

The Braid Society
Online Workshop May 2020 Week One
Having fun with stripes

Susan J Foulkes



This workshop was prepared for the Braid Society. <https://thebraidsociety.wildapricot.org/>

The booklets are available for any interested weaver to enjoy.

Stripes and woven bands

‘Everything is simpler than you think and at the same time more complex than you imagine.’

Attributed to **Johann Wolfgang von Goethe (1749 – 1832)**



In October 2019, I was one of the keynote speakers at the Fourth International Conference on Braiding, Braids 2019, held in Iga, Japan. My talk and the subsequent published article was entitled. **‘Simple and Complex: The Craft of Weaving Bands in Northern Europe’**. Researching band weaving is my passion. In this workshop, I want to share with you some of the simple bands from around Europe and beyond.

Simple warp-faced woven bands can be found around the world. They are the utilitarian bands used for ties, straps and belts. They should not be underestimated. The urge to make something that is not only useful, but also beautiful is universal.

There is a long history of these simple woven bands. In ancient Egypt, complex bands were woven. The Rameses Girdle is the most famous. However, in the tomb of Tutankhamun there is a red linen sash woven in warp-faced plain weave. The pattern is a simple stripe but it was made for a Pharaoh. This is my next project.

This workshop will give you the opportunity to weave examples of simple bands from many countries. These truly are the ties that bind us together as a community of weavers. In Nordic countries, red is an important and dominant colour used in band weaving. Red is easily visible. In Sweden, *den röda tråden* - the red thread - means something that is at the heart of the matter, its soul. It represents the essence of what binds us together. I hope that this workshop and my blog will bring weavers together to enjoy their craft—our common shared heritage.

Understanding the charts.

The **warp chart** is a guide to making the warp. The chart indicates the order in which you make the warp.

Warp Chart

			X 5			
Pale blue	11					11
White		2		1	1	
Dark blue			1			

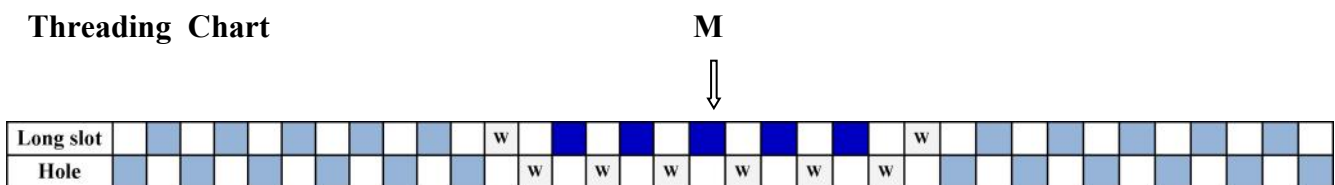
The *threading chart* indicates the order in which the coloured warp ends are threaded through the holes and slots of the standard heddle. Here the lower row of warp ends are threaded through the hole and the upper row is threaded through the long slots.

Using an inkle loom, the lower row are heddled threads and the upper row are unheddled threads.

For a two shaft loom the lower row is shaft 1 and the upper row is shaft 2. The arrow (M) indicates the centre thread or the one nearest to it.

I have not given a threading chart for all the patterns. The **drawdown** gives the same information.

