



Threads Crossing the Warp

MODULE 10

The significance of weaving in culture and economic development



Partners



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THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

- In the previous module we have talk about the culture, the meaning of culture in general. The way how culture change and the relation with tradition. But what is the significance of weaving in culture and economic development. Culture is related with many things, with art, with music, with our way of living etc. crafts as well are parts of weaving and culture
- Crafts are considered a precious asset that show the values, culture and identity of a country. Although for some years it seemed as if this tradition was faded, today the younger generations are trying to preserve the tradition, through its various forms where the motives of the past are intertwined with the present.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

Crafts usually also display the characteristics of the different geographical areas in which they are created. Craft, from the word formation itself, shows that it has to do with artistic crafts, it is something that is made or produced by hand and with simple tools by craftsmen, and that is not produced in the factory.

Crafts are a historical value which has been adapted in all times, both in the early and in modern times. It is expressed in many different forms such as, paintings, wood carving, sculptures, embroidery, as well as various forms of modern art.

To create ideas of ornaments, the women/men use their inspiration, but also reproduce traditional ornaments which are typical different. For keeping art alive like different crafts, paintings etc. and making easy to spread around the world so many people can see different arts is used weaving for transforming them. One of them is and Nelson A. Rockefeller

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

Between 1958 and 1975, Nelson A. Rockefeller commissioned Picasso to create large-scale tapestries based on some of the Spanish-born artist's best-known paintings to hang in Kykuit, the Rockefeller family estate in Westchester County, New York. The tapestries reflect Rockefeller's philosophy that art should be made accessible to everyone.

Rockefeller felt that if he could transform Picasso's key works into tapestries, they would be easier to tour, exposing a broader audience to one of the world's most important artists. Tapestries are more durable than paintings and can be rolled up for easy shipment. All of the tapestries on view were woven by hand at Atelier Cavalaire, the studio of Jacqueline de la Baume Dürrbach in the Var region of the south of France.



