

**Textile Praxis:
The Case for Malaysian Hand-Woven Songket**

Volume II

Illustrations

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**A Thesis Submitted in Partial Fulfilment
Of the Requirements of the
Royal College of Art
For the Degree of Doctor of Philosophy**

January 2010

The Royal College of Art

Figure 2.1 Map of Southeast Asia. Source: U.S. Central Intelligence Agency, no date.



Figure 2.2. Indian Patola cloth folded length ways, 93cm x 310cm, circa 18th century. Collection of National Museum, Kuala Lumpur.



Figure 2.3. Map of Malaysia within Southeast Asia. Source: Tourism Maps, 2003.



Figure 2.4. Kain limar (weft ikat) sarong, 105.5cm x 114cm, circa early 19th century. Collection of Tengku Ismail bin Tengku Su.



Figure 2.5 Fully decorated songket panjang (folded lengthways), 87cm x 252cm, circa late 19th century. Collection of National Museum, Kuala Lumpur.



Figure 2.6. Songket limar sarong with scattered weft ikat, 107.cm x 204cm, circa mid 18th century. Collection of Tengku Ismail bin Tengku Su.

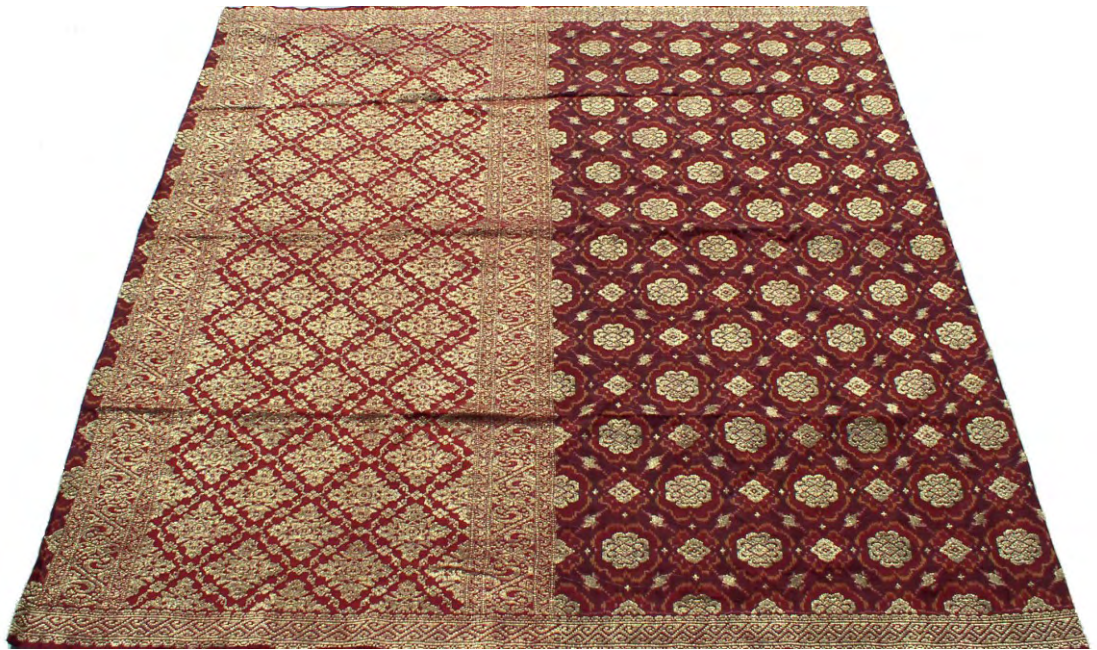


Figure 2.7. Young royal princes from Terengganu covered with songket and songket limar circumcision textiles, circa mid 19th century. Photo collection of Tengku Ismail bin Tengku Su, dated mid 20th century.



Figure.2.8. Palace guards at Terengganu royal court wearing songket sampung and destar (headress) provided by royal rulers, circa early 20th century. Photo collection of Terengganu State Museum.



Figure 2.9. Songket textile cushion cover, 34 cm x 34 c, circa late 20th century. Collection of Malaysian Handicraft Development Corporation.



Figure 2.10 Limar and songket limar textiles circa early 19th century worn as apparel, secured by knots. Photo collection of National Museum, Kuala Lumpur, no date.



Table 2.1. Songket uses. Source Selvanayagam (1990).

Malay Description	English Description	Use	Used by	Used from	Still in use	Dimensions	Structure
Sarong	Long untailed skirt	Lower body covering, extends to ankle	Male and female	Islamic period (post 13 th century)	Yes, female only	120cm long and 225cm wide	Untailored
Baju kurung	Knee length tunic	Upper body covering	female	Late 18 th century	Yes	Various	Tailored
Kebaya labuh	Thigh length jacket	Upper body covering	female	Late 18 th century	Yes	Various	Tailored
Baju melayu	Thigh length tunic	Upper body covering	Male	Late 18 th century	Yes	Various	Tailored
Seluar	Short trouser	Lower body covering, extends to knee	Male	Islamic period (post 13 th century)	No	Various	Tailored
Seluar panjang	Long trouser	Lower body covering, extends to ankle	Male	Islamic period (post 13 th century)	Yes, by bridegrooms and royalty	Various	Tailored
samping	Knee length skirt	Lower body covering	Male	1930's	Yes	90-100cm long and 225cm wide	Untailored
Kain panjang	Wide shawl	Upper body covering	Female	Unkown - Pre Islamic period	No	120cm wide and 270cm long	Untailored

Malay Description	English Description	Use	Used by	Used from	Still in use	Dimensions	Structure
Kain sembilan	Wide, long shawl	Upper and lower body covering, and circumcision covering cloths	Male and female	Unknown - Pre Islamic period	No	120cm wide and 400cm long	Untailored
Selandang	Narrow shawl	Upper body covering	Female	Early 20 th century	Yes	75cm wide and 200cm long (traditional), 45cm wide and 135cm long (contemporary)	Untailored
Bengkong	Waist sash	Sash tied over top of sampang or sarong	Male	Islamic period (post 13 th century)	Yes by bridegrooms and royalty	10 to 12cm wide, length varies	Untailored
Telongkok	Headdress	Folded head cover	Male	Islamic period (post 13 th century)	Yes, by bridegrooms, royalty and aristocracy.	85 to 90cm square	Untailored
Tetampan	Shoulder cloth	Upper body decoration	Male	Islamic period (post 13 th century)	Yes, by palace officials		untailored
Saputangan perempuan	Female handkerchief	Decorative handkerchief	Female	Islamic period (post 13 th century)	No	45 to 90cm square	Untailored

Malay Description	English Description	Use	Used by	Used from	Still in use	Dimensions	Structure
Cadar	Bed cover	Bed covering at marriage ceremony	Furnishing	Unknown - pre Islamic period	No	240cm wide and 270cm long	Two kain panjang stitched together
Ciur, panca, peterana, tikar nikah, sejadah	Cloth mats of honour	Sitting mats	Furnishing	Unknown - Pre Islamic period	Yes, by royalty at wedding and circumcision ceremonies only	Various	Strips of songket cloth stitched to cotton fabric in layers
Sejadah	Prayer mats	Muslim times of prayer	Male and female, royalty only	Unknown	no	90 to 100cm wide and 150 to 180cm long	Untailored
Kain meja	Table cloth	Displayed during ceremonies	Furnishing	Unknown - pre Islamic period	No	105cm by 120cm	Untailored
Kain seperah	Dining floor cloth	To place wedding gifts upon	Furnishing	Unknown - pre Islamic period	No	Various	Untailored
Kain lapek	Table mat or table runner	Decorative mats	Furnishing	Unknown	Yes	20 to 25cm by 35 to 40 cm & 30 to 35cm by 150cm	Untailored

Malay Description	English Description	Use	Used by	Used from	Still in use	Dimensions	Structure
Langsir Dinding	Wall hanging	Decorative	furnishing	1980s	Yes	Various	Cut and stitched
Kusyen	Cushion	Decorative	Furnishing	1980s	Yes	Various	Cut and stitched
Sepatu	Shoes	Apparel	Accessories	1980s	Yes	Various	Cut and stitched
Tas Tangan	Handbag	Apparel	Accessories	1980s	Yes	Various	Cut and stitched
Alat Tambahan	Accessories, i.e., convocation sash, spectacle and tissue cases, purses, etc.	Varied	Furnishing and apparel	1980s	Yes	Various	Cut and stitched

Figure 2.11. Male and female tailored wedding apparel. Man wears tunic (baju Melayu), short skirt (samping), trousers (seluar panjang), waist sash (benkong), and headdress (teongkok). Woman wears jacket (kebaya lebu), long skirt (sarong), short narrow shawl (selandang), both circa late 20th century. Photo collection of National Museum, Kuala Lumpur, no date.



Figure 2.12. Songket textile accessories, handbags, A4 folders, placemats and photograph frames, 2006. Collection of Malaysian Handicraft Development Corporation, Terengganu.



Figure 2.13. Decorated kapala, placed to the rear by men wearing songket samping, 2003, authors photo. Woman wearing kapala to the front of sarong, no date, photo collection of National Museum, Kuala Lumpur.



Figure 2.14. Detail of male songket sampings decorated in pastel colours and floral designs, circa 2006. top, collection of Ateequah Songket Sd. Bhd. Below, collection of Wan Manang Songket Sd. Bhd.



Figure 2.15. Top, structural composition of sarong and samping. (a) badan (body), (b) Kapala (head), (c) Tepi Kain (selvedge border), (d) pengapit kepala (border of kapala), (e) tanah kain (ground cloth). Source Norwani (1989). Lower. structural composition of selandang. (a) badan (body), (b) kaki punca (end of punca), (c) Tepi Kain (selvedge border), (d) kendick (pattern along border), (e) tanah kain (ground cloth), (f) punca (end of cloth), (g) pengapit badan (border of badan). Source Norwani (1989).

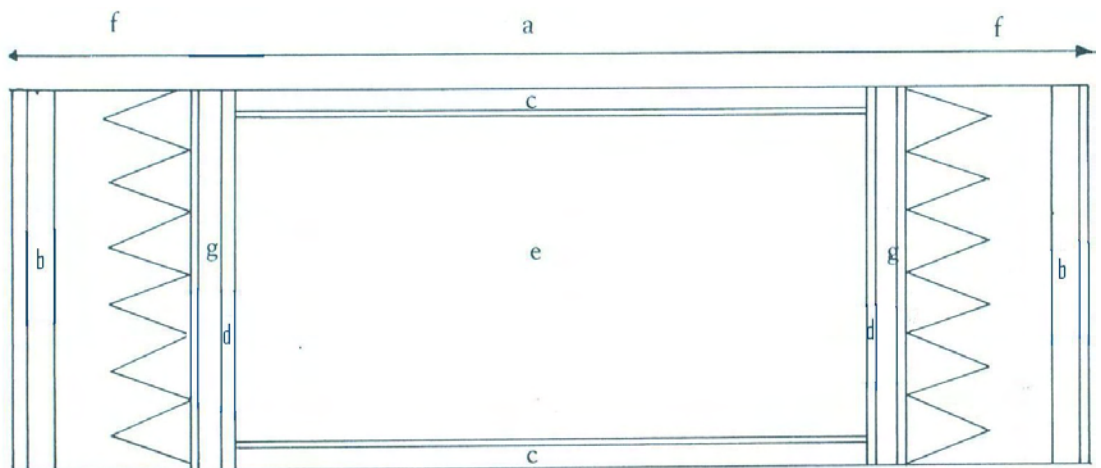
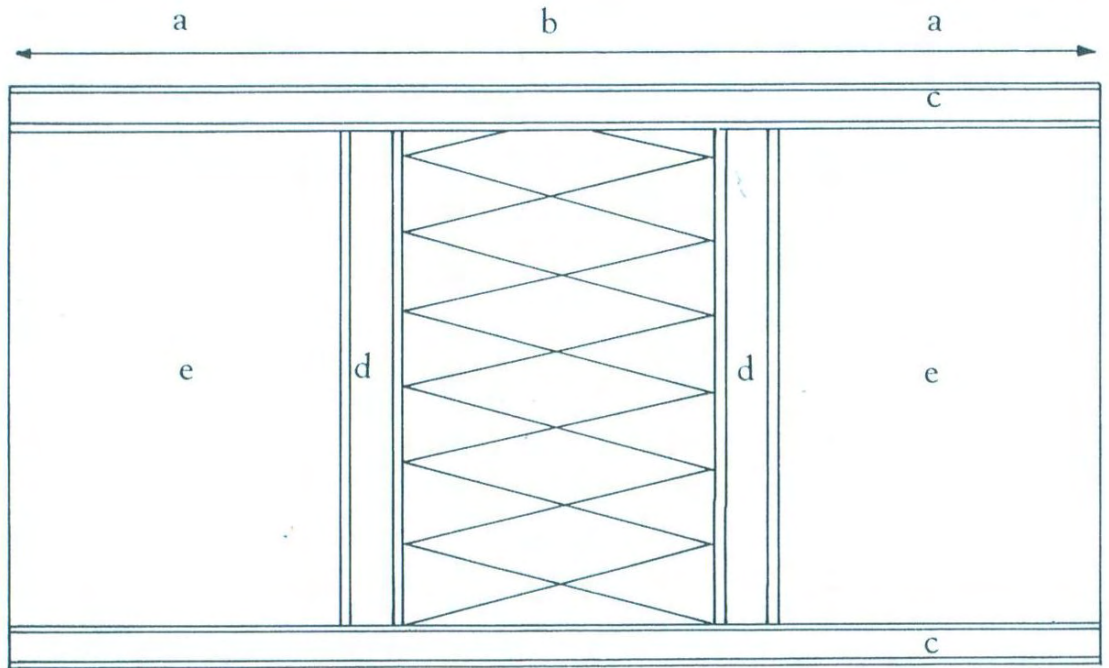


Figure 2.16. Male samping with two patterns in badan, circa 2006. Collection of Ateequah Songket Sdn. Bhd.



Figure 2.17. Detail of sarong with symmetrical rotation of motifs, circa 1930s. Photo collection of Terengganu State Museum, no date.



Figure 2.18. Songket selandang with central floral motif rotated by 360 degrees, circa early 20th century. Photo collection of Terengganu State Museum, no date.



Figure 2.19. Scaling geometry, different scales of motifs across kepala and badan of sarong, circa early 1930s. Collection of Tengku Ismail bin Tengku Su.



Figure 2.20. Translation of motif, the motif is rotated, reflected and repeated across the textile. Detail of short trouser, circa mid 19th century. Collection of Tengku Ismail bin Tengku Su.

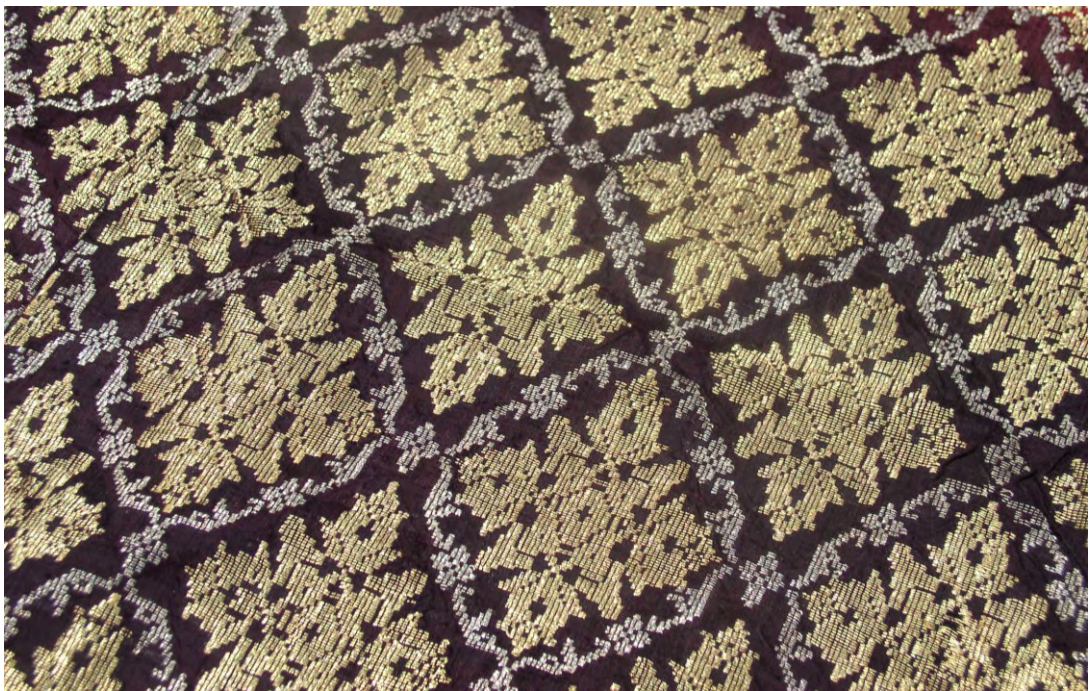


Figure 2.21. **Kain benang mas**, 'cloth full of gold'. Top, fully decorated songket panjang (wide shawl), folded at top, 102cm x 212cm, circa mid 19th century. Collection of Museum of Asian Art, University of Malaya. Lower, fully decorated songket sarong (long skirt), folded in half, 103cm x 204cm, circa mid 19th century. Collection of National Museum, Kuala Lumpur.

