

Plain Weave Variations.

1. Plain Cotton		Plain Weave = U Equal yarn size Equal color
2. Monk's Cloth		4+4 Basket Weave Balance of weft and warp cord
3. Warp Cord		Union material - Weft rayon yarn. Unequal yarns - Warp cord
4. Linen Chambray		Plain Weave Color = equal balance of color Warp = Red Weft = Blue
5. Repp		Weft cords Unequal yarn size Cotton
6. Curtain Material		color: weft = stripe yellow red cords = white warp = natural color Semi basket weave - in weft upper portion
7. Faisle		Weft cords Warp - standard yarn Plain weave
8. Swedish Drapery		Semi-basket weave Yarn = warp - cord - red; others standard in grey & yellow color weft - standard browns
9. Cotton Crêpe		Crêpe - both warp and weft equal balance of twist
10. Changeable Linen		Plain Weave Equal balance of color.
11. Taffeta		Weft cord Warp - Standard
12. Curtain Material		Spacing of both warp and weft.
13. Khaki Kool		Spaced Warp.
14. Gros de Londres.		Weft cord = fine weft. color - weft = yellow warp = Blue
15. Canvas		Basket weave

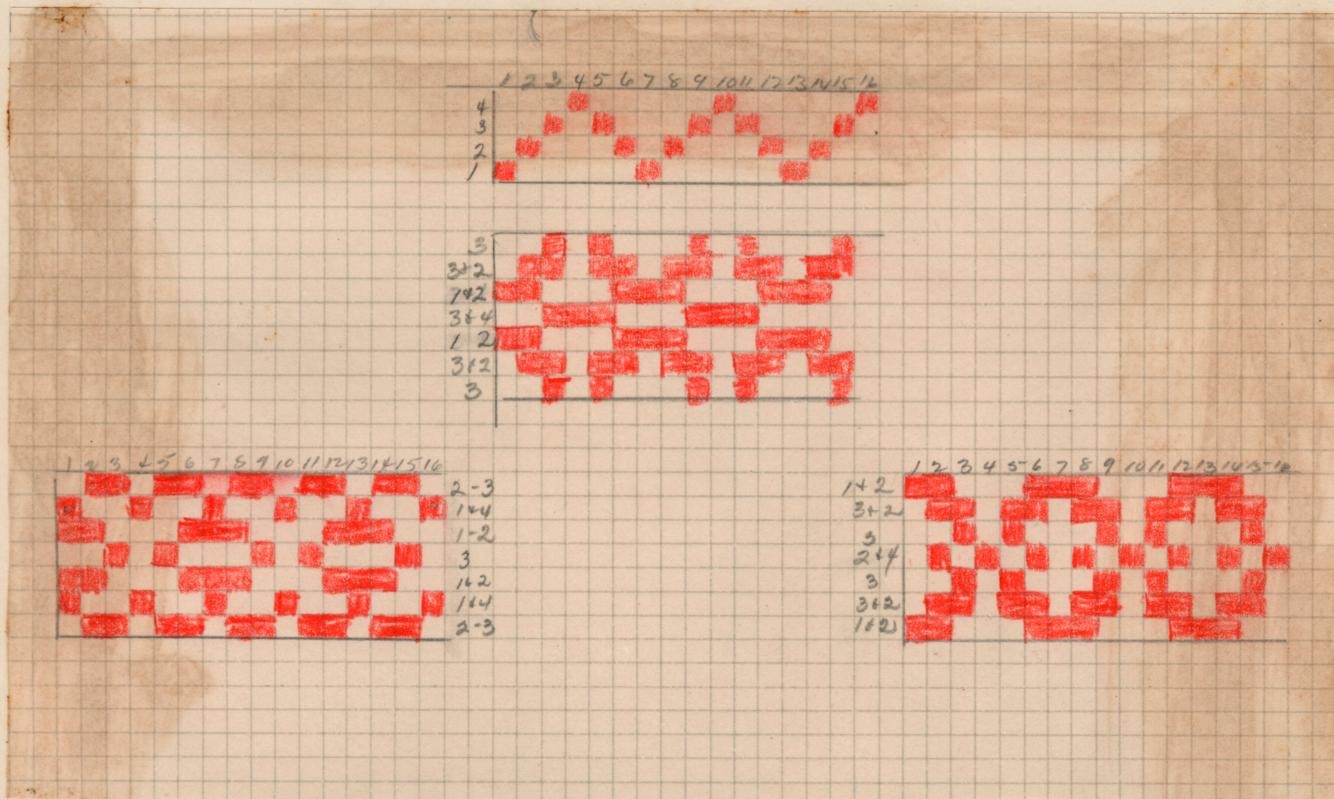
Sally Fujii
H. Art 175A.
Section I

Twill Analysis.

