

## **WOVEN STRIPES + BANDS**

### Log of sources

This log presents a diversity of woven textiles showing warp stripes and weft bands from various countries and time periods. Libby O'Bryan was the primary researcher of images. Emily Nachison added material, color corrected, and formatted the images with text. Olivia Valentine worked from this image bank to create the flat screen display in the exhibition.

Weaving is the intersection of two sets of threads (the warp and the weft) at right angles. Especially in the textile industry, the word "stripe" refers to the color when dominant in the warp and the word "band" refers to the color when dominant in the weft. In this log, there is no consistent vertical or horizontal alignment of warp and weft position as the image is printed on the page.



Saki-ori obi

001

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009. This is one source for more information about this kind of textile: Shin-Ichiro, Yoshida and Williams, Dai. *Riches from Rags: Saki-ori & Other Recycling Traditions In Japanese Rural Clothing*. San Francisco, CA: San Francisco Craft & Folk Art Museum, 1994.



Saki-ori obi

002

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Saki-ori obi

003

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009

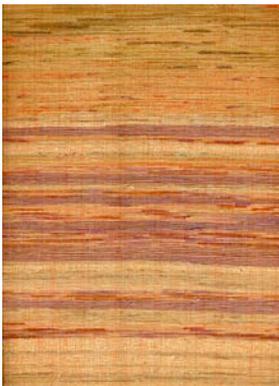


Saki-ori obi

004

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Saki-ori obi

005

Woven rag textile; Japan; 20th century

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Saki-ori obi

006

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Saki-ori obi

007

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Saki-ori obi

008

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Saki-ori obi

009

Japan Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Saki-ori obi

010

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Saki-ori obi

011

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Saki-ori obi

012

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Saki-ori obi

013

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Saki-ori obi

014

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Saki-ori obi

015

Woven rag textile; Japan; 20th century

Anne Wilson's personal collection, scanned 21 Jan 2009



Striped plain weave textile

016

Silk warp and cotton weft; Gujarat or Maharashtra, India; 18<sup>th</sup> century

Kanaya, Hideo. "Gujarat or Maharashtra." Photograph. Hatanaka, Kokyo, Ed. *Textile Arts of India: Kyoto Hatanaka Collection*. Colaba, Bombay: Super House Books, 1993, 249.



Mashru (satin weave warp-faced) textile

017

Silk warp and cotton weft; Gujarat, India; 18<sup>th</sup> century

Kanaya, Hideo. "Gujarat." Photograph. Hatanaka, Kokyo, Ed. *Textile Arts of India: Kyoto Hatanaka Collection*. Colaba, Bombay: Super House Books, 1993, 254.



Mashru (satin weave warp-faced) textile

018

Silk warp and cotton weft; Gujarat, India; 18<sup>th</sup> century

Kanaya, Hideo. "Gujarat." Photograph. Hatanaka, Kokyo, Ed. *Textile Arts of India: Kyoto Hatanaka Collection*. Colaba, Bombay: Super House Books, 1993, 256.



Mashru (satin weave warp-faced) textile

019

Silk warp and cotton weft; Gujarat, India; early 19<sup>th</sup> century

Kanaya, Hideo. "Gujarat." Photograph. Hatanaka, Kokyo, Ed. *Textile Arts of India: Kyoto Hatanaka Collection*. Colaba, Bombay: Super House Books, 1993, 257.



Oso Oke

020

Detail of women's wrapper cloth, cotton rayon and lurex; Oyo, Africa; 1996

Clarke, Duncan. "Contemporary Oso Oke." Photograph. Clarke, Duncan. *The Art of African Textiles*. San Diego: Thunder Bay Press, 1997, 109.



Oso Oke

021

Detail of women's head-tie cloth, cotton rayon and lurex; Africa; 1994

Clarke, Duncan. "Contemporary Oso Oke." Photograph. Clarke, Duncan. *The Art of African Textiles*. San Diego: Thunder Bay Press, 1997, 109.



Warp stripes in plain cotton weave

022

Huarmay, Coastal Tiahuanaco; ca AD 800

Fujita, Ken. "Warp stripes in plain cotton weave." Photograph. Tsunoyama, Yukihiro, Ed. and selected by Yoshitaro Amano. *Textiles of the Andes: Catalog of Amano Collection*. San Francisco: Heian International, 1979, 85.



Horizontal Yarta stripe cloth

023

Plain weave, cotton; Japan; 1801-1868, end of Edo period

Unknown. "Horizontal Yarta stripe." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, plate 12.



Stripe textile

024

Satin-weave silk; Japan; 1673-1750, mid-Edo period

Unknown. "Stripes." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, plate 2.



Ryo-komochi textile

025

Plain-weave silk, Mizu-Goromo type; Japan; 1673-1750, mid-Edo period

Unknown. "Ryo-komochi stripes (broad stripes alternating with narrow stripes)." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, plate 2.



TOP: Stripe textile

026

Plain-weave, cotton; Japan; 1673-1750, end of Edo period

Unknown. "Stripes." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, plate 5, #4.

TOP MID: Bokashi (graduated stripe) textile

Plain-weave cotton; Japan; 1673-1750, end of Edo period

Unknown. "Bokashi (graduated) stripes." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, plate 5, #3.

BOTTOM MID: Stripe textile

Plain-weave cotton, partly with mokuito (threads spun w/ 2 colors); Japan; 1673-1750, end of Edo period

Unknown. "Stripes." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, plate 5, #2.

BOTTOM: Kawari daiymo (broad stripes bisected with narrower stripes) textile

Plain-weave cotton; Japan; 1673-1750, end of Edo period

Unknown. "Kawari daiymo stripes." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, plate 5, #1.



TOP: Stripe textile

027

Plain-weave cotton, partly woven with mokuito (threads spun w/ 2 colors); Japan; end of Edo period, 1673-1750

Unknown. "Stripes." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, plate 7, #4.

TOP MID: Graduating shaded stripe textile

Plain weave cotton; Japan; end of Edo period, 1673-1750

Unknown. "Graduating shaded stripes." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, plate 7, #3.

BOTTOM MID: Stripe textile

Plain-weave cotton, partly woven with mokuito (threads spun w/ 2 colors); Japan; end of Edo period, 1673-1750

Unknown. "Stripes." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, plate 7, #2.

BOTTOM: Graduating shaded stripe textile

Plain weave cotton; Japan; end of Edo period, 1673-1750

Unknown. "Graduating shaded stripes." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, plate 7, #1.



Graduating shaded stripe textile

028

Plain weave cotton; Japan; end of Edo period, 1673-1750

Unknown. "Graduating shaded stripes." Photograph. Japan Textile Color Design Center, *Textile Designs of Japan, vol. II: Geometric Designs*. Tokyo: Kodansha International, Ltd., 1980, jacket cover.

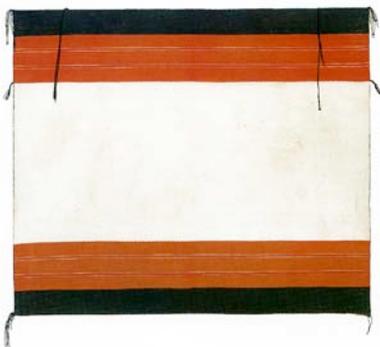


Serape

029

This Moqui-pattern serape dating to about 1860 was originally recorded as Hopi, but more likely was woven by Zuni. It contains a few barely recognizable lazy lines. The corner tassels are part of a recent repair; 68" x 47"

Flynn, Deborah. "Plate 1. Photograph." Kent, Kate Peck. *Pueblo Indian Textiles: A Living Tradition*. Santa Fe, New Mexico: School of American Research Press, 1983, 17.



Manta (cotton cloth)

030

This plain-weave white cotton manta, dating between 1920-25, has red inner borders woven in 3/1 diagonal twill and indigo blue outer borders in four-thread diamond twill; 38" x 45"

Flynn, Deborah. "Plate 11. Photograph." Kent, Kate Peck. *Pueblo Indian Textiles: A Living Tradition*. Santa Fe, New Mexico: School of American Research Press, 1983, 57.



Ahuayo (women's mantle)

031

Warp-faced plain weave and cross-warp border; Z-plyed yarns occur frequently throughout textile; Alpaca; warp:93 cm, weft:93.5 cm; provenance unknown, Bolivia;19<sup>th</sup> century

Ploskonka, Jeffrey. "Ahuayo." Photograph. Adelson, Laurie and Arthur Tracht. *Aymara Weavings: Ceremonial Textiles of Colonial and 19<sup>th</sup> Century Bolivia*. Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983, 82 (plate 20).



