

L-M BRIC News No.13

[Home](#)

[Nihongo-ban No. 13](#)

[Bibliography](#)

[World Distribution Map](#)

Report from a Trip in Yao Country, Yunan, China

Akiko Yoda

L-M braiding of Hongtou (Red Head) Yao People

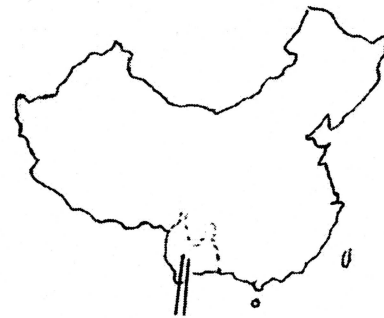
Place of recording: Ba yi cun (Eight One Village), Jinhe Zhen, Jinping Xian, Yunnan, China.

Date of recording: 9/16/2009

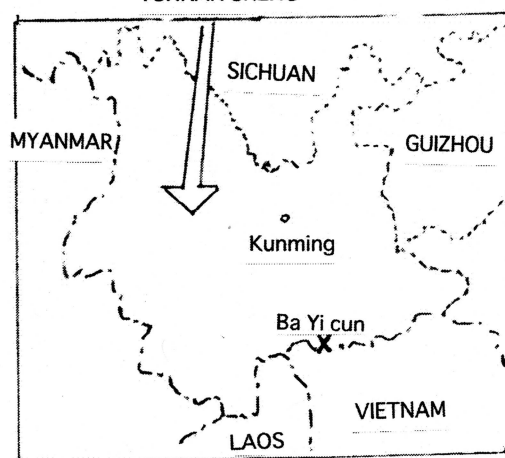
Braiding demonstrators: Pan, Guiying (age 71), Li, Liumei (age 65)

Preparation of the Braiding yarn: Make a skein with 5 turns of the yarn in the color and the length desired. Knot one end of the skein together where the yarn was cut. The knot will become the braid head. Fix the braid head to a support.

They buy colorful acrylic yarns at the market held on every "day of Rat."



YUNNAN SHENG



Introduction

Our bus made a sudden stop when we saw a woman carrying a baby on her back walking along the road side as it was descending a long downhill mountain road from a 2,000-meter elevation. After some moment of photo-taking, we bombarded her with questions; the shape of the characteristic red cap, the cut of their pants, and the pattern motifs of their embroidery. Yao people that live in this region are known as the "red-cap Yao" because of the red cap all women of this community wear, and their colorful reverse embroidery. As I noticed the braided hem of her pants, I gave her a ready-to-braid 5-loop warp for demonstration. To my surprise, she quickly produced a thick sturdy 2-ridge braid using a <loop braiding> method with the palms facing down which I have never seen before. She is from the Sun village, not the one we are heading to. The bus continued onwards with all of us highly looking forward to the visit to Ba yi Village the next day.

The next day, the Ba yi villagers, all dressed up in their traditional best, gathered for us in the central plaza of the village, prearranged by Mr. Luo Wenfu, the editor of the Jinping Province Regional History. We, the visitors, got all busy with questions according to our research subjects. I held up high the braid the woman had made the day before in my hand and called out "teach me how to make this braid!" Two women came right up and showed me in turn how to make it exactly the same way as one I had seen the day before. I followed her movements as she showed me working slowly. I managed to follow through while getting advice to pull harder to tighten. At the end I surprised them by how well I could follow their instructions.



Then my eyes fell on the braid edging stitched along the beautifully embroidered neck opening of her top and I asked her how to make it. It was a 4-ridge twill flat braid procedure that we are all familiar with by now using "the palms facing each other with the inner-finger as the operator (method 2) method." Then my eyes caught a square braid tied around the hip of the woman standing next to her that held down the heavy silver ornaments from shaking. Oh, then they must have twin 2-ridge flat braids! The answer was positive! So delighted was I at the

discovery of the three basic procedures of the l-m braiding, I showed off my skill of braiding all three to their surprise. They all applauded exclaiming "very good!!"

I noted that the three basic braids, twin 2-ridge flat, square (4-ridge twill tubular), and 4-ridge twill flat braids are made using "palms facing each other using the ring finger (inner finger), as well as a 5-loop 2-ridge tubular <flat> braid using the palms facing down and using the ring finger. They utilize braids for every day needs in Ba yi Village.

How to make the basic three kinds of braids and their usages:

Initial loop arrangement and the operator: mount a loop each on a, b of both hands and lc. The first operator is Rc that has no loop on.

How to hold the hands and transfer the loops: with the loops on you fingers, hold your open palms facing each other in front of you. Insert Rc through the inside of the lc and lb and take* and pull la out through them, letting it off La. la has now been transferred to rc. For the next step, do the same but in the mirror image.

* When taking the 'a' loops (la or ra): for braid (1) take both by 'O,' (2) by 'C,' and (3) the first step by 'O' and then the second by 'C.'



(1) Twin 2-ridge flat braids:

Button loops for men's jackets.

(2) Square braids: (top right)

Hold down the silver ornaments worn at special festivities in place.

(3) 4-ridge flat braid: (at right)

Edge trimmings on the facings of women's tops.



Thick 2-ridge Tubular** braids and their usages

Initial loop arrangement and the operator: the same as above. Mount a loop each on a, b of both hands and 1c. The operator is the empty c finger.