Name.	Angle	Draft.
1. Charmeen		
2. Ticking		
3. Shepherd plaid		
4. Japanese Cotton Twill		
5. Denim		
6. Whipcord		
7. Slip Cover Twill		
8. Gabardine		
9. Sugar filter		
10. Surah (silk serge)		
11-		

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H. Art 175A.
Section I.

Brocade Analysis



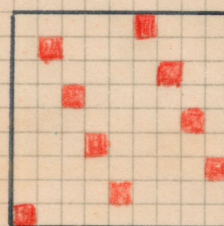
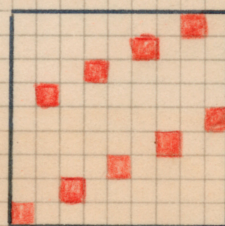
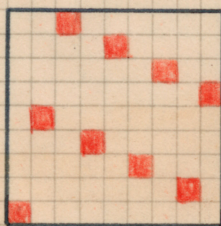
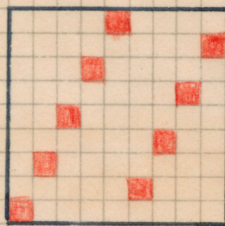
Sally Fujii
Household Art 75%

sketched design
✓

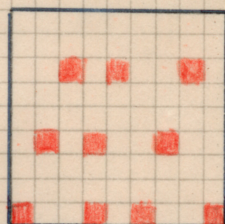
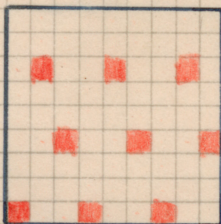
ANALYSIS OF SATIN WEAVES.

GOOD

9

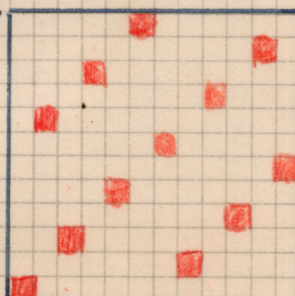
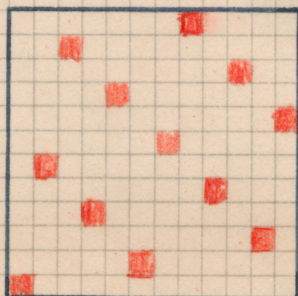


POOR

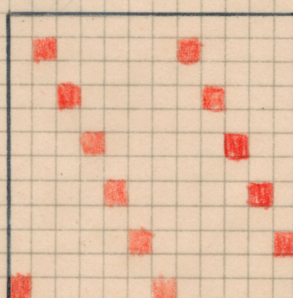
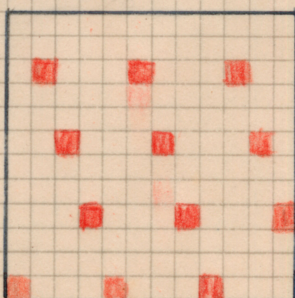
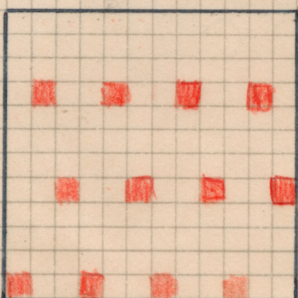
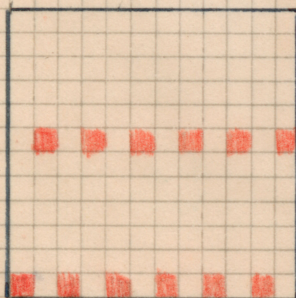
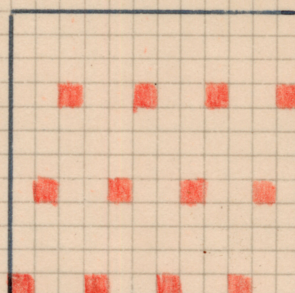
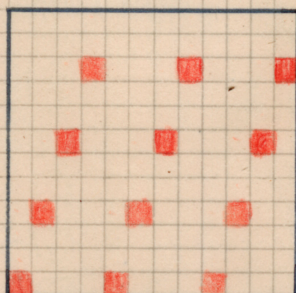
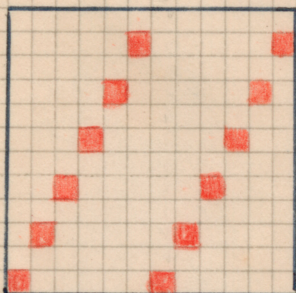


GOOD-

12

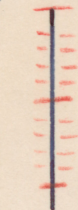


POOR



Analysis of Satin.

1. Rayon Satin (light pink)



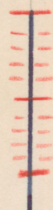
5-Harness

2. Black Satin



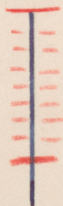
8-Harness

3. Curtain Brocade



5-Harness

4. Baonette Satin



8-Harness

5. DuPont Satin (yellow)



5-Harness

Sateen

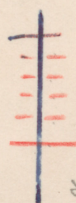
1.



