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


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
Anne Wilson’s personal collection, scanned 21 Jan 2009

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

Woven rag textile; Japan; 20th century

Anne Wilson’s personal collection, scanned 21 Jan 2009

Saki-ori obi

Japan Woven rag textile; Japan; 20th century

Anne Wilson’s personal collection, scanned 21 Jan 2009

Saki-ori obi

Woven rag textile; Japan; 20th century

Anne Wilson’s personal collection, scanned 21 Jan 2009

Saki-ori obi

Woven rag textile; Japan; 20th century

Anne Wilson’s personal collection, scanned 21 Jan 2009
Saki-ori obi

Woven rag textile; Japan; 20th century

Anne Wilson’s personal collection, scanned 21 Jan 2009

Saki-ori obi

Woven rag textile; Japan; 20th century

Anne Wilson’s personal collection, scanned 21 Jan 2009

Saki-ori obi

Woven rag textile; Japan; 20th century

Anne Wilson’s personal collection, scanned 21 Jan 2009

Saki-ori obi

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; 18th century


Mashru (satin weave warp-faced) textile  017

Silk warp and cotton weft; Gujarat, India; 18th century


Mashru (satin weave warp-faced) textile  018

Silk warp and cotton weft; Gujarat, India; 18th century


Mashru (satin weave warp-faced) textile  019

Silk warp and cotton weft; Gujarat, India; early 19th century

Oso Oke

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


Oso Oke

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


Warp stripes in plain cotton weave

Huarmay, Coastal Tiahuanaco; ca AD 800


Horizontal Yarta stripe cloth

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

Stripe textile

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


Ryo-komochi textile

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


TOP: Stripe textile

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


TOP MID: Bokashi (graduated stripe) textile

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


BOTTOM MID: Stripe textile

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


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

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

TOP: Stripe textile

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


TOP MID: Graduating shaded stripe textile

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


BOTTOM MID: Stripe textile

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


BOTTOM: Graduating shaded stripe textile

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


Graduating shaded stripe textile

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

Serape

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”


Manta (cotton cloth)

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”


Ahuayo (women's mantle)

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


Llacota (mantle)

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

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 selvedges, and a woven border; Alpaca; warp: 135 cm, weft: 104 cm; Province of Camacho, Dept of La Paz, Bolivia; 19th century

Incuna (tari) (coca cloth)

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

Ute chief style blanket

First phase; wool; 132.0 cm x 182.0 cm; Navajo; 1800-60
Banded background blanket
Wool; 178 cm x 126 cm; Navajo; 1865-70

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

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

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


---

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


---

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


---

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

Sarape

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


Blanket

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


Striped warp on loom

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


Rag rug

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

Table cloth

Central American table cloth


Ticking

Large ticking stripe


Cotton fabric


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

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 20th century

Pag (turban cloth)

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


Handira (woollen shawl)

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.


Striped textile

Japan


Lamba (clothing cloth)

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.

Cotton and plastic textile

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.


Silk warp-striped Lamba (clothing cloth)

Probably Bestileo people from the region of Amblavao


Ceremonial textile

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


Lurik (striped cotton cloth)

Central Java, 1966 356 x 71 cm

Wall hanging

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


Welsh wool double cloth

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


Coverlet

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.


Sarape

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

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


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


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


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

069
Woman’s mantle (iskayu)
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-19th century

070
Woman’s mantle (wayllas)
Black and multicolored sheep’s wool or camelid hair; woven in warp-faced plain weave; Quechua/Aymara [peoples]; Peru, Puno, Puno, Acora or Chucuito; 19th century

072
Lamba (clothing cloth)
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

073
Lamba (clothing cloth)
Cotton, indigenous silk, hafotra bark fiber, natural dyes; Tandroy
Lamba (clothing cloth) 074

Cotton, indigenous silk, vegetable dyes; Betsileo


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


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


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

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


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.


Lamba vozongaga (clothing cloth) 080

Cotton, indigenous silk. Ralph Linton collected this black-and-white striped cotton tesaka cloth with wild silk selvedges 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


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

Simbo (woman’s raffia wrapper)

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


Lambabe (great cloth)

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


Burial wrap

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


Lambamena (burial shroud)

Silk; 220 by 186 cm; Betsileo people.

Lambamena (burial shroud)

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


Machine-woven cotton stripe textile

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


Alacha stripe textile

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

Seersucker cloth

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.


Basket woven cloth

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.


Shirred cloth

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


Twill herringbone cloth

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

Fringed cloth (Tzute)

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.


Double cloth textile

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


Cord cloth

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


Huipil (blouse/dress)

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

Belt

097

Detail from a girl’s belt from Nahuala.


Huilpil (blouse/dress)

098

Brocading from a young girl’s huipil; Nahala.


