

Purpose of Study

Bender Collection:

General making etc.

Procedure:

Choice of 20 most representative pieces etc within the available material

Proportions (shape & sizes)

Weaves: construction of rectangles

Types.

How often more than one type occur in one piece.

Graph showing # of weaves in each of the 20 pieces analyzed.

Designs:

Types — how often they occur.

Style: Variations of repeat & what is shown. Illust.

Superstructural dec.: Occurrences; Peculiarities if any.

Types:

Painting

Embroidery

Handwriting

satins stitch — silk floss or twisted silks
split stitch (overlapping satin stitch — floss.

conching stitches — gold thread, gilt paper strips, twisted
silks, strands of silk floss laid flat and caught
down with fine silk thread or with floss.

Count & Types of yarns & what is shown.

Analysis of Pieces.

1 — 20.

wa 60 + 7 supplies

we 120



Sally Fujii
Decorative Art 299

It's good - your really
started something
A

The purpose of this study has been to analyze and classify the Japanese textiles in the Bender Collection. The textiles were presented to the Department of Household Art at the University of California in 1933 by Mr. Albert Bender of San Francisco. There are some one hundred pieces in the collection, the majority of them ^{being} ~~and~~ fragments of costumes, obi and wall hangings. The finished pieces are, on the whole, ^{all} ~~will~~ hangings and Buddhist robes. The collection has great value from the illustrative point of view but very little from the collectors' angle, since they are obviously not rare or old pieces. Techniques, however, ^{and designs} are ^{fairly} well represented.

INTRODUCTION.

After a cursory examination of all the textiles, twenty pieces were chosen as being representative of the collection from the point of view of weaves, design, and piece types. The analysis of each appears in the back of the report following the short summaries under these titles. The paper is to be considered far from complete--in that, of the textiles analyzed the comparison of sizes, different representations of one type of design in addition to further inquiry into the subject of designs and design repeats, should be more fully studied.

It is interesting to ~~see~~^{note} the lack of certain techniques, especially those for which the Japanese have gained such a reputation--there are no yarn tie dye fabrics, and other than one insignificant piece--the printed all over design in either negative or positive printing are not represented. The majority of the pieces are brocades with gilt paper strips used in profusion. A number of the pieces are finished--costumes, wall hangings and table covers. For the most part they are pieces cut from other lengths and widths, yardage or parts of costumes, left unfinished.

The widths in those cases where both selvages appear vary from 12" to 27 1/2". Those having only one selvedge have not been considered primarily because there is no way in telling (other than surmising from the type of design or material used) what the original width might have been. There seems to be, however, no correlation

between the types of designs and the width of a fabric, for large circular designs (4" wide) often appear in 12 1/2" widths and small all over repeats are to be found in the wider pieces.

The lengths also vary and are of no particular interest except possibly in the finished pieces.

Of interest are those finished rectangular pieces which apparently are parts of priest's robes. Each of these is of approximately the same width but varies in length. They appear to be made of a number of pieces---a framework (4) and four squares appliquéd to the central panel. Often the center piece has a seam down the center. The material in the piece, in every case, is all the same, except at times for the appliquéd squares. An examination of the underside shows, however, that all the lengthwise seams are tucks and not seams--which is the reason for the amazing match in the designs. This in the opposite form is found in the large priest's robe, where the tucks are widthwise. Those lacking the panel tuck have long basting threads running down the center. I have not been able to find any reference to this type of piece in any of the books available, but apparently they were made under regulations of some kind---the tucks, judging from their consistent appearance, possibly play an important role in the costume or even life of a priest.

give it's a piece

*give **

The square finished pieces are all either wall hangings or table cloths. These are all lined, some interlined.

WEAVES.

The weaves found in the textiles are listed in the graph following---it will be noted that all the common techniques are present. A word of explanation should be given ~~about~~^{concerning} the listing--in those checked for brocade the basic web of the piece is always the same--the variation in the weave occurs with the brocading yarns. The list might have been broken down to Plain, Brocade, Gauze and Tapestry with the different techniques in the Brocades under that title. However, it was thought that the simple listing with a section devoted to brocades would be clearer ~~and simpler~~.