5

↑ weft

2.

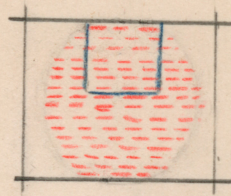


5

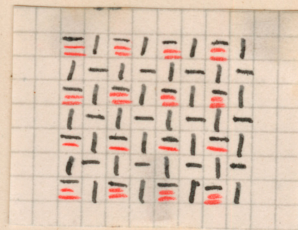
↑ weft

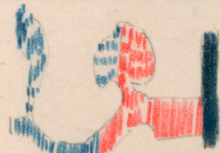
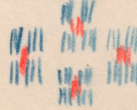
Sally Fujii
H. Art 175-9

Analysis of Brocade and Jamana



Inlay



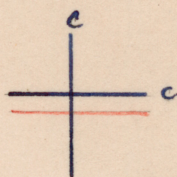
SKETCH.	GROUND	FIGURE
 Brocade	plain	→
 Brocade	plain	↓
 Damask	twill	→
 Brocade	plain	→
 Brocade	plain	↓

Fujii, Sally
H. Art 175A. B

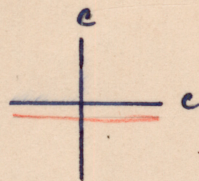
Pile Weaves.

All Cotton

Velvet



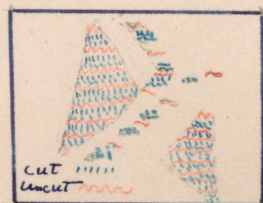
Velveteen



All Silk



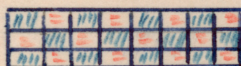
Cut and Uncut Frieze



Combination of 2 fibers



Analysis of Ruy Cloth.



Plain weave
Uncut pile = wefts.
Cotton
figured.

Sept. 28, 1938.

Sally Fujii
H. Art 475A.

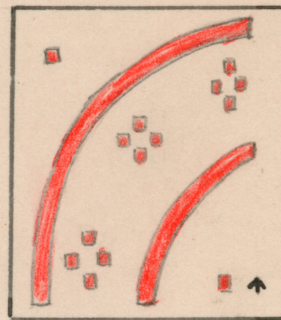
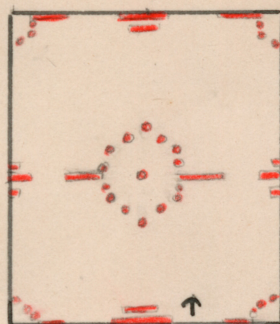
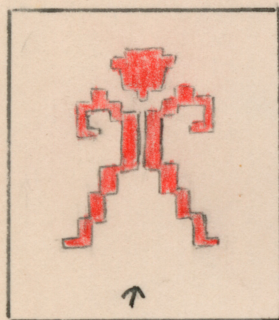
A

Study of gauze weave and Double Cloth.

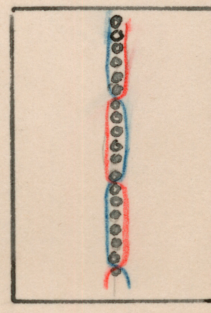
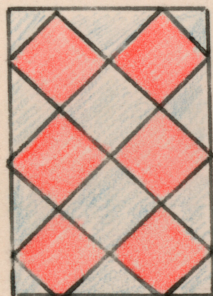
gauze.



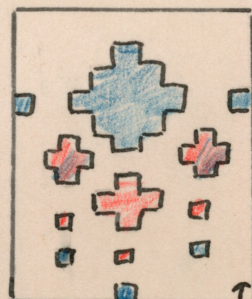
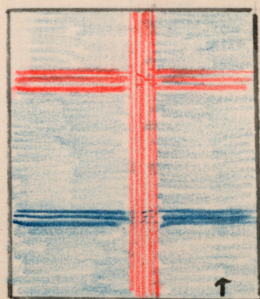
Blue: Active
Red: Passive
Black: Weft.



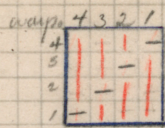
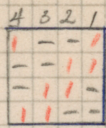
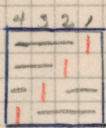
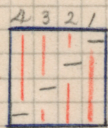
Gauze Designs.



