SURVEY OF LEVANESE WEAIVING HANDICRAFTS

A THESIS

Presented to the Faculty of the Beirut College for Women, in partial fulfillment of the requirement for the degree of Bachelor of Arts.

By

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Dedicated

To

My Parents
Acknowledgement

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INTRODUCTION

Handicrafts are the goods that are made by skilled work with the hand. This kind of art can be traced to the early history of mankind, when man started to form wooden bowls and to weave mats out of grasses for everyday use. These first handicrafts were not made in a decorative form, but later as man became more advanced, he started putting designs on his hand work to make them more pleasing to the eye.

Today most of the products that are used in daily living are made by machine; handicraft workers produce specialty goods. These goods are important for the beauty of the object, and for the structural form and design which may be a true expression of the culture of past generations.

In Lebanon there are about 100 villages that produce handicraft work. Many of the handicrafts made in these villages represent the same sort of art that was produced by past generations. The types of handicrafts include cutlery, pottery, basketry, wood-work, artificial flowers, crochet work, silver work, copper work, glass blowing and weaving. (Mr. Najjar)

This paper is concerned with the hand weaving handicrafts in Lebanon. The author is interested in such a research because it is a challenging one. Woven products are produced by
a complicated procedure. It includes the preparation of the yarns, the making of the design and the actual weave.

The purpose of this paper is to survey the Lebanese weaving handicrafts from the early Semitic period to the present time. Special emphasis is placed on weaving in the Lebanese villages at the present time. The author wishes to find out what types of weaving are done in these villages, how the goods are produced and what are the current problems. Also the author hopes to study the governmental help to the weaving industry in the past four years.

There are six important types of weaving in Lebanon:
1 - Artistic weaving at Zouk
2 - Carpet weaving at Fakiha and Aidamoun, (Akar)
3 - Tapestry weaving in Ainab
4 - Goat hair weaving at Kusba and Shehim
5 - Plain weave rugs at Beskanta
6 - Weaving at Berja, Beit Chabab, Bashatfine, Baadarane and Kafrikaha.

Weaving at the first three places was observed to find out the kind of design, kind of threads, kind of weave, kind of loom, weaving process, along with the production of the worker and marketing problems. Additional information was collected by interviewing Mr. Michel Najjar, the expert of Lebanese handicrafts at the Social Development Office in Beirut; the persons who are
sponsoring weaving at the villages such as Alfred Hanni, president of the Zouk Syndicate and Abou Salim Isber an agent working at El Fakiha; and the French artist Mr. Roger Carraut who owns a weaving workshop at Ainab. Also the author interviewed the weavers while they were working, and Mr. Maamo, the director of the Artisanat, who gave valuable information concerning the Zouk school.

In addition to this pictures were taken of the looms, and the products at their places of manufacture. These will help to clarify the written description of the looms and the finished products.
Chapter I

DEFINITIONS OF WEAVING

Weaving is the process of interlacing two sets of yarns at right angles. The lengthwise yarn is called the warp, and the crosswise one is called the filling.

Before a yarn is woven, it is first carded and then it is spun. Carding is "an operation in yarn making that separates the fibers, and puts them in a filmy sheet called a sliver". (Wingate, p. 65). The Spinning is the "process of drawing and twisting fibers together into yarns or thread". (Wingate, p. 66).

After these yarns are twisted they are tightened to the frame of the loom, the apparatus on which the fabric is made; then they are threaded through eyes of the suspended heddles, which are a series of wires each having an eye like that of a needle. These heddles are held by a frame called a harness, and are raised up and down so as to form a shed, which is an opening between the warp yarns. The filling yarn is carried through the shed by a shuttle on which the yarn is wound. The filling yarn is then pushed against the yarn already inserted; this process is called battening. (Wingate, p. 70). The method with which the filling yarn is crossed with the warp yarn is called the weave of the fabric and may produce

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complicated designs. The basic weaves are named according to the design.

The Plain Weave "It is the simplest weave; the filling is passed over one warp yarn and under the next, alternating in this manner across the cloth. The second time across, the filling passes over the warp yarns it went under and under the warps it went over on the previous row. The third time across is a repetition of the first, the fourth repeats the second and so on". (Wingate, p. 73).

The rib weave, which is a variation of the plain weave "is formed by using filling yarns much heavier than warps or by using warps much heavier than filling yarns". (Wingate, p. 73).

The Pile Weave

"It is a construction characterised by soft looped yarns called pile. Pile may be one or both sides and may be cut or un-cut". (Wingate, p. 115).

There are several methods of making pile weaves; this paper is concerned with only one, the rug method. Oriental rugs are woven by cutting pieces of wool, and knotting them into the warp threads. There are two kinds of knots the Ghiorde or Turkish knot, and the Senneh or Persian knot. (Figure 1). In the Ghiorde knot the group of wool of the pile comes in pairs between the two warp yarns, and in the Senneh knot the wool passes singly between each warp yarn. (Wingate, p. 627)
Basic Qualities of Textile Design

In weaving a design may be incorporated in the fabric. "A good textile design is one that has a unified composition, serves the purpose intended for it, and represents the culture that created it. It may echo the past or anticipate the future, but it must above all else reflect the actual source of its origin." (Birrell, p. 8).

The basic qualities of textile design are derived through the clever handling of such elements as line, shape, color, texture, balance, center of interest, repetition, rhythm and contrast. (Birrell, p. 7)

Lines may follow either a vertical or horizontal direction depending on whether the pattern is formed in the warp yarn or in the filling yarn. Also shape may look more regular because the weaves are limited. (Birrell, p. 6).

Colors have a great effect on the textile design. They should be carefully selected, they should be fluent, and they appear brighter on a darker background than they do on a lighter one. (Birrell, p. 6).

The patterns or figures may be arranged in rows, panels, borders, isolated areas or in all over patterns. In weaving these designs may be arranged in diagonal positions.

