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Art is the one thing  
that is created only by human beings.

- Misao Jo



# PREFACE

KENZO JO

*The representative of SAORINOMORI*



*Osaka, Japan, 2006*

My name is Kenzo Jo, the third son of Misao Jo. More than 40 years have passed since I started SAORI with my mother. It all started because of my mother's wish to try weaving. My two elder brothers were already married, and I was the only son living with my parents. I had been fond of mechanical things, and my father was managing a company dealing with the machinery parts for weaving factories. So I decided to make a hand-weaving loom for my mother. I spent many days and nights making improvements on my prototype, in cooperation with my parents. Finally, I succeeded in inventing my very first loom for my mother.

My mother started weaving on the loom I built for her. One day, she showed her weaving to someone, but that person said her weaving was useless because it was missing one warp thread. My mother was too stubborn to give in to the judgment of that person. My mother did not consider the missing warp thread as a "flaw"; rather, she thought it was a nice "design." From that time on, she devoted herself to weaving cloth with "flaws" that could be woven only by human hands, and not by machines.

I was so fascinated by how her weaving represented her creativity that I suggested that she should show her weavings to some fine leading shop. The shop owner valued her weavings highly and purchased them at a remarkably steep price. My mother's weavings became that store's "hot sales items." The shop owner suggested that she should choose a brand name for her weavings, so she chose the name "SAORI", a contraction in Japanese of "Misao's Weaving." This was in 1969.

My mother's passion for weaving gradually re-directed itself toward teaching other people, who had heard the story of my mother's weaving and wanted to learn how to weave. Her aim was always to change their way of thinking. She repeatedly insisted on the importance of breaking with conventional, patterned thinking, which values uniformity and evenness. She would say "We do not make an imitation, but rather a new creation." "We do not weave a piece of cloth, but rather our true selves." In SAORI, nature was the only thing



*Hawaii, 2007*



*Very Special Arts Festival, 1989*

that could serve as a model. For my mother and her students, SAORI Weaving became more than a hobby. It became their creative art form.

Eventually, the philosophy of SAORI Weaving, spreading across the ocean, was introduced to people in other countries. The times were changing, and it the global trend was for people to value "self-realization" and "spiritual fulfillment" more highly than the materialism of mass-production and mass-consumption. The "beauty with lack of intention" inherent in SAORI Weaving, which is also a characteristic of other Japanese art forms, was welcomed both nationally and internationally. In 1989, we introduced SAORI Weaving at the "Very Special Arts Festival" for people with disabilities, held in Washington D.C. Many among the audience praised the philosophy of SAORI Weaving. After our presentation, one member of the audience walked up to us and said to my mother, "Make 1,000 instructors like you, and spread them out over all countries to make a better world." SAORI Weaving, in which you express your true self and esteem the different personality of each individual, also develops the mind towards respect for others' personalities. Such mutual

understanding and acceptance is indispensable for global peace.

Many years have passed since my mother wrote the very first Japanese book on SAORI Weaving in 1977. We have revised it three times so far here in Japan. Now, whenever we did so, we added new information and ideas according to the improvements made on the looms over time, as well as the changing trends in fashion and life-style. That book was first translated into English in 2001 (as "SAORI: Self-discovery through Free Weaving"). For this 2012 English book, we added so much new information and ideas that we are presenting it as a new book with a new title. I believe this new book is well worth reading and exploring. It also retains all the essential writings from the 2001 book, which is now out of print.

In fact, what I would like to emphasize most is that nothing about the philosophy of SAORI Weaving has changed in the past 40 years. I believe this proves that the philosophy of SAORI Weaving proposed by my mother was and remains universal. Even now, I am deeply moved by mother's writing, filled with her passion and energy. We maintained the original text written by my mother unchanged in this new edition. I sincerely would like to ask you to read my mother's writing many times. Furthermore, I would like you to continue practicing her philosophy through weaving.



*VSA arts Festival, 1999*

“Self-innovation” through weaving was my mother’s true wish; this is the true objective of SAORI Weaving.

Create your own “self-innovation” through SAORI Weaving, then, pass it on to other people. It will be my great pleasure if the relationships and links you forge in this way grow to become a large driving force to change the world. I sincerely hope that this book will be a great help for your own “self-innovation”.