Double Cloth Analysis



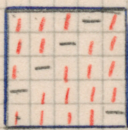
Fujii, Sally
H. Ant 1754 A



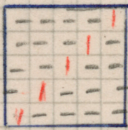
24 Harner

pick

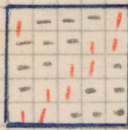
3 Harner



$\frac{4}{1}$



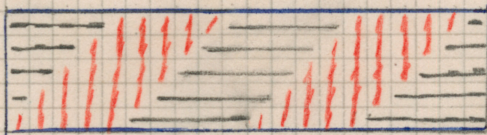
$\frac{1}{4}$



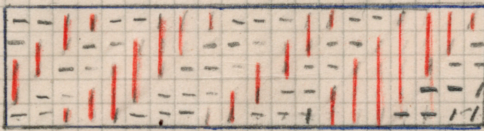
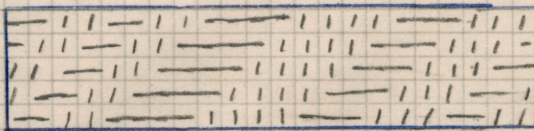
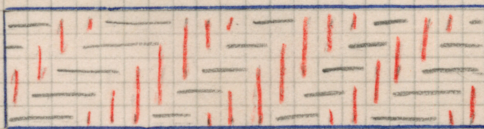
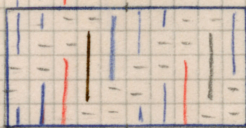
$\frac{2}{3}$



$\frac{3}{2}$



$\frac{1}{2}$



— Tapestry and Miscellaneous Weaves. —

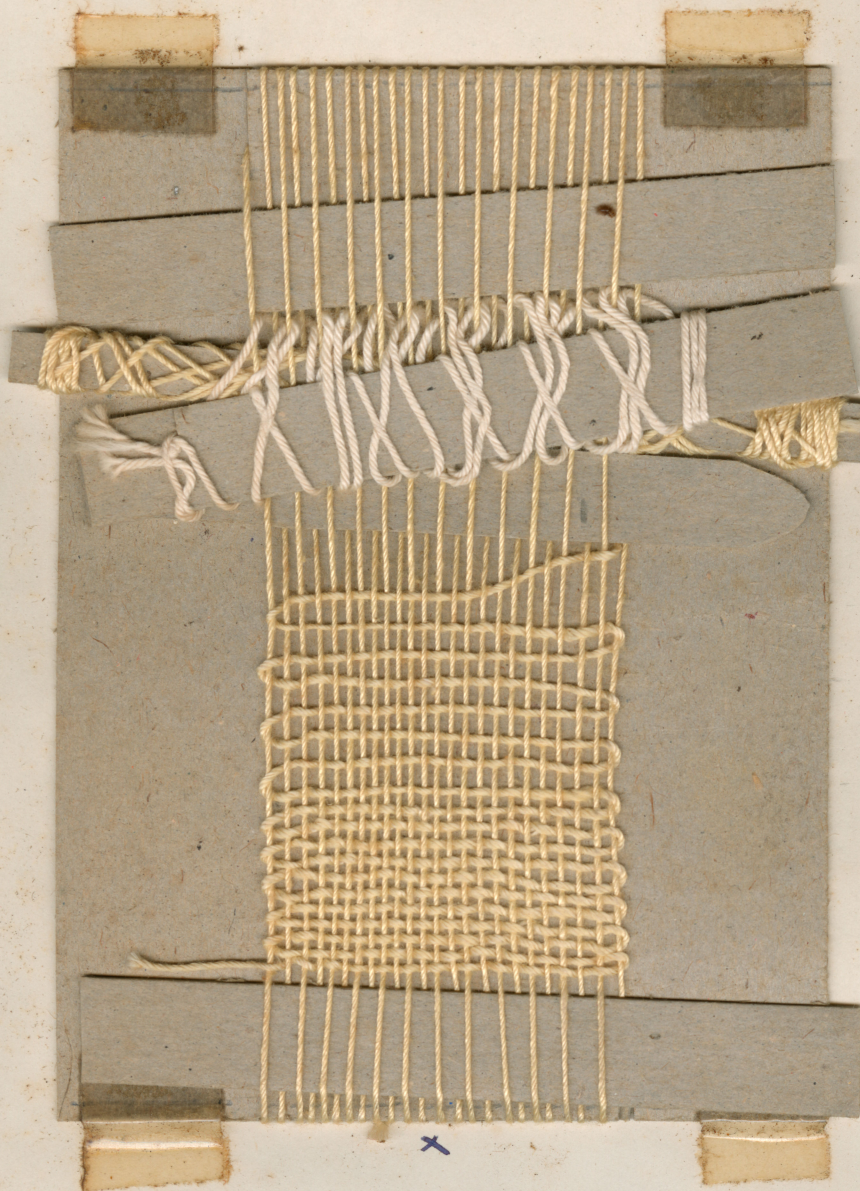
Tapestry: In making patterns there seems to be no shuttle passing back and forth across the fabric — threads are inserted to cover the particular space it is supposed to cover according to the design being made; a simple plain weave is used.