The subjects of designs may be classified into naturalistic, geometric, abstract, or non-objective. While weaving designs are either geometric or conventional. However, new subjects are
being used now in weaving, especially the transference of modern painting to textiles. This is done on tapestries on which the artists are trying to show their talents. (Birrell, p. 7)

HISTORY OF WEAVING

The principles of weaving were known to primitive man; he learned this art from necessity. He first tried to make cords; then he interlaced reeds, and fibers to produce mats and baskets, which were very important in his daily life. (Small, p. 109)

This early man may have been inspired to weave by watching the birds as they built their nests. (Small, p. 110)

After a while man started weaving on looms. The early loom were made by digging two rows of sticks into the ground, on which the warp threads were attached. Another way of constructing the loom was to suspend the warp threads from the branches of a tree and to fasten them to a rock at the bottom. (Small, p. 113) There was no particular evidence where this first loom was constructed. Many historians think that weaving might have come from the rich valley of China, from India, from Mesopotamia, or from Egypt. Some anthropologists think that weaving came out of Mesopotamia and have concluded that this art has been known since 5000 B.C. From then it moved to Europe and Asia. (Birrell, p. 14) Other anthropologists think that weaving was independently invented in various parts of the world. This idea is based on the fact that spinning and weaving tools have been found in various parts of the world. (Birrell, p. 14)
The Early Fibers

Linen was the earliest known fiber. It was known in Egypt as far back as 5000 B.C. before any one thought of using wool. (Bendure and Pfeiffer, p. 106). This early plant was grown thousand of years ago in Egypt, Assyria and Mesopotamia. Findings from the excavations made in the valley of Egypt have shown that linen was woven into fine cloth six thousand years ago. At that time it was used to cover the dead, for it was considered to be a clean fabric because it came from a plant, while wool was the product of an animal which was impure. (Lewis, p. 4) One of the oldest woven cloths that was used to cover the dead dated approximately 2500 B.C. had 540 warp thread to the inch. The finest fabric that can be produced on modern machinery is 350 warp thread to the inch. (Lewis, p. 3)

Wool was the second fiber known to mankind. From the early scriptures of Genesis, wool was worn by the people of Israel. (Bendure and Pfeiffer, p. 3). Also, wool was known to the Greeks by the 7th or 8th century before Christ. (Bendure and Pfeiffer, p. 9) These early accounts of wool were also told to us by Herodutus (484 - 425 B.C.) who said that wool was worn by the Babylonian people. It was made into a short tunic worn over a long shirt of linen. (Bendure and Pfeiffer, p. 9)

The first use of wool as a yarn might have happened this way. A shepherd boy was tending his sheep, when, for his pleasure, he picked up a piece of wool which had fallen from his sheep. He
began to play with it by pulling it and twisting it until he made a long strand, longer than the roots and the grasses that he used to interlace. He was able to wind it, to tie it, to weave it, or to do any thing he pleased. (Small, p. 112) This story might or might not be a true story, but it gives a hint of how wool was first spun into a long yarn, and how it was known to be easily handled.

Silk was the third fabric used by men. It was discovered during the reign of Prince Huang-Ti of China. It was first used somewhere between 2698 to 2640 B.C. However there was no reference to its origin before the twelfth century B.C. (Lewis, p. 32)

The story of silk's discovery is an interesting one. Empress Si Ling Chi, the wife of Prince Huang-Ti, was wandering in her garden when she saw small worms enclosing themselves in cocoons. She saw that she could unwind the cocoons and could obtain a long fine thread from them. This thread could be spun and woven into a beautiful fabric. (Lewis, p. 31 and Bendure, and Pfeiffer, p. 142) Thus the art of raising silkworms or seri-culture was perfected by the Chinese people. However these people tried to monopolize the silk industry and were forbidden to carry it out of their country. (Lewis, p. 32)

In the 3rd century B.C. four Chinese maidens were taken to Japan by way of Korea. These maidens taught the Japanese the art of raising silkworms, and how to weave the silk fabrics. (Lewis, p. 32)
About the same time sericulture began in India. The eggs of the silkworm and the seeds of the mulberry tree were hidden in the lining of the head dress of a Chinese princess, for the royal family was not searched at the borders. (Bendure and Pfeiffer, p. 43) However, silk was carried by the merchants in the 2nd century B.C. to the Roman Emperors through long trade routes. (Lewis, p. 35)

Cotton is the fourth fiber known to man. Its history is linked with the history of India. It was known there as early as 500 B.C. (Lewis, p. 59) Although the word cotton is derived from the Arabic work Kattan, which means flax, its real origin is Indian for there are other Sanskrit words that are used for the same plant. (Lewis, p. 67) The processing of cotton may have passed from India to Assyria to Phoenicia and then to Southern Europe. (Lewis, p. 60)

HISTORY OF WEAVING IN LEBANON

THE ANCIENT SEMITIC TIMES

The ancient semitic times was the golden age of Lebanon for from 1200 - 900 B.C. Lebanon was at peace. The Phoenician people were independent. (Hitti, p. 94) Therefore, these people became the source of knowledge and distributed it among the nations of the world. Wool was the earliest fiber known to these people. It was spun and woven since 1500 B.C. and provided everyday garments for the people. (Hitti, p. 108) Linen, the famous plant of Egypt, was planted in Southern Syria as early as the 10th century B.C. (Hitti, p. 109)
Chinese silk was still unknown to the Lebanese people. But wild silk might have been known in Tyre in the 6th century B.C. (Hitti, p. 109).

**THE GRECO ROMAN PERIOD 330 B.C. - 550 AD.**

This age was known as the Hellenistic period, in which ideas of the Greeks and the Orientals were intermixed. (Hitti, p. 164) The Phoenician city states were considered transit ports, through which the eastern and far eastern goods were shipped to Europe. (Hitti, p. 195).

