

LOOMS:

^{the} Earliest Takahata or loom is preserved in the Isafu-no-Miya at Ise, among the nine sacred treasures, considered older than the those at Nara. This is in metal, of small size, and records state that it was a model constructed for weaving with five threads of different colours. There is a similarity in this model with looms depicted in later drawings, such as ^a that print by Hokusai-----drawloom.

unfinished.

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p. 207 "The loom consisted of 2 rollers, between which was stretched the warp, consisting of a large number of vertical threads. Suspended from the top of the loom were 2 frames or headles, which could be raised by means of a treadle. One of these headles, connected with the alternate threads of the warp, raised them, whilst the other raised all the other threads. By means of a shuttle, containing a bobbin of thread, one thread was thrown through the warp when all the odd numbered threads were raised, ^{over} and then was thrown back again when all the even numbered threads were raised. By this method the thread the weft grew, that is, as each cross thread fastened together the vertical threads of the warp passing under one & over the next, returning with similar effect. The threads of the weft were driven together by a batten, shuttle & battens being worked by hand, the headles by a foot treadle. Thus the simple web grew. But in weaving brocades the process was

p. 208

Exercise 17: The ABC of Tobacco Ad

(Faint handwritten notes at the bottom of the page)

(Zus. geschl. + melior - 174
 174

complicated, & the number of beads increased according to the design which had to be reproduced. The skill of the painter-designer had to be invoked for the designs, which included an immense number of patterns upon grounds of cloth of gold or colour, of damask or gauze.

The most complicated loom, that used for weaving flowered broads, was worked by two persons, the weaver seated below & the assistant above. He threw the shuttle and changed the threads; she - for the assistant was generally a woman - worked the heddles, & helped where necessary in changing or knotting the threads.

LOOMS

G. Audsley:
p. 17.

"All appliances connected with the old Japanese loom are of the most primitive kind, as few mechanical contrivances and as much simple manipulation being resorted to as possible. For instance a more primitive arrangement for "warping" could not well be imagined than that shown in the cut on the following page, from Hobusais' *3-hon Tekin Arai*. The threads for the warp are tied at one end to a piece of bamboo stuck in the centre of an old millstone; while the other ends are passed through the reed of the loom & wound in proper order on the yarn beam, which is, in this case, a board reduced in width where the threads are wound, and p. 18: notched at each end to fit into the loom. In another series of drawings, illustrating the entire silk industry from the hatching of the silk worm eggs to the operations of the loom, we learn that the warp threads are first wound ~~in~~ to the required length from the large reels on to smaller ones, & thence collected in the process of warping. This operation is partly shown in the large cut on the adjoining page, which forms the last of the series.

The loom employed for the weaving of the richly figured brocades, such as are illustrated in our plates, is of the simplest form compatible with the work it has to perform. It does not differ materially in its construction from the loom already described in connection with the weaving of cotton, except that the large heddles are omitted & an arrangement of independent vertical strings takes their place, exactly as in our Japanese loom. These threads are looped to receive the warp threads, & are the same in number as those threads. A single warp thread passes thru each of the loops so that it can be drawn up at pleasure; or any number can be drawn up in combination as the design of the brocade dictates.

Audsley - Looms:

p. 19: Previous to the invention by Jacquard of the ingenious apparatus which bears his name, looms similar in principle to those used by the Japanese were universal in Europe for figure weaving. The following description of an old drawloom will serve to fully explain the ~~process~~ modern operation of the Japanese brocade looms:

"Figure weaving requires considerable preparation in mounting the loom, & differs from plain weaving in the number & arrangement of the heads, & the method of moving them. As the number of heads is generally too great to be moved ^{p. 20} by the feet of the weaver, an apparatus called the drawloom was in general use until the introduction of the Jacquard machine, & still continues in use in certain localities (1854). In the drawloom, the warp threads are passed through the loops formed in strings, & these strings were so arranged in separate groups, one string to every warp thread; called the drawbar, pulled the handle which united one group, he drew up all those warp threads which, in the order of the pattern, required to be raised for the passage of the shuttle. The order in which the threads are grouped is determined by a pattern paper or design; it is divided ~~as~~ by lines into small squares, so as to represent a woven fabric, & upon it the pattern is drawn & colored.

Looms:

Information regarding ~~methods~~ the looms on which
plain as well as the more complex ~~fla~~ fabrics were woven
is scanty. The earliest Takahata ~~a~~ loom is preserved in the
Isafu no Miya at Ise. This is in metal, of a small size
but the records state that it was a model constructed for weaving with
five threads of ~~5~~ different colors. ^{sp. 8 (Crawford)} fig I. (from Crawford - p. 12)

There cannot be much doubt that the use of the drawloom ^{to produce the elaborately figured brocade} was prevalent
from a very early period. Hence the earliest Takahata ~~a~~ loom is preserved
in the Isafu no Miya at Ise. This is of metal, of a small size. The
records state that it was a model constructed for weaving
with five threads of different colors. (Crawford p. 8) (see fig I)

Looms:

"As regards the machinery made use of, we note that the earliest Takahata or loom is preserved in the Isafu-no-Miya at Ise, amongst the nine sacred treasures, which are considered older even than those at Nara. This is in metal, of small size, but the records state that it was a model constructed for weaving with five threads of different colours. When we compare this model with later drawings, such as that in a print by Hokusai, and the modern drawing by Bavier, we see how similar were the looms used in Japan for fine brocades at periods separated from each other by more than a thousand years. In the drawloom the warp threads are passed through loops formed in strings, arranged in a vertical place, one string to every warp thread; and these strings ~~pulled the handle which united one group~~ were so arranged in separate groups, that when an attendant, called the drawboy, pulled the handle which united one group, he drew up all those warp threads, which, in ~~the~~ the order of the pattern required to be raised for the passage of the shuttle. The order in which the threads are grouped is determined by a pattern paper or design; it is divided by lines into small squares, so as to represent a woven fabric, and upon it the pattern is drawn and coloured.