Fanny Tellier, *Girl with a Mandolin*, 1910



L'Aubade, La Sérénade; Nu couché et musicienne assise, 1942



1937



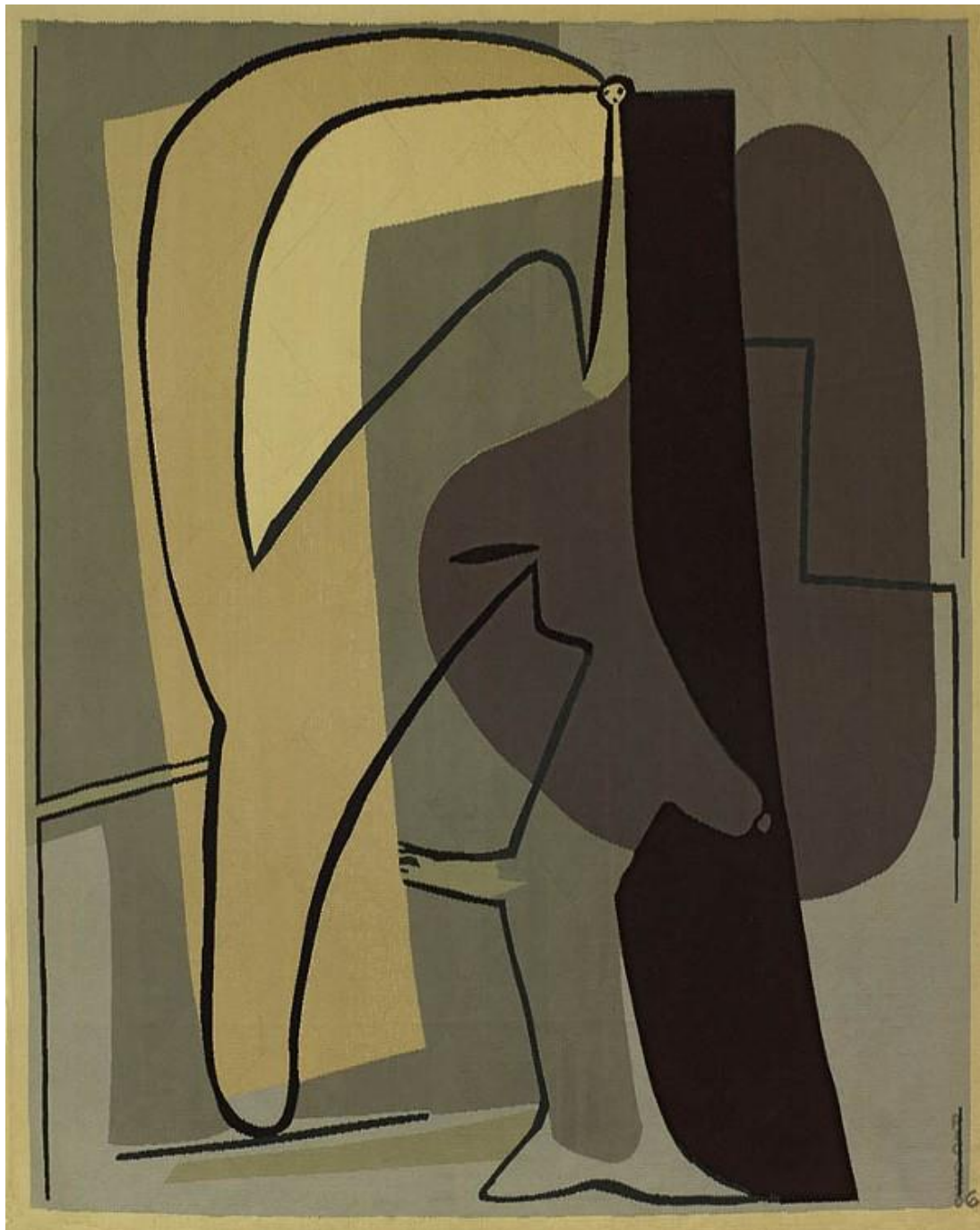
Harlequin, 1915



Interior with a Girl Drawing, 1935



The Studio, 1927-28



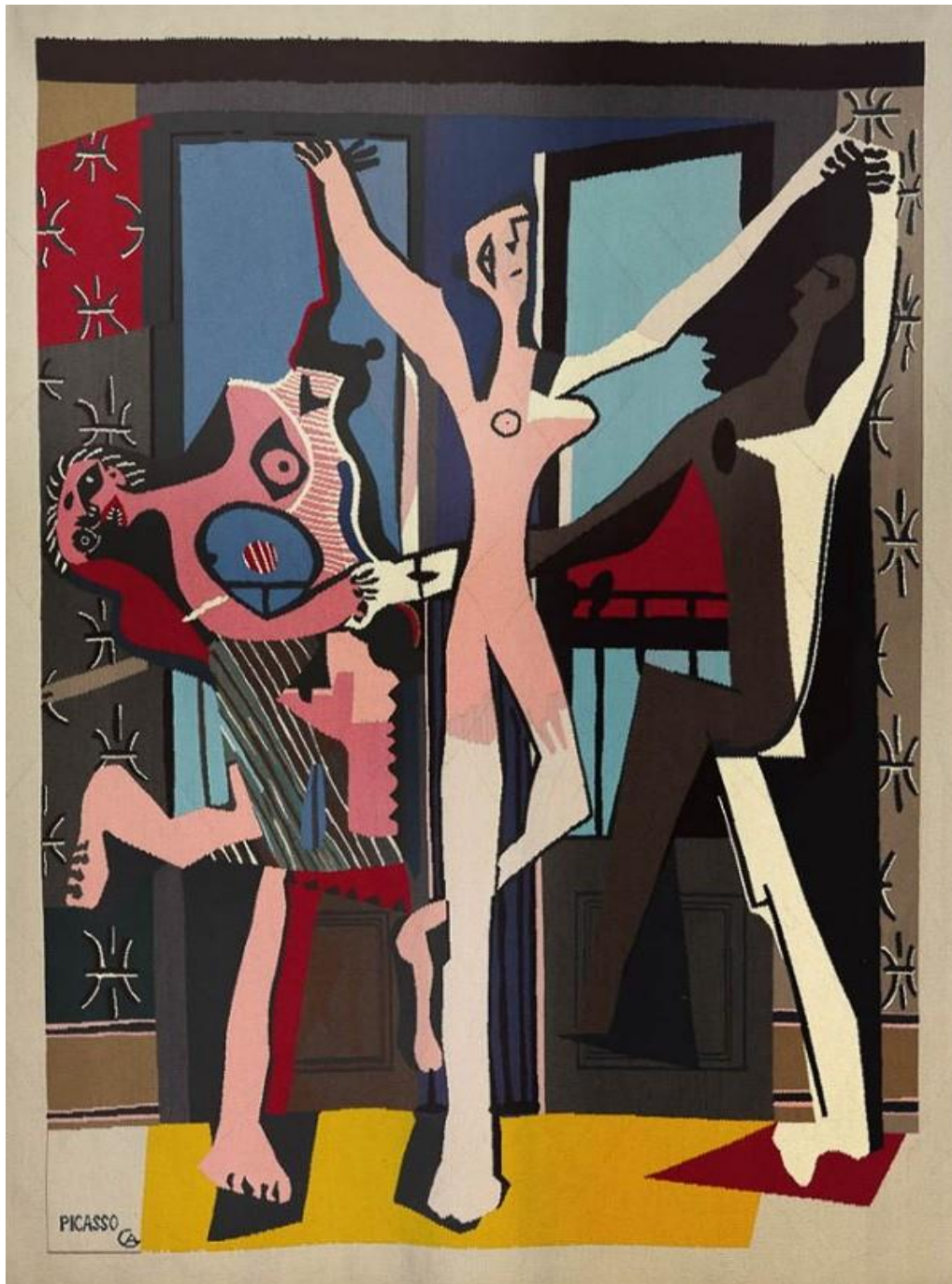
Figure, 1927



Figure, 1927



Nu sur la plage et pelle (Girls on the Beach),
1960



The Three Dancers (Les Trois Deanseuses),
1925

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

Four of the best tapestries are based on paintings from MOMA's collection, including the *Three Musicians*, a landmark of Picasso's synthetic cubist phase. Alfred H. Barr Jr., MOMA's founding director, recommended the painting because its flat planes of color translated easily into weaving. He also recommended the *Harlequin*, Picasso's alter ego, and *The Studio*, a fairly simple geometric composition that includes a stylized Picasso standing at his easel holding a paintbrush and gazing at his model.

Night Fishing at Antibes is the most dramatic tapestry in the exhibit, but it's also the most confounding and chaotic.

The significance of weaving in culture and economic development

Interior with a Girl Drawing shows Walter at work on a sketchpad. Pitcher and Bowl of Fruit is distinctive for thick black outlines mimicking stained-glass windows. Girl with a Mandolin (Fanny Tellier) is the last tapestry that Rockefeller commissioned, but it's made of silk and is the earliest work of cubism in the show.