The silk fibers that were produced and monopolized by the Chinese people were now in great request by the Roman Empire, (Hitti, p. 196) So by 126 B.C. sericulture was brought to Lebanon by the Chinese and the Japanese merchants, who through their desire to sell products to the Roman Empire had to use a difficult caravan route that passed through Pakistan, Persia, the Persian Gulf, Basra, Baghdad, Damascus and finally Beirut. At these Phoenician ports these silk products were dyed and woven before they were shipped to Rome. (Hitti, p. 196) Therefore these silk fabrics were associated with the Lebanese people and were known to the Romans as the Sidon fabrics. (Lewis, p. 34)

Some historians think that the Lebanese people did not learn the sericulture only from the Chinese and the Japanese merchants, but also from monks that were sent to China by Emperor Justinian in the 6th century A.D. These monks came back carrying
the eggs of the silkworm and the seeds of the mulbery tree in their hollow bamboo walking sticks. (Lewis, p. 36) So sericulture was established in Byzantium, and from there it was brought to Lebanon.

THE ARAB ERA

In 551 A.D. an earthquake destroyed the Lebanese city states. This event was followed by the birth of Mohammed, the Prophet of Islam, in the Arabian Penninsula. (Hitti, p. 235) In 635 the Lebanese cities were invaded by the Arabs, under the command of Yazid Ibn Abi Sufyan, the Umayyad commander. (Hitti, p. 239) In 750 the Abbasid Dynasty succeeded the Umayyad. The Arab's glory reached its height under Haroun el Rachid. (Hitti, p. 268) The Arabs did much weaving. Weaving centers at Damascus and Persia made beautiful fabrics such as brocades, brocatelles, damasks, and taffetas (Birrell, p. 15)

By the end of the 11th and the beginning of the 12th century the Arabs were defeated by the Crusaders who came to live in Lebanon with their families. They were impressed by the Arab glory and adopted many of the Arabic customs and traditions. The European men wore the long loose clothes of the Arabs and they covered their heads with scarfs called "Kufiyah". The European women veiled their faces, and wrapped themselves with long sheets. (Hitti, p. 311) Textile fabrics such as Demas (from Damascus) and Atlas, were
obtained in a new style from before, and were very much in demand for clothing and for other articles.

The art of sericulture was established in Beirut and Tripoli in the 6th century A.D. Tyre was important for its thin silk fabric that was known as sendal; and Akka, Beirut, and Al Ladhiqiyyah were famous for their silk fabric called Samite. This fabric was woven with gold and silver threads and was used for luxurious cushions, and clothes for the clergymen. (Hitti, p. 311) Thus the production of woven products as well as all the other handicrafts were encouraged in Lebanon, and they found a good market among the European people. (27)

By the beginning of the 14th century the Crusaders were defeated by the Mamluks (Hitti, p. 327) who ruled Lebanon until the fifteenth century. These people taxed the Lebanese people heavily and treated them badly (Hitti, p. 336) but allowed the cotton and silk textile industry to continue as an important industry in Lebanon. By the end of the Crusade period 4000 looms were established at Tripoli, which had 1200 weavers who wove silk and camlet. (Hitti, p. 333) Baalbeck was a manufacturing center for a cloth that was made of wool and cotton named Balabaki and that was asked for by the governors. Balabaki was exported to Morocco and Spain.

THE OTTOMAN TURKS 1516 - 1918

In the year 1516 the Mamluks were defeated by the Ottoman
Empire, who took their territories of which Lebanon was a part. (Hitti, p. 351) The Lebanese vessels acted independently of the Sultan and exercised power over their own subjects. (Hitti, p. 358)

Thus when Amir Fakhr El-Dein El-Maani II, 1572 - 1635 was ruling the Mount of Lebanon, he was able to sign a secret military treaty against the Ottoman Empire, with the Duke of Tuscany. Therefore, Florentine ships stopped at the Lebanese ports and took with them the Lebanese goods of silk, soap, wine, and olive oil. (Hitti, p. 376)

The silk was very important as a trading item and the silk that was produced at Tripoli was embroidered with gold and silver threads. The Shuf silk was coarse and was used for velvet. The silk that was produced at Beirut was used for taffeta and tapestry. (Hitti, p. 399) A French merchant bought Lebanese items that cost 400,000 ecu (five franc pieces). (Hitti, p. 400) Therefore woven goods were very much in demand during the 16th and the 17th centuries and the country prospered.

However during the 18th century this prosperity had waned. The political situation was unstable. The Lebanese were occupied with their own problems and no longer produced the luxurious woven goods. (14)

In the 19th century the political situation was still unstable. However, by the middle of the 19th century Lebanon was flourishing under the Mutasarrifyah of Jabal Lubnan. The standard
of living of the people was raised. (شیبوب صرى) At that time they wove wool and silk fabrics for clothes, and dyed them with the blue colors. They also made sacks and belts from goat's hair. (شیبوب صرى) 

The art of sericulture became one of the most important resources of Lebanon. At first the villagers used crude methods to remove the silk from the cocoon; the silk that was produced was rough and not clean. But in the year 1836 the first modern silk factory was built by Comte de la Ferte in Rue El Dahdah in Beirut. In 1838 the second silk factory was built. This factory included 15 to 20 wheels for winding the silk fibers. By 1840 the factory was enlarged, and the silk that was produced was a pure and clean silk. (لبنان صرى 311) 

Cotton that was carried by the Phoenicians to the Romans during the Hellenistic period, was planted during the 17th century on the Lebanese coast. (شیبوب صرى 77) So in 1864 the first cotton spinning factory was found by the Idelbi family in Beirut. This factory was moved to Damascus, where the Syrian people were famous for making the Dema fabric. (لبنان صرى 363) 

The Lebanese people learned how to make the (Dema) fabric from the Syrians. It became an important product for the people of Deir El Kammar, Beikfia, Beit Shabab, and Zouk. (لبنان صرى 314) 

