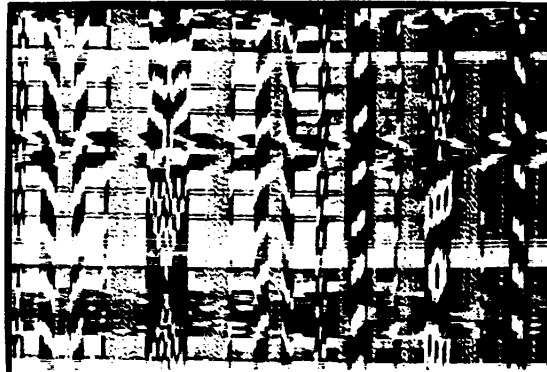


# HANDWEAVING NEWS

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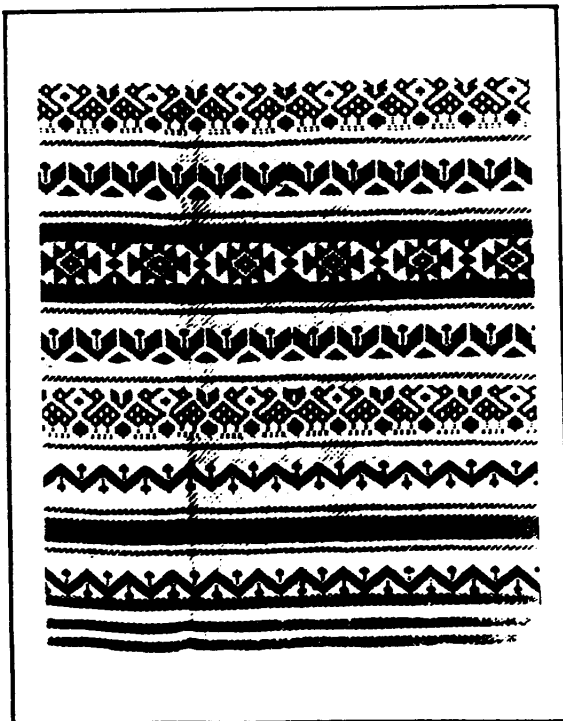
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Guatamalan Collection of Textiles.

This month I am going to attempt to describe for you an interesting collection of Guatemalan textiles which were recently loaned to me by Miss Rosenfeldt and Miss Wyatt, both teachers in our Detroit schools. They went to Guatemala last summer, and returned with textiles rather different from what the average tourist picks up and brings home from such a trip.

The Guatemalan women wear skirts of cotton cloth woven about 36" wide. Many of these are characterized by having the warp and weft tied and dyed. The warp for the cloth is tied off in small sections by twisting cord around the different groups of warp threads as it is stretched, and these ties will make a definite pattern. First they tie off all the parts of the warp which are to remain white, then the warp is taken off the warping equipment and dyed yellow, then all the places where they wish the yellow to remain are tied off with string again, and the whole warp again dyed blue, or any other color desired. Different localities have their own color combinations of blue, red and green, and often some black in the pattern. These different colors are combined and woven to make gorgeous stripes and plaids. The one before me now is a beautiful arrangement of red, yellow, green, and dark blue, and although woven only of cotton at a short distance gives the effect of a rich velvet.



The photograph at the left is of a head cloth. These occur in many different designs and types. The stripes of brocading in this one are carried out in red, yellow and some orange, and are brocaded or just stripes of plain color. At Figure No.1 on Page 2 are the small bird figures at the top of the photo, drawn out in detail so they could be followed and woven. These borders could any of them be easily woven on the heddle loom and would be useful for bags, runners and scarves. Sometimes if the skip between the warp threads is a long one, these figures are woven with separate weft threads, many times these are a different color for each of the figures. And sometimes right in the middle of a figure the color is often changed. Just one half of this piece is shown in the photograph. The small border at Figure No. 4 on Page 2 is a very simple one, but quite effective as it is used for the very center of this piece. It could be used as a small border in combination of any of these others quite effectively.

Detail of Weaving on Guatamalan Textiles.