Yarns used in weaving regardless of techniques varied from filo to two-ply slack, medium and hard twists. Filo and single ply silk, medium twist most often occurred, being used for both warp and weft. In two cases two strands of yarn were put in one shed, these ~~occurred~~^{# 2 occurrences} occurred in the satin weaves. ^{pieces}

BROCADE: The term Brocade is here used for any fabric having a supplementary weft to make a pattern. The yarns may be continuous from selvedge to selvedge, cut with each shed at the ends of a design, or continuous within a motif only (independently woven). Of the twenty pieces analyzed 12 are to be put in this group. The weaves of the basic web which remain the same within a piece are: Satin, Plain, Twill. The yarns varied from filo to two-ply silk hard twist. Filo, with variance in the number of strands used as one yarn, ~~was~~^{is} more often

used. The brocading is done with yarns of various colors, gilt and silver paper strips, in one case with gilt paper covered two-ply silk yarn. The gilt paper is often used alone. The supplementary weft is often silk floss and the supplementary warp brought up to support the floats often makes the design look embroidered. Gilt and silver paper strips are used in almost every case to make the whole design or as the outlining of petals, leaves, etc. There seems to be no limit to its use or the amount within one piece. In each case these strips are continuous from selvedge to selvedge---being either cut at both ends or ~~turned~~ as other wefts and used in the next shed. There is no case where designs made of these strips are independently woven.

Supplementary warps are used in every case, ~~these~~^{they} act as supports for the floats on either wrong or right side or both. These make possible any length of float for the yarns do not actually float when they are being thus supported. The warps are very fine filo, usually of the same color as the basic web, ~~not~~ necessarily of the same type of yarn. At times they are of a contrasting color and add to the attractiveness of the design. The yarn count varies in number and is not influenced by either the warp or weft count. Their main function is to act as supports for floats but they also strengthen the fabric and can be decorative.

The brocading is often done in different weaves and may vary within a piece. The designs are all single face--no attempt ~~in being~~^{made to produce an} underside (interesting.)

TAPESTRY: The piece analyzed is like the Chinese K'o ssu or slot tapestry. Tapestry weave itself is a plain over-one-under-one, the warps are completely hidden by the weft yarn. Separate bobbins are used for each color in a design and when each bobbin is worked independent of the other, slits or slots are formed at the color changes. This is slot tapestry. The yarns used in the figures of this piece are coarser than the background yarns, the counts of the two wefts therefore are different.

TWILL: In a twill weave the warp threads pass under one and over from two to five weft threads, the adjoining warps intersecting the adjoining wefts. In the pieces analyzed, the warp threads on the whole passed over three wefts.

GAUZE: In the piece analyzed--all the warpatwists are in one direction--right over left. Between each row of twists, three rows of plain weave were inserted.

NUMBER OF WEAVES.

PIECE	PLAIN	SATIN	DAMASK	TWILL	TAPESTRY	GAUZE	BROCADE
331 B6/1		x					
333 B6/3	x						
334 B6/4		x					x
335 B6/5				x			x
336 B6/6	x						
337 B6/6	x					x	
345 B6/15				x			x
350 B6/20	x						x
355 B6/24		x					x
358 B6/27		x					x
359 B6/28	x						x
360 B6/29	x	x		x			x
436 B6/34	x						x
439 B6/37		x					x
442 B6/40	x	x					x
444 B6/42				x			x
450 B6/48			x				
458 B6/53	x						
499 B6/87				x			x
500 B6/88					x		

DESIGNS.

The designs in the textiles run true to form in being varied and numerous in type and style. They can be put into loose categories: Flowers and Leaves; Birds and Animals; Mythological figures. These groups apply only to main designs and not those which make up the background. Background designs are various and appear in the forms of scrolls, corals, cross hatching etc., being often of the same color and weave of the basic fabric. The motifs from the groups listed are not restricted in being represented by themselves on a piece, they are combined one with the other in numerous ways. The motifs themselves are represented in varied form--realistic, semi-realistic, and conventionalized in circular, semi-circular, square and naturalistic outlines. These can either be independent or interlocking with other forms not necessarily of the same shape.

The most often represented flowers and leaves are the chrysanthemum, peony and kiri leaves. This is not unusual since these, especially the chrysanthemum have practically become Japanese idols, with all the symbolism attached and still being added to them. The petals of flowers may or may not be shown--in the latter case the outline only is given. In the brocaded designs there is much use of gilt paper strips--these either make up the whole motif or are used to outline all the forms. Brocading makes possible the depiction of each petal or leaf by varying the length of the floats. At times only the flower and no leaves or stems are shown--these are usually very large independent circular motifs.

