



Which Materials Are Used To Create Traditional African Textiles

Wolfgang Hageney



Which Materials Are Used To Create Traditional African Textiles:

African Textiles J. Picton, 2021-11-18 An illustrated survey of African textiles their design manufacture and use as part of African life art and culture

African Textiles John Picton, John Mack, 1989 In recent years there has been a growing interest in the traditional textiles of non Western societies and in these societies themselves Ten years ago when the first edition of this book was published it was virtually the only general survey of textile production and use in Africa but since then a growing number of local studies have been published This new edition takes account of these and of the authors subsequent fieldwork in Nigeria and Madagascar to produce an up dated survey of the production process from the preparation of the raw materials to the embellishment of the woven cloth by dyeing applique embroidery etc The text is illustrated with a new selection of photographs drawing both on the superb collections of the British museum and on field photographs showing details of how the cloth is made and worn In Africa textiles are used not only as everyday clothing but for special events sometimes with ritual meanings and to decorate houses and shrines as well as people This book looks beyond the design and making of African cloth to its social political and religious significance Cover page 4

[The Art of African Textiles](#) John Picton, Rayda Becker, 1995 This book originally accompanied the first hugely successful exhibition to take a broad look at textile design throughout the various regions of Africa This book is an exciting survey of some of the most vibrant textiles in the world It presents examples of the most significant and striking developments in African textile art and represents all regions and forms of design

African Textiles John Gillow, 2003-09 Traces a boy s journey across India as he searches for a sacred buffalo bell stolen from his tribe

The Essential Art of African Textiles Alisa LaGamma, Christine Giuntini, Metropolitan Museum of Art (New York, N.Y.), 2008

The Art of African Textiles John Picton, 1999

NORTH AFRICAN TEXTILES PB SPRING CHRISTOPHER, Julie Hudson, 1995 North African Textiles celebrates a living tradition whose dynamism is apparent in the continued flourishing of old techniques and styles whilst readily adapting to new materials and markets The authors provide a much needed survey of a neglected subject and offer valuable new insights into the significance of textiles in the understanding of North African cultural tradition as a whole

Printed and Dyed Textiles from Africa John Gillow, 2001 This book is a visual feast illustrating the richness and diversity of the African textile tradition and providing designers at all levels with inspiration for their own work Over 30 textiles from The British Museum s renowned collection are explored in detail magnificent blue and white indigo resist dyed cloths from West Africa multi coloured tie dyed and woven North African textiles mud cloths from Mali the unique wrap striped weaves and ikats from Madagascar adinkra block print and painted calligraphy cloths from Ghana and the adire cloths from Yorubaland

WARP + WEFT Hendrieka Raubenheimer, 2013 WARP and WEFT is a textile making guild intricately woven into KNOOP the proposed Clothing and Consumer Science building for the University of Pretoria This building is situated in Hatfield next to the railway line in close proximity to the Gautrain station and Rissik Station KNOOP was designed

