

✓ Acc. to some author.

TWILL: [^]Twill or Aya was first introduced into Japan in the

ninth year of the Emperor Chuai, 200 A.D., when Shinra, one

of the three kingdoms of Korea, sent some pieces of Aya as

tribute. ^{*} Later when Empress Jigo ^uconquered Shinra, her gen-

eral brought back some weavers. These weavers, ~~were~~ call [^]Aya-

(aya-men)
bito, ~~and~~ were established in three districts to teach the ^{local} weavers.

In 468, the Emperor Yuriaku sent two officials to Shinra to

bring over more weavers. [^] The Emperor Mommu, when he limited

the number of weaving factories, allowed seven factories to be

set apart especially for the weavers of Aya. [^] In 711 weaving

teachers were sent to Ise, Owari and nineteen other provinces

to teach people how to weave aya, ^{and} the people in these districts

were ordered to make aya for purposes of tribute. By the begin-

ning of the tenth century a great number of patterns ^(in add. to the earlier one mentioned) were pro-

duced by the inhabitants of the provinces and the Imperial

weaving department. Among them were: Bird's nest, Roses, Little

** ^{Other} some authorities give the 5th c. as date of intro —*

the following is based.

parrots; Will^d grass, Wheel, Mountain in distance; Diamond shaped pattern, etc. The industry suffered during the early wars but the weavers of Aya were still kept busy in the Otoneri-Machi, a street in Kyoto inhabited by weavers. In 1391, the Shogun Yoshimitsu, having bestowed the province of Idzumi on Ouchi Yoshihiro, a castle was built at Sakai. Aya weavers were brought there, so that this material continued to be made in Sakai after Otoneri-Machi in Kyoto was burned. Under Hidy-yoshi the industry was revived at Nishijin, and different varieties of Aya with medallion designs, in the Chinese style, and with stripes are all recorded as being made at this time, as well as Aya with chrysanthemum and wooden fence design known as Higaki Aya. [†]

A twill weave, is one in which each thread passes over one or more and over two or more warp threads, or over one and under two or more. The progressive interweaving of the threads

† Crewdson pp 12 - 14

1 - A History of the Japanese Arts (Compiled by the Imperial Museum, Tokyo - Translated, (1913) p. 192.

produces the unbroken diagonal ribs that constitute a twill.

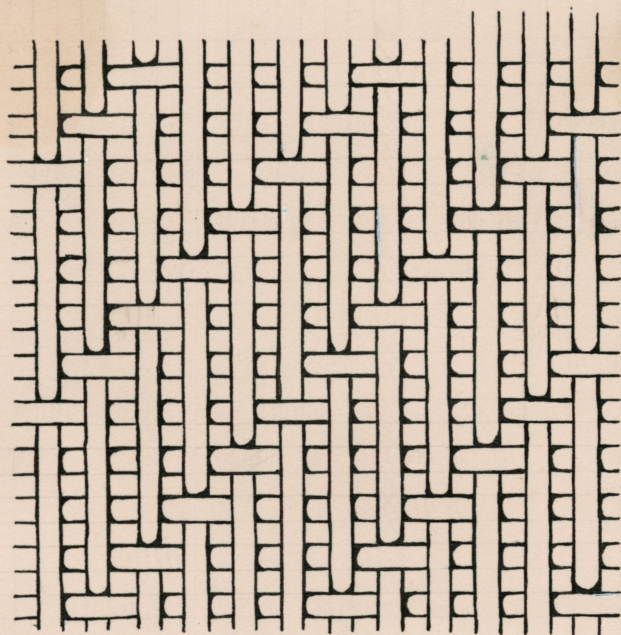
One important result of this method of interweaving is that in most cases the areas of warp and weft visible on the face of the fabric are not equal, either warp or weft predominates.

A weft twill is one in which the weft threads pass under one and over two or more warp threads, while in a warp twill more of the warp is visible, as the wefts pass over but one warp and then under two or more.

see fig. _____

Use of twill - design made in opposite direction of background -
typical.

^ The earlier twills (those introduced during the Tempyo era) were ~~those in which~~ ~~of two types~~ in one the weave of the designed or figured part ran counter to that of the ground, which resulted in the design always remaining ~~the~~ visible in any light. In the twills of the later periods - the design and background _____ ran in the same direction: - (Sanyonishi Kimwasa - p. 111.)