From the other groups the lion, crane and dragon are most often shown. All of these usually appear as independent motifs, not combined with other forms but may be a part of an interlocking grid.

The background designs appear in many fabrics, acting as connection units between rows and motifs or fill-ins.

yarn counts all per sq. inch.
that is

YARN COUNT.

The natural conclusion to draw when seeing a series of warp and weft yarn counts is that those having a greater count would be the finer fabrics and those having the least, course. This, however, is not the case in that the fineness or coarseness of a fabric is determined not only by the type of yarn or yarn warping but by the battening of the wefts during the process of weaving. It is possible to have a very fine textile with fine yarns with a small weft and warp count. Likewise it is possible to have a high count and a very course fabric. The number of warps does not in anyway determine the number of wefts; the fabric may become either warp or weft face when one or the other has more yarns. The above is certainly exemplified by the textiles counted in the analysis; course and fine fabrics were deliberately chosen and the charts shows the variety and amazing inconsistency in the counts. Two or more yarns often appear in one shed and unless this is observed the number of weft yarns will seem unusually low, especially in those cases where the yarns appear to have been battened well.

Six out of the ten pieces counted were brocades and each of these had supplementary warps to support the floats either on the right or wrong sides or both. These were separately counted because fundamentally they are not a part of the basic web or design. They do, however, perform important functions as supports and fabric strengtheners. In some cases the addition of these warps in the right

side increases the decorative quality of the textile. The number of supplementary warps is not in any way influenced by the yarn count of the main fabric.

YARN COUNT.

<u>PIECE</u>	<u>WARPS</u>	<u>WEFTS</u>	<u>SUP. WARPS</u>
333 B6/3	120	56	
345 B6/15	160	56	32
355 B6/24	110	48	40
359 B6/28	120	40	32
360 B6/29	142	88	70
436 B6/37	160	76	80
444 B6/42	108	40	56
458 B6/53	136	72	
500 B6/88	52	112	
337 B6/7	88	64	

SUPERSTRUCTURAL DECORATION

Contrary to the popular idea that Japanese textiles are full of embroidery, painted and stencilled designs, this collection has very few examples to offer. Those having these decorations are finished pieces, not yardage, to be used for wall hangings, table covers, etc.

It is tempting to put any applied surface design (aside from embroidery) in the brush-painted category, George Audsley points out the difficulty in differentiating between painted and printed designs because of the skill with which colors are applied to the blocks giving results closely resembling brushwork. This apparently also applies to stencilling. However, in Spec. 337 the type of design on the piece is hardly a block design. The details and colouring, I think, indicate it to have been painted with a brush. The picture itself is hardly one which would be repeated again.

I feel that in the whole collection there ^{seem to be} ~~are~~ only two stencilled designs. Both of these appear in the analysis. The designs of both appear to have none of the unevenness often found in blocked designs. In Spec. 458 the use of both silver and gold in the trees and cranes is more likely to be done with a stencil. The indentation of the areas where the colors have been applied may be due to the colors themselves and not to the pressure of the block. The same applies to the circular design applied to the woven chrysanthemum in Spec. 358.

The embroidery found has not been impressive so far as

techniques are concerned. There is much in the way of gilt paper covered yarn couched in rows to outline various shapes. The stitches found are: satin stitch using silk floss and twisted silk, split stitch, Pekin knot stitch, and couching.

Specimen: 499 B6/87; possibly part of a ceremonial robe.

Size: 24 1/2" x 26".

Structure:

- (1) lining of grey crepe has center seam.
- (2) center seam in fabric also, designs fairly well matched.
- (3) couching over some parts of the brocading.

Weaves: (1) Twill web; (2) Brocaded design.

Count:

Yarns: Basic Web: 4 ply filo for both warp and weft.

Brocade: filo dyed gold color.

Design:

(1) Brocaded:

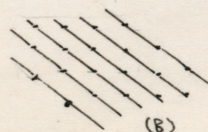
- a- a repeat of alternating rows of circular phoenix and interlocking circle forms of bird and dragon bound together by connecting scrolls (branches?), leaves and flowers.



