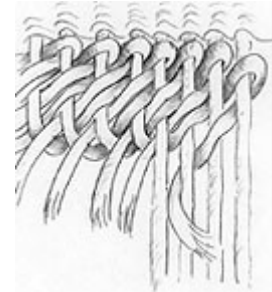


[End Finishes Project](#)[Woven Structures Update](#)[HOME](#)

Bands of Two-Pick Oblique Interlacing

The bands on this page represent an elaboration on simple oblique interlacing. The technique's increased complexity allows the warp ends to emerge at a band's outer edge, away from the rug. As with simple interlacing, a few warps are held downward while each warp or warp group is interlaced at an angle upward toward the fabric. But it then reverses to weave downward. In other words, two oblique picks ('wefts') are interlaced with each warp unit.



With a *two-pick interlaced band*, whenever a new warp yarn (or unit) begins weaving upward, it follows the exact path taken by the last yarn on its downward movement. When these yarns are packed together, they combine to make thick, oval-shaped segments. Because two yarn units always lie together and both edges are bound, the weaver can trim the emerging warp ends if she wishes. Like the simpler interlaced constructions, this band looks the same on its front and back.

Occasionally, the downward interlacing stops somewhere in the center of the band. We can describe these examples as partial two-pick interlacing.

To identify any of these interlaced bands for certain, and separate them from other constructions, try folding them diagonally. You should then be able to follow the path of the interlacing. For now, I think we should carefully distinguish between single and two-pick bands, as the techniques vary significantly. Only after we have done so with a considerable number of weavings will we know if the differences have diagnostic value.

Gaziantep/Malatya Area Rug. Southeastern Anatolia

47" x 79" (120 cm x 200 cm). First quarter, 20th century

STRUCTURE: Symmetrical knots, H: 7.5, V: 11, 82 per square inch. (H: 30/dm, V: 43/dm, 1290 per square dm).**YARN SPIN:** Z.**WARP:** 2-ply ivory wool.**WEFT:** Aubergine/brown wool single, 2-4 shots.**PILE:** 1 or 2 wool singles; 2-ply white wool; height: 7 mm.**SELVAGES:** 4 warps, reinforced in pairs with variously colored wool singles.**EACH END FINISH:** Band of two-pick oblique interlacing; weft-faced plain weave.**[DD-105. Daniel Deschuyteneer]**

As with single-pick oblique interlacing, both sides of this 2-pick band look about the same: thick oval segments are formed of yarns interlacing in opposite directions.

Kurdish Kilim. Hakkari area, Southeastern Anatolia

5'4" x 7'2" (163 cm x 218 cm). 20th century

STRUCTURES: Slit tapestry; soumak wrapping used for design outlines. Woven in two panels.**YARN SPIN:** Z.**WARP:** 2-ply ivory/tan wool, 9 per inch (35 per dm).**WEFTS:** 2-ply wool; metallic-wrapped cotton; 44 per inch (173 per dm). Wool singles in the end borders.**WARP-END FINISHES:** 2.5 cm-wide bands of 2-pick oblique interlacing. The fringe was corded originally.**[MM-1045. M. Mallett]**



Two-pick oblique interlacing has been used for very firm warp-end finishes on a great many SE Anatolian Kurdish kilims. Here, the downward interlacing warp ends emerge on the front of the kilim, and the back (shown below) has a slightly more "finished" look. Even after the fringe yarns have worn away, this band will remain as a secure finish. (Front)



Just as with single-pick interlacing, these bands are curved or slanted at their starting points. When the panels of a two-part Hakkari Kurd kilim are assembled, the weavers typically put the two curved ends together at the center seam. (Back)

*Kazak "Karachov" Knotted Pile Rug. South Caucasus
6' x 8'10" (175 cm x 265 cm).*

STRUCTURE: Symmetrical knots, H:7, V: 7, 49 per square inch (H: 28/dm, V: 29/dm, 812 per square dm.) Knots offset to better articulate diagonals in the design; knots overlapped, both to make transitions and to increase bulk near the sides. Stacked knots used in the design (see examples in the photo below). No warp depression.