Llacota (mantle)

032

Warp-faced plain weave with warp stripes, and crossknit loop stitches around the border; warp: 123.5 cm, weft: 109 cm; Dept of Potosi (altiplano); Bolivia; probably post-Conquest or early Colonial period

Ploskonka, Jeffrey. "Llacota." Photograph. Adelson, Laurie and Arthur Tracht. *Aymara Weavings: Ceremonial Textiles of Colonial and 19<sup>th</sup> Century Bolivia*. Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983, 86 (plate 23).



Llacota (mantle)

033

Warp-faced plain weave with warp stripes, a woven border, and Z-plied yarns; Alpaca; warp: 108 cm, weft: 106 cm; Dept of Potosi, Bolivia; probably Colonial period

Ploskonka, Jeffrey. "Llacota." Photograph. Adelson, Laurie and Arthur Tracht. *Aymara Weavings: Ceremonial Textiles of Colonial and 19<sup>th</sup> Century Bolivia*. Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983, 88 (plate 24).

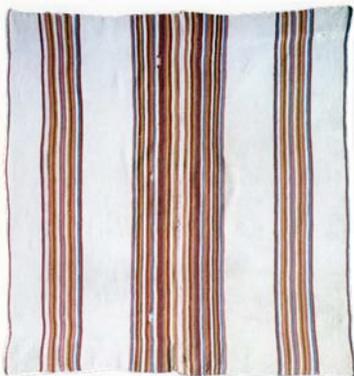


Huallas (ceremonial wedding mantle)

034

The huallas is found on the east side of lake Titicaca in northwest Bolivia and is said to be used for marriage ceremonies. A plain or two-color plied ground is broken by groupings of narrow stripes. warp-faced plain weave with alternating z-plied yarns at weft selvages, and a woven border; Alpaca; warp: 135 cm, weft: 104 cm; Province of Camacho, Dept of La Paz, Bolivia; 19<sup>th</sup> century

Ploskonka, Jeffrey. "Huallas." Photograph. Adelson, Laurie and Arthur Tracht. *Aymara Weavings: Ceremonial Textiles of Colonial and 19<sup>th</sup> Century Bolivia*. Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983, 90 (plate 25).



Incuna (tari) (coca cloth)

035

Cerimonial carrying cloth, warp-faced plain weave; alpaca and cotton; warp: 97 cm, weft: 90 cm; Dept of La Paz, Bolivia; 19<sup>th</sup> century

Ploskonka, Jeffrey. "Incuna." Photograph. Adelson, Laurie and Arthur Tracht. *Aymara Weavings: Ceremonial Textiles of Colonial and 19<sup>th</sup> Century Bolivia*. Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983, 118 (plate 45).



Ute chief style blanket

036

First phase; wool; 132.0 cm x 182.0 cm; Navajo; 1800-60

DeLeon, John and Dick Meier. "Blanket." Photograph. Blomberg, Nancy J. *Navajo Textiles: The William Randolph Hearst Collection*. Tuscon: The University of Arizona Press, 1988, 57.



Banded background blanket

037

Wool; 178 cm x 126 cm; Navajo; 1865-70

DeLeon, John and Dick Meier. "Blanket." Photograph. Blomberg, Nancy J. *Navajo Textiles: The William Randolph Hearst Collection*. Tuscon: The University of Arizona Press, 1988, 149.



Banded blanket

038

Wool; 161.5 cm x 114.5 cm; Navajo; 1870-75

DeLeon, John and Dick Meier. "Blanket." Photograph. Blomberg, Nancy J. *Navajo Textiles: The William Randolph Hearst Collection*. Tuscon: The University of Arizona Press, 1988, 183.



Banded blanket

039

Wool; 160.0 cm x 101.15cm; Navajo; 1880-90

DeLeon, John and Dick Meier. "Blanket." Photograph. Blomberg, Nancy J. *Navajo Textiles: The William Randolph Hearst Collection*. Tuscon: The University of Arizona Press, 1988, 196.



Banded blanket

040

Wool; 198.3 cm x 128.4 cm; Navajo; 1880-90

DeLeon, John and Dick Meier. "Blanket." Photograph. Blomberg, Nancy J. *Navajo Textiles: The William Randolph Hearst Collection*. Tuscon: The University of Arizona Press, 1988, 196.

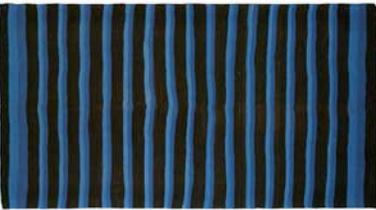


Rio Grande blanket

041

One width, 2.05m x 1.19m; warp: 2-ply handspun wool, weft: 1-ply handspun light and dark undyed-natural, indigo; Native American; ca 1840

Bagshaw, Cradoc. "Rio Grande Blanket." Photograph. Nestor, Sarah, Ed. *Spanish Textile Tradition of New Mexico and Colorado: Museum of International Folk Art*. Santa Fe, New Mexico: Museum of New Mexico Press, 1979, 60 (plate 5).



Rio Grande blanket

042

One width, 2.23m x 1.25m; warp: 2-ply handspun wool, weft: 1-ply dark undyed-natural and two shades of indigo; Native American; ca 1840

Bagshaw, Cradoc. "Rio Grande Blanket." Photograph. Nestor, Sarah, Ed. *Spanish Textile Tradition of New Mexico and Colorado: Museum of International Folk Art*. Santa Fe, New Mexico: Museum of New Mexico Press, 1979, 64 (plate 7).



Rio Grande blanket

043

One width, 1.95m x 1.22m; warp: 2-ply handspun wool, weft: 1-ply handspun wool and possibly mohair. Synthetic dyes, possibly some natural dyes; Native American; ca 1930

Bagshaw, Cradoc. "Rio Grande Blanket." Photograph. Nestor, Sarah, Ed. *Spanish Textile Tradition of New Mexico and Colorado: Museum of International Folk Art*. Santa Fe, New Mexico: Museum of New Mexico Press, 1979, 69 (plate 13).



Rio Grande blanket

044

Weaving by John R. Trujillo; one width, 2.2m x 1.35m; commercial single-ply wool yarn in natural colors; Chimayo, NM; 1976

Bagshaw, Cradoc. "Rio Grande Blanket." Photograph. Nestor, Sarah, Ed. *Spanish Textile Tradition of New Mexico and Colorado: Museum of International Folk Art*. Santa Fe, New Mexico: Museum of New Mexico Press, 1979, 176 (plate 72).



### Sarape

045

Late classical striped sarape; warp: handspun wool – white, weft: handspun wool – white, indigo- blue dyed; raveled bayeta – crimson dyed with cochineal and lac; 72.5" x 49"; Navajo; 1860-70

Mitchell, Eric. "Sarape." Photograph. Wheat, Joe Ben. *The Gift of Spiderwoman: Southwestern Textiles, The Navajo Tradition*. Philadelphia: The University Museum, The University of Pennsylvania, 1984, 32 (plate 11).



### Blanket

046

In this blanket one finds the rare combination of natural cochineal and aniline red dyed yarns. The multiplicity of colors in the stripe areas produces bands of unusual richness, and the effect of these bands is heightened by the contrast with the cool natural colors; 1870-80

Gebhart, John. "Stripe." Photograph. Kahlenberg, Mary Hunt and Anthony Berlant. *The Navajo Blanket*. Los Angeles: Praeger Publishers, Inc., 1972, 56 (plate 32).



### Striped warp on loom

047

Queen Street Mill Textile Museum at Burnley an automatic looms are powered by steam engine.

"dillo-h.com. striped – here is start." Digital Image. *Flickr*. 19 Dec 2007. 23 Feb 2009. <<http://www.flickr.com/photos/dilloh/2121940415/in/set-72157603477312618/>>.



### Rag rug

048

Reuse of old textiles by Sarah Frangleton, on display at the Eden Project

Wilson, Mark. "Stripes." Digital Image. *Flickr*. 5 Dec 2007. 28 Feb 2009. <<http://flickr.com/photos/sparks68/2089819058/>>.

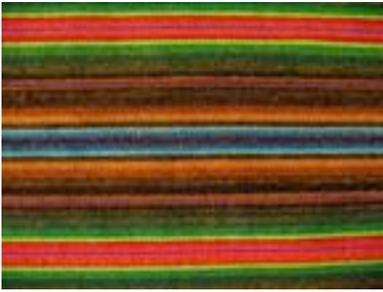


Table cloth

049

Central American table cloth

Dayley, Alan (alandd). "Stripes of color." Digital Image. *Flickr*. 16 July 2007. 28 Feb 2009. <<http://www.flickr.com/photos/alandd/824920625/>>.