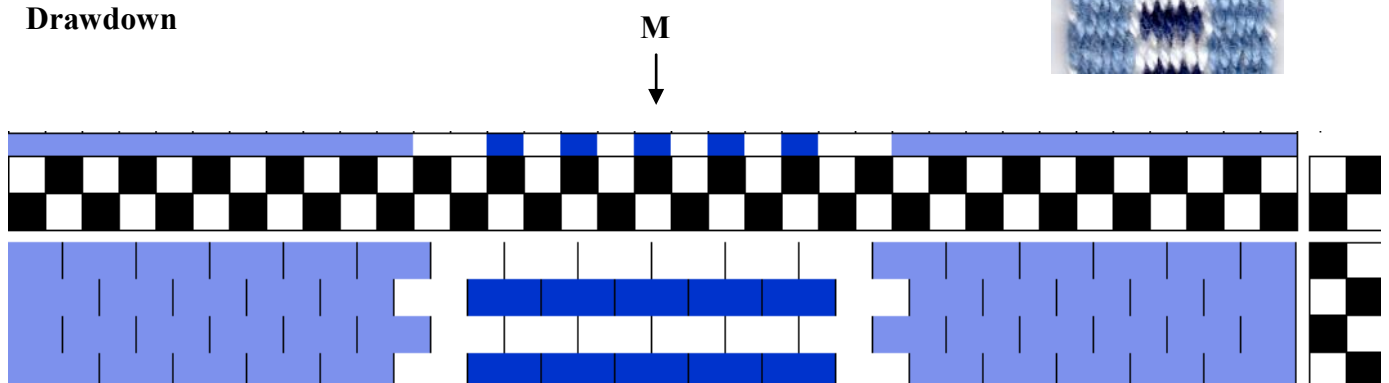
Threading Chart



The ***drawdown or weave diagram*** shows the colours of the warp and the threading. In the drawdown, the two top rows with the black squares represent the holes and slots in the heddle. The colours above indicate which colour threads are required for the threading.

The first four ***picks*** (***weaving rows***) are shown so that you can see the pattern. These are the black squares on the right hand side of the diagram. The first pick is at the top and indicates that the heddle should be lifted.

Drawdown



I use the PCW weave program (www.fiberworks-pcw.com) to make all the diagrams in this workshop. It is an ideal check that the colour order and pattern are correct.

Weaving Sanada-Himo Bands

Tamaki Takagi

Susan J Foulkes

Traditional uses for sanada-himo bands.



Sanada-himo bands are narrow warp-faced plain weave bands that are usually woven in stripes. The weft is thicker than the warp threads, that is the weft is several strands of thread rather than a single strand. This makes the woven band useful for tying objects because it does not stretch.

The traditional material used is naturally dyed cotton. 70 different plant species are used. The most common are: Brown = Japanese Chestnut Yellow= Cape jasmine Red = safflower Purple = gromwell root

The Sanada-himo bands were popular because they had so many practical uses. They were used for tying scrolls, wrapping the handles of Samurai swords, and for tying containers made of paulownia wood to hold precious objects, in particular for the tea ceremony. Nowadays there are many other uses for these versatile bands.

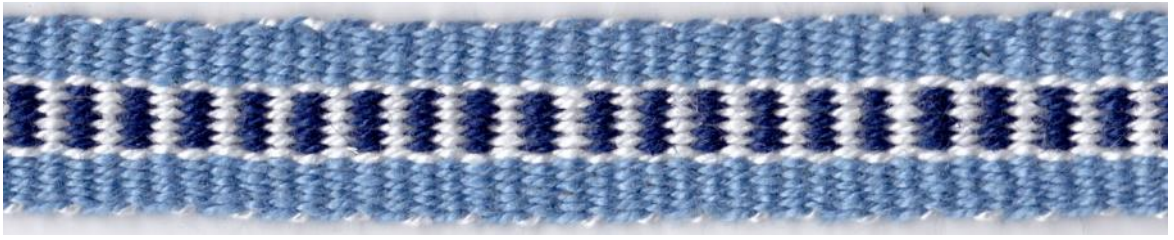


This workshop is an introduction to woven striped bands. There are a number of patterns from different countries which you can try. The workshop will start in Japan with sanada-himo bands.

I learned about Sanada-Himo weaving in Tacoma at ***Braids bands and Beyond, the Third International Conference on Braiding*** in 2016. Tamaki led a wonderful workshop. She is a foremost researcher in this area. Do check out my blog for her class.

<https://durhamweaver64.blogspot.com/2016/08/sanada-himo-bands.html>

Band 1: Sanada-himo band



The warp chart shows the number of threads in each colour . The threading chart shows the order in which they should be threaded .

The numbers indicate how many warp ends are needed.

The grey column with **X5** indicated at the top means that the two colours should be repeated 5 times. So, the colour order is dark blue white, dark blue white, dark blue white, dark blue white and dark blue white. **Ten** warp ends in total.

Total number of warp ends is **35**

Warp Chart

			X 5			
Pale blue	11					11
White		2		1	1	
Dark blue			1			

The **threading chart** shows the order in which the warp ends should be threaded through the slots and holes on the heddle. The **arrow** shows the warp thread that is nearest to the centre of the warp. This should be threaded through the centre long slot in the heddle.

Total number of warp ends is **35**

Warp: cottolin in blue, pale blue and white. Cottolin is approx. 8/2 which is finer than 6/2 cotton.