How to hold the hands and transfer the loops: with the loops mounted on your fingers as described above, hold your open palms facing down.

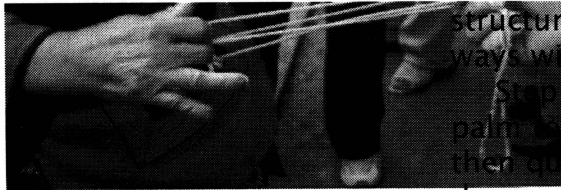
This procedure produces a thick and sturdy braid as the upper and lower shanks of each loop get braided into each stitch. **Actually this is a flat braid which Yoda mistook as tubular because of its thickness. (Photo5) The braid is used trimmings for hem areas of women's slacks.



How to make:



Step 1: Take 1a by Rc, quickly turning the right palm to the left and inserting Ra upward into 1a then quickly turning the right palm face downward. (Now, 1a is on RC.) Shift the left loops. Tighten the



structure by pulling the loops down and side ways with open arms.

Step 2: Take ra by Lc, quickly turning the left palm to the right and inserting La upward into ra then quickly turning the left palm face downward. (Now, ra is on LC.)

Shift the right loops. Tighten the structure by pulling the loops down and side ways with open arms.

Repeat steps 1 and 2.

Red (or vermillion) and white (or yellow) 2-ridge flat braids are stitched in double rows on the hem area of women's slacks covered with famed Yao reverse embroidery.

The pants covered with colorful embroidery that the Yao women wear have a common cut in the all regions they live. The motifs and names of the embroidery, however, show regional characteristics. The finishing of the hems of the pants also shows regional difference.

The following is the list I made based on regional variations of the hem finishing techniques:

- (1) Embroidery only, in Vietnam and China.
- (2) 3-element 2-ridge flat braids made using the free-end braiding, in Vietnam and China.
- (3) square braids made using the l-m braiding, in Thai.
- (4) 5-element (loop) 2-ridge flat braids made using the l-m braiding, in China.

Conclusion

I noted that the three basic braids, twin 2-ridge flat, square (4-ridge twill tubular, and 4-ridge twill flat braids are made using "palms facing each other using the ring finger (inner finger). They also have a rather rare method of making a 5-loop 2-ridge flat braid using the palms facing down and using the ring finger. They utilize braids for every day needs in Ba yi Village.

Other Yoa subgroup peoples I visited on this trip, Sha Yao and Ranten (spelling uncertain) Yao, do not use the l-m braiding at all. The Ranten Yaos make square braids using a free-end braiding method using 8 elements for their shoulder-bag straps.

I intend to continue to survey the distribution of braiding techniques on every chance I have.

(End of the Report from a Trip in Yao Country, Yunnan, China, by Akiko Yoda)

(Chinese Romanization is based on Pinyin system pronounced in Putonghua (the standard Chinese). Actual pronunciations in the area that Yoda visited may be quite different from those given here.)

Editor's comments:

Akiko Yoda, who reported in the News #5 on the Yao people in Thai, and in the News #11 the l-m braiding among the Yi Nationality people who lived in the Sichuan province, took another trip to southern China this time far south, near the border with Vietnam, and brought back this report. When we see so many encounters with l-m braiding in these remote places, we get a false impression that the technique can be found anywhere you go. In fact it takes careful planning and preparation to succeed.

She reports the Hongtou (Red-head) Yao's practice of the basic three l-m procedures with

the "palms facing each other, operating with the 'fingers c' (= the inner finger), using 5 loops. This confirms that they practice the same method recorded widely in the southeast and the east regions of Asia.

In addition, Yoda reports a procedure that she had never seen before: a method in which **the braider holds the palms facing down**. She reports that the procedure produces a 2-ridge tubular braid using 5 loops in which the two shanks of the loop get worked into each stitch. While she took this thick braid as tubular for its rounded cross section, it is structure-wise a **flat braid**. Further examination proved that this method results essentially in the same structure as that produced by "the palms facing each other (or up) operated with the small (inner) fingers," the predominant method used in eastern and southern Asia. Concerning the facing directions of the palms, there are various reports that prove that they are quite mobile while working. However, we would like to point out that this is the first report of the Method 2 procedure for making a 2-ridge flat braid for which two shanks of the loops are worked into one stitch.

Although the braid this procedure produces has the simplest structure of all braids that "anybody knows and can make," records for the l-m procedure are few either in old records or field researches. As far as we know, #62 for a 7-loop braid of 67 procedures in the Tollemache Book is the only one. Another is one used for the end finishing for Peruvian double-weave belts. This record, therefore, makes the first report of the **method-2 procedure for making 2-ridge flat braid in which each loop is worked in as one element**.

(End of Editor's note.)

Book Review by Ingrid Crickmore

European Loop Braiding: Investigations and Results Part I, Part II By Noémi Speiser and Joy Boutrup Edited and published by Jennie Parr

I snapped up these 2 publications as soon as they hit the stands (see below for U.S. and U.K. sources). They are more impressive than I had expected from seeing the online thumbnails—magazine-size, on good-quality paper, 41 and 65 pages respectively, very nicely laid-out, with clear diagrams and beautiful illustrations including many pages of colour photographs and colour-coded charts. They are also the most exciting new publications on loop braiding since Noemi Speiser's awe-inspiring work Old English Pattern Books for Loop Braiding (2000). In fact they resolve two of the very few (only?) loop braiding mysteries that Speiser was unable to solve in that work. (NB--they are based on and assume a familiarity with OEPBforLB.)