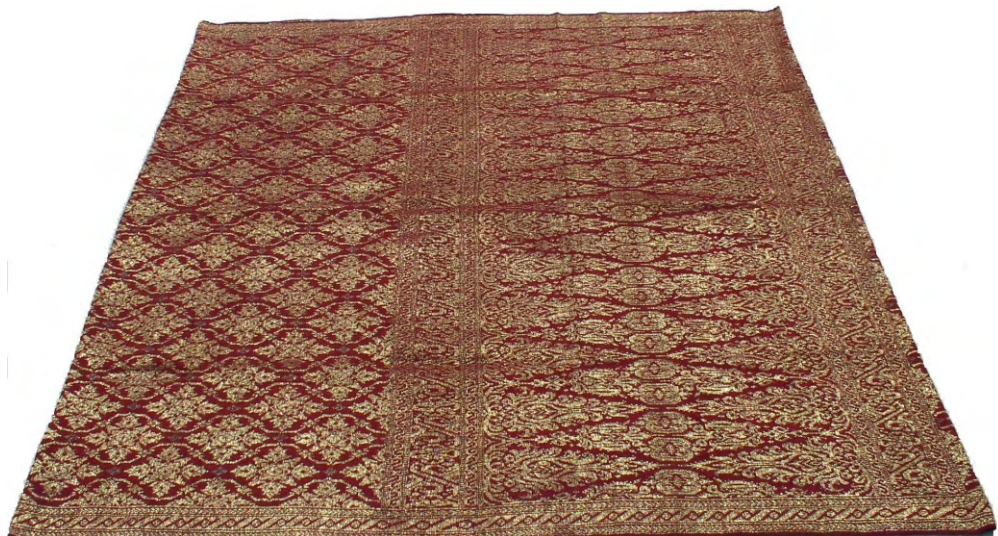


Figure 2.22. Detail of sarong. Kapala with pucuk rebing motif surrounded by smaller motifs, badan with rhomboid motifs, and tepi kain with horizontal stripe motif, circa late 19th century. Collection of National Museum, Kuala Lumpur.



Figure 2.23. Top left, vertical stripes in badan of sarong, circa late 19th century. Collection of National Museum, Kuala Lumpur. Top right, checker board design in badan of sampung, circa early 20th century, collection of author. Lower left, chevron pattern in badan of sampung, circa 2006. Collection of Wan Manang Songket Sdn. Bhd. Lower right, scattered patterns in badan of sarong, circa 2006. Collection of Mahkota Songket Sdn. Bhd.

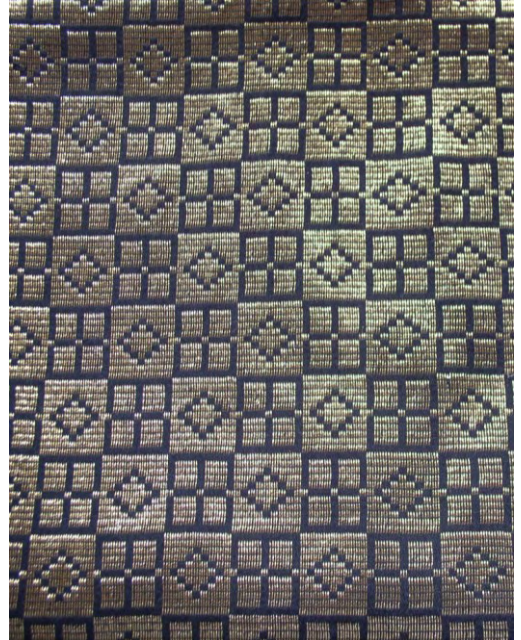


Figure 2.24. Floral motif extending across badan, circa 2006. Collection of Wan Manang Songket Sdn. Bhd.



Figure 2.25. Detail of large-scale punca in selandang, circa late 19th century. Collection of Tengku Ismail bin Tengku Su.



Figure 2.26. Detail of small-scale punca in selandang circa 1930s. Collection of Terengganu State Museum.



Figure 2.27. Top, sarong with simple scattered patterning, 102cm x 184cm, circa 1930s. Collection of Tengku Ismail bin Tengku Su. Lower, sarong void of patterning in badan, 102cm x 192cm, circa 1930s. Collection of Terengganu State Museum.



Figure 2.28. Top, detail of floral trellis in badan in sarong, circa 2006. Collection of Ateequah Songket Sdn. Bhd. Lower, detail of abstract motifs in badan of sarong, circa early 21st century. Collection of Malaysian National Handicraft Institute.

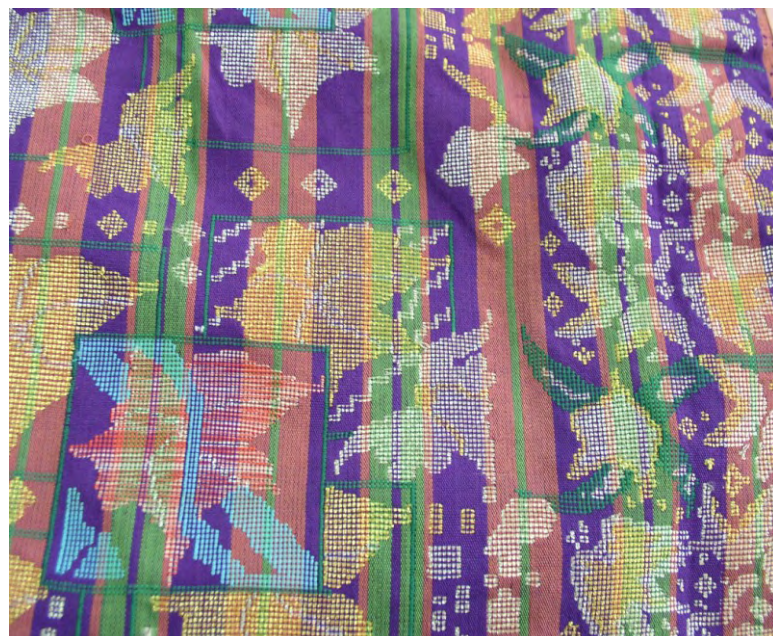


Figure 2.29. Painted and woven motifs in badan of sarong, circa 2006. Collection of Myriam Atelier Sdn. Bhd.



Figure 2.30 Bronze circular drum from the Dong-son era found in peninsula Malaysia between 1944 and 1965.



Figure 2.31. Detail of sarong with rhomboid and triangle shaped motifs and negative space in badan and kapala, circa late 19th century. Collection of National Museum, Kuala Lumpur.

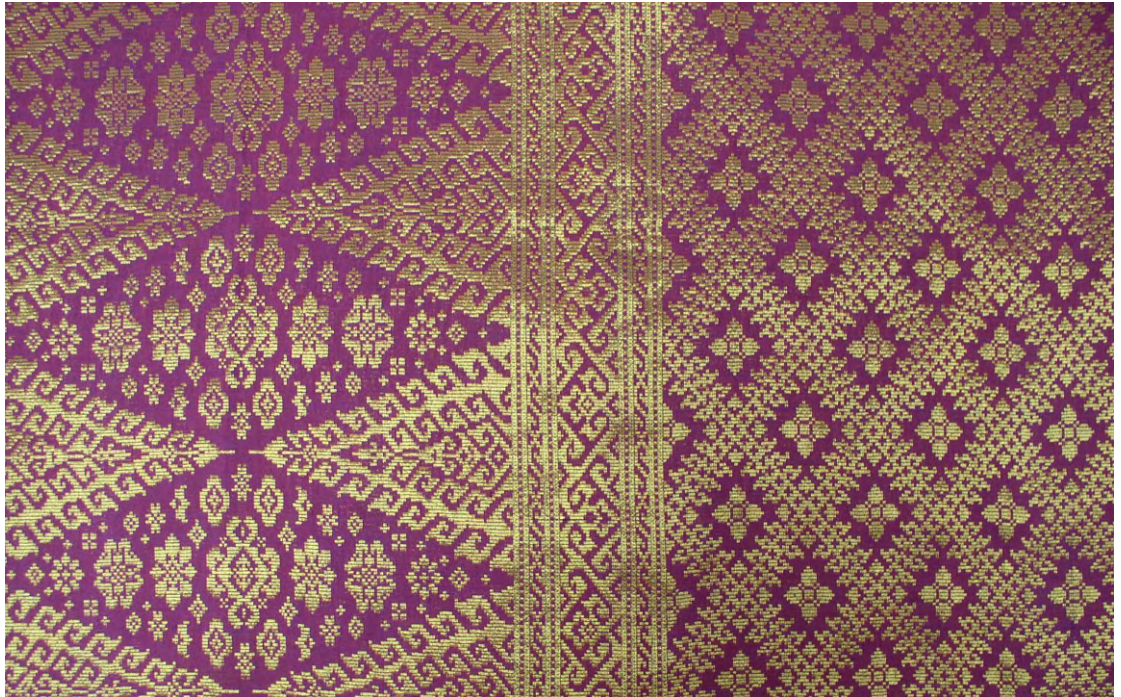


Figure 2.32. Top, detail of selendang with two different types of pucuk rebung motif in punca, circa 1920. Collection of National Museum, Kuala Lumpur. Lower, detail of sarong with geometrically reflected lawi ayam motif in kapala, circa 1920. Collection of National Museum, Kuala Lumpur.

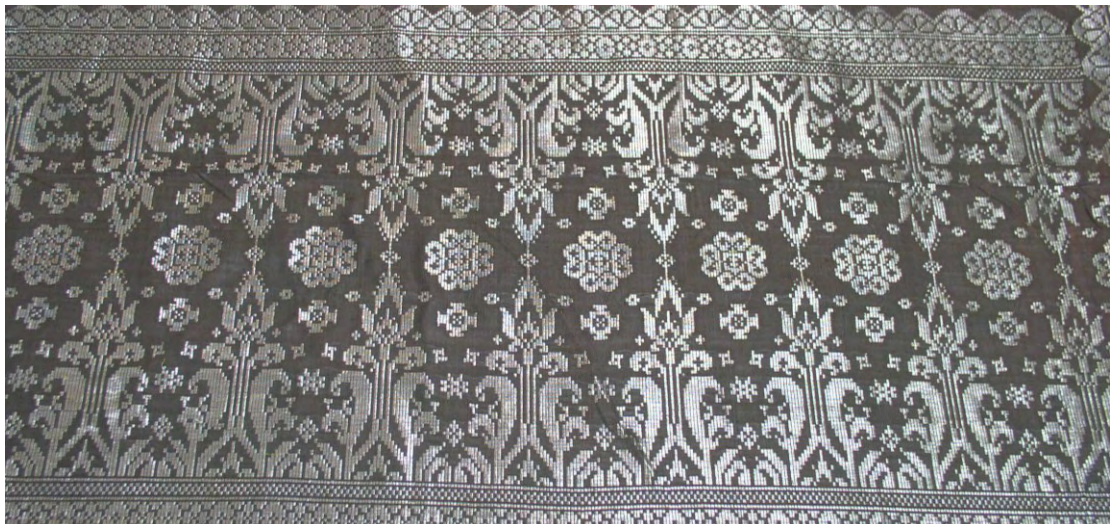


Figure 2.33. Left, floral motif, 4cm x 4.5cm, circa early 20th century. Collection of National Museum, Kuala Lumpur. Right, rose motif, 3.5cm x 3cm, circa early 20th century. Collection of Tengku Ismail bin Tengku Su.

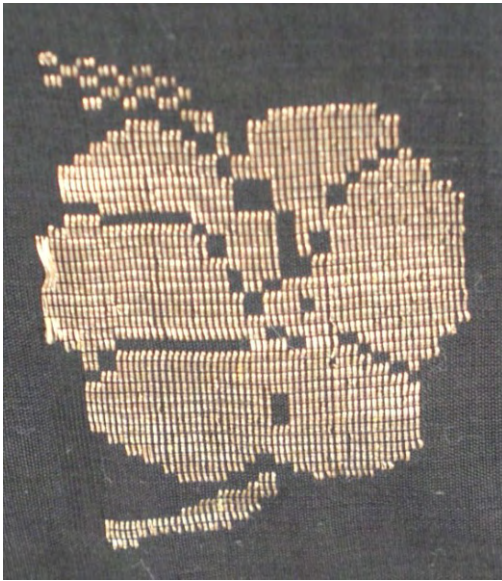


Figure 2.34. Top, gigi (sharks tooth) motif, 1.5cm x 2cm, circa mid 19th century. Collection of National Museum, Kuala Lumpur. Lower left, mangosteen fruit motif, 2.5cm x 2.7cm, circa 1930s. Collection of Tengku Ismail bin Tengku Su. Lower right, awan larat (swirling cloud) motif, circa mid 19th century. Collection of National Museum, Kuala Lumpur.

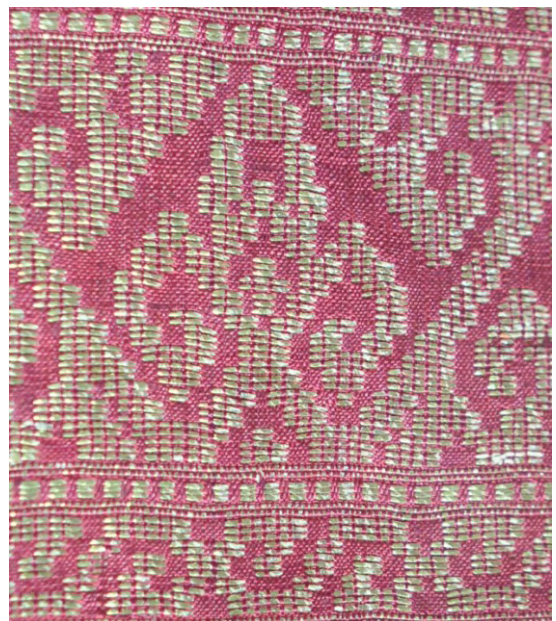
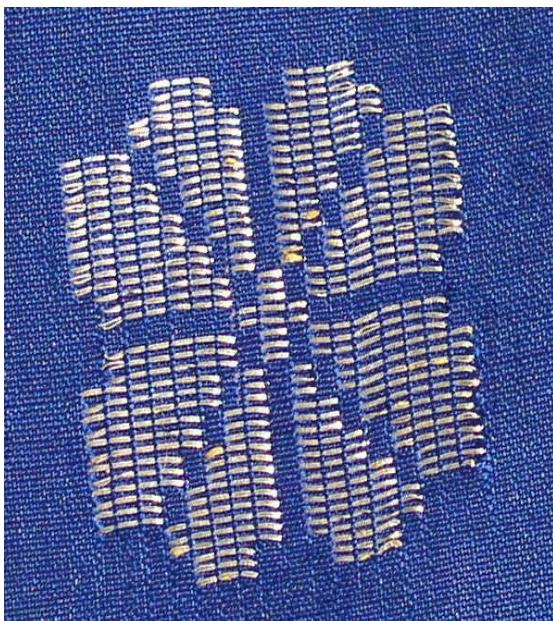
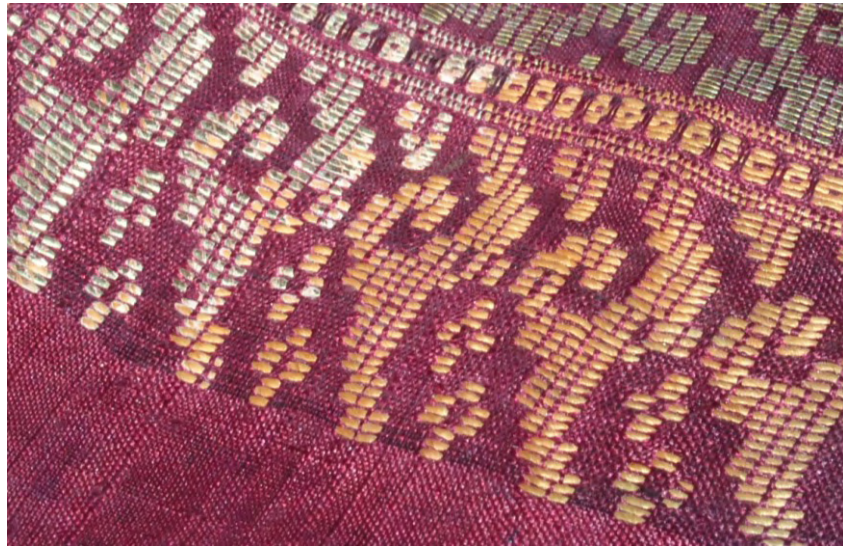


Figure 2.35. Detail of samping including sections of kapala and badan. Small lawi ayam motifs in kapala is surrounded by rhomboid motifs. Badan contains continuous floral and scattered pattern motifs, circa 2006. Collection of Atequah Songket Sdn. Bhd.



Figure 2.36. Top, sarong with large leaf motifs each measuring 15cm x 9cm in badan of sarong 105cm x 194cm, circa 1930s. Collection of National Museum, Kuala Lumpur. Lower, large grape motif each measuring 20cm x 11cm in badan of sarong, 102cm x 192cm, circa 1930s. Collection of Tengku Ismail bin Tengku Su.



Figure 2.37. Detail of badan in samping, with motifs ranging from 0.8cm x 1cm to 13.8 cm x 15 cm, circa 2006. Collection of Ateequah Songket Sdn. Bhd.



Figure 2.38. Detail of lawi ayam motif at lower edge in kapala of sarong, motif size 8cm x 5cm, circa 2006. Collection of Ateequah Songket Sdn. Bhd.