The numbers of the looms in a village give an indication of how the weaving industry flourished. In the middle of the 19th century, Deir El Kammar had 120 looms; Baabda had 40 looms;
El Zouk had 300 looms; Bekfia had 300 looms and Beit Shabab had 300 looms. (لبنان صر. - 361) All the beautiful clothes of that period along with the finest products of brocklett, moire and velvet were woven in the Lebanese villages; only a few products were brought from Italy, France, and Iran. (شيبوب صر. - 82)

By the First World War the prosperity of the Lebanese people had waned. They needed food and began to cut the mulberry trees on which they fed the silk worms and to plant wheat and barley. (شيبوب صر. - 101)

THE FRENCH MANDATE 1918 - 1943

After the war Lebanon became a French mandate. The villagers began to leave Lebanon to find better opportunities for work and advancement, and no longer produced woven products from which they had previously made a living. (شيبوب صر. - 17) Therefore the handicraft production, especially that of weaving, was very low. The numbers of looms in the villages became 40 at Zouk, 25 at Deir El Kamar and 50 at Beit Shabab. (شيبوب صر. - 101) The standard of weaving had dropped. The weavers no longer produced luxurious silk fabrics but started to weave cotton goods which were used for daily life. (شيبوب صر. - 101)

Because of its local problems the government was not able to help the weavers in the villages during that time. However, private women's organizations felt the importance of helping the workers; an organization headed by Mrs. Emile Edde founded the Lebanese Artisanat in 1937. It started by helping the poor;
later it encouraged the weavers at the Zouk and other places by displaying their products at the Presidential Palace. Then in 1938 the government gave the Artisanat an exposition shop in the first floor of the Lebanese House of Parliament. (Interview Mr. Maamo director of the Artisanat) The Lebanese Artisanat is still the most important organization for displaying handicraft works.

LEBANON AN INDEPENDENT STATE

In 1943 when Lebanon gained its independence, handicraft production was very low for two reasons. First the villagers started rushing to the big cities, seeking a better life and were no longer producing hand made goods. The second problem was that of selling the local goods; their goods became poor in quality and lost their Lebanese character. Foreign goods were of better quality, so people started to buy them and not the locally made ones. (Interview, Mr. Michel Najjar) Handicrafts would have vanished if the government had not tried to help the workers. A handicap movement started during the rule of President Shebab in 1962 to help the workers and to prevent them from leaving their villages.

To further this aim Mr. Najjar, an expert in handicrafts, made a study of rural handicrafts for the Social Development Office. This study pointed out that the Lebanese villagers needed a commercial market where they could sell their products. As a result
a shop was opened in the Departure Hall of the Lebanese Airport. It is sponsored by the Social Development Office and is an exposition as well as selling center for 240 different Lebanese crafts. The cost of each item ranges from 75 piasters to 200 Lebanese pounds. The value of the products that are sold each week reaches 2500 Lebanese pounds. One hundred and sixty craftsmen profit from the items that are sold at this shop. (Interview, Mr. Najjar)

Another program of the Social Development Office is the setting up of the Workshop of the Lebanese Handicrafts (Maison de l'Artisan Libanais), which will be an exposition center and a museum of old crafts. This Workshop is going to provide a foreign market for the locally made products. It will be directed by the National Council of the Lebanese Handicrafts (Conseil National de l'Artisanat Libanais) (Interview, Mr Najjar)

The council will be composed of:
- A member of the Social Development Office who will be the president of this council.
- A member of the ministry of Social Affair
- A member of the ministry of National Economy
- Six members chosen from the private organization that are concerned with Lebanese Handicrafts, and
- Seven handicraft workers. (الجريدة الرسمية، 24/11/74)
This council will be responsible for selling as well as displaying the handicrafts.

The first stone of the Maison de L'Artisanat Libanais was laid by Mr. Jean Aziz, Minister of Social Affair, during an official ceremony on September 23, 1963. This building was completed in 1965. On January 23 Mr. Pierre Jamaile, Minister of Construction cut the ribbon and presented the house to the Social Development Office. (Interview, Mr. Najjar)

This office is now trying to equip the house with samples of Lebanese handicrafts. It is sponsoring artists who are renewing old designs and creating a Lebanese character in the products. By doing this the Office hopes to help the workers produce a quality product having the beauty and tastefulness of Lebanese handicrafts of previous generations.

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FIGURE "1"

Ghirode or Turkish knot

Senneh or Persian knot

(From Wingate, page 627)
Chapter II
Part I

ARTISTIC WEAVING AT ZOUK

Artistic weaving has an intricate design incorporated in the weave, and may be used for many types of items from wearing apparel to home furnishing.

The Zouk is a small village situated on the way to Tripoli near the presidential Palace. This village is famous for its artistic weaving, which was known 150 years ago. The weaving was brought to the village after the breeding of the silkworm in Lebanon. The villagers learned this art from the people of Homs and Hamma. They became very artistic in their weaving and their products became well known among the Egyptians. (Interview, director of the Artisanat)

In 1937 the Artisanat was founded by Mrs. Emile Edde and in 1956 a school was opened by the Artisanat at the Zouk, in order to teach the workers to produce a good quality product by providing them with designs, threads and equipment. (Interview, director of the Artisanat)

Now beside ten workers who are working at the Artisanat School, there are eighteen men working independently. These independent workers have formed a syndicate to safe-guard their rights. (Mr. Najjar)

The people of the Zouk are proud of their industry. They can relate stories of their work in past generations. One of these tales concerns Jamal Basha, the Commander of the Turkish
army who led his troops to Mount Lebanon in 1914. (Hitti, p. 483) He knew that the people of the Zouk did artistic weaving, so he ordered the upholstery for an oriental salon. He paid 500 golden liras and gave 50 (Kantar) of wheat for the workers in order to encourage them. (Interview, President of Zouk Syndicate)

Other stories tell about the fame of the Zouk weaving. The Queen of Athens was given a present from the work of the Zouk people. During the last Fair of Moscow Mr. Bahij Takkeidin, a Lebanese minister, was proud to point out the Lebanese gown that was woven at the Zouk. (Interview, President of Zouk Syndicate)

The artistic weaving at the Zouk includes:

1 - Arabic gowns (Abbaye)
2 - Silk brocade shirts
3 - Wall decorations
4 - Draperies
5 - Upholstery
6 - Table covers and place mats
7 - Bed covers
8 - Flags
9 - Slippers
10 - Miscellaneous items.