城研之

Kenzo Jo

Izumi-shi, Osaka Prefecture, Japan

July 2012



# PART 1.

## PHILOSOPHY OF SAORI WEAVING



## Introduction

# WE DON'T TEACH, WE DEVELOP INDIVIDUAL CREATIVITY

MISAO JO

The founder of SAORI Weaving

*Under the moonlit sky,  
people enjoy dancing,  
casting shadows of different shapes.*

*(Haiku by Dogen)*

This *haiku*<sup>1</sup> by Dogen<sup>2</sup> implies that once born in this world, we are destined to live different lives. When I was young, I didn't realize that I had followed others and had become one of the same figures as those in the majority. Then, one day, an inspiration came to me, and I became aware of the importance of developing a path of my own. I crawled up against a stream and found a beautiful flower garden unfolded before me. In that flower garden, I learned that *kansei*<sup>3</sup> is inherent in everyone. I understood that it is not something that can be taught or learned. This revelation moved me deeply.

I began to question whether or not I had opportunities to develop my *kansei* when I was learning in the conventional one-way teaching method, even though it was within me.

The notion that "Nothing starts without study" is wrong. Initiative should come from the students, not from the teachers. Of course, I knew that putting such a revolutionary idea into practice would be a demanding task. But I was determined to do it in SAORI Weaving.

1 A very short fixed form of Japanese poetry developed in the 17th century. Traditional haiku consist of 17 *on* in three phrases of 5, 7 and 5 with a seasonal reference.

2 Dogen (1200-1253): The founder of the Soto Zen sect, also known as a poet.

3 Misao Jo preferred to use this word a lot. It is very close to the word "sensibility." However, she meant the significance of an intuitive sense of beauty existing inside of us.



I have been continuing to do so for the past twenty years.

Do not teach; develop individual creativity. This is the basis of SAORI. When a teacher develops the students' creativity, their originality and uniqueness appear. It is just like "casting shadows of different shapes" in the *haiku* above. In SAORI Weaving classes, learners are taught only the basic weaving techniques and the philosophy. We do not show any sample because this spoils learners' freedom to express themselves.

I hope this book brings you not only an introduction to the basic weaving techniques, but also an explanation of how important it is to find your individuality and the guidance to pursue your true self.



Photo courtesy SAORI Worcester, Karen Brockney, photographer

## Develop Individuality, Do Not Merely Produce Articles

In SAORI Weaving we consider weaving in the following way: it is just like a painter painting a picture or a poet writing a poem. SAORI Weavers weave in search of our true selves which are hidden. Thus, we make human beings instead of making articles. Anyone can become an original individual who often varies deeply inside from others. This is our ultimate goal.

When I started weaving at the age of fifty-seven, I realized that the times had changed drastically. Today, people don't face the necessity of producing mere goods.

I am often asked, "What did you do before you started weaving? You must not have been just an ordinary housewife." Well, when I was twenty-five years old, I had a profound experience that opened my eyes. Some would call it a revelation sent by a Supreme Being. Anyway, it turned out to be my work for the rest of my life. In my pursuit of this, I have always been aware that some great, invisible power is

within me. Looking back, I see that each small incident I experienced as an ordinary housewife led me to this path. All the experiences in the past were preparation for what I am now doing. Simply put, everything was leading me to comprehend that *kansei* is inherent in everyone.

In earlier times, *kansei* was regarded as something that could be taught. I began to realize that such an approach was wrong and misleading. Actually I had studied *ikebana*<sup>4</sup>, the traditional Japanese flower arrangement, for many years without questioning. For me, studying *ikebana* meant copying the forms the instructor presented. It was only a handcraft to me. In Japan, these kinds of lessons have been taken for granted.

Fifty years ago, however, I suddenly became aware that this sort of practice would never allow learners to express their own creativity.

4 A Japanese art form of arranging plants and other natural materials in vases. It differs from other flower arrangement in the world because not only flowers, but also branches, stems, leaves, moss and other natural materials can be used. There are many schools of *ikebana*. There are patterns of forms how to construct the objects and generally they don't do it free-style.

The conventional one-way teaching method would lead nowhere. I then began to put my belief into practice: that initiative should come from the students, not the teachers. As time has passed, the results have proven my belief to be true.

## Weaving as a Means to Discovering Our True Selves and to Expressing Our Individual Creativity

For a time, due to various circumstances, I had to suspend the pursuit of my “mission.” But twenty years later, I resumed my weaving efforts. To my surprise and delight, I was no longer alone; the passage of time had allowed changes in peoples’ ways of thinking. I could find people who agreed with me without conflict. Many people were becoming more aware of their own consciousness, and were therefore seeking opportunities to express their individuality.

