in both type and design, and the combination of leno with other techniques. Whereas doup leno is limited to 1-around-1 or 3-thread twists, pick-up leno permits the following variations: 2-around-2, 3-around-3, 4-around-4, etc, split lenos in several types, 1-around 2, 1-around-3, 2-around-4, etc, alternate leno, and combinations.

leno, bead -- A method for weaving leno with beads instead of with douds or the pick-up method, introduced to handweavers by Mary Atwater.

leno release -- A frame of 2 bars placed between the back beam and the harnesses in working bead leno.

lever -- a handle on a hand-operated loom which raises a harness.

limited palate -- A term used by painters to denote the use of only a few basic colors in the achievement of widely varied color effects. To the handweaver it means using only a few colors in yarns in such a way that mixed color effects are achieved, instead of using the more obvious method of dyed yarns.

liming -- A tapestry method used in some primitive fabrics of outlining a pattern with an eccentric weft.

line linen -- Single-ply spun linen yarn.

linen -- A thread or yarn made of the bast fiber flax. Noted for its great strength, luster, long wearing properties, soil resistance and beauty, it is one of the most honored of all textile fibers. Although until recent years most linen was produced in Ireland, Belgium and Russia, a fine domestic linen industry is now developing in Oregon. Linen is widely used in either boiled (creamy colored) or bleached white because it is the most resistant to dyes of all fibers and dyeing is expensive.

linen weaves -- A group of small texture-contrast weaves especially suited to the weaving of linen, which because of its strong individuality is not adapted to all techniques. These are all balanced weaves and include such techniques as huck, Swedish lace, Atwater lace, Spot Bronson, M's and O's, canvas weave.

linsey-woolsey -- A plain-weave fabric on a handspun linen warp with a handspun wool weft, which was a common clothing textile in Colonial American days.

list -- An obsolete term for selvage.

log cabin weave -- A plain-weave in which patterns are produced through the alternation of light and dark colors in warp or weft or both.

long eyed heddle -- A heddle (usually string) with a 2 to 4 inch long eye, used in certain double-threaded techniques on the front or base-weave harnesses. In a number of multiple-harness pattern weaves, more pattern blocks may be woven on fewer harnesses through the use of the long-dyed-heddle, double-threading method.

long-staple cotton -- The highest-bred, top; quality, strong, long filament cotton used for the best cotton yarns.

loom -- The basic tool of the handweaver. The frame upon which warp is stretched for weaving, in its simplest sense. Mechanical refinements of this basic requirement are the addition of rolling beams to hold warp and cloth, harnesses hung in the center for opening sheds, treadles for the operation of the harnesses and a beater with reed for spreading the warp and placing the weft.

loom allowance -- The length of warp which cannot be woven into cloth because it is used for tie-ins, warp spreading and shed-making. This length, which differs with the type of loom and the habits of the weaver, must be added to any yardage calculation in planning a warp.

loom cord -- A strong, braided cord, usually especially treated for additional strength and friction-resistance, which is used in making treadle-lam tie-ups and also for hanging harnesses. The best loom cord is linen.

loom waste -- The amount or length of warp which necessarily cannot go into the fabric because it is used in tie-ins and in shed-making. The tie-up waste is variable, according to the habits of the weaver and the number of times the cloth is cut off the loom during the weaving of a single warp. The shed-making waste may be considered as the distance from the back of the last threaded harness to the front of the reed in the beater's resting position, plus 8 inches.

looming -- The process of operating the loom. This does not include shuttle throwing.

looming plan -- An obsolete term for treadling directions or treadling orders.

loop -- A fold of yarn which rises above the surface of a fabric. A fold of yarn or cord through which an end is passed in making a knot.

loop yarn -- A yarn in which the components are so twisted that it produces closed loops which project from the yarn at regular intervals. Loop yarns are formed

in the same manner as snarl yarns, the only difference being that a yarn of stiff fiber with a soft twist is used, which causes loops instead of kinks.

loop weave -- A technique in which loops of weft are picked up on a wire to form a pile on the surface of the fabric.

low-warp loom -- The customary type of loom in which the warp is stretched horizontal.

low-warp tapestry -- A tapestry woven on a horizontally stretched warp, as opposed to high-warp tapestry woven on a vertically stretched warp.

luster wools. -- Also known as Leicester wools -- Wools from a variety of sheep breeds other than merino, formerly from England but now grown throughout the world. The wools are long staple, 1 to 12 inches, with strong light reflection and are used for tweeds.



M's and O's -- One of the balanced, texture contrast, linen weaves. The threading is based on contrasting arrangements of odds-and-evens, odds-and-odds, and evens-and-evens, so a true tabby cannot be produced. Although generally considered a 4-harness weave, an extension for greater elaboration may be threaded on 8 harnesses. Much used in Colonial times for table linens and towels because it can be woven on the standard, counter-balanced tie-up.

mail -- A term applied to the eye of a string heddle.

maitland cord -- A tensioned cord, comparable to heddle bars, on which string heddles are placed. Not used on modern looms.

man-made fibers -- These include the synthetic fibers which are of mineral origin, and the regenerated fibers which come from animal and vegetable sources.

Maori weave -- A textile technique characteristic of the Philippine Maoris. It is a twining technique, with two or more weft strands used simultaneously, worked on an untensioned, hanging warp with no shedding mechanism.

marche -- The British and Scandinavian term for lam.

Marquissette -- A fabric usually woven of mercerized cotton, rayon, nylon or silk, with a 1-around-1 leno twist which is consistent across the entire warp width and length.

material -- The substance or substances of which anything is composed. The weaver usually means the threads and yarns of which a textile is woven.

matta -- The Swedish word for rug.

mattor -- See, matta. This word is also used to name a Swedish rug technique, in which 4-block patterns are produced by the alternation of light and dark colors on the 4 standard twill combinations.

medallion -- A small, self-contained ornament or design.

mercerize -- A process by which cotton yarns are chemically treated with caustic alkali to strengthen them and make them more receptive to dye. If the yarn is kept under tension during the process, it assumes a lustrous, silky gloss. Mercerized cottons usually come in a wider color range than unmercerized. Linens too are occasionally mercerized. The process was invented in England by John Mercer, in the early 19th century.

Medici -- An important name in textile history as the Medici family of Florence were textile brokers and Guild leaders in the 14th century when Florence was the center of the textile world. They established world trade in textiles and founded banking, as an adjunct to the textile industry.

Merino -- A type of sheep which was developed in Spain between 1400 and 1700. It produces the best type of wool fiber. Most sheep used today for wool production are cross-breeds of Merino, usually with Ramboulette. The Spanish conquistadores introduced Merino sheep into the new world.

mesh -- A term sometimes used to denote the number of warp and weft threads per inch in a fabric. The term actually indicates the spaces between warp and weft threads.

mesh weave -- A balanced weave which leaves large spaces between warp and weft

threads, or irregularly sized spaces according to a preconceived plan.

metallic threads -- Threads made of metals. In early days tapestries and other elegant fabrics sometimes contained strands of real gold and silver and the precious metals are used occasionally even today. Available to modern handweavers are metallic threads in a wide color range which are made of aluminum and coated with a transparent plastic to make them tarnish proof, stronger and resistant to heat. Often metallics are plyed with another fiber strand to make them stronger and easier to handle and to take away the flat, ribbon-like appearance. The expensive French metallics are not tarnish-proof.

meter -- A measurement of length, the basis for the metric system, equal to 39.37 inches. Since the metric system is used in Europe, it is employed for certain yarn counts (silk, synthetics, regenerated fibers) and is the measurement standard in European weaving books.

Mexican double weave -- A method, somewhat simpler than the Finnweave method; for working pick-up patterns in patterned double weave.

Mexican lace -- The leno weave as used in Mexico by the Tarascan Indians to weave an unusually beautiful, intricate open-work. It is a combination of 1-around-2 leno and 2-around-2-split leno. The term is occasionally applied incorrectly to a simpler type of open work which has tabby designs on a 1-over-1 leno background which is actually American lace.

Mexican tabby pick-up -- An intricate polychrome pick-up technique worked in tabby sheds, which produces geometric designs based on diagonals.

mill ends -- Remnants of fabrics from the mills, often used in weaving rag rugs.

miniature pattern -- A pattern which has been proportionately reduced from a larger pattern. The large Colonial overshot patterns are often so reduced.

mirror image -- A pattern which is an exact duplication of another pattern, but in reverse. For instance, the half of a pattern on one side of an axis of symmetry is the mirror image of the other half.

mock leno -- See leno, mock.

mock twist yarn -- A single-ply yarn made by spinning two different colored rovings into one strand. A mock twist yarn has the appearance of a spiral ply yarn in two different colors.

modified twills -- Another term for curved twills.

mohair -- Yarn made from the hair of the Angora goat. A glossy fiber, spun into a variety of yarns used chiefly in upholsteries.

monk's cloth -- A 4-4 basket weave of coarse, rough cotton. Also called Abbot's cloth and Friar's cloth.

monochromatic -- A color harmony which contains only one hue, but in various values.

