

CARPET WEAVER - KNOTTED

Multiple Choice Questions

1. The designs of carpet weaving Knotted are admired from;
 - a) Religious
 - b) Talismanic
 - c) Totemic meanings
 - d) All of the above
 - e) None of these
2. Hand knotted carpet starts with a design drawn on graph paper, called a _____ after then the weavers take the design and begin the process of making the rug, one knot at a time.
 - a) Patloon
 - b) Diatoon
 - c) Cartoon
 - d) Shoortoon
3. The Turkish knot has _____ structure.
 - a) Asymmetrical
 - b) Symmetrical
 - c) Divisional
 - d) Tiled
4. A pile carpet is influenced by;
 - a) Width and number of warp
 - b) Weft, pile height
 - c) Knots used, and knot density
 - d) All of the above
 - e) 'a' and 'b' options are correct
5. The interwoven warp and weft threads form the carpet's;
 - a) Design
 - b) Durability
 - c) Foundation
 - d) Skeleton
6. The _____ knot is the knot used in the oldest surviving pile carpets.
 - a) Pile
 - b) Senneh
 - c) Diagonal
 - d) Ghiordes
7. The Turkish knot uses _____ warps.
 - a) Two
 - b) Three
 - c) Four
 - d) Five
8. Persian carpets are mainly woven with two different_____.
 - a) Yarns
 - b) Silk
 - c) Knots
 - d) Machines

9. The handmade oldest and fine knotted rug in the world is the _____ carpet.
- Pazyvyk
 - Pazyryk
 - Pazysyk
 - Pazynyk
10. The Jufti knot which is tied around _____ warps instead of two.
- One
 - Three
 - Four
 - Five
11. Each drawing of a weft across the warps is called a;
- Shoot
 - Pass
 - Shoot or pass
 - Root” or “pass”
12. In pile rugs supplementary weft yarns or “knots” are named as;
- Seft, gereh, ḡond
 - Keft, gereh, sond
 - Keft, jereh, ḡond
 - Keft, gereh, ḡond
13. Knots tied over more than two warps are known colloquially as;
- Moftī or Single paired
 - Koftī or doubled paired
 - Softī or Triple paired
 - Joftī or doubled paired
14. The dar’ varies in length from;
- 100 to 113.25 cm (41-44.5 inches)
 - 102 to 111.25 cm (42-44.5 inches)
 - 100 to 111.25 cm (40-44.5 inches)
 - 113 to 112.25 cm (43-46.5 inches)
15. Knot density is measured by the number of rows of knots per longitudinal;
- Gereh
 - Inch
 - Jofti
 - Kofti
16. The two parallel beams in between the loom called navard, which may be;
- Stationery
 - Movable
 - Fixed or rotating
 - None of the above
17. The shed for a loom is created by means of a flat shed sticks called
- Pošt-e ḡūla
 - Pošt-e kūjī
 - Bača-gord
 - All of the above

18. A heddle rod is also called;
- Šemša
 - Vard
 - Gūla
 - Gord
 - Gurt
 - Kūjī
 - All of the above
19. The sides (kenār), the edges of a carpet parallel to the warps, may be finished either by;
- Overcasting (sar-dūzī) a single cord of warp yarn
 - by wrapping two or more cords
 - Warps in a circular fashion to produce a selvedge
 - Either 'a', 'b' or 'c' option
20. A higher resolution in case of the asymmetrical Knot is;
- Involves wrapping one end of the yarn around a single warp
 - Taking the other end loosely beside the adjacent warp, before cutting both ends.
 - Both 'a' and 'b' options are correct.
 - None of the above
21. _____ is supplementary-weft weaving technique commonly used for tents, cushions, sacks, and mats.
- Zili
 - Nali
 - Kuji
 - None of these
22. A smooth Kilim type of weaving is _____ with the same pattern on both sides in most cases.
- Changeable
 - Suited
 - Reversible
 - Colored
23. Colored yarns are wrapped around the warps using _____ patterns that allow the weavers to create free flowing intricate designs that form reliefs on the surface of the work.
- Mathematical
 - Geographical
 - Triangular
 - Semi-circle
24. Brocading type of weaving gives the appearance of _____ addition, and usually result in a raised pattern.
- Sizzling
 - Drizzling
 - Embroidered
 - Knot
25. The comb is beaten up and down along the warp in order to secure the;
- Design
 - Knots.
 - Fiber