My idea of weaving as a means to discover our true selves and to express our creativity was received as being natural among these people. Through this weaving, they could discover their individuality and find pleasure in it. Further, many people began to see the limits

of materialism. They turned back towards the underlying nature of human beings. SAORI Weaving attracted them because of its human charm and its popularity increased among them.

We shall weave without restriction or restraint, weaving any way we like. It is a great pleasure to weave in this way, in possession of our true selves. As our society increasingly seeks humanity, SAORI Weaving fits its needs. In a sense, SAORI Weaving is a reflection of the changes of our lifestyle, as each woven cloth has its own life. Each weaving can capture the present moment that we never can take back. A weaving can capture the thoughts and feelings that we have at that time. We can even wear the woven fabric. This is the most luxurious activity for anyone in this era, isn’t it?

体 刻  
Misao Jo  
March 2000

*The original Japanese text of the above translation was first published in Japan in 1989, and revised and re-published in 2000.*



2011 SAORI Worcester Japan Tour, at SAORINOMORI

## IDENTIFYING AND EXPRESSING YOUR TRUE SELF

MISAO JO

*The founder of SAORI Weaving*



But, how can we find our individuality, our true selves? Years ago, I came across an interesting method for doing so. I then published a guidebook to introduce that method, or process. That was ten years ago. As my book went through several editions, my philosophy began to take shape. Eventually, I was asked to revise the book so that my understanding of the meaning of life could be expressed to readers.

This book is the result. Through it, I hope to offer insights into the philosophy of SAORI Weaving, as well as to cover its basic weaving techniques. In other words, this book has a dual purpose: as a guidebook for beginning weavers, and as the description of a method for identifying your true self.

### To Discover Your True Self, You Must Understand the Essence of Human Nature

In 1981, I had a chance to get acquainted with a group of wonderful people. These were the young women who lived in the Osaka Prefectural Kongo Colony<sup>8</sup>, a welfare facility for intellectually challenged people. Due to the nature of their brain development, these women remained free from what we consider to be “common sense” and also free from worldly troubles. I was so completely overwhelmed by their wonderful weavings that I was convinced that their weaving was a gift from God. It is often said that every three-year-old infant has the talent of Picasso. The weavings of these women showed their pure *kansei* just as if they were infants. The younger weavers

Tsunekazu Nishioka<sup>5</sup>, a renowned master temple carpenter who undertook the repair of Horyuji Temple<sup>6</sup> and the construction of the tower of Yakushiji Temple<sup>7</sup>, once said, “A temple hall won’t last a thousand years if the carpenters do not respect the individual characteristics of the wood.” This remark impressed me deeply and made me aware of the importance of individuality. Because we live only one life, it is worthwhile to identify our own individuality, to know who we truly are.

<sup>5</sup> Tsunekazu Nishioka (1200-1253): A head carpenter specializing in building shrines and temples. He made enormous efforts to repair Horyuji Temple and Yakushiji temple.

<sup>6</sup> A temple in Nara established in 607. The temple’s pagoda is widely acknowledged to be one of the oldest wooden buildings existing in the world. It has been designated as a UNESCO World Heritage Site.

<sup>7</sup> A temple in Nara established in 680. It is one of the sites that are collectively designated as a UNESCO World Heritage Site.

<sup>8</sup> Since 1970, located in Tondabayashi city. [www.sjf-osaka.net/index.htm](http://www.sjf-osaka.net/index.htm)



Photo courtesy Weavin' Place - SAORI Style, Debbie Bland, photographer

are, the better they express themselves. As we grow older, we tend to weave more conventionally as we acquire “common sense.” In other words, people with intellectual challenges, infants, and children are actually most qualified to practice the philosophy of SAORI without effort.

It’s necessary for us who have lived longer lives to liberate ourselves from conventional concepts. Without taking this first step, it will be difficult to discover our true selves. Naturally we cannot find our individuality before we remove our acquired “belongings.” This step is comparable to the process of getting rid of an old house to make the land flat before building a new house. There is a huge range of processes for taking this step. Some can instantly understand the point, while others require years of effort to do so. This proves that everyone has his or her own individuality. The important point is that we should first clear the land and then build a house of our own design. This is true self-expression, I believe.

## Be Courageous Enough to Think Outside the Box

One day, while I was travelling by train, I got a great example of my teaching. A girl of about eight years old who sat opposite me wore a skirt that looked like it had been hand-knitted. The skirt had a line of cherry blossoms across the bottom. The cherry blossoms caught my attention. They were lined up at regular intervals, except that one of the petals had quite unusually popped off the line, and was set on a slant. Yet it maintained perfect harmony with the other cherry blossoms because of its spacing and the angle at which it slanted. I assumed that the girl’s mother, who sat beside her, had knitted it. This clever design that only a free mind could have produced made a real impression on me. There is nothing new or innovative in regular lines of flowers. I would like you to have such creative ideas and unconventional ways of thinking.

