WORKING WEAVERS
Log of sources . part 2

This log presents a diversity of locations of working weavers from various countries and time periods. Libby O'Bryan was the primary researcher of images. Emily Nachison added images, color corrected, and formatted the images with text. Emily Nachison worked from this image bank to create the display in the exhibition. This compilation will continue to grow.
Improvised loom of bamboo, wood and string; the warp-tensioning cord, attached to the weight of the cloth beam, is clearly visible to the right of the central weaver. The traditional Sherpa/Bhote loom is a two- or four-shaft frame loom with treadles, not dissimilar to a Western loom. It is made of wood and is portable as there are no fixed parts; all the parts are made in such a way that they slot into each other (no nails are used) so that it can be assembled or taken down with ease.


Weaver concentrates on weaving a raised pattern into a piece of hana'ui cloth, a traditional product of her native Yomitan; 1960-70.

Sudan 061

A Sudanese woman working her loom.


Madagascar 062

Top: Betsimisaraka loom for weaving raphia cloth, as set up inside hut. The haeddle is firmly lashed to the rafters by cords and remains stationary throughout the weaving process. The shed stick pulled close to the heddle and turned on its side brings the shed to the weaver’s side of the heddle and allows the weft to be drawn through using the weaving sword.

Center: For the next pass of the weft the shed stick is pushed back, away from the weaver, thus creating the reversal on the weaver’s side of the heddle. Pressing down with a loose stick helps open up the gap so the weaving sword can be negotiated through.

Bottom: The weft is beaten in with the weaving sword.

Dadu, Pakistan

Men weaving rug (khirir) from goat’s hair on simple ground-loom; 1994.


Morocco

Ground looms set up by women of the Ayt Yazza in the eastern High Atlas mountains of Morocco. The single heddle is suspended from a pair of poles joined together at the top. Such looms are used for weaving tent cloth.

Tamilnada, India

065

In a long street traditional found in all weaving communities, the warp of a saree is being prepared by the weaver’s family.


Navajo, United States

066

1914.

San Juan, New Mexico

Seated at loom; c1900.


Alaska

A woman works on a Chilkat ceremonial dance blanket using a frame loom. The warp threads, made from cedar bark covered with mountain goat wool, hang in bundles from the top bar. The weaver has completed the border on three sides and is beginning to weave the design in the center. She has carefully placed newspapers over the edges of her blanket to protect the finished portion. A closer look at the image reveals that the newspapers originated in California and are dated January 12, 1904. Traditionally, men created the designs and painted them on boards which the women used as patterns for their weaving. The Chilkat are a coastal Tlingit people.

For as long as anyone can remember a hardy group of Kurds in the village of Keradasht has woven carpets of a distinctive robust type on fixed upright looms set up against one wall of the house. As weaving proceeds they raise the bench they sit on, which in the end is level with the roof. Many centers of the cottage industry ceased weaving altogether in the 1940s and 1950s but not that of Keradasht which continues to this day.

Wellington, New Zealand

Tukutuku panels, designed by Sir Apirana Ngata, being made up for the Te Hau Ki Turanga house in the new National Museum. The women, Ms Matenga, Mrs Wickham, Mrs and Miss Te Hana, Mrs and Miss Heketa, Miss Paipa and Miss Tahiwi are working in the 'Old Tin Shed' behind the Colonial Museum in Sydney Street; 1936.


Gaza

A weaving shop.

A carpet factory.


Women weaving carpets from a cartoon. The workshop is equipped with wide looms which have many technical refinements. As weaving proceeds the carpet is wound onto the lower beam and the warps unbound from the upper. The metal rods are attached to a lever which prevents the upper beam from unwinding and keeps the warps under tension.

Karangasem, Bali

Partial dyeing of endek (weft ikat) yarn.


Caucasus region

A carpet workshop in the Caucasus; 1913.

Darjeeling, India 077

Carpet weaving at Tibetan refugee workshop, 2005.

Sandra Dillon, photographer. From plaque at the site: "This site of 3,8060 acres is the location of The American Emergency Committee for Tibetan Refugees, September 1964, SAVE TIBET." For more information, go to: http://www.tibet.com/Govt/into-tib.html

Darjeeling, India 078

Spinning at Tibetan refugee carpet weaving workshop, 2005.

Sandra Dillon, photographer. From plaque at the site: "This site of 3,8060 acres is the location of The American Emergency Committee for Tibetan Refugees, September 1964, SAVE TIBET." For more information, go to: http://www.tibet.com/Govt/into-tib.html
Vietnam

Weaving factory.

Ban Tha Sawang, Thailand

Four-person loom which produces about a 5 cm length of silk per day.

Mahan, Iran

Carpet Weaving.


Konya, Turkey


Pamela Feldman, photographer.
Konya, Turkey
Pamela Feldman, photographer.
Weaving at the DOBAG Center, 2007.