Morraçan spot weave -- Tapestry spots on a plain rep background, with eccentric weft around the spots.

mordant -- Any substance which, by combining with a dyestuff to form an insoluble compound, serves to produce a fixed color in a textile fiber. Different mordants are required for different dyestuffs.

multiple-harness loom -- Literally would mean a loom with more than one harness. In actual useage means a loom with more than 4 harnesses.

multiple-thread pattern -- A means of weaving small thread-patterns on warp and weft of contrasting type or color, by using threads in unusual relationships and combinations.



nail -- An obsolete cloth measurement which was 1/16th of a yard.

nap -- A hairy or downy surface on some fabrics, particularly wools, produced by brushing or teasing.

napped cloth -- A cloth on which a nap has been raised.

naphthalating -- The cleaning process for wool. Treatment of grease wool in 3 baths of naphtha and then rinsing in clean flowing water. A patented process.

narrowing -- The reduction in width of a woven cloth from the width of the warp as it emerges from the reed. Narrowing is mainly of two types: the first, narrowing due to pulling-in of the weft when the shuttle is thrown causing the selvage threads to lie closer together than they do in the reed; the second, due to placing tension on the weft as it emerges from the shed, causing a slight take-across the entire warp. This last is the most serious and difficult to correct.

Navajo weave -- The characteristic weave used by the modern Navajo Indians in the southwest U.S. for making blankets and rugs. The weaving, although it originated after the introduction of sheep by the Spanish and was most fully developed during the 19th century, is done on primitive, vertical looms, in a half-tapestry technique. The best Navajo rugs are of all handspun yarns in natural black, white, greys and brown yarns with some dyed yarns for color accent, and in geometric designs, no two identical. The warp is hand spun wool and a characteristic

twisted braid is added at the edges, which is formed into tassels at the corner. Navajo saddle-blanket weave -- The 4-harness, 3-color rotation weave which is older and more characteristic of the Navajos than the tapestry, but rarer. Diamond patterns are used and the weaving is done on primitive looms with heddle-sticks. Nep yarn -- These are singles cotton yarns in which small bits of the same or differently colored cottons are purposely included.

net weave -- A term sometimes applied to leno.

netting shuttle -- A small wooden or plastic flat shuttle, pointed at one end and concave at the other, with a long tongue in the center for winding yarn. It is intended for knotted net making but some weavers like to use it in pick-up weaving.

neutral position -- The position of the loom harnesses when they are at rest. Refers particularly to the counter-balanced or counter-march loom when the harness are holding the warp in horizontal position. The warp on a jack-type loom never lies at a horizontal position.

niddy niddy -- A Colonial American frame for winding spun yarns into skeins by hand. no-tabby weave -- Refers to any of several rotation weave methods used on technique which commonly require a tabby. To omit the tabby, it is necessary that all of the harnesses are involved at least once in a rotation series of 2 to 6 shots.

noil -- The short pieces of fiber removed in the combing, before spinning. These are often spun into low-grade yarns. The noils from silk are always preserved and then spun on the cotton principle into noil yarns which are often miscalled raw silk.

normal twill -- A name often applied to the 4-harness 2-2 balanced twill.

Norwegian belt shuttle -- See, belt shuttle.

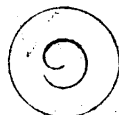
notation -- See, draft.

notation forms -- The different schemes used for writing down threading succession.

novelty yarns -- See, fancy yarns.

nub yarn -- A ply yarn in which at regular intervals one yarn is twisted many times around the other to make a bunch. The bunch may be small or large. A second twisting operation is required, in which the binder yarn is twisted in the opposite direction to hold the bunches in place.

nylon -- The name of a large group of synthetic fibers of protein-like structure, noted for extreme toughness, strength and elasticity. The nylons wash easily, dry quickly, and are resistant to mildew and insects. Nylon yarns are not regularly available to handweavers now, but will be in the future. They were introduced in 1940.



odds-and-evens -- The progression of the twill threading, tie-up and treadling in which an odd numbered harness is always followed by an even numbered one, odds and evens combine in forming blocks or floats, and in treadle-lam tie-ups. All twill derivative weaves follow the odds-and-evens system, as well as twills.

opaque -- Impervious to the rays of light, as compared to translucent and transparent.

open warp -- A term which refers to a warp which is set wider than average.

open-work weaves -- A general term which refers to any weave which leaves structural openings in the textile. It includes the eyelet, bouquet and leno weaves.

opposite -- Situated on different sides of an axis. Compensating.

opposite harnesses -- See, opposite shed.

opposite shed -- A shed in which all of the harnesses which were up on the previous shed are now down. It means that all harnesses are involved in the two sheds.

opposite -- A comparative term which can be used only when two elements are related. Thus, the two tabby sheds are actually opposites, but it is pattern sheds which are usually referred to when opposites are spoken of: in 4-harness twill weaves the 1-2 shed is opposite to the 3-4 shed, the 2-3 is opposite to the 4-1 shed.

Oriental rugs. -- One-piece, hand-tied, knotted pile rugs. There are 6 types of oriental rugs, differing in place of production, type of knot, depth of pile, and type of color and design, but the history of oriental carpet is so long and confused and subjected to so many influences that even experts have difficulty in making identifications. As a broad generalization here are some of the characteristics. (1) Persian carpets are oldest in history and best, and the Persian carpet makers were the teachers. Originated at least 5,000 years B C. Reached highest development in 16th century. All types of designs and colors, generally on a white wool warp with the same filler. (2) Turkish carpets from Asia Minor reached height in 16th century with floral patterns mainly. Ghiordes knot used, while Persian were in Shenna knot. Important centers: Brussa, Smyrna, Ushak, Ghiordes and Kula. The famous prayer rugs are Turkish. (3) Caucasian carpets come from the mountainous region between the Caspian and Black Seas. Usually longer pile, coarser and more durable than Persian and Turkish and usually have a dark wool warp and filler. Patterns strictly geometric. Centers are: Baku, Chila, Dagestan, Derbend, Guendje, Kabistan, Karabagh, Kazab, Kuba, Lezghian, Moghan, Shervan, Sumak. (4) Turkoman carpets from Turkestan, Afghanistan and Beluchistan, between Persia and India, although never approaching the Persian and Turkish carpets at their best, have continued at a higher level to modern times. Chief types are: Afghan, Bokhara the most noteworthy, Tekke and Yomud. (5) Indian carpets were largely imitations of Persian but have never rivaled them. (6) Chinese carpets incorporated silk with wool and are known for their long pile, loose texture, and soft blended colors. Designs similar to those in other Chinese art forms. Were introduced and reached highest development during Ming period.

orlon -- A synthetic acrylic fiber which is warm, soft, resilient, insensitive to moisture and has good wrinkle recovery.

outline brocade -- The same as Italian Brocade or Calabrian weave.

overcheck -- A large check figure which is superimposed on a smaller figure. For instance, a Shepherd check in dark brown and white for an inch, then light brown and white for an inch, woven identically, would give a Shepherd check with an overcheck of two tones of brown.

overplaid -- A colored line or series of lines, balanced in warp and weft, which is incorporated into an all-over pattern. For instance the substitution of 4 green threads at specified intervals for 4 brown in a Glen check, to make a Glen Urquhart check or plaid.

overshot -- Same as float.

overshot lace -- A name sometimes applied to the honeycomb weave.

overshot weave -- A technique which is one of the twill derivative weaves and therefore has the basic characteristics of the 4-harness twill, but is interpreted to form 4-block patterns of great variety. This was the most typical weave used for Colonial coverlets, but is adaptable to many interesting variations beyond the limits of the Colonial, classical interpretations. Classically, the patterns have 4 axes of symmetry and are woven of a single color wool pattern weft on a white or natural background of cotton or linen.

Oxford cloth -- A cotton fabric woven in 2-2 basket weave.

Oxford mixture -- A heather yarn usually made by carding white and natural black wools together.



paddle -- A small, handled board containing holes through which threads are drawn so that several threads may be wound on a warping board or mill at the same time. The best modern paddles have holes and slots alternated, to facilitate making the cross.

Paisley shawl -- A particular type of light worsted shawl woven in Paisley, Scotland and copied from the handwoven cashmere shawls of India. Jacquard woven in jewel-like colors and designs.

paper spot weave -- One of the texture contrast, balanced linen weaves in which spots are formed by weft floats on one side and warp floats on the other side. This weave may be done on a huck threading with a tie-up different than that for huck, but is better on a 6-harness threading and more blocks may be woven with more harnesses. The warp and weft floats do not interweave.

parallel -- Lines or surfaces which lie evenly distanced everywhere and never meet no matter how far extended.

pattern -- A decorative figure or motif. A form, shape or outline. Anything designed as a guide or model for making something. In the classification of weaves, a pattern is the lowest or last division as it is a specific arrangement of design elements in one of any techniques. Also, pattern is one of the basic qualities of a textile design, the other two being texture and color.

pattern balance -- The reproduction of one side of a pattern in mirror image on the other side to give a perfectly symmetrical design.

pattern, balanced -- A pattern which is symmetrical on the horizontal or the vertical axes, or both, and may include the 45 degree diagonal axes.

pattern block -- The smallest unit of a pattern. Pattern blocks are created by floats of weft on the surface of a textile, a minimum float of 3 ends in most cases. Warp pattern weaves have warp instead of weft floats. Certain techniques which permit the use of very large blocks employ tie-down threads at regular intervals within the block, to hold the floats in place. Pattern blocks are controlled by individual harnesses in some techniques such as the unit weaves, or by pairs of harnesses as in the twill derivative weaves, or by groups of harnesses as in the double twills, damask, etc.

pattern weave -- Although pattern of some kind, even though merely the design made by a simple thread arrangement, is present in all textiles, the weaves which emphasize pattern and permit wide variety of pattern elaboration, particularly symmetrical patterns of bold design, are often called pattern weaves. When the term "pattern weave" is used the reference is usually to highly conventional drafts, classically woven, in overshot, crackle, summer and winter or warp-pattern techniques. Each of these techniques may be woven, however, for color or for texture emphasis instead of for pattern emphasis. Most of the weaving techniques permit considerable freedom in pattern designing.

pattern weaving -- This term is usually used in a derogatory sense and applied to the weaving of colonial symmetrical patterns as opposed to rough-textured fabrics with little or no pattern interest.

pawl -- See, dog.

pearl cotton -- A soft spun, high gloss, mercerized cotton thread or yarn.

perle cotton -- Another spelling for pearl cotton.