Ticking

050

Large ticking stripe

<[http://www.susiewatsondesigns.co.uk/fabric-a17-true-blue-large-ticking-stripe\\_1357/textiles\\_detail](http://www.susiewatsondesigns.co.uk/fabric-a17-true-blue-large-ticking-stripe_1357/textiles_detail)>. 28 Feb 2009.



Cotton fabric

051

<<http://product-image.tradeindia.com/00205933/b/Stripe-Cotton-Fabric.jpg>>. 28 Feb 2009.



Lungi (man's turban-cloth or shoulder-wrap)

052

Silk woven with gold thread. The field of this intricately woven lungi is made up of magenta and green silk warp threads with gold-wrapped threads in weft. The ends have densely woven gold panels and the pattern of checks seen in the field is repeated in the borders; L.210cm, W. 39 cm; probably from Makran; early 20<sup>th</sup> century

Victoria and Albert Museum. "123." Photograph. Askari, Nasreen and Rosemary Crill. *Colours of the Indus: Costume and Textiles of Pakistan*. London: Merrell Holberton Publishers, 1996, 78.

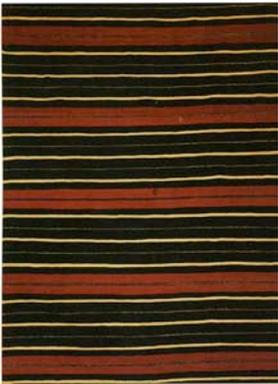


Pag (turban cloth)

053

Red silk with woven gold-wrapped threads and end boarders; l. 94 cm; probably made in the Punjab; mid 19<sup>th</sup> century

Victoria and Albert Museum. Photograph. Askari, Nasreen and Rosemary Crill. *Colours of the Indus: Costume and Textiles of Pakistan*. London: Merrell Holberton Publishers, 1996, 94 (image 150).



Handira (woolen shawl)

054

Worn by women of the Ayt Marrhad group, based in the High Atlas Mountains, Morocco. The broad red and black bands are relieved by the thin counter-twined stripes, produced by twisting a single white thread with two black threads. Tribal affiliation may be demonstrated by the specific combination of colours and bands; L: 176cm, W: 120cm.

Smithsonian Institute. c1969. Photograph. Spring, Christopher and Julie Hudson. *North African Textiles*. Washington D.C.: Smithsonian Institution Press, 1995, 86.



Striped textile

055

Japan

Hibi, Sadao. *Japanese Detail Fashion*. San Francisco: Chronical Books, 1989, 41.



Lamba (clothing cloth)

056

A cotton and silk wrap-faced textile, lamba, woven in three strips each 63 cm wide, by the Betsileo people of Madagascar. The border of the cloth is decorated with small silver beads, which are strung on the warps and then woven in with the wefts in such a way that they are visible on both sides of the cloth.

Trustees of the British Museum. "Plate 25: Malagasy Lamba." Photograph. Spring, Christopher. *African Textiles*. Wakefield, Rhode Island: Moyer Bell, 1997, 61.



Cotton and plastic textile

057

A cotton and plastic textile of the Merina people of Madagascar. Although not distinctively African either in the weaving technique or in the materials used, the cloth nonetheless demonstrates an ingenuity in the creative use of waste materials which is characteristically African. The ground weave is of colorless plastic fibers into which off-cuts and pieces of waste cotton have been introduced as elements in the weft. This produces a thick cloth which is used as a blanket in the colder, highland regions of Madagascar.

Trustees of the British Museum. "Plate 26: Malagasy Cotton and Plastic Textile." Photograph. Spring, Christopher. *African Textiles*. Wakefield, Rhode Island: Moyer Bell, 1997, 63.



Silk warp-striped Lamba (clothing cloth)

058

Probably Bestileo people from the region of Amblavao

Gillow, John. *African Textiles*. San Francisco: Chronicle Books, 2003, 226.



Ceremonial textile

059

Cotton and gold-leaf-on-paper-strip-wrapped bast fiber (probably ramie), bands of plain weave, weft resist dyed, weft ikat, plain weave and weft-faced plain weave; warps are space dyed; knotted main warp fringe; 126.3 x 43.4 cm

Department of Imaging, The Art Institute of Chicago. "Ceremonial Textiles." Photograph. E.M. Bakwin Collection at the Art Institute of Chicago. *The Art of Indonesian Textiles*. New Haven and London: The Art Institute of Chicago/Yale University Press, 2007, 79 (Figure 43).



Lurik (striped cotton cloth)

060

Central Java, 1966 356 x 71 cm

Hull University, Center for South-East Asian Studies. "Striped cotton cloth, lurik, from central Java." Photograph. Hitchcock, Michael. *Indonesian Textiles*. New York: HarperCollins, 1991, 99.



### Wall hanging

061

Textiles studio of the Bauhaus Dessau; Two-ply cloth with weft filling; Warp: cotton, weft: wool; H. 195 cm, b. 124 cm; 1929

Vogt, May. "Wall Hanging/Quilt", 1929. Photograph. Metz, Katharina, Ingrid Mossinger, and Wieland Poser. *European Textile Design of the 1920s*. Thalwil/Zurich and New York: Edition Stemmler, 1999, 36 (Plate 5).



### Welsh wool double cloth

062

Swiss design by Marianne Straub, British manufacture by Holywell Textile Mill in conjunction with the Rural Industries Bureau, the cloth was sold by Gordon Russell Ltd, 1935; 152 x 145 cm

Galloway, Francesca. "Welsh Wool Double Cloth." Photograph. Kerry, Sue. *Neo-Classicism to Pop: Twentieth Century Textiles, Part II*. Suffolk: Francesca Galloway in association with the Antique Collector's Club, 2007, 116.



### Coverlet

063

Coverlet of simple horizontal stripes. In the detailed view, note that each smaller stripe consists of four shots of a contrasting color. Joster, Sogn and Fjordane.

Vesterheim Norwegian-American Museum, private collection. Photograph. Larson, Katherine. *The Woven Coverlets of Norway*. Seattle and London: The University of Washington Press, 2001, 96 (plate 7.3).



### Sarape

064

A distinctively Mexican factory-made acrylic blanket, made after the design of earlier woolen Saltillo sarapes

Takahashi, Masako. Photograph. Takahashi, Masako. *Mexican Textiles: Spirit and Style*. San Francisco: Chronicle Books, 2003, 120.



Cotton textile

065

Detail of a cotton textile. The border is here decorated with small white metal beads which have been clipped onto the warp and then woven in as the weft is applied; Width 69in (177cm); Betsileo, Madagascar; 1928-58

Field Museum. "Untitled." Photograph. Picton, John and John Mack. *African Textiles*. New York: Harper & Row, 1989, 143.

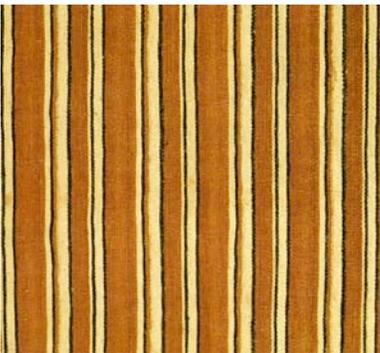


Cotton textile

066

Detail of cotton textile. Woven on the man's double-heddle loom of two shades of indigo-dyed hand-spun yarn with machine-spun white yarn in ten strips each about 4in (10cm) wide. It was probably so made to be a women's wrap-around skirt. Width 39in (99cm), length 68in (173cm); Yoruba; 1934

Beving Collection. "Untitled." Photograph. Picton, John and John Mack. *African Textiles*. New York: Harper & Row, 1989, 110.



Cotton textile

067

Detail of a cotton textile. Woven of hand-spun yarn in strips about 3in (8cm) wide. It is the same quality and style of fabric as the narrower strip cloths woven by the Mende of Sierra; Liberia

Unknown. "Untitled." Photograph. Picton, John and John Mack. *African Textiles*. New York: Harper & Row, 1989, 99.



Cotton textile

068

Woven by a woman at Ososo of indigo and white hand-spun and red machine-spun yarn, in two pieces each about 22in (56 cm) wide joined by decorative stitching and embroidery. Cloths incorporating a red stripe are worn by girls at their betrothal rites. This example has been re-dyed in indigo in order to renew it for continued use. Akoko-Edo, Nigeria; 1971

Picton, John and John Mack. *African Textiles*. New York: Harper & Row, 1989, 74.