While the tapestries may not provide an exact match for the color schemes of Picasso's paintings, they are close enough for anyone who wants to know Picasso better but doesn't have the means to jet off to New York, London and Paris. More importantly, similar to Picasso's ceramics, these tapestries show weaving is an art form that shouldn't be dismissed as mere craft.

The significance of weaving in culture and economic development

Ever since the 1980s, textile arts have been developing new forms and language involving many creatives along the way. Influenced by postmodernist ideas, textile and fiber work has become more and more conceptual. Various creatives are now experimenting with techniques, materials and concepts by using embroidery art, weaving, quilting, crochet and many others. Dimitris Lempesis calls it as a work that confronted social and political issues such as gender feminism, domesticity, women's work, identity politics and a proved a weapon of resistance to the painful constraints of femininity. In an exhibition "Weaving the Future" are showing the work of 20 Greek Contemporary women artists who incorporate knitting, crochet and more into their practice.



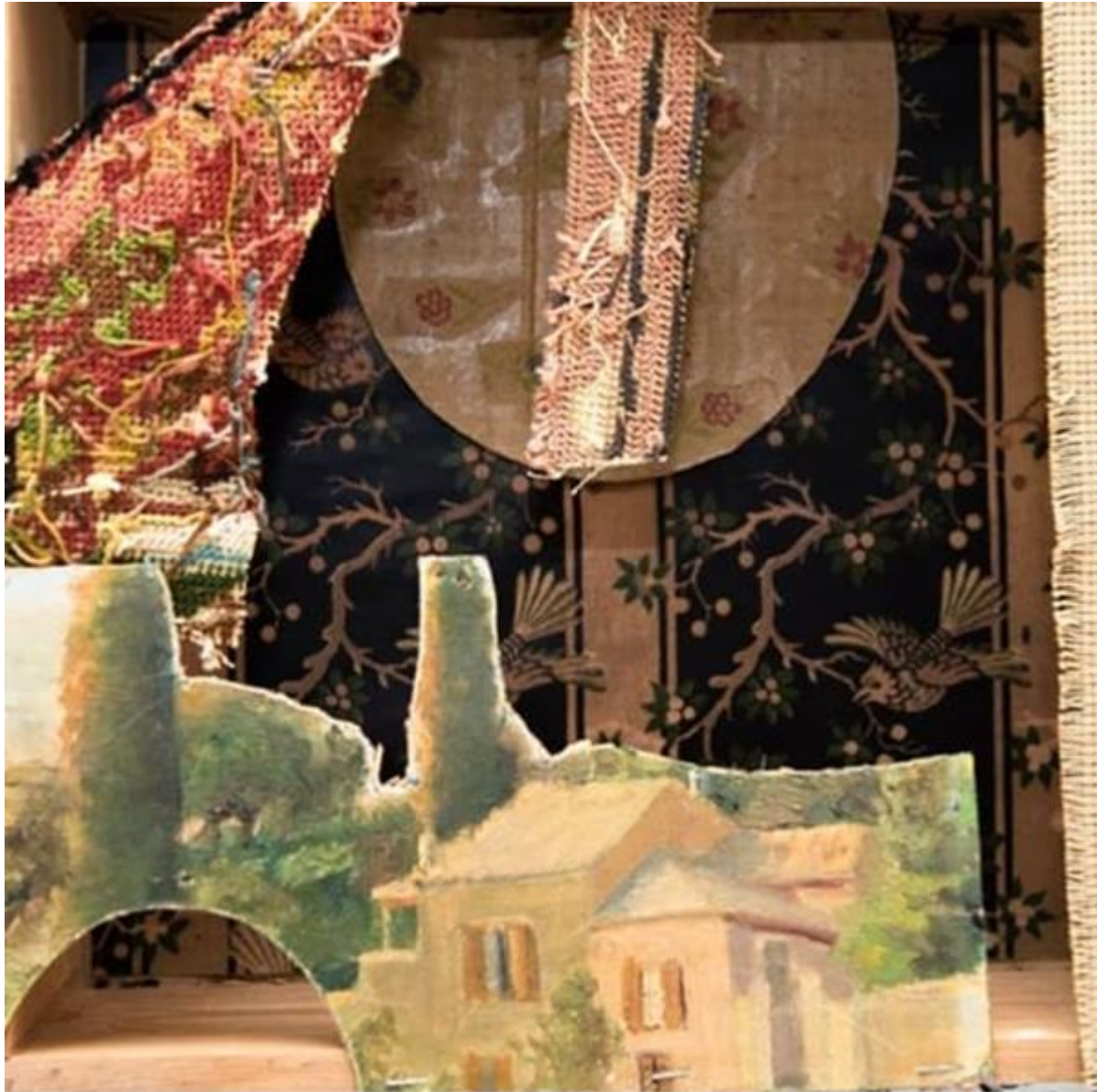
Artemis Potamianou in her tapestry entitled “We will be victorious 2013” makes a caustic comment on how the stereotypes about ancient Greek history are translated into tourist souvenirs with the use of pop culture.

Artemis Potamianou, *We will be victorious 2013*, Tapestry, © & Courtesy the artist.



Penny Geka weaves objects that their semiology is obvious, trapping them sometimes on the canvas or leaving them free in space.

Penny Geka, Untitled #37, Yarn, paper, wood, © & Courtesy the artist. Right: Maritassa Tsimplaki, Adam, Lace, pearls, crystals and knitted blanket, 2019, © & Courtesy the artist



Margarita Petrova encapsulates lace, dolls, plastic flowers, and sewing items in the old drawers of her grandmother, her works are sometimes look like intepented stories, sometimes like a dollhouse or a sewing machine drawer, that contain all the materials that make up our world.