<u>Standard Weaves</u>	(1)	Lesher 2. Mohair	3-	4 Waffle cloth.	5
1 Plain					
2 Twill					
3 Satin					
4 Damask					
5 Double Cloth				Double cloth with weft and warp floats.	
6 Gauze					
7 Pile					
8 Brocade					

October 5, 1938.

Sally Fujii
H. Art 1938.

Primitive Loom.



Upper roll, bar

Shed stick or Shed roll.

Heddle.

Bobbin

Sword = button, reed

1" warp face 12x7

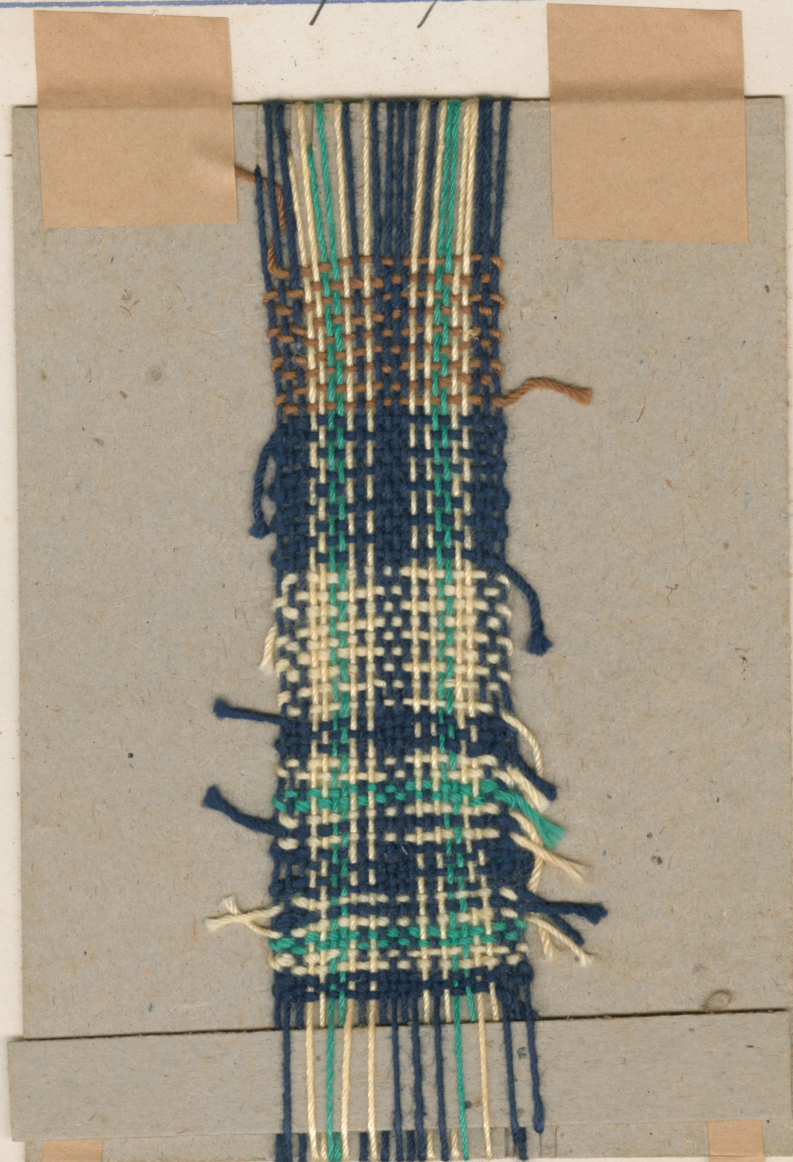
1" sq. count 12 wefts.

Stick - in place of reeding.
Lower bar, roll

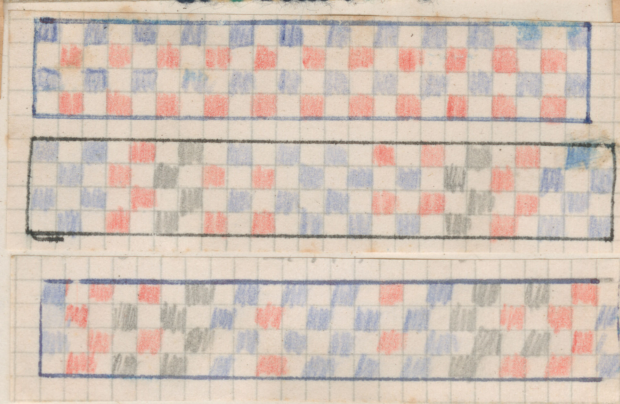
Weaver.

Fujii, Sally K.
Household Art 1959.

