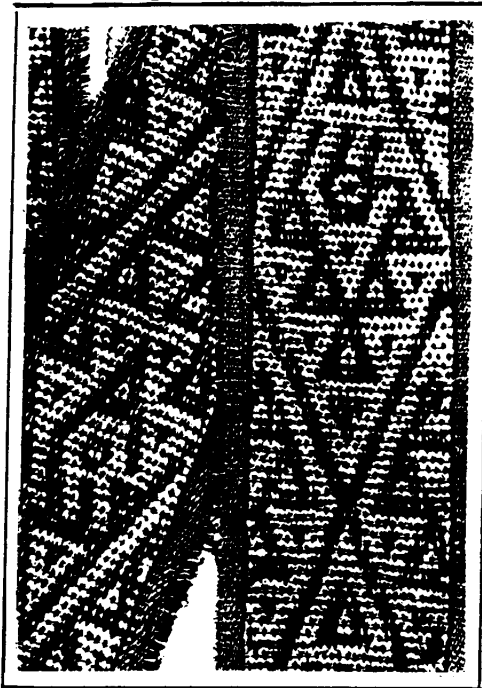


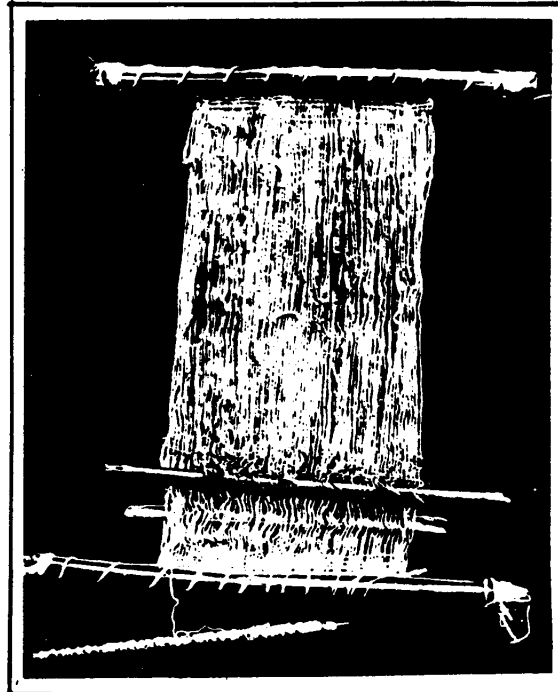
HANDWEAVING NEWS

Figure No.1



Ancient Incan Belt.

Figure No.2



Loom from the Mummy graves of Peru.

Ancient Peruvian Warp Pattern Textiles.

During this past summer I have been doing some intensive studying on some of the pieces in my collection of ancient Incan weavings which I brought back with me in 1939 when I went to Peru. The more one works with these textiles, the more they are amazed and thrilled with the remarkable accomplishments of this ancient civilization. I have over 300 of these fabrics, and was very privileged to have had an opportunity to select so many pieces which are not only exceedingly rare, but also very fascinating from the weavers point of view with regard to technique which was used.

There are many different types of warp patterned textiles. The one presented here is one of the simplest and easiest to work out, and one which I believe will have some interesting modern uses. I have eight different fabrics where this method of weaving was used. Figure No.1 above shows a belt strip, and the exact design of this strip is given on the next page so that it may be followed easily. Figure No.2 shows the simple form of loom which was in common use by the Incans, also from my own collection. With but few exceptions most of the ancient Peruvian weavings were woven on very narrow looms, and many of them are complete pieces with no cut in them anywhere. This loom is about 8" wide for the warp. Figure No.3 is a complete piece in the same technique as No.1. The belt was woven of dark brown and tan warp with a fine weft in a lighter shade of brown. This is about 3 inches wide and 35 inches long. The pattern is just the reverse on the wrong side as to color, but the texture is the same on each side. Figure No.3 is woven with tan, middle brown, dark brown and blue. These colors are alternated with white for the warp so that warp stripes of these different colors are formed. The weft of this piece is of white fine cotton, and scarcely shows at all. The pattern is also slightly different from No.1, it is of two interlocked bird figures, and the diagonal wave or serpent design. This designing is extremely clever, and difficult to take off of the fabric, because it is so free.

In the original Peruvian textile, the warp was of 2 fine white threads about the size of 20/2 cotton, and 2 dark brown threads the same size, alternate the white and dark brown for the width. In the sample which was worked out in this technique, the loom was set up with dark blue and white carpet warp sleyed 15 threads to the inch. Use twill threading, 1, 2, 3, & 4 for the width of the warp. Put white threads on harness 1 and 3, and dark threads on harnesses 2 & 4. Structo loom was used for the figures used. For a loom where the harnesses sink, use just the opposite figures.

Method of Working the Technique. For the plain diamond background use the order of bringing down the levers as follows, - 2 alone, throw shot of white carpet warp weft on each shed, 1&3, 4 alone, 1&3. Repeat for about an inch. This brings the white background on top. To bring the dark background on top, use 2&4, 1&3&4, 2&4, 1&2&3. This uses just the opposite harnesses as the first order given.

Designing for this weave. I have never seen before a design given which could be followed for this weave. This one is given, not so much for the idea of copying the ancient design, as for the purpose of showing how it is possible to plan out your own designs on cross section paper. The solid black squares represent the dark threads which are picked up on the pickup stick, and the crosses represent the dark threads which are skipped over by the pick up stick, but they do weave and show. Note that the design is entirely on the diagonal.