Figure No.1

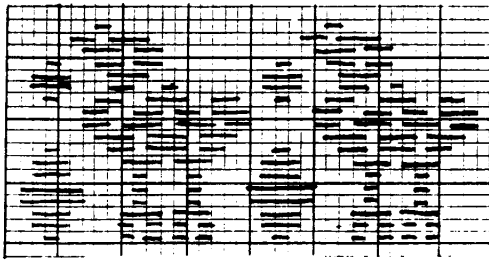


Figure No.7

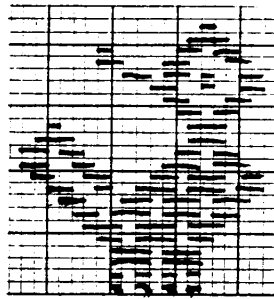


Figure No.8

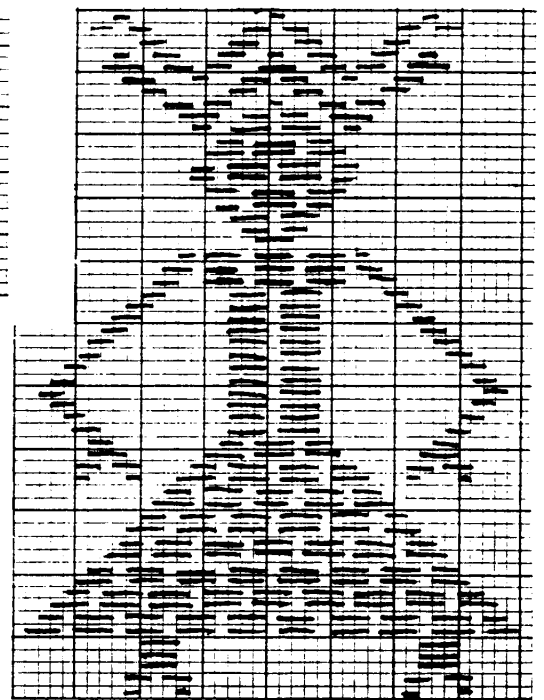


Figure No.2

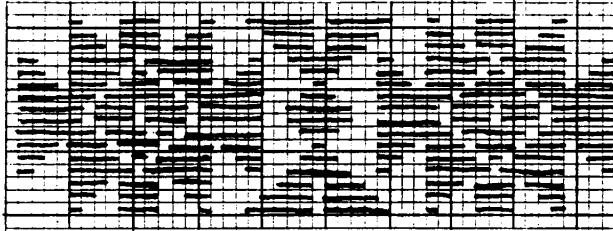


Figure No.3

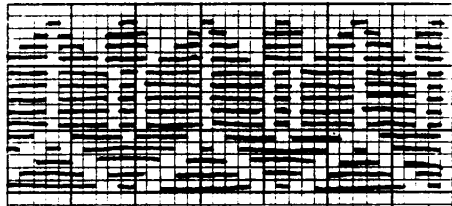


Figure No.9

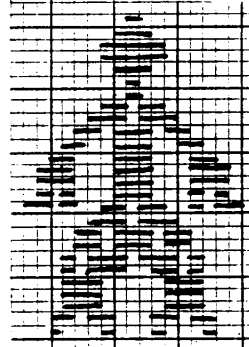


Figure No.5

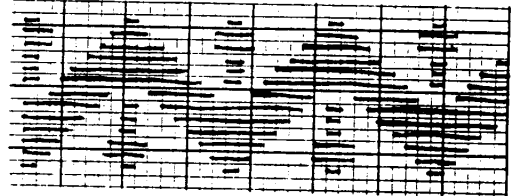


Figure No.4

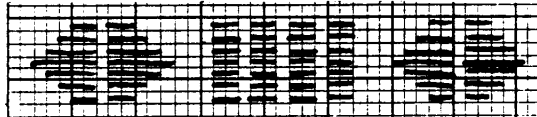


Figure No.10

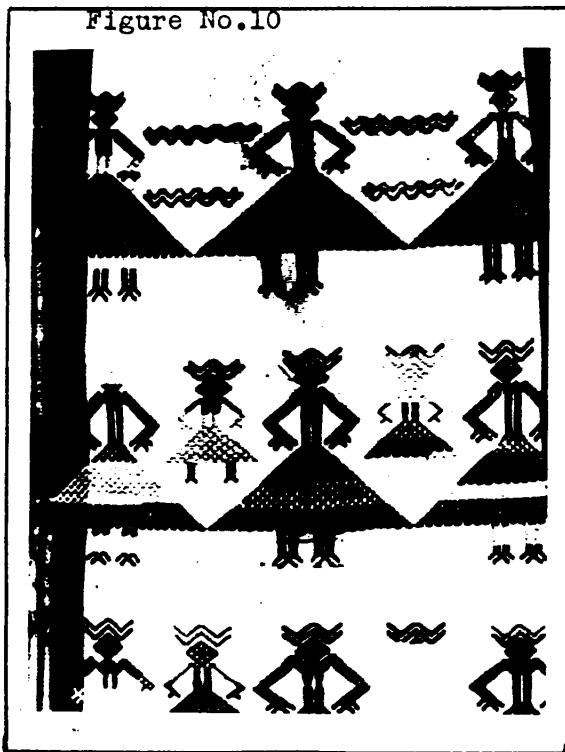
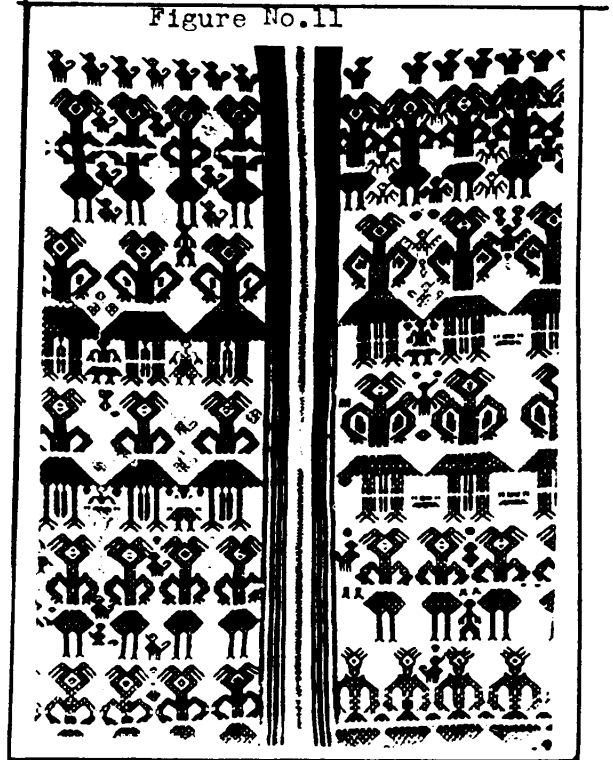