YARN SPIN: Z.

WARP: 2-ply ivory wool.

WEFT: 2 red wool singles; 3 to 6 picks, crossed between sheds, occasionally jumping over rows of knots.

PILE: 2 wool singles.

SELVAGES: Four warp units (1,1,1,1), reinforced in pairs with wool singles (varying color bands, and uneven coverage of the ground wefts).

UPPER END FINISH: Band of two-pick oblique interlacing; currently turned under and sewn down.

[DD-129. Daniel Deschuyteneer]



This two-pick band has been turned under and sewn down, although this seems not to be its original position. The stitching was done with machine-spun cotton thread. The heavily abraded warp ends are no longer visible. (Back view)

Stacked knots can be seen in a couple of places in this photo. At the downward-pointing tip of each red triangle, brown and ivory knots have been tied in the space usually allotted one knot. (The ground wefts in this rug are red.)

Northwest Persian Knotted Pile Carpet
4'4" x 10'10" (132 cm x 330 cm)

STRUCTURE: Symmetrical knots, H: 6, V: 8, 48 per square inch (H: 24/dm, V: 32/dm, 768 per square dm). Warp depression varies from moderate to none.

YARN SPIN: Z.

WARP: 2-ply ivory wool.

WEFT: Primarily wool singles, in some areas 2 wool singles; brown, pink, tan or gray; 2 picks, crossed between sheds.

PILE: 2 wool singles.

SELVAGES: 4 warps, reinforced in 2 groups (2,2) by multicolored 2-ply wool. The reinforcement occasionally also interlaces one pair of warps within the knotted field.

UPPER END FINISH: Very sturdy 1 1/8" (3 cm) 2-pick obliquely interlaced band.

LOWER END FINISH: Short warp loops. See the *Warp Loop* page for photo.

[AA-3224. Allan Arthur]



This wide 2-pick obliquely interlaced band is extremely solid and heavy-- definitely a durable construction. Only fuzzy ends of the warps project along the outside front edge.

Northeast Anatolian Rug. ("Kars Kazak")

3'6" x 5'9" (107 cm. x 175 cm.) 2nd quarter, 20th century.

STRUCTURE: Symmetrical knots, H: 6.5, V: 6, 39 per square inch. (H: 26.5/dm, V: 23.5/dm, 623 per square dm.) No warp depression.

YARN SPIN: Z.

WARP: 2-ply ivory wool.

WEFT: 2-ply grey/brown wool, red toward the top end; 4-5 picks, crossed between sheds and occasionally over knotted rows.

PILE: 2 wool singles. Contrasting colors are knotted together in some areas.

SELVAGES: 3 warp units; the brown wool weft yarn alternately interlaces and overcasts.

UPPER END FINISH: Plain weave; narrow band of 2-pick oblique interlacing.

LOWER END FINISH: Plain weave; 1.5 cm. warp loops.

[AA-3056. Allan Arthur]



You can perhaps see here that only 3 warps make the turn (at the left) to weave upward together, while in the thick oval segments there are twice that number of yarns packed together. The upward and downward interlacing portions have combined.

Note the very similar band on a much earlier Karachop Kazak rug above (DD-129)

Heriz Knotted Pile Rug. Iran**3'7" x 10'6" (169 cm x 496 cm). Circa 1900.****STRUCTURE:** Symmetrical knots, H: 6, V: 8, 48 per square inch. Slightly depressed warp.**YARN SPIN:** Z.**WARP:** 4-ply cotton.**WEFT:** Undyed cotton bottom half, beige wool top half; 2 to 4 shots between knotted rows.**PILE:** Wool. 10 mm long.**ATTACHED SELVAGES:** Two pairs of warps (1 pair free-floating), interlaced with multicolored wool singles.**UPPER END FINISH:** Two-pick obliquely interlaced band. (Similar to the examples above.)**LOWER END FINISH:** Warp loops.**[MT-100. Mike Tschbull]**

According to Mike, " This is a typical set of end finishes for a Transcaucasian rug, but not at all for a Heriz-type export rug. The pattern is also atypical for export, and it is something one usually only sees in Transcaucasian rugs. The format is also atypical. I'm guessing that this rug was woven in about 1900 or before, at the very beginning of export demand in rural Azarbayjan, and has finishes you might have seen on some domestic market-intended rugs." This interesting rug has prompted some discussion, with other people wondering if it might be from farther south.