To the extent that we do the same thing as everyone else, we cannot find our true selves. We must have the courage to think outside the box. For pursuing one’s true self, it is vital to develop a free mind and the ability to accom-

modate the unconventional as the first step. It’s true that we can achieve freedom of mind only when we succeed in breaking from “common sense.” This is a foundation of SAORI. I think this idea not only provides the basis of the philosophy of SAORI Weaving, but also underlies many aspects of life. This is why I am so eager to spread this idea.

Industrial development has led to mass-production and contributed to material affluence. When I began weaving, however, I took an “anti-machine” stance. With the ability to think, and the ability to feel, how could people be inferior to machines? I swore that I would produce work that no machine could match, in the belief that only such work could express life.

When I was young, I met a professional weaver in a folk museum in Kurashiki. She was weaving cloth for a man’s kimono. I said, “You are weaving such fine cloth. Do you count the number of the weft threads?” To this, she replied, “No, I just can tell from my experience.” Her response gave me the impression that she was no different from a weaving machine. Then I said, “Why don’t you change the intervals of the horizontal stripes?” Her reaction was, “How could I do such a thing? No, that’s impossible.”

But I felt in my heart that I could do that. I could change the pattern despite the negative response of the professional weaver. I can do what a machine cannot do. The belief that humans are different from machines led me to the field of hand-weaving ten years later. This incident motivated me to think a lot about the difference between humans and machines.

## It is so Simple to Express Your True Self

I began to practice the opposite idea from traditional weaving. I wove an *obi*<sup>9</sup>. I created many empty spaces between warp threads, while considering the effect of the absence of warp threads upon maintaining a good balance. I was quite happy with the finished

<sup>9</sup> An accessory which holds clothing by being wrapped around the body. A sash for *kimono*.

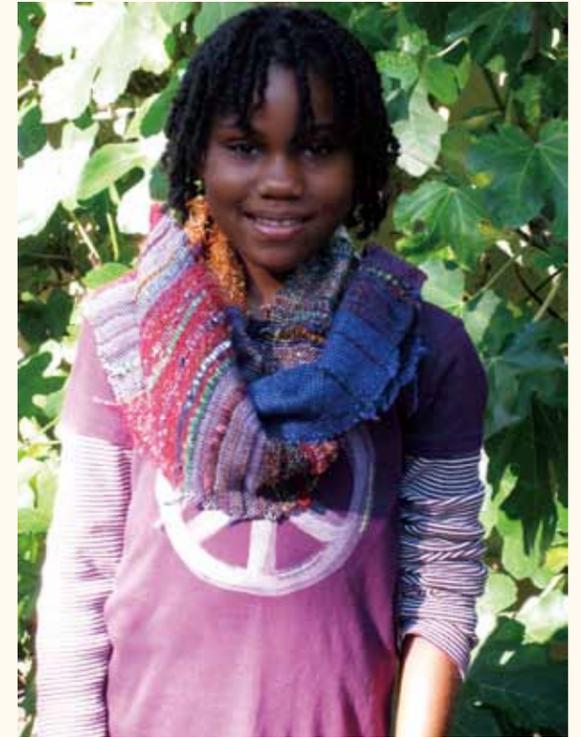


Photo courtesy SAORI Berkeley

product. Later, the owner of an *obi* shop on Shinsaibashi-suji<sup>10</sup> praised my work highly. Her response encouraged me greatly and convinced me that, even without professional training as a weaver, a person could produce a work that was in no way inferior to traditional Nishijin<sup>11</sup> weaving. Even more importantly, I learned that expressing my *kansei* was not difficult. Even without outstanding talent, anyone can express his or her true self easily just like I did. I was happy about this discovery; the consequences for me were profound. Through this approach, I meant to give life to cloth. While threads are mere materials, we can weave them into a piece of valuable art work. This is how I discovered this method of self-expression.

<sup>10</sup> A main shopping street in Osaka where there are department stores and other popular stores.

<sup>11</sup> A place where weaving industrialists gather in Kyoto. Nishijin weaving is one famous traditional weaving style spanning several hundreds of years of history.