The Kind of Design

The designs used at the Zouk are Arabesque ones including geometrical as well as natural forms. They are woven in a lined
or border pattern (See figure 5 & 6). The design is rhythmically repeated; it may also be a continuous form of circles or a zigzag line, and is usually balanced. The natural design may consist of flowers of different forms; natural scenes such as a pool surrounded by a floral motif, fruits, or plants such as oats or vine leaves.

The colors may be bright or dark; the most common are red, golden, light blue and white. These colors are placed on a dark background so their hue will appear much brighter than usual. The background may be black, dark red, or dark blue. The weaver does not follow any specific color scheme because he is inspired by the beautiful natural scenery that surround his village, and he tries to copy the colors that he sees in nature.

The weaver does not know how to plot a design. He may weave the design from his own head; he may elaborate on an old design that was woven by his ancestors, or he may use a design that has been given to him by his customers, usually the Artisanat, and the Social Development Office.

Kind of Threads

Woven articles from the Zouk are made using cotton warp yarns and colored silk or silk coated with gold and silver filling yarns. These threads are bought in braids. Before colored yarns were available at the shops in Beirut, the people of the Zouk dyed the silk threads by boiling them with natural elements such
as green leaves, and pomegranate.

Kind of Weave

The rib weave which is a variation of the plain weave is used in the Zouk products. These ribs are formed because the cotton warp yarns tend to be much heavier than the silk filling yarns. There are more silk yarns in an inch of the fabric than there are cotton yarns. Therefore the fabric looks tightly woven.

Kind of Looms

The looms that are used in the Zouk are Near Eastern looms which the people call Arabic looms. At this time there are about forty eight old and modern looms of which 30 looms are in operation. The old looms date back 150 or 200 years. (Mr. Najjar)

The modern loom is one and a quarter meters wide and one and a half meters long (see figure 3). It is supported by means of four pillars placed upright over stones. These posts are held by two cross supporters called (Sououf) that are attached at one end to the read or (Daffeh) and at the other end to two posts of the loom. The reed is placed behind the cloth beam and is attached at the upper part to a long pole placed right over it; this pole is called (el Farase). The wooden reed is moved back and forth so as to batten down the fabric. Its closely set teeth are made of cane and are called (el Moushet), the comb. Behind the reed there are two harnesses whose heddles are made of cotton yarns. The frame of the harness is a small
pole; it is attached at the lower part of the loom to the treddles (or Douisat) and to the upper part to two sticks called (asafir). The (asafir) are fastened to (el farase), to which the reed is also attached. The warp yarn passes through the reed to the harness, are knotted to the heddles, and are pulled over a spreader beam. Here they are divided by two poles (shafshak) inserted into the warp yarns, which separate alternating warp yarns. Then the warp yarns are pulled upward toward the ceiling of the room, where they are passed over a long pole hanging from the ceiling. The warp is then pulled downward towards the floor, where they are weighted with small sacks of sand behind the head of the weaver, who sits on a board attached to the loom (see figure 2).

This is not the only kind of loom that is found at the Zouk; there are also very old ones where the weaver sits on the ground and not on a board. In addition there are very modern looms which are used at the Artisanat school; these looms have 6 or 8 harnesses instead of two harnesses. However, they have the same general description and employ the same techniques as the one above.

Preparation for Weaving

In weaving a very important step is to prepare the warp yarns in order to place them more easily on the loom. At the Zouk professional men wind the warp threads on a board; this process is called warping. Then the loom is threaded according to the desired width of the fabric.
Before starting to weave the worker has to prepare the filling yarns and to wind them on bobbins. This is done by placing the silk braid on a revolving device made of cane reed called (el tayara) or flyer (see figure 4). The silk yarn is twisted on this apparatus in order to unwind the silk filaments from each other. Then this flyer is attached to a revolving wheel like the spinning wheel. The yarn is then transferred from the flyer to the wheel (el doulab) and then to the bobbin (el makouk). The bobbin is placed in a boat-like shuttle and is used for weaving.

After the weaver has decided upon the design, he draws it on the warp threads. This is done by placing the design, which is drawn on paper, under the warp yarns of the threaded loom. Then it is traced on the warp yarns. Sometimes the weaver does not draw the design on the yarns, but weaves from his own mind. When he does this he follows the pattern by counting the number of warp threads.

The Weaving Process

To start weaving the weaver presses the treadles which raise one harness, forming a shed in the warp yarn. The filling yarn is carried through the shed by the shuttle on which the bobbin is attached. This shuttle passes under the desired number of warp threads and the filling yarn passes through the shed. To batten down the fabric a small comb is used in the hand of the
weaver (figure 6); then the fabric is battened by the reed which moves back and forth.

The woven fabric passes over a cloth beam or (el Moutaweh). When the warp yarn, which is weighted down with small sacks of sand, reaches the spreader beam near the two inverted sticks (el shafshak), the weaver pulls off the knotted threads that are attached to the heddles. The warp threads are pulled through the reed and the cloth is taken off the cloth beam.

Production of the Worker

One square meter of fabric per month is produced by a clever worker. A worker who is working on a table cloth fifty centimeters wide needs three days to finish the woven product. Twenty five square meters are produced during a month in the whole village. If the annual average working period of the worker is eight months, the annual production will be $25 \times 8 = 200$ square meters (Mr. Najjar)

Marketing

The products of the Zouk are able to find good markets because of the high artistic standard of the fabric. The style of the design is truly Arabic and the workmanship is good. A great number of these products are sold to the tourists. Each article costs twenty five Lebanese pounds to three hundred Lebanese pounds depending on the use of the item. Some of these
products are sold at the Artisanat, others are sold by the Social Development Office in the shop that is local in the Airport Departure Hall. Many goods are sold in different gift shops that sell oriental and Lebanese items.
Fig. "2" Near Eastern or Arabic Loom used at the Zouk.