***Lambalo Kazak Pile Rug*****4.6" x 6'6" (140 cm x 210 cm). 1948****STRUCTURE:** Symmetrical knots, 56 per square inch. No warp depression.**WARP:** 2-ply ivory wool.**WEFT:** Reddish wool singles, 2 or 3 picks.**SELVAGES:** 2 warp units (2,2) reinforced with short lengths of 2-ply wool (of various colors) that also encircle one pair of warps in the knotted-pile section. Ends of these multicolored wool yarns were left free hanging to form decorative fringe along the sides.**LOWER END FINISH:** Warp loops.**UPPER END FINISH:** Band of two-pick oblique interlacing.**[FB-100. Filiberto Boncompagni]**

Filiberto believes that the date on this rug has been altered-- changed from 1948 to 1918.



The obliquely interlaced band on this rug is similar to those above. A much more unusual feature is the multicolored fringe on the sides made with selvage reinforcing yarns. Each of these separate weft lengths must make at least four passes so that the outermost warp is enclosed. A similar feature appears on Uzbek and Kyrgyz weavings, where fringed bands made with cards or finger looping are attached.

Herki (?) Kurd Kilim. Iraq

2.6" x 7' (118 cm x 331 cm). Early 20th century.

PRIMARY STRUCTURE: Slit tapestry.

SECONDARY STRUCTURE: Small motifs in overlay/underlay brocading.

YARN SPIN: Z.

WARP: 2-ply ivory wool; 12 per inch (47 per dm).

WEFT: Wool singles; average 46 per inch (181 per dm).

SELVAGES: 2 pairs of warps.

WARP END FINISHES: 1.3 cm-wide band of 2-pick oblique interlacing; 8-strand square braids, joined in pairs.

[MM-1037. M. Mallett]



6-warp units interlace only a short distance in this end finish, and then reverse to weave downward. Because adjacent warp units lie together, they make thick oval bulges--each with 12 warps! Eight groups of these warp units have then been corded and combined in 8-strand square braids. Finally, these were bound together in pairs. A nearly indestructible warp-end finish is the result.

Anatolian Cicim

52" x 67" (132 cm x 170 cm).

STRUCTURE: Overlay-underlay brocading, 3/3 and 3/1 sequences predominate. Balanced ground weave.**SECONDARY STRUCTURE:** All horizontal borders are 3-span twining.**YARN SPIN:** Z.**WARP:** 2-ply brown wool; 17 per inch (67 per dm).**GROUND WEFT:** 2 brown wool singles.**BROCADING WEFT:** 3 wool singles; 14 per inch (55 per dm).**SELVAGES:** 2 sets of paired warps.**ADDITIONS:** Small variously colored tassels remain along one selvage.**FINISH ON ONE END:** Obliquely interlaced band, with partial 2-pick interlacing.

[PT-100.]



For this band, the weaver interlaced 6-warp units upward through 6 warp groups, then reversed and turned the yarns downward through just a couple of warp groups. The yarn ends thus emerge in the center of the band on the back side.

The front has a compact, but somewhat irregular look; the interlacing is more difficult to follow than in most bands. Because it is thinner at the outside edge, this band seems to bulge slightly in the middle.

(Front above; back side below)

Malatya/Sinan Saddlebag Face. Eastern Anatolia
26"x 25" (102 cm x 98.5 cm)

STRUCTURE: Slit tapestry.