PLAIN WEAVE: The plain weave, also called cloth or tabby weave is the simplest of all weaves and probably developed from the primitive interlacing of rushes, cane, etc., for baskets, mats, etc. In the plain weave the warp and weft threads are regularly interwoven on the principle of "under one and over one". see fig. _____. Variations in the plain weave have been achieved by various methods; --the use of types of yarns within one piece, the introduction of colors in either the warp or weft yarns ^{and} or the, the application of surface design by stencilling, painting, or dyeing, etc.

Variations:

Seigo: ^{Seiko} Corded silk was first made in the eleventh century, ^{called} first in Kyoto and later in the province of Tango. ^{called Tanso Seigo} It is of two kinds: one in which the warp and weft are both of corded silk and in the other corded silk used for the warp and uncorded for the

the weft. Its manufacture was discontinued after

the fire at Otoneri-Machi in Kyoto in 1467, but *seems to have been*

~~was~~ revived at the end of the sixteenth century.

This silk
It was often used for summer Court robes. (1)

Kohaku or Taffeta, which is characterized by its close

weave and stiffness, was apparently copied from im-

ported stuffs in Kyoto in the middle of the seventh

teenth century. It was introduced into Kiryu by the

Kyoto weavers at the beginning of the nineteenth

(2)
century.

Shidzuri
-Yuzuri: printing flower and bird designs on cloth,

(3)
introduced during the Nara period.

Ori-iro: This method of producing a monochrome

effect by combining two silk threads of different col-

ours was invented by a Kyoto weaver at an uncertain

date, possibly before the *end of the 15th* *(4)*
~~sixteenth~~ century.

(1) Crawford, A.
Hornell Smith

(2) Crawford
H. Smith

p. 15
p. 22 (23-24?)

p. 15
p. 25

(3)

(4) - Hornell Smith - p. 23
- Crawford - p. 14-15: says the mtg.
was discontinued after the fire in Kyoto
in 1467 but revived about 1660.

Chirimen or Crepe is woven with threads to which

a strong twist has been imparted, first from ~~the~~

left to right, then right to left. When the fabric

is woven it is soaked in water, the threads unwind

and a wave like appearance results. The first

record of this is in 1158, when it is mentioned as

forming part of the clothing worn by an ambassador

to Japan on the day of the festival in the Iwashi-

midzu temple. Its manufacture was practically dis-

continued during the period of wars but was revived

by the Chinese weavers at Sakai and patronized by

Hideyoshi. A large quantity of Chirimen, ~~both~~ strip-

ed and figured, was made at the end of the seven-

teenth century. Crepe has received much attention

from the dyer and his artist---the stencil cutter.

x 'Crawford - pp. 17-18 (the author feels, however, that this description does not

x - Howell Smith p. 25, 26

Has long been known in Japan but when the weaving of it started has not been discovered. There is a record in the military records of 1158 A.D. that a robe of this material was worn by an ambassador to Japan in attending a festival in the Ise Daishin-ji temple. It passed through the same experiences of other silks in being discontinued after the fire and restored again through the Chinese weavers at Sakai. A large quantity was made by the end of the 17th century both striped & figured. (Kinnell Smith. - pp. 23-24)

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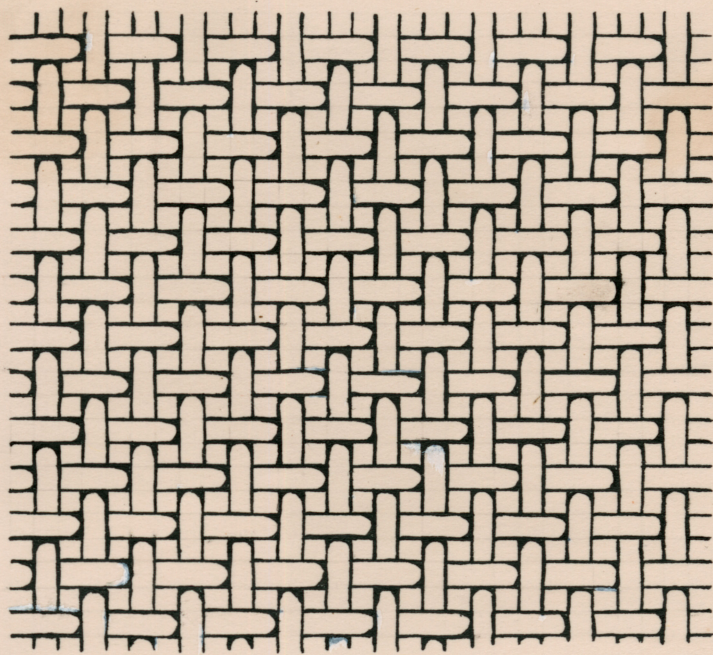
Hideyoshi. A large quantity of Chirimen, both strip-

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from the dye and his artist--the stencil cutter.

x - Unknown - pp. 17-18 (the author's note, however, that this description is from the dye and his artist--the stencil cutter.)
x - Howell's pp. 22-23



PLAIN WEAVE

Photograph