in 2008 by Korine Stegmann in fulfilment of her MArch Prof at the University of Pretoria Therefore the building in which the intervention is proposed is to date only an architectural proposal and has not yet been built The project was initiated due to a fascination with textiles and the relevance of textiles in interior architecture This fascination with textiles is ascribed to the following The first intriguing aspect of textiles is the structure and the underlying construction principles of textiles The second aspect is the unique character of textiles compared to other building materials Another interesting notion is the current international textile trend and current re focus on textiles as a construction material after a long period of being neglected The current hype about textiles is ascribed to the tactile qualities of textiles which opposes an increasing movement towards virtualism The raw and organic production process of handmade textiles is desirable and opposes automated production Similarly to the Arts and Crafts movement designers are once more interested in handmade products Fourthly textiles used in architecture has the intriguing ability to create an architecture which better relates to fashion in terms of fashion s ability to easily change and adapt fashion s fleeting nature Lastly handmade textiles of a specific region have the ability to convey the identity of that specific region This is a crucial ability to resist globalization and monotony in cultural identity Appropriately the fascination of this dissertation is with traditional African handmade textiles and its relevance in interior architecture The contemporary unbuilt building was selected to demonstrate the value of a collaborative approach between an architect and interior architect prior to construction The analysis of the architectural proposal shows that the interior architect can effectively recognize the strengths and weaknesses of a building from an interior perspective and enhance and improve these aspects The aim is also to show that two programmes can function collaborative in one building and that intervention is possible within a building with a fixed programme The site was selected due to the location and framework it falls within The location of the site allows for exposure due to the pedestrian demand on the site Also the site is advantageously located within close proximity to main transportation nodes The site falls within the extended Arcadia Arts and Cultural Corridor The vision for this corridor is a lively and multicultural precinct which hosts a variety of arts and cultural facilities The vision for these facilities is to portray the zest of local culture especially to those disembarking the Gautrain The textile making guild WARP WEFT is an important project within this precinct due to the core concept of the guild to celebrate African textiles The aim of the guild is to produce contemporary woven textiles which portray the identity of traditional African woven textiles The vision for WARP WEFT within the precinct is to exhibit textiles expose the textile making processes and to create a unique African textile experience for both the public and the users of the guild The interior intervention will celebrate African textiles by demonstrating how textiles are used to solve and embrace aspects identified through the analysis of the architectural proposal These aspects include acoustic absorption solar screening adding softness texture and colour to an environment predominantly defined by cold hard smooth and monotone surfaces as well as providing versatile branding elements The use of textiles in the interior intervention introduces the unique design question of how to

design with textiles for a textile related programme opposed to textiles being used for another programme such as a theatre or a hotel It is a matter of textiles for textiles instead of textiles for music or textiles for sleeping The solution to this unique design problem is to differentiate between spaces which celebrate textiles by acting as a background or blank canvas for the exhibition and production of textiles and spaces which celebrate textiles by becoming textile like To create these spatial variations the exclusive use of textiles is not sufficient Textiles need to be translated into interior architecture which will be achieved through the following five methods Translation through metaphor translation through structure interpretation of actual textiles engagement through text and the translation of the unique qualities of textiles Thus the aim of the investigation is to celebrate textiles through the application of textiles and through the translation of textiles in interior architecture

African Fabric Design Shirley Friedland, Leslie A. Piña, 1999 This pictorial survey of African fabric prints includes contemporary bold two and three color designs stripes grids and geometrics arranged with a focus on design color and pattern Shown are commercially made adaptations of traditional African designs in cotton rayon wool synthetics metallics and surface embellishment The photographs are lively references and inspiration to artists and designers of fashion and fabrics

Into Indigo Claire Polakoff, 1980 *African Textiles* Duncan Clarke, Miriam Ali de Unzaga, 2015 This book offers a fascinating journey through the history and culture of textiles in Africa drawn from the private collection of Karun Thakar widely considered to be one of the best in the world This collection of rare and exquisite textiles from Central Northern and West Africa includes weavings from Ghana Nigeria and the Ivory Coast embroideries veils and haiks from Morocco and Tunisia and raffia fabrics from Congo Organized by region each piece is dramatically photographed to highlight the extraordinary colors patterns and skill with which it was created Drawn from a collection consisting of over 4 000 pieces this book illustrates the most important textiles from the renowned collection The book provides not only a thrilling sample of timeless patterns and designs but also a historical perspective that deepens our understanding of the importance of woven materials in the African tradition