Twill

Photocopy

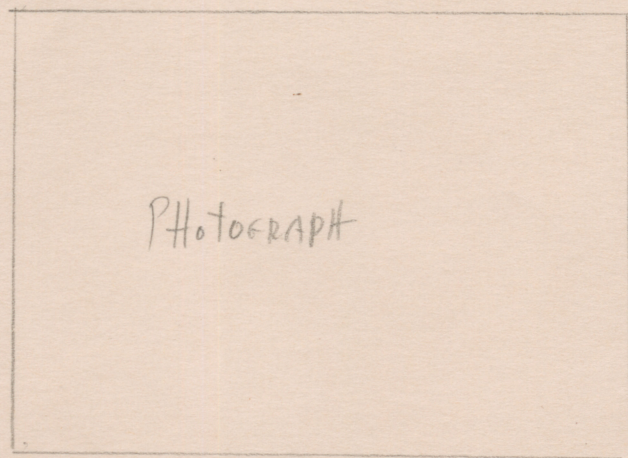
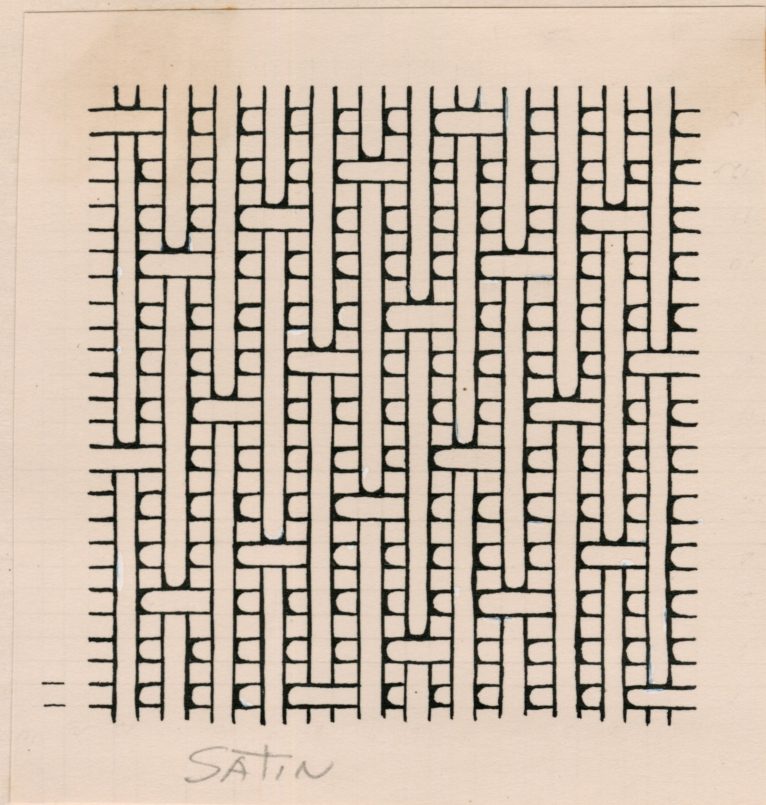
Shushu
SATIN: Satin or Shusus was first made in Kyoto about the year
1131, after the style of Chinese satin, and ultimately surpass-
ed the original Chinese model. ^x

In satin, the bulk of the warp or the weft is on the
face of the fabric, and the threads that are visible are usual-
ly finer and more numerous than those that are concealed. In
weaving satin, the weft threads may be passed regularly, but
not successively, over one and under three or more warp threads.
A smooth surface is produced since the warp threads cross
the wefts in long floats and the intersections never adjoin.
diagonally so that the weft is hardly perceptible.

see fig-----

x *Creswell - p. 14*

x - *Pinst mentions no date of introduction but implies 10th c.*
p. 19.



DAMASK: Damask or Donsu was introduced to Sakai weavers in Japan by craftsmen from China at the end of the sixteenth century. Later on, the Kyoto weavers copied it and made a variety known as Shichin-donsu which had a design of floral medallions. It was much patronized by Hideyoshi and the Kyoto weavers soon surpassed the weavers of Sakai.