- b- all brocaded designs are done in gold colored filo which is continuous from selvedge to selvedge, being supported on the underside of the fabric when not required for the pattern by a very fine secondary system of warp threads.
- c- gilt paper strips are used for the eyes and fills of the birds and dragon, these are continuous from selvedge to selvedge in those areas where they are used, being floated on the underside of the fabric and supported in the same way as (b).

(2) Couching:

- a- over the brocading, three clouds and four cones have been couched, these motives have no apparent connection with the designs but seem to have been put on with a purpose because of their size and colour.
- b- clouds: outline is done with gilt covered cord, the strands (usually four) are placed in parallel lines and couched down in pairs. The floss which makes up the central part of each motif is held down by a series of parallel diagonal rows of floss caught at intervals in a vertical line from the underside.



- c- cone: floss is held down by a series of parallel lines made by tightly twisted two ply silk yarn couched over it.

- Colors: (1) Basic web: blue-grey.
 (2) Brocade: gold
 (3) Couching: gold, orange, white.

SQUARE Twill Brocade

BIRDS, DRAGON, CLOUDS

connections

Specimen: 500 B6/88; wall hanging.

Size: 13" x 42"

Structure:

- (1) frame of brocade mounted on heavy paper.
- (2) lining of light pink silk plain weave.

Weaves: Tapestry-Ko'ssu.

Count: 52 warps

112 wefts

Yarns: warps-one ply silk slack twist
wefts-filo

Design:

- (1) independent motifs seen to have been randomly woven.
- (2) no repeat in color or design.
- (3) all vertical lines of the designs where there is a difference in color from that of the background are done in Ko'ssu.
- (4) flowers:
 - a-chrysanthemum
 - b-lillies
 - c-peony

Colors: (1) Background - green-blue
(2) Flowers - white, pink
(3) Leaves - blue green.

Rectangle

Ko'ssu

Flowers

Specimen: 333 B6/3; wall hanging or table cover.

Size: 27 1/2" x 29 1/2"

Structure:

- (1) lining of plain weave, two-ply silk, hard twist.
- (2) lining has rounded corners
- (3) knotted tassel of grey-blue silk and gold cord at lower right corner
- (4) basting stitch, 2 ply silk, slack twist, runs around the fabric two inches from the edge.
a-holds lining more securely
b-decorative quality

Weave: Plain web

Count: 120 warps
56 wefts

Yarns: two ply silk, hard twist for both warp and weft.

Design: Painted:

- (1) a floral spray of plum, chrysanthemum, iris, and bamboo is painted on the fabric.

Embroidered

- (1) certain parts of the design are embroidered with gilt paper and gold thread.
- (2) sprinkled here and there are spots of gilt paper, the reverse side of the fabric shows these to be a continuous strip, being floated and going from one to another of these small dots.

Colors: (1) Basic web - neutral yellow

(2) Design - black; grey, white; pink (dark and light); grey blue.

Specimen: 334 B6/4; kimono textile

Size 27" x, 26 1/2"

Structure:

(1) lining of unbleached linen

Weave: (1) Satin web; (2) Brocaded design

Count:

Yarn: Basic web-filo

Brocade: gilt paper strips, filo

Design: Brocade:

- (1) rows of peony and lion alternate horizontally across fabric.
- (2) each row is alternatingly place up side down in the repeat.
- (3) all supplementary wefts are continuous, ~~are~~ supported by supplementary warps.
- (4) blue filo has been added in part of both peony and lion, replacing the gold paper strips.

Colors: Basic web-dark green blue

Design- gold, blue.

SQUARE

Satin Brocade

Peony-Lion

Specimen: 335 B6/5; priest's robe.

Size: 6' x 3' 10"

Structure:

- (1) a central panel with a framework of the same material.
 - a-the center piece is made up of a number of pieces, most of them seem to have been cut from one original piece, since the designs are the same with the exception of six square.
 - 1-all the seams running weftwise of the pieces, however are not seams but tucks, with the exception of those areas where the designs and techniques are not the same.
 - 2-all seams running warpwise of the pieces are actual seams.
 - 3-there is no apparent regularity with which the tucks occur, ? they seem to have been randomly placed.
 - 4-the width of the pieces, however, seem to have been cut for a definite reason.
 - a-starting from each opposite end, all widths correspond with each other until the central piece which is wider than the rest.
 - 5-at each of the corners and at the bottom of two of the widths squares of a different weave and design have been placed, the regularity with which these occur at the corners leads one to feel that they are there for a definite purpose.
 - b-the frame is made up of two side and two end pieces which are mitered at the corners, no tucks or seams occur.
- (2) a lining of blue plain weave silk
 - a-made up of a number of pieces which do not correspond with those of the fabric.