Part I: Orthodox and unorthodox exchanging of loops in co-operation

Part I is an analysis of a crucial move in multiple-worker loop braids—the move that links each worker's separate braid to that (those) of the other worker(s) so one larger cohesive

braid is formed. There are several possible ways to do this, most of them “orthodox” methods that produce largely symmetrical results. (One of these methods had been hypothesized by Noemi Speiser but was not known from any past or extant braiding traditions until it was recently observed and described by Keiko Kusakabe in Sulawesi, Indonesia). One unorthodox exchange had been noted by Speiser and others in some surviving braids, but the exact method could not be determined. Now Speiser’s student Joy Boutrup has discovered the method—a simple method that results in a very odd and unorthodox structure. Furthermore she and others have been able to place this technique in a much larger historical context than had been previously realized.

The publication includes many clearly drawn diagrams, plus beautiful colour photographs of braid artefacts from the 13th through 17th centuries.

The mystery of the unorthodox loop-exchange was infinitely more interesting than I had expected. This is largely because of its history, and the clues that Joy Boutrup used to deduce the method. The method apparently goes back to at least the 12th and 13th centuries—all the older multiple-worker European loop braids that have been found so far incorporate it.

This older method was ignored—purposely so, Speiser and Boutrup are certain—in the extant 15th C manuscripts—no braids incorporating it were described at all. All multiple-worker braid “recipes” used a (carefully described) orthodox method of exchanging loops.

Yet, lo and behold, 200 years later the next batch of surviving loop-braiding manuscripts did include a few braid recipes incorporating the ancient unorthodox loop exchange, so it obviously had not died out in the 15th C. These included the “Bucks Hornes” braid (apparently a strikingly attractive braid that I now must learn! Back to OEPBforLB!) In OEPBforLB, Noemi Speiser had arrived at a workable, if not quite correct, guess as to this loop-exchange method, and hypothesized that this odd and uncommon loop-exchange might have been the result of a fortuitous 17th C mistake that was then exploited for its pretty effect. Now the odd exchange’s true method has been figured out, as well as its historical significance. One of the most amazing clues to its method was noticed by Boutrup in a photograph from Dalarna, Sweden in or before 1937—taken of 3 co-operating braiders at precisely that point in the braiding cycle when the unorthodox loop-exchange was happening, and corroborating her theory about this exchange. Considering that there are almost no known photographs of ANY loop braider before the last few years, this was an amazing find!

Part II: Instructions for Letter Braids in 17th Century Manuscripts

Part II is on the famous “letterbraids” described in various 17th C English manuscripts, and found in a few surviving braids. These are 2-color loop braids patterned to form the letters of the alphabet and various other symbols like “the spider”, “the fly”, “lover’s knot”, crosses, edgings, etc. They were braided by two braiders working in tandem, possibly with a director calling out the pattern. The few text suggestions for letter-braids in these old manuscripts were rhyming couplets, mostly on the order of “when this you see, remember mee”, so these braids may have been popular as tokens of affection.

In OEPBforLB, Noemi Speiser tantalizingly transcribed the 17th C. instructions, but could not quite “crack” the methods for the 2 types of letter-braids known to her at the time. (one is a 14-loop braid and the other a 10-loop braid). As Braid Society members may remember, a third type of letter-braid has come to light since then—during a Braid Society visit to the Pitt Rivers Museum, Oxford in 2007, where the group was shown a

17th C manuscript called "The Nun's Book". This book contained a section entitled "Directions for weaving watch strings" which described a 10-loop letter-braid that had a different braiding method than either of the two Speiser had previously encountered.

Joy Boutrup has now figured them all out and in this work gives us a detailed analysis of their structures, plus instructions for making them. Also included are chapters with descriptions and colour photographs of 2 different 17th C purses (in different collections) with braids similar or identical to some of these 3 letter-braids. (For those who are interested in learning how to make these braids, see my notes on this below).

In summary, these 2 publications convey a real sense of the impressive scope and history of loop braiding and are an important addition to our knowledge of the heights of European loop-braiding. If not for Noemi Speiser's earlier work, and this continuing research by her and Joy Boutrup, many centuries of development of sophisticated braiding techniques might have been lost. This rich panoply of single and multiple-worker braids were meticulously described and notated in Speiser's Old English Pattern Books for Loop Braiding. Now Joy Boutrup has added more to this rediscovery. I look forward to reading the upcoming Parts III and IV!

Available in the U.K. from the publisher: send SAE to Jennie Parry, 21 St Philip's Road, Leicester LE5 5TR. UK, or email jennieparry2003@yahoo.co.uk

Available in the U.S. from BraidersHand:

<http://www.braidershand.com/bhbooks1.html>

Notes on learning the letter-braids in Part II:

Not everyone will be interested in learning these which is why I add this as a postscript. I myself was very eager to learn how to braid these letter-braids. And I must say it is very exciting to braid words! These braids are probably slower to make than similarly complex ones, but hold ones interest much better. It is very satisfying to see the letters and words emerge on the braid.