— Warp Stripes —

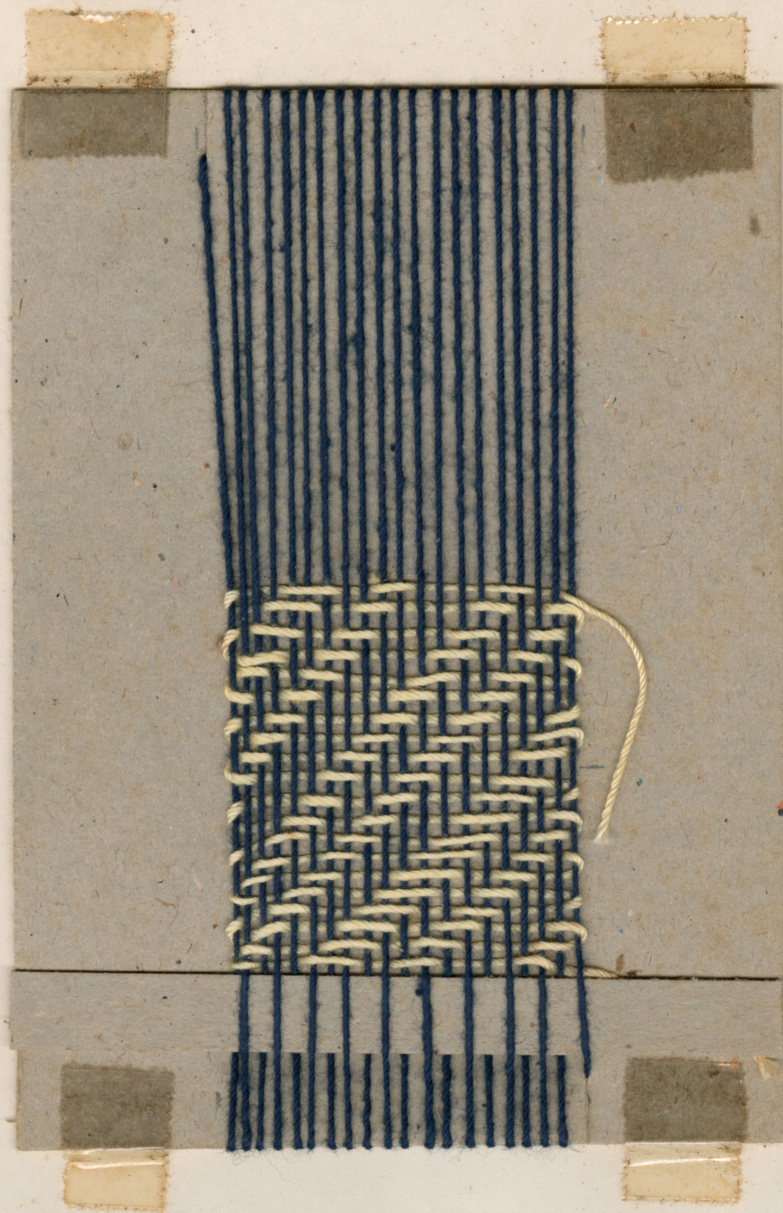


original
drafts }



- Used
draft.

