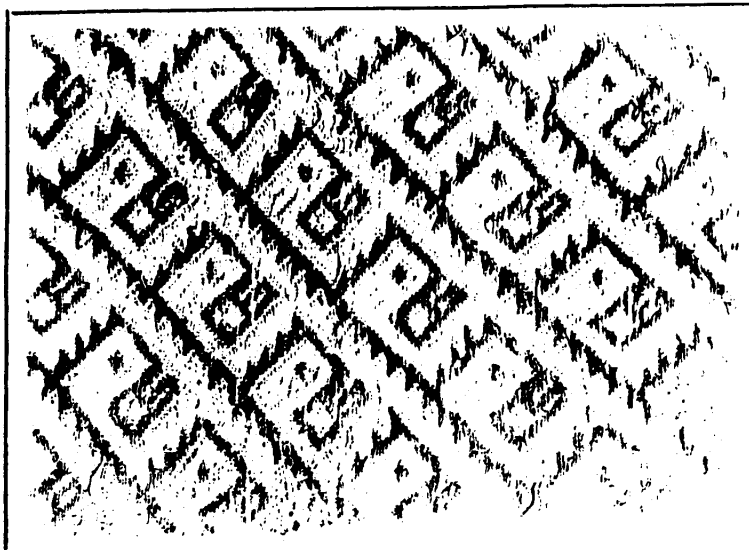


# HANDWEAVING NEWS



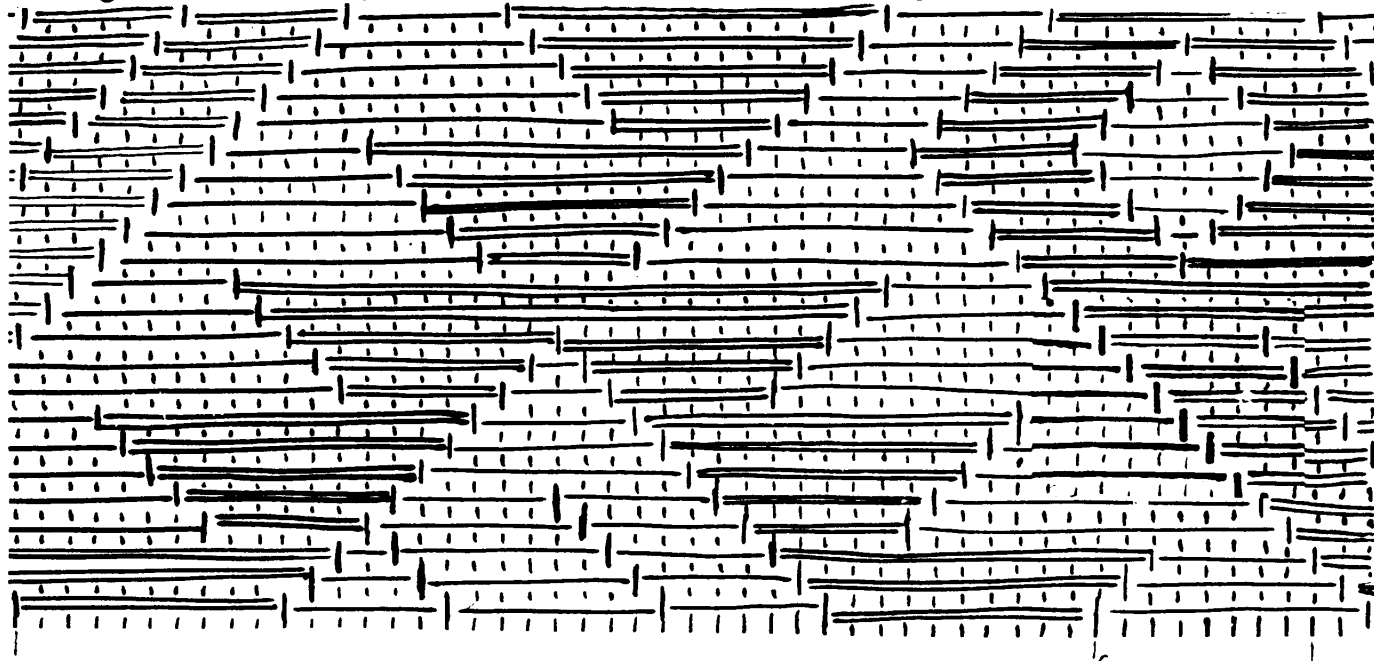
Double Brocaded Ancient Peruvian Textile.