On first opening the book I got the mistaken impression that I would have to thoroughly understand the structural analysis of each braid before attempting to learn how to braid it! That turned out not to be the case after all. In subsequent chapters I just gleaned as much as I could on a first read of Boutrup's structural detective work and then went to the braid instructions. In fact, it turns out that doing the braid helps one understand the structural analysis.

I found the 2nd and the 3rd braid (the 14-loop braid and the Nun's book braid) easier to learn than the first one in the book, but that may not be the case for other braiders. The first braid turned out to be no harder than the others to braid, once I got past an unusual move in the beginning! Boutrup's step-by-step instructions (located in the appendices with the charts) are succinct and clear. Proficiency in fingerloop braiding is assumed, however—don't pick these as your first braids.

Boutrup's charts are very braider-friendly—laid out in a natural left-right orientation and colour-coded for clarity. The instructions for the 3 braiding methods and the accompanying charts for each letter are located in appendices toward the back of the book (pp 49–52). The only slight inconvenience with this layout was that initially I had to keep flipping back to the pertinent chapter for a few bits of necessary info – the pictures and diagrams of how the finished letters should look, and (in the very beginning) how to

change the colours for the various letter-shapes. (This is a separate process from the basic braiding method, and is done by turning certain of the bicolour loops on the fingers between each braiding cycle, according to the chart for that letter.) It helped to put binder clips onto the 2 sections I needed to flip between. However, once the initial learning period was over, I could then work from the charts in the appendix with no more flipping of pages. All in all I think it was wise to put the charts etc in the back, they are very easy to locate and use there, and don't get in the way for readers who aren't interested in actually making the braids.

It's helpful to have a holder to prop the book upright for reading the letter-charts while braiding (a music stand would be perfect). If both braiders want to see the charts it may be worthwhile to make a 2nd copy or enlarge one for both to use. Alternatively one braider can read the chart aloud line-by-line, the way the 17th C braiders probably did. I managed to find ways to make these braids on my one set of hands, so I can report that this is possible, though probably not very practicable unless you are already used to making other 2-worker braids this way.

The publisher is providing a short errata list for the books that will be included in the future and is available on request if you have already bought your copy. The errata are quite minor, but do affect some of the charts, so it's worth getting and making the few corrections before you start to work the braids. 2 publications, available separately or together. Parts III and IV are not yet published.

(End of Crickmore's review)

L-M BRIC News Index No. 1-12

Year issue	SUBJECT	TECHNIQUE	REGION	PERIOD	FORMAT	SOURCE
1998 0	<u>introduction, face page</u>	l-m braiding	Photos: Yunnan, China, Rima, Peru	1998	Face page message, photos, links to the news issues	
1998 1	<u>bronze braiders</u>	f-h l-m	Yunnan, China	1st c. BCE	Photos, drawings	Li-chia Shan Bronze ware Museum, Informer; J. Watabe;
1998 1	<u>Indian gold braider</u>	f-h l-m (Method 2 is assumed)	India	1940's	Drawing	<i>American Fabrics</i> , 1949. Informer: F. Sober
1998 1	<u>Fresco painting; two maidens at the Haus zur Kunkel</u>	possibly l-m braiding	Constance, Germany	13th c.	Report, photo	<i>Romanze der Kleidung</i> , 1942. Informer: F. Sorber
1999 2	<u>Indigenous braiding; the Cuna Indians.</u>	f-h l-m	San Blas Island, Panama	20th c.	Cuna Indian Art, 1969; C. Keeler. Photos, techniques	<i>Cuna Indian Art by Clyde Keeler</i> . Informer: F. Sorber

1999 2	<u>Indigenous braiding:</u> The Khantys.	f-h l-m	Western Siberia, Russia	20th c.	eyewitness report, technical analysis.	National Archaeology and Ethnology Institute, Novosibirsk, Russia. Informer: T. Kinoshita.
1999 2	<u>Illustrated instruction series:</u> Introduction	f-h l-m	general	general	Introductory instructions,	Illustrated instruction series; Introduction I
1999 2	square braid	f-h l-m			instruction	Illustrated instruction series no. 2
1999 2	<u>UO no. 1</u> <u>(UO(oo))</u> braid	f-h l-m Method 1			instruction	Illustrated instruction series no. 2
1999 2	<u>Spirit Bridge of the Cuna Indian</u>	f-h l-m, spirit bridge, square and UOs.	Panama.	20th c.	instruction, hypothetical	Illustrated instruction series no. 2
1999 2	<u>Khanty braids</u>	f-h l-m; UO braid.	Russia. and others.	20th c.	instruction, hypothetical	Illustrated instruction series no. 2
2000 3	<u>Braids from dumps</u>	f-h l-m (Method 1)	London, GB	12th-14th c.	Report	Medieval Finds from Excavations in London, 1992.
2000 3	<u>bronze braiders</u>	f-h l-m (Method 2 assumed)	Yunnan, China	1st c. BCE	Eyewitness report, photo	Li-chia Shan Bronze ware Museum; M. Kinoshita
2000 3	<u>indigenous braiding</u>	f-h l-m (Method 2 assumed)	The Paw Karens and the Akhas, Thailand	1990's	eyewitness report and photos	R. Napier
2000 3	<u>Old English Pattern Books for Loop Braiding</u>	f-h l-m Method 1	England, GB	15th-17th c.	book, soft cover, spiral bound.	Introduction by author, N. Speiser/Switzerland, 2000.
2000 3	<u>Three basic braids with an orthodox pattern</u>	f-h l-m Method 1	general		Introduction	Illustrated Instruction Series.
2000 3	<u>Two basic braids with an unorthodox pattern</u>	f-h l-m Method 1	general		Introduction I	Illustrated Instruction Series
2001 4	<u>Insertion lace in the Uppsala Cathedral</u>	f-h l-m lace-making technique	Sweden	15th c.	Structural analysis report, photo	Estham and Speiser, 1997.
2001 4	<u>lace Maskel, lace frettys</u>	f-h l-m lace-making technique	England	15th c.	report.	Tollemache Book of Secrets