Damask is a reversible fabric in which the design, on both the face and the back, is formed by a contrast between ^{the} satin ^{ground} and ~~the effect of~~ ^{some other} a simple weave. The areas of satin on the face are areas of simple weave on the back.

The whole fabric is therefore satin, which appears in some places on the face and in others on the back of the stuff.

To acquire this effect, the action of the warp is reversed so that the satin "periodically executes an about face and turns first its face and then its back to the onlooker". The essential characteristic of damask is that it is reversible.

see fig-----

x: Crawford - p. 14

x:

reverse side

CHUZE or Sha, some times called Ra was introduced shortly

A.D

after the third century from Korea. It existed in two varieties

figured and unfigured, the figured being in variations of

the lozenge design. The technique did not become important as

a local product until many centuries later when the Chinese

introduced ^{it} to the weavers at Sakai in the form of Kinsha in

^{gold paper stup. used for brocade.}
which gold thread was used for the weft.*

Colors are frequently introduced into the brocade, & logically the name of the fabric should then be nisho-kinsha, but it apparently isn't. It may be called Kimmonssha, which is defined simply as kinsha with additional pattern, but whether this refers to colors introduced into the brocade or to a woven self tone pattern in the ground is not clear. No other of the type known as choken are frequently made of kinsha.*

* Alan Priest - p. 17.

* see fig 34 in Alan Priest - (Met. Mus.) - Japanese Costume

GAUZE

Sha: introduced shortly after the third century a.d.--technique learned from the Koreans. Did not become important as a local product until many centuries later when Chinese Weavers introduced it at Sakai in the form of Kinsha.

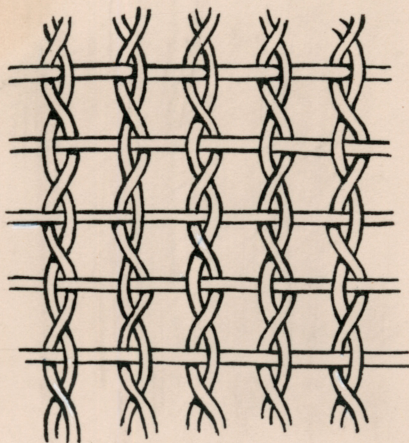
Priest. p. 17

The production of sha(silk gauze) dates from the same time(3rd century), if we may believe native testimony. The art of weaving a species of plain and figured silk gauze, in the style of the Ming Dynasty(1368-1643) was first taught the people of the town of Sakai by Chinese weavers, who came over in the Tensho Period(1573-91) In the Genna period(1615-23) Chinese weavers came to Sakai and made their figured gauze having gold thread for the weft.

Vict. Alb. p. 23

also: Crewdson: p. 10.

Ra or rumoro is then material "gauze" —
J. of Heian period 9-12 — sometimes read the character
ami (net, network) — indeed a good comparison — shows
us how thin & net like ra was.
Ra existed in 2 varieties — (1) figured — having invariably
a large design varying in simplicity or complexity
(2) Minge dazuki "pine bark large".
A great amount made during Heian — survival with
introduction of Chinese figured gold gauze.



GAUZE

PHOTOGRAPH of WEAVE
to BE TAKEN

-type of pile weaving? -

VELVET: At what time the art of weaving velvet, birodō, was begun in Japan is uncertain and conflicting opinions exist on the question. It is possible that the Portuguese may have brought such costly fabrics as presents to the court during the latter part of the sixteenth century. The active commercial

Takushū - p. 315 vol I

"Among the imported European ^{woven} goods, velvet was highly prized & used as a collar, wh. it made the Jap. very anxious to learn how to weave it, but the Portuguese would not give away the secret. However, a kind of wire to be used in weaving was found by chance in a roll of velvet among the great many rolls imported at that time. The weavers were highly delighted at this & discovered the way to weave velvet by use of this wire. This was about 1640, when the P. trade had declined, yet it shows how adaptable the J. industrialists were."

Japan during the latter half of the the introduction of examples of velvets into the country. Velvets, character, known as birodō-yuzen, a dyer and designer of textile invention. They are used as a rtly painted or dyed ways been, as it is now, Japan. * a foundation weave with over wires, when the wire is with-

* - Andsley, George: The Ornamental Arts of Japan - vol 1:2 pp. 13-14-15.
W. Cawdson - p. 12

type of pile meaning?