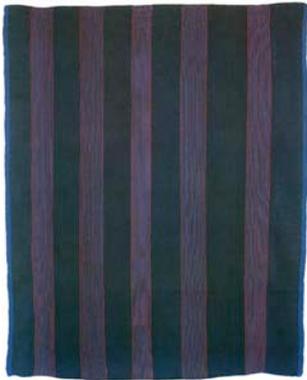


Woman's mantle (iskayu)

069

Tan, multicolored, and ch'imi camelid hair; woven in warp-faced plain and two-color complementary-warp weaves; Aymara [peoples]; Bolivia, La Paz, Pacajes; early to mid-19<sup>th</sup> century

McDonald, Joseph, Fine Arts Museums of San Francisco. "cat. No.89." Photograph. Meisch, Lynn A., Ed. *Traditional Textiles of the Andes: Life and Cloth in the Highlands*. New York: Thames and Hudson, 1997, 90.



Woman's mantle (wayllas)

070

Black and multicolored sheep's wool or camelid hair; woven in warp-faced plain weave; Quechua/Aymara [peoples]; Peru, Puno, Puno, Acora or Chucuito; 19<sup>th</sup> century

McDonald, Joseph, Fine Arts Museums of San Francisco. "cat. No.228." Photograph. Meisch, Lynn A., Ed. *Traditional Textiles of the Andes: Life and Cloth in the Highlands*. New York: Thames and Hudson, 1997, 136.



Lamba (clothing cloth)

072

Hafotra bark fiber, vegetable dyes. This richly colored lamba was woven in two panels that feature identical clusters of warp stripes. It has a finely polished sheen and supple texture; Tanala

Weinstein, John. "Lamba." Photograph. Kusimba, Chapurukha M., J. Claire Odland, and Bennet Bronson, Ed. *Unwrapping the Textile Traditions of Madagascar*. Los Angeles: The Field Museum and the UCLA Fowler Museum of Cultural History, 2004, 22 and 164 (Fig. 1.7 and 11.1).



Lamba (clothing cloth)

073

Cotton, indigenous silk, hafotra bark fiber, natural dyes; Tandroy

Weinstein, John. "Lamba." Photograph. Kusimba, Chapurukha M., J. Claire Odland, and Bennet Bronson, Ed. *Unwrapping the Textile Traditions of Madagascar*. Los Angeles: The Field Museum and the UCLA Fowler Museum of Cultural History, 2004, 23 (Fig. 1.8).



Lamba (clothing cloth)

074

Cotton, indigenous silk, vegetable dyes; Betsileo

Weinstein, John. "Lamba." Photograph. Kusimba, Chapurukha M., J. Claire Odland, and Bennet Bronson, Ed. *Unwrapping the Textile Traditions of Madagascar*. Los Angeles: The Field Museum and the UCLA Fowler Museum of Cultural History, 2004, 24 (Fig. 1.9).



Lamba sarimbo (clothing cloth)

075

Indigenous silk, vegetable dyes, beads. Woven in two panels of the finest wild silk, this lamba is distinguished by wide black and narrow yellow and green stripes with heavy beaded border depicting houses and geometric figures; Betsileo

Weinstein, John. "Lamba sarimbo." Photograph. Kusimba, Chapurukha M., J. Claire Odland, and Bennet Bronson, Ed. *Unwrapping the Textile Traditions of Madagascar*. Los Angeles: The Field Museum and the UCLA Fowler Museum of Cultural History, 2004, 26 (Fig. 1.11).



Lamba (clothing cloth)

076

Banana fiber (lamba sarika), hafotra bark fiber, indigenous silk, aniline dyes. Woven with warps of creamy, natural-colored banana fiber with narrow warp selvages of black and red-brown wild silk, this lamba appears to have cotton or hafotra bark fiber wefts and is finished with one line of black twining. Banana fiber warps were used by the Betsileo prior to the introduction of cotton and silk; Betsileo

Weinstein, John. "Lamba." Photograph. Kusimba, Chapurukha M., J. Claire Odland, and Bennet Bronson, Ed. *Unwrapping the Textile Traditions of Madagascar*. Los Angeles: The Field Museum and the UCLA Fowler Museum of Cultural History, 2004, 27 (Fig. 1.12).



Lambamena (burial shroud)

077

Indigenous silk, cotton, vegetable dyes, beads. Black and white stripes alternate in the center of this cloth, which was made in two panels and finished with figured twining. According to Dr. Chantal Radimilahy, this type of lambamena, or shroud, could be worn as a shawl by 'those who are not afraid of death;' Merina

Weinstein, John. "Lambamena." Photograph. Kusimba, Chapurukha M., J. Claire Odland, and Bennet Bronson, Ed. *Unwrapping the Textile Traditions of Madagascar*. Los Angeles: The Field Museum and the UCLA Fowler Museum of Cultural History, 2004, 29 (Fig. 1.14).



Lamba sarimbo (clothing cloth)

078

Indigenous silk (landy Ambositra), aniline dyes, and beads. Decorated with orange and green stripes and a floral beaded border, this cloth was made in two panels with cut warps threaded back through to form a looped fringe; Betsileo

Weinstein, John. "Lamba sarimbo." Photograph. Kusimba, Chapurukha M., J. Claire Odland, and Bennet Bronson, Ed. *Unwrapping the Textile Traditions of Madagascar*. Los Angeles: The Field Museum and the UCLA Fowler Museum of Cultural History, 2004, 77 (Fig. 5.7).



Lamba arindrano (clothing cloth)

079

Betsileo. Indigenous silk (landy Ambositra). Characteristic thin stripes of black and white appear in the center field of this lamba arindrano and are flanked by broader stripes of brown and black. The cloth was made in two panels with a twined border and turned and stitched ends.

Weinstein, John. "Lamba arindrano." Photograph. Kusimba, Chapurukha M., J. Claire Odland, and Bennet Bronson, Ed. *Unwrapping the Textile Traditions of Madagascar*. Los Angeles: The Field Museum and the UCLA Fowler Museum of Cultural History, 2004, 78 (Fig. 5.8).



Lamba vozongaga (clothing cloth)

080

Cotton, indigenous silk. Ralph Linton collected this black-and-white striped cotton tesaka cloth with wild silk selvages in 1926 (?) and recorded its name as 'crow's neck' (vozongaga), a fitting image given that the piebald crow of Madagascar is black with a white ring around its neck. 'Crow's neck,' however, is a known Betsileo style and therefore the name points to the possibility that the cloth was in fact made by a Betsileo weaver or was a local weaver's emulation of a Betsileo style; Tesaka

Weinstein, John. "Lamba vozongaga." Photograph. Kusimba, Chapurukha M., J. Claire Odland, and Bennet Bronson, Ed. *Unwrapping the Textile Traditions of Madagascar*. Los Angeles: The Field Museum and the UCLA Fowler Museum of Cultural History, 2004, 123 (Fig. 7.12).



Woman's dress

081

Raffia, cotton, probably commercial dyes. This dress of dark blue raffia features a white cotton stripe (blue raffia and white cotton warps, with cotton wefts). The cloth is cut and stitched into a tube; Betsimisaraka

Weinstein, John. "Woman's dress." Photograph. Kusimba, Chapurukha M., J. Claire Odland, and Bennet Bronson, Ed. *Unwrapping the Textile Traditions of Madagascar*. Los Angeles: The Field Museum and the UCLA Fowler Museum of Cultural History, 2004, 140 (Fig. 8.9).



Simbo (woman's raffia wrapper)

082

Raffia, aniline dyes, 130 by 69 cm; Tanala people of southeastern Madagascar; 1926-27

Weinstein, John. "A woman's raffia wrapper (simbo) made by a weaver from among the Tanala people of southeastern Madagascar." Photograph. Kreamer, Christine Mullen and Sarah Fee, Ed. *Objects as Envoys: Cloth, Imagery, and Diplomacy in Madagascar*. Washington DC: Smithsonian Institution National Museum of African Art in association with University of Washington Press, Seattle and Washington, 2002, 42 (Figure 13).



Lambabe (great cloth)

083

Wild silk (Borocera) with natural and Aniline dyes, 224.5 by 138.9 cm; southern Betsileo, collected by Sarah Fee, 2000.

Khoury, Franko. "A southern Betsileo *great cloth* (lambabe) of the striping pattern." Photograph. Kreamer, Christine Mullen and Sarah Fee, Ed. *Objects as Envoys: Cloth, Imagery, and Diplomacy in Madagascar*. Washington DC: Smithsonian Institution National Museum of African Art in association with University of Washington Press, Seattle and Washington, 2002, 73 (Figure 36).