2001 4	<u>Lintwurm portlein</u>	f-h l-m lace-making technique	Nuerenberg, Germany	15th c.	photo	Document in the collection of the library of Heidelberg Univ. Report by the discoverer : Ute Bergmann, 2000
2001 4	<u>Caterine Wheel, three-person lace</u>	f-h l-m lace-making technique	England	17th c.	instruction	Illustrated Instruction Series no. 4.
2001 4	<u>Book of Medicens.: lace making with three braiders</u>	f-h l-m lace-making technique	England	17th c.	Household book Reported by N. Speiser	Sloane 556 (British Library). Informer; L. M. Swinburne, analysis by N. Speiser.
2001 4	two copes	f-h l-m?	Portugal	1993	letter	M. L. Franzen, N. Speiser
2001 4	<u>Katheren wheele</u>	f-h l-m lace-making technique	England	17th c.	report	The manual of braiding, Speiser
2001 4	<u>Katheren wheele</u>	f-h l-m lace-making technique	England	17th c.	instruction	illustrated instruction series no. 4,
2001 4	"Chat"	f-h l-m, basketry	Japan	2001	creative works	Y. Hoshino
2002 5	<u>Indigenous braiding: The Hunzas</u>	f-h l-m warp twining	Pakistan	2001	eyewitness report, photos by R. Napier	R. Napier
2002 5	warp twining	f-h l-m			instruction	Illustrated instruction series no. 5
2002 5	<u>excavated braids on iron swords</u>	f-h l-m SCOT in two sections	Japan	5th c.	report, photo	WOAM conference, Stockholm, Sweden. M. Omura, et. al.
2002 5	<u>single-course oblique twining (SCOT) in two sections</u>	f-h l-m	Japan		technical analysis.	Illustrated Instruction Series no. 5
2002 5	<u>Indigenous braiding. The Yaos.</u>	f-h l-m method 2	Thai	2001	eyewitness report, photos	A. Yoda
2002 5	<u>beater stand illustration</u>	kute-uchi	Kyoto, Japan	1930's	illustration on a fan.	Original source unknown. Informer; K. Tanaka.
2002 5	<u>flower wreaths using l-m braids</u>	f-h l-m	Sakai, Japan	2002	photo	C. Akita at Senhoku Greens Institute
2002 5	<u>Native l-m braider from India</u>	f-h l-m (Method 2 confirmed)	India	1960/s?		Informer; L. Swales

2003 6	<u>dressing gown of the King Frederik III of Denmark</u>	f-h l-m	Copenhagen, Denmark	17th c.	Report, structural analysis, photo, diagrams.	Collection of Royal Copenhagen Museum. Katia Johansen with J. Boutrup.
2003 6	<u>2- or 3-person braiding</u>	f-h l-m method 1	Denmark		instruction	Illustrated Instructions: Series no. 6
2003 6	<u>Indigenous braiding. Japan</u>	f-h l-m, method 2	Aomori, Japan	2002	Report	M. Omura
2003 6	<u>Indigenous braiding. Japan</u>	f-h l-m, method 2	Aomori, Japan	2002	Instruction	Reiko Kumeda. Contributor: M. Omura
2003 6	<u>Beating device; Reprint in "Tachen"</u>	f-h l-m	Egypt	19th c.	copperplate printing	Description de l'Egypte/Publiee de ordre de Napoleon Bonaparte. Informer: B. Oberwinkler
2003 6	<u>Beating devices</u>	f-h l-m	Bulgaria	19th c.	print	F. Kanitz. Informer: F. Sorber
2003 6	<u>Beating devices</u>	f-h l-m	Japan	17th c.	drawing	Copy by Hakuseki Arai of the "71-pairs of artisan poetry match."
2003 6	<u>braiding instructions</u>	f-h l-m method 1	Germany	15th-16th c.	report by N. Speiser	manuscript bundle at Badische Landesbibliothek, Karlsruhe, Germany
2003 6	<u>braiding instructions</u>	f-h l-m method 1	Germany	15th-16th c.	instruction by N. Speiser	Illustrated instructions series no. 6.
2003 6	<u>braiding custom</u>	f-h l-m method 1	Finland	20th c.	Eyewitness report. Informer; N. Speiser.	Suomen Kansanomaista Kulyyuuria: Esineellisen Kansatieteen Tulksia II. Also from Finischen Ornamente, 1983
2004 7	<u>Excavated braid</u>	f-h l-m (method 1)	Israel (ancient Egypt)	13th c. BCE	report and photos	The Egyptian Mining Temple at Timna, 1988. Informer; C. Priest-Dorman.
2004 7	<u>kikko braid fragments at Kushibiki Shrine.</u>	kute-uchi	Aomori, Japan.	14th-16th c.	Report	Mari Omura

