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Brocade: The term Brocade is here used to designate any fabric having a supplementary warp or weft yarns to make a pattern, the yarns occurring as floats on the surface of the fabric and inserted during the process of weaving. The type of background weave rarely if ever influences the type of yarns or designs ^{in J. textiles} used by the brocading. Various methods of yarn insertion ^{in J. textiles} for pattern building are found, each used equally often, separately or in combination within one piece. The type of yarn in no way seems to influence the method used. First of all, there is the method by which each motif is independent of all other motifs occurring within a piece-----a yarn is devoted entirely to the production of one motif and is carried from shed to shed within the area of its occurrence. ^(g. 5) Then there is the method where the yarn is cut to the ~~desired~~ length needed for a design in one shed.-----the motif is built up by a series of yarns each cut ~~at~~ the desired length. And lastly, the

BROCADE YARN INSERTIONS
S. L. 111

yarns are carried from selvedge to selvedge regardless of the amount needed within the shed., the yarns being floated on the wrong side when not used in a design.

The types of yarns used: gilt and silver paper strips, filo, twisted yarns, and floss. The use of floss especially simulates embroidery, the play of light and shade also add greatly to the beauty of the whole.

The use of supplementary warps to hold up long floats on both the wrong and right sides of the fabric have been frequently found. These are usually of a finer quality of yarn than that used on the basic web and are, in most cases, decorative as well as functional, occurring in weave types as in the case of when the background weave is a twill the supplementary yarns may also occur in a twill which however runs in the opposite direction.

This technique is found throughout the history of weaving in Japan —
The fact that its predominant use during even the early ~~period~~ ^{periods} of
~~Jap. weaving~~ is indicative of a very high development of the art.
As has been shown in the ~~interesting~~ ^{historical} introduction —
brocades were woven first only for tribute to the Emperor
then only for ~~certain~~ members of the noble class —
and gradually as to even the ~~poor~~ ^{middle} class.

Brocade:

The term Brocade is here used to indicate any fabric having supplementary warp or weft yarns to make a pattern, the yarns occurring ~~on~~ as floats on the surface of the fabric & inserted during the process of weaving. In an analysis of J. brocade various methods of yarn insertion in pattern building have been found, each used equally often, ~~separately~~ or in combination within one piece.

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fig T

ALL REVERSE SIDE FLOATS
HELD up by SUPPLEMENTARY WARPS



fig I

Combination of independent motif brooding -
Supplementary warps used to hold
up selvage to selvage yarns in



RIGHT SIDE of plate following.



ALL PROCEEDING
sledge to sledge -
NO SUPPLEMENTARY WARPS.



Silver paper strips used in brocade

Genius



Background weave - completely covered
 " " shown only in small areas of design

Kinran



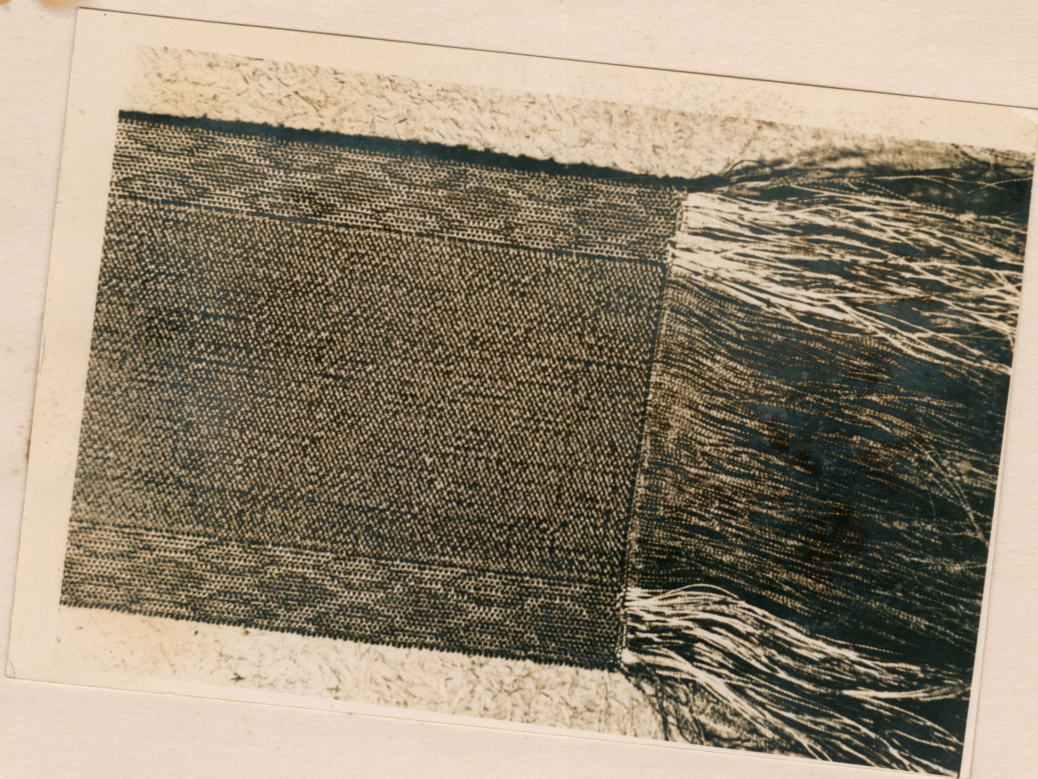
Heavy floral pattern

shaded by diff.