Burial wrap

084

Spun mulberry silk, natural and aniline dyes, 202.5 by 50.3 cm; Betsileo people; Collected by Sarah Fee, 2000

Khoury, Franko. "Two types of contemporary high-land burial wraps." Photograph. Kreamer, Christine Mullen and Sarah Fee, Ed. *Objects as Envoys: Cloth, Imagery, and Diplomacy in Madagascar*. Washington DC: Smithsonian Institution National Museum of African Art in association with University of Washington Press, Seattle and Washington, 2002, 76 (Figure 40).



Lambamena (burial shroud)

085

Silk; 220 by 186 cm; Betsileo people.

Hurlbert, Donald. "Lambamena collected by Willam Abbot, 1890." Photograph. Kreamer, Christine Mullen and Sarah Fee, Ed. *Objects as Envoys: Cloth, Imagery, and Diplomacy in Madagascar*. Washington DC: Smithsonian Institution National Museum of African Art in association with University of Washington Press, Seattle and Washington, 2002, 114 (Figure 65).



Lambamena (burial shroud)

086

Silk, metal beads; 220 by 186 cm; Betsileo people

Hurlbert, Donald. "Lambamena collected by Willam Abbot, 1890." Photograph. Kreamer, Christine Mullen and Sarah Fee, Ed. *Objects as Envoys: Cloth, Imagery, and Diplomacy in Madagascar*. Washington DC: Smithsonian Institution National Museum of African Art in association with University of Washington Press, Seattle and Washington, 2002, 116 (Figure 66).



Machine-woven cotton stripe textile

087

Russian mills produced an endless variety on multi-colored, tightly woven, yarn-dyed striped fabric, which was often used for the lapses of robes instead of the more expensive adras ikat. When used as a lapse, it was always cut on the bias. Central Asia produced its own striped material on hand looms. One stripe, the finely woven alacha fabric, was a favorite for making up into robes, whereas the Russian stripes were usually confined to the linings; Russia; late nineteenth-early twentieth century

Tuttle, Don. "Machine-Woven Cotton Stripes." Photograph. Meller, Susan. *Russian Textiles: Printed Cloth for the Bazaars of Central Asia*. New York: Abrams, 192.

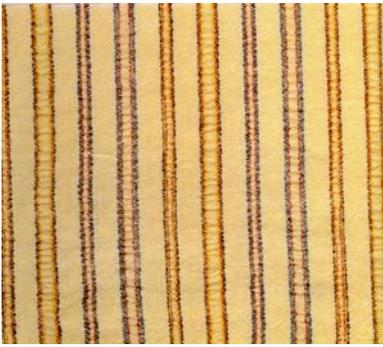


Alacha stripe textile

088

Handwoven fabrics such as these were commonly used for clothing, household articles, or animal trappings. These particular pieces were backed with chit and joined with many others to make a large and very decorative patchwork camel trapping. Silk warp/cotton weft; 3x3"; Uzbek; first quarter of the twentieth century

Tuttle, Don. "Alacha Stripes." Photograph. Meller, Susan. *Russian Textiles: Printed Cloth for the Bazaars of Central Asia*. New York: Abrams, 194.

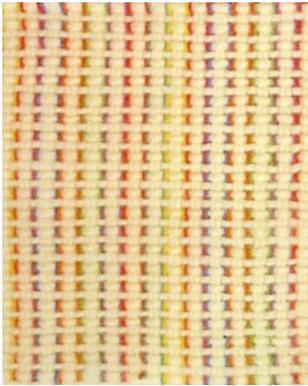


### Seersucker cloth

089

The usual role about keeping an even tension across the warp during beaming and weaving is broken to dramatic effect in the weaving of seersucker – plain weave, but with alternating warp bands at high and low tension, producing a decorative puckered stripe. Ideally, this should be woven on a loom with two warp beams so that tensions can be controlled separately. The effect can also be obtained by using warp stripes of two different yarns which have been chosen to behave differently when the tension is relaxed. Diane Bell, West Surrey College of Art and Design.

Belle, Diane. "Seersucker cloth in wool." Photograph. Sutton, Ann. *The Structures of Weaving*. Asheville, NC: Lark Books, 1982.



### Basket woven cloth

090

Both thick white wool and thin colored wool ends are doubled up, with a simple thick white wool weft. When the basic plain weave structure is 'doubled up' in either warp or weft (with pairs of threads running side by side as one) the result is known as basket weave. This can be a useful variation on plain weave when used in conjunction with other weaves, as it enables the same yarn to be used, but with fewer intersections than in a normal plain weave and therefore less risk of distortion.

Cripps, David. "Basket weave." Photograph. Sutton, Ann. *The Structures of Weaving*. Asheville, NC: Lark Books, 1982, 53.



### Shirred cloth

091

Every white weft stripe in the top half of this cloth is woven in Lycra, an elastomeric yarn, woven in tension. When released the cloth is 'shirred' in that area. Jill Hinds, Derby Londonsdale College

Cripps, David. "The dramatic effect that yarn can have on a fabric." Photograph. Sutton, Ann. *The Structures of Weaving*. Asheville, NC: Lark Books, 1982, 96.



### Twill herringbone cloth

092

3/1 twill herringbone dress fabric in wool and silk. Kerry Strokes, West Surrey College of Art and Design

Cripps, David. "3/1 twill herringbone dress fabric in wool and silk." Photograph. Sutton, Ann. *The Structures of Weaving*. Asheville, NC: Lark Books, 1982, 101.



### Cord cloth

093

Weftways cord cloth in wool: the warp is all white, with the colors inserted in the weft, sometimes pick-and-pick. The cords are heavily padded with wool roving. Catherine Caarmichael, Glasgow School of Art

Cripps, David. "Weftways cord cloth in wool." Photograph. Sutton, Ann. *The Structures of Weaving*. Asheville, NC: Lark Books, 1982, 168.



### Double cloth textile

094

4-shaft double cloth in cotton – one side striped, the other side plain; changing sides for one narrow band only. Anna Crutchley, West Surrey College of Art and Design

Cripps, David. "4-shaft double cloth in cotton." Photograph. Sutton, Ann. *The Structures of Weaving*. Asheville, NC: Lark Books, 1982, 176.



### Fringed cloth (Tzute)

095

Women wore this type of all-purpose cloth folded on the head during times of *cofradia* ceremonies. Made from a single striped panel, the *tzute* is almost completely covered with rich brocading. The ends are finished with decorative machine stitching in white cotton, with the warp ends left as fringes. 75 cm (29 ½ in) square, excluding fringes. . . . Because the design is woven in single-faced brocading, where nothing shows on the reverse of the fabric, it is also possible to admire the careful arrangement of colors in the striped ground fabric.

Trustees of the British Museum. "Fringed Cloth (Tzute)." Photograph. Hecht, Ann. *Textiles from Guatemala*. Seattle: University of Washington Press, 2001, 47.



### Huipil (blouse/dress)

096

Two-panel *huipil* in distinctively colored stripes of mauve, red, pale yellow and hand-spun natural brown cotton overlaid with exotic motifs.

Trustees of the British Museum. "Huipil." Photograph. Hecht, Ann. *Textiles from Guatemala*. Seattle: University of Washington Press, 2001, 72.



Belt

097

Detail from a girl's belt from Nahuala.

Trustees of the British Museum. "Inside Cover." Photograph. Hecht, Ann. *Textiles from Guatemala*. Seattle: University of Washington Press, 2001, inside cover.



Huipil (blouse/dress)

098

Brocading from a young girl's huipil; Nahala.

Trustees of the British Museum. "Huipil." Photograph. Hecht, Ann. *Textiles from Guatemala*. Seattle: University of Washington Press, 2001, 1.



Blanket

099

This blanket typifies an early fashion in which decoration was confined to narrow stripes. . . . [A] respectable age is suggested because of the use of handspun yarns colored with, to quote a document of 1803, some of the 'stains and herbs they know;' 1870s(?); 82 by 51 inches

Unknown. "Plate 1 Early Stripe Style." Photograph. Mera, H.P. *Spanish-American Blanketry*. Sante Fe: School of American Research Press, 1987, 35.



Utility Blanket

100

The production of an indifferent to poor grade of common utility blanket continued without interruption from the inception of harness-loom weaving in the colonies for well over one hundred and fifty years; 82 by 44 inches

Unknown. "Plate 20 Utility Blanket." Photograph. Mera, H.P. *Spanish-American Blanketry*. Sante Fe: School of American Research Press, 1987, 73.