2004 7	<u>kikko braid (single face) technique</u>	kute-uchi; 2-person connection method			instruction	Illustrated Instructions Series no. 7
2004 7	<u>Kute-uchi basic techniques</u>	h-h l-m, introduction			instruction	Illustrated instruction
2004 7	<u>Braids on relic purses</u>	f-h l-m	Sion, Switzerland	The Middle Ages	report, structural analysis and photos	Braids on relic purses in Sion, Switzerland. J. Boutrup.
2004 7	<u>Excavated buttonhole frog</u>	f-h l-m	Denmark	17th c.	report and photos	button hole frogs on the coat of Count Ulrick, the Elder, found from his coffin.
2004 7	<u>Fresco Painting, The Mother and Child braiding</u>	f-h l-m warp twining	Florence, Italy	15th c.	Fresco painting	Museo dell'Opera del Duomo. Informer & photo: N. Speiser's old friend
2004 7	<u>Llangorse Textile</u>	l-m or tablet?	Llangorse, Wales, GB.	9th-10th c.	Photos	L. Mumford.
2004 7	<u>kute-uchi, Introduction</u>	kute-uchi	Japan		instruction	Illustrated instructions; Basic Techniques
2004 7	<u>Kikko braids, single-face. Instruction</u>	kute-uchi: 2-person connection method			instruction	Illustrated Instruction series 7; How to make
2004 7	<u>Restoration of Helmet in the Shape of Catfish Tail</u>	kute-uchi	Japan		report of restoration and photos by C. Nishioka	Arms and Armor Research no. 144. F. Nishioka
2005 8	<u>Natura Exentata</u>	f-h l-m Method 1	England, GB	17th c.	Instructions	Early English Books Online. Informer: L. Forgelman & L. Swsles
2005 8	<u>summary of state of l-m at 2005</u>	f-h l-m			report	F. Sorber.
2005 8	<u>overview, the Tollemache and the Serene</u>	f-h l-m	England, GB	15th-17th c.	report with technical analysis.	
2005 8	<u>Braiding Techniques of Toraja People (1). indigenous braiding</u>	f-h l-m method 2	Mamasa Toraja, the Sulawesi Is., Indonesia.	21st c.	Field research report, techniques and photos	K. Kusakabe. Survey of 2005/2/12-19.
2005 8	<u>braiding techniques. compound covered braids</u>	f-h l-m, method 1, 2-person techniques	England, GB	17th c.	instructions	Illustrated Instructions; Basic Techniques II: covert and compound braids

2005 8	<u>braiding techniques.</u> <u>Twin flat braids</u>	f-h l-m, method 1, 2-person techniques	England, GB	17th c.	instructions	Illustrated Instructions Series No. 8
2005 8	"Exhibit 2004 'Invitation to L-M Braiding"	f-h l-m, kute-uchi	Japan	2005	exhibit catalogue	Exhibit by L-m Braiding Group
2006 9	<u>Braiding in Toraja/L-m braiding (2).</u> <u>Indigenous braiding.</u> Indonesia	f-h l-m method 2. 2-person connection technique	Sadan Toraja, the Sulawesi Is., Indonesia.	21st c.	Techniques and photos	Surveys of 2005/8 /28-9/10, 2005/12 /08-29. K. Kusakabe
2006 9	<u>Eight-ridge flat braids,</u> Indonesia	f-h l-m method 2. 2-person connection technique	Toraja, Indonesia.	21st c.	Report. Techniques	Illustrated instructions; Basic Techniques II:
2006 9	<u>eight-ridge flat braids with holes</u>	f-h l-m method 2. 2-person connection technique	Toraja, Indonesia.	21st c.	report, technique	Illustrated Instruction Series no. 9: how to make Rante-rante..
2006 9	<u>Braided Seal Strings on a Document</u>	f-h l-m	Scotland, Denmark	16th c.	Technical analysis, photos	Original document from the Danish National Archives. J. Boutrup.
2006 9	<u>excavated silk sock</u>	f-h l-m?	Qinghai, China	7-9th c.	structural analysis, photo, report	China: Dawn of Golden Age 200 BC-750 AD. Metropolitan Museum of Art. Informer: N. Speiser
2006 9	<u>indigenous braiding,</u> Ecuador.	f-h l-m Method 1	Ecuador	20th c.	Report.	Hilos, tejidos, pieles: Mundo Shuar by C.Bianchi. 1976?
2006 9	<u>braids for the replica of a 12th -14th c. armor</u>	kute-uchi: 2-person connection method	Japan	21st c.	report on the restoration of a medieval armor	C. Nishioka
2006 9	<u>various sightings of l-m braids</u>	f-h l-m	Europe, Central Asia, Near East,	various	report	Informer: F. Sorber