Peasant brocade -- Same as continuous-weft brocade. This is a technique which has been used all over the world and during almost all periods. Commonly associated with the gay borders used on peasant costumes and towels.

pedal -- Same as treadle.

Persian knot -- The Senna or Shenna rug knot.

Persian rugs -- The finest of knotted pile rugs. Floral and animal patterns and mosaic-like designs with different designs and color combinations characteristic of the different cities where they are produced. Important centers of production: Bifar, Djushagen, Feraghan, Gorevan, Harmadam, Herat, Herz, Ispaham, Kara-Dagh, Kermanshah, Khorassan, Kirman, Kurdistan, Mahal, Meshed, Mosul, Muskabad, Sarabend, Sarak, Sarouk, Savalan, Sehna, Serapi, Shiraz, Suj-Boulak, Tabriz.

Perugian brocade -- Similar to continuous-weft brocade except that designs instead of being built on diagonals, are based on squares, each square made of pattern weft covering 2 warp ends and 2 weft ends.

Philadelphia system -- The cut system of yarn count number for woolens in which 1-cut is 300 yards.

Philippine weave -- See, Maori weave.

pick-up leno -- See, leno, pick-up.

pick-up stick -- A smooth, polished stick with a point, used for picking up warp threads for certain special weaves. A pick-up stick should always be at least a few inches longer than the width of the warp being used. Style is largely a matter of personal preference as the stick may be round like a knitting needle or flat and up to 2" in width. A convenient one is made of a thin slat of 3/4" wide maple.

pick-up weave -- A large group of techniques for the producing of patterns by means of picking up the pattern shed, thread-by-thread, on a stick.

picking-out weaves -- A power-loom term which means the analyzing of fabrics.

pick -- The power-loom term for weft shot. Comes from the designers practice of picking the weft, thread-by-thread, from the warp to determine the arrangement.

peroxide -- A bleaching chemical used especially for wool and hair fibers and also for linen. Actually the oldest of bleaches as in grass-bleaching peroxide is formed by the oxegen of the air in contact with the dew-moistened fabric, by the ultra-violet sun rays. The chemical peroxide was discovered in 1808.

picots -- Small loops which are intentionally left at a selvage for decoration.

piece-dyeing -- The dyeing of a textile after it has been woven instead of dyeing the yarn before weaving. Yarn dyeing is considered to give superior effects.

pigment dyeing -- Direct dyeing by emulsion process which was perfected in 1937. One of the most satisfactory dye agents as the colors have uniformity of shade and are very fast, but the process is complicated so it is used mainly for printed fabrics.

pile warp -- a secondary warp, beamed and tensioned separately, used for producing pile in velvets, certain carpets and some decorative weaves.

pile weft -- A secondary weft thread from which loops are picked up on a wire to form pile.

pile weave -- Any weave which has thickly spaced loops or cut ends of yarn extending above the surface of a base fabric. Different types are knotted piles, warp piles, weft piles, including velvets.

pine tree -- A characteristic conventionalized design used on multiple-harness Colonial summer and winter, or double weave coverlets as a border.

plaid -- An arrangement of colored warp stripes, usually symmetrical, which is crossed by an identical color arrangement in the weft, in a perfectly balanced weave. Different types of plaids are: Scotch tartans, French plaids, Tattersall plaids, overplaids, unbalanced plaids, asymmetrical plaids.

plaid, Scotch -- See Scotch tartans.

plastics -- Any of a large group of regenerated or synthetic materials which are molded or cast or drawn into various forms. Some plastics may be drawn into filaments and used for weaving fabrics. Used as coating for metallic threads.

plexon -- A plastic coated yarn (trade name).

plain warp beam -- A warp beam which has no dividing pegs, on which the entire warp

width is beamed in a single process.

plain weave -- The simplest of all weaves, in which alternate warp threads are up and down on alternate sheds. Includes the weaves in which warp dominates such as warp rep and warp emphasis, the weaves in which weft dominates such as weft rep and weft emphasis, and the warp-weft balanced tabby weave.

ply -- One of the twists or strands in yarns made of two or more strands twisted together.

plied yarn -- A yarn made of 2 or more strands twisted together.

ply-weave -- A weave which has more than one set of warp threads.

Point Boutonne -- A weave of French origin, used extensively in eastern Canada, in which loops and heavy yarn from which loops are made, are both used for decorative effects. The loop weft is usually in a color which is different from the ground.

point of symmetry -- See, symmetry, point of.

point weave -- A term for weaves produced on multiple-harness point twill and extended point twill threadings.

polychrome -- Literally, many-colored. The weaving method of entering two or more colors, each in a different pattern block area, through weaving with all of the colors simultaneously. A structural weave rather than tapestry.

poke shuttle -- Same as stick shuttle.

pongee -- Derived from the Chinese word 'pen-chi' which means, woven at home on one's own loom. Specifically, a raw silk-noil fabric.

poor-man's damask -- See, damask, poor man's.

porrey cross -- The cross or lease which is made at the warp beam end of the chain. This second cross, usually made with a bout of threads instead of single threads, is necessary only if the warp is to be raddle beamed.

portee cross -- The basic cross or lease made at the threading end of the warp chain, a thread-by-thread cross made in all chained warps.

porter -- See, beer.

Pre-Inca pick-up -- An elaborate pick-up technique, woven without a tabby, in which geometric designs are woven in several colors on diagonal line designs. The surface of the material has floats of pattern weft, but the reverse side is in plain weave.

primary colors -- The three main hues of the spectrum, red, yellow, blue, from which (along with black and white) all other colors are derived.

primitive loom -- The most rudimentary and simple loom, used by primitive peoples for weaving. The simplest primitive loom is simply a frame for holding warp. A further refinement is the addition of a shed stick and a heddle stick for producing two sheds.

profile -- The contour or distinctive outline of an object.

profile development -- A pattern development which shows only the pattern blocks, but not individual thread-by-thread arrangement.

profile draft -- A short-form draft which may be used for the class of weaves known as the unit weaves, in which each square on the draft represents a static group or unit of threads rather than a single thread. Only harnesses which control pattern blocks are indicated on a profile draft; harnesses which control bound weave or tie-downs only are omitted.

pulley -- A wheel over which harness cords move in many kinds of jack-type looms.

pure color -- A hue which is not mixed with its complement or with black or white.



quill -- Another term for cop.

quill winder -- Another term for bobbin winder.

quilting -- A double weave technique by which one or more threads on each surface are interchanged at regular intervals to hold the two surfaces together.



race -- A shelf, about $1\frac{1}{2}$ " wide, on the front of the beater just under the reed, on which the shuttle travels through the shed.

raddle -- Also called rattle or spreader. A reed-like frame with a removable top, usually with 2 dents per inch, used for distributing the threads of a chained warp which is to be beamed directly.

raddle beaming -- The method of beaming a chained warp by using a raddle, instead of sleying and threading it first.

raffia -- The fiber from the raffia palm, used for novelty effects in weaving.

rag-rug weave -- Plain weave, as used on cotton carpet warp with cut rags for weft. This means of making floor covering was devised during pioneer days when all household and clothing fabrics were handwoven and consequently all scraps were both good and valuable.

raised-pattern weave -- See, brocade weave.

Rambouillet -- A breed of sheep, direct descendant of the Spanish Merino, which were imported to the Rambouillet estates of France in 1785. Today about 27% of all sheep. The largest and strongest-bodied of wool sheep.

ramie -- A spinnable fiber from an Asian nettle. It is exceedingly strong and lustrous and is used mainly for industrial purposes.

ratchet -- The toothed disk placed on warp and cloth beams which, with a dog to hold it in a fixed position, permits tension adjustment of warp.

ratine -- A soft, spiral yarn which is twisted a second time with a binder yarn which is usually quite fine. The twist in the second operation winds the binder yarn around the spiral and is opposite to the direction of the first twisting.