Pamela Feldman, photographer. "DOBAG was founded in 1981. The acronym stands for Dogal Boya Arastirma ve Gelistirme Projesi -- Natural Dye Research and Developing Project. DOBAG has been supported for the first years by the German Ministry for Economic cooperation within the framework of the Turkish-German economic cooperation. Goal is the weaving of naturally dyed pile carpets and flatweaves with traditional local Turkish designs for the international market and the strengthening of the social and economic situation of the women weavers in the villages."
Berea, Kentucky

Berea College Weaving Studio. Here's a sophomore at Berea College in Kentucky. The college is unusual in that tuition is free for its students. To "pay" their way, students are assigned a job to work for 10-15 hours per week. They can work making traditional crafts that the school sells; 2007.


Rovaniemi, Finland

Student at the Luhti School in Rovaniemi, Finland.

Emily Nachison, photographer.
Chicago, Illinois

Weaving students at the School of the Art Institute of Chicago, 2009.
Christy Matson, photographer.

Guanajuato, Mexico

Professor Francisco Javier Cuamatzi began the gobelin tapestry weaving program at the Technical Secondary School in Dolores Hidalgo in 1961. Over 250 students, ages ten through twelve, learn to design and weave each year. Three small tapestries are warped onto each loom. The warp is cotton and the weft is acrylic. Students work in teams of six; each weaving a portion of a shared tapestry during class; 2001.

Santa Maria del Rio, Mexico

Santa Maria del Rio is famous for its backstrap woven shawls. The warp on a backstrap loom is stretched between a support and the weaver's body. A variety of fibers are used, including silk, rayon, and cotton. Since 1951, a government-sponsored school in Santa Maria del Rio has been teaching the techniques of ikat dying, backstrap weaving, fringe knotting, and marquetry; 2001.

Ventura, Dr. Carol. "sm01.jpg". Digital Image. The Backstrap Weaving School at Santa Maria del

Cherokee Indian Reservation, North Carolina

Young women participating in a weaving class at the Cherokee Training School, 1940s.

Västerbergs folkhögskola had at this time high standard in its teaching of textiles. The area had a great tradition in textiles and it was built on in the education; 1920s.

United States

Blind women weaving on what appear to be rugs, 1910-15.


Cherokee County, North Carolina

John C. Campbell Folk School students learning to weave in the Community Room of the Keith House. The students are identified as Bonnie Logan Hensley and Lucille Scroggs, two of the school's earliest students; 1930.

Maine

Weaving rehabilitation center following WWII.

Tommye Scanlin's personal photograph.

Cherokee County, North Carolina

John C. Campbell Folk School students learning to weave in the Community Room of the Keith House; 1930.

Cherokee County, North Carolina

Postcard, titled 'Into our education is woven the skills of mind, hand, and heart', is part of a promotional packet of postcards was produced by the John C. Campbell Folk School upon its twenty-fifth anniversary; 1950.


Asheville, North Carolina

Postcard displaying handmade loom with men weaving cloth at Biltmore Industries, Inc.

Aunt Lizzie Reagan and three Arrowcraft weavers at work. From a picture postcard; 1939.


A room with several looms and spinning wheel; Arrowcraft weavers at work on two of the looms; 1929.

Penland, North Carolina

Weaving Institute students, Ridgeway Hall, 1930's.
Photo by Bayard Wootten; Jane Kessler Memorial Archives, Penland School of Crafts.

Penland, North Carolina

Lily Loom House, Second floor, 1940's.
Photo by Larry Stevens; Jane Kessler Memorial Archives, Penland School of Crafts.
Gatlinburg, Tennessee

Arrowcraft weaver Beulah Moore at her loom.

Photo research by Phyllis Alvic.

Fall River, Massachusetts

Drawing thread through an eye in the harness, King Philip Mill; 1916

South Manchester, Connecticut


Evansville, Indiana

Girls at weaving machine; warpers, Lincoln Cotton Mills; 1908.

Anniston, Alabama

Anniston Yarn Mills; 1910.


Guelph, Ontario

Winding Linen Yarn on Bobbins. Image from a stereoview card published by the Keystone View Company.

Newberry, South Carolina

A spinner in the Mollahan Mills, 1908.


Toledo, Ohio

Fiberglass yarns are twisted and plied on standard textile machinery as a step in the manufacture of tapes and cloths, used principally to insulate electric equipment operating under heavier loads today than ever before. Owens-Corning; 1942.

<http://memory.loc.gov/pnp/fsa/8b02000/8b02000/8b02008u.tif>.
Fall River, Massachusetts

General view of weave room. Immediately after the photo was taken, the looms started up with deafening clatter. Cornell Mill; 1912.


Fall River, Massachusetts

The Flint Cotton Mill, Spinning room; 1912.

Indian Orchard, Massachusetts

General View of #2 Spinning Room in Indian Orchard Cotton Mill; 1916.


Spooling Room; 1916

United States

Textile factory; 1910.


Lonsdale, Rhode Island

Lonsdale R.I. Mills; 1912.