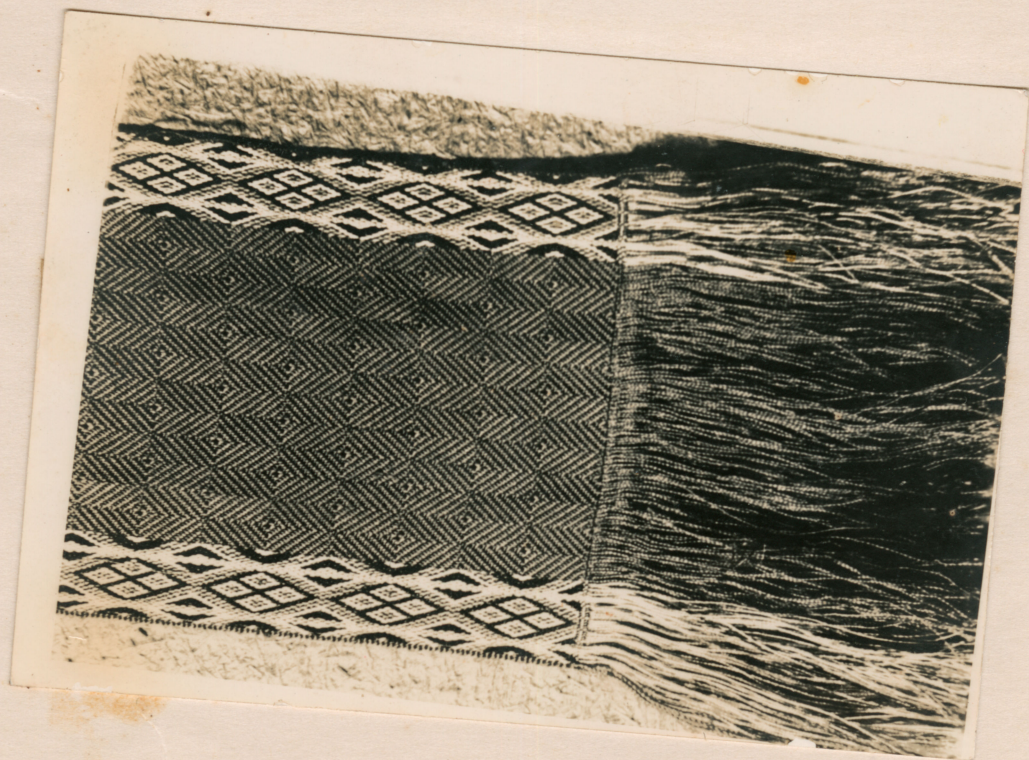
Type similar to illustration in Otto von Kummerl: Das Kunstgewerbe in Japan

page 155 - fig 162 - (Kara-ori 1700)

Piece illust. part of costume - sections appear ~~like squares or~~ ^{like} bands sewed together - but - brocaded tie dyed textile
also appears embroidered -



These are being
reprinted



Warp Brocade

Kara-Ori:

silk floss is floated across the surface of the compact twill ground, usually in large showy patterns which greatly resemble embroidery, and though it is as a rule enriched further with gilt paper strips brocaded in a separate pattern, the "float" brocading is the distinguishing mark of Kara-ori. In many of the No-robies in this technique, the twill ground is marked off in a pattern of large squares of contrasting colors, sometimes shaded at top and bottom. This is accomplished by chine warp dyeing / discussed later.

(weave was developed to such an extent and so glorified by the weavers and artists of Japan that we find native historians giving it a Chinese prototype in very small letters, if at all. Just when it was first produced in Japan is still a matter of controversy--one authority says by a weaver named Tawaraya in the fifteenth century, and another, by a weaver of Hakata who worked during the early sixteenth century. The latter even calls the brocade Hakata-ori, though he adds that the Chinese prototype seems evident from their continuing to use the latter name, which means literally "Tang weave".---

(Pauline Simmons-Met. Mus.p.18)

(1)
in gradation(Ungenzaishiki).

Fierce political struggles during the eras of Shohei and Tenkei, 931-946, brought about a temporary cessation of all industries. The Oribe-no-tsukasa continued to produce Nishiki in only very small quantities, while the industry in the provinces died out. As a consequence, in the following periods there was a large importation of Nishiki and other costly fabrics from China, and it soon became the fashion for all the nobles to wear Chinese brocades, which were generally called Kara-ori or Kara Nishiki, while the domestic specimens were called Yamato-Nishiki. In either the tenth or eleventh centuries, Kinran was brought from China by returning Japanese travelers. This was silk brocaded with gilt paper strips; if silvered paper was used, the fabric was called Ginran. This type of brocade continued to come from China for several centuries, and that which was imported during the period from 1468-1488 was especially prized and later became known as Ko-Kiran. (old Kinnan)