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partly uncut, of a pictorial character, known as birodo-yuzen,
(named after Miyzaki Yuzen, a dyer and designer of textile
fabrics c. 1720) are a later invention. They are used as a

P. 118 Ming: Earliest velvets -
made entirely of silk -
1. cut & dyed cloth velvet.
2. silk solid satin velvet.
3 - cut solid twill "

Chinese Textiles - Met. Museum Pub.
Alan Piment
Pauline Simmons
N.Y. 1934

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latter part of the sixteenth century. The active commercial relations of the Dutch with Japan during the latter half of the seventeenth may have led to the introduction of examples of Flemish, Italian or French velvets into the country. Velvets, partly uncut, of a pictorial character, known as birodo-yuzen, (named after Miyzaki Yuzen, a dyer and designer of textile fabrics c. 1720) are a later invention. They are used as a ground for picture patterns, and are partly painted or dyed or partly cut. Kioto seems to have always been, as it is now, the seat of velvet weaving industry in Japan. *

Velvet ordinarily consists of a foundation weave with an extra weft that is woven over wires, when the wire is with-

* - Andsley, George: The Ornamental Arts of Japan - vol 1:2 pp. 13-14-15.
W. Cawdson - p. 12

drawn, tiny loops of thread remain, forming what is termed a pile. Pile may be cut, uncut, and cesele (combination of the two). When cut velvet is desired a knife is run along a groove in the wire or the loops are sometimes cut separately by hand. Colors may be introduced by successive changes of the threads in stripes or by the use of two, three, or even four sets of yarns in the same place.

TAPESTRY or Tsudzure-ori.

Japanese tapestry, known as tsudzure-ori (patched weaving is identical with the Chinese ko'ssu, and differs from European tapestry in its much finer texture. The date of its introduction in Japan is uncertain. European tapestries of the seventeenth 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

caused to be executed for Mayeda Toshiiye, Prince of Kaga, a

large panel of tapestry which ^{his} ~~is~~ descendant possesses today. x - Gonse - page 280.

Gonse. p. 280: Les tapisseries en ont-elles été importées par les Portugais ou par les Hollandais? Je n'ai pu avoir de renseignements précis à cet égard. Les Japonais prétendent que l'origine de ces tapisseries était chinoise. Tout ce que je sais, c'est qu'on en fabriquait déjà à Kioto à la fin du XVI^e siècle.

Tapestry 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

Gonse, Louis: L'art japonais - Paris, Maisons Quantin
Compagnie générale d'Impression et
d'Etat Edition
7, Rue Saint Benoît
1886

device, but are produced by countless short threads of silk or gold put in a needle like object, at times no device is used. The threads are pushed into their places with the fingers or a comb. The result is a compact and durable web in which the weft alone appears on both sides. The back appears the same as the front except in the places where the weft threads are left loose,

Audsley, George:

- p. 15: We have been unable to find in Japanese books any illustration showing the tapestry weaver at work, although drawings of the ordinary loom weaving are numerous. The fact that tapestry weaving was always a select & never a popular industry in Japan may account for this. The absence of any illustrations is to be regretted, for the slightest sketch would inform us whether the tapestry is wrought in a horizontal or upright frame. A careful examination of several examples of the finest descriptions of J. tapestry induces us to believe that the vertical frame (the haut-lisse of the French weavers) was employed in their fabrication.
- p. 16

BLACKER, J. F. : THE A.B.C. OF JAPANESE ART.

p. 217:

When did the Japanese begin to make Tapestry? This is the question which is more difficult to answer because the Japanese say ^{their} tapestry had a Chinese origin. We know that the Chinese borrowed the art from Western Asia, where the designs, even now, show no Chinese influence. Tapestry in Japan made at Kyoto, towards the end of the 16th century was exceedingly restricted in its output, but the prices that are known ^{are marked} with the most intricate decoration, with no sign of outside influence. It is possible (218) that the Portuguese merchants, about 1540