- d) All of the above
- e) None of these

KEY:

1. D 2.C 3. B 4.D 5. C 6. D 7.A 8. C 9.B 10.C 11. C 12. D
 13. D 14. C 15. A 16. C 17. D 18. G 19. D
 20. C 21. A 22. C 23. A 24. C 25. B

True and False Questions

1. The Carpet weaving designs requires great skill and information of different weaving techniques that can be employed for different sides.
2. The oldest hand knotted rug in the world is the “Pazyryk” carpet.
3. Hand knotted carpet starts with a design drawn on graph paper, called a "Patloon". Then the weavers take the design and begin the process of making the rug, one knot at a time.
4. Each color of yarn is chosen according to the trace paper design and then tied (knotted) onto the 'warp'.
5. Depending on the type of knots made, the size of the wool strands, and how tightly the knots are tied and pounded down, this will determine the density and level of quality of a rug.
6. For fine "oriental" rugs a high knot count (kpsi) indicates a superior quality rug.
7. A knotted-pile carpet is a carpet containing raised surfaces, or piles, from the cut off ends of knots woven between the warp and woof.
8. Diagonal or offset, knotting has knots in dis-continuous rows occupy alternate pairs of warps.
9. Turkish knot is one of the two most-used knots employed in knotted-pile carpets.
10. The Turkish knot has asymmetrical structure.
11. To tie a symmetric knot, the yarn is passed between two adjacent warps, brought back under one, wrapped around both forming a collar, then pulled through the center so that both ends emerge between the warps.
12. The Turkish knot uses in total three warps.
13. The Jufti knot, which is tied around four warps instead of two.
14. A single-warp knot is tied around one or two single or double warps.
15. Knots in carpet are tied in rows, one to each pair of warp threads, which may then be pushed down to make the rug more solid.
16. The joftī technique requires less time and material.
17. The loom or dastgāh is the frame upon which carpets are designed.
18. The complete weaving process consists of several stages, each demanding different skills.
19. Different structures can be produced by varying weft.
20. In a plain weaving the warp or weft are oddly spaced.
21. Slit weaving is a discontinuous type of weft.
22. Comb is used to pack together the knots and the weft in the rows after every row in the carpet has been tied.
23. When rotating a Spindle the wool is twined into yarn.

24. A brush tool is used when we need coloring or designing the carpet.
25. The weaver follows the design plate as a guideline, both for the colouring and the layout of the carpet.

KEY:

- | | | | | | |
|----------|-----------|----------|-----------|-----------|-----------|
| 1. False | 2. True | 3. False | 4. False | 5. True | 6. True |
| 7. True | 8. False | 9. True | 10. False | 11. True | 12. False |
| 13. True | 14. False | 15. True | 16. True | 17. False | 18. True |
| 19. True | 20. False | 21. True | 22. True | 23. True | 24. False |
| 25. True | | | | | |

Fill in the blanks

Flatweave rug, soft bedding, Raj, slit, evenly, same warp, looping the yarn, Soumak, Weavers, cut, single warp, resolution, techniques, rough, evenly, *gerehs*, Wefts, *gerehs*, structure, densely, foundation wefts, Spindle, Scissors, alternately, Knife with a hook