			Northern Africa			
2006 9	<u>Symposium on L-M Braiding</u>	l-m braiding	Nara, Japan	10/30 /05	symposium report	M. Omura
2006 9	<u>Publications: Exhibit 2004 "Invitation to L-M Braiding"</u>	l-m braiding	general	general	Illustrated exhibition catalog	editor; M. Kinoshita and H. Takeda.
2006 9	<u>Publication: "Reining as if Braiding"</u>	l-m braiding	general	historic	Symposium proceeding	editor: Gangoji, Gangoji Institute.
2007 10	<u>Indigenous braiding. The Guajiro Indians in Colombia</u>	f-h l-m, method 1 and 2	Colombia	1990's	detailed technical report, diagrams and photos,	Walekuru v.1-2, 1999, M. R. Zapata. Informer: Peter Collingwood
2007 10	<u>5 braids of the Guajiro Indian in Colombia</u>	f-h l-m, method 1 and 2	Colombia	1990's	instructions with diagrams.	Walekuru v.1-2, 1999.
2007 10	<u>Medieval braid. Engakuji Temple</u>	kute-uchi: 3-person connection method	Kamakura, Japan	12th-14th c.	report, technical analysis and diagrams	Informer: N. Kajitani
2007 10	<u>Medieval braid on an embroidered purse</u>	f-h l-m	St. Gallen, Switzerland	15th c.	technical analysis and photo	Textile Museum at St. Gallen, Switzerland. N. Speiser.
2007 10	<u>excavated silk fabric fragment. Xi</u>	high possibility of being l-m braiding	Hupei. China	5th-3rd c. BCE	Technical analysis and photo	M. Omura
2007 10	<u>instruction booklet with sample swatches</u>	f-h l-m Method 1	NY, USA	present	booklet in the medieval format	K. Frodelius
2007 10	<u>publications: Tak V Bowes Departed</u>	f-h l-m Method 1	GB	2005	soft-cover book, VI, 125 pp.	E. Benns & G. Barrett.
2007 10	<u>publication: Genealogy of Sacred Cloths</u>	Weaving, tablet weaving, dyeing, l-m braiding.	Sulawesi, Indonesia.	2006	illustrated catalog. History, technical analysis.	Exhibit at the Fukuoka Municipal Museum; The Keiko Kusakabe Collection Textile from Sulawesi
2007 10	<u>workshop; Simple Cords and Braids</u>	kumihimo, hair braiding, l-m braiding	Copenhagen, Denmark	2006	Workshop report	K. Johansen.
2008 11	<u>Finnish l-m braiding</u>	f-h l-m, method 2	Finland	1962	eyewitness report	Saarta, Martta

2008 11	<u>Braids in the Chinese classics</u>	Usages of many types of braids.	China	the 8th-3rd c, BC	researches and analysis	Braids appearing in Chinese classics; M. Omura
2008 11	<u>L-M braids and needle cases among the Yi minority people</u>	Square braids, two 2-ridge flat braids	Sichuan, China	2007	eyewitness report	Akiko Yoda
2008 11	<u>Idiosyncratic appearance of braids</u>	braids with an unorthodox pattern	general		research report	M. Kinoshita
2008 11	<u>Young people enjoying braiding</u>	L-m and stand-and-bobbin braiding	Utsunomiya, Japan.	2007	report by volunteer teacher	Kimura, Yuriko
2008 11	<u>Fingerloop Braiding with 9 (and more) loops</u>	f-h l-m method 2	USA	2008	instruction	Illustrated instruction series no. 11. I. Crickmore
2008 11	<u>International Conference on Kumihimo</u>	All braiding techniques	Kyoto, Japan	11/12-16/2007	Co chairs: Makiko Tada, Horoyuki Hamada	KIT Future Applied Conventional Technology Centre, Kyoto, Japan.
2008 11	<u>The conference Proceedings: Space, Time and Braid</u>	Various kinds of braiding techniques	Kyoto, Japan	2007	soft cover book	Editor: M. Tada, H. Hamada
2009 12	<u>Initial observation on "the Nun's Book"</u>	f-h l-m	England, GB	17th c.	book review	found at the Pitt Rivers Museum, Oxford. N. Speiser
2009 12	<u>Loop braiding in Sulawesi Is. Indonesia (3); Sadan Toraja</u>	f-h l-m method 2	Sulawesi Is., Indonesia.	2005-2008	anthropological reports, technical analysis. Photos, maps	K. Kusakabe
2009 12	News report	l-m braids as ornaments for Sepu	Sulawesi Is., Indonesia.	2008	essay	K. Kusakabe
2009 12	<u>Lace vice of three colors</u>	f-h l-m two-person SCOT braid,	England	17th c.	Illustrated instruction seroes: no. 12	The Serene Collection: J. Boutrup
2009 12	<u>Publication: European Loop Braiding: Investigation and Results, Part I and II</u>	f-h l-m Method 1	Europe	2009	Announcement. Soft cover books	Noemi Speiser, Joy Boutrup. Publisher: Jennie Parry

2009 12	<u>Braided Seal Strings from 1590</u>	f-h l-m Method 1	Scotland, Denmark	16th c.	Reprinted in Strand 2008.	Strands 2008, Braid Society. Joy Boutrup
2009 12	<u>Publication: Braiding techniques for the braids stored in the Shosoin</u>	kute-uchi	Japan	8th c.	Report	Bulletin of Office of Shosoin Treasure House, No. 31, 2009. M. Kinoshita.

ILLUSTRATED L-M BRAIDING INSTRUCTION SERIES: NO. 13 Three Warp-twining Braids

GUIDELINES FOR RECORDING L-M TECHNIQUES:

Report of accounts on field encounters would greatly be appreciated.