Twill Variations



B

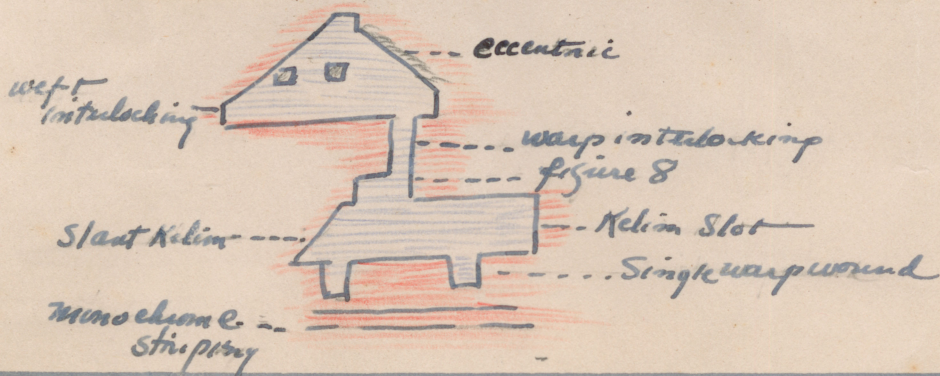
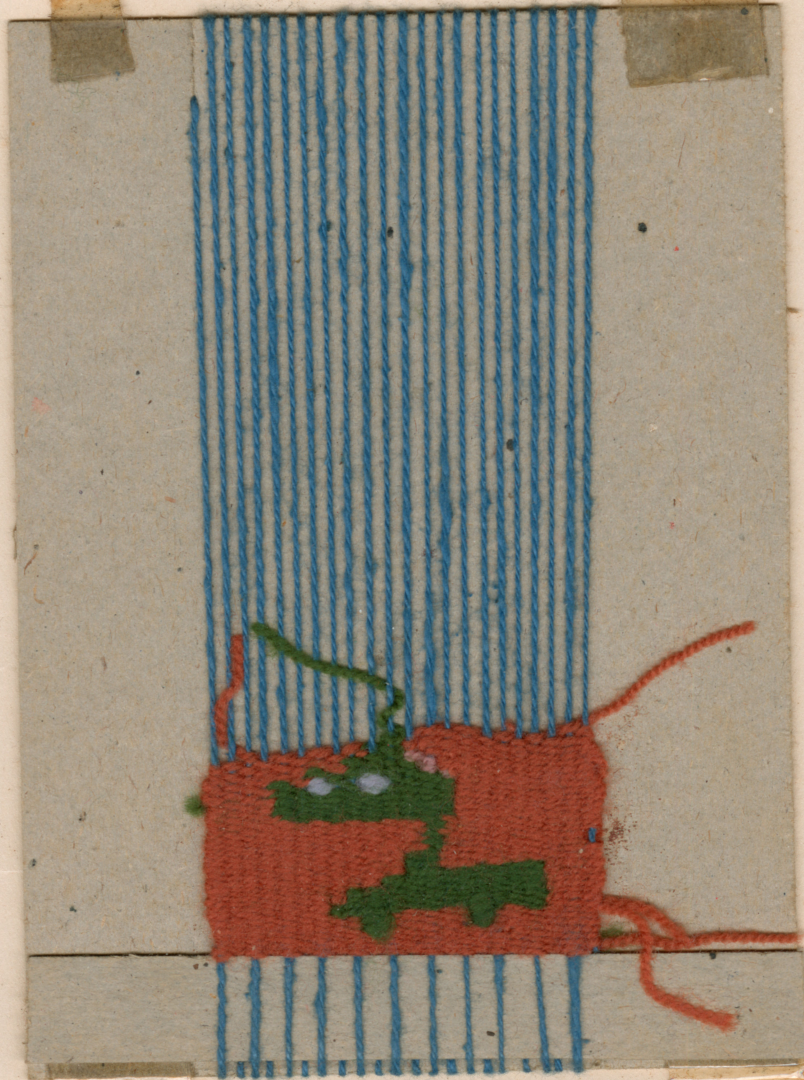
Fujii, Sally K.
H. Art 1759.

Pile Weaves & Double Cloth.



- "Knots" 1- Chinese - Chinese $\#$
 2- Turkish Ghiordes $\#$
 3- Persian - Selma $\#$
 4- Spanish - Caspita - loop.
 5- Onlay - with cut floats
 6- Double Cloth
 a- one color up.
 b- interchange of colors
 c- one color up.

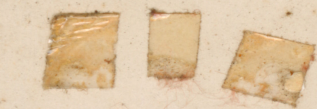
Tapestry Techniques.



A

Fujii, Sally K.
H. Art 759.

Lace



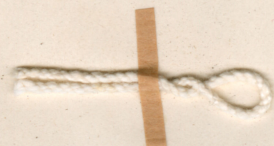
- Brussels Lace

- Cloth Stitch and Twist

- Twist + Plaiting (8 strands)
3 strand ~~plaiting~~ ^{twisting} + outside right
and left wrapping in same
shed.

A

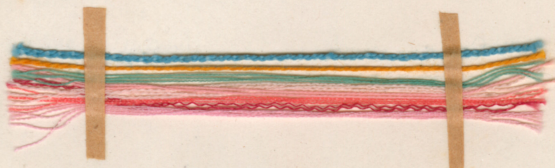
— Gloss —



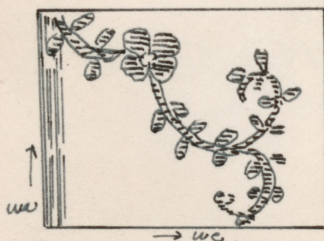
Cotton
unmercerized



Mercerized
Cotton



Color range in mercerized
cotton comparable to that of
silk.