Fig. "3" Near Eastern or Arabic Loom used at the Zouk.
Fig. "4" el tayara or flyer on which the silk yarns are twisted, used at Zouk
Fig. "5" Arabesque design woven in a lined or border form. This piece is 50 years old. Woven at Zouk.

Fig. "6" Arabesque design woven in a lined or border form. This piece is woven now at the Zouk.
Part II

CARPET WEAVING AT FAKIHA

Carpet weaving began in Lebanon by the beginning of the 17th century when the Ottoman Sultan brought the Turkuman tribes into Lebanon so as to stop the advance of Beni Saifa princes in the North. The members of these Turkuman tribes settled in Akkar and began to weave carpets at their homes, using the wool of their sheep. The evidence of this fact is the presence of some Lebanese villages whose inhabitants still speak only the Turkuman language. They live in El Kawashra, Aidamoun and the neighbouring village. (Mr. Najjar)

One hundred years ago the carpet industry moved to El Fakiha in north Baalbek because a young woman from Akkar married a man from El Fakiha. This women brought with her the loom on which she wove her carpets and set it up at her new home in El Fakiha. Later all the women of the village started to weave carpets at their homes; they are still made at home by women. (Interview, agent at El Fakiha) This industry prospered at El Fakiha and became a commercial industry with most of the inhabitants making carpets. However, in Aidamoun and the neighbouring village it became only a seasonal industry because most of the women stayed at home during winter and worked on their carpets rather than going out for the weather was cold and the land was muddy.
Now there are 600 carpet makers, mostly women at Fakiha and Jadiat El Fakiha. All the work is done by families in the homes. In each family a loom is set up and all the women of the family cooperate together in weaving their carpets. Many of the adolescent girls help their mothers in knotting the carpets. The women prefer to let their daughters work on carpet weaving rather than allowing them to go outside the village or out of their homes where they may be spoiled by the pleasures of society.

The Kind of Design

The designs that are used in weaving the Lebanese carpets are Turkuman and Persian motifs. These motifs are copied from old woven rugs. The Persian motifs include natural forms such as flowers, birds, animals and camels. The Turkuman motifs are more geometrical and include stylized animals, human figures, stars, leaves and squares, and stylized flowers (see figure 13).

A very common pattern that is woven now at El Fakiha is a medallion form worked in a plain background. On the corners of the carpet there are decorative patterns like the motifs used in the medallion, usually a flowery pattern or dots. The border is composed of three parts. The first is a pointed chain called "Janzir el Enkshari"; the second is a design of a stylized grapes called "Janzir abou Ankoud", and the third
is a fruit motif usually that of the almond fruit. This border is called "Janzir el Louse". Beside the old Persian and Turkish motifs the weavers also copy designs from embroidery manuals. These patterns include geometrical as well as natural designs (see figure 12).

The weaver does not know how to design a carpet; she weaves from memory. She is taught how to weave certain motifs. The agent usually asks her to do the designs he can sell, and she starts to weave what she is told.

Now the Social Development Office is trying to help the workers who are weaving carpets. Artists at this office have plotted new designs that are more or less of Lebanese character. These patterns are drawn on squared paper, and the colors are shown on each square. The Office hopes that the weavers will be able to learn these designs so that Lebanese carpets will be available in the near future and can be displayed at the Lebanese Workshop, (Maison de l'Artisanat Libanais). (Mr. Najjar)

Kinds of Threads

Cotton threads are used for the warp yarn and wool threads are used for knotting the carpet. The wool is sheared from the sheep of the Bekka valley. It is washed and separated by pulling the fibres with the fingers so as to remove the dirt. Then it is carded with two carding boards. These boards whose teeth are made of metal are held with both hands and are rubbed one
over the other (see figure 7). Then the wool is formed into long rolls and spun with a spinning wheel (see figure 3).

The spinning wheel is made of wood. In the center of the wheel there is a handle which turns the wheel and controls a spindle. The spinner sits on the ground, holds the carded wool in her left hand, places it on the spindle, and turns the wheel with her right hand. When all the wool is twisted, she stops the spindle by stopping the wheel. She then pushes the yarn on the spindle.

The spun wool is then removed from the spindle, arranged into long braids, and placed in a big pot that contains hot water and German or English dyes. The pot is placed on the fire and kept there until the water starts to boil. Then the wool is removed from the pot, dried in the open air and rolled into balls which are ready for weaving.

The colors that are used in knotting the carpets are cherry red, white, dark blue, and dark green. These dyes are not stable for whenever a cloth is rubbed over the carpet, colors come off on the cloth.

Kind of Weave

The pile weave that is characterized by soft looped yarns, is used in knotting the carpet at El Fakiha.

Kind of Looms

The looms that are used in the Fakiha are both old and
new ones; however, the modern looms are replacing the old ones. The loom is made of two upright poles set from 300 - 375 centimeters apart, according to the width of the carpet. The poles are joined from the bottom and from the top by rollable cross timbers. These timbers are tightened by an iron screw; when the screws are released the rollable timbers move up and down. The warp threads are wound on these timbers (see figure 10).

To thread such a loom, the weaver lowers or raises the timbers according to the length of the carpet and then cotton yarns are raised and lowered around the loom. The weaver counts sixteen strings of cotton threads for each two centimeters. The number of these warp yarns depend upon the width of the carpet.