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


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

Ticking

Contemporary production cloth

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

Shirt

Contemporary production cloth from woman’s shirt

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

Skirt

Contemporary production cloth from woman’s skirt

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

Stripe cloth

Contemporary production cloth

Libby O’Bryan’s personal collection, scanned 6 April 2009
Stripe cloth
Contemporary production cloth
Libby O'Bryan’s personal collection, scanned 6 April 2009

Stripe cloth
Contemporary production cloth
Libby O'Bryan’s personal collection, scanned 6 April 2009

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

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


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


Men’s lungi (waist cloth)

Hand woven cotton; Kerala, India

Joan Livingstone’s personal collection

Striped Textile

Wool; country of origin unknown

Joan Livingstone’s personal collection
Sari

Handwoven silk; Madurai, Tamil Nadu, India

Joan Livingston’s personal collection

Sari

Handwoven silk; Madurai, Tamil Nadu, India

Joan Livingston’s personal collection

Wedding sari

Hand woven brocade; cotton, gold; Kerala, India

Joan Livingston’s personal collection

Sari

Handwoven silk; Kanchipuram, Tamil Nadu, India

Joan Livingston’s personal collection
Sari
Woven cotton; S. India
Joan Livingstone’s personal collection

Sari
Woven cotton; India
Joan Livingstone’s personal collection

Kimono
Silk, warp face; Japan; 20th Century
Anne Wilson’s personal collection

Sari
Handwoven cotton; India
Joan Livingstone’s personal collection
Stripe swatch

Contemporary production cloth

Anne Wilson’s personal collection

Stripe swatch

Contemporary production cloth

Anne Wilson’s personal collection

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

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


Momen-Shima textile

Japan

Momen-Shima textile

Japan


Momen-Shima textile

Japan


Momen-Shima textile

Japan


Momen-Shima textile

Japan

Mashru (satin weave warp-faced) textile

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


Tsung kotepsu (blanket)

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.


Sari

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


Keling (striped or checked cotton) cloth

276 x 55 cm; Nusa Penida, Bali

Wangsul (ceremonial cloth with continuous, circular weft)

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


Finger towel

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


Hand-woven cloth length

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

Curtain

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


Dress or furnishing length

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


African seersucker

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

Untitled stripe swatch
Weaving by Dan Wittenberg, wool and cotton; 2009

Untitled stripe swatch
Weaving by Dan Wittenberg, wool and cotton; 2009

Untitled stripe swatch
Weaving by Dan Wittenberg, wool and cotton; 2009

Untitled seersucker swatch
Weaving by Dan Wittenberg, cotton and tencel; 2009
Stripe textile

Textile found at Appalachian Museum in Norris, TN
Philis Alvic's personal photograph

Tucked cloth, pressed

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


Warp-face rug

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


Weft tucked cloth

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

Art textile

Lenore Tawney, "Untitled", 1974. (woven flag)
Collection Museum of Arts & Design, NY; from SAIC slide collection

Art textile

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

Art textile

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

Woven yardage

Factory yardage production, cotton, warp face stripe; 2009
Les Toiles Du Soleil, Saint Laurnet de Cerdans, France
Woven yardage 151
Factory yardage production, cotton, warp face stripe; 2009
Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

Woven yardage 152
Factory yardage production, cotton, warp face stripe; 2009
Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

Woven yardage 153
Factory yardage production, cotton, warp face stripe; 2009
Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

Woven yardage 154
Factory yardage production, cotton, warp face stripe; 2009
Les Toiles Du Soleil, Saint Laurnet de Cerdans, France
Woven yardage
Factory yardage production, cotton, warp face stripe; 2009
Les Toiles Du Soleil, Saint Laurnet de Cerdans, France
Woven yardage

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France
Woven yardage

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

Woven yardage

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

Woven yardage

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

Woven yardage

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

Woven yardage

Factory yardage production, cotton, warp face stripe; 2009

Les Toiles Du Soleil, Saint Laurnet de Cerdans, France
Woven yardage
Factory yardage production, cotton, warp face stripe; 2009
Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

Woven yardage
Factory yardage production, cotton, warp face stripe; 2009
Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

Woven yardage
Factory yardage production, cotton, warp face stripe; 2009
Les Toiles Du Soleil, Saint Laurnet de Cerdans, France

Woven yardage
Factory yardage production, cotton, warp face stripe; 2009
Les Toiles Du Soleil, Saint Laurnet de Cerdans, France
Piece goods (used as throws)  
Egypytion 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

19th century


Poncho

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


Poncho

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


Poncho

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

Iscayo (woman's mantle)  
Alpaca, Department of La Paz; 19th century


---

Incuna (tari) (coca cloth)  
Alpaca, Department of La Paz; 18th-19th century


---

Rehamna Women's Blanket  
Early 20th century


---

Navajo Chief Pattern Blanket (1st Phase)  
Wool and natural dyes, 50"x63"; 1850-1860

Textile Fragment
Peru; 800 AD
Joan Livingstone’s personal collection

Stripe Textile
Weft ikat; cotton; Guatemala, 20th century
Joan Livingstone’s personal collection

Stripe Textile
Silk; India; 20th century
Joan Livingstone’s personal collection