Margarita Petrova, Oiko-technia, 2010, Lace, dolls, plastic flowers, sewing items, drawer, © & Courtesy the artist.



Mary Zygouri presents an embroidered chessboard that turns into a field of poetic and existential narration. The Queen, the most powerful piece in chess, makes a series of moves, by imitating the way that the Bishop or the Knight are moving. She is the Queen, she can move as she wishes, is not the rules that make the game but the opponent himself.

Mary Zygouri, *The endless game*, 2018, Embroidery on canvas, © & Courtesy the artist

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

As Anna Enepekides (Museologist) writes about the weaver Artemis Alcalay “The passage from painting, sculpture and set design to weaving is just the natural evolution of her engagement with fabric. Now she creates from the beginning. Production of the work starts with the woolen threads that she dyes with natural colors-the creation ritual embraces the rhythms of nature-and uses them to build her work strand by strand. She perceives every limitation imposed by the loom as a challenge and works to extend these limits, refuting the weaving tradition in terms of both style and theme.

In this series of works entitled “weavings” Artemis Alcalay continues her long voyage in search of identity.“

Dr. Johannes Wachten (Jewish Museum of Frankfurt) writes “...Through the weaver’s art Artemis Alcalay has resource to one of the most ancient achievements of human civilization, which certainly occurs in the Bible”



The nest, mixed media, P.F.F. (Peloponnesian Folklore Foundation)



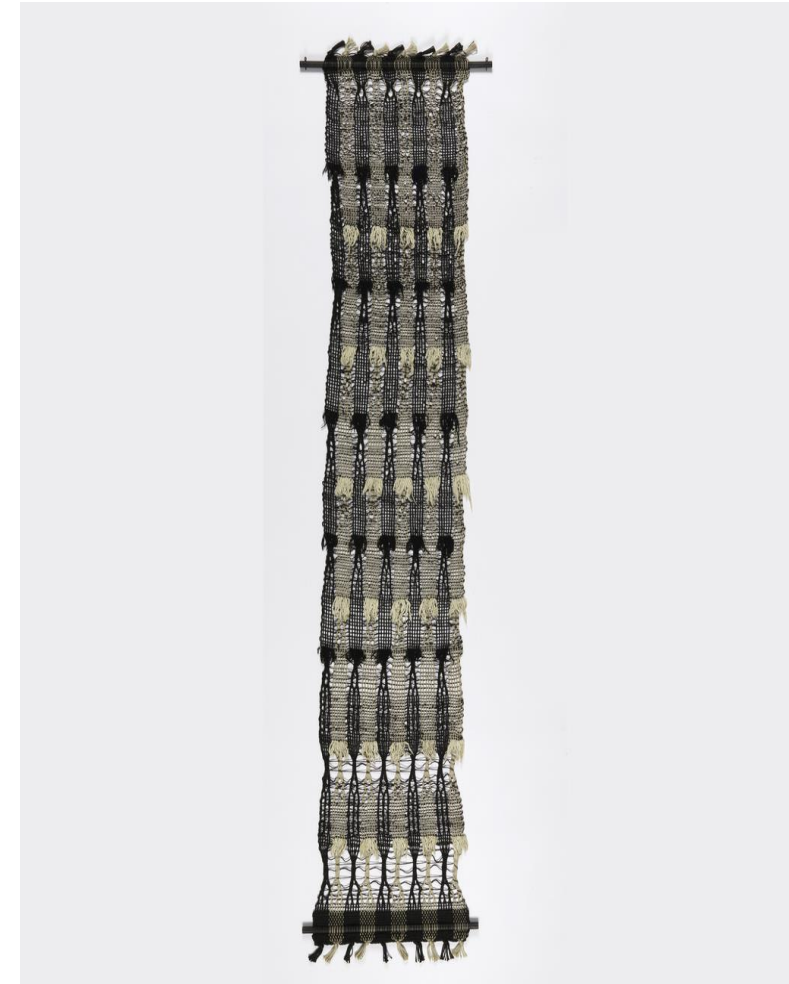
Family tree (Alekos, Miranda, Elias, Artemis, Nina),
2003, wool (on the loom), P.F.F. (Peloponnesian
Folklore Foundation)

Lenore Tawney (1907-2001) was an American artist whose experimental “woven forms” redefined the context for traditional textiles within the art world. Lenore Tawney focused exclusively on weaving in the 1950’s, first creating traditional woven wall hangings and then experimenting with open structures, irregular shapes, and varying textures and materials.

Through her travels, Lenore Tawney was influenced by spiritual and cultural beliefs of different regions, and these were manifested in her art. In some cultures, and specifically southeast Asian culture, cloth is seen as sacred and weaving as a spiritual ritual.

In the 1960’s, she moved to Manhattan and her work transitioned into large-scale sculptural forms.

Hanging, Seed was created in 1961 during Lenore Tawney’s sculptural weaving period. The fibers — natural and black linen, wild cotton, and handspun wool — are woven in a relatively open sett and with a very loose plain weave structure. Additionally, tufts of natural and black yarn alternate along the length of the weaving. Throughout the piece, the technique of leno weave accentuates the varying thickness and textures of yarns.



