

SUPERSTRUCTURAL

DECORATIVE

TECHNIQUES.



PAINTED DESIGN

SUPERSTRUCTURAL DECORATIVE TECHNIQUES:

In the surface decoration of many of the most characteristic silk fabrics produced by the Japanese, all types of dyeing, printing, painting and embroidery have been resorted to. Every possible combination of plain and figure dyeing, with and without resists or discharges, negative and positive block and stencil printing, painting and embroidery have been tried and carried to a high degree of perfection. These have been applied to surfaces already figured by the technique employed during the process of weaving, as accents on areas of design or as a medium through which a design has been completely built up on a simple weave ground.

~~Superstructural Decorative~~ Techniques of Superstructural decoration

In the decoaration of ~~many~~ of the most characteristic silk fabrics produced by the painstaking Japanese, we constantly observe that dyeing, painting, and embroidery are present in a happy legue; and in the prepapation of the fabrics for the dye vat both stencilling and negative block printing have been resorted to. In certain small and often redurring details we may also detect the use of positive block printing. With the employment of so many processes all under the control of rare artistic feeling, we can hardly wonder at the beautiful results attained---results met with in the textile art of no other nation on the face of the globe. An examination of many hundreds of dresses and dress fabrics has resulted in a conviction that every possible combination of plain and figure weaving, dyeing, with and without "resists" or "discharges", negative and positive, dyeing//with//block printing, stencilling, painting, and embroidery has been tried and exhausted by the Japanese art workmen

In the dec. of many of the most or silk
fabric produced by the f. every possible combination

Fuki-ye: Mr. Crewdson describes a process of blowing a resist of rice paste on to a fabric through a sort of brass funnel. The spaces not covered by the resist are then filled with various dyes. As soon as these are fixed, the resist is steamed off. The name for this class of work is fuki-ye ("blown pictures") and is supposed to have been introduced into Japan by the Dutch.

(This may possibly have been restricted to cotton (sarasa).)

One of the more primitive ways of patterning is the use of leaves. A design may be made by laying fresh green leaves on the surface of a light weight cloth and placing another piece of cloth on top. The fabric is beaten with a wooden mallet to extract the acid from the leaves after which it is dipped in the iron springs, and after exposure to the air a grey impression of a leaf is left where the tannic acid was forced into the cloth by the beating. The union of the iron oxide with the tannic acid forms iron grey.

(Lady Murasaki: "the ornament of their trains was dyed by rubbing---" this may possibly be referring to the above process).

KNOT DYEING: One of the few methods of dyeing which continued to exist during the periods following its introduction at the beginning of the Nara period. A sudden interest in the technique during the Ashikaga period led to a very high development in the following periods, under the names of Momoyama shibori (knot dyeing of the Momoyama period) and Keicho shibori (knot dyeing of the Keicho era). It was often found by itself for small ties but usually in combination with embroidery, painting, stencilling, and brocading.

Two pieces of silk are placed together, parts of the fabric are pressed upwards at intervals into the shape of little cones by means of a pointed stick. Waxed silk threads are then wrapped around the cones, thus producing small tufts or knots on the surface. The dyeing produces a shrinkage, which leaves the stuff covered permanently with a number of raised points except when the method of stretching is resorted to. The

next step is to unwind the silk threads. Wherever these have been in contact with the fabric they have served the purpose of a resist against the action of the dye. Thus is given a surface marked by variations of color as well as conical eminences. Variation in sizes are easily acquired by varying the size of the stick used during the tying process. A flat surface is obtained by stretching---this is found on kimono fabrics especially.

Viewed from the technique employed in the Momoyama shibori mentioned above ^{another form} it may be termed Boshi-shibori (lit. "cap" knot dyeing, primarily because of the variation in the methods from that just described. "Cap" knot dyeing ^{is that type} in which large areas are preserved from colour by covering them with etc. oiled paper ~~is~~ ^{etc.} first applied to the ~~silk~~ ^{fabric}, and after the ground is dyed, black minute designs are ~~executed~~ ^{painted} in thin lines in the part kept white (by means of ^{method} shibori). It is therefore a combin-

ation of painting and knot dyeing.