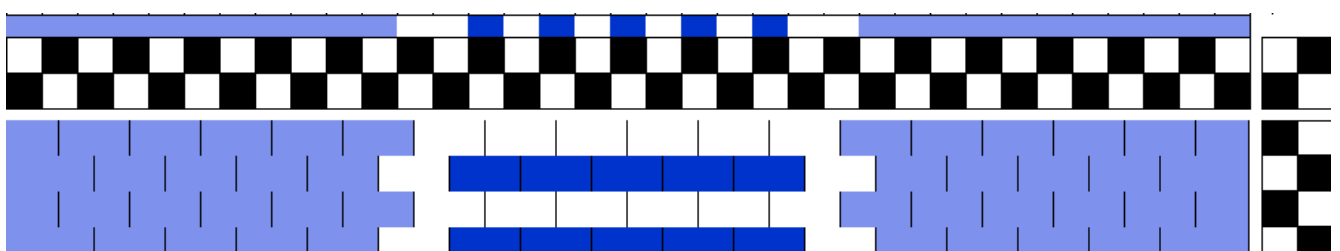
Weft: 6/2 cotton in white

The width is approximately 14 mm.

Threading Chart

[illegible]

Drawdown



Band 2: Sanada-himo band.



Warp Chart

		X 5		
Green	20			20
Beige		1		
Brown			1	

Total number of warp ends is **50**.

Warp: 16/2 cotton in white, brown and green

Weft is green cottolin.

Width is approximately 13 mm.

Threading Chart



Long slot																														
Hole																														

Band 3: Sanada-himo band.



Warp Chart

	X8					X8	
White	1		2		2		1
Blue		1				1	
Yellow				10			

Total number of warp ends is **46**.

Warp: 16/2 cotton in white, blue and yellow

The weft is white cottolin.

Width is approximately 11 mm.

Threading Chart

[illegible]

Check out my YouTube video

Weaving Sanada-Himo cords.

<https://youtu.be/vHSGt9GxUfQ>

Band 4

Norway

Total number of warp ends is 50 ends

Warp: brown, white and pink Novita yarn from Finland. I think it is 4 ply.

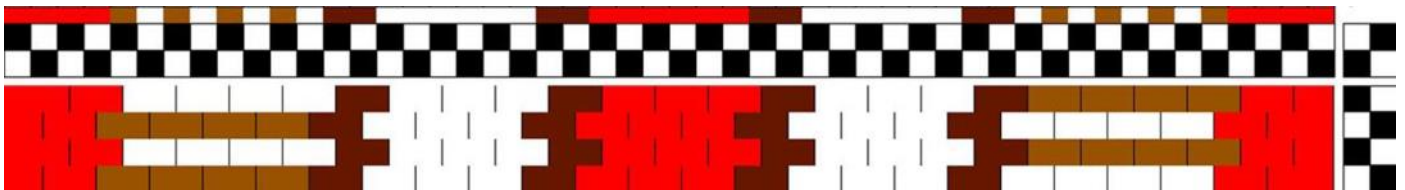
Weft: white Novita wool.

The width is approximately 47 mm



		X 4									X4		
Pink	4			2			6						4
Brown		1				2		2		2		1	
White			1		6				6		1		

Drawdown



Band 5

Sweden

This has a large number of warp ends and it more easily woven on an inkle or table loom

Total number of warp ends is 110

Warp: 16/2 cotton red, white and black

Weft: 16/2 cotton white

The width is approximately .33 mm.



			X 6														X 6				
White	4		1			2		2				2		2		4		1			4
Black		8		1						8							1		8		
Red						6		3		10		10		3		6					

Drawdown



Band 6

Finland

Total number of warp ends is 41

Warp: red and white 3 ply sock yarn

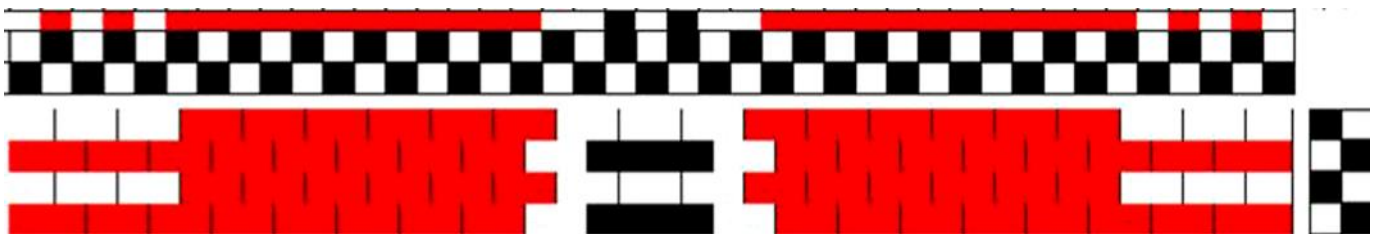
Weft: white 3 ply sock yarn

The width is approximately 22 mm.