Ticking

101

Contemporary production cloth

Libby O'Bryan's personal collection, scanned 6 April 2009



Shirt

102

Contemporary production cloth from woman's shirt

Libby O'Bryan's personal collection, scanned 6 April 2009



Skirt

103

Contemporary production cloth from woman's skirt

Libby O'Bryan's personal collection, scanned 6 April 2009



Stripe cloth

104

Contemporary production cloth

Libby O'Bryan's personal collection, scanned 6 April 2009



Stripe cloth

105

Contemporary production cloth

Libby O'Bryan's personal collection, scanned 6 April 2009



Stripe cloth

106

Contemporary production cloth

Libby O'Bryan's personal collection, scanned 6 April 2009



Pine Mountain Settlement School Textile

107

Philis Alvic's personal photographs of the Pine Mountain Settlement School's textile collection

Alvic, Philis. "IMG\_0583 (Small)-1.JPG." Digital Image. *Pine Mountain Settlement School Textiles*. 10 Jan 2008. Picasa Web Albums. 4 April 2009  
<<http://picasaweb.google.com/philisalvic/PineMountainSettlementSchoolTextiles#5154285782063240514>>.



Pine Mountain Settlement School Textile

108

Philis Alvic's personal photographs of the Pine Mountain Settlement School's textile collection

Alvic, Philis. "IMG\_0600 (Small)-1.JPG." Digital Image. *Pine Mountain Settlement School Textiles*. 10 Jan 2008. Picasa Web Albums. 4 April 2009.  
<<http://picasaweb.google.com/philisalvic/PineMountainSettlementSchoolTextiles#5154285889437423186>>.



Pine Mountain Settlement School Textile

109

Philis Alvic's personal photographs of the Pine Mountain Settlement School's textile collection

Alvic, Philis. "IMG\_0612 (Small)-1.JPG." Digital Image. *Pine Mountain Settlement School Textiles*. 10 Jan 2008. Picasa Web Albums. 4 April 2009. <<http://picasaweb.google.com/philisalvic/PineMountainSettlementSchoolTextiles#5154285975336769298>>.

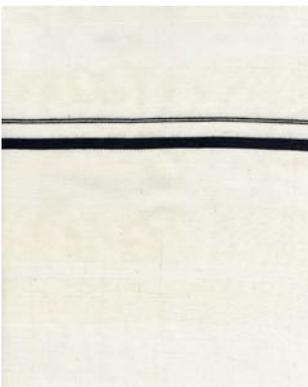


Pine Mountain Settlement School Textile

110

Philis Alvic's personal photographs of the Pine Mountain Settlement School's textile collection

Alvic, Philis. "IMG\_0601 (Small)-1.JPG." Digital Image. *Pine Mountain Settlement School Textiles*. 10 Jan 2008. Picasa Web Albums. 4 April 2009. <<http://picasaweb.google.com/philisalvic/PineMountainSettlementSchoolTextiles#5154285893732390498>>.



Men's lungi (waist cloth)

111

Hand woven cotton; Kerala, India

Joan Livingstone's personal collection



Striped Textile

112

Wool; country of origin unknown

Joan Livingstone's personal collection



Sari

113

Handwoven silk; Madurai, Tamil Nadu, India

Joan Livingston's personal collection

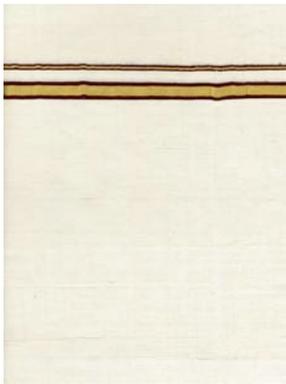


Sari

114

Handwoven silk; Madurai, Tamil Nadu, India

Joan Livingstone's personal collection

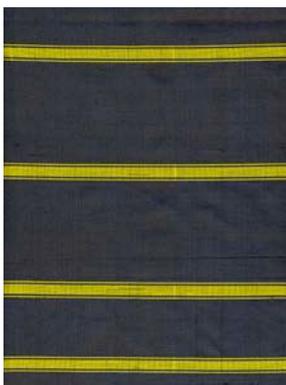


Wedding sari

115

Hand woven brocade; cotton, gold; Kerala, India

Joan Livingstone's personal collection



Sari

116

Handwoven silk; Kanchipuram, Tamil Nadu, India

Joan Livingstone's personal collection

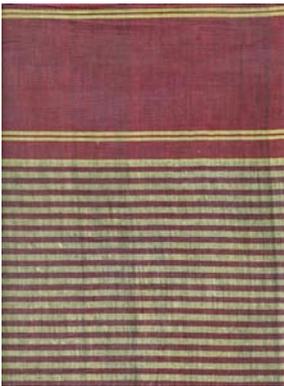


Sari

117

Woven cotton; S. India

Joan Livingstone's personal collection



Sari

118

Woven cotton; India

Joan Livingstone's personal collection



Kimono

119

Silk, warp face; Japan; 20th Century

Anne Wilson's personal collection

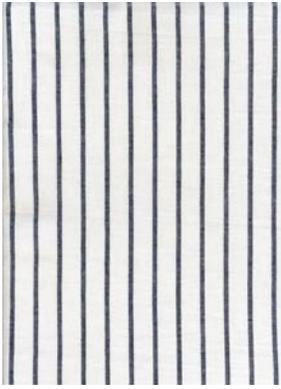


Sari

120

Handwoven cotton; India

Joan Livingstone's personal collection



Stripe swatch

121

Contemporary production cloth

Anne Wilson's personal collection

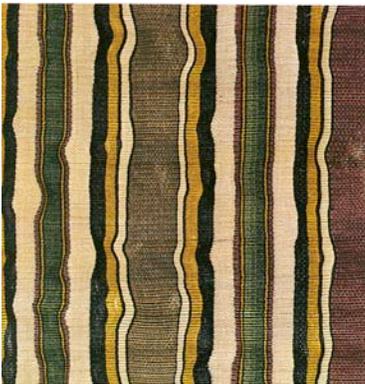


Stripe swatch

122

Contemporary production cloth

Anne Wilson's personal collection



Hino-Kanto (fabric with stripe or checked pattern) textile

123

One of the festival fabrics for wrapping utensils used in the tea ceremony; Japan; 1600-1700

Unknown. "Hino - Kanto." Photograph. Yoshimoto, Kamon, Ed. *Textile Design in Japan: Stripes and Lattices*. Singapore: Page One Publishing, 13.

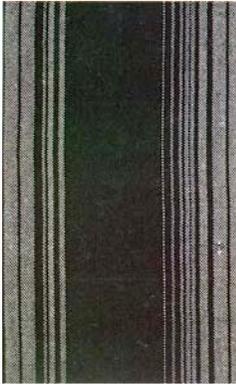


Momen-Shima textile

124

Japan

Unknown. "604." Photograph. Yoshimoto, Kamon, Ed. *Textile Design in Japan: Stripes and Lattices*. Singapore: Page One Publishing, 107.



Momen-Shima textile

125

Japan

Unknown. "778." Photograph. Yoshimoto, Kamon, Ed. *Textile Design in Japan: Stripes and Lattices*. Singapore: Page One Publishing, 130.



Momen-Shima textile

126

Japan

Unknown. "885." Photograph. Yoshimoto, Kamon, Ed. *Textile Design in Japan: Stripes and Lattices*. Singapore: Page One Publishing, 143.

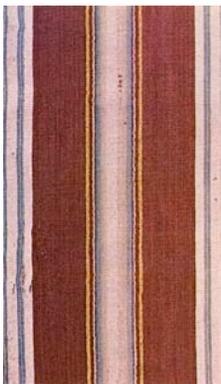


Momen-Shima textile

127

Japan

Unknown. "947." Photograph. Yoshimoto, Kamon, Ed. *Textile Design in Japan: Stripes and Lattices*. Singapore: Page One Publishing, 150.



Momen-Shima textile

128

Japan

Unknown. "944." Photograph. Yoshimoto, Kamon, Ed. *Textile Design in Japan: Stripes and Lattices*. Singapore: Page One Publishing, 150.



Mashru (satin weave warp-faced) textile

129

Silk warp, cotton weft; mirrorwork 'odhni' (known as 'karamulah') depicting flowers and parrots [not shown], worn at festive occasions by Ahir women of Kutch, Gujarat

Davies, Sian. "untitled." Photograph. Gillow, John and Nicholas Barnard. *Traditional Indian Textiles*. London: Thames and Hudson, 1991, 56.



Tsung kotepsu (blanket)

130

A blanket termed 'tsung kotepsu', by the Naga of Nagaland. Woven wool with central cotton band painted with figures of 'mithun' bulls, cockerels, lions, tigers, elephants, spears, trophy heads, [not shown] worn by a prestigious male Naga who has performed the animal sacrifice in keeping with his status.