1. The designs (which may have religious, talismanic or totemic meanings) tell the stories of their _____, and of traditions passed down from one generation to the next.
2. Creating carpet designs, requires great skill and knowledge of different weaving _____ that can be employed for different effects, many different examples of which may be seen in a single rug.
3. A kilim is defined as a _____ in which warp yarns are interwoven with weft yarns usually with the slitweave technique.
4. In a plain weave the warp and weft are evenly spaced.
5. In knotted plush rugs, knots are made on the warps, and then _____ before moving onto the next.
6. The symmetrical Turkish/Gordes/Double knot involves _____ around two warps and then pulling it tight between them, which naturally creates a more durable rug.
7. The asymmetrical Persian/Sehna/Single Knot is preferable for designs with higher “resolution” and involves wrapping one end of the yarn around a _____, and then taking the other end loosely beside the adjacent warp, before cutting both ends.
8. The _____ refers to the gap left between two blocks of color.
9. Dove-tailing also known as shared warp or single interlock weave, refers to the wefts from two different color blocks, returning (in opposite directions) around the _____ that forms the boundary between them.
10. _____ is the common name for weft wrapping technique used to create complex and varied designs.
11. The basic components are the warps run from end to end of the rug, and the _____ which are passed from side to side _____ over and under the warps, thus binding them together to produce the foundation of the carpet.






12. In pile rugs supplementary weft yarns, or “knots” are wrapped around the warps between the _____, then cut; the cut ends project on the surface to form the pile.
13. The standard measure of length is the *dar'* (cubit), subdivided into 16 units, also called _____ or knots;
14. Knot density is measured by _____ that is, the number of rows of knots per longitudinal.
15. The warps are stretched between two parallel beams called _____.
16. When a specific knotting density is required, the upper and lower beams are divided into _____ to ensure uniform placement and number of warps in each unit across the loom.
17. The number of weft shoots and degree of weft tension; and the knot type and knotting density are all factors that influence carpet_____.
18. In a plain weave the warp and weft are _____spaced (meaning they are both seen).
19. In tapestry weave kilims are used, the warps are more widely spread, and the wefts are packed _____to completely cover the warp threads.
20. The asymmetrical Knot is preferable for designs with higher _____and involves wrapping one end of the yarn around a single warp, and then taking the other end loosely beside the adjacent warp, before cutting both ends.
21. Zili has a _____appearance, covering the entire surface of the material with a distinctive effect that resembles cording and runs parallel to the warps.
22. _____specially made in metal. It is used for cutting the pile on the carpet after one or more rows have been tied.
23. _____is partly used to hook onto the yarn between the warp threads with the small hook and also to cut the yarn afterwards.
24. _____usually consists of a rod and an attached trundle which stabilizes the weight when the tool is spinning.
25. Brush is a very simple tool consisting of small metal spikes attached to_____.

KEY:

- | | | | | |
|---------------------|------------------------|----------------------|---------------|-----------------------|
| 1. Weavers | 2. Techniques | 3. Flatweave rug | 4. Evenly | 5. Cut |
| 6. Looping the yarn | 7. Single warp | 8. Slit | 9. Same | warp |
| 10. Soumak | 11. Wefts, alternately | 12. Foundation wefts | 13. Gerehs | |
| 14. Raj | 15. Navarad | 16. Gerehs | 17. Structure | 18. Evenly |
| 19. Densely | 20. Resolution | 21. Rough | 22. Scissors | 23. Knife with a hook |
| 24. Spindle | 25. Soft bedding | | | |