	X2										X2		
White	1		1		2		1		2		1		1
Red		1		12					12			1	
Black						1		1					

Drawdown



Band 7

Russia

Total number of warp ends is 61

Warp: brown and pink Novita yarn from Finland. I think it is 4 ply.

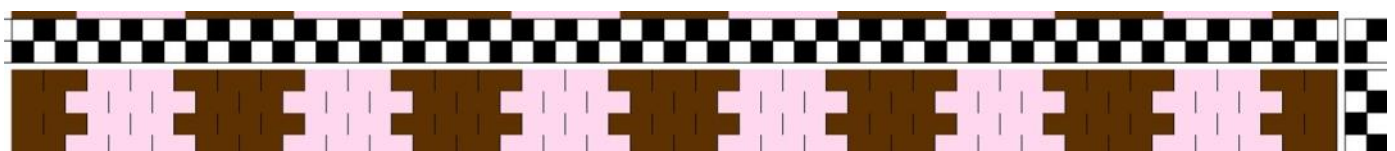
Weft: brown Novita yarn from Finland

The width is approximately 58 mm.

		X5			
Brown	3		5		3
Pink		5		5	



Drawdown



Band 8

Lithuania

Total number of warp ends is 60 ends

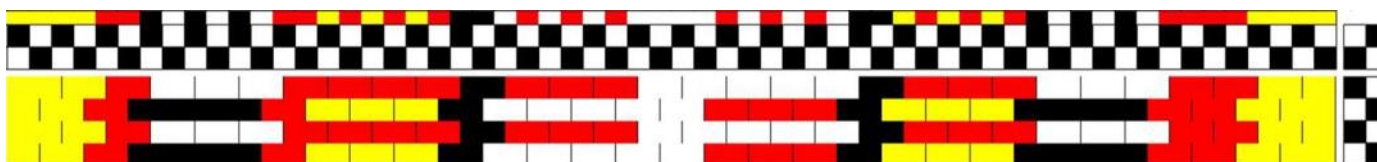
Warp: yellow, red, white and black 4 ply sock yarn

Weft: yellow 4 ply sock yarn

The width is approximately 45 mm.



Drawdown



Band 9

Latvia

Total number of warp ends is 56 ends

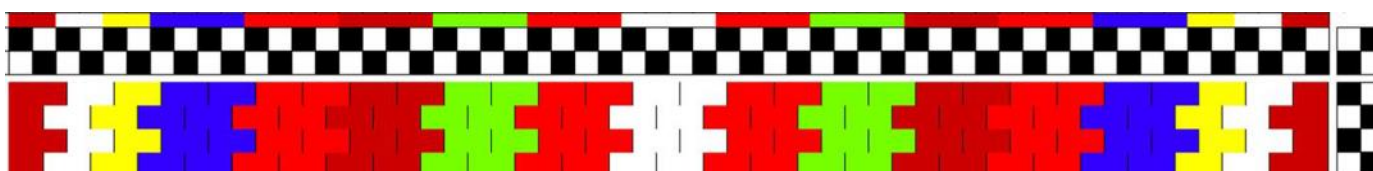
Warp: 4 ply sock yarn in two shades of red, white, pink blue, green

Weft: red sock yarn

The width is approximately 50 mm.



Drawdown



Twos Simple Projects

Two simple items that can be made are a lanyard—for your Guild badge , or a backstrap.

A lanyard—for your Guild badge

Lanyards are long relatively narrow bands and could be woven in any material. Mine are made of 16/2 cotton as I have a stash of it left over from my Bradford course. This pattern is in my books *The Art of Simple and Weaving*.



A project: A backstrap belt.

For one of my workshops, I made backstraps for everyone. They are simple to make and can be made in any material. I used some left over 16/2 linen. Backstraps are best fit slightly below the waist—more over the hips. This makes them more comfortable to use.



These backstraps are made of 16/2 linen.

The top one has 85 ends and is 60mm in width

The middle one has 83 ends and is 59 mm in width.