Weaves: Basic web-twill
Brocaded designs.

The six pieces: Satin web with brocaded designs.

Count:

Yarns: Basic web-filo
Brocade-filo; gilt paper strips

Design: Brocaded:

- (1) phoenix placed over a repeat wave pattern crossed by diagonal lines which meet to make diamond shapes; coral.
- (2) in the six pieces; the design is made up of leaves and scrolls.
- (3) all the supplementary wefts are supported by supplementary warps.
- (4) design (1) is repeated apparently throughout the whole piece in horizontal rows.

Colors: Basic web- (1) beige (2) orange
Brocade - green; gold; white; orange; blue; light blue.

Rectangle

Twill Brocade

Bird

Specimen: 336 B6/6; table cover or wall hanging.

Size: 24 1/4" x 28"

Structure:

- (1) Lining of white in twill weave, seam down the center.
- (2) design of lining also done in twill running in the opposite direction from background--Hokusai's Wave reproduced and repeated.

Weaves: Plain

Count:

Yarns: wa- fine slack twist filo

we- four ply crepe twist silk yarn

Design: Painted:*

- (1) two cranes flying over marsh, moon rising in distance., grass in foreground.
- (2) the picture is placed directly in the center of the piece.

Colors: (1) Web: cream

- (2) Design: ~~storks~~^{cranes}-white, grey, black, orange, brown.
moon-orange
grass-green-blue, black, orange, green.

*This design may have been blocked rather than painted. G. Audsley says in his book, "The Ornamental Arts of Japan" p.25, that "The Japanese produce wonderful designs on their silks by means of positive block printing, charging the blocks with colours in such a way as to give results closely resembling brush work".

Square

Plain

Pictorial

Specimen: 337 B6/7, wall hanging or cover for table

Size: 23 3/4" x 24 1/2"

Structure:

- (1) Fabric is lined with unbleached linen
- (2) Long basting stitches along all four edges of piece
 - a- thread used double in needle
 - b- each thread, two ply slack twist
 - c- decorative quality to stitchery
 - d- functional in holding the lining on.

Weaves: (1) Gauze; (2) Plain

Count: 88wa 64

Yarns: Filo for both warp and weft

Design:

- (1) At the points where warps are twisted for gauze weave there are a series of parallel lines from selvedge to selvedge.
- (2) Three rows of wefts are woven between sections of warp twists making a series of plain weave bands.

Painted design:

- (1) Design possibly illustrating a fairy tale covers a diagonal section of the piece.
- (2) Group of lotus blossoms and leaves going toward the center is placed at the upper right corner.
- (3) At lower left, a scene representing a pond underworld: a mythological figure, half human and half bird; birds and clouds fly over pond, lotus, stork, pheasant, flowers, bridge and pathway.

Colors: Basic web, tan.

Design, black, grey, white, jade green, light green, blue, orange-red, pink, brown, yellow.

SQUARE

GAUZE, PLAIN

PICTORIAL

Specimen: 345 B6/15

Size: 26" x 26 1/2"

Structure:

- (1) lining of black silk plain weave, with a center seam.
- (2) family crest printed on each piece.

Weaves: (1) Twill web; (2) Brocaded design.

Count: 160 warps

28 wefts - used double in shed = ⁵136 wefts.

32 supplementary warps.

Yarns: Basic web: warp - filo

weft - two ply silk, hard twist.

Brocade: floss, felt paper strips

Design: Brocaded:

- (1) alternating rows of bamboo and kiri leaves with flowers.
 - a- motifs face the same direction throughout the whole piece.
 - b- no definite color repeat.
- (2) background of overlapping squares placed diagonally, basic web is seen at intervals between overlapping.
 - a- motives in the squares are all the same but are combine in different ways - waves, diaper, chrysanthemum.
 - b- each row of like squares is repeated after an interval of two rows.
- (3) gilt paper strips are continuous from selvedge to selvedge, being supported on both the right and wrong sides of the fabric by a secondary system of warp threads.
- (4) the floss is not continuous from selvedge to selvedge but kept within the area in which it is needed; in those areas where it is carried from one motif to another it is floated on the wrong side; no supporting warps are used.

