

# Warp Manipulation

## Pick-up

Warp manipulation covers an extremely wide range of different techniques in which selected warp threads are moved from their normal position to the opposite layer for one pick. These warp threads can either be lifted up from the lower layer to the upper or pushed down from the upper layer to the lower. Both the actual warping draft and the way the threads are moved contribute to the individual techniques. Several of the different techniques have acquired the word *pick-up* as a suffix—a misnomer when push down is part of the process.

I prefer to use the name *pick-up only* for the variety of techniques where warp threads are lifted, or picked up, from the lower layer to the upper. Other warp-manipulated techniques are given their own specific title.

In pick-up, the lower layer can be hedded or unhedded. A pick-up can be made by always picking unhedded warp threads up into the hedded layer, by always picking up hedded warp threads to join the unhedded layer, or by a combination of the two. When either hedded or unhedded threads are picked up, the pick-up is made on alternate picks. When a combination pick-up is used, the pick-up needs to be made on every pick. The shed where the pick-up takes place is referred to as the pick-up shed. Usually the pick-up covers a horizontally striped background, which is formed naturally. When using a combined pick-up, this background can be virtually covered. Note page 39, which shows all three patterns: H, U, and striped.

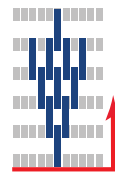
Usually alternate warp threads are picked up. As each picked-up thread passes over three picks (the natural pick, the picked-up pick, and the natural pick again), the yarn is able to relax and dominate the threads under them. Sometimes two adjacent (pairs of) threads are picked up from the lower layer; however, this means that the weft is floating over five warp threads

on the underside of the inkle, so it isn't a good idea to pick up more than two adjacent warp threads. (Occasionally, a picked-up warp thread will float over five picks including the start and finish row.)

The easiest method is to pick up unhedded threads, as these are more movable. First, open the shed with the unhedded threads in the upper layer; beat, tug, and weave. Change the shed so that the hedded warp threads are in the top layer; beat, and then pick up those unhedded warp threads from the lower layer that are required to join the upper layer; beat again to confirm, tug, and weave. Change the shed, beat, tug, and weave.

## Reading the pattern charts

This pattern chart shows **ONLY** the unhedded threads as filled rectangles.

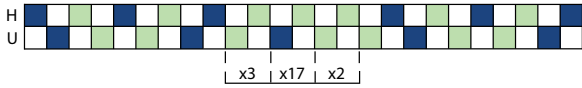


Where the unhedded threads are naturally in the **upper** layer they are shaded in gray, while the picked-up warp threads are colored in their respective colors, passing over the hedded layer (white row). The hedded threads are in the blank (white) row in between the unhedded (shaded) row.

Always read pick-up charts from the bottom row up, in the direction in which you weave.

To differentiate between picking up unhedded and hedded warp threads, the hedded warp threads to be picked up are shown as colored lines between the colored or shaded rectangles.

# Combined, Unheddled and Hedded



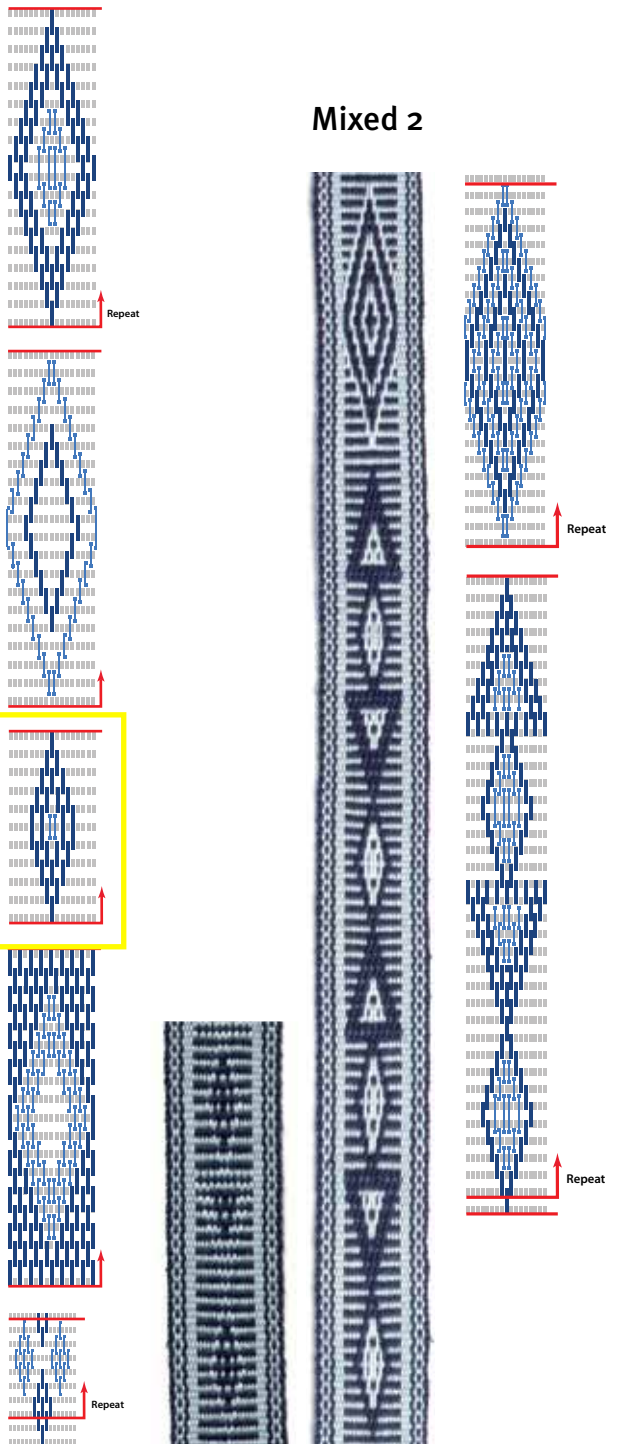
Warp: 2/16, navy and pale blue

Weft: 2/16, navy

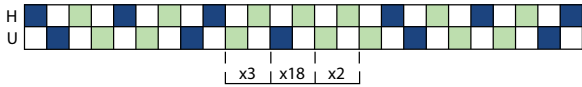
Mixed 1



Mixed 2



# Combined, Unhedded and Hedded



## Mixed 3

Note number of repeats for bar.

**Warp:** 2/16, navy and pale blue

**Weft:** 2/16, navy

### Mixed 4

Decrease and increase the shapes along the diagonal lines.

Only the changes in pick-up are charted.

Weave the sample beginning with the pattern at the bottom.