This frequently gives the effect of a chain or series of diamonds.

rattle -- A spelling variation of raddle.

ravel -- An obsolete term for raddle.

raw silk -- Silk in its natural state, which still contains 20% to 30% gums. It is harsh and stiff, but is used in some special fabrics. Silk noil yarn is often miscalled raw silk.

rayon -- a wide range of regenerated fibers made from modified cellulose, usually wood pulp. It is formed into a continuous filament or into very small filaments which are then spun like cotton.

reclining twill -- A twill line which makes an acute angle, less than 45 degrees from horizontal.

reed -- The slotted steel frame placed in the beater, through which warp ends are drawn. The divisions were originally made of reeds rather than steel, hence the name.

reed hook -- Another term for drawing-in hook.

reed marks -- Marks left in a finished fabric by the reed. Usually disappear in washing or steaming unless too many ends per dent have been sleyed, or the reed is faulty.

reeding -- Another term for sleying.

reel -- A turning frame on which warp is wound for chaining. Large reels are vertical and usually measure 4 yards around. Smaller reels, usually 2 yards around, may be horizontal. Also called warping mill, and warping drum.

regenerated fibers -- Man-made fibers which originate in animal or vegetable life. These include milk fibers, cellulose fibers, etc., such as rayon, aralac.

Re naissance tapestry -- The tapestries of northern Europe woven during the period of the Renaissance of European art, when the great painters, particularly the Italians, furnished the cartoons. The period was the 14th, 15th and early 16th centuries, of highest development in tapestry art.

rep -- A fabric in which the warp completely covers the weft, or the weft completely covers the warp. Usually plain-weave, though sometimes figured.

repeat -- One complete drafted or threaded pattern of the type which is reproduced twice or more across a warp. For instance, the threads 1,2,3,4 make a twill repeat.

resiliency -- The property of recoiling or rebounding, similar to elasticity, found in some fibers, chiefly wool and nylon. Resilient fibers do not crease easily.

reticulated weave -- A pick-up technique worked on a warp threaded with fine and heavy ends alternating in which the heavy threads are picked up for the pattern.

retting -- The process of rotting flax stems so that the fibers may be removed.

return -- The part of a pattern or a draft which is the mirror image of the preceding part; that is, the second part, which repeats the first part in reverse. The verb means to repeat the pattern in reverse.

reverse -- The reverse in the direction of a draft or a pattern. This may or may not be the same as a return, as a reverse does not necessarily produce a symmetrical arrangement but may simply be part of a design elaboration.

reverse point -- The thread on which a reverse in direction is made, or the center thread of a block on which a reverse is made. This may be a point of symmetry, but not necessarily.

return twill -- Another term for point twill.

reverse twill -- A twill which has reverse in direction but is not necessarily symmetrical.

rhythm -- Measured motion. In handweaving usually refers to the correct way of weaving, with unbroken, continuous motions.

rib twills -- Usually means twills with unbroken diagonal lines.

ribbed weave -- Another name for cord weave.

right-hand twill -- A twill in which the twill diagonal extends from left to right.

rigid heddle -- See, fixed heddle.

rippling -- The process of separating flax seeds from the stocks.

rising-shed -- The shedding action by which jacks lift harnesses.

Rolakan -- A Swedish, low-warp tapestry technique in which the weft threads are double locked on the wrong side.

rollers -- Round bars from which harnesses are suspended instead of horses, on some counter-balanced looms. Usually give more stability than horses.

roller beam -- Another term for cloth beam.

roller shuttle -- A Swedish type of boat shuttle which has small wooden rollers on the under side to facilitate its progress through the shed.

rolling -- The process of turning the warp onto the warp beam.

Roman stripe weave -- A weft-stripe, weft-emphasis fabric in which stripes of many colors are informally arranged without symmetry. The stripes are often woven of yarns of different weights and textures as well as of different colors.

rose -- One of the basic figures which make up overshot patterns. The reverse of a star, and can be woven on a star threading.

rose-fashion weaving -- A method of weaving a symmetrical pattern with no continuous line of blocks lying on the 45 degree diagonal. It is produced by making a series of conversions on star-fashion weaving-as-drawn-in treadling order.

round linen -- Linen yarn in which 2 or more plies are twisted together.

roving -- A thick, soft, slightly twisted rope of yarn. Roving is the intermediate stage in yarn manufacture between the carded or combed slivers and the spun yarn. Thick, loosely twisted, low grade cotton and woolen yarns often used in rug weaving are commonly called roving.

rug -- A carpet or floor covering

rug loom -- See, carpet loom.

run -- The boston system of measuring woolen yarn, based on 1 pound of size 1 yarn having 1600 yards.

rya -- A Norwegian flat-pile rug weave. The knots are made as in Flossa, but the pile is much longer (minimum 1") and the rows of knots are widely spaced on a tapestry surface so that the pile lies flat. These rugs were originally intended as bed coverings.



S-twist -- A yarn which in the spinning is twisted counter-clockwise, or left handed, as contrasted to Z-twist which is clockwise.

saddle blanket -- Coarse wool blanket, very firmly woven, usually 30 X 60 inches in size, which is placed on a horse's back under the saddle. A weft-rep is the most satisfactory technique.

sample -- A small piece or model of a fabric.

sample blanket -- Same as gamp.

sampler -- A long piece of fabric woven with bands in different weave interpretations to determine the potentialities of a threading, or the most suitable pattern, color and texture for a specific project.

sampling -- The process of making samples. A step in textile designing.

Saracen -- The Moslems who conquered Spain and invaded France in the 8th century. The name is important in the history of weaving as the Saracens, carrying their culture with them, introduced tapestry, rug, silk and other advanced forms of weaving into Europe. The Saracen or Moslem influence is evident in the textile designs of the Gothic period.

saran -- A plastic filament made of vinylidene. Will not stand high temperatures; any crumpling is permanent. Commercially woven fabrics of saran are calendered.

satin -- A flat-surfaced fabric dominantly either warp or weft faced, which has long floats tied down at intervals by a single thread. The least number of harnesses required for satin is 5, giving a 4-thread interval, and it may be woven on 7 or more harnesses. The main use of satin by the handweaver is in damask.

saturation -- The distinctness of vividness of a hue. The quality which distinguishes a color from a grey of the same brilliance.

Savonnerie -- A famous tapestry factory in Paris, founded by Henry IV, which was later incorporated into the Gobelins factory. The Savonnerie tapestries were in wool velvet.

schedule -- See, threading schedule.

scorch -- The burning of a fiber without the presence of flame. Pressing temperatures to avoid scorch are: rayon, 230 to 300 degrees; silk, 320 to 340 degrees; wool, 350 to 370 degrees, cotton, 400 to 420 degrees, linen, 450 to 500 degrees.

scouring -- The process of removing the lanolin (grease), dirt and impurities from raw wool by washing it in chemicals and water.

Scotch plaid -- The long shawl of woollen cloth, in a many colored check design, worn as part of the Scotch highland costume. The name 'plaid' has come to mean the type of color arrangement rather than the article, and is usually considered synonymous with tartan. See, tartan.

scutching -- The process of separating the flax fibers from the woody fiber by beating.

Sea Island cotton -- One of the world's finest cottons which has exceptionally long fibers. Grown on the islands along the southeastern coast of the U.S.

secondary colors -- The colors made by mixing two primary colors. These are: orange (red and yellow); green (yellow and blue), purple (blue and red).

secondary weft -- A term often applied to the pattern weft of a 2-shuttle weave in which the primary weft weaves the base or ground fabric and the secondary weft forms the pattern.

selvage (also selvedge, selfedge) -- The edge of a woven fabric. Derived from self-edge. Selvages should literally be this, not of different material or warp set.

Saxony yarn -- The highest grade Merino wool yarn. Originally from Saxony, Germany.

section -- One of the divisions in a sectional warping beam, usually measures 2" wide from center to center of the dividing pegs.

sectional beam -- A warp beam divided into sections which usually hold 2" of warp. The beam usually has a 1-yard circumference, but may have only 3/4 yard, though smaller than this is impractical.

sectional warping -- The process of beaming two inches of warp in one operation, onto a sectional beam, directly from spools of warp material held on a creel. This requires as many spools as there are warp ends in 2 inches.

seed weave -- A term sometimes applied to fabrics woven with a return on a point twill threading. Same as bird's eye.

seine twine -- A heavy, 3-ply cord with a ZSZ twist. Used mainly for making fish nets

semicircular weave -- Another name for double-width weave.