Colors: (1) Basic web: tan, gold.

(2) Brocade: gold, green, orange, white, blue, brown.

Square

Twill Brocade

Bamboo, Kiri Leaves

Specimen: 350 B6/20

Size: 22 3/4" x 25 1/2"

Structure:

- (1) lining of brownish rose plain weave cotton
- (2) silver paper strips tarnished.

Weaves: (1) Plain web; (2) Brocaded design.

Count:

Yarns: Basic web - filo

Brocade - silver paper strips; floss.

Design: Brocaded:

- (1) crane flying in four different positions repeated in rows.
- (2) silver paper strips continuous from selvedge to selvedge being supported by fine supplementary warps on both right and wrong sides.
- (3) brown floss replaces some of the silver paper strips in the birds of every other row.
 - a-the floss is continuous from selvedge to selvedge in those areas in which it is used being supported in the same manner as (2).

Specimen: 355 B6/24; obi stuff.

Size: 12 1/2" x 43 1/2"

Structure:

(1) lining of pongee

Weaves: (1) Satin web; (2) Brocaded design.

Count: 110 warps

48 wefts

40 supplementary warps

Yarns: Basic web

warp-filo

weft-two ply slack twist silk, used double in each shed.

Brocade-gold paper strips, filo

Design: Brocaded:

(1) horizontal rows of chrysanthemum and peony alternate.

(2) a shift of the motifs either right or left with each row.

(3) the flowers are connected by branches and leaves.

(4) all motifs face the same direction throughout the whole piece.

(5) The floats of the flowers are caught in such a way on the right side by the supplementary warps as to resemble embroidery (brick work).

(6) all supplementary wefts are continuous from selvedge to selvedge and are supported by the supplementary warps.

(7) there seems to be a color repeat which however does not run true to form inasmuch as the flowers are concerned:

Orange with blue; White with orange-red; light Blue with light orange; Blue with silver and gold; Orange-red with blue and gold;-----repeat.

The flower repeat corresponding with the color repeat:

Peony, Chrysanthemum, Peony, Chrysanthemum, Peony, Chrysanthemum,---repeat.

(8) all flowers and leaves are outlined in gold.

Colors: (1) Basic web - green blue.

(2) Design - orange, blue, white, orange-red, light blue, silver, gold, light orange.

Rectangle

Satin Brocade

Flowers

Specimen: 358 B6/27; part of priest's robe.

Size: 12 1/2" x 61 1/2"

Structure:

- (1) the whole fabric appears to be made up of a number of pieces sewed together, but actually the lengthwise "seams" are tucks made to simulate seams.
 - a-the pieces on either end are separate and have been stitched to the basic fabric.
 - b-square pieces (2" x 2") are appliqued to the corners of the "center" piece.
- (2) lining of fine plain weave light pink silk.
- (3) long basting stitch runs down center of piece. -----
 - a-thread used double in needle.
 - b-each thread is two ply silk, slack twist.
 - c-decorative quality to stitchery
 - d-functional in holding lining more securely.

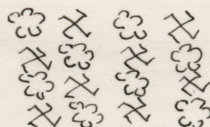
Weaves: (1) Satin web; (2) Brocaded designs.

Count: 248 x 80

Yarns: Basic web: filo
Brocade: gilt paper strips

Designs:

- (1) Brocaded:
 - a- row of alternating chrysanthemum  and Buddhist emblem  placed horizontally on fabric is repeated throughout the piece with a one step shift left or right, each repeated row making alternating diagonal lines of each motif.



- b- motives are bound together by an all-over repeat of scrolls.
- c- gilt paper strips used in brocading are continuous from selvedge to selvedge, being floated on the under side of the fabric when not required for the pattern. The floats on the right side of the fabric are supported by a very fine secondary system of warp threads.

(2) Stencilled:

- a- a circular pattern is stencilled in red over each chrysanthemum.



Colors: Basic web-orange.
Design-gold, red.

Specimen: 359 B6/28; kimono or haori textile.

Size: 12" x 61 1/2"

Structure:

(1) lining of plain weave silk; two ply slack twist.

Weaves: (1) Plain web; (2) Brocaded design.