Figure 2.39. Red hand-spun silk ground cloth yarns with hand-spun gold gimp yarn supplementary weft patterning, circa mid 19th century. Collection of Tengku Ismail bin Tengku Su.

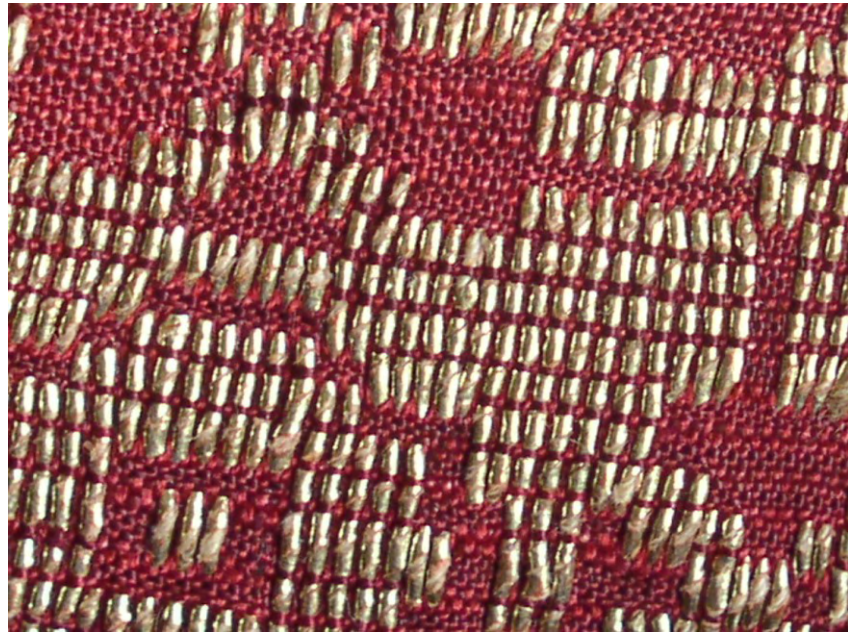


Figure 2.40. White machine-spun silk ground cloth yarns with machine-spun silver gimp yarn supplementary weft patterning, circa 1930s. Collection of Tengku Ismail bin Tengku Su.

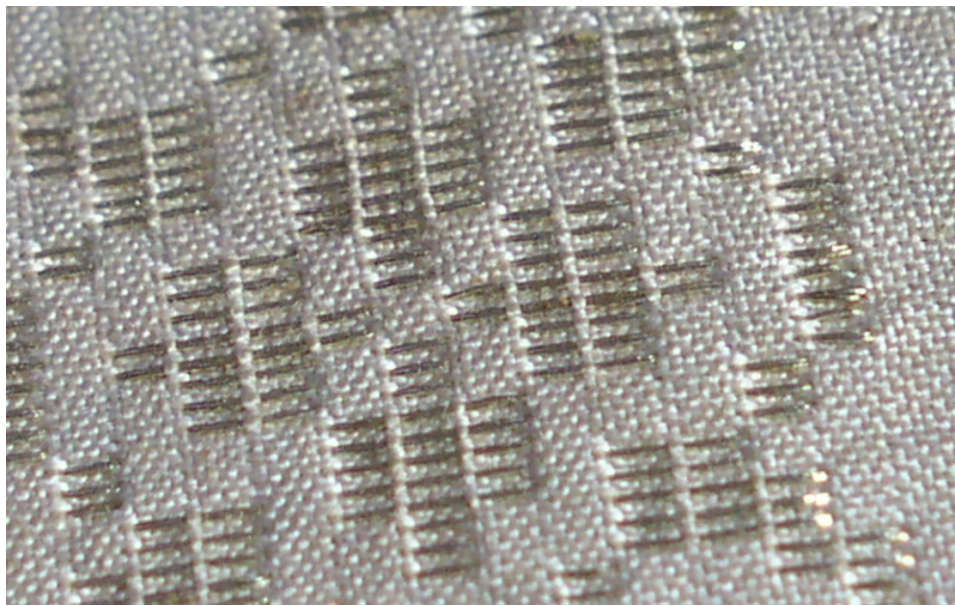


Figure 2.41. Blue and brown striped ground cloth in machine-spun polyester yarns with gold coloured synthetic metallic gimp yarn supplementary weft patterning, circa early 21st century. Collection of author.

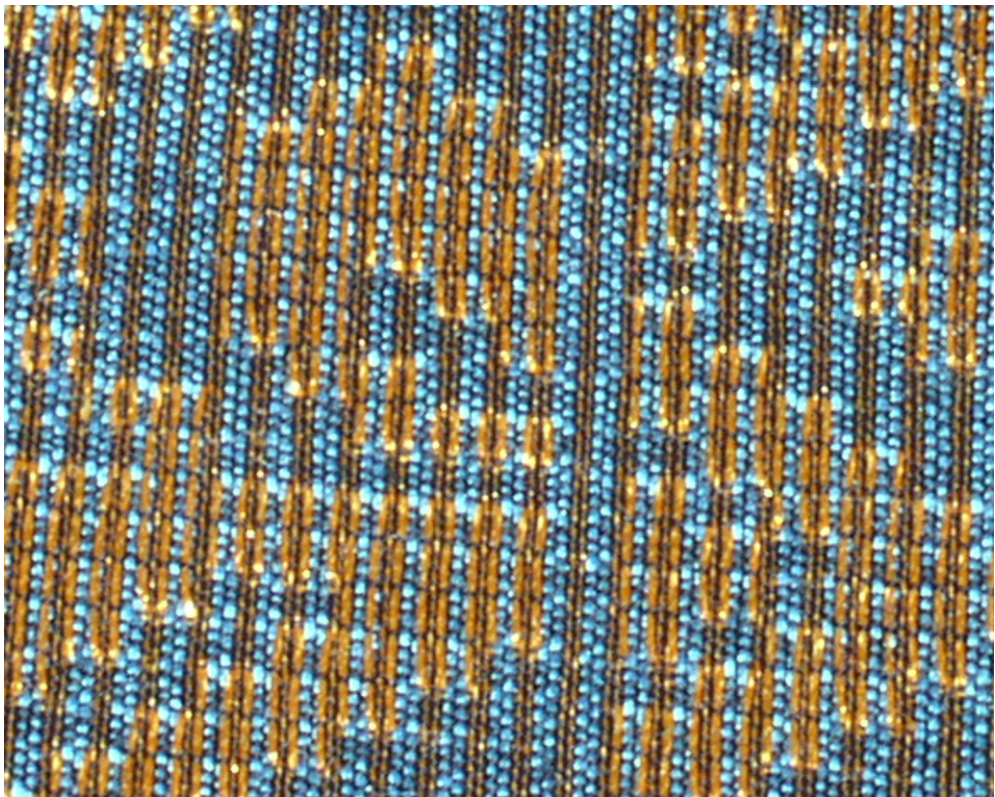


Figure 2.42. Top, hand-spun gold yarns in kapala of sarong, circa mid 19th century. Collection of National Museum, Kuala Lumpur. Lower, hand-spun gold and silver yarns used in badan of sarong, circa mid 19th century. Collection of Tengku Ismail bin Tengku Su.



Figure 2.43. Top, hand-spun gold gimp supplementary weft yarn, less than 1mm in diameter. Lower, hand-spun silver gimp supplementary weft yarn, over 1.5mm in diameter. Both circa early 19th century, Collection of Tengku Ismail bin Tengku Su.

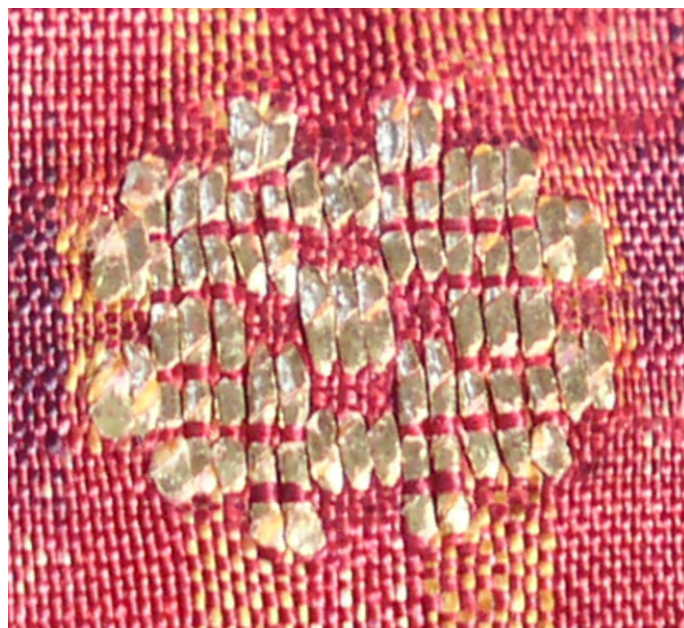


Figure 2.44. Hand-spun gold gimp yarn revealing cotton core, circa early 19th century. Collection of Tengku Ismail bin Tengku Su.



Figure 2.45. Top, machine spun gold gimp yarn, circa 2006. Lower, hand-spun gold gimp yarn, circa 19th century, almost double in density.

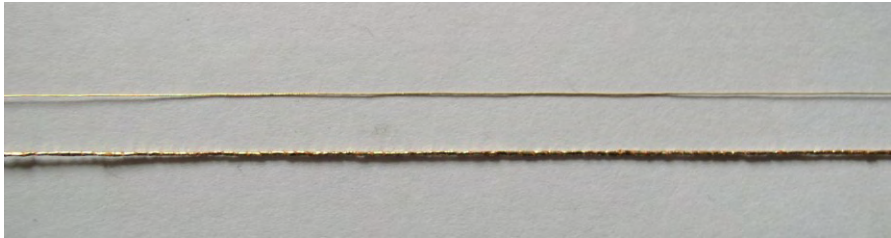


Figure 2.46. Machine spun synthetic silver coloured gimp supplementary weft yarns. **With two ply's of yarn in each supplementary weft pick, circa 1930s, collection of Tengku Ismail bin Tengku Su.**

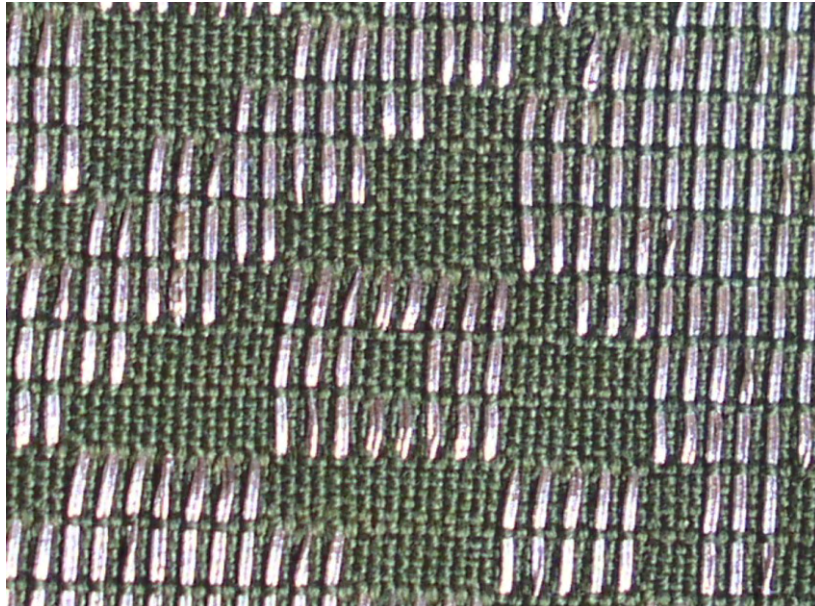


Figure 2.47. Synthetis kelinkan or tinsel yarn in badan of selandang, circa 1930's. Collection of Azah Aziz.



Figure 2.48. Top, polyester supported metallic supplementary weft yarns in badan of **selandang**, with two ply's of yarn in each supplementary weft pick, 2003. Collection of Malaysian Handicraft Development Corporation. Lower, polyester supported metallic supplementary weft yarns in badan of sarong, circa 2006. Collection of Ateequah Songket Sdn. Bhd.

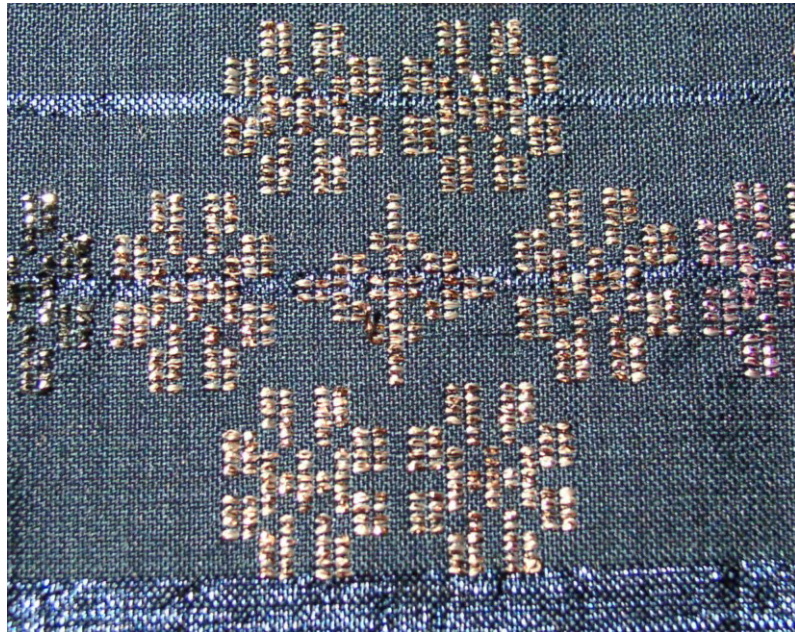


Figure 2.49. Deep red natural dyed tepi kain of selandang, circa early 19th century. Collection of Tengku Ismail bin Tengku Su.



Figure 2.50. Red, blue and green natural dyes in badan and kapala of songket limar sarong, circa early 19th century. Collection of National Museum, Kuala Lumpur.



Figure 2.51. Top, natural dyed deep red kapala and blue, red, and green vertical stripes in badan of sarong. Lower, natural dyed deep red kapala and red, black, blue, and orange checks in badan of sarong. Both circa early 19th century, collection of Tengku Ismail bin Tengku Su.



Figure 2.52. Silk ground cloth yarns of samping dyed with synthetic dye, and gold coloured metallic supplementary weft yarns, circa 1920s to 1930s. Collection of Teregganu State Museum.



Figure 2.53. Top, silk ground cloth yarns dyed with synthetic dyes, and a combination of coloured gimp and polyester supported metallic supplementary weft yarns in badan of samping, circa 2006. Collection of Ateequah Songket Sdn. Bhd. Lower, silk ground cloth yarns dyed with synthetic dyes, and coloured metallic gimp supplementary weft yarns in badan of samping, circa 2006. Collection of Wan Manang Songket Sdn. Bhd.



Figure 2.54. Kapala and badan of samping with eight differently coloured polyester supported metallic supplementary weft yarns, circa 2006. Collection of Ateequah Songket Sdn. Bhd.



Figure 2.55. Songket loom in image taken early 20th century. Photo collection of National Museum, Kuala Lumpur.

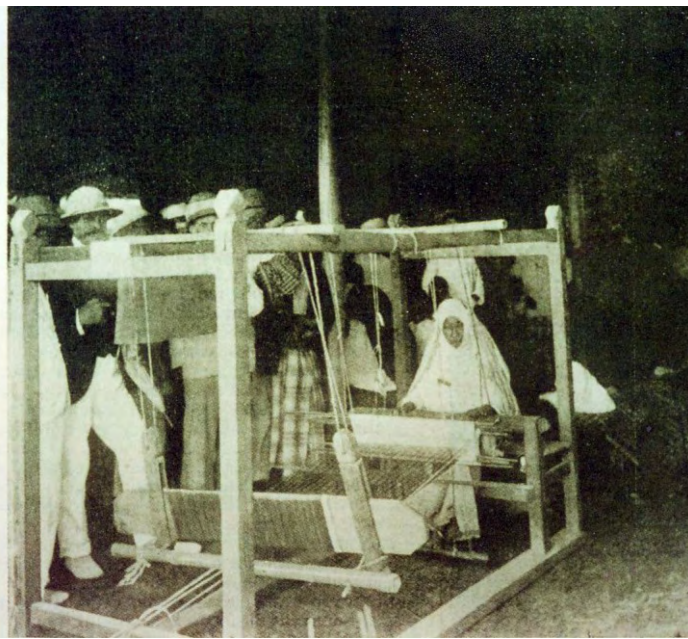


Figure 2.56. Songket frame loom. (1) karat (shafts), (2) jentera (reed) (3) papan duduk (bench), (4) kayu pesa (front beam), (5) kayu pijak karat (treddles), (6) kayu gantung pasung (beam to hang warp board), (7) tali caman (shafts strings), (8) pasung (warp beam), (9) belira (shed stick), (10) lidi nibung buluh (bamboo pattern sticks), (11) tali gantung jentera (reed strings), (12) kayu gantung karat (beam to hang shafts). Source Norwani (1989).