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may have brought some specimens of Europ. Tapestry, or the Scotch Cash. In any case, whilst the J. specimens are entirely delicate & charming in their coloring, they are almost as uncommon as carpets; & there can scarcely over vie with the famous silk carpets of Persia, India, & Turkey, or even with those of Yarkand & Manchuria, which produced the best Chinese costumes.

alone appears on both sides. The back appears the same as the

front except in the places where the welt threads are left loose,

Fig. 12: The Japanese manner to find in Japanese books any illustration showing the tapestry manner at work. Although denunciations of the ordinary loose weaving are numerous. The fact that tapestry is never used always a defect, never a virtue. The above four illustrations are to be regarded, for the simplest, which would require an entire tapestry in a finished or unfinished form. Compared with the most perfect of the Japanese tapestry of the hand weaved and employed in their fabrications.

BLACKER, J.F. THE A.B.C. of JAPANESE ART.

Fig. 17: When did the Japanese begin to make tapestry? This is the question which is now difficult to answer because the Japanese say that the Chinese brought the art from China, where the Chinese, under the name of 'Kaito', learned the art from the Chinese. Tapestry in Japan is made at Kyoto, towards the end of the 10th century, and was introduced in its infancy, but the Japanese are now making it with a rapidity which is not to be compared with the Chinese. It is in the hands of the Japanese weavers, that the art is now being revived, and it is in the hands of the Japanese weavers, that the art is now being revived.

The K'ossu silk tapestry weave is not needlework, nor does it consist of separate pieces of silk closely sewed together like 'patchwork'. It is a true tapestry weave, but ~~unlike~~ unlike European tapestry which is usually done in heavy wools, silk is the normal medium, with genuine gold thread sometimes used for an especially rich pattern. Like European tapestry, the Chinese use a hand loom, which may be either vertical or horizontal, with the warp threads running accordingly. Beft threads, one for each colour to be used in the pattern, are rolled on bobbins, & carried only as far as they are needed in the colour plan. Where the pattern joins the bordering weft colours in very small points, they are not connected, thus leaving tiny slots at the outline of the pattern. Where the points to be joined are large, the Chinese tapestry weaver loops the 2 adj. adjoining wefts through each other at the point of contact, instead of using a needle to make the juncture as is the custom in ^{European} European weaving. In both & Chinese tapestry the common practice has been to leave the ends of the weft hanging on the reverse side, where they are usually concealed by a lining, but in the Imperial robes of the Colby collection each end of the weft is wrapped about the warp where it ended, & then trimmed close, so that it is very difficult to distinguish one side of the work from the other, except for the reversal of the pattern. The antiquity of this K'ossu weave is seen by the fact that it is ^{quite} generally believed to date from the Tang dynasty (A.D. 618-906)

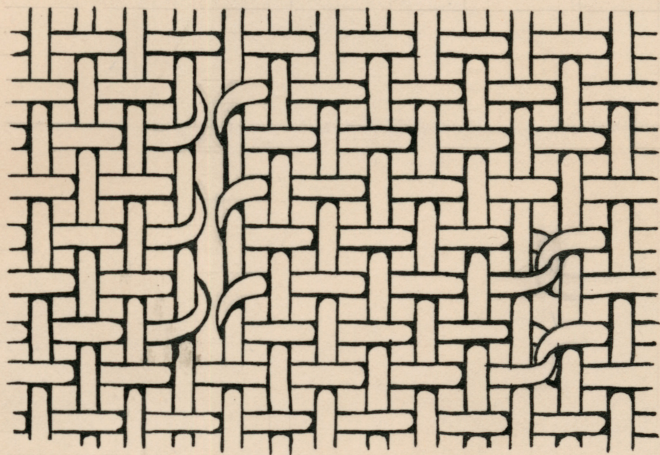
Japanese Tapestries are mosaic in their treatment as there is no production from one colour to another, this is due partly to the medium used, silk naturally giving a harder line than wool, which is softer in texture. They are perfect in construction & as in the making of some of the fine brocades, the fingernails are used to batter the weft. This kind of weaving demands considerable talent from the weaver & a quick eye for color.

