**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 heddled or unheddled. A pick-up can be made by always picking unheddled warp threads up into the heddled layer, by always picking up heddled warp threads to join the unheddled layer, or by a combination of the two. When either heddled or unheddled 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 unheddled threads, as these are more movable. First, open the shed with the unheddled threads in the upper layer; beat, tug, and weave. Change the shed so that the heddled warp threads are in the top layer; beat, and then pick up those unheddled 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 unheddled threads as filled rectangles.

Where the unheddled 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 heddled layer (white row). The heddled threads are in the blank (white) row in between the unheddled (shaded) row.

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

To differentiate between picking up unheddled and heddled warp threads, the heddled warp threads to be picked up are shown as colored lines between the colored or shaded rectangles.
**Warp:** 2/16, navy and pale blue
**Weft:** 2/16, navy

Combined, Unheddled and Hedddled
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.