LENORE’S “WOVEN FORMS”

CREATIVE REUSE



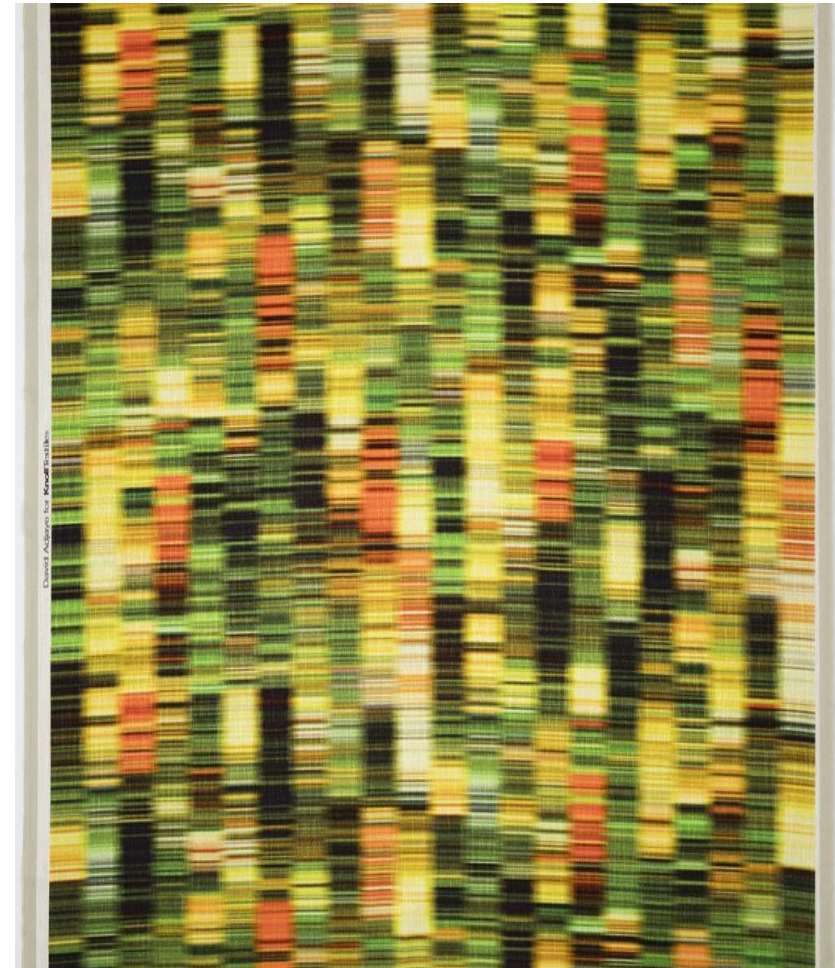
Christina Kim has long been interested in mending and reusing leftover materials. Her childhood memories of South Korea are colored by the scarcity of material objects and the need to care for them. In light of this personal history, she made sure to preserve the jamdani narrative by designing panels such as this one, patched, layered, and appliquéd together by artisans in Gujarat, India, who employed their traditional skills on scraps of fabric made on the other side of the Indian subcontinent. In the end, the finished panels of recycled scraps made 800 meters of new material that went into the making of 409 new garments. And the leftovers from that made another generation of recycled panels for garments and curtains. Even the smallest tidbits ended up in amulets with Hindu blessings inside.

Just one of many in Kim's thoughtful design oeuvre, this panel exemplifies the ways that this gifted designer connects fabric and people and engages with cultural and material history. Recut, rearranged, pieced, and layered together to form a new whole, such designs crystallize makers' histories and memories and the value of material goods.

Aswan, a city in Egypt, is also the name of the 2015 upholstery fabric created by architect David Adjaye in collaboration with Knoll Textiles. The cloth is a dazzle of geometric abstraction. Adjaye's composition is inspired by the strip weaving traditions of Ghana. The textile Adjaye has created conjures a phantasmic Africa. There is a sense of an intangible ideal of a place both familiar yet just beyond one's grasp.

Aswan. Harare. Meroe. Lagos. Kampala. Kumasi.

These are names of cities dotting the continent, and also lending their names to fabrics in the Adjaye Collection for Knoll Textiles. All the designs in the collection draw inspiration from objects and textile traditions throughout Africa. However, it is Aswan in particular that feels very diasporic. The cloth has a strong relationship to geography and cultural coding. Aswan is named for an Egyptian city, while evincing a West African aesthetic. It is a beautiful analogy for the way Africans of the diaspora engage with the motherland, combining this and that and looking towards home, at a great distance.



DIASPORIC DESIGN



In the center of this handkerchief is a portrait of Marie Louis Jacquard (1752-1834), inventor of the jacquard loom. Patented in 1804, the loom included a punch-card mechanism for controlling the action of the warp, greatly simplifying the production of complex fabrics and revolutionizing the French silk industry, symbolized by the caterpillars and cocoons nestled in the oak wreath framing the inventor's portrait.

Although advantageous for the silk manufacturers, the mechanism threatened the livelihoods of skilled laborers, an issue illustrated by the arguing couple in each corner. The man represents the fabricant and the woman the façonniers, who would have used the weaving implements pictured in the border as she worked the loom.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

- Nowadays weaving has become a mechanized process, though hand weaving is still in practice.
- Stone Age Man's early experiments with string and thread lead to the first woven textiles. Finger weaving, lacing and knotting together of threads by hand, is still used today by many weavers. During the Neolithic Era mankind developed great skill in weaving cloth.
- The first beginnings of handicrafts should be sought in the rural population, as a form of social organization since the family community, as a group of people with blood ties, in the female line or later in the male line. The degree of development through socio-economic formations was expressed through productive forces and relations in production