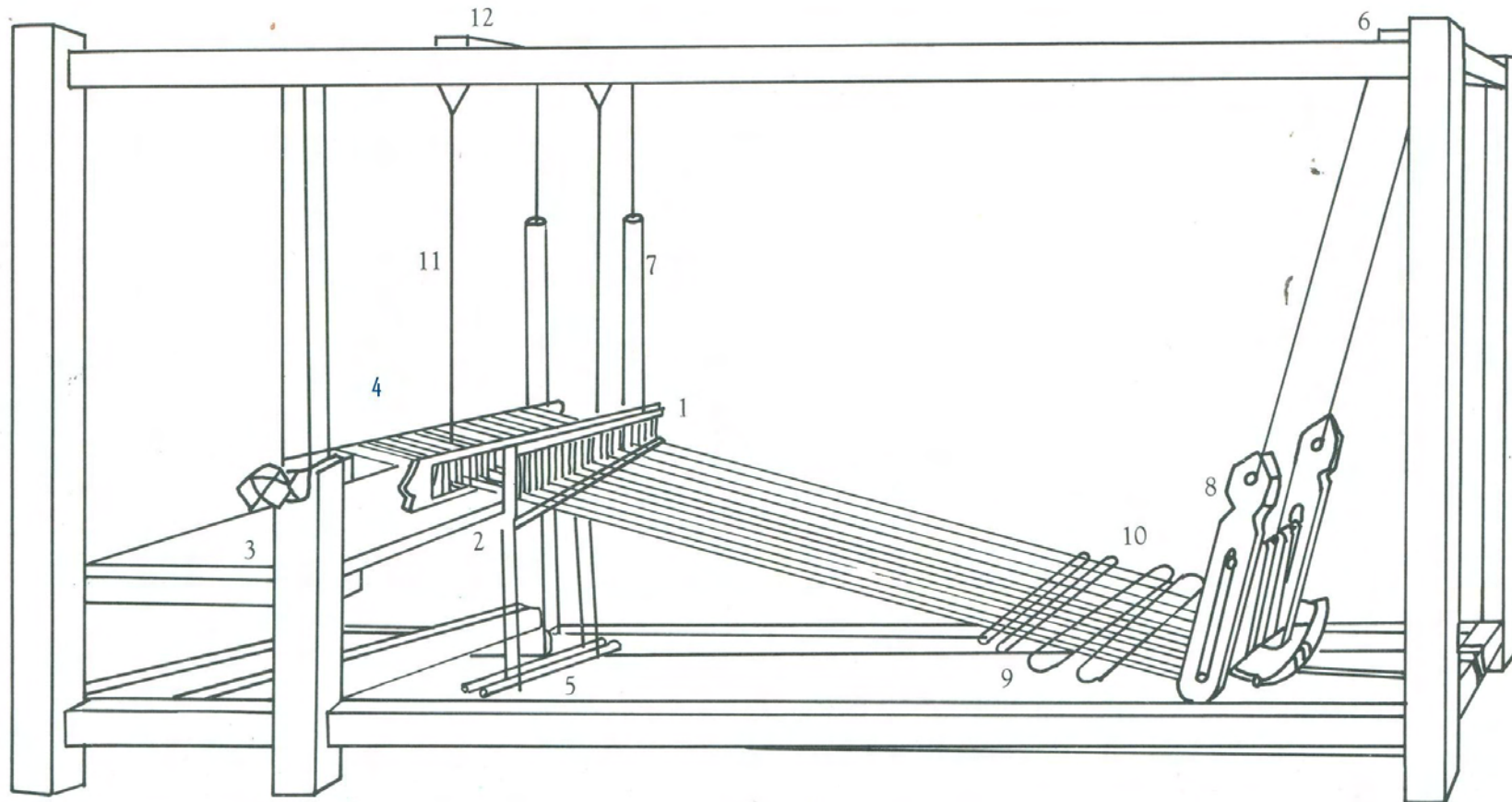


Figure 2.57. Size 40 reed made from langkap (*Arenga Obtusifolia*) wood shavings, no date, still in use at House of Tengku Ismail Sdn. Bhd.

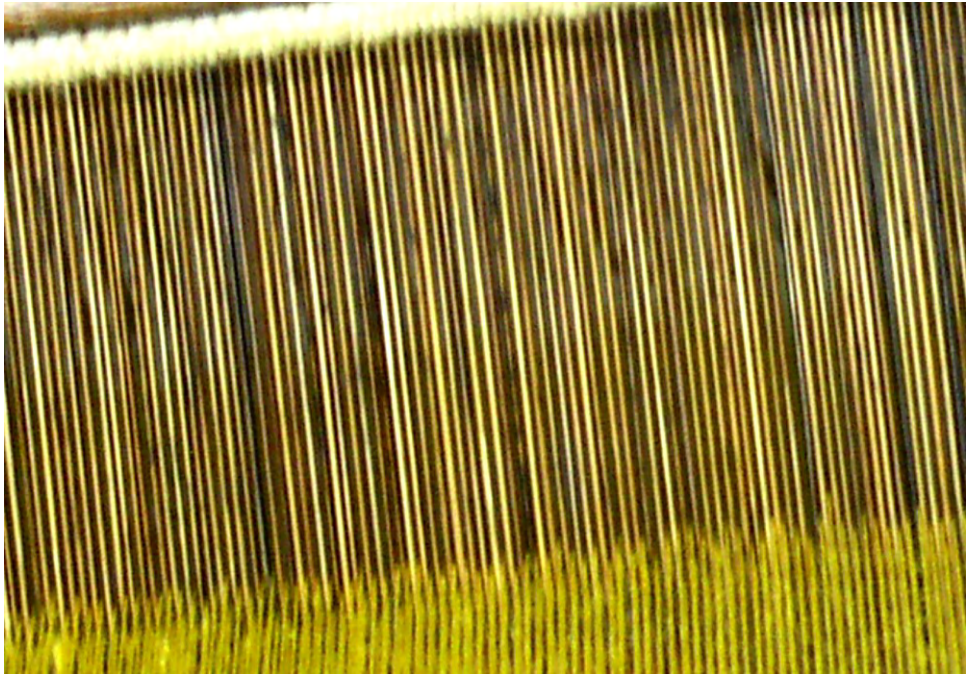


Figure 2.58. Songket textile makers threading warp yarns through size 40 steel reed, 2003.



Figure 2.59. Songket textile maker making nylon heddles on loom, 2003.



Figure 2.60. Square set of ground cloth, circa 1930a. Collection of Tengku Ismail bin Tengku Su.

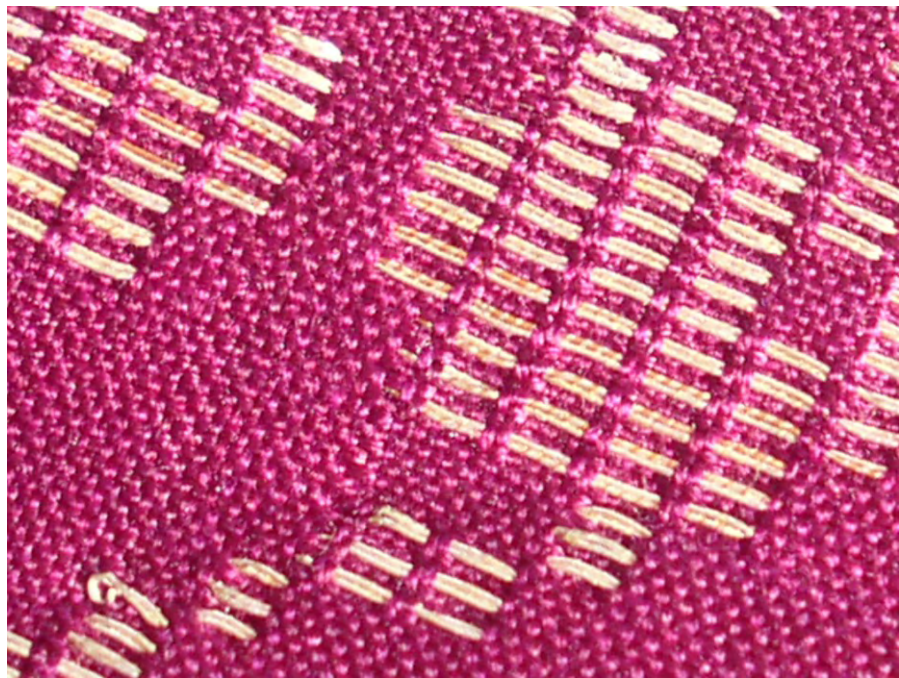


Figure 2.61. Two strands of polyester yarn used in each weft pick, circa 2003, collection of author.

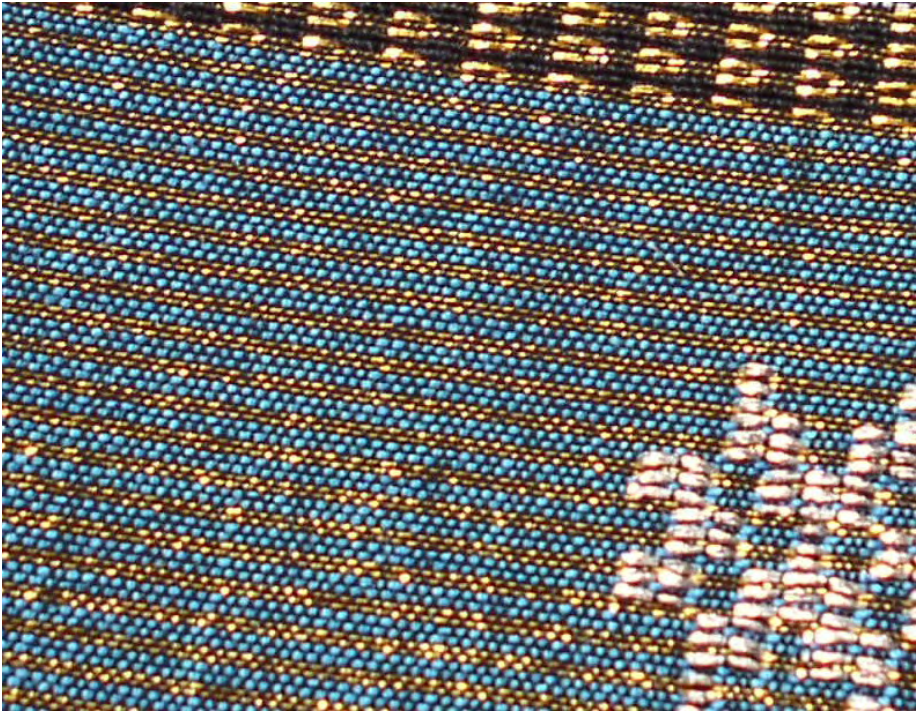


Figure 2.62. Pattern drafted onto squared graph paper.

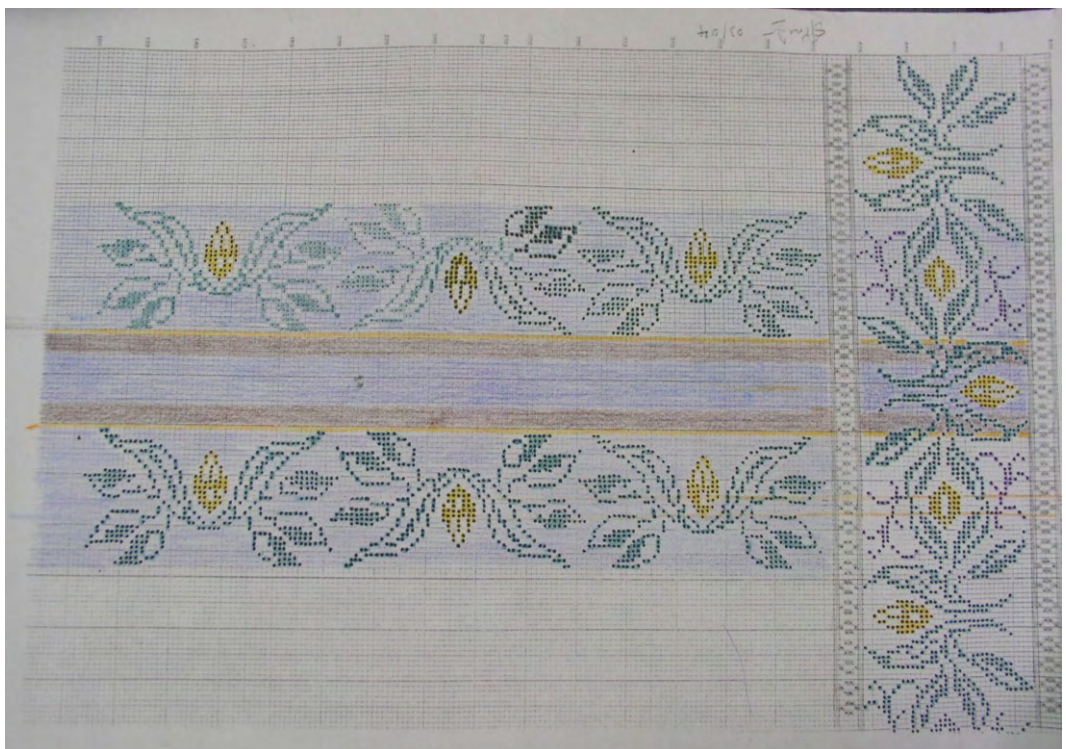


Figure 2.63. Top, songket textile maker designing patterns for shoes, using 'Microsoft' software, 2006. Lower, Songket textile design created using 'paint' function of 'Microsoft' software, 2006.

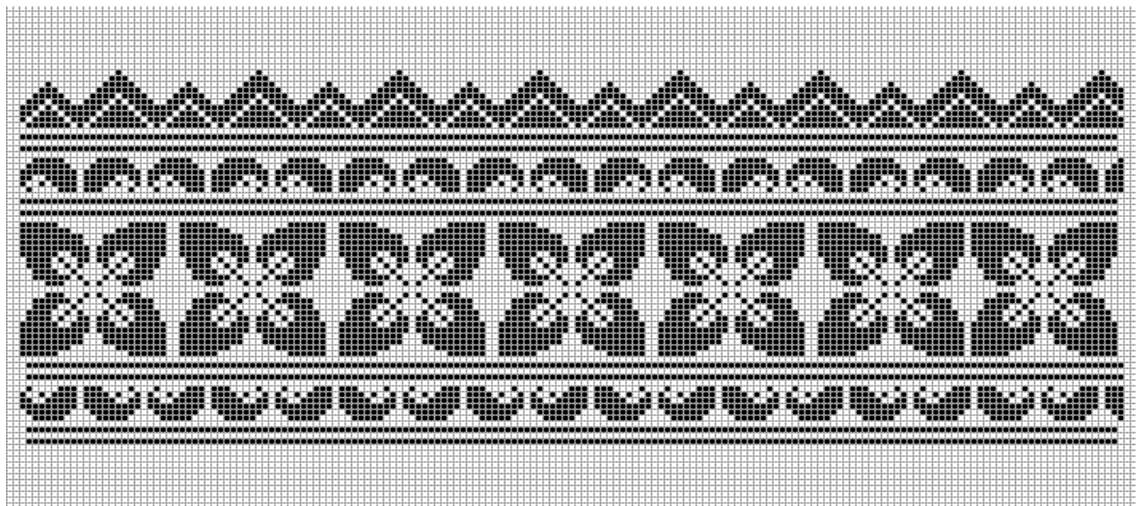


Figure 2.64. Songket textile maker, selecting warp yarns to be incorporated into patterning leashes, 2006.



Figure 2.65. Top left, tekat lima (five) technique. Collection of Tengku Ismail bin Tengku Su. Top right, tekat tiga (three) technique. Collection of author. Lower, songket textile with supplementary weft yarns floating over up to 9 warp yarns. Collection of National Museum, Kuala Lumpur.

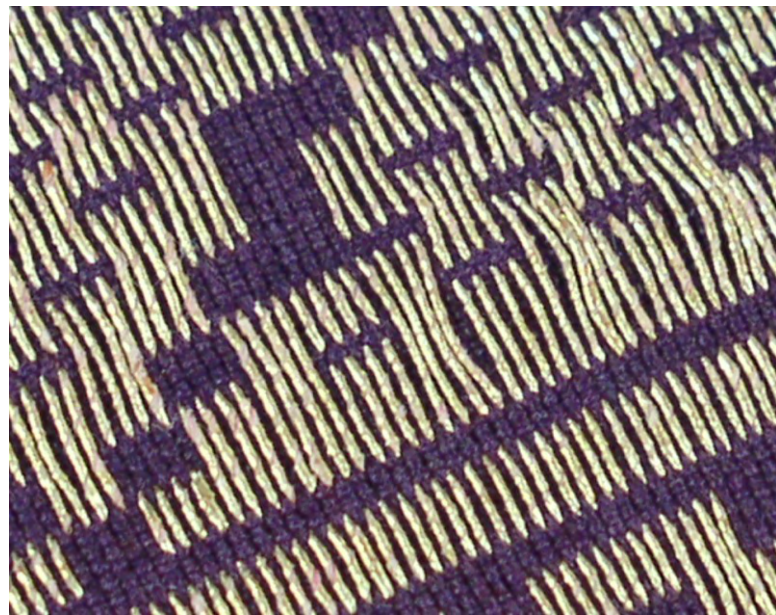
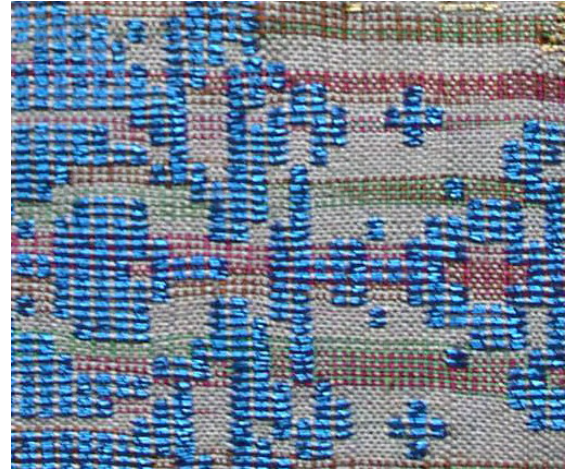
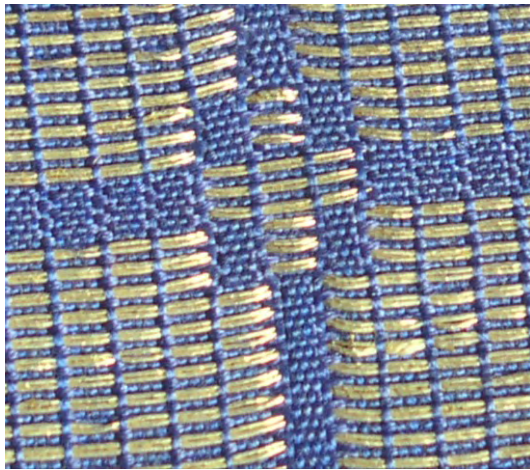


Figure 2.66. Top, tekat lima songket motifs on sarong, circa 2000. Collection of author. Lower, tekat tiga motifs on badan of sampung, circa 2006. Collection of Ateekah Songket Sdn. Bhd.