Match the Cross Table

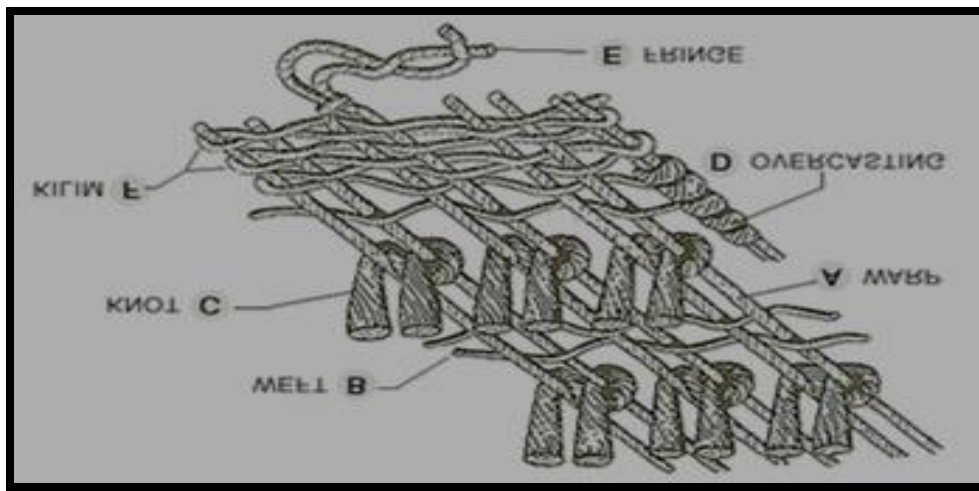
| | A | | B |
|---|-------------------------------------------------------------------------------------|---|-----------------------|
| 1 |  | A | Interlaced Outlining |
| 2 |  | B | Vertical Slits |
| 3 |  | C | Plain Weave |
| 4 |  | D | Soumak |
| 5 |  | E | Foral Moldovian Kilim |
| 6 |  | F | Weft Faced |
| 7 |  | G | Dovetailing |
| 8 |  | H | Pile Rug |
| 9 |  | I | Diagonal Slits |

| | | | | |
|----|------------------------------------------------------------------------------------|--|---|-------------|
| 10 |  | | J | Persian Rug |
| 11 |  | | K | Zili |
| 12 |  | | L | Mohair |
| 13 |  | | M | Turkmen |
| 14 |  | | N | Jijim |
| 15 |  | | O | Angora Goat |

KEY:

1. C 2. F 3. H 4. J 5. B 6. I 7. A 8. E 9. G 10. D 11. N 12. M 13. K
14. O 15. L

Define the marked in the below given image:



- A. Warp:
- B. Weft:
- C. Knot:
- D. Overcasting:
- E. Fringe:
- F. Kilim:

Ans.

- A. **WARP** - The parallel threads running through the entire length of the rug onto which the knots are tied.
- B. **WEFT** - The threads running across the width of the rug inserted between all the rows of knots. These threads pass through alternate warp threads. Their job is to secure the knots in parallel lines and to strengthen the fabric.
- C. **KNOT** - The term used for a strand of wool yarn which is looped around two adjacent warp threads and then cut to form the pile (surface of carpet).
- D. **OVERCASTING** - A simple wrapping of dyed yarn along the entire length of both sides of a handmade rug.
- E. **FRINGE** - The visible continuation of the warp threads at both ends of the carpet.
- F. **KILIM** - The pileless web of warp and weft between the rug's pile and the knotted fringe. This is also the name for a rug without pile.

PRACTICAL:

1. Show how you will Design the following?
 - a) OVERLAPPED KNOT
 - b) HALF KNOTS
 - c) STACKED
 - d) CLOUD BAND
 - e) OFFSET KNOTTING
 - f) RYA

2. Demonstrate different knotted weaving techniques.
3. Show how you will design Shaggy carpet texture using Rya knots.
4. Demonstrate how the Carpet weaving was invented.
5. Perform the Offset Knotting and Looping.
6. Demonstrate the steps for making full carpet rug.
7. Show different types of Carpet Designs.
8. Perform the KPSI (Knots per square inch) Count operation.
9. Show out how to assemble Carpet Loom.
10. Perform the making of hand knotted rug.
11. Demonstrate the two main types of knots which are symmetrical and asymmetrical.
12. Demonstrate how many knots per square inch are desirable.
13. Show the preparation of Tapestry type of rugs.
14. Demonstrate the knot strength or knot efficiency of knotted Carpets.
15. Show the operation of backup knot that can prevent the working end from passing through the knot.