Senna knot -- (Also known as Shenna, Sehna, Sinna) The Persian rug knot which takes its name from Sinneh in Western Persia. The two ends of the pile weft are carried through the warp around a single warp end and brought to the surface toward the left or right, each end between a different pair of warps.

serape -- A vividly colored woolen blanket worn in Mexico and Central America.

serge weave -- A term sometimes applied to 2-2, balanced 4-harness twill.

sericulture -- The raising of silk worms.

set -- The word which denotes the number of warp ends per inch of a fabric.

sett -- The number of warp ends in each color stripe, in order, of a Scotch tartan.

setting-up -- Another term for dressing the loom.

shade -- A color of reduced brilliance, mixed with black.

shadow pattern -- A vague pattern made by weaving one of the pattern weaves with a heavy tabby weft and a pattern weft the weight of the warp.

shadow weave -- A multiple-harness weave based on the 2-harness log cabin technique, introduced to U S weavers by Mary Atwater.

shaft -- An obsolete term for harness. Commonly used now only in connection with the satin weave to express the number of harnesses threaded; such as, 5-shaft satin which is a 5-harness threading.

shag -- A long end of weft material which hangs free from the surface. Used as a decorative element, or sometimes to make a rather poor quality pile rug.

shawl -- A throw for the shoulders of any size, shape or material. From the Sanskrit word 'sala' meaning floor covering.

shed -- The triangular division of warp ends, with the point at the fell and the base at the harnesses, made by raising harnesses, through which the weft is passed to weave fabric.

shed regulator -- A mechanism which can be attached to a counter-balanced loom to stabilize forced or unbalanced sheds.

shed stick -- A flat stick, about two inches wide, which is placed in a picked-up or a difficult shed, and turned edgewise against the reed to hold the shed so that a shuttle may be thrown through it.

shedding -- The shed-making operation, performed by depressing the treadles.

shedding motion -- The type of harness movement resulting from the depressing of a treadle. The shedding motion for a counter-balanced loom is sinking-shed, for a jack-type loom, rising shed.

sheer -- A fine, transparent fabric.

shell weave -- Another name for the alternate pick-up leno which has leno twists made of large groups which alternate with untwisted groups.

shepherd's check -- A tabby or 2-2 twill check of any size, usually in black and white. Includes the hound's tooth check.

Shetland wool -- Wool from the sheep of the Shetland Islands, hardy sheep which have a coarse outer coat and a fine under coat. The undercoat is used and is pulled by hand instead of sheered.

shoddy -- Wool which has been used and is reprocessed. Said to be composed of any

wool fibers long enough to have two ends.
 shoot -- An obsolete term for shot.
 short draft -- An abbreviated draft form in any system, including the profile draft.
 shot -- One passage of weft through a shed. One weft thread in a fabric.
 shrinkage -- The amount of take-up in a thread or fabric when it is immersed in water and dried.
 shuttle -- A tool for carrying weft thread through a shed. For special types see: boat shuttle, throw shuttle, stick shuttle and bobbin.
 shuttle box -- The part of a fly-shuttle beater which holds and expels the shuttle.
 shuttle race -- See, race.
 silk -- A natural fiber produced by the mulberry silk moth indigenous to China. The continuous filament, 200 to 1800 yards long, from the cocoon is reeled and then thrown, the process of twisting several filaments together which replaces spinning. It is then de-gummed, doubled and twisted and is ready for dyeing or weaving. It is a fine, strong, lustrous fiber, considered the most beautiful fiber known. Silk was woven in the orient as early as 3000 year B C but was available in Europe only through oriental trade until the first silk mill was established in Tours France in 1480.
 silk noil -- The short fibers from damaged cocoons or which break off during the throwing process, which are spun into yarn on the cotton principle, or are used in blends.
 silk, raw -- See, raw silk.
 silk, tussah -- See, tussah.
 simple -- One of the parts of the draw loom.
 singeing -- The process of burning nap from a fabric by passing a very hot iron close to the surface.
 single sley -- One warp end drawn through each dent of a reed.
 singles -- Any single-strand, unplied yarn.
 sinking-shed -- The shedding action of a counter-balanced loom in which the harnesses which are connected to the treadles are pulled down.
 sizing -- See, dressing.
 skein -- A coil of yarn. Technically a skein of cotton or wool should be 54 inches around, a skein of linen 90 inches.
 skein holder -- Another name for swift.
 skein holder, multiple -- A skein holder, usually a horizontal, adjustable drum, which holds many skeins at one time for simultaneous unwinding.
 skeleton tie-up -- The rising-shed tie-up, usually used with more than 4 harnesses, which attaches one pattern harness (with or without tie-down harness) to a treadle so that complex pattern-block combinations are made by depressing more than one treadle simultaneously. The tie-up used for free designing on unit weaves.
 skip -- Another term for float or overshot.
 slack -- The relative looseness of a warp thread, or an untensioned warp.
 slabstock -- Another name for back beam.
 sley -- The verb means to draw the warp ends through the reed. The noun means the number of warp ends per inch in a warp or fabric. Also, an obsolete word for reed.
 sleying -- The process of drawing the warp ends through the reed.
 slit tapestry -- A tapestry technique whereby adjacent weft ends are not locked, resulting in slits in the fabric, along vertical color division lines.
 sliver -- A rope-like form of fibers, parallel or partly parallel, which comes from the cards.
 slot and hole heddle -- A reed-like frame with alternating slots and holes through which warp ends are drawn. When the frame is moved up or down the ends threaded through the holes remain fixed, while those in the slots move, forming sheds.
 Slovakian brocade -- The same as Peasant or continuous-weft brocade.
 slub yarns -- Single yarns in which there are intentional bunches made by varying the draft on the spinning frame.

Smyrna knot -- The Ghiordes knot for pile rugs as used in Smyrna.

Smyrna rug -- A false flossa or twice-woven chenille rug.

snap -- A yarn measurement term indicating 320 yards of woolen yarn.

snitch knot -- The knot used for treadle-lam tie-ups. This requires a loop strand which is snitched, and 2 loose ends which are placed through this, tightened, and half-hitched.

snowball -- One of the characteristic figures of Colonial summer and winter or double woven coverlets. The figure requires 3 pattern blocks, and will also make pine trees.

soft-twist -- A cotton yarn which is only slightly twisted in spinning.

solid warp beam -- A plain warp beam. A round, hexagonal or octagonal beam cut from a single piece of wood, used for either warp or cloth beams.

Soumak -- A back-stitch like tapestry technique in which a weft strand is looped around an arbitrarily set number of warp ends on a closed shed. A row forward is worked, then a row backward, and then one tabby shot is thrown. The effect is of a twilled surface, or a chain-like surface.

spaced warp -- Warp which is sleyed irregularly, but according to a predetermined scheme, to give a weave which is alternately open and closed in warp stripes.

spaced weft -- An open-work plain weave in which the open effect is made by leaving bands of warp unwoven.

Spanish confit -- See, confit weave.

Spanish eyelet weave -- A popular open-work, woven by carrying the shuttle back and forth across a small area at one time, and pulling the weft thread tightly to make eyelets. It is used in wide variation: with fine or coarse weft, in straight rows, as bands, for weaving simple ornamental designs; or in regular order, or split from row to row; or with all rows woven in the same direction of the direction reversed for alternate rows..

Spanish lace -- A term sometimes, though incorrectly, used for Spanish eyelet.

Spanish knot -- A knot for weaving pile rugs in which the piece of pile wool is knotted around a single warp end. Knots are tied on alternate ends only, but the warp ends are alternated each row. One tabby shot is woven between each row of knots.

spectrum -- The physical characteristic of light when rays are broken by a spectrum and reflect all hues in rainbow order: red, orange, yellow, green, blue, purple.

spectrum order -- The arrangement of colors as they occur in the spectrum and also around the color wheel. See, spectrum.

spindle -- The instrument which twists the yarn in spinning.

spinning -- The process of drawing out slivers of yarn fibers and twisting them into yarn.

spinning jenny -- The mechanical spinner invented by James Hargreaves, England, 1764.

spinning wheel -- The instrument for spinning yarns by hand.

spiral yarn -- Two yarns of different sizes twisted together. The simpler spiral effects are due to difference in size or twist of component yarns and are made on a regular twister. The more complicated spiral effects are made on fancy twisters having rolls set at different speeds. Spiral yarns may be made from yarns of the same or different colors. Also known as corkscrew yarns.

splicing -- The process of uniting two yarns or threads by intertwining the individual strands of each.

split -- An obsolete term for dent. Also a yarn measurement term meaning 90 inches of linen.

split complement -- A 3-color harmony of one color and the two colors which lie on either side of its complement.

spool -- A cylinder with a ridge on either end and an axial hole, on which yarn or thread is wound.

spool rack -- Another name for creel.

spot dyeing -- A manner of dyeing yarn in certain places so that it will weave into

predetermined color patterns. The yarn used for ikat weaving.

spot weave -- A general term for any weave which produces small all-over texture spots, regularly spaced.