Davies, Sian. "untitled." Photograph. Gillow, John and Nicholas Barnard. *Traditional Indian Textiles*. London: Thames and Hudson, 1991, 148.



Sari

131

Cotton sari with extra weft patterning, from Kanchipuram, Tamil Nadu

Davies, Sian. Photograph. Gillow, John and Nicholas Barnard. *Traditional Indian Textiles*. London: Thames and Hudson, 1991, 128.



Keling (striped or checked cotton) cloth

132

276 x 55 cm; Nusa Penida, Bali

Horner, Peter. "Figure 6.1." Photograph. Hauser-Schaublin, Brigitta, Marie-Louise Nabholz-Kartaschoff, and Urs Ramseyer. *Textiles in Bali*. Berkeley/Singapore: Periplus Editions, 1991, 74.



Wangsul (ceremonial cloth with continuous, circular weft) 133

Uncut warp; cotton; 140 x 35 cm; South Bali

Horner, Peter. "Figure 5.1." Photograph. Hauser-Schaublin, Brigitta, Marie-Louise Nabholz-Kartaschoff, and Urs Ramseyer. *Textiles in Bali*. Berkeley/Singapore: Periplus Editions, 1991, 58.



Finger towel 134

A finger towel woven by a little twelve-year old girl; Rosemary Moorehead Scrapbook pg 49; Nov 7, 1936

Moorehead, Rosemary. "A finger towel woven by a little twelve-year old girl." Digital Image. *Pi Beta Phi to Arrowmont Photographic Collection*. No Data. Great Smoky Mountains Regional Project. 19 April 2009. <<http://idserver.utk.edu/?id=200700000000596>>.



Hand-woven cloth length 135

The vegetable dyed wools are dyed in the hank. The natural colors are spun random so that the stripe sequence changes all through the length of the cloth. Warp: Z twist hand-spun red wool (mordant alum, dye madder), light brown (mordant chrome, dye fustic), natural black, grey and white. Weft: Z twist hand-spun gold wool (mordant chrome, dye fustic). 18 ends per inch 10 picks per inch; 542 x 70.5 cm; Painswick, Gloucestershire, UK; 1970s

Beales, Rita. "Hand-woven length, with warp stripes, made from hand-spun wool in natural black, grey and white, and vegetable-dyed wool in red, light brown, and gold." Digital Image. *Crafts Study Centre*. No Data. Visual Arts Data Service. 27 April 2009. <<http://www.vads.ac.uk/flarge.php?pic=100&cmd=search&page=1&mode=boolean&words=stripe&idSearch=boolean&vadscoll=Crafts+Study+Centre>>.



### Curtain

136

Hard hand-spun Indian cotton; Warp: repeating stripes of 7 cm width in natural and brown (cutch iron); Weft: fine natural cotton, 30 ends per inch 30 picks per inch; 245.1 x 135.9 cm; Clayton, Sussex, UK; 1940s

Peacock, Elizabeth. "Hand-woven curtain made from two widths of hand spun Indian cotton. Repeating warp stripe of natural and brown." Digital Image. *Crafts Study Centre*. No Data. Visual Arts Data Service. 27 April 2009.  
<[http://www.vads.ac.uk/flarge.php?pic=t\\_74\\_59&cmd=search&page=3&mode=boolean&words=stripe&idSearch=boolean&vadscoll=Crafts+Study+Centre](http://www.vads.ac.uk/flarge.php?pic=t_74_59&cmd=search&page=3&mode=boolean&words=stripe&idSearch=boolean&vadscoll=Crafts+Study+Centre)>.



### Dress or furnishing length

137

Warp: hand-spun white, grey (natural color of the wool), and blue (indigo); Weft: hand-spun white Warp stripe: 4 white, 1 grey, 1 blue, 1 grey 16 ends per inch 12 picks per inch; 559 x 79 cm; Painswick, Gloucestershire, UK; 1970s

Beales, Rita. "Hand-woven dress or furnishing length made from white, grey and blue wool, with warp-stripes." Digital Image. *Crafts Study Centre*. No Data. Visual Arts Data Service. 27 April 2009.  
<[http://www.vads.ac.uk/flarge.php?pic=t\\_74\\_301&cmd=search&page=3&mode=boolean&words=stripe&idSearch=boolean&vadscoll=Crafts+Study+Centre](http://www.vads.ac.uk/flarge.php?pic=t_74_301&cmd=search&page=3&mode=boolean&words=stripe&idSearch=boolean&vadscoll=Crafts+Study+Centre)>.



### African seersucker

138

Warp faced plain weave, cotton; Africa; 1970's

Unknown. "Multicolored warp faced cloth with seersucker stripe." Digital Image. *The Textiles Collection: University for the Creative Arts at Farnham*. No Data. Visual Arts Data Service. 27 April 2009.  
<[http://www.vads.ac.uk/flarge.php?pic=ST2310\\_1&cmd=search&page=5&mode=boolean&words=stripe&idSearch=boolean&vadscoll=The+Textiles+Collection:+University+for+the+Creative+Arts+at+Farnham](http://www.vads.ac.uk/flarge.php?pic=ST2310_1&cmd=search&page=5&mode=boolean&words=stripe&idSearch=boolean&vadscoll=The+Textiles+Collection:+University+for+the+Creative+Arts+at+Farnham)>.



Untitled stripe swatch

139

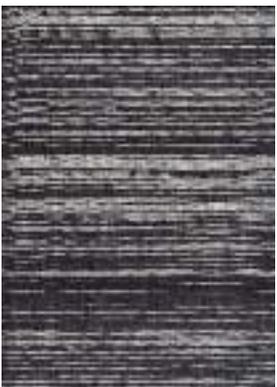
Weaving by Dan Wittenberg, wool and cotton; 2009



Untitled stripe swatch

140

Weaving by Dan Wittenberg, wool and cotton; 2009



Untitled stripe swatch

141

Weaving by Dan Wittenberg, wool and cotton; 2009



Untitled seersucker swatch

142

Weaving by Dan Wittenberg, cotton and tencel; 2009

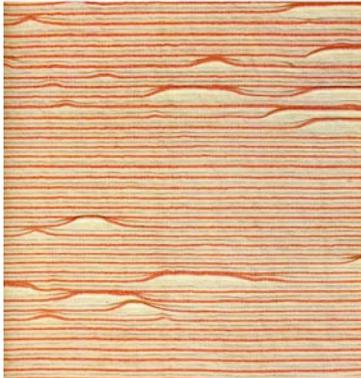


### Stripe textile

143

Textile found at Appalachian Museum in Norris, TN

Philis Alvic's personal photograph



### Tucked cloth, pressed

144

Weaving by Janet Oliver, Royal College of Art, UK; West Surrey College of Art and Design Collection

Cripps, David. "Tucked cloth, pressed." Photograph. Sutton, Ann and Diane Sheehan. *Ideas in Weaving*. Loveland, Colorado: Inter Weave Press, 1989, 104.



### Warp-face rug

146

Warp-face rug with brushed surface, mohair warp and horsehair weft

J. A. M. van Helfteren, A. "Plate IV." Photograph. Collingwood, Peter. *The Techniques of Rug Weaving*. New York: Watson-Guption Publications, 1968, facing page 456.



### Weft tucked cloth

145

Weft tucks in silk and cotton, padded with nylon; weaving by Alison M. Ellen, West Surrey College of Art and Design, UK

Cripps, David. "Weft tucks in silk and cotton, padded with nylon." Photograph. Sutton, Ann and Diane Sheehan. *Ideas in Weaving*. Loveland, Colorado: Inter Weave Press, 1989, 112.