## Characteristics of SAORI Weaving

Now I would like to discuss the meaning of SAORI Weaving. SAORI Weaving can be compared to a paintbrush that adds colors to a picture or a fountain pen used to write literature. Like them, the weaving itself is just a tool to express our true selves. It is up to humans to create art or literature, not the paintbrushes or fountain pens.

The only aim of SAORI Weaving is to express our minds freely without regulations. SAORI Weaving is not simply about manual weaving as opposed to machine weaving. Rather, I hope it can be “heart” weaving. The most important thing for each of us is to respect ourselves and discover how to live a more fulfilling life. As our life passes like a dream, we want to spend this brief time in the most satisfying way possible. I believe SAORI Weaving presents one solution to this quest.

First of all, SAORI Weaving is so easy that anyone can do it. In fact, I should say, rather, that SAORI Weaving is better suited to those without any knowledge of weaving. Actu-



Photo courtesy Loop of the Loom

ally, there was a story in which a twelve-year-old boy read a guidebook on SAORI Weaving and completed a very fine work all by himself while his mother was away from home. I was pleased by this story. His mother later said, “I have been studying SAORI Weaving for a while but have never made a satisfying work, while my son, who has never been taught how to weave, has completed a beautiful work in terms of both color and shape. It is amazing.” This story demonstrates the simplicity of SAORI Weaving. In conventional hand-weaving, at first weavers are required to set up a warp on a loom. This is a difficult process and often discourages beginners. By contrast, the SAORI loom, which I invented in co-operation with my third son, greatly simplifies the process of warping, and allows anyone to set up a warp by following the simple instructions in the guidebook.

Another important characteristic of SAORI Weaving is its emphasis on creative self-expression based on the essence of human nature. The twelve-year-old boy in the above story produced an attractive work because he had a free mind. But adults are likely to have developed stereotyped images of woven fabric even if they know nothing about weaving. That’s why they have trouble expressing their creativity. If you can remove the deeply rooted conventional concepts of weaving and are able to express yourself freely, you will be enormously satisfied.

### Don’t Worry about Irregular Selvage; Beat Threads with Irregular Strength

Most beginners are concerned about making the selvages straight, because they have never seen a cloth with irregular selvages. Even though I said, “It doesn’t matter if your selvages are not straight”, many people still adjust them. Then I tell them, “Your irregular selvages are human. By which are you more attracted: a hand-crafted tea bowl or a mass-produced one?” With such persuasion, they finally understand my point.



Photo courtesy SAORI Curiousweaver

I don’t mean to give weavers an unreasonable request to make the selvages irregular. I encourage them to disregard whether the selvages are irregular or not, and to pay greater attention to the color combinations and to what they want to express. I would also like them to try different strengths when beating. This kind of instruction bewilders weavers because in conventional weaving, to beat the threads uniformly is one of the most important techniques. In SAORI Weaving, however, weavers are encouraged to beat the threads with varying degrees of strength to produce interesting effects.

Sometimes I may say, “No, no, it’s not good to weave horizontal stripes at such regular intervals. It’s like machine weaving. It isn’t interesting. How about inserting some colored threads, and then some thicker ones? If you want to apply different colors at both ends of the cloth, insert different threads from both ends and pull them out at the same point. Then interlace the threads and return them to their original positions.”

Then the weaver tells me, “Wait! Please don’t be so specific! You are taking all the fun out of it!”

“Oops!” I will say. Then both of us burst out

laughing. If you can get to the point where you can insist on what you want to express in spite of being instructed, I can tell you have grasped the basis of SAORI Weaving.

### In Creative Activities, the Thought Process Means Much More than the Technique

SAORI Weaving requires thinking rather than technique. Technique is the ability to copy a sample faithfully just as requested. There is no room for creation there. Creation requires thinking. In today’s world, many people have given up thinking for themselves and live lives of lesser meaning by doing only what they have been taught to do. Shifting the emphasis from technique to thinking is difficult. However, those who have no technique can easily base their activities on thinking.

For example, if you know techniques, you will be reluctant to adopt unconventional designs because you are aware of the technical difficulties. On the other hand, if you do not know the techniques, you will design freely and will think of a way to carry it out despite the technical difficulties.

It's exactly as the saying goes, "Amateurs know no fear." I can even say that techniques are more likely to be improved upon by amateurs than by experienced weavers. In SAORI, therefore, at the outset, we instruct weavers just to be like amateurs, in other words, to weave haphazardly. To be sure, haphazard weaving is not the goal. But such exaggeration is often necessary to prevent weavers from falling back upon conventional weaving notions.