The above photograph is of one of my very rare Peruvian textiles. I have called it an ancient double form of brocade. The textile is not a double cloth, but must be woven of at least two colors. The D'Harcourt book "Textiles of Ancient Peru" shows one exactly like mine, they may be off the same cloth. I do not know, but the technique is the same and in all of my study of textiles while I was in Peru, I did not see another example of this particular kind of technique, and I consider myself to be very fortunate to own it. In this piece, red is used for one color and golden yellow for the other. The detail of the technique is to pick up the first row of the technique with red on an open shed, and the shuttle is brought into the shed and then up on top of the warp threads, into the shed again, and out on top of the warp threads all across the width of the loom. Then take the yellow weft shuttle, and in the same open shed, go over the warps where the red weft went into the shed and under the brocade skips of the red weft. Thus both wefts go under one warp thread as shown on the detail of the method of working the technique. There is no plain weave shot between each row of brocade, but the back of the textile shows only the plain weave. After the two rows of brocade have been put in on the first shed, open the opposite shed and put in the next row of brocade pattern first with the red color and then with the yellow, and so on. This type of weaving can be woven on any loom which allows a plain weave shed.

The ancient piece has about 32 warp threads to the inch and the warp is about the size of 20/2 cotton. The wefts are of two ply wool, though some of the red weft seems to be only single ply. There is a selvage on one side of this piece so it is possible to see how the wefts turn back each time.

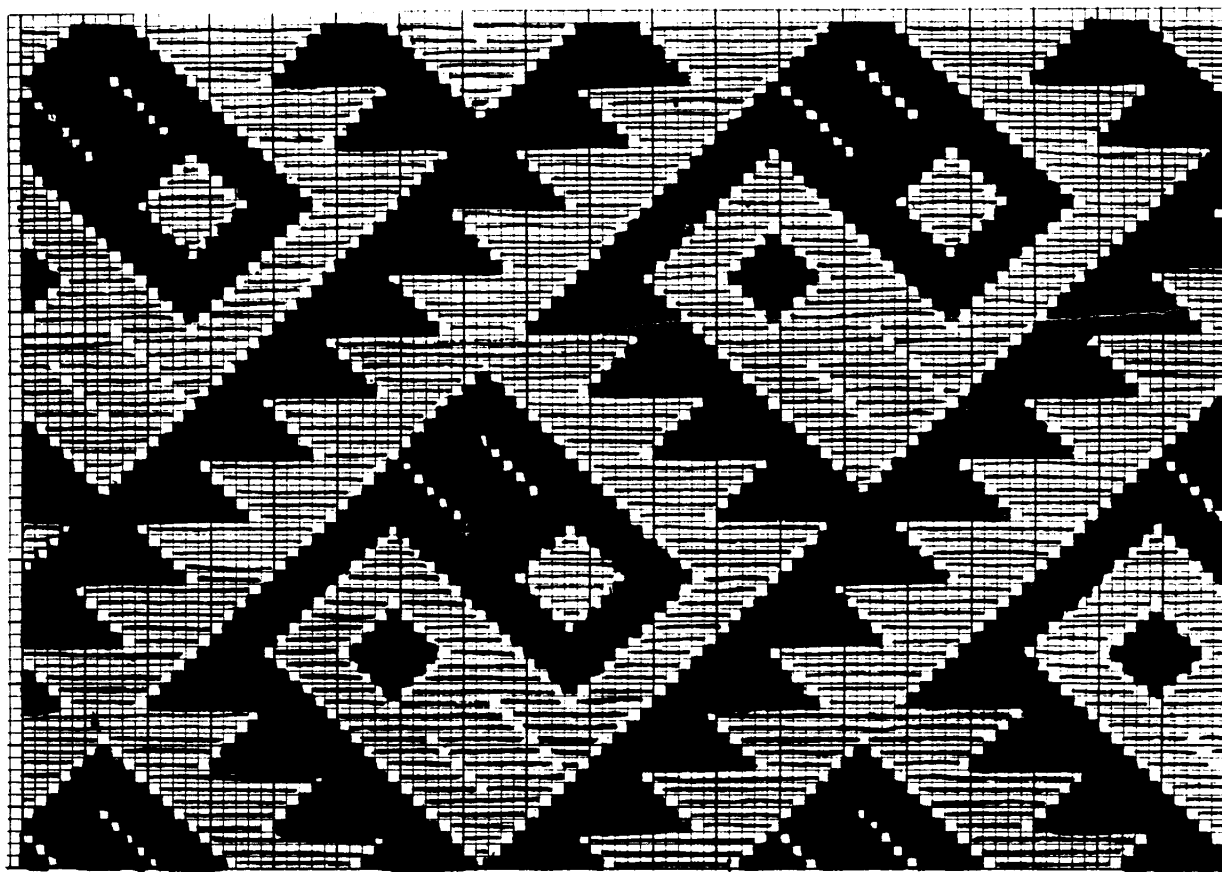
The detail of the design which is given on the next page is a drop repeat of interlocking figures, possibly sea serpents or bird and wave designs. It is truly an amazing design based on the geometrical progression of one, three, five, seven, eleven, and thirteen. White squares on the enlarged detail of the pattern indicate the warp threads under which both of the weft colors pass.