Count: 120 warps

40 wefts

32 supplementary warps

Yarns: Filo for both basic warp and weft; gilt paper strips

Design: Brocaded:

(1) an all over floral design is brocaded on a plain weave web.

a-the design is made up of small groups of blossoms (possibly cherry) connected together by a series of crossing wavy lines, making a series of horizontal bands across the fabric. Each band is placed directly below the one above, the motifs in each case going in the same direction.

(2) brocading is done with gilt paper strips, carried from selvedge to selvedge and floated on the reverse side being supported on both the wrong and right side by supplementary warps.

Colors: (1) Basic web - greyish-brown

(2) Brocade - gilt paper strips

Rectangle Plain Brocade Flowers

Specimen: 360 B6/29

Size: 12 1/2" x 46 1/2"

Structure:

(1) lining of thin plain weave silk, orange.

Weaves: (1) Satin web; (2) Brocaded designs in twill and plain weaves.

Count: 142 warps

88 wefts

70 supplementary warps

Yarns: filo

Design: Brocaded

(1) a repeat of rows of flowers, two rows set close together with a one step shift making a zigzag vertical repeat, done in twill weave.



(2) a background of corals of the same color as the basic web done in plain and twill weaves.

Colors: (1) Basic web - tan

(2) Design - blue, white, tan.

Rectangle

Satin Brocade

Flowers

Specimen: 436 B6/34; obi stuff

Size: 12 3/4" x 90 1/2"

Structure:

- (1) cut edge along the length of one side and the length of the piece indicate this to have been cut from the regular obi width.
- (2) selvedge on one edge.
- (3) wide stripe of the basic web on one end indicates the end of the piece.

Weave: (1) Plain; (2) Brocaded design.

Count: 160 warps
76 wefts
80 supplementary warps

Yarns: Basic web - filo
Brocade - 2 ply slack twist silk; filo.

Design: Brocaded:

- (1) square forms interlocking at the corners with central designs of bird and chrysanthemum.
 - a-rows of birds and chrysanthemum alternate horizontally across fabric.
 - b-all motifs face in the same direction throughout the whole piece.
- (2) areas between the squares are filled with scrolls.
- (3) all yarns are continuous being carried from one selvedge to the other (presumably), supported on both the wrong and right sides by the supplementary warp yarn.
- (4) color repeat for the central motives by rows:
Orange, Yellow, Yellow, Orange, Yellow, Yellow, Orange.
- (5) squares and scrolls have no color change.

Colors: (1) Basic web - blue
(2) Brocade - yellow (gold); orange, orange brown; white (silver).

Rectangle Plain-Brocade Bird-Flower

Specimen: 439 B6/37; obi stuff

Size: 13 1/2" x 71".

Structure:

(1) piece is signed at one end.

Weaves: (1) Satin web: (2) Brocaded design.

Count:

Yarns: Basic weave: "arp-filo slack twist
weft-2 ply silk, medium twist
Brocade: floss, gilt paper strips

Design: Brocaded:

- (1) All the designs are formed on the Satin background by doubling the weft in each shed and changing the weave to a plain weave.
- (2) Over certain sections of (1) the supplementary weft yarns have been floated forming the brocade--the motif brocaded is a circular form with different types of flowers in it, repeated three times in the length of the piece.
 - a-all supplementary wefts(except the gilt paper strips) which are continuous from selvedge to selvedge are supported on both the wrong and right side of the fabric by supplementary warps.
 - b-the gilt paper strips are allowed to float freely
 - c-those colored warps not needed throughout the whole design are not continuous but are present only in these areas where they are being used, some being floated only to nearby motifs.
- (3) birds and butterflies, some of which are interlocked with the circular brocaded motif and others which are free standing, are left in the weft face ~~four~~ always.
- (4) there is a curious sequence of elaborateness in the three circular motifs represented.
 - a-the top one is the most elaborate, having two rows of gilt wrapped cord, run through the design.
 - b-the second one is without the rows of cord.
 - c-the third has no gilt paper strips in the outlining of the flowers etc.

Colors: Basic web @ orange

Brocade: gold; yellow; green; blue (light and dark).

Rectangle Satin-Brocade - Flowers

Specimen: 442 B6/40, obi stuff

Size: 27 1/4" x 39"

Structure:

- (1) unlined, cut edges left.
- (2) use of gilt paper covered silk yarns in the brocade gives fabric a very metallic texture.