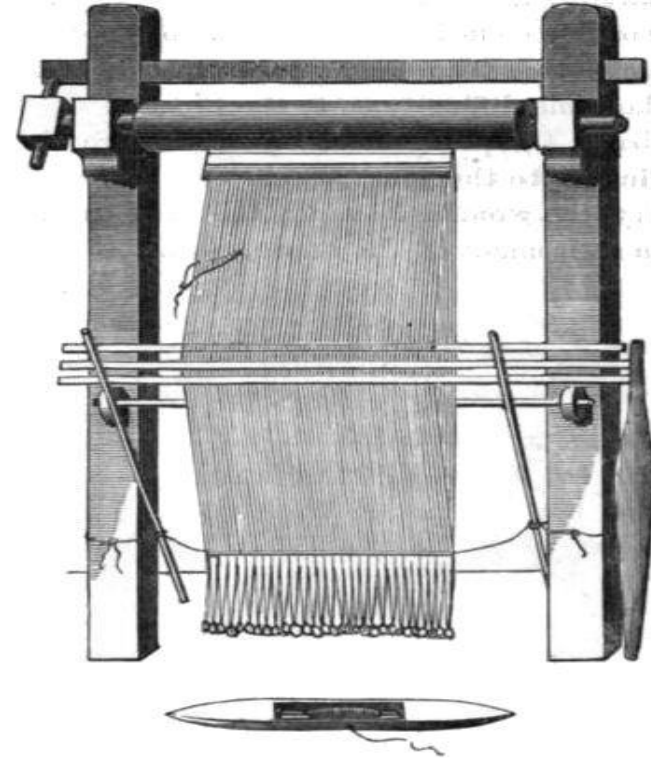
THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

Every household produced cloth for their own needs. Weaving cloth remained an activity associated with the family unit for thousands of years. During this time the task of weaving cloth began slowly to move away from the family unit into specialized work places. Cloth weaving became a mechanized industry with the development of steam and water powered looms during the Industrial Revolution (1760 – 1815). However, nowadays there are artisans making cloth on hand looms, in home studios or small weaving businesses, who keep alive the skills and traditions of the early weavers.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

The weaver worked at home and marketed his cloth at fairs. Warp-weighted looms were commonplace in Europe

Evidence of the warp-weighted loom appears in the Neolithic period in central Europe. It is depicted in artifacts of Bronze Age Greece and was common throughout Europe, remaining in use in Scandinavia into modern times.



Wrap-weighted loom

This exquisite gauze-like cloth from Alta Verapaz is an unfinished example of a woman's pikb'il huipil or blouse. The garment was woven on a back-strap loom in the 1920s, using finely spun cotton thread in a balanced, spaced weave. It is constructed of three separately woven panels sewn together with an undecorated square in the centre.

Many weavers continue to make translucent textiles for sale, and table runners, shawls, and scarves are produced for the outside market.[4] In order to expand production opportunities and preserve the technique, community efforts have been made to bring this enduring ancestral craft to an international forum, and in recent years pikb'il weavings have been enthusiastically received at the Santa Fe International Folk Art Market.

While pikb'il weaving was a means of making clothing for centuries, it has now become a valued cottage industry in Alta Verapaz, and serves as an important source of income for weavers and their families. It connects them with their past and provides them with a means to preserve this resurgent tradition into the future.



TRANSLUCENT CLOTH

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

- Weaving became an urban craft and to regulate their trade, craftsmen applied to establish a guild (A guild is an association of artisans and merchants who oversee the practice of their craft/trade in a particular area). The cloth merchant who was a member of a city's weavers' guild was allowed to sell cloth; he acted as a middleman between the tradesmen weavers and the purchaser. The trade guilds controlled quality and the training needed before an artisan could call himself a weaver.
- By the 13th century, the cloth merchant purchased the wool and provided it to the weaver, who sold his produces back to the merchant. The merchant controlled the rates of pay and economically dominated the cloth industry. The merchants' prosperity is reflected in the wool towns of eastern England; Norwich, Bury St Edmunds and Lavenham being good examples. Then in 1346, Europe was struck with the Black Death and the population was reduced by up to a half. Arable land was labour-intensive and sufficient workers no longer could be found.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

- Traders from Florence and Bruges bought the wool, then sheep-owning landlords started to weave wool outside the jurisdiction of the city and trade guilds. The weavers started by working in their own homes then production was moved into purpose-built buildings. The working hours and the amount of work were regulated.
- The putting-out system had been replaced by a factory system. The migration of the Huguenot Weavers, Calvinists fleeing from religious persecution in mainland Europe, to Britain around the time of 1685 challenged the English weavers of cotton, woolen and worsted cloth, who subsequently learned the Huguenots' superior techniques.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

Throughout the first 800 years of Iceland's existence, women were wholly responsible for making cloth and although men's roles and women's roles in the total system of wool production were complementary, it would not be incorrect to say that women were at the root of the Icelandic economic system, ensuring at a very basic level the survival of their people in this harsh land.

Changes in technology in the 18th century must have brought on a complete reorganisation of women's roles within Icelandic society, and the pride once gained from textile production carried out on farms by women overseeing other women and without the control by merchants or patrons decreased, becoming centralised and progressively integrated into the industrial world.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

Textile was at first a product of home industry. People produced textile to meet their own needs. Once production exceeded their own needs, the textiles were traded for other goods. The production of broadcloth was first industrialised in Leiden, Holland. A transition took place from working at home to market-oriented production and mechanisation. Inventions like the flying shuttle and the spinning machine made cheap mass production possible in the United Kingdom.