Spot Bronson -- See, Bronson spot weave.

spreader -- Another term for raddle.

spreading -- The process of loosening the warp chain at the cross and spacing the ends through the reed or the raddle so that it is distributed to its final width and number of ends per inch.

spun silk -- Silk noil and pierced cocoons, spun on the cotton principle. Must be degummed before spinning, so this is never raw silk.

squared paper -- See, cross-section paper.

squaring a pattern -- The process of weaving or developing on paper the pattern in the drafted sequence of blocks, making each block square, so that a perfectly symmetrical pattern results. If the draft has vertical symmetry there will be 4 axes of symmetry. If the draft is without symmetry, the pattern will be symmetrical on the diagonal axis only.

square cloth -- Another term for balanced cloth.

standard -- A heddle which in leno weaving is placed on the harness directly in front of the doup harness and serves to support a doup.

standard tie-up -- This refers to the tie-up used on the 4-harness counter-balanced loom for twill and twill derivative weaves and a few others. Six treadles are tied in the following order: 1-2, 2-3, 3-4, 4-1, 1-3, 2-4, left to right. If this tie is made on a jack-type loom the order is: 3-4, 4-1, 1-2, 2-3, 2-4, 1-3. There is no standard tie-up for more than 4 harnesses, as each weave requires its own tie-up system.

star -- One of the basic figures used in Colonial overshot patterns. Usually a 5-block alternation of 2 blocks with the four outside blocks large and the turning block small. When conversions are made in the treading order the star becomes a rose.

star-fashion weaving -- The same as weaving-as-drawn-in, or squaring a pattern.

steel heddles -- See, flat steel heddles.

steep twill -- A twill line which is woven to give an angle from the horizontal greater than 45 degrees.

stepped-up tapestry -- A tapestry technique in which diagonal lines are made on the square principle to give stair-step like outlines.

stitching -- The manner of connecting the two surfaces of a double-faced fabric by weaving warp ends of one surface onto the other surface at regular intervals.

stitching warp -- A separate warp which serves only to hold together the two surfaces of a double-faced fabric. It is interwoven with each surface alternately.

stitching weft -- An extra weft which is thrown in a shed which combines both surfaces of a double-faced fabric, holding them together.

stick shuttle -- A flat stick of any desired length, with notches at each end, around which weft is wound to carry it through a narrow or otherwise difficult shed. The stick shuttle should be several inches longer than the warp width.

stole -- Same as shawl.

strand -- Fibers twisted together to form a continuous filament.

strand yarn -- A yarn in which a number of strands lie together but are not twisted, or are only loosely twisted together. Also called floss.

stretcher -- A device, seldom used now, by which the woven cloth is artificially stretched just below the weaving line, to the full sleyed width. Also known as template and temple.

stretcher beams -- The loom braces which lie at each side of the loom connecting the breast beam and the back beam.

string heddle -- A heddle tied of string. Before steel or wire heddles were available all handlooms used string heddles and some weavers still like them. However now they are used chiefly to make corrections of threading errors and are tied

directly on the loom. They are sometimes tied on a heddle gauge for emergency use if the weaver has insufficient steel or wire heddles.

stripes -- Color, yarn weight or yarn texture changes deliberately arranged in either warp or weft.

structural weaves -- All weaves in which the effects are controlled by the manner of threading the harnesses and operating the tie-up and treadling; as contrasted to the free weaves in which the weaver manipulates the warp and weft to create the desired effects.

summer and winter weave -- A threading technique which falls into the class of Unit weaves. This manner of threading seems to have been original with Colonial American weavers and was used for making coverlets in patterns which imitated the double-weave patterns. However, the weaving methods on summer and winter are now used with great freedom for achieving very modern color, texture and pattern.

supplemental-thread weave -- A weave which utilizes for decorative effect extra warp ends, usually of heavy or ornamental type, which are carried through heddles and the reed and then hung weighted over the back beam, self tensioned.

Swedish embroidery -- Another name for dukagang.

Swedish lace -- A 4-harness, 2-block fabric which superficially resembles Atwater (Bronson) lace, but has a more balanced threading system. It has certain weave irregularities and few variations.

Swedish loom -- A non-specific term which usually means a 4-harness, counterbalanced loom which has horses controlling the harnesses, and string heddles.

swift -- A holder which rotates, on which skeins are placed for unwinding. There are several satisfactory types: the umbrella and squirrel cage for single skeins and the multiple-skein drum for several skeins.

swivle weaves -- A power loom term which refers to weaves, particularly spot weaves, in which figures are made by floats which may be changed at will from weft to warp or visa versa. Also, a specific technique by which small patterns are woven on a tabby background, the pattern weft floating on the back of the fabric between patterns; the underside floats are usually clipped out after the weaving.

sword -- A hardwood stick used on the primitive looms, which has one edge sharpened like a sword. The stick is placed in the shed to beat the weft into place. In certain weaves which cannot be beaten with the reed, the sword is useful to modern weavers.

symmetry -- Correspondence of size, shape and relative position of parts that are on opposite sides of a dividing line or axis. Balance of parts, one reproducing the other in mirror image. The precise correspondence of an even number of parts of a figure with reference to a common line or point.

symmetry, axis of -- The median line in a pattern along which the figures on either side exactly correspond to each other.

symmetry, point of -- The point on a line (or a draft) from which the figures on either side exactly correspond with each other. On a draft, the threads on one side of a point of symmetry are an exact repeat in reverse direction of the threads on the other side, or form a return.

synthetics -- Man-made fibers which originate by synthesis from minerals. Nylon is the most important one.



tabby -- The plain weave (alternate threads up and down in both warp and weft) in which warp and weft are identical and there are exactly as many weft shots per inch as there are warp ends. The name comes from Attabi, a quarter of Bahgdad famous for the weaving of taffeta which is a balanced plain weave.

tabby background -- The tabby weave as it forms the ground or basic fabric for most of the 2-shuttle pattern weaves and many of the brocade weaves. Any tabby back-

ground, when classically interpreted, should hold strictly to the tabby balance between warp and weft. This means that there are actually twice as many weft shots thrown per inch as there are warp ends, as the pattern weft is an extra shot following each tabby, which takes up no preceptible space.

tabby shed -- Usage has brought this to mean either of the plain-weave sheds; that is, a shed in which a true tabby might potentially be thrown.

tabby shuttle -- In 2-shuttle weaves, the shuttle which carries the tabby weft.

table -- One of the basic figures which compose Colonial overshot patterns. An alternation between two blocks which when squared will form a large pattern block having half-tone spots at regular intervals.

table loom -- A small loom which sits on a table and has hand levers for operating the harnesses. This makes the weaving slow, and since the levers are operated with one hand, the weaving cannot be rhythmic.

tablet weaving -- Another name for card weaving.

tags -- Decorative strands of yarns twined into the fabric, characteristic of many primitive weaves and often elaborately conceived.

take-up -- The loss in length between the warp (not counting the loom allowance) and the final fabric due to the curving of warp threads over and under weft threads. Take-up is slight in fine fabrics but may be pronounced in coarse fabric, or fine warps with coarse weft.

Taniko tapestry -- An elaboration of the Maori weave.

tapestry -- A handwoven fabric of plain weave made without shuttle, the design of weft threads being placed into the warp with fingers or a bobbin. Regardless of the specific technique, the surface is a weft rep. True tapestry does not use tabby shots to form a base fabric. Tapestry weaves have been used at all times by all peoples. The main types of weaves are: slit, stepped-up or diagonal, dovetailed, knotted, twined, multiple-dovetailed, interlocked, double-interlocked and curved. Certain adaptations of tapestry weaves have, through tradition and excellences acquired special names: Gobelin, Alkae, Arrow, Kelim, Navajo, Rolkan, etc. The characteristic which makes tapestry different from any other type of patterned fabric and impossible to imitate on a power-loom is that the surface and design are identical on both sides. In some cases loose ends are all left on one side, giving a right and wrong. Imitation tapestries are made on the Jacquard loom, but the two surfaces are different.

tapestry loom -- A rather simple frame which usually stretches the warp vertically and has a mechanism for making two sheds.

tapestry weaves -- Listed under, tapestry.

tapissier -- A professional tapestry weaver.

Taraskan lace -- Another name for Mexican lace.

tartan -- The word comes from the Spanish "tiritana" meaning cloth with design in small checks. It is a characteristic type of symmetrical, crossbarred fabric in 3 or more colors, woven of wool (occasionally silk) in 2-2 balanced twill, of which the Scotch highland costume is made. Each clan has a distinctive arrangement. Although there are about 130 commonly used authentic clan tartans, Stewart gives a total of 261 different ones. The Scottish costume piece the plaid, has come to be confused with the cross-barred symmetrical color arrangements called tartans, so that now these are often called plaids, whether Scotch or not.

tartan colors -- The colors which occur most commonly in Scotch tartans are: scarlet, royal blue, moss green, bright yellow, black and white; also occasionally grey, azure, cerise and light green.

tassels -- Pendant tufts of loose threads used to ornament edges.