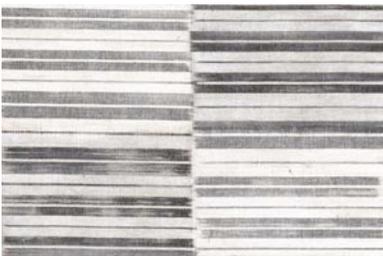


Art textile

147

Lenore Tawney, "Untitled", 1974. (woven flag)

Collection Museum of Arts & Design, NY; from SAIC slide collection



Art textile

148

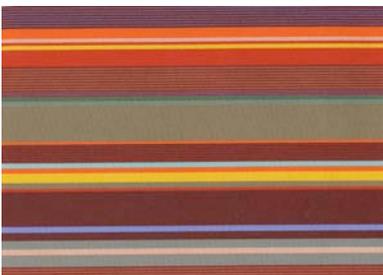
Virginia Davis, "Bars Curved", ikat weaving, acrylic in linen, 32" x 34"



Art textile

149

Virginia Davis, "Now You See It. 1", ikat weaving, acrylic in linen, 35" x 35"

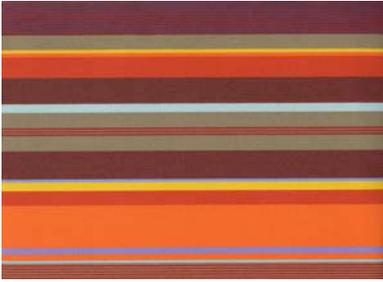


Woven yardage

150

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Larnet de Cerdans, France



Woven yardage

151

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Larnet de Cerdans, France

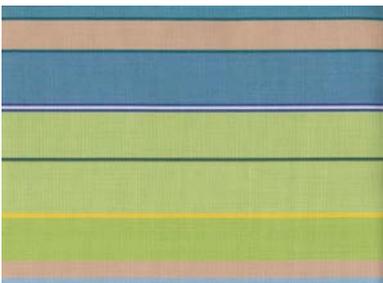


Woven yardage

152

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Larnet de Cerdans, France

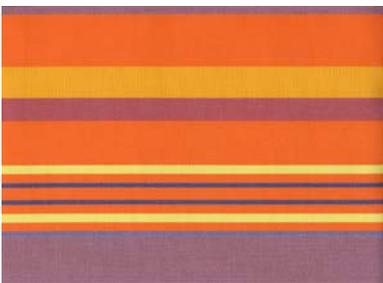


Woven yardage

153

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Larnet de Cerdans, France

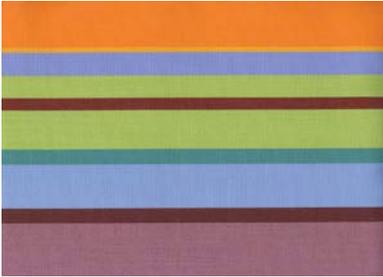


Woven yardage

154

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Larnet de Cerdans, France



Woven yardage

155

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

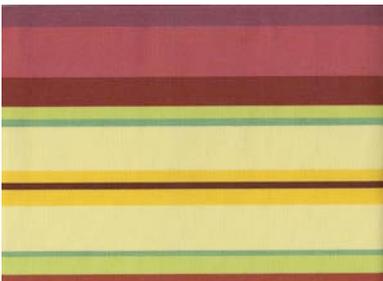


Woven yardage

156

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France



Woven yardage

157

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

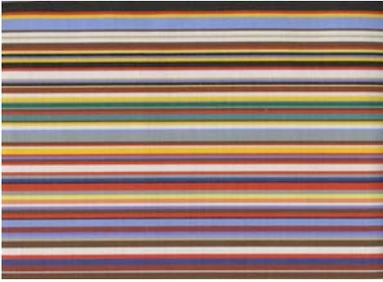


Woven yardage

158

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

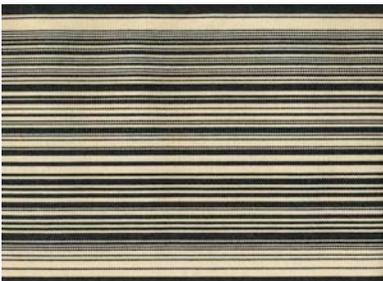


Woven yardage

159

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Larnet de Cerdans, France



Woven yardage

160

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Larnet de Cerdans, France

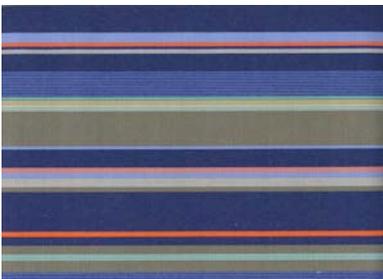


Woven yardage

161

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Larnet de Cerdans, France

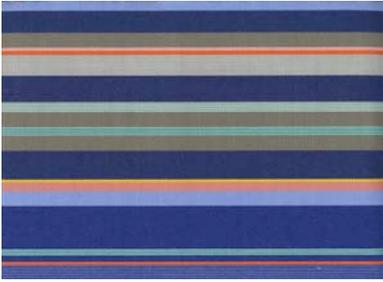


Woven yardage

162

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Larnet de Cerdans, France

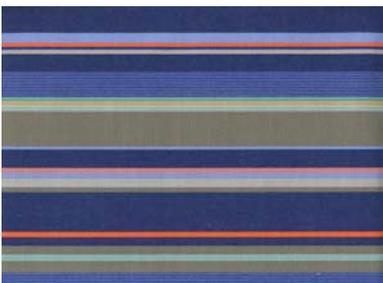


Woven yardage

163

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France



Woven yardage

164

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France



Woven yardage

165

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France



Woven yardage

166

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France



Woven yardage

167

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France



Woven yardage

168

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France



Woven yardage

169

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France



Woven yardage

170

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France



Piece goods (used as throws)

171

Egyptian cotton and New Zealand wool; 2009

The Oriole Mill, Hendersonville, North Carolina. To learn more about The Oriole Mill, go to: <http://www.theoriolemill.com/> Photo Stephan Michelson.



Piece goods (used as throws)

172

Egyptian cotton and New Zealand wool; 2009

The Oriole Mill, Hendersonville, North Carolina. To learn more about The Oriole Mill, go to: <http://www.theoriolemill.com/> Photo Stephan Michelson.



Piece goods (used as throws)

173

Egyptian cotton and New Zealand wool; 2009

The Oriole Mill, Hendersonville, North Carolina. To learn more about The Oriole Mill, go to: <http://www.theoriolemill.com/> Photo Stephan Michelson.



Piece goods (used as throws)

174

Egyptian cotton and New Zealand wool; 2009

The Oriole Mill, Hendersonville, North Carolina. To learn more about The Oriole Mill, go to: <http://www.theoriolemill.com/> Photo Stephan Michelson.



## Bolivian Weaving

175

19th century

Ploskonka, Jeffrey. "Llacota." Photograph. Adelson, Laurie and Arthur Tracht. *Aymara Weavings: Ceremonial Textiles of Colonial and 19<sup>th</sup> Century Bolivia*. Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983, 48.



## Poncho

176

Alpaca, Sica Sica region, Provence of Aroma, Department of La Paz;  
19th century

Ploskonka, Jeffrey. "Llacota." Photograph. Adelson, Laurie and Arthur Tracht. *Aymara Weavings: Ceremonial Textiles of Colonial and 19<sup>th</sup> Century Bolivia*. Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983, 75 (plate 14).



## Poncho

177

Alpaca, Sica Sica region, Provence of Aroma, Department of La Paz;  
19th century

Ploskonka, Jeffrey. "Llacota." Photograph. Adelson, Laurie and Arthur Tracht. *Aymara Weavings: Ceremonial Textiles of Colonial and 19<sup>th</sup> Century Bolivia*. Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983, 76 (plate 15).



## Poncho

178

Alpaca, Achiri region, Provence of Pacajes, Department of La Paz;  
19th century

Ploskonka, Jeffrey. "Llacota." Photograph. Adelson, Laurie and Arthur Tracht. *Aymara Weavings: Ceremonial Textiles of Colonial and 19<sup>th</sup> Century Bolivia*. Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983, 77 (plate 16).



Iscayo (woman's mantle)

179

Alpaca, Department of La Paz; 19th century

Ploskonka, Jeffrey. "Llacota." Photograph. Adelson, Laurie and Arthur Tracht. *Aymara Weavings: Ceremonial Textiles of Colonial and 19<sup>th</sup> Century Bolivia*. Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983, 81 (plate 19).



Incuna (tari) (coca cloth)

180

Alpaca, Department of La Paz; 18th-19th century

Ploskonka, Jeffrey. "Llacota." Photograph. Adelson, Laurie and Arthur Tracht. *Aymara Weavings: Ceremonial Textiles of Colonial and 19<sup>th</sup> Century Bolivia*. Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983, 117 (plate 44).



Rehamna Women's Blanket

181

Early 20th century

*Tribal Textiles of Morocco*. Southfield, Michigan: Park West Galleries, 1981, cover.



Navajo Chief Pattern Blanket (1st Phase)

182

Wool and natural dyes, 50"x63"; 1850-1860

Berlant, Anthony and Kahlenberg, Mary Hunt. *The Navajo Blanket*. Los Angeles: Praeger Publishers, Inc. in association with the Los Angeles County Museum of Art, 1972, 17 (plate 1).



Textile Fragment

183

Peru; 800 AD

Joan Livingstone's personal collection



Stripe Textile

184

Weft ikat; cotton; Guatemala, 20th century

Joan Livingstone's personal collection



Stripe Textile

185

Silk; India; 20th century

Joan Livingstone's personal collection