Weaving Process

The pattern is knotted into warp threads with the woolen yarns which are hung from the loom over the head of the weaver. These yarns are cut to length of five centimeters by a small knife (see figure 9). The yarn is passed around two adjacent warp threads and its ends are brought between the warp threads. The knot is a Ghiorde or Turkish knot. In the carpet there are nine knots per square centimeter. This knot is pushed into place or battened by a small comb (see figure 10) that is held in the weaver's hand. Then all the knots are battened down with a big wooden comb which is also held in hand (see figure 11).
When the woven carpet reaches the desired height, the screw of the rollable timbers is loosened and the carpet is moved to the back of the loom.

When the whole carpet has been knotted it is sheared with a big scissors to make the threads even. As a whole these carpets have a thick pile which is approximately one centimeter thick.

Production of the Worker

There are 300 workers working at carpet making at the Fakiha. The number of these workers per loom vary from six to twenty depending on the size of the loom. Each carpet which length is three meters and fifty one centimeters wide needs thirty days to be woven by six workers.

If the production for each worker is 500 square centimeters and the average work for each worker is 240 days, the annual production for each worker will be $500 \times 240 = 120,000$ or twelve square meters. Since there are 300 workers working on looms, the total production will be $300 \times 12 = 3,600$ square meters. (Mr. Najjar) However, this production is below the figure estimated. This is due to the low standard of living, the lack of social security, and the low salaries they are getting, because each worker is paid one Lebanese pound daily or twenty five Lebanese pounds per month, and mainly for the complicated process taken before weaving.

The workers do not make a profit on the carpet; most of
the profit goes to the agent who pays the workers. He pays 169 Lebanese pounds for buying the wool, 125 Lebanese pounds for the warp yarns, 150 Lebanese pounds for the weavers, 56 Lebanese pounds for spinning the wool, twenty five Lebanese pounds for dyeing, and ten Lebanese pounds for those who do the dyes. Thus the agent pays 525 Lebanese pounds for the carpet.

Marketing

Almost all the carpets are sold through agents, who get almost all the profit. All the workers work for agents who pay the worker twenty five Lebanese pounds per carpet of three meters long and fifty one centimeters wide. Each carpet then is sold for sixty Lebanese pounds per meter.

The workers do not have any exposition center where they can display their products. All the carpets are sold at the village. These people who want to buy a carpet have to go to the village to order one and to pay for it. Mr. Henri Faroun is a good buyer; most of the carpets at his palace are made at El Fakiha and other Lebanese villages. Figure 13 shows a Lebanese carpet from Mr. Faroun's collection. The wife of the Ambassador of France asked for a carpet to be woven from the wool of the sheep without dying or shearing the woolen yarns. The result was a beautiful carpet that looked like the skin of a lamb. (Interview, an agent of El Fakiha)
Some of the carpets are sold to Lebanese people who are living in villages, such as Jouneh, El Hadath and Zahle. These agents do not have any trouble in selling their products because carpets are made to order. If a person or a villager orders a carpet, the carpet is knotted, otherwise the workers will not sell their carpets for they prefer to keep them at their own houses. As a whole this industry is dying out because the workers are leaving the villages seeking better life in the town.
Fig. "7" Carding the woolen yarns with carding boards at El Fakiha.

Fig. "8" Spinning the woolen yarns with a spinning wheel at El Fakiha.
Fig. "9" Cutting the woolen yarns with a knife then knotting the carpet, at Fakiha.

Fig. "10" Carpet loom at El Fakiha. The weaver is battening the carpet with a small comb.
FIGURES "11" and "12"

Fig. "11" Battening the carpet with a wooden comb at El Fakiha.

Fig. "12" Carpet copied from embroidery manual at El Fakiha.
Carpet woven at El Fakhs in the 19th Century taken from Mr. Hamid Farouk's collections. It has a Turkuman motifs, flowers, squares, rectangles, stars and chains.
Part III

TAPESTRY WEAVING AT AINAB

Tapestry weaving is a European art that was brought to Ainab seven years ago by a French man named Roger Carraut. This man, who is a professor of art at l'Académie d'Art Français in Beirut, has opened a workshop at Ainab, a small village near Aley. He taught two Lebanese men to weave tapestry. They are now supervising ten women workers.

The Kind of Design

Many types of designs are used in the tapestries. Mr. Carraut may design his own tapestry by choosing his theme from natural scenes. He may copy master pieces that were woven in China in the 15th century. These tapestries were woven with natural silk; the artist tries to imitate the silk effect in his own tapestries. He may also use European master pieces from the 15th and 16th centuries as an inspiration for a design. The artist simplifies all of these designs for use on his own tapestries.

Mr. Carraut draws the design on a squared paper; each square represents the vertical rows of the filling yarn. Lines are sometimes broken so as to represent the pattern. On each square the desired color is shown.
Kinds of Threads

The warp threads of the tapestry are cotton and the filling threads are French wool. These woolen threads are of different color, such as blue, green, red, violet, yellow and orange. They are sent to the artist from France.

Kind of Looms

The looms that are used in weaving are horizontal looms. This type of loom dates from the Middle Ages in Europe, but the looms in Ainab are new.

There are 5 looms at the workshop. Each loom is between 215 - 245 centimeters wide and six centimeters high. The warp threads are stretched between two beams, the warp beam and the cloth beam. They are controlled from underneath the loom by two treadles. (see figure 14).

Weaving Process

The weaver sits on a high wooden stool. She forms a shed in the warp yarn by pressing the two treadles. The bobbin on which the woolen threads are wound is passed through the shed. The weaver locks the filling yarn, forms another shed by pressing the treadles, and then she passes the bobbin in the reverse direction. Then the filling yarn is pressed against the previously inserted yarn by means of a wooden comb. The weaver does not pass the filling yarn from one end of the loom to the other, because there are four workers on a loom. Each worker weaves
only a section of the tapestry and makes only part of the pattern. The numbers of the warp threads are controlled by the hand of the weaver. The weaver does not use shuttles but bobbins which are hung on the back of the loom near the warp beam (see figure No.14).