• Mary Dusenbury sent us 6 photos of a 13th-c. loop braid tied to a document. She found them in a Lessines, Belgium, museum converted from an old convent-hospital. The braid is of an unorthodox pattern, and was used to attach a medallion to the document. The document may contain some information, which unfortunately is illegible under the low lighting of the museum. Thank you, Mary. This may be another example showing a loop braid used as a seal string (*News No. 9*).

ACTIVITIES RELATING TO L-M BRAIDING:

Announcement: Establishment of the KUMIHIMO SOCIETY.

Kyoto Institute of Technology. It plans to hold public lectures as well as academic meetings, publish academic journals and bi-annual newsletters on the subject of braided structures. Five annual kumihimo workshops are also planned, one of which is dedicated to the Kute-uchi technique.

For the coming year: 04/2010 to 03/2011

Kute-uchi Kumihimo Giho Kenkyukai (KKGK) = Kute-uchi Braiding Technique Study The general founding meeting was held on 4/24/2010. The office will be in Group: The 5th Term (2010) Bi-monthly meetings, 10:00 to 16:00 4/18, 6/20, 8/22, 10/31, 11/28, 2/not-yet-fixed/11 at The Gangoji Cultural Property Research Institute, Chuin-cho, Nara-shi, Japan. Research subject: Shosoin flat braids with a regular twill pattern. There will be extra meetings on 5/16, 7/18, 9/11. They will be dedicated to the preparation for the 2010-GeiBunShin-grant video project.

Publications in 2010

EUROPEAN LOOP BRAIDING: Investigations and Results

By Noémi Speiser, Joy Boutrup and others

The last two parts, Part III and IV, are scheduled to be published in late 2010. Part III will include braids on ecclesiastical textiles of the Bridgettine workshops in Sweden by Noémi Speiser in co-operation with Inger Estham and Mari-Louise Franzén, whilst Part IV will include a number of reports on braids from several museums. Each volume has in-depth research, excellent diagrams and clear detailed color photographs. If you wish to receive a notice with more details, costs and how to order, please e-mail Jennie Parry

(jennieparry2003@yahoo.co.uk) or send a SAE to Jennie Parry, 21 St Philip's Road, Leicester LE5 5TR. UK.

Activities related to l-m braiding in the past year: 1/2009 to 3/2010.

Publications

Parts I and II of the above title are available from the same publisher as above.

"*Loop-manipulation braiding, Basic instructions*" by Noémi Speiser, third edition, revised in 2009, A5, 20 pages, black & white photographs, clear instructions & diagrams. price £4 post free, are available from the same publisher as above.

DVD "Manual Braids/Intrecci Manual," published by Le Arti Tessili, the Italian non-profit organization. This is the outcome of a three-day lecture/workshop Noemi Speiser recently conducted in Italy for the organization. Her favorite subject of the basis of fabric structures is discussed. Available through Associazione Le Arti Tessilli, Via M. Ciotti, 1- 33086 Montereale Valcellina (PN) Italy. E-mail: info@leartitesselli.it. (25 Euro) Or Contact giovannaimperia@mac.com .

Workshops, Conferences and Research Activities:

Mari Omura attended The 5th International Conference hosted by the Korean Traditional Costume Institute, Dankook University at The National Palace Museum of Korea; August 20th, 2009. Subject: Present status and prospect of reproduction of traditional costume antiquities of Korea, Japan and China.

Kute-uchi Kumihimo Giho Kenkyukai (KKGK): The 4th Term (2009) Bi-monthly meetings, 10:00 to 16:00 2/22, 4/25, 6/28, 8/23, 11/01, 11/29, 2//11 at The Gangoji Cultural Property Research Institute, Chuin-cho, Nara-shi, Japan. Research subject: Shosoin flat braids with a regular pattern.

Exhibitions: A. Yoda and C. Kawabe, 'Swatches and Photographic Materials of loop braiding' at Sakai City Greenify Center, 2009/3/2~4; Sakai-shi. 2009 marked the 25th anniversary of their annual exhibition. They also gave demo and practice sessions of l-m braiding at the exhibit.

PLEASE SEND IN YOUR ACTIVITIES RELATED TO THE L-M BRAIDING!!

Again this year, we received information from many readers, giving us yet stronger convictions of l-m braiding having been used long in time and wide in area. It is encouraging to see that many people are exposed to the technique through demonstrations given by volunteers.

Acknowledgement: Ingrid Crickmore, Akiko Yoda for contributing articles; Mary Dusenbury for sending photos of l-m braids found on her trip; Shirley Berlin for a monetary contribution; Junko Watabe sending me cans of green tea leaves, Mei-his Chen and June Kinoshita for editorial assistance; and those who sent us notes of encouragement.

L-M BRIC News is accessed through the internet: <http://www.lmbric.net> (English version), <http://www.lmbric.net/njindex.html> (Japanese version). For those who have difficulty accessing the internet or wish to have the hardcopy version, please send a request to the editor. We will be happy to make a full hard copy set from the web and mail it to you, free of charge.

L-M BRIC News is a totally self-supported information journal of the Loop-Manipulation Braiding Research and Information Center founded by Masako Kinoshita to promote the study and propagation of L-M braiding. Donations from interested readers, however, will be appreciated. Please send donations to Masako Kinoshita, 5 Winthrop Place, Ithaca, NY

14850, USA. As for a \ contribution, please send for the detail to Masako at 5 Winthrop Place, Ithaca, NY, 14850. Thank you.