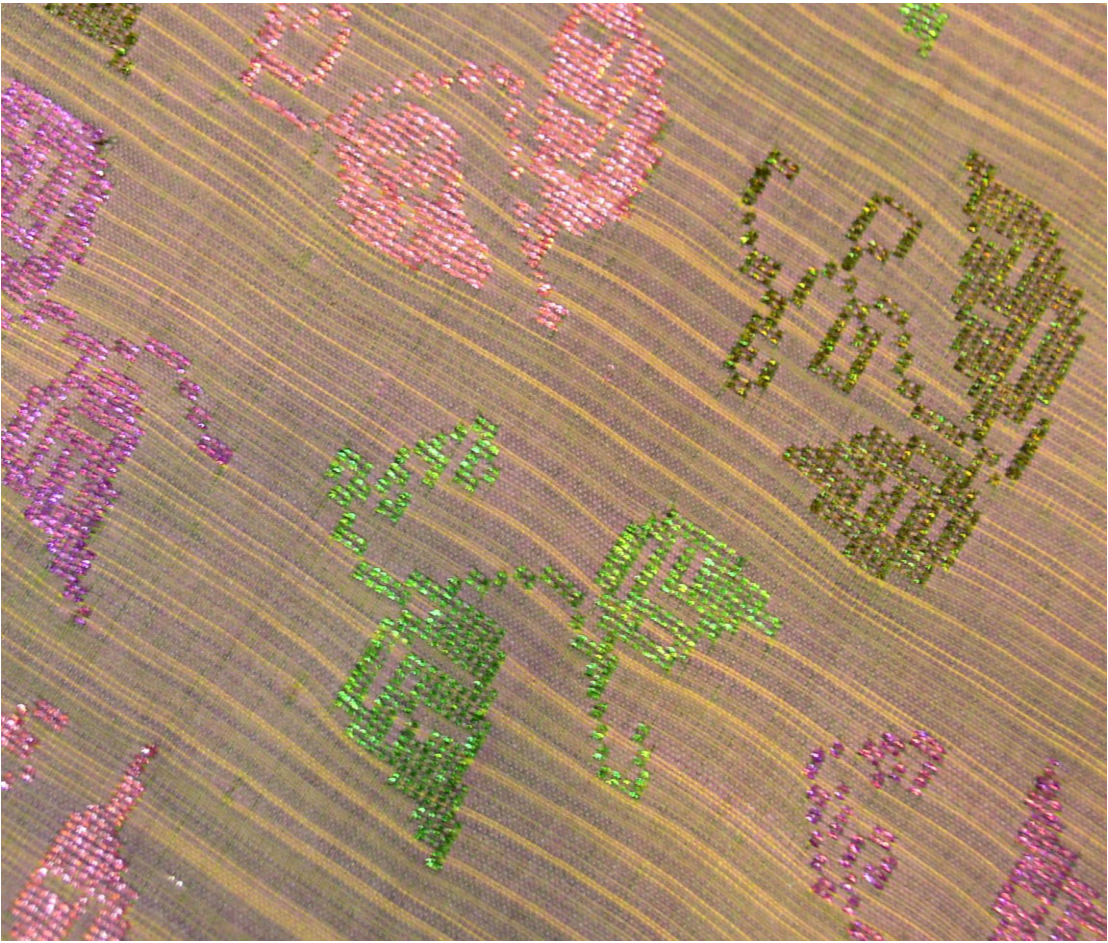
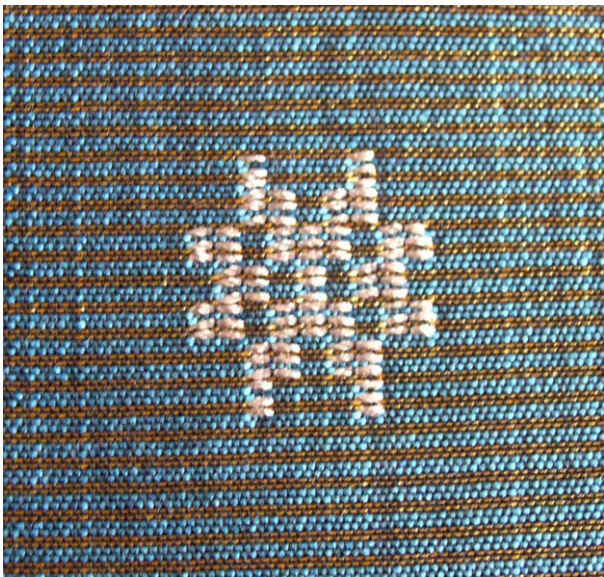


Figure 2.67. Effect of 'gerus' technique upon tailored songket textile kebaya lebu, circa mid 19th century, collection of National Museum, Kuala Lumpur.



Figure 2.68. Songket limar sarong, circa early 19th century, collection of Museum of Asian Art, University of Malaya.



Figure 2.69. Top, Bands of ikat dyed weft yarns can be seen in the ground cloth of badan in samping, circa 2006. Collection of Ateequah Songket Sdn. Bhd. Lower, subtle stripes of un-dyed and ikat dyed weft yarns in sarong, circa 1930s. Collection of Tengku Ismail bin Tengku Su.

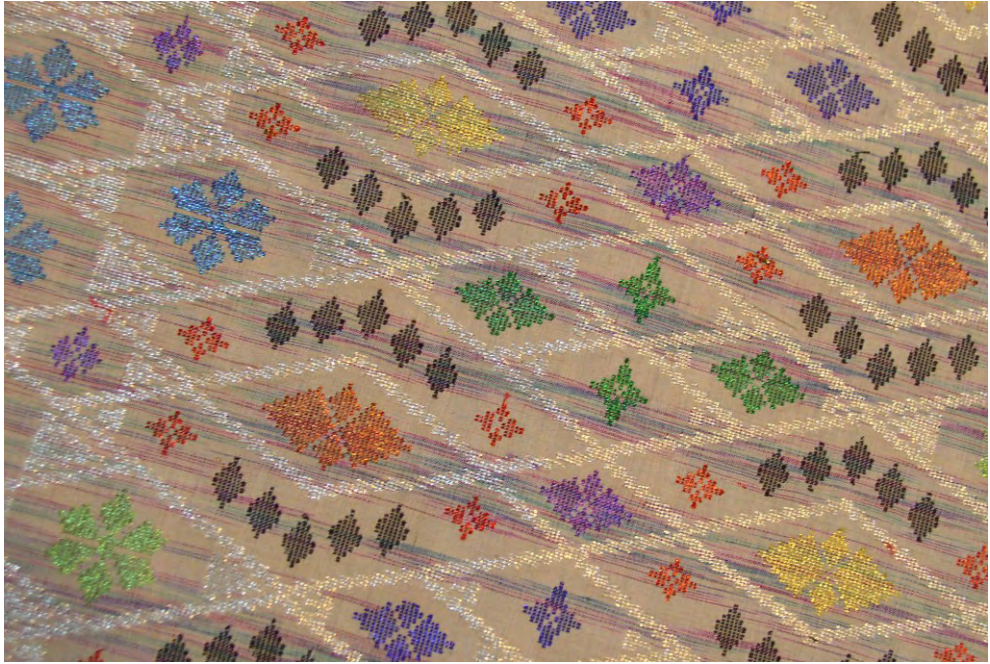


Figure 2.70. Motif woven into painted warp yarns, circa 2003. Collection of Malaysian National Handicraft Institute.



Figure 2.71. Young prince from Terengganu, wearing full formal songket attire, textiles circa 1930s. Photo collection of Tengku Ismail bin Tengku Su, circa 1960s.



Figure 2.72. Top, two dancers from Terengganu dance company wearing polyester, jacquard woven songket samping replicas imported from India or Pakistan, circa early 21st century. Lower, detail of patterning within badan of imported jacquard woven songket samping worn by dancer above left, circa early 21st century.



Figure 2.73. Top, songket motif (pucuk rebung) carved in wood and adhered to building pillars. Lower, Songket motif 'pucuk rebung' painted upon bridge in Kuala Terengganu, Malaysia.



Figure 3.1. Rural weaver with loom situated in the shade underneath her house.



Figure 3.2. Woven university sashes awaiting cutting and stitching, 2006.



Table 3.1 Songket textile production infrastructure.

Production method	Infrastructure	Materials and equipment	Working hours	Salary and benefits	Creative input
Putting-out system	De-centralised and spatially dispersed.	Supplied by merchant or entrepreneur.	Vary; revolve around home and family commitments.	Piece rate and lowest paid of industry. No healthcare insurance or sickness benefit provided.	Designs dictated by merchant or entrepreneur.
Centralised manufacture	Centralised in workshops.	Supplied by workshop proprietor.	Eight hours a day, six days a week.	Monthly salary and highest paid in industry.	Designs created by workshop proprietor or pattern setters.
Independent maker	De-centralised and spatially dispersed.	Supplied by maker.	Vary; revolve around home and family commitments.	Remuneration upon sale of textile. No healthcare insurance or sickness benefit.	Maker creates designs.

Figure 3.3. Detail of jacquard woven imported sampling textile, the motifs are non-Malay and poor quality in weaving is apparent by flaws in centre of photo.



Figure 3.4. Top, detail of sampling with newly created motifs, circa 2006. Collection of Ateequah Songket Sdn. Bhd. Lower, detail of sampling with newly created motifs and colour co-ordinations, circa 2006. Collection of Wan Manang Songket Sdn.Bhd.

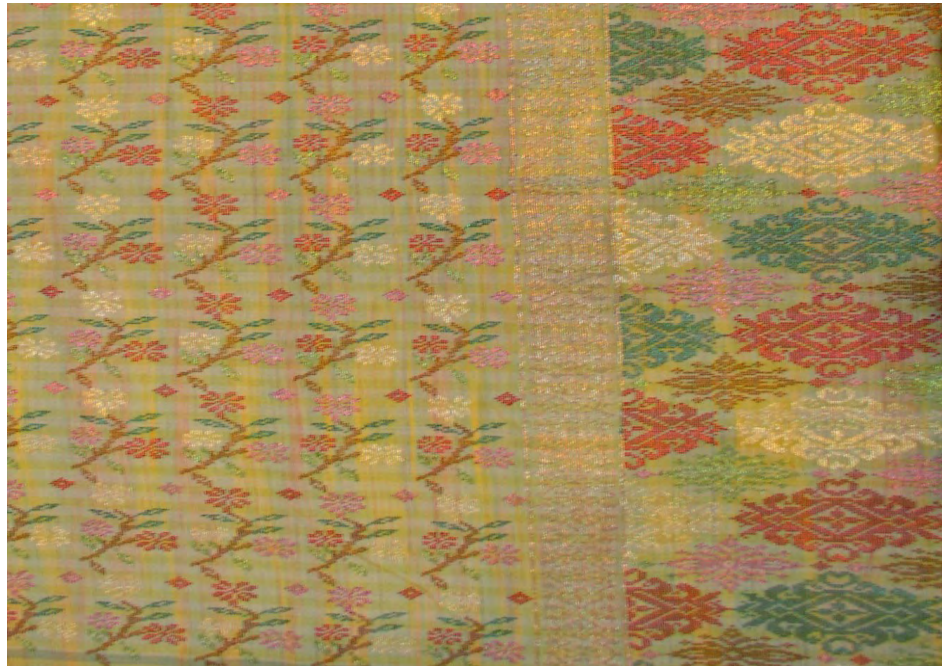


Figure 3.5. Detail of polyester sampings, circa early 21st century. Collection of Wan Manang Songket Sdn Bhd.

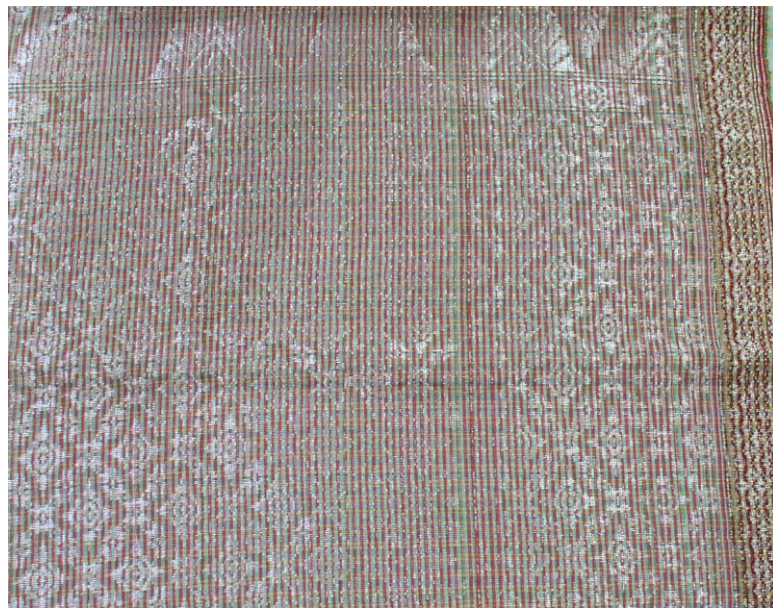


Figure 3.6. Top, individually woven supplementary weft motifs in badan of samping. Lower, reverse of songket samping with no supplementary weft floats, circa 2000. Collection of author.

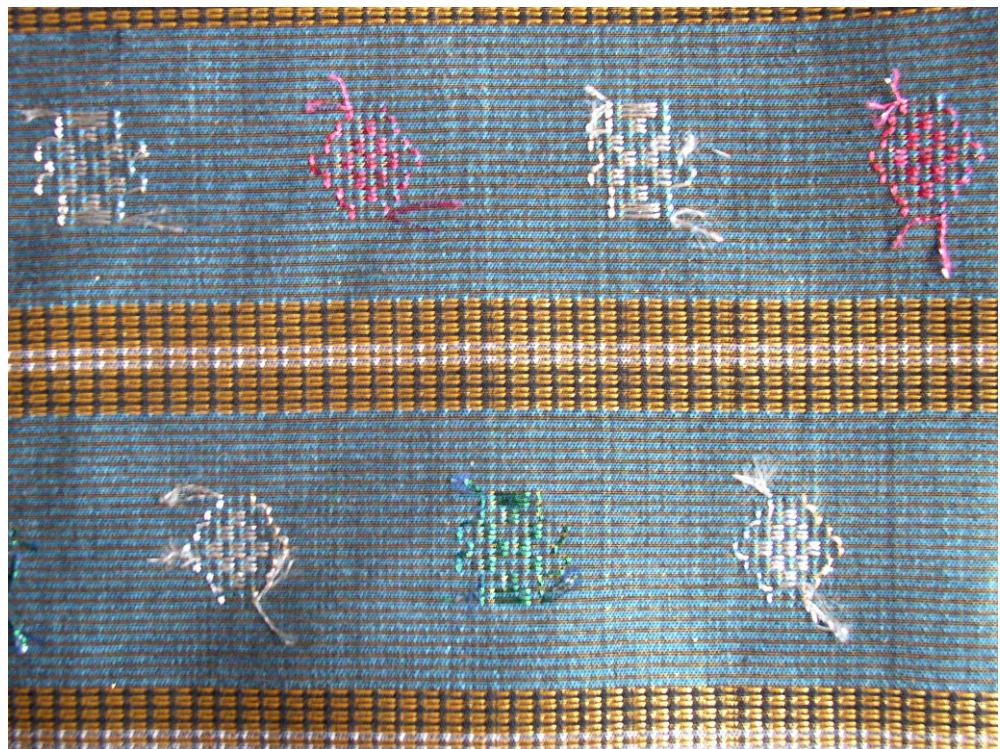


Figure 3.7. Top, weaver passing shuttle containing supplementary weft thread through shed of warp. Lower, front and reverse of songket samping with supplementary weft floats. 2006.



Figure 3.8. **Same floral** motif used in kapala, badan and tepi kain of songket sarong, circa 2006. Collection of Mahkota Songket Sdn. Bhd.



Figure 3.9. Floral motif designed by student, circa early 20th century. Collection of Malaysian National Handicraft Institute.