SECONDARY STRUCTURE: Narrow borders of soumak, the two colors alternated intermittently on some rows.

YARN SPIN: Z.

WARP: 2-ply ivory wool; 14 per inch.

WEFT: 2-ply wool (very high luster); multi-ply white cotton; multi-ply white cotton wrapped with metallic; 2-ply silk floss; average of 58 per inch.

SELVAGES: No special treatment.

END FINISH: Two-pick interlaced band, worked with 3-warp units.

[MM-992. M. Mallett]



A narrow 2-pick band finishes the end of this saddlebag face. On some Sinan examples, the warp ends have then been braided and sewn to the inside of the pouches. For an example, see Figure 17.7 of *Woven Structures*.

All late 19th century and early 20th century Malatya/Sinan saddlebags that I have seen have had similar finishes. An older piece, probably early or mid-19th century, in the Tokyo collection of Junko and Akira Ito, has a finely worked obliquely-wrapped band. Yet there is little doubt that the two weavings are from the same area. See the *Obliquely Wrapped Bands* page.

Kagizman Yolluck. NE Anatolia
2'6" x 9'8" (118 cm x 457 cm)

STRUCTURE: Overlay-underlay brocading (3-span) on a weft-faced ground. Soumak used for horizontal design elements.

YARN SPIN: Z.

WARP: 2-ply brown/tan wool; 15 per inch (59 per dm).

GROUND WEFT: wool singles, 2 picks between brocade rows.

BROCADING WEFTS: 2-ply wool.

SELVAGES: 4 warps, reinforced in 2 pairs with 2-ply wool.

END FINISHES: 2-pick obliquely interlaced bands.

[MM-1805. M. Mallett]





Sivas Yatak. Eastern Anatolia
5' x 5'4" (150 cm x 160 cm)

STRUCTURE: Symmetrical knots, H: 6, V: 7, 42 per square inch (H: 24/dm, V: 28/dm, 672 per square dm). No warp depression.

YARN SPIN: Z.

WARP: 2-ply ivory wool.

WEFT: Dark brown wool singles; 4 picks between knotted rows (occasionally 3), crossed between sheds.

PILE: Wool, 2 singles, 2 to 4 inches long.

ATTACHED SELVAGES: Irregular, but up to 10 warps are incorporated, most often interlaced by the ground weave in a 2,2,2,1,1,1 sequence. 2-ply wool (sometimes contrasting colors plied) interlaces warp pairs, and extends varying distances into the ground, forming wedge shapes (see below); the ground wefts, in turn, extend varying distances toward the edge, only occasionally interlacing all of the warps. The intervening knotting includes stacked, overlapped and offset knots used to build bulk in the border area.

END FINISH, Top: 5" weft-faced plain weave skirt with narrow pick-and-pick bands of red wool and white cotton, and one worn band of overlay-underlay brocading; then a band of two-pick oblique interlacing. The lower end finish is the same, but partially missing.

HANDLE: Very heavy and floppy.

[TKG-114. Mehmet Kiliç, Tribal Kilim Gallery
Analysis: Daniel Deschuyteneer]



To produce the small red and white bands in this rug's skirt, the weaver simply alternated wefts of the different colors, to form tiny vertical columns. The name, "pic-and-pic" simply means a pic (weft) of one color, then a pic of another.



Only fragments of brocading remain, as floats on the surface were more easily abraided.

The two-pic interlaced band has raveled a bit, allowing us to see its construction more clearly. Three warps were used together as a working unit, and two of these pics combine to form fat units of six yarns.



Heavy, plied selvage wefts interlace the warps in pairs on this rug, extending various distances into the ground weave to produce a substantial and durable edge.

[Back to End Finishes page](#)

MARLA MALLETT
1690 Johnson Road NE
Atlanta, GA 30306 USA

Phone: 404-872-3356

[E-Mail: marlam@mindspring.com](mailto:marlam@mindspring.com)

Š Marla Mallett

[End Finishes Project](#)

[Woven Structures Update](#)

[HOME](#)