The bottom one has 83 ends and is in 65 mm width. This one looks wider because it has not yet been washed.

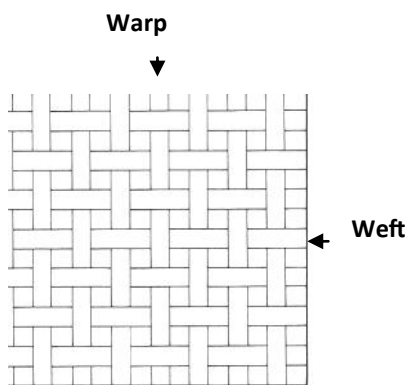
Check out my blog at: <https://durhamweaver64.blogspot.co.uk/>

Technical tips.

What is the weave structure of this type of band?

The warp is threaded alternately through a hole and long slot. The weave structure is **plain weave** where the weft goes over one warp thread then under the next one.

For **warp faced bands**, the weft is pulled tight so that the warp ends cram together. The weft is invisible as it is completely covered by the warp.



The diagram illustrates **plain weave**. Here the weft has not been pulled tightly so both warp and weft are visible.

How do you work out the weaving width?

Weaving width is determined by the material used for the band and the weft adjustment. The three bands shown below were made on the **same warp on a rigid heddle**. Nine ends of Anchor tapestry wool were used for the warp. It is too thick to use for the bands in this workshop.



Balanced plain weave. The first sample is 24 mm in width. The warp and weft are equally visible

Warp-dominant weave. Here, the weft has been pulled in, so that the warp ends move closer together but some weft is still visible. It is 7mm in width.

Warp faced weave. The weft is pulled tightly so that the warp ends pack together so closely that the weft is not visible. It is 4 mm in width.

From: Foulkes, S.J. (2011) Roman Rigid Heddles: a Survey. *Archaeological Textiles Newsletter*, 52, 41 - 47.

Articles about Band Weaving

Strands – The Journal of the Braid Society

Strands is the annual Journal published by The Braid Society. Back copies can be purchased from the Braid Society

Foulkes S J (2011) *The Sámi Weaving Tradition*, Strands – The Journal of the Braid Society , issue 18, pages 13 - 18

Foulkes, S J (2015) *The Lielvārde Belt: history, myth and national identity*, Strands – The Journal of the Braid Society , issue 22, pages 5 - 11

Foulkes, S.J. (2018) *Aran Island Criosanna: History in the making*, Strands – The Journal of the Braid Society , issue 25, pages 12 - 20.

2016: Conference Proceedings of Braids 2016 Tacoma USA

in *Braids, Bands & Beyond - Proceedings of the Third International Conference on Braiding* ed R Spady ISBN 978-0-9573127-1-5, The Braid Society. Pages 115-120 This can be purchased from the Braid Society.

Available from: <https://thebraidsociety.wildapricot.org/Books-for-sale>

Foulkes, S J (2016) *Craft, Individuality and Design*, Pp 115 - 120.

Takagi, Tamaki (2016) *Sanada-Himo: Traditional Japanese Woven bands*, Pages 139 - 142

2019: Conference Proceedings of the Fourth International Conference, Iga Japan

Publication: *Advances in Kumihimo and Fiber Arts - Proceedings of the Fourth International Conference on Braiding Braids 2019* (eds) Koichi Hirose and Makiko Tada

ISBN 9784925252232, The Kumihimo Society, 2019

Available from: <https://thebraidsociety.wildapricot.org/Books-for-sale>

'The proceedings of the fourth International Conference on Braiding are another volume of articles that are incomparable. The keynote speakers and tutors have all contributed articles that demonstrate their expertise in the subjects on which they write. Articles cover kumihimo and other types of braids such as ply split braiding, sprang and woven bands. With 31 contributing authors this book is another treasure for your shelves. The contents are timeless and will stimulate readers for many years to come.'

If you are in the USA, you may want to purchase this book and the Exhibition book from <http://kumihimoresource.com/>

Takagi, Tamaki (2019) *Angin Obi and Sanada-himo*, Pages 138 – 140.

Foulkes, S J (2019) *Motifs, mementoes, and messages: how meaning is conveyed in woven belts and bands from around the Baltic*, Pages 132 - 137

Foulkes, S J (2019) *Simple and Complex: The Craft of Weaving Bands in Northern Europe*, Pp 13 - 20.