### An Innocent Mind Can Create Inspirational Work

I don't have any fixed curriculum for teaching SAORI Weaving. For example, we don't instruct how many warp threads should be used or what kind of threads should be woven to make a scarf. We don't want to teach in such a conventional way, because we expect weavers to apply their knowledge in a variety of ways once they have been taught the basic procedure.

Also, we don't overvalue the fundamental weaving techniques. To produce uniform quality of work, it's important to obtain this foundation. But for SAORI Weavers it's not important. It could even be harmful, since SAORI emphasizes an infinite variety of self-expression.

The most important foundation for SAORI Weavers is developing aesthetic eyes. I would like to stress this point, because I hope SAORI Weavers will not end up being content with conventional weavings. I admit that even among SAORI Weavers, some people create stereotypical images of weaving, and these works are not different from machine-woven products. The conventional concepts of traditional weaving are, for them, like a huge wall. Whenever I see such weavers, I wish in my heart for them to change their way of thinking so as to overcome the wall and to reconnect with their innocent minds.

Years ago, I visited an art museum in Kyoto. I still can't forget how deeply I was im-

pressed by the painting of Taikan Yokoyama<sup>12</sup> entitled "Muga"<sup>13</sup>. The painting depicts a child in simple clothes and *zori*<sup>14</sup>, whose small eyes are looking up in the sky. This painting speaks of the yearnings of adults for a child's innocence. I hope we can maintain unprejudiced, innocent minds like children. Innocent minds create inspiring work.

But having an innocent mind is not enough. We must also pay attention to beautiful things with aesthetic eyes, while remaining interested in everything around us. Through grass on the street, a poster half peeling off the wall, paintings and sculptures, we can get tips for our designs of composition and color combination. So pay close attention to everything you see in your daily life, from the clothes people wear on the street to wrapping paper. To express your true self, you must cultivate the soil of your mind. SAORI Weaving is a struggle with your inner mind. However, at the same time, this struggle is a fun activity because you will be able to see things that you have never seen before in this world.

I am hoping that through SAORI Weaving, we will share ideas and art work generously and teach each other. I would like us to hold hands together to make a huge circle of friendship.

埜 町 子

Misao Jo  
March 2000

*The original Japanese text of the above translation was first published in Japan in 1989, and revised and re-published in 2000.*

<sup>12</sup> Taikan Yokoyama (1868-1958): An artist and Japanese painter. A leading figure in painting circles, he adapted Western styles of painting to Japanese painting.

<sup>13</sup> One of the masterpieces of Japanese paintings by Taikan Yokoyama, which was finished in 1897 when he was 29 years old; now located at the Tokyo National Museum. The English title is "Selflessness".

<sup>14</sup> Traditional Japanese footwear: Nowadays people wear them in *kimono* for formal situation.

## PART 2. PRACTICAL GUIDE TO SAORI WEAVING



# INTRODUCTION TO SAORI WEAVING



Nara, Japan

If you are about to begin SAORI, there are three steps towards making your own SAORI pieces.

- (1) Getting used to the operation of the loom
- (2) Trying various techniques
- (3) Developing your individual creativity after copying samples

You should complete these steps quickly first. Then you will be able to create your own ideas entirely about colors, patterns, designs, and combinations of these. When you can create your own ideas, you must weave your own work that is not a copy of someone else's work.

At that point, it's best to keep your interest in weaving alive by devoting yourself to it. Look around you in your daily life with your creative mind, making an effort to get new design ideas. It's a great pleasure and encouraging for you to see your personal development from each work you weave to the next. Each work will promise to nurture you and give you a hint for your next work. Please continue weaving attentively and enthusiastically.

## Start from scratch

Due to the dominance of machine weaving, we take it for granted that fabrics are industrial products to be woven uniformly and neatly. Originally, however, fabrics were hand-woven. Weaving was a practice of designing your own clothing as you liked to suit your own body, and create wearable beauty, following your individual aesthetic sense. Mass production disregards personal individuality. Uniform machine-woven fabric disregards that in the same way. The easiest way to craft your hand-woven fabric into a work of art is to avoid uniformity. Get rid of the stereotypical images of machine-woven fabrics in your mind and start from scratch. This is the shortcut to creating attractive works.

