Tokyo Mujizome Plain Dyeing





CERTIFIED EMBLEMS







The colour of Haori is usually stately steely black and a man's Kimono is often deep grey. Typically earthy colours are used in the ensemble to show off a Japanese man's gallantry. A *Kagesuganuimon* (the family crest) is stitched on to the back, for an added touch of style.



Women's Kimono with a Crest
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Typically ladies of all ages prefer to wear plain colours of Kimono's. For example, a pastel pink Kimono can be elegantly worn to a formal occasion (i.e. wedding) or to a more casual style of party. A formal family crest is often added on to the back, as an accent.



一配の方に



Furisode Kimono with Lamé

Usually brighter colours are used for long-sleeved Kimono's. Using Lamé (gold or silver thread) is an excellent way for a plain Kimono to flourish. Having a colourful Kaga crest on the back creates a fashionable impression.







In order to preserve the skill and techniques of *Mujizome*, nowadays skilled craftsmen can due a wide variety of fabric and items.

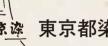
The plain dyeing of clothing includes: Kimono's; scarves; shawls; stalls; woollen sweaters and coats and even a sumo-wrestler's mawashi.

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The plain dyeing of items include book covers; tissue box covers; bamboo goods (luncheon mats; coasters; blinds etc.) and even hand bags.



Throughout the times *Mujizome* (plain dyeing) has always been well-liked. Fashionable colours change with the times and *Mujizome* can easily be adapted to suit a wide variety of colours. *Mujizome*'s versatility from casual to formal occasions is yet another reason why it's still a popular choice, today.



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HANDED DOWN FROM GENERATION TO GENERATION

Eventually kimono's will become faded, worn out, spoiled by stains or the design out-of-date. One way to help fix these problems is thru the rebirth or dyeing of the Kimono. By changing the colour you can create a new look.



8. SORTING AND INSPECTING

All fabrics are softened or starched and are steamed to smoothen out the wrinkles, with a specialized machine. The machine can adjust the width of the fablic slightly, as yielded by the experienced

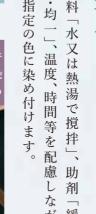
7. FIRM FINISHING

Natural starch is carefully brushed onto the dyed fabric with a special Japanese brush, to create an even gloss and deep feel to the fabric.

6. DRYING

4. COLOUR MATCHING

Obtaining the exact colour from a





3. PLAIN DYEING

Dyes are mixed in hot or cold water and the desired colour is obtained depending on the soaking time and temperature.

2. SOAKING

The fabric is soaked at very high temperatures to clean it from impurities and make the surface smooth and easy to dye evenly.

dyeing.



Since early times Mujizome has been the most basic form of plain garment

textile dyeing.

Originally the plain dyes were extracted from plants, so called *Kusakizome*. Towards the Heian era with the arrival of Buddhism to Japan, Ai (indigo blue) and Benibana (safflower red) dves were added to the former colour palette and became the main dye hues of the Yamato area. The actual *jizome* is the result of the original *Hitashizome*.

Silk weaving flourished during the Kamakura era due to the development of skill using lye, iron mordaut, vinegar, and so the work of Konya craftmans progressed largely.

During the Edo era a new shade of purple became fashionable and it is commonly referred to as the *Edomurasaki*. It originated in Musashino and is a

derivate of gromwell root. The Kabuki character of Danjuro, interpreted by Sukeroku, was outfitted with an Edomurasaki hachimaki (head band), for all performances. Since the feudal

era this purple became appreciated amongst the people as a symbol of

Despite the evolution of dyes and noble fabrics, even today Tokyo Mujizome

The rinsed fabric is hung lengthwise with ropes or up and down over bars, to dry naturally.

5. RINSING

The silk is soaked in fresh clean water and the dye residue is cleaned off while the touch and smoothness of the silk fabric is perfected.

sample requires a well-trained eye and long handling experience of dyeing. In order to develop the necessary perception needed to judge the best process to attain the exact colour requires great skill.

1. INSPECTING THE FABRIC

The craftsman checks whether the raw white fabric has any blemishes, folding marks and or weaving faults before

Tokyo Mujizome background

is still being crafted traditionally by hand.