Figure 3.10. Large floral design in badan of sarong, similar to those created in 1980s by Norwani Nawawi. Collection of Wan Manang Songket Sdn Bhd.



Figure 3.11. Malay women in everyday dress consisting of baju kurung, sarong and tudung (head cover), 2003.



Figure 3.12. City centre of Kuala Lumpur with high rise buildings, source Williamson 2007.



Figure 3.13. One of Izan's songket textile designs, 2006. Collection of Mahkota Songket Sdn Bhd.



Figure 3.14. 'Movement in Squares' 48.5 x 47.75 inches, 1961, tempera on hardboard, Bridget Riley. Source: Payne 2008.

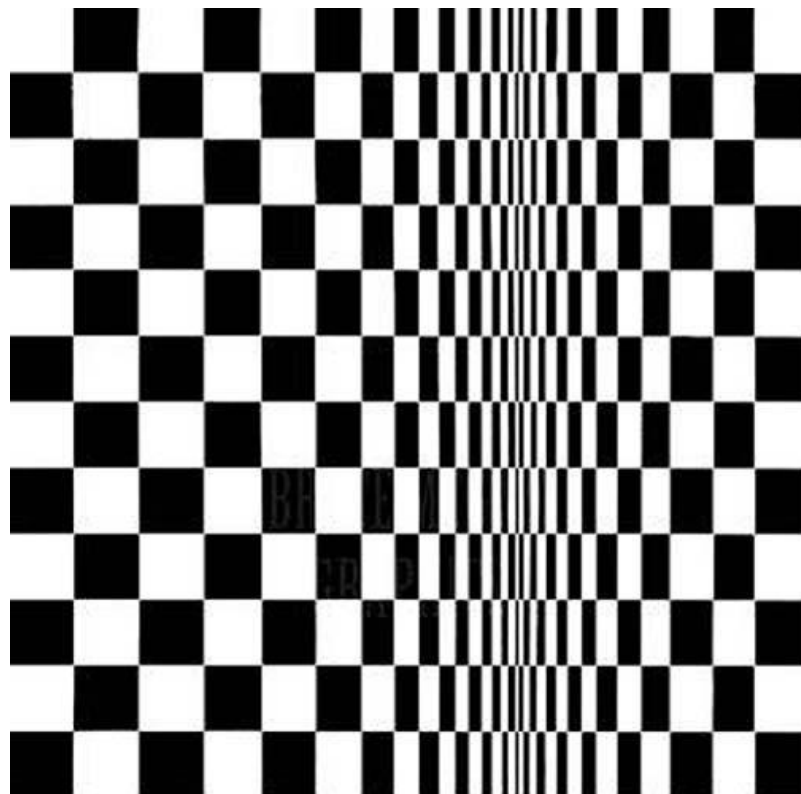


Figure 4.1. Top, jacquard loom woven 'songket' textile fully decorated with gold yarn motifs. Lower, reverse of Jacquard loom woven 'songket' textile above, with floating supplementary weft yarns secured during weaving. 2006.



Figure 4.2. Top, face of jacquard woven cloth which reveals floating supplementary weft yarns 'tied' in during weaving. Lower, reverse of cloth, revealing floating supplementary weft yarns 'tied' in during weaving. 2006.



Figure 4.3. Most of the motifs used on this imported jacquard woven textile are not 'Malaysian in style'.



Figure 4.4. The two Jacquard looms used at MHDC in Terengganu since 2005.



Figure 4.5. Rows of pre-punched cards used to create songket patterns on Jacquard looms.

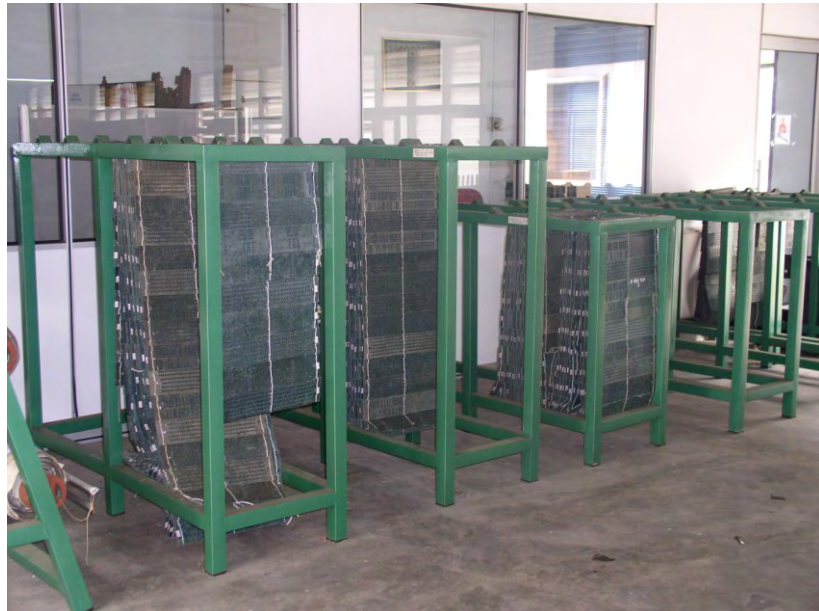


Figure 4.6. Anomalies in woven pattern of songket samping.



Table 5.1. Responsibilities of tasks in introduction of alternative yarns.

Responsibility	Individual trainers	All trainers	Self	Trainers and self
Sourcing yarns			•	
Final selection of yarns				•
Colour				•
Motif and pattern design	•			
Weaving	•			
Textile end use		•		
Timescale			•	

Figure 5.1. Sample of first attempt at weaving songket motifs.



Figure 5.2. Top left, mangosteen motif floating over nine warp ends. Top right, mangosteen motif floating over seven warp ends. Lower left, mangosteen motif floating over five warp ends. Lower right, mangosteen motif floating over three warp ends.

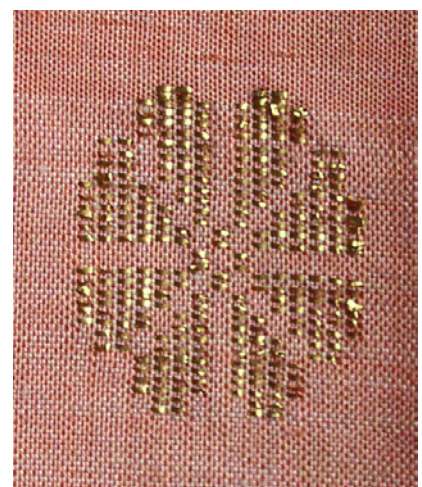
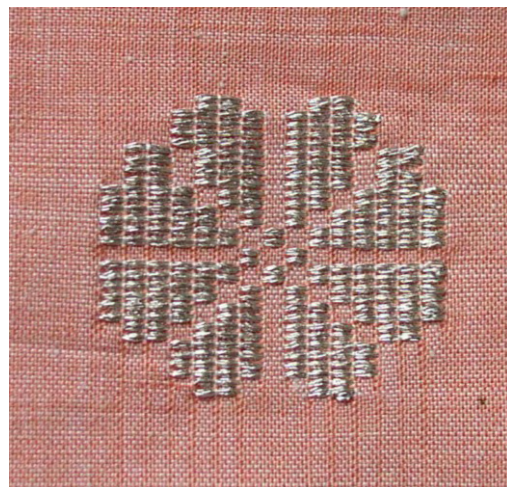
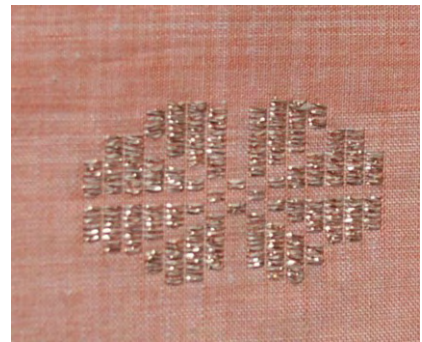
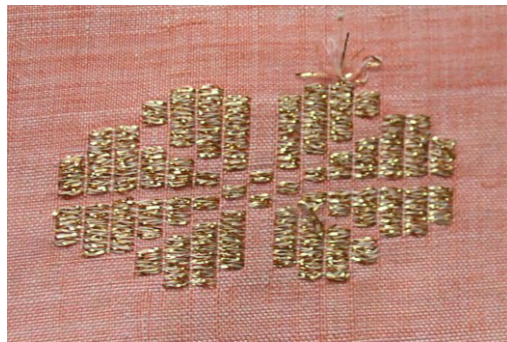


Table 5.2. Weft and supplementary weft yarns ordered from Lurex Co. England to be used by National Handicraft Institute, Malaysia, 2003.

Fibre	Ply	Size/count	Colour	Quantity ordered kg	Cost £ per kg	Code	Used in final textiles
100% polyester	1	Nm210	Silver (221)	1.00	18.73	(cpm5025)	Yes
100% polyester	1	Nm210	Gold (222)	1.00	20.43	(cpm5025)	No
100% polyester	1	Nm132	Black (201)	1.00	31.78	(cpm5037)	No
100% polyester	1	Nm120	Antique silver (228)	1.00	54.49	(mdm45037)	Yes
100% polyester	1	Nm230	Transparent (200)	1.00	24.97	(pn5025)	Yes
52%pm, 48%pa	2	Nm112	Silver (221)	1.00	18.16	(pmr2520)	Yes
64%pm, 36%pa	1	Nm80	Antique silver (228)	1.20	49.95	(mdr3720)	No
27%pm, 73%cu	2	Nm82	Silver (221)	1.00	39.73	(stercu2040)	Yes
27%pm, 73%cu	2	Nm82	White gold (222)	1.00	40.86	(stercu2040)	No
100% polyester	2	Nm85	Pewter (660)	1.00	47.68	(prp3720)	Yes
35%pm, 65%cu	2	Nm75	Argent (1)	1.00	29.51	(cu2580)	Yes
35%pm, 65%cu	2	Nm75	Or (2)	1.00	30.65	(cu2580)	Yes
35%pm, 65%cu	2	Nm75	Ecarlate (3)	1.00	31.78	(cu2580)	No

Fibre	Ply	Size/count	Colour	Quantity ordered kg	Cost US\$ per kg	Code	Used in final textiles
gimp 28%pm, 72%vi	1	Nm40	White Gold (2222)	1.20	35.00	(spm15025)	Yes
gimp 28%pm, 72%vi	1	Nm40	Silver (221)	1.00	38.59	(spm15025)	Yes
gimp 28%pm, 72%vi	1	Nm40	Dark gold (2203)	1.20	42.00	(spm15025)	Yes
35%pm, 65%cu	2	Nm75	Chaudron (20)	1.00	30.54	(cu2580)	Yes
35%pm, 65%cu	2	Nm75	Bois de Rose (21)	1.00	30.60	(cu2580)	Yes
35%pm, 65%cu	2	Nm75	Biche (13)	1.00	30.60	(cu2580)	Yes
35%pm, 65%cu	2	Nm75	Noir (5)	1.00	30.60	(cu2580)	Yes
35%pm, 65%cu	2	Nm75	Transparent (36)	1.00	19.63	(cu2580)	Yes
35%pm, 65%cu	2	Nm75	Parme (23)	1.00	30.54	(cu2580)	No
35%pm, 65%cu	2	Nm75	Buvar (7)	1.00	30.54	(cu2580)	Yes
100%polyester	1	Nm120	Antique gold (230)	0.90	54.55	(mdm45037)	No
100%polyester	1	Nm230	Transparent (200)	0.90	24.00	(pn5025)	Yes
100%polyester	1	Nm135	Night blue (261)	0.90	41.45	(cpm5037)	Yes

Fibre	Ply	Size/count	Colour	Quantity ordered kg	Cost £ per kg	Code	Used in final textiles
42%pm, 46%pa, 12%lycra	2	Nm145	Silver (221)	0.60	68.32	(sterl20625)	Yes
48%pm, 42%pa, 10%lycra	2	Nm145	White gold (222)	0.60	69.33	(sterl20625)	No
40%pm, 60%pef	2	Nm57	Black (5201)	0.50	21.45	(pmr3745)	Yes
40%pm, 60%pef	2	Nm57	Silver/black (5221)	0.50	14.54	(Pmr3745)	No

Figure 5.3. Two songket weaving trainers having fun and larking around whilst unpacking yarns imported from England.



Figure 5.4. Top, trainer sampling imported yarns using plain weave structure. Lower, sample of plain woven imported yarns.

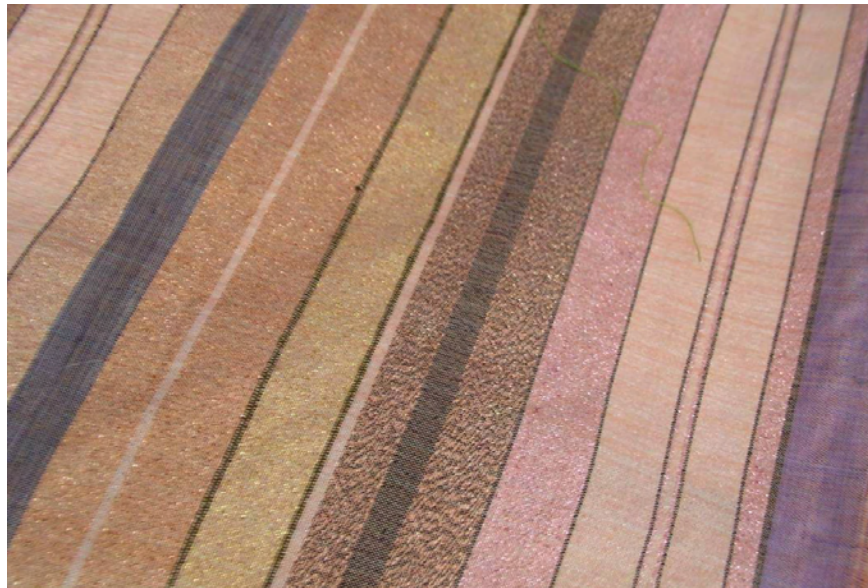
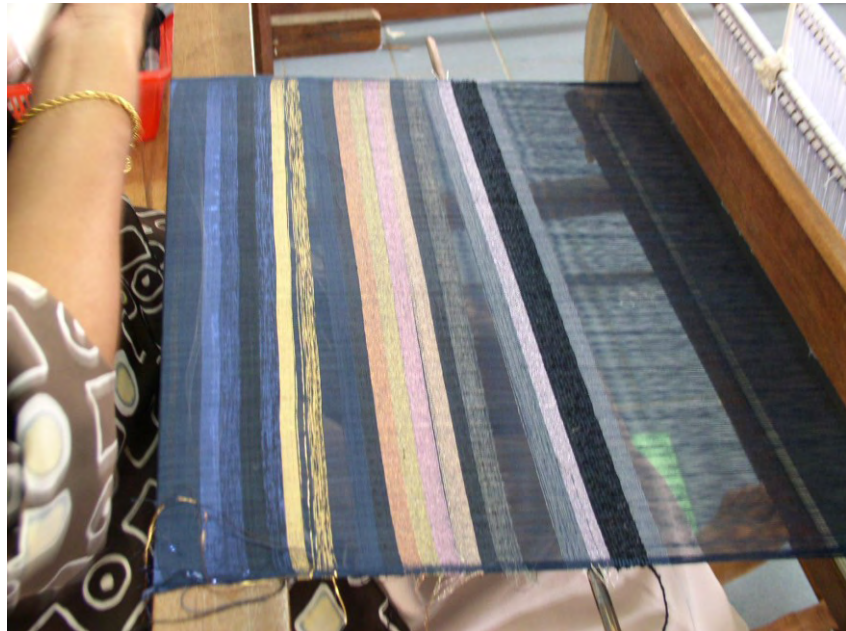


Figure 5.5. Sample woven in plain weave structure incorporating yarns of 'lycra' and 'lurex' mix.



Figure 5.6. Tension anomalies between different types of woven yarns.



Figure 5.7 sampling of alternative yarns to produce supplementary weft motifs.



Figure 5.8. Top, songket trainers discussing woven samples and designing motifs. Lower, drawn design depicting newly created motif by songket trainer.

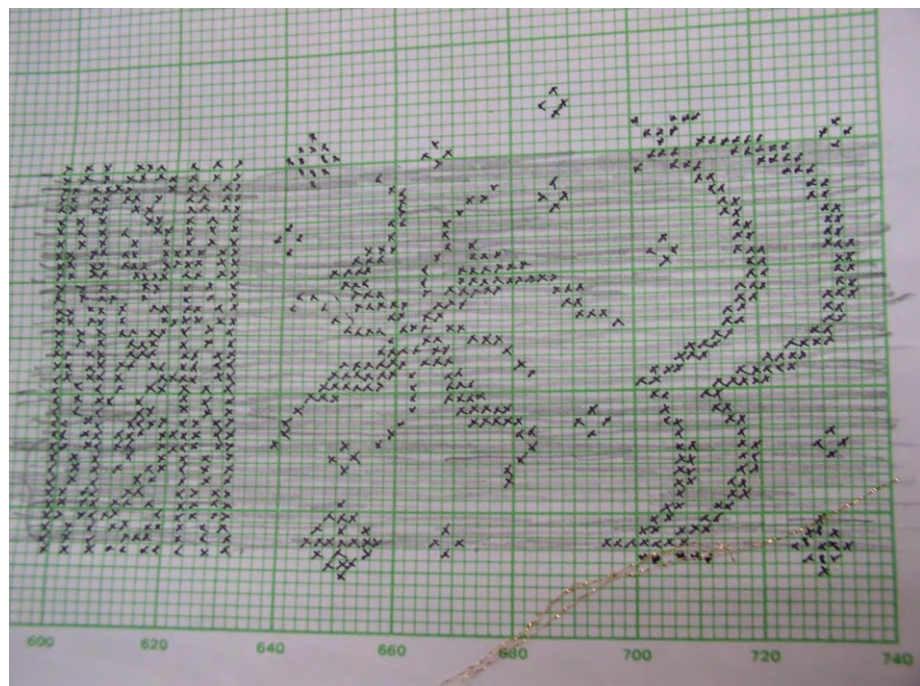


Figure 5.9. Design drawn by trainer to visually describe where motif will be placed on edge of stripe.