Figure No.2 Enlarged detail of the Method of Working the Technique.



This enlarged detail of the pattern design is the same as from A to B on the design below, and with this as a help, it should not be difficult to follow the pattern below if desired. The double lines above indicate one color and the solid ones the other color. The dotted lines are warp threads underneath the brocade.

Figure No.3 Detail of the Ancient Peruvian Pattern taken from the Textile.



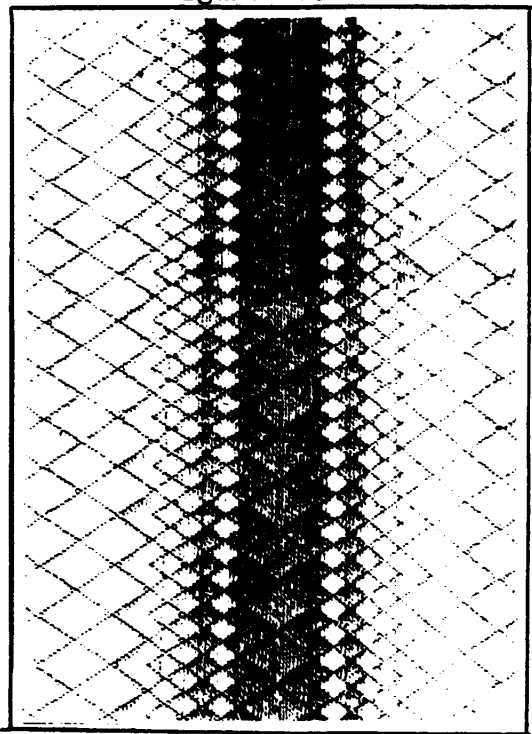
## Detail of Double Brocade Technique.

In order to follow the design at Figure No.3, it is easier to draw an enlarged detail as at Figure No.2. Take a piece of cross section paper with 4 to 8 squares to the inch. On the vertical lines of this paper draw a single line for one square. This represents the single white square on the design of Figure No.3 and is one warp thread. Put in these single lines on the diagonals as they occur for exactly one repeat of the pattern, and be sure they are correct. One square or one line out, will throw the whole pattern out. After these single lines are in, draw horizontal single lines for the dark color, and double lines for the light color. When beginning the first row of picking up the pattern, be sure it is counted correctly. This first row is the hardest row to do, the others will follow easily after it is in correctly. Also watch where the same pattern color goes under the single warps to break a long weft skip. This occurs in both the light and dark pattern color of the Peruvian design. It is less complicated to keep the same color for one skip, and then go under the next skip as in the photograph of the modern piece below at Figure No.4.

## Detail of the Method of Weaving.

Weave a plain weave heading of an inch or so to make a good foundation to beat against. Open the plain weave shed. Start at the right edge and pick up the design for the dark color. To make a better edge go into the shed under 2 of the raised warp threads each time the shed is changed, before beginning the pattern design. Then bring the pickup stick out of the shed and on top of the raised warp threads go over 8 warp threads, 4 of these warps will be up and 4 down as at Figure A to C No.2. Go under the 9th warp, then down into the shed for 10 more warp threads, indicated by the double line of Figure No.2. Then out on top again for the dark color and over 5 warps, under 1, over 7, under 1, over 5 and so on for the width. Remember where the light over-shot comes on top, indicated by the double lines, the pickup for the dark weft will be in the shed. When the dark row is picked up, turn the pickup stick on edge and put in a shot of the dark color. Then pick up the warps for the light color. Go into the shed under 2 warps on the edge, and in the shed for 9 warp threads under the dark color over-shot, then out on top of the warp for the light over-shot over 9 warp threads, down into the shed and under all of the dark weft color, and so on for the complete width across the loom.

Figure No.4



For the second row start at the right with the pickup stick and pick up in the same way. Turn pickup stick on edge and pass weft through first for the dark color, then pick up the light. It takes one shot of dark and one of light color for each row and there is no plain weave shot between rows. The fabric has an over-shot of dark and one of light on one side, and is plain weave of alternating colors on the other side. At the point where both colors go down into the shed and up on top of the shed, both colors go under the same warp thread. Note that the pattern design is increased or decreased on succeeding rows. News subscribers will be interested to know that this is the first time, to my knowledge, that this technique has been correctly written up in the English language.

At Figure No.4 is an upholstery fabric woven by one of my Wayne University students. Warp is brown mercerized cotton No.10, at 15 to the inch. Weft is shades of rose, rose gray, and blue green yarn about the size of shetland. Use a soft weft which fills up better than a tightly twisted thread.