How to Pickup the Design Threads. Bring down lever 2 which raises harness 2, pass weft through this shed. Now with the pickup stick, pick up the one center thread which is a dark blue thread that is up. This is the square at the bottom of the design on Page 3. Bring down levers 1&3 to change shed, turn pickup stick on edge and pass weft through this shed, push previous row of weft down close with the shuttle. At Figure No. 4 is shown the side view of how the threads look as shuttle goes through. Now bring down lever 4 alone, turn pickup stick on edge, and pass weft through shed. With pickup stick still in, take a second pickup stick and pick up the second row of the pattern design, which are the two dark threads, one on each side of the thread on the first pickup stick. After the second pickup stick has picked up these threads, pull out the first stick. Change shed to 1&3, turn pickup stick on edge, pass weft through the shed, push weft down close with shuttle. Leave stick in, now bring down lever 2 alone, pass weft through shed. Take first pickup stick, and pick up the 3rd row of the pattern design. Skip 4 dark threads, pick up the next 7, skip over the next 2, and pick up the next three, skip over the next two, pick up the next 7, for this row. It is easier to leave the pickup stick in until the next row of pattern is picked up. Thus the order of bringing down the levers is 2 alone, 1&3, 4 alone, and 1&3. The pattern is picked up on lever 2 and 4 alternately with 1&3 between. At Figure No. 5 is shown the position of the threads, pickup stick and shuttle when either lever 2 or 4 is up. Also note that you always throw a shot of weft after changing the shed, before picking up the next row of pattern design with the pickup stick.

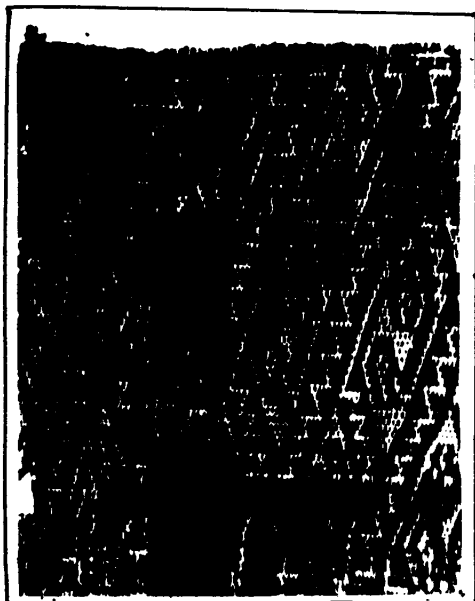


Figure No. 3

Figure No. 4

Sketch showing position of warp threads side view.

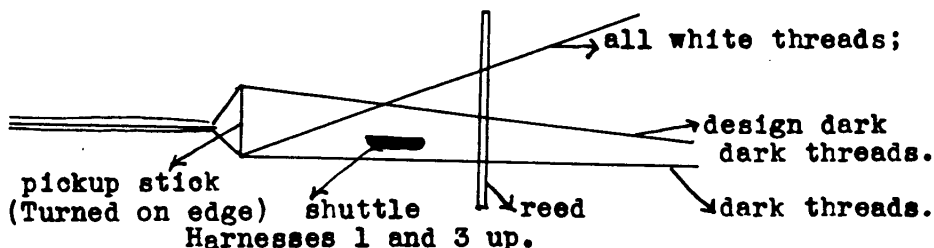
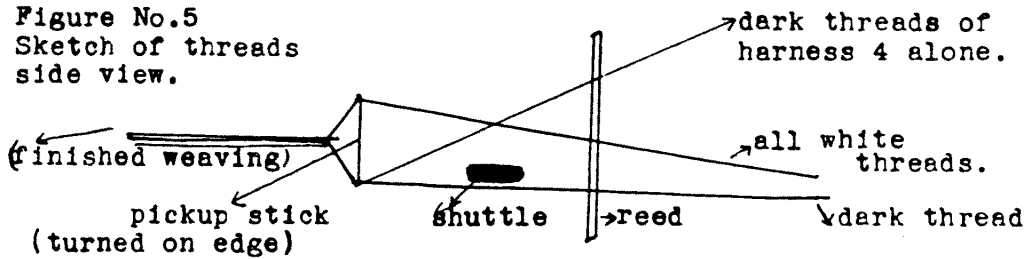
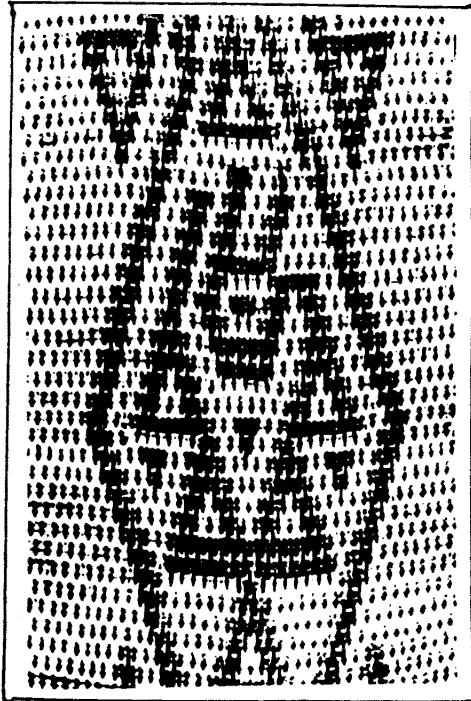


Figure No.5
Sketch of threads
side view.



Position of harness 4 alone up.
Same effect occurs when harness 2 alone is up.

Figure No.6



Detail of pattern design
at Figure No.7

I hope News subscribers will enjoy using the information to be found in this month's leaflet. There are many uses for this technique, and if it is of sufficient interest, I will give further notes on ways to use it.

A number of requests have come to me for some designs for double weaving on a 4 harness loom. May I hear from those of you who have done this kind of weaving, and the kind of information which would be most helpful and of interest to you. I have in my collection from Peru, some very handsome pieces in this technique, and several different forms of this same kind of work.

Figure No.7 Pattern Design of Ancient Belt
at Figure No.1.