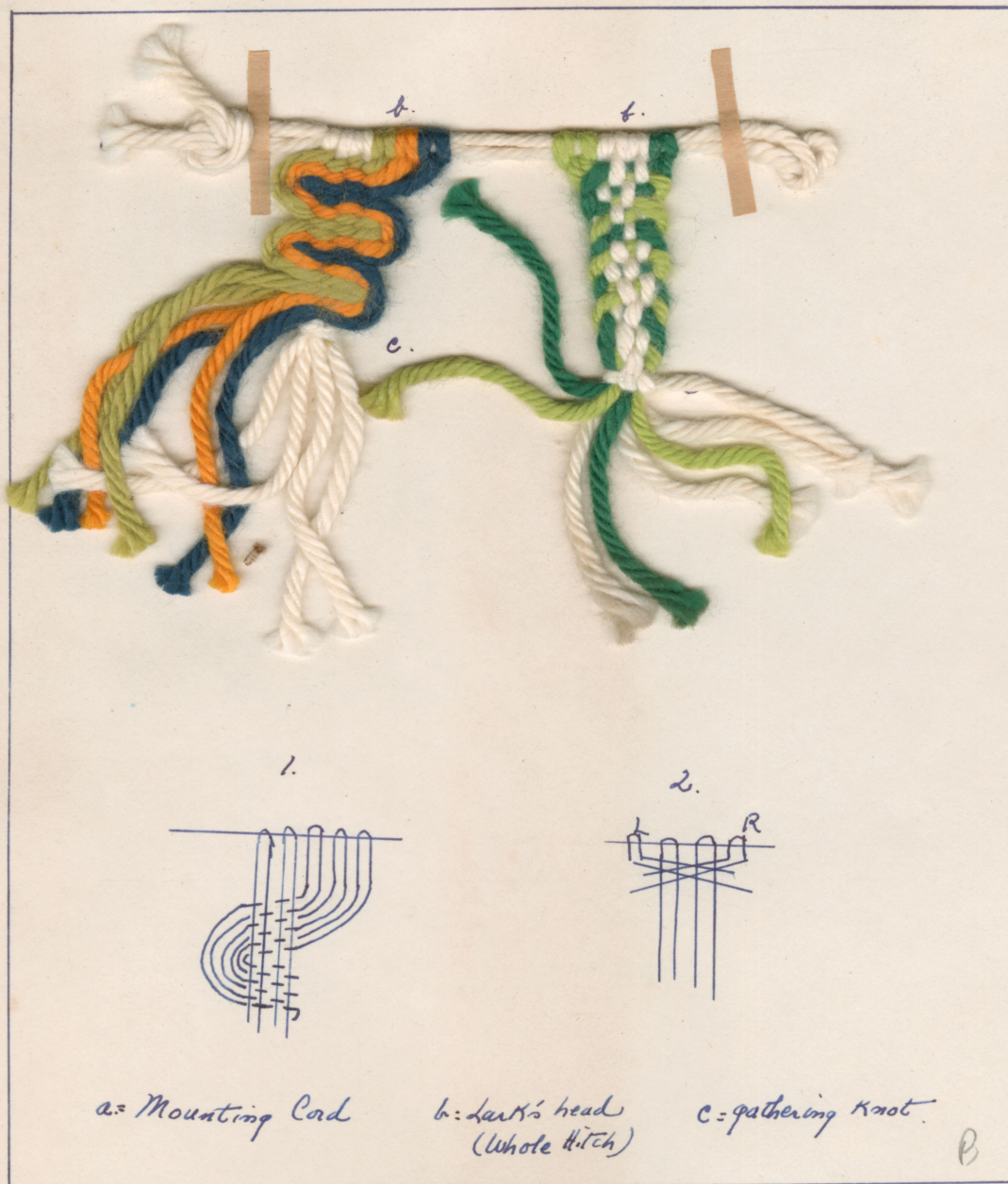
Lustre gained by:
warp faced satin
weft faced satin = design.



Gloss obtained by weave.

Fujii, Sally K. B
H. Art 175-B.

— Braided Weaves. —



Sally Fujii
Household Art 175-B.

White Goods. (Domestics).

Name	Type	Adjectives.
1. Berkeley Cambric	Cambric	fine, lustre
2. Bleached muslin	muslin	dull, rough
3. Batiste	cambric	soft, fine
4. Flaxon	Muslin	thin, soft crisp
5. Organdy voile	muslin	crisp, sheer
6. Paper Cambric	between ^{cam} cambric and muslin	gloss, crisp
7. Dressmaker's Canvas	muslin	rough, dull
8. Croshaw Muslin	muslin	soft, fine
9. Canvas	muslin	dull, coarse.
10. Percale	muslin	soft, dull
 (1)	 (2)	 1- Bleached Muslin 2- Paper Cambric (3) 3- Batiste

B

Commercial Printing

1. Geometric Print:

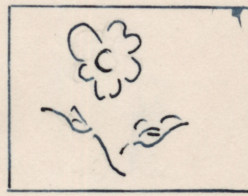
The geometric print is $\frac{1}{8}$ " off the weft thread in one square inch, therefore in 36" it varies $4\frac{1}{2}$ inches.

2. Warp Print:

In the true warp print - the warp threads are printed before the cloth is woven - the wefts are of a solid color and the finished design gives a shadow effect in which there are no definite lines.

In the false warp print the cloth is woven first and ^{then} a design is printed on it - the difference between the true and false is quite evident in the weft threads and design effect.

3. 4 Color Printing:



Fujii, Sally B
H. Art 175-13.