Weaves: (1) satin web; (2) brocaded designs; plain weave.

Count

Yarns: Basic web-2 ply silk medium twist

Brocade- 2 ply medium twist silk, gilt paper covered silk yarn.

Design: Brocaded:

- (1) series of hexagons attached to make a diamond shape within which is placed flowers and cranes.
 - a- in each of the hexagons there are flowers of all kinds.
- (2) an alteration of weave occurs in the crane and background of some of the hexagons--the warp and gilt yarn occur in plain weave.
- (3) all the supplementary wefts are continuous from selvedge to selvedge and being supported on both right and wrong sides by a series of very fine supplementary warp threads.

Colors: basic web- black
brocade- gold, blue

SQUARE-

SATIN BROCADE

HEXAGONS- FLOWERS, BIRDS

Specimen: 444 B6/42; obi stuff.

Size: 24 1/4" x 34"

Structure:

- (1) judging from the threads along the edges this has been cut from a once finished and possibly worn obi.
- (2) no lining.

Weaves: (1) Twill web; (2) Brocaded design.

Count: 108 warps

40 wefts used double in shed-80

56 supplementary warps

Yarns: Basic web:

warp- one ply silk, slack twist

weft- one ply cotton, hard twist

Brocade+ strips of silver paper.

Design: Brocaded

- (1) rows of interlocking clouds and medallion dragons alternate horizontally across the fabric.
- (2) each row alternatingly faces in the opposite direction
- (3) the silver paper strips have been cut the width of the fabric, therefore are not continuous from one shed to the next as has been the case with most of the brocades analyzed.
- (4) supplementary warps hold up the silver paper strips on both the wrong and right side of the fabric.

Color: (1) Basic web - brown-orange.

(2) Design - silver.

Rectangle

Twill Brocade

Clouds, Dragon

Specimen: 450 B6/48, kimono textile

Size: 27" x 38 1/2"

Structure:

(1) edges are unfinished.

Weaves: Damask

Count:

Yarns: filo

Designs: (1) an all over minute pattern of flowers.

Colors: Dark brown background
brown and white flowers.

Rectangle

Damask

Flowers

Specimen: 331 B6/1; table cover or wall hanging.

Size: 27 1/2" x 32"

Structure:

- (1) lining of redOrange silk crepe forms a one inch framework around the fabric.
- (2) interlining around the edges.
- (3) long basting stitch runs around the the fabric about two inches from the edge.

a-thread of two ply silk, slack twist.

b-decorative quality

c-functional in holding lining more securely.

- (4) black and gold tassel at lower right corner.

a-knotted cord.

b-two ply silk hard twist

c-gilt paper covered cord, hard twist.

Weaves: (1) Satin web.

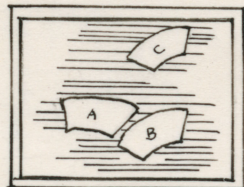
Count:

Yarns: Basic web: filo

Design: gilt paper wrapped silk cord; floss; very fine two ply silk, slack twist; heavy two ply silk, slack and medium twist.

Design: Embroidery:

- (1) gilt paper covered cord couched in three fan shaped motives
a-each motif is outlined with a series of parallel horizontal lines of couched gilt paper covered cord.



- (2) enclosed within each fan are:
 - a-clouds and pine
 - b-bamboo
 - c-plum blossoms, leaves, clouds.
- (3) types of embroidery stitches used:
 - a-satin
 - b-Peking knot
 - c-plain
 - d-couching

Colors: (1) Basic web: navy blue

(2) Design: gold, white, orange, green.

Square

Satin

FAN, FLOWERS, BAMBOO

Specimen: 458 B6/53, a pair of ceremonial trousers

Size:

Structure:

- (1) lining of plain weave white cotton.
- (2) both lining and fabric are pleated together.
- (3) interlining from about the middle of the leg to top.
- (4) top sides are split down about six inches, band across waist is continuous forming ties.

Weave: Plain

Yarns: filo

Count: 136 warps
72 wefts

Design: Stencilled:

- (1) at the bottom of the trousers legs, trees and cranes flying over them are stencilled, the use of the gold and silver leads me to conclude this to be stencil work rather than a block print.

Color: Basic web - green

Design - silver, gold.