Around 1780 textile could be produced more cheaply and in much larger quantities, thanks to the mechanical driven loom (steam engine). This was necessary because the population was growing exponentially. During the Industrial Revolution various technological inventions led to different role for the worker in the process. The weaving process turned into a processing industry.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

In addition to its important religious and social aspects, historically weaving has been central to indigenous women's economic contribution to their households. The Aztecs, considered weaving as the women's work par excellence. To fail in weaving was equivalent to be a failure as a woman.

The most important reason of weaving is found in the economic contribution of weaving. Weaving provided, for both Aztec women and contemporary Mayan women, their most important link to the larger economy. Tribute was paid in cloth and it was also a common market currency. The more cloth a weaver produced, the more her household prospered.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

In Western Timor most weavers store textiles and sell them when the need for extra income arises or when an opportunity presents itself. Some women, however, take orders to weave or sell textiles to tourists. The national and provincial governments promote the sale textiles to increase these sales and to include women in development plans.

Significantly, despite these attempts weavers continue to cite local, traditional methods of selling textiles. To help situate weavers, position in the domestic economy, the utility of several methodological models concerning the gendered division of labor was considered, as well as the applicability of a household strategy to define individuals economic decisions.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

Spinning and weaving activities have long been associated with women in Iberian and Celtiberian societies, in ancient Greece, as well as in other Mediterranean contexts such as Etruria and Lazio in Italy during the Early Iron Age.

For Classical Antiquity, all documentary evidence indeed points to the predominance of women as textile labourers. Women were economic agents valued for their skills, especially concerning textile production, and for those specialised skills they were exchanged and even captured to produce textiles for others.

It was considered that household weavers were registered as 'professional weavers' in the late eighteenth and nineteenth centuries US archival records.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

Specialisation, according to Cathy Lynne Costin (1991, 4; 2015), is a differentiated and regularized production system in which a limited number of artisans produce goods for a larger group of consumers who do not produce those products themselves. The presence of craft workshops indicates specialisation, and is traditionally considered as a sign of greater social and economic complexity.

Textile manufacture, and spinning in particular, is tremendously time-consuming, and this means that the country, in particular, needed the workforce of many spinners and weavers.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

- It is no surprise that the production of cloth, demanding higher levels of skill, coincided with the gradual movement of weaving away from the household and into the workplace. By the Middle Ages, a well-developed supply chain consisting of dyers, spinners, weavers, fullers, drapers, and tailors had been implemented to support the booming textile and weaving industry that was fast becoming one of the most lucrative trades across Europe. The city of Coventry (city in center of England) was made particularly wealthy through the explosive weaving trade.
- Today, weaving has been almost exclusively commercialized, although many communities and individuals around the world continue to weave by hand, either for fun, for cultural identification, or out of necessity. Automatic power operated looms now dominate the trade, greatly improving and streamlining this important aspect of the textile industry.

The significance of weaving in culture and economic development

- From the history since in the Neolithic time, we can see how the weaving process was developed, started from personal use (fishing, dresses and house staff etc.) and continues to be a business. This shows the evidence of how weaving can be a tradition that influence our culture and economy.
- For continue in nowadays this culture influence all of us around the world. Because we buy hand made products from different countries and we spread around different traditions of weaving, where we can see different models and we adopt them and reproduce in our culture. Immigration, tourism are other factors that influence spreading different culture and tradition around the world. Business as well influence the development of economy.

The significance of weaving in culture and economic development

We have business to business and business to consumers. We all can be a business that sells our products with wholesales, and business that buy wholesales products and sells these products with retail. The products can be different materials like cotton, line, silk, yarn, materials for sewing, materials for knitting, crochet etc. This kind of business is like a chain that comes from producers until consumers that can be anyone of us. All of this thing help in developing the economy. Another thing that influence the economy is opening new places for jobs as well.

Although the practice of weaving has moved almost entirely out of the public eye, it remains a crucial step in the long supply chain embedded within the global fashion industry. With a history that dates back some 30.000 years, weaving is truly one of the oldest extant skills practiced by humans on a global scale.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

France is the place of fashion and innovation in the textile field continuing old tradition with the most important fair "Premier vision" and spectacular catwalks.

The textile and confectionery industry is among the branches largest industrial in the EU. Industry accounts for about 6% employment in the EU manufacturing sector and a 3.2% of total exports of goods.

Albania's annual GDP is 8.5-9 billion euros, with exports accounting for a significant share. Albanian tailors operating in the field of textiles / garments with the export of 100% of their production to play an important role in it. The textile industry in Europe is developing very fast. European companies are looking for partners to produce their products within a very short period (3-4 weeks). This is a great opportunity for the future of a country. Being part of Europe, is favored, as part of the largest global market for textile consumption.

The significance of weaving in culture and economic development

The EUR205bn European textile and apparel (T&A) manufacturing industry has not escaped the wider economic slump that has shaken the world since the beginning of the Covid-19 outbreak. The pandemic has so far had a threefold impact on the industry: The impact was first felt in trade activities as China entered a prolonged and severe lockdown period starting in February — the country is a major exporter of fibers and fabric used by European manufacturers and a major destination for European apparel exporters.

The significance of weaving in culture and economic development

European production was, in turn, hit by regional lockdown measures, which began in the major manufacturing districts of Brescia and Bergamo (Lombardy). Manufacturing hit a low in April, with year-on-year slumps ranging between -35% (Germany) and -78% (Italy).

The region also witnessed a collapse in demand, with its three client industries (export markets, local industries, local apparel retailers) running at low capacity to avoid an inventory build and preserve their cash positions. The low point in specialized retail also occurred in April, with year-on-year declines oscillating between -65% for the UK and -90% for Spain.

