

Tapestry

Tapestry weaving in coloured silks has been carried on in Japan for at least threehundred years, though certain Japanese authorities insist on a much earlier date. It is a link between ordinary weaving and embroidery. The warp threads are stretched on a frame, and the weft threads are then put in, and pushed into their places with the fingers or a comb. The weft threads only cover short spaces with the various colours used to make the patten, instead of being thrown across the loom by means of one or more shuttles.

Japanese tapestry, known as tsudzure-ori (patched weaving) is identical with the Chinese k'o-ssu, and differs from European tapestry in its much finer texture. ~~There is a fine example in the~~ European tapestries of the 17th century are reported to exist in Japan, but tapestry weaving on the European scale has not been practised there until modern times. Louis Gonse notes that Hideyoshi (d. 1598) caused to be executed for Mayeda Toshiye, Prince of Kaga, a large panel of tapestry which his descendant possess today.

Vict. and Alb. p. 28-9.

Tapestry: a simple fabric of cloth weave, usually with vertical ribbing in which the weft threads form the pattern and do not run the full width of the piece. Each weft is woven back and forth around the warp threads only where each particular colour is needed. Slit Tapestry--the various wefts are not interwoven with each other at their edges, and slits therefore appear between them.

Reath. p.9

We have been unable to find in Japanese books any illustration showing the tapestry weaver at work, although drawings of the ordinary loom weavings are numerous. The fact that tapestry working was always a select and never a popular industry in Japan may account for this. The absence of any illustration is to be regretted for

the slightest sketch would inform us whether the tapestry is wrought in a horizontal or upright ~~100~~ frame. A careful examination of several examples of the finest description of Japanese tapestry inclines us to believe that the vertical frame was employed in ~~this~~ their fabrication. Tapestry cannot be considered true weaving nor is it genuine embroidery, yet the mode of its production may be said to combine in a manner both weaving and embroidery. It is wrought in a loom or frame on which are stretched the warp threads. The designs and ground are not thrown across these from side to side by means of a shuttle or any similar appliance, but are laboriously produced by countless short threads of silk or gold put in by a sort of needle. The result is a compact and durable web in which the woof alone appears on both sides; the back being the same as the front excepting that it presents a rough appearance in places where the ends of the woof threads fall out. It will be observed on reference to Plate VI that a certain mosaic treatment obtains, with no attempt at graduation or mingling of colors. This is the characteristic of all the Japanese tapestry we have met with; and appears, to our minds, to favour the hypothesis of a Chinese rather than an European origin for the mfg. in Japan. Of course this flat-coloured and hard-edged style of tapestry is simple and tentative; and bears no comparison with the elaborate system of textile painting practised at the Gobelins and other old and celebrated European establishments, but it is quite ~~possible~~ possible that the Japanese, seeing that work requiring many graduated colours could be more readily done by embroidery, never sought to imitate European work or to develop the art of tapestry working beyond its simplest limits.

audsley 15-16

origin question whether from china or europe during the port. trade.

1900
300
600