Textiles Source Wikipedia, 2013-09 Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online Pages 101 Chapters African textiles Alnage Baldachin Bamboo textiles Basha tarpaulin Batting material Beetling Biotextile Bleachfield Burnout clothing Calendering Cellulose fiber Colour fastness Cosmetotextile Decatising Delustrant Dermotextile Desizing Devore Dyeing Eneas Fabrikoid Fish fur Fly tent Fulling Glossary of textile manufacturing Glossary of textile terminology Handle o Meter Heatsetting History of clothing and textiles Hydroentanglement Indienne Irish linen IWTO Kiswah Linenopolis Linens Linen tester List of fabric names List of textile fibres M ori traditional textiles Matelasse Mercery Meritas cloth Palepai Sumatran ships cloth Pidan textile Pile textile Pot holder Pua Kumbu Singe Snag textiles Stasilon Stone washing Straw plaiting Tapis Indonesian weaving style Technical textile Tenacity Tenterground Textile reinforced materials Textiles of Mexico Textiles of Oaxaca Textile bleaching Textile Labelling Act Germany Textile manufacturing by pre industrial methods Textile preservation Textile

recycling Texturizing Ticking Timeline of clothing and textiles technology Tog unit Toran Tulle bi telli Units of textile measurement Webbing Woven fabric Yarn Excerpt The manufacture of textiles is one of the oldest of human technologies To make textiles the first requirement is a source of fibre from which a yarn can be made primarily by spinning Both fibre and fiber are used in this article The yarn is processed by knitting or weaving which turns yarn into cloth The machine used for weaving is the loom For decoration the process of colouring yarn or the finished material is dyeing For more information of the various steps see textile manufacturing Absorbency A measure of how much amount of water a fabric can [The Art of African Textiles](#) Duncan Clarke, 1997 The Art of African Textiles traces some paths through the complex and still largely unresearched history of African textile artistry It explores the ways cloth is used in African societies and the role of cloth traditions in contemporary dress and fashion design Major forms and styles of the twentieth century are introduced those which are both cherished in their local context and increasingly sought after by collectors and museums worldwide

African Textiles Christopher Spring, 1997 Whereas textiles in many parts of the world are used simply as clothing in Africa their uses are extremely diverse ranging from tent awnings to bed covers and bridal wear Historically cloth was frequently used as currency and can still indicate the owner's wealth and standing in the community In this fascinating book Christopher Spring places African textiles in context and describes how the weaving methods in different parts of the country affected the type of cloth produced including the use of dyes the importance of certain colors and the way designs may be interpreted The weaving tradition still flourishes and the examples illustrated here provide a revealing insight to African culture and traditions *Traditional African Folk* Wolfgang Hageney, 1993 [African Fabrics](#) Ronke Luke-Boone, 2011-01-15 Create style with a touch of the exotic Exciting Inspiring African fabrics are vibrant beautiful and widely available and they are perfect for contemporary clothing for men women and children and great for home decor An excellent reference for sewers or anyone who is interested in fabrics culture and history this guide will teach you where to buy fabrics how to choose the right ones and the best techniques for sewing them 14 original projects including Tote bag Apron Tunic Place mats Shawl Pillows Vest Child's loom Full size patterns for three projects Covers these popular African fabrics Mudcloth Fancy prints Kuba cloth Wax prints Korhogo cloth Kente cloth *African Textiles Today* Chris Spring, 2012-10-09 African Textiles Today illustrates how African history is read told and recorded in cloth All artifacts or works of art hold within them stories that range far beyond the time of their creation or the lifetime of their creator and African textiles are patterned with these hidden histories In Africa cloth may be used to memorialize or commemorate something an event a person a political cause which in other parts of the world might be written down in detail or recorded by a plaque or monument History in Africa can be read told and recorded in cloth Making and trading numerous types of cloth have been vital elements in African life and culture for at least two millennia linking different parts of the continent with each other and the rest of the world Africa's long engagement with the peoples of the Mediterranean and the islands of

the Atlantic and Indian Oceans provides a story of change and continuity African Textiles Today shows how ideas techniques materials and markets have adapted and flourished and how the dynamic traditions in African textiles have provided inspiration for the continent s foremost contemporary artists and photographers With a concluding chapter discussing the impact of African designs across the world the book offers a fascinating insight into the living history of Africa

Threads of Time Lisa Aronson,2007 **African Textiles and Decorative Arts** Roy Sieber,1972

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