The significance of weaving in culture and economic development

From vegetal and synthetic fiber production to weaving and sewing through to yarn dyeing, textile manufacturing is estimated to generate about 10% of global greenhouse gas emissions. Textile production is intrinsically carbon intensive, generating about 17 metric tons of CO₂ equivalent per metric ton of textile vs 1 metric ton for paper and 3.5 metric tons for fabric. The trend towards higher per capita consumption could send this share to more than 25% by 2050.

Beyond GHG emissions, the industry is also a major consumer of water resources and an estimated 73% of all textile production is either incinerated or landfilled. We believe public policy aimed at accelerating the various industry initiatives to reduce its environmental footprint would tip the competitive game in favor of European manufacturers and align business and environmental interests.

The significance of weaving in culture and economic development

However, a recent interest in textiles from tourists and foreigners means traditional-style textiles are also available from many fair trade organizations. These organizations work with artisans to create modern pieces that blend original fabrication methods with contemporary aesthetics. It's a little bit of old and new mixed together!

The significance of weaving in culture and economic development

Sri Lankan fashion craft industry, which comprises mainly of handloom, batik, beeralu and embroidery, is one of the main income generator for rural communities and differently able people. With the developmental needs of the country in the post-war era, fashion craft industry is recognized as one of the most important industries for poverty alleviation, employment generation, enhancement of rural entrepreneurship and the development of new business opportunities. Gradual development of local fashion craft industry generates economy.

With the raising developmental needs of the country in the post-war era, handloom industry was repositioned as one of the most important industries to launch business opportunities for the development of local economy. As handloom textiles and handcrafted products have rapidly become major lifestyle statements for both national and international consumers, this industry now carries a significant potential for expansion, employment generation with lucrative export earning opportunities.

The significance of weaving in culture and economic development

Fair trade aims to support farmers and craftsmen who are socially and economically marginalized. Community improvement, women empowerment and mitigation of environmental impact of the production process are some of the key aspects of fair trade. Access to fair-trade business models not only guarantee higher income levels but also promote collaboration and positive cultural bond among associates.

In Sri Lankan company works with the local communities and encourages them to create working groups. They are provided with adequate resources such as raw materials and credit facilities to purchase machinery to start community-based manufacturing centres for weaving, which, in return, helps the community to be employed and raise their living standards.

A CURIOSITY HOW A DRESS CAN CONNECTS DIFFERENT COUNTRIES, DIFFERENT CULTURE AND TRADITION

4000 YEARS OLD DRESS THAT CONNECTS ALBANIA, BOSNIA, BULGARIA, NORWAY AND GREECE.



Xhubleta

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

- Xhubleta, is a typical clothing of women in Northern Albania that dates back to at least 4 thousand years ago in Albanian history. Such a dress lives in Albania, in the Malësia e Madhe, in the Dukagjini Plain of Kosovo, in Montenegro, and is thought to be in a village in Bulgaria where they are of Albanian origin and in Norway.
- Xhubleta is a bell-shaped bottom, which comes wavy at the end, especially at the back. It consists of a large number of pieces and narrow shajak belts, placed horizontally and intertwined with bands of braids.
- Hanging on the shoulder with two wide straps. In the century. XVIII, the xhubleta was made in many colors, but the colors that have arrived today are: black for women and black and white for girls. Other parts of the costume with the xhubleta are: armpits, jackets, skirts, paraniks, canes and soles, etc.

ALBANIAN XHUBLETA



THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

- Xhubleta is of ancient origin. It bears a resemblance to the clothing of some Neolithic figurines found in Bosnia, but also in other parts of the Mediterranean, belonging to the second millennium BC and associated with ancient Mediterranean civilizations.
- Xhubleta of the Great Highlands is the clear heritage of Illyrian culture. Gives the identity of the Albanian nation, through motives, where the most visible emblem for all is the eagle. In the mystery of the jubilee are a series of symbols where they represent the connections with the Catholic religion, the belief in God, the love and the beauty of the highland woman

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

- It has not been produced for about 70 years, because what were used to be xhubletat of bride's dowry were used. The mountain woman took 5-7 xhubleta in the dowry. It is no longer produced because the construction of the xhubleta is quite sophisticated.
- The mountain woman must have a "logarithm" on her head to knit grain by grain and mount it in such a way that it takes the proper shape of the bell and stands on its feet.
- Clothing is like military clothing, it represents the ranks of civilian life. It was worn by brides who came from first families, who were wealthy families and with a privileged social status. It was a symbol of strength, beauty and wealth, the three eternal notions.

THE SIGNIFICANCE OF WEAVING IN CULTURE AND ECONOMIC DEVELOPMENT

The woman was buried with the xhubleta she was marrying. The best xhubleta served her in these two important moments of change of her civil status, from girl to married woman and the transition to the next life where she had to go with this xhubleta. Xhubleta is identified with clothing found in the palace of Knossos in Crete, 4000 years ago. This is the oldest dress in the world still alive.



In conclusion weaving has made important changes in women's life. In nowadays weaving is seen as a profession where the girls can take a diploma from the professional schools, training etc. but in the same time as is written above this profession can be learned even by elder women.

- a. women weavers contributed to the familiar income in traditional households
- b. later on, weaving contributed to the emancipation and financial independence of women, as it was one of the arts and crafts taught to women in the schools of vocational education & schools of home economics, and so it gave them the opportunity to gain their own money
- c. weaving was one of the first arts and crafts used in industry and contributed to the industrial revolution.

Women weaver can work in textile and fashion industry or they can work as independent from their home. They can sell their product and they can participate in different national and international fairs.

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