Tattersall plaid -- An overplaid, usually in two bright colors alternated in narrow stripes, over a dark fabric. The name comes from the London horse market where racing bets were placed, a place where bright, sporty clothes are worn.

teased -- A fabric which has been brushed with teasels to raise nap.

teasel -- A prickly herb with a flower-head covered with hooked bracts which is used

for raising nap on woolen cloth.

technique -- The method or the details of procedure essential to the expertness of execution in an art, is the more general definition. The weaver has a second meaning which is more specialized -- A specific type of threading or drafting arrangement which produces a characteristic texture effect and can be varied to produce many pattern arrangements in this texture. The Technique are the divisions of the classes in the classification of weaves.

templet, template -- Another term for stretcher.

temple -- Another term for stretcher.

tension -- The stretching of warp threads until no sag remains, so that all ends are under equal strain.

tension box -- Another term for tensioner.

tensioner -- A small frame which serves to gather together warp ends from the creel in organized fashion, to place an even and a controllable tension on them, and to distribute them to exactly the right width for the warp beam section. The tensioner is used only in sectional warping.

terry -- A pile weave of cotton made by the use of a separately beamed warp which forms the pile. Seldom, though occasionally, produced by the handweaver.

tertiary colors -- Colors made by mixing the 3 primary colors in different proportions. These are mainly browns, rusts, golds, etc.

textile -- A cloth made by weaving, knitting, felting, braiding, netting, from any spinable fiber.

textile designing -- The preliminary stages of planning, which must be gone through before the actual creation of a textile is possible. These include all or some of the following steps: determination of project, of required length and width, type of cloth (thickness, fineness or coarseness, light penetration, draping quality), selection of color or colors, selection of materials, planning details of texture and of color arrangement, selection of weaving technique, drafting of suitable pattern, sampling to arrive at the exact effect desired, calculation of materials required. All of these factors are interrelated, but the planning proceeds in about the order given.

texture -- This fundamentally means the characteristic disposition of threads or filaments as they are interwoven to form a cloth. In a more general way it is used as a comparative term meaning such contrasts as high and low, smooth and rough, dull and shiny -- that is, contrasting surface qualities. Some uses, the term 'texture-weaving' for instance, limit it to meaning simply a rough surface. A good definition for the handweaver would be, "The surface quality or qualities of a fabric, created by the characteristic thread arrangement." Texture is one of the three fundamental and inescapable qualities of all textiles, the other two being pattern and color.

texture weaving -- A loose term which has only recently come into use and actually means thread-texture weaving.

thread -- A thin, continuous filament made by spinning fibers and combining these filaments by twisting them together.

thread count -- The number of threads per inch, warp and weft, in any fabric, expressed like dimensions in two figures such as 30 x 30, meaning 30 warp ends per inch and 30 weft ends, or 15 x 60, meaning 15 warp ends and 60 weft ends.

thread silk -- Silk filaments which have been twisted together, without spinning, to give greater strength and diameter. 2-thread silk has 2 strands, 5-thread has 5 strands, etc.

thread-texture weaving -- The close combining of threads of a number of different texture types and weights in either the warp or the weft of both, to give a rough fabric with many contrasts.

threading -- The process of drawing the warp ends through the heddles in some organized system as noted on a draft.

threading hook -- Another name for drawing-in hook.

threading schedule -- An outline of a threading procedure with reference to the draft, which contains such factors as: selvages, border, number of full draft repeats, partial draft repeats required for pattern balance and adjustments, all adding up in number of threads involved to the total number of threads in the warp.

throw -- An obsolete term for shot.

throw-shuttle -- A shuttle which carries a revolving bobbin of weft and is thrown through a shed.

thrown silk -- The highest quality, continuous filament silk, which is drawn out in single strand and then twisted with other strands instead of being spun.

thrums -- The warp ends which are wasted after the maximum amount of weaving has been done and the cloth is cut from the loom. The loom waste.

tie -- Any cord connection made on the loom, but most particularly the treadle-lam connection.

tie-down -- A regularly spaced warp end required in some weaves to tie the pattern weft into the fabric. For instance, the Atwater lace weave has a tie-down thread on harness 2, every 6th thread, at the end of each pattern unit; the summer and winter technique has 2 tie-downs, the first thread of each unit on harness 1, and the third thread of the unit on harness 2; the crackle weave has a tie-down every 4th thread of pattern areas, but this varies according to the block. See also, x,y,z tie-downs.

tie-dye -- Another name for ikat or jasje. A process of spot-dyeing yarn.

tie-in -- The attachment of groups of warp ends to the warp beam rod and to the weft beam rod.

tie-on -- The process of tying a new warp, end by end, onto a warp which is already threaded or onto a foundation warp. A simple, hard knot of the two ends together is adequate for this.

tie-up -- The treadle-lam connection. The scheme or system for harness lifting used for any particular weave.

tie-up conversions -- See, conversions.

tint -- Any hue mixed with white. A color of high brilliance. One of the color value terms, the other one being shade.

tone -- A color which has been altered, or greyed, by mixing it with its complement.

top -- Wool which has been prepared for spinning.

top castle -- The upper part of the center loom frame in which the harnesses are hung.

tow -- Coarse, broken hemp, flax or jute fibers which are spun into rough yarn.

tramp -- An obsolete term meaning to treadle.

tramp-as-writ -- An obsolete but picturesque expression for weave-as-drawn-in.

transcribing drafts -- Changing a draft notation from one form to another notation.

translucent -- A textile through which light filters.

transparent -- A textile of such fine or open quality that objects may be seen through it.

treadle -- The foot lever on the loom which, through its attachment to lams, can raise or lower harnesses to make a shed.

treadling -- The act of depressing treadles to form sheds.

treadling orders -- Written directions indicating the order of use of the different treadles to produce a specific design.

triad -- The three main or primary colors, red, blue yellow. A color harmony composed of three colors which lie 120 degrees distant from each other on the color wheel.

tubular weaving -- A form of single-weft double weaving which produces a continuous, tube-like fabric without selvages. Also called, circular weaving.

tufting -- The introduction of short pile, by a needle, into a woven fabric.

Turkish knot -- The Ghiordes rug knot.

Turkish rugs -- Hand tied, knotted pile rugs, usually of coarser, heavier yarns than

the Persian rugs. Outstanding types are: Bakaran, Anatolian, Cabristan, Chichli, Daghestan, Ghiordes, Guendje, Korna, Kazak, Melik, Moussul, Zadak.

turn-in -- The short end of weft which is turned into the selvage when a new weft is introduced or an old one discontinued, to lock it into the textile.

turning-on -- Another term for beaming.

turned weaves -- Weaves containing floats which may be woven to occur in either warp or weft or both.

tweed -- A rough, rather coarse fabric of single-ply woolen yarn, woven in tabby, twill, broken twill, fancy twill or herringbone. The name comes from the Tweed river in Scotland, a vicinity where this fabric was extensively woven.

twice-woven -- Another name for false flossa.

twill -- A weave for which the simplest type of threading is used, each harness threaded in order, and repeated exactly. This is one of the large classes of weaves and it is adaptable to almost infinite variation by adding returns and extensions and breaks. The basic treadling order is identical to the threading order, on a balanced tie-up. This too may be widely varied. The verb means to use the treadles in the twill, or 1,2,3,4 order, or to arrange pattern blocks in this order.

twill combinations -- This means the way the harnesses are combined in the weaving of the balanced, 4-harness twill: 1-2, 2-3, 3-4, 4-1.

twilling -- Operating the treadles in 1,2,3,4 order.

twined tapestry -- A tapestry technique in which weft strands are actually wrapped around warp ends. Examples are Soumak and Maori techniques.

twist -- The turn which is placed in fibers in making thread or in combining two or more strands into a ply thread or yarn. Often refers to the number of turns per inch in a particular yarn or thread. See also, S-twist and Z-twist.

two-harness loom -- A loom which has a mechanism for making only two sheds. Include primitive looms, tapestry and rug looms, and rag rug looms, as well as many small weaving looms, inkle looms and table looms.

two-harness weaves -- All weaves which may be produced on two harnesses. These include the many varieties of plain weaves and the free weaves, such as tapestries, knotted piles, open-work and brocade.

2-shuttle weave -- Any of the techniques which require two wefts, a ground weft which forms the main fabric, and a pattern weft for ornamentation which alternates with it.

two-two (2-2) twill -- A twill on 4 harnesses which is woven with 2 harnesses up and 2 down throughout.

tussah silk -- Uncultivated silk or wild silk. This silk is coarser and has less natural gum than cultivated silk and the fiber is ribbon-shaped instead of cylindrical. Often used in combination to add strength to heavy silks, and also used alone.

tying-in knot -- Any of the several knots used for the warp tie-in. The chief handweaver's knot is the bow-knot. Another is the simple knotting of groups of warp ends together for lashing onto the cloth-beam rod. The professional or power-loom knot is a half-hitch topped with a half-bow, a knot used by many very experienced weavers but not recommended to the beginner.



unbalanced plaid -- A plaid in which the weft color arrangement is different from the warp color arrangement.

unbalanced weave -- A fabric which has either more or fewer weft shots per inch than there are warp ends, or which has warp and weft of different weights of thread.

unbleached yarn -- A yarn which is in its natural color, has not been whitened through chemical or other processing.

uncut pile -- A loop pile which has not been sheered.

undulating twill -- See, curved twill.

union fabrics -- Fabrics which use one type of fiber for warp and another for weft, such as linsey-woolsey.

union yarn -- Yarn made of cotton and wool, combined in the blending.

unweaving -- Weaving backwards to remove weft shots for correcting an error.

upholstery fabric -- A fabric used for covering padded furniture. The requirements of a good upholstery are that it be strong, pliable, closely woven, sympathetic to the touch and of a texture which does not collect soil and dust. The fibers from which it is woven should be strong, long weaving and soil resistant.

Upright loom -- Another term for vertical loom.



value, color -- The brilliance of a color. The quality in a color which results from the addition of either black or white. Hues with black added are known as shades, with white added, as tints.

vat dye -- A term which applies to a special type of dyestuff rather than to a method of dyeing. Vat dyes are faster than most other types.

velvet -- A warp pile fabric with the pile usually of silk or wool, but occasionally of rayon or cotton. The warp which makes the pile is separately beamed. Formerly woven on a handloom with a special type of cloth beam, but now almost exclusively power woven. The velvet for the coronation robe of Queen Elizabeth II was hand-woven.

vertical -- A line or plane which is perpendicular or at right angles to the horizon.

vertical loom -- A loom in which the warp is stretched in a vertical direction.