Stencilling: The use of stencils in Japan has been mentioned as having occurred as early as the Nara period. This relatively simple method of transferring designs, either by direct application of color or ^{by} resist, ^{method} developed highly during the Momoyama and subsequent periods. [The stencil plates (katagami) consist of tough paper waterproffed with shibu (juice of un-ripped persimmon) and are pierced with an awl or cut by the stencil cutter with a long thin knife which cuts through the paper of the drawing and several other folds of paper at the same time. In order to secure an absolutely accurate reproduction of the pattern two stencils are glued together between which are placed an irregular network of human hair. Many stencil plates have two small holes at the edge of the pattern--this makes possible a precise repeat, also some have a device cut in the margin which enables a series of plates to be fitted one over another.] The simplest way of using stencils is by re-

The method of applying bees wax to the surface of a fabric to act as a resist in dyeing was practiced at the beginning of the Nara Period under the name of Rokechizome. It is not known by what intermediary this method reached Japan but it is likely that it originated in India and was introduced to Japan by China. The method itself entailed the use of a liquid containing vegetable or bees wax as a resist, however, two different methods were used in the application of the resist to the fabric---in one, the design was drawn ~~the~~ with the wax solution, in the other, a stencil was used in which the wax was either applied to the stencil and stamped to the fabric or the wax painted on the fabric through the stencil after it had been placed on the cloth. ~~The cloth was~~ then immersed in a dye vat, removed and washed---the resist was removed by seaming. This method of applying wax continued to be used but almost disappeared during the Ashikaga period. It was revived during the Edo period .

under a new name (Yuzenzome). The technique now involved the use of size instead of wax ~~instead of wax~~ and is applied with much ingenuity to silk crepe where the texture of the crepe achieved by the use of twisted yarns plays an important part in the design.

Kyokechi: This method of dyeing is supposed to have originated in either India or China and introduced to Japan during the Nara period. It involved the use of boards, perforated with a given design, between which the cloth was pressed, the dye being absorbed at the perforated areas. This technique declined in use during the following years, possibly due to the difficulty of carving the wood blocks or to the demands for variety in designs which may have discouraged the use of such a time taking method. It was revived in the Edo period under a new name (Itajime) but has never acquired a dominant position in the various methods of dyeing.

Itajime: In the process of block printing or itajime blocks are prepared to produce a white pattern on a coloured ground or a coloured design on a white ground. A pattern is drawn or transferred to a block of wood, and the background is cut away to a considerable depth. The edges of the design ~~are~~ left in

relief are kept clean and sharp. When the carving is finished the carver bores holes from the depressed areas through to the other side of the block, forming funnel shaped openings from that side. The block is then varnished to resist the action of water. This block is placed face downward on a cloth which has been stretched over a plain block. The two pieces of wood are then clamped tightly together. The dye is poured into the funnel shaped holes until all the depressions are filled. After the dye is absorbed by all the exposed portions of the cloth, all the excess dye is poured off. The blocks are disconnected, the fabric removed to be dried and fixed. This will give a white pattern on a coloured ground; when the design is to be in color the block is prepared in a reverse manner. The advantage of such a method of dyeing is that the cloth is dyed through and the design is visible on both sides. Positive block printing(also called itajime), where designs are produced by first charging

the blocks with colours and applying them to the fabric is

also used. Many such designs closely resemble brush work. ^x

see fig _____

Oudeley, George: The Ornamental Art, of Japan vol 1:2 - pp. 7 — 8

Superstructural decoration.

Watson: Cloth
Mfg. in India.

Methods of applying patterns & color to woven surfaces:
Application of

I Embroideries

II: ~~Methods of~~ applying color directly

1- Stencils

2- Block

3- Brush (Painting)

4- Embroidery (?)

III: Methods of applying color by
Resist dyeing:

1- Stencils - used to apply resist paste = negative pattern.
(Chugata - Yuzen)

2- Tied and dyed work.

a - Sewed - primarily used for bands.

b - Tied - cord, tape, oiled paper. = large + small areas.
- cap - whole area reserved.
often painted with lines or embroidery.

3- Block:

4- Batik: = Wax -

5-

IV Combination of I, II + III