

Tokyo Mujizome Plain Dyeing

東京無地染



Men's Haori (coat) and Kimono

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 *Kagesuganumon* (the family crest) is stitched on to the back, for an added touch of style.



Women's Kimono with a Crest

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.



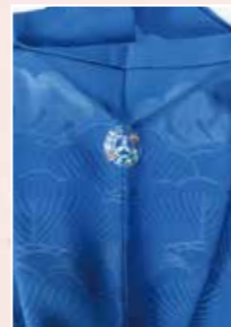
淡い桜色で若い人から年配の方にも、応用範囲できる色域です。
正装・パーティに可能。背紋には家紋を入れてあります。

袷せ着物 紋意匠



無地に金入りラメを使い、瑠璃色が一