Usually known as a high-warp loom.

vicara -- A synthetic fiber which is soft in texture and shrinkage resistant, though it has a high moisture absorbance. Used mainly in blends.

vicuna -- The world's most rare, expensive and luxurious yarn. The yarn is made from fibers obtained from the vicuna goat, one of the llama family which lives in the Andes at altitudes above 16000 feet. The animal must be killed to secure the fleece. Vicuna is one of the finest fibers known, and makes the softest yarn.

virgin wool -- A government standardized term which is applied to a yarn or a fabric made of all new wool, none of which has been previously used.



wadding -- A heavy weft which is thrown between two surfaces of a double woven fabric to provide a padding which must be quilted into place.

waffle weave -- A weave which forms a high relief in outlined squares which taper down to a point. The points on one side form the high outline on the other side. In power-loom terminology this is sometimes called honeycomb weave. It is produced on a point twill threading, usually with an uneven number of harnesses.

walking motion -- The most energy saving and natural order of treading, in which the right and left feet are used alternately.

warm colors -- The colors which contain red and yellow dominantly.

warp -- The lengthwise threads of any fabric. The threads which are stretched on the loom to form the foundation for weaving any textile. The group or chain of threads which are all measured to identical length for putting on the loom in preparation for weaving.

warp beam -- The revolving beam at the back of the loom on which the warp is wound in preparation for weaving.

warp beam padding -- Paper, corrugated cardboard, or a group of sticks, slightly wider than the final warp width, which is rolled onto the warp beam along with the warp to separate layers, prevent threads from becoming buried in previous layers, and generally to improve the beamed tension of the warp.

warp bout -- A group of warp ends, usually the number required for two inches of warp width, which are simultaneously beamed in one section of a sectional beam.

warp chain -- A group of warp ends which have been measured to identical length on a peg board or a mill and removed from it in the form of a chain.

warp dressing -- See, dressing.

warp end -- An individual warp thread.

warp emphasis weave -- A weave in which the warp dominates the weft either through having more ends per inch or through being heavier.

warp face weave -- A weave in which the warp completely covers the weft. See, rep.

warp painting -- The process of painting a design onto a tensioned warp before weaving.

warp pile weave -- A pile weave for which the pile thread is of an individually beamed and tensioned warp.

warp pattern weave -- A technique in which the pattern is made altogether by warp. The weft serves to interweave the ground only. This usually requires an individually beamed and tensioned warp for the pattern.

warp rod -- See warp beam rod, cloth beam rod.

warp sizing -- See, dressing.

warping -- The process of measuring yarn for warp, each end of identical length, on a warping board or a warping mill.

warping board -- A frame in which pegs are set for measuring warp ends for chaining. As well as the measuring pegs, the board must have two pegs for making the cross, the best position for these being about 18 inches from the center of the pair to the end peg. The most convenient board has the measuring pegs set so that they measure exactly 1 yard for one to the next. Most warping boards have capacities of 10, 15 or 5 yards, and warps longer than this are made on a warping reel or are sectionally beamed.

warping frame -- Another term for warping board.

warping guide stick -- A narrow board in which pegs are spaced exactly like the pegs on the sectional beam, which is clamped to the back beam to guide a chained warp onto a sectional beam. The pegs may be set directly into the back beam.

warping mill -- Another name for reel.

warping reel -- See, reel.

warping sticks -- Dowels, usually 3/4", which are placed in tabby sheds in front of the reed in chained warps which have been threaded and sleyed before beaming. In beaming, the warp is pulled through these sticks to organize the thread order and to place an even tension on all ends.

warpy -- A term applied to a fabric in which the warp dominates more than it should. For instance, a fabric which should be woven in tabby but is actually woven with fewer weft shots per inch than warp ends.

waved twills -- See, curved twills.

weave -- The noun means a method or a manner of weaving -- one of the weaving techniques or one of the threading techniques. The verb means the process of throwing weft shots in warp sheds to form cloth.

weaver's knot -- A bowline knot which is very small and tight and is used for mending broken warp ends.

weaving -- The process of making a woven cloth.

weaving-as-drawn-in -- Reproducing a warp threading exactly in the weft arrangement. This may be done without actual knowledge of the draft or without any weaving directions by squaring adjacent blocks in order, as they are shown in the sheds. If the warp is threaded to a symmetrical pattern, the woven-as-drawn-in pattern will have horizontal, vertical and two 45 degree diagonal axes of symmetry. If

the threaded pattern is asymmetrical, the woven pattern will have only the 45 degree diagonal axis of symmetry which extends in the direction of the weaving. Also called, star-fashion weaving, because of the 4 axes produced by symmetrical patterns.

web -- A textile fabric on a loom, or one coming from a loom. That is, the length of woven fabric which is on the cloth beam and extends to the fell.

weft -- The thread which is placed by the weaver, perpendicular to the warp, in the shed, and beaten into place to form cloth. Also called filler.

weft-emphasis weave -- A weave in which the weft dominates the warp, either through being heavier or by having more threads per inch.

weft-face weave -- A weave in which the weft completely covers the warp. See, rep.

weft-return weave -- A weave in which the weft passes back and forth over a small part of the warp, building the weaving line irregularly. Essentially the same as Spanish eyelet, except that the weft is not pulled tightly to make eyelets. Widely used to build up selvages for open-work and tapestry weaves, and for making plain-weave designs for open-work backgrounds, or plain backgrounds for open-work designs.

weighting harnesses -- The practice of hanging additional weights onto certain harnesses in order to insure the perfect recovery for making perfect sheds. This, in a good loom, is required only for such weaves as are strongly over-balanced and carry an undue proportion of the warp ends on one or two harnesses, as in Atwater lace and summer and winter, and is then required only for wide threadings of inelastic warp materials.

wet spun -- Linen which is dampened during the spinning process. Dampening puts a slight elasticity into the linen fiber which makes it spin into a higher quality yarn. The best grade linen is always wet spun.

wheel -- One of the basic design elements of the overshot patterns. Made by a twill succession of blocks surrounding a star or a table.

whip beam -- Another term for back beam.

Width of goods.-- This is technically measured in 9" units or quarter yards. A 3/4 fabric is 27", a 4/4 is 36", a 6/4 is 54 inches, etc.

winder -- Any instrument for winding yarn. Most particularly, a shaft driven by a motor or a hand crank on which bobbins are wound.

winding -- The process of measuring warp around pegs or on a reel for making a warp chain.

winding posts -- Another term for warping board.

winding stick -- A stick, or sometimes a board or small frame, onto which warp is wound from the warping board or mill instead of chained.

wire heddle -- A heddle made of rust resistant wire.

woof -- From the Anglo Saxon word 'owef' which means warp. The English often use this term for warp. However, in the trade and in advertising the term has been confused so that it is usually applied to weft instead of warp.

wool -- The fleece of a sheep, prepared for yarn. Wool yarn is one of the best of natural fibers, having high resiliency and elasticity, very high water absorption, luster and insulation quality. For measurement system see woolen and worsted under, count number.

woolen yarn -- Yarn, usually made of the shorter staple, coarser wool, which is carded and then spun and has individual fibers lying in all directions in the yarn. All handspun and handspun-type yarns are woolen, and many other types.

worsted yarn -- Wool fibers, usually the longest staple, most lustrous and finest, which are combed between carding and spinning so that all fibers lie in parallel alignment. Worsted yarns are spun by the Bradford system in which it is oiled, or by the French system which is dry spinning. Worsted is stronger, more lustrous, and much more expensive than woolen yarn. Named after the south England town of Worsted which was named by William the Conqueror after he "worsted" King Alfred in the Battle of Hastings.



x, y, z tie-downs -- The names given to distinguish between warp tie-downs when a technique has more than one. Each tie-down is threaded on a different harness and these are known as the x tie-down harness, the y tie-down harness and the z tie-down harness and are usually harnesses 1, 2 and 3 in a threading. The summer and winter weave has 2 tie-down harnesses, x and y on harnesses 1 and 2; the Bergman and Boulevard weaves have 3 tie-down harnesses x, y and z on harnesses 1, 2, and 3.



yard -- A unit of measurement which is 36 inches.
yardage -- A term often applied to a long piece of woven fabric at least 20" wide, intended for cutting into a clothing article.
yardage counter -- See, counter, yardage.
yarn -- The product of spinning. A continuous, evenly distributed, coherent arrangement of fibers, the position of which is maintained by a twist.
yarn count -- See, count number.
yarn winder -- See, swift.



Z-twist -- A clockwise twist put into yarn in the spinning process.
ZS twist yarn -- A 2-ply yarn made up of one strand of Z-twist and one of S-twist.
ZSZ twist yarn -- A 3-ply yarn made up of one strand of S-twist and 2 of Z-twist.
zig-zag weave -- A brocade technique for weaving zig-zag outlines of bold geometric patterns. Similar to outline weave. Also, a name sometimes applied to herringbone weave.
zephyr -- A worsted yarn that is very soft and light weight. Now frequently blended with man-made filaments.