The design is made on the wrong side of the tapestry. The paper on which the design is drawn is placed under the warp thread and weaving is done on the opposite side. Therefore, a mirror is placed between the design and the warp threads in order to check the tapestry.

Production of the Worker

Each worker can weave one square meter each month. A total of ten square meters are produced during a month. The production is eighty square meters during eight months. Each worker is paid one to two and a half Lebanese pounds per day providing the worker does not slack in her work. (Mr Najjar)

Marketing

Most of the products of this workshop are sent to Europe; they are more valued by the European people, since the Lebanese have a tendency to disregard goods that are woven in their country. These tapestries are sent to countries like France where people such as Mme. Faïza and Mme. Chantal have a collection of the products of this workshop. Besides that, some wealthy Lebanese such as Mme. Ketane, Mr. Henri Faroun and President Shehab, have
bought tapestries from this workshop.

All the products of the artists are sold for 1000 Lebanese pounds per square meter. The artist hopes to display his work at the Sursouk Palace during May 1965.
Fig. "14" Three weavers weaving Tapestry at Ainab.
Chapter III

LIMITATION OF THE STUDY

Time was the greatest limitation on the study. The author was not able to visit all the villages that were doing the same kind of weaving. When the author went to El Fakiha which is doing carpet weaving she did not have the time to go to Aidamoun in Akkar which is also doing carpets, for it is very far away from the first one. If she had had the chance of visiting the latter one, her research would have been more valuable, for in so doing she would be able to compare the different methods that were applied in weaving the carpets in the two villages.

It is necessary to stay at least for one month in each village to see the whole process from preparing the yarns to finishing a product. The author saw the weavers weaving their fabrics, but did not see them warping the loom, taking the woven fabric from the loom, or preparing the design for the fabric. All that she learned about the whole process was by interviewing the responsible workers, asking them what methods they used, and seeing them weave.

Also in interviewing some of the workers the author had difficulties in explaining to them why she was writing about them. Some of them thought that she was a government investigator
and they started to complain about their difficulties. Others thought that she was a magazine writer and they asked for more advertisements about their work.

There were some difficulties in understanding the language of the workers, especially on technical terms. Although they spoke Arabic like the author, the way they pronounced some of the words seemed awkward and the author had to ask them again and again in order to understand what they were saying.

In this research the author tried to limit her topic to three villages that did different types of weaving. She visited the Zouk which is doing artistic weaving, Fakiha which is doing carpet weaving and Aïnab which is now doing tapestry weaving. She hopes those who are interested in this subject will do more research on other villages which are doing different kinds of weaving and which she was not able to visit.
CONCLUSION

Lebanon has had a long history of weaving; in the past luxurious products were produced, which were sold all over the world. However, now the Lebanese people are no longer interested in producing woven goods, because the salaries of the workers are low, and many of the villagers are going to big cities, where they can find more opportunities for raising their standard of living. Although the government is trying to help the workers by providing them with new methods and techniques, as a whole the goods that are produced are still inferior in quality to those of past generations.

Most of the workers are still using primitive methods for weaving. Those at El Fakiha are spending most of their time in washing, carding, spinning or dyeing the woolen threads. These threads are destroyed during the dyeing process, because of the unscientific method used during this operation; therefore the colors are not stable. The workers have little opportunity for plotting or weaving the carpets, because the other processes take so much time. As a result the number of carpets that are produced are below the capacity of the workers. Also the designs are bad and carelessly copied from Turkish or Persian rugs. Therefore they do not have a foreign market.
At the Zouk the workers still use primitive methods for winding the silk yarns on their bobbins. Although their method is much advanced than the spinning methods that are used at El Fakiha, it takes much of the time of the weaver, who tries to weave from his own mind. But as a whole their products are of better quality than that of the Fakiha. The Zouk goods have a good market because of the Lebanese character of the design which is more popular among the people and especially the tourists, who want something typical of Lebanese culture.

At Ainab the design is an excellent one, for the artist follows the principles as well as the elements of design. The only problem is that these products do not present the Lebanese character, but they are influenced by the European style; The Ainab goods have a foreign market, because the Lebanese disregards the goods that are produced in their country.

The Lebanese government is trying to help the workers, especially those at the Fakiha and at the Zouk, by providing them with new threads, designs, and techniques. Therefore, the weaver will not spend his time in preparing the yarns and in choosing the designs; the weavers will concentrate more on the weaving process, and the production will be higher. The government is also helping the worker to find foreign and local markets, and they are advertising their products. They
are also trying to encourage the workers to work collectively, and in so doing they will try to fight the agent who gets most of the profits. (Mr. Najjar)
RECOMMENDATIONS

These suggestions might help the improvement of the Lebanese woven handicrafts. They include the recommendations of Mr. Michel Najjar as well as the writer's own recommendations.

The Lebanese weaving handicrafts need to be encouraged by the Lebanese people themselves, who need to be educated now to buy their own products. The best solution is to raise the taxes on the imported products. Then the Lebanese people will try to encourage their handicrafts, by buying the goods that are produced at their country.

The carpet weaving at the Fakiha need to be improved. There should be a Lebanese character in the design. The government is trying to design carpets with Lebanese character and to introduce them to the workers. The dyeing process needs to be scientifically improved, because the colors are not stable, and the process of dyeing the threads is not good. Also the government need to provide the workers with a national market, where they can sell their goods. The government need to raise the income of the worker which is not more than one Lebanese pound per a ten hours working day; then the production of the worker will be higher.

The artistic weaving at the Zouk produces good products
but the government should provide centers for training the workers in weaving. This training should be done by the present workers, who know how to weave, so that they will appreciate their responsibility in spreading the industry in the area.

The tapestry weaving at Ainab needs to be extended to more than one village, so this industry will become more famous among the Lebanese people.

The woven handicrafts are enrichments to a country. The Lebanese government has felt the importance of encouraging such an industry, and is now looking forward to its improvements.
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