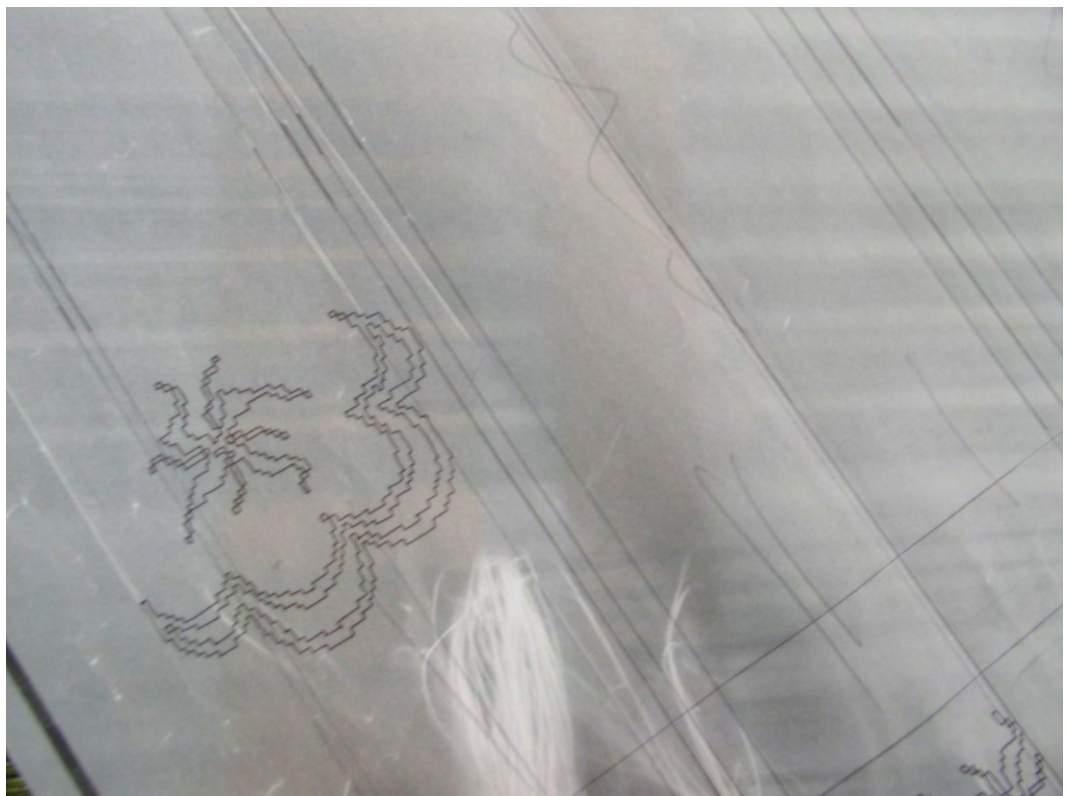


Figure 5.10. Drawn design depicting floral motifs placed over yellow stripes in ground cloth.



Figure 5.11. Motif woven on edge of stripes.



Figure 5.12. Left to right, woven textiles with dyed warp and weft yarns in ground cloth. Colours of dyes are black samping, peach sarong, lilac selandang, olive green selandang, navy selandang, plus one selandang with un-dyed yarns.



Figure 5.13. Detail of songket selendang which trainer took home.



Figure 5.14. Newly designed motifs and patterns on songket sarongs, 2006. Collection of Mahkota Songket Sdn. Bhd.



Figure 5.15. Motif design produced with 'Windows' paint software, 2006.

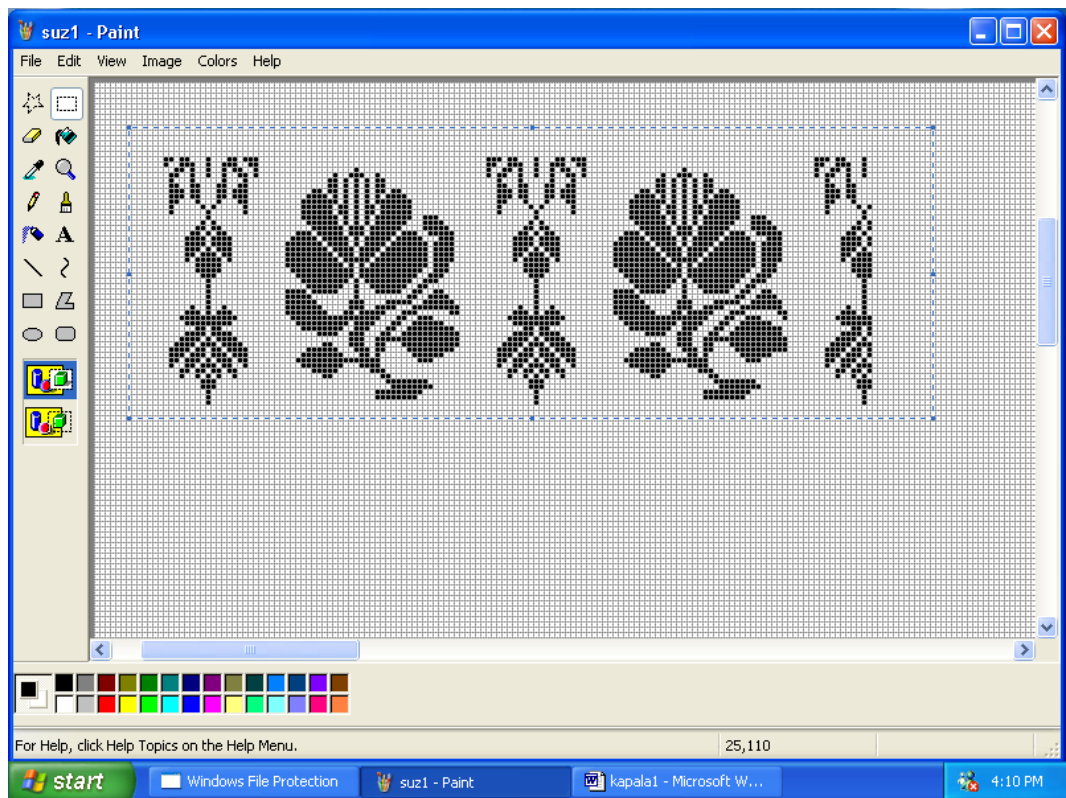


Table 5.3. Yarns used in selandang woven in field research, 2006.

Fibre	Ply	Size/count	Twist	Colour	Use	Cost £ per kg	Source
100% silk	2	2/200	High twist, 720/2400ZS	Undyed	Warp	38.00	Cascami Seta, Italy
100% silk organzine	4 tram	20/22 Nm	None	Undyed	Weft	40.00	Ongeta Srl, Italy
100% silk slub	2	13000 Nm	Unknown	Undyed	Weft	22.70	Vighizzolo Canti SRL, Italy.
Polyester monofilm	2	230 Nm	None	Transparent (200)	Weft	24.97	Lurex Co. PN5025
Polyester 'Lurex'	2	63 Nm	Unknown	Gold (834)	Weft and Supplementary weft	28.00	Lurex Co. Ltd. England

Figure 5.16. The author using traditional winding equipment at Mahkota Songket Sdn. Bhd., 2006.



Figure 5.17. Top, songket textile maker starting to wind warp yarns onto warping table. Lower, making 'cross' on warping mill, 2006.



Figure 5.18. Upright warping mill at Royal College of Art, 2006.



Figure 5.19. Top, songket textile makers stretching warp yarns prior to wrapping around warping board. Lower, makers wrapping stretched warp yarns around warping board, 2006.



Figure 5.20. Songket textile maker and author tying new warp yarns onto end of existing warp, 2006.



Figure 5.21. Top, sarong from which motif is taken, 1109cm x 190cm, circa 1930s. Collection of National Museum, Kuala Lumpur. Lower left, detail of motif taken from sarong. Lower right, Motif used omitting stem and leaves.



Figure 5.22. Contemporary motifs with negative space, 2006. Collection of Mahkota Songket Sdn. Bhd.



Figure 5.23. Flower motif repeat with 360 degree rotation.

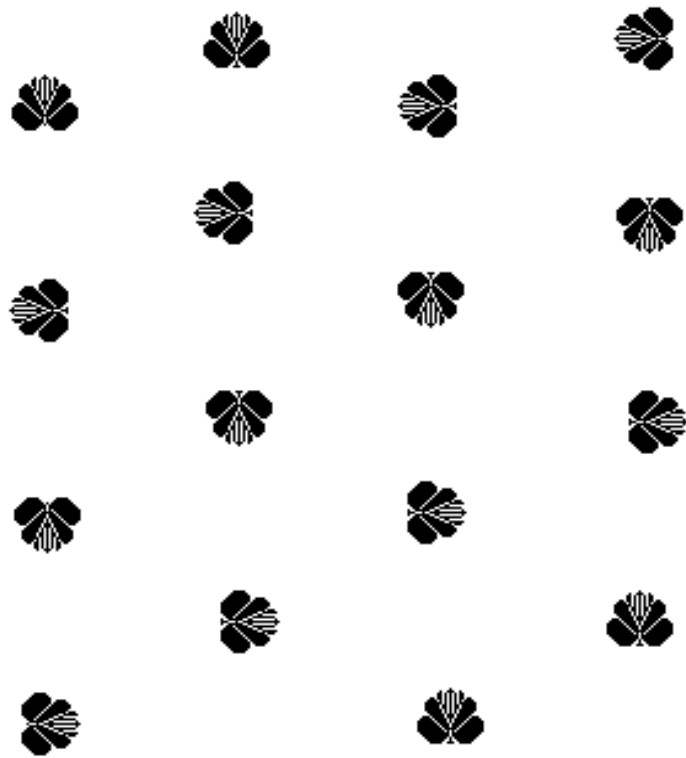


Figure 5.24. Flower motif repeat with 180 degree rotation.



Figure 5.25. Row of rose motif used in punca of selandang design.



Figure 5.26. Textured silk slub yarns separate rows of motifs.



Figure 5.27. Izan assisting the author with lifting of butang for supplementary weft patterning.



Figure 5.28. Top, the author lifting butang and inserting shed stick which often snags the fine warp yarns. Lower (x2), turning the shed stick on its side lifts the warp yarns and places them under tension which also causes breakages.



Figure 5.29. Repaired warp yarns which have snapped to due to rough edges of shed stick.



Figure 5.30. Section of butang (foreground) which have collected near to reed. These should be pushed back towards other butang to create a wider shed.



Figure 5.31. Large aluminium pot and gas cylinder used to dye textile.



Figure 5.32. Completed textile with motifs separated by weft rows of textured yarns.



Figure 5.33. Motifs consisting of four ply of supplementary weft yarn.

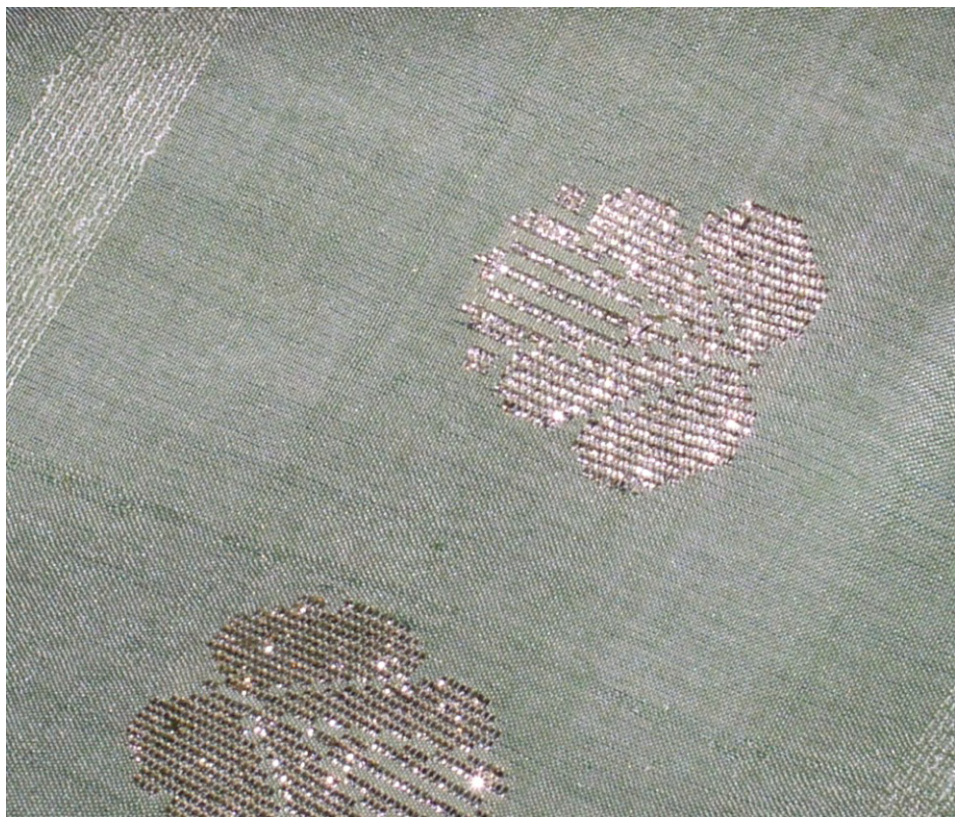


Figure 5.34. Small sample of woven yarns and motifs.



Figure 5.35. Woven and dyed high twist spun silk and wool, and silk gimp yarns.

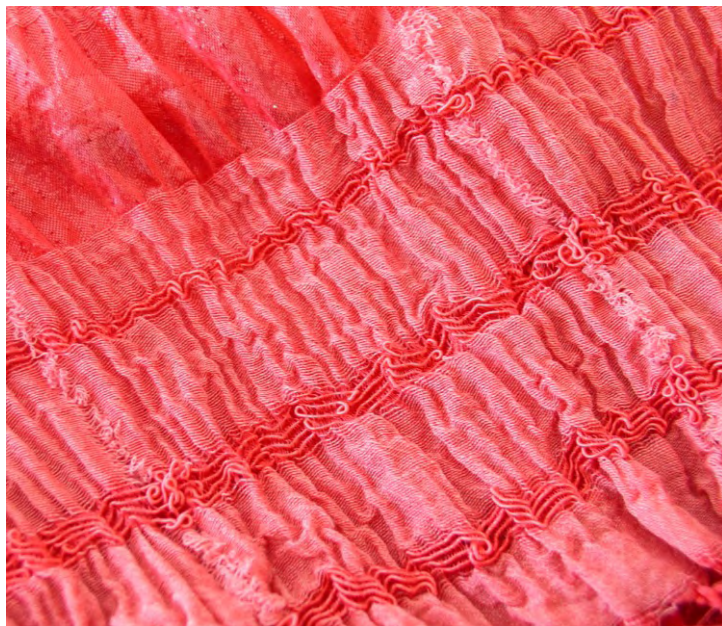


Figure 5.36. Different shades of colour in piece-dyed woven textile, formed by using different coloured yarns in weaving.

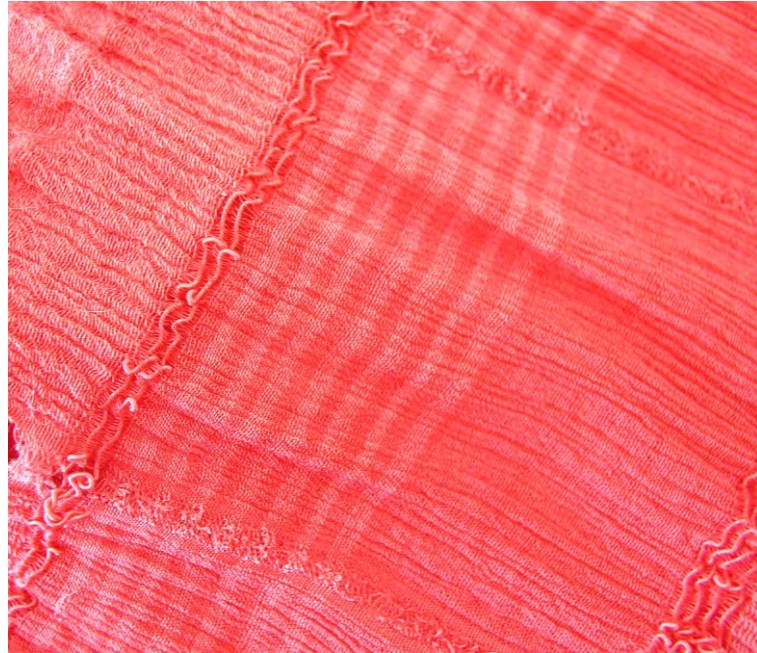


Figure 5.37. Left, composition structure of selendang one. Right, composition structure of selendang two. Punca is positioned at lower end of textiles, both textiles folded in half lengthways, 2006.