*The original Japanese text of the above translation was first published in Japan in 1977. It was revised and re-published in 1989, and again in 2000.*

# SAORI LOOMS

## Foldable Model



SAORI WX60



WX60 (Folded)



SAORI SX60

## Classic Model



SAORI 60

## Height-adjustable Model



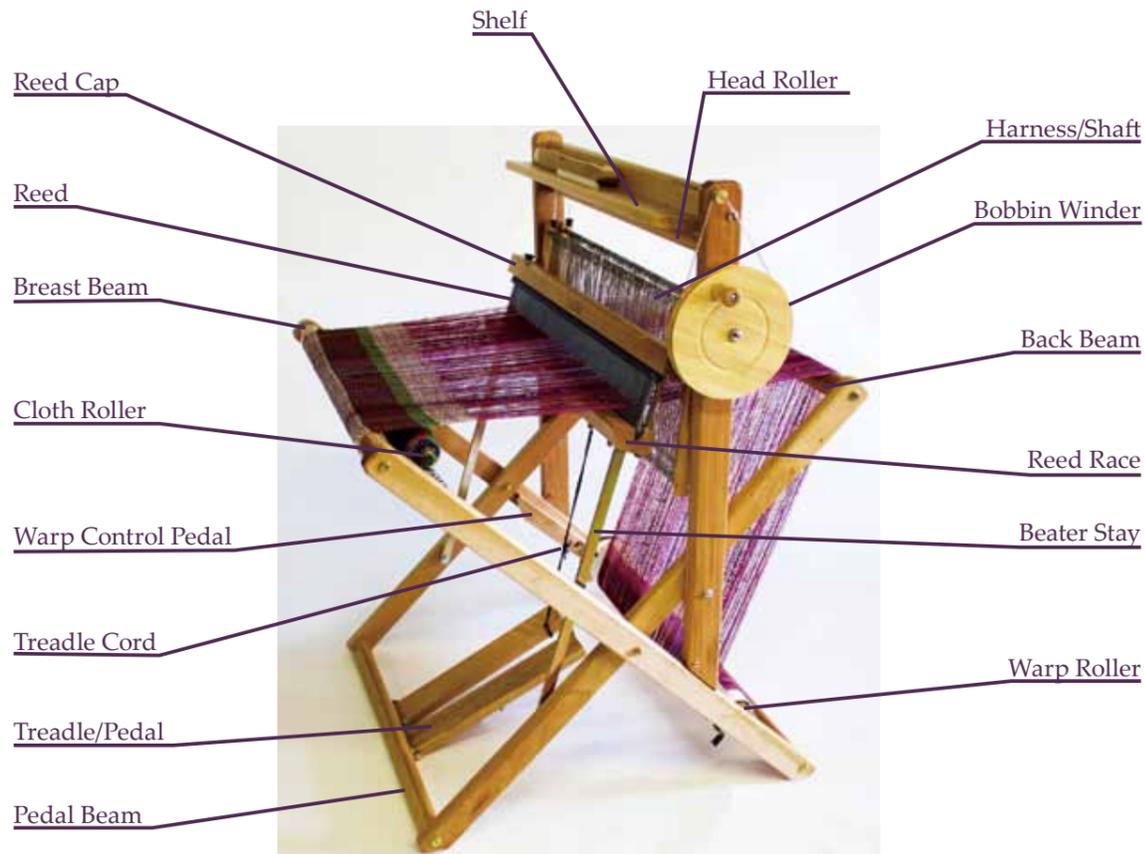
SAORI Piccolo



Model	Weaving Width	Width	Depth	Height	Weight
SAORI WX60	60cm	76cm	76cm (25cm)	98.5cm (106cm)	14kg
SAORI SX60	60cm	73cm	70cm (23cm)	99cm (108cm)	15kg
SAORI 60	60cm	69cm	61cm	98cm	16kg
SAORI Piccolo	40cm	55cm	74cm/56cm (15cm)	91.5cm/81.5cm (112cm/95cm)	7kg

( ) When folded

## NAMES OF THE LOOM PARTS



### Harness/Shaft

The frame in which heddles are held. (Also called the "heddle frame".)

### Heddles

The hanging wires that separate the warp into "up" and "down" sections.

### Reed

This part determines how close together the warp threads are and keeps them straight. It comes with different dents per cm.

### Beater

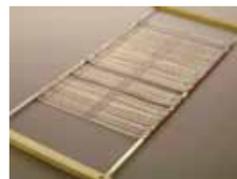
This is the part (frame, bracket, holder) into which the reed is inserted. The beater consists of the reed cap, the race and the beater stay. The beater and the reed together are used to beat the weft into place as you weave.

### Warp

These threads determine the length of the woven fabric; they are arranged vertically on the loom.

### Weft

The threads added into the warp horizontally.