Another form of stenciling (stencil) is described as follows -
producing the pattern in colour on a white ground. If the back-ground is to be dyed a different colour, the design ^{area first} must be covered with a resist paste which is applied with a brush or wooden paddle, ^{then} the ground is dyed, and the resist ^{is} removed by steaming. For patterns requiring several colours at least one stencil is necessary for each colour, often some colors are stencilled in with a brush. The process is called Chugata in its simplest forms such as would be used on cotton towels, but when it is used on elaborately dyed silks in a number of colors it is known as Yuzenzome.

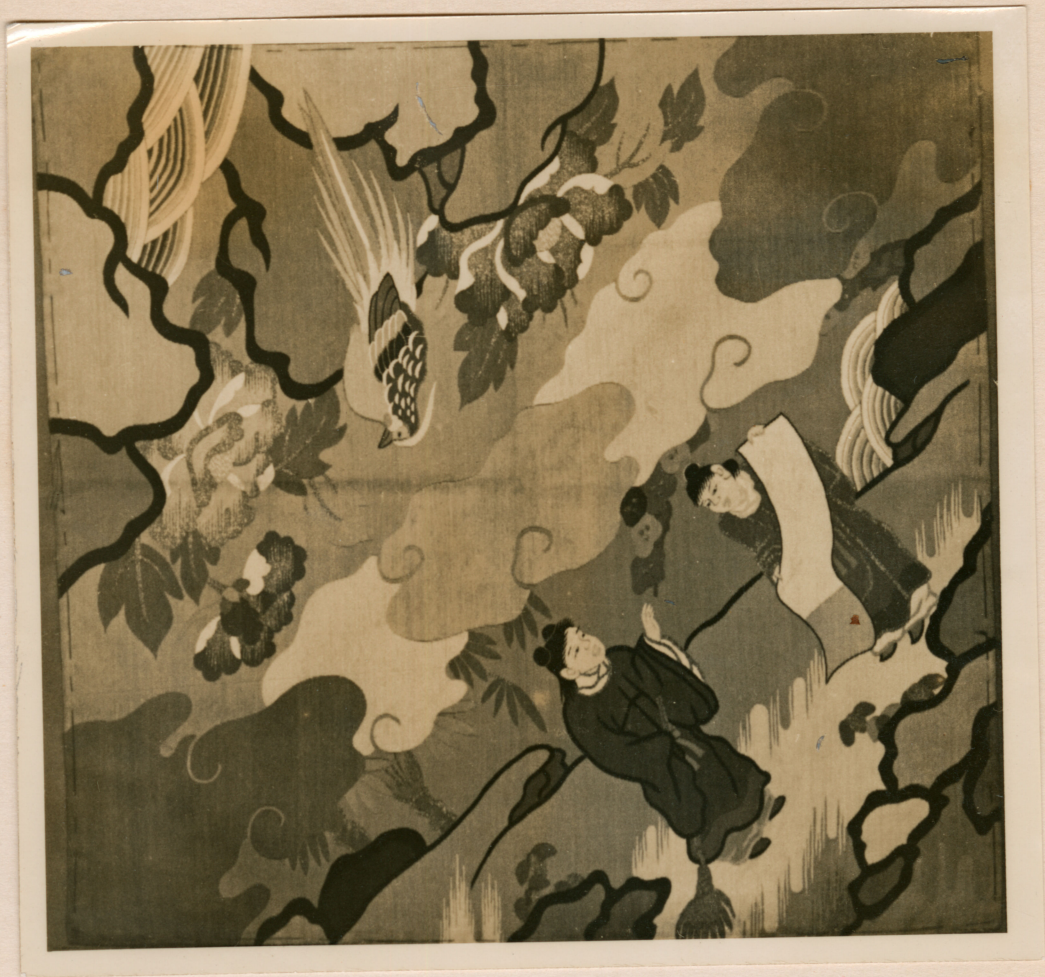
Another method used on thin materials is ^{by} to apply the resist paste by means of a stencil to one strip ^{of fabric}, after another, ^{these are then laid} then to lay them carefully one on top of another so the designs meet exactly, until there are as many as ten to twelve pieces in a pile. This pile is then ~~then~~ clamped together and the dye poured on to the goods and allowed to soak through. The pieces

are later separated and usually placed in the sun to dry, ^{the} the
resist is removed by washing.

Tapestry illustration



Tapestry



Tapestry