Figure No.11



At Figures No.10 and 11, on Page 2 are shown two pieces which are used for blouses. The detail of one of the little women's figures on No.10 is shown at Figure No.8. Note how the different colors have been changed in the weaving of the figures, and also notice the little wavy effect at the top of Figure No.10. This might mean clouds. Also note that the feet are **not always** made in the middle of the figures, nor are they always woven in the same way. The colors of these figures was mostly red and yellow, with some orange, and occasionally blue, but mostly red on a white background. The detail of the little boy at Figure No.9 and the bird at No.7 are taken from the textile shown at Figure No.11. Note here the very great variety of different kinds of figures and how they are arranged. Both Figure No.10 and 11 were woven of two pieces about 20" in width, sewed together in the middle as shown in Figure No.11.

Figure No.12.

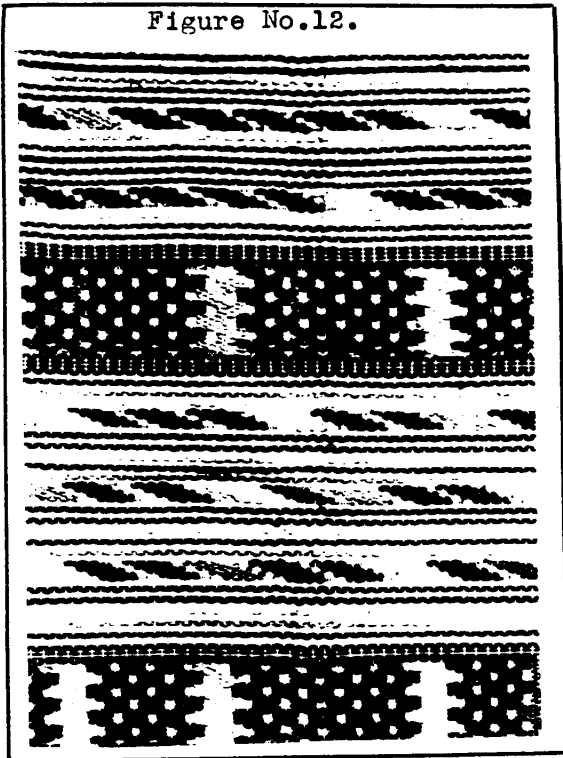
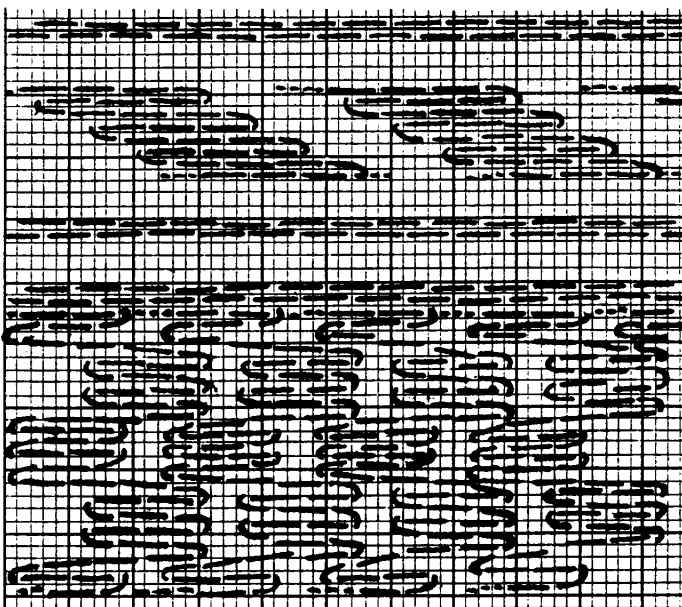


Figure No.13.



At Figure No.12 is a photo of another texture which is of much interest and although the technique is the same as described in November 1938 News, the manner of using it is quite different. The colors used in this piece were red, yellow, and blue, on a white background. Note the little white squares of background showing through the color. The detail at Figure No.13 shows how this technique is worked. It is a little tricky, but not difficult to do. The tiny dots represent the places where the pattern threads begin and end. On the fabric itself, there are no slanting lines as the beating up close takes this out. But to make the process clear these had to be put in that way. The vertical lines of the cross section paper represent one warp thread, and the weft goes over three and under one warp thread for the pattern, and the next row is over and under the opposite three and one. At Figure No.14 are some modern variations of this technique woven on the heddle loom.

Figure 14.