## WEAVING ACCESSORIES



### Bobbins

Wind weft thread onto a bobbin and set it in a boat shuttle.



### Boat Shuttles

Use these shuttles with appropriately-sized bobbins.



### Boat Shuttle (No Spindle)

Just insert a bobbin into the slot: very safe and easy to handle.



### Weaving Comb

Use this to move the weft instead of using the beater.



### Stick Shuttles

Stick Shuttles are useful when you use cut fabric as weft.



### Cone Stands

Insert an empty cone into the hole from the bottom. This holds the cone of yarn in place.

## WEAVING ACCESSORIES



### Clipping Tying Rod

This clips the end of the warp threads, so that you do not have to tie them. This rod enables you to set up warps easily and speedily.



### Cone Winding Tool

You can wind yarn onto a cone by attaching this tool onto the built-in bobbin winder of a SAORI Loom.



### Ready-made Warp

By using a ready-made warp, a weaver can skip the warping process, thus making threading easier and less time-consuming. The black warp lets a weaver choose any color for weft yarns. The longest ready-made warp has a length of 30 meters. Ready-made warps are available in 6 different widths, 4 different lengths, and 2 kinds of material (cotton and wool).

### Spring System 4-Harness Attachment

SAORI 60, WX60 and SX60 models are available with 4 harnesses and 6 pedals built in. SAORI's Spring System allows for light and smooth harness movement even with an unbalanced tie-up.



### Counter Balance 4-Harness Attachment

With 4 pedals and no tie-up cords, you can enjoy different kinds of weaving on the same warp merely by changing the way you press the pedals.



## ACCESSORIES FOR WEAVERS WITH DIFFERENT NEEDS



### Hand Switcher

A weaver can switch the harness using only hands or legs.



### Shuttle Shelf

By holding the shuttle in place, this lets you weave with only one finger, or even with a foot.



### Metal Pedal Beam for Wheel Chair

This lets a weaver in a wheelchair roll in close to the loom. The brace also has 5 height settings.



### Bobbin Winder Guide

This lets you wind the bobbin with only one hand.



### Bobbins with Flanges

The flange prevents the yarn from slipping off the edge of the bobbin.



### Automatic Denting Hook

This hook moves to the next dent automatically while threading the reed.



### Shuttle with Pegs

A weaver can easily move this shuttle by pushing the two pegs with a finger or a stick held in the mouth. Use this shuttle with the Shuttle Shelf.

# YARNS



## Yarn is the Source of Inspiration

Just as painters get inspired primarily by scenic views or still life images, so SAORI Weavers get inspired by yarn. I believe this inspiration can contribute best to the quality of our work. Therefore it's better to select the yarn first, and then decide what you want to make out of it. When you have a clear image of what you want to make, whether it is a shawl or a pullover, make a plan in your mind and start weaving. If you make a plan first, then select yarn for it, weaving might give you less pleasure. It is like the difference between going shopping out of necessity and going window shopping; you may often find better [more original and unexpected] things when you are just window shopping.

## There Are No Rules for the Thickness of Yarn

You can use any thickness of yarn, even for the warp, as long as it can be threaded through the heddles and a reed. You can also use large-eye heddles, or a two dents/cm or three dents/cm reed, for much thicker yarn.

Of course, it doesn't matter how thick a yarn you choose for the weft. It's fun to combine thick yarn and thin yarn together. If the yarn you want to use is too thin, wind it double or mix it with other yarn. This will make a soft fabric.

## Combination of Warp and Weft

The combinations of warp and weft comprise an infinite variety of colors and textures. This makes design difficult but at the same time enjoyable. While knitting deals with a single yarn and dyeing involves partial changes of colors, weaving is more complex. It's like a tug of war between warp and weft. Beating with slightly varying degrees of strength can result in subtle changes of colors. For this reason, I recommend it's better not to use the same yarn or same color yarn for the warp and the weft. Please entertain yourself by learning, from your own experience, to use a variety of yarn combinations for different thicknesses, colors and materials.

## Using White Warp Yarn

White clothing generally goes with any other colors; however, this principle does not apply to the warp. White yarn is the least suitable for warping. It is such a strong color that it does not go well with most colors, except light ones. By standing out so much, it removes subtle qualities. On the other hand, a black warp can make a pleasing result with any other colors. Just the same, it should be noted that you can intentionally use a white warp to produce an interesting outcome.



*The original Japanese text of the above translation was first published in Japan in 1977. It was revised and re-published in 1989, and again in 2000.*