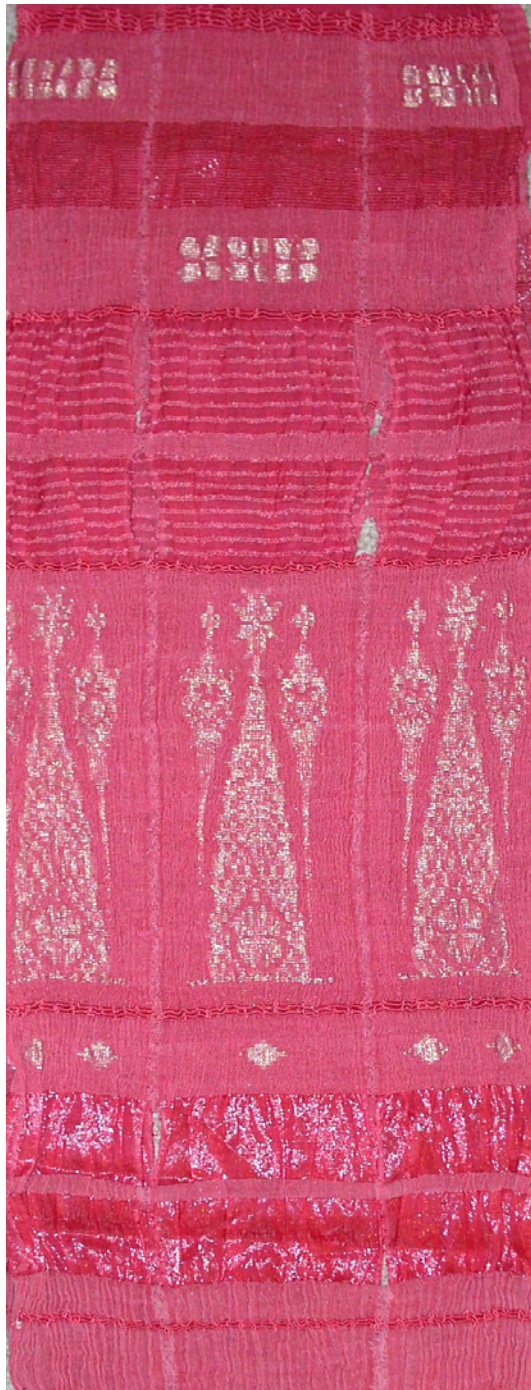


Figure 5.38. Pucuk rebung motif in punca of textile one (top) and in punca of textile two (lower).



Figure 5.39. From left to right, small bunga bintang motif, bunga tampuk pedada motif, bunga bintang (one) motif, tampuk manggis motif, and bunga bintang two motif.

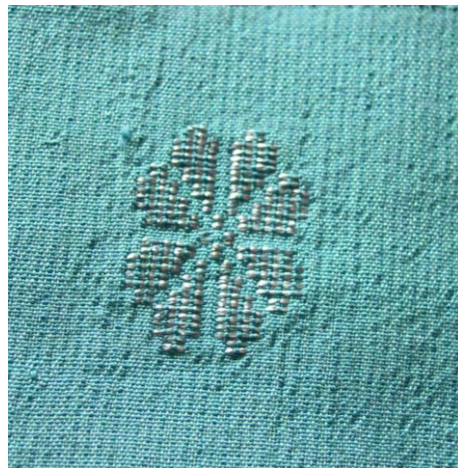
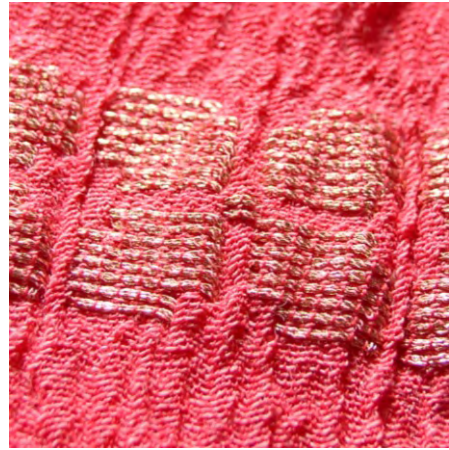


Figure 5.40. Author weaving on computerised AVL loom, Royal College of Art, 2006.



Figure 5.41. Vertical spaces in woven cloth permitted by a spaced warp.

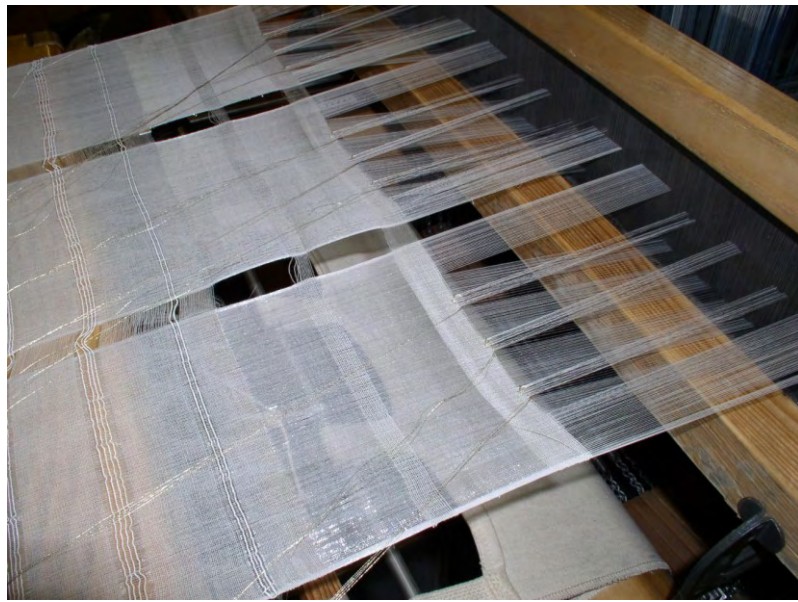


Figure 5.42. Floating weft yarns secured by woven sections, shown prior to dyeing.



Figure 5.43. Weaving with three shuttles produced neat vertical spaces in the textile, shown prior to dyeing.

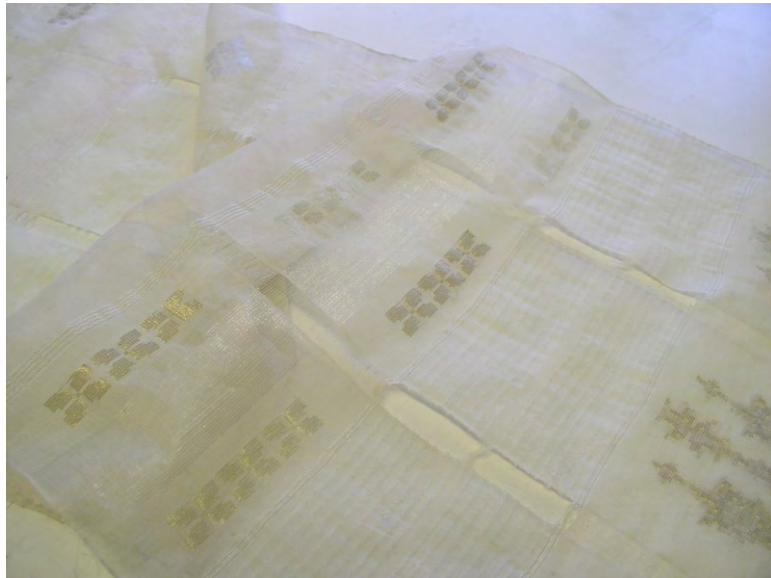


Figure 5.44. Sections of warp are drawn together by the twisting of floating high-twist weft yarns, which cause a vertical line of texture.



Figure 5.45. Vertical spaces permitted by a spaced warp.

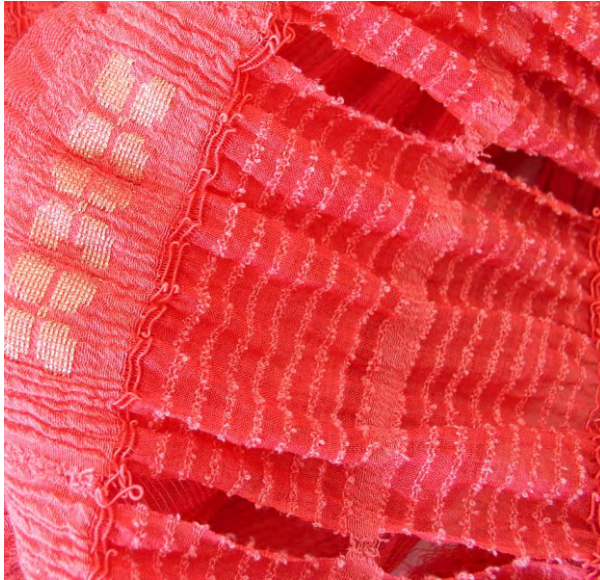


Figure 5.46. Warp stripes: the ratio of one dark blue yarn and three turquoise yarns provides a subtle stripe effect.



Table 5.4 Yarns used in studio textile one

Fibre	Ply	Size/count	Twist	Colour	Use	Cost £ per kg	Source
100% Silk organzine	4 tram	20/22 Nm	None	Un-dyed	Warp and weft	40.00	Ongetta SRL, Italy
100% Silk gimp	1	unknown	none	Un-dyed	Weft	38.00	Italy
Lurex gimp (28%PM, 72%VI)	1	40 Nm	High	White gold (2222)	Supplementary weft	35.00	Lurex co. SPMV15025
84%wool, 16%silk	2	2/76000 Nm	High twist	Un-dyed	Weft	28.00	Filati Drago, Italy
Viscose	2	110/40	High twist, 2100S/z	Pink	Weft	12.70	Torcitura Vittorio Maule, Italy
Viscose	2	150 denier	High twist	Un-dyed	Weft	17.79	Torcitura Vittorio Maule, Italy
Silk	2	2/200	High twist, 720/2400ZS	Un-dyed	Weft	38.00	Cascami seta, Italy
100% polyester monofilm	1	230 Nm	none	Transparent (200)	Weft	24.97	Lurex co. (PN5025)
100% Cotton slub	2	850 DTEX	Unknown	Un-dyed	Weft	14.00	Filati Drago, Italy

Figure 5.47. Textured surfaces of textile one.



Figure 5.48. Left to right, combinations of transparent and textured opaque surfaces, sheer and opaque surfaces, textured and matt surfaces, and multiple textured surfaces.

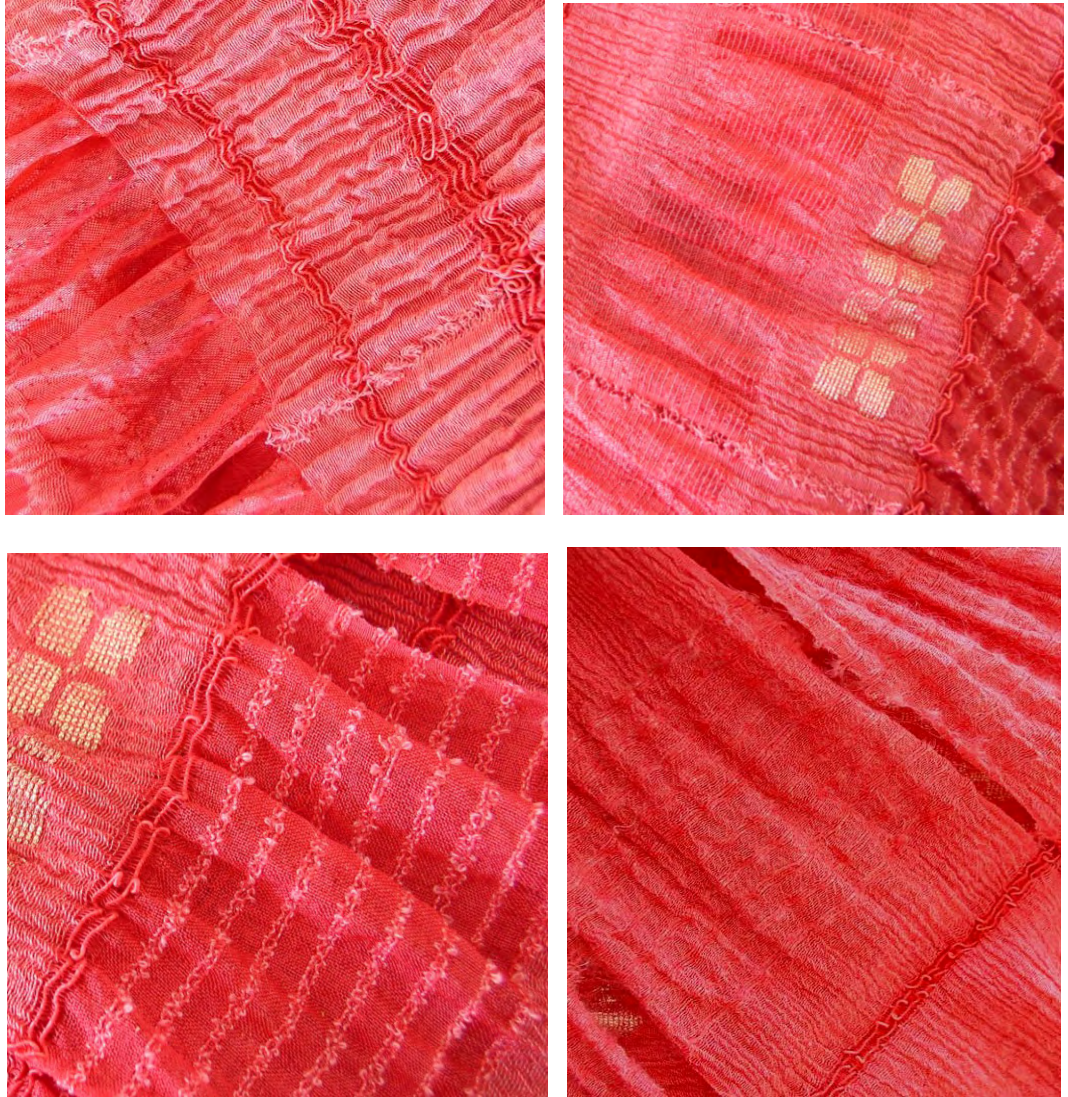


Figure 5.49. Supplementary weft gimp yarn in 'antique gold' colour, used two ply.

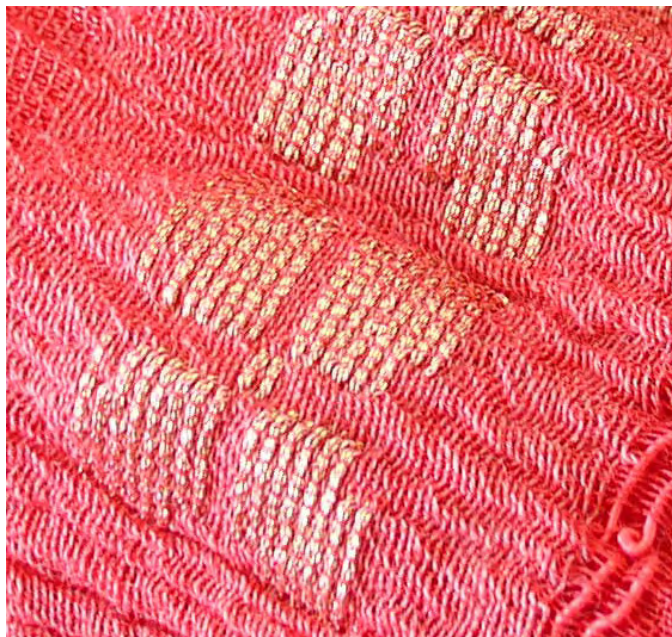


Figure 5.50. The reactive properties of the high-twist yarns in weft cause the textile to fall into relaxed folds after washing.



Table 5.5 Yarns used in studio textile two.

Fibre	Ply	Size/count	Twist	Colour	Use	Cost £ per kg	Source
Silk	2	2/200	Unknown	Un-dyed	Warp	38.00	Cascami seta italy
Silk	2	2/140	Unknown	Un-dyed	Warp	14.00	Cik Mina, Malaysia
Silk	2	2/140	Unknown	Turquoise	weft	14.00	Cik Mina, Malaysia
Silk	2	2/140	Unknown	Yellow	Weft	14.00	Cik Mina, Malaysia
Silk	2	2/200	High twist, 720/2400ZS	Un-dyed	Weft	38.00	Cascami seta, Italy
Slub silk	2	Unknown	Unknown	Un-dyed	Weft	22.70	
Silk gimp	Single	Unknown	None	Un-dyed	Weft	38.00	Italy
100%Polyester Monofilm	Single	230 Nm	None	Transparent	weft	24.97	Lurex Co. PN5025
Solvron	Single		None	Transparent	weft	14.00	
Slub cotton	2	850 DTex	Unknown	Un-dyed	Weft	14.00	Filati Drago, Italy
Polyester 'Lurex'	2	112 Nm	Unknown	Silver	Supplementary weft	28.00	Lurex Co. SPRN2240

Figure 5.51. Textile two of studio practice, incorporating subtle surface texture and patterning.



Figure 5.52. Vertical and horizontal, smooth and textured surfaces.



Figure 5.53. Spacing in the warp during weaving, produced seven panels held together by floating weft yarns, 2006.



Figure 5.54. Opaque and textured square and rectangular areas with centred motifs.



Figure 5.55. Two ply supported metallic yarn forming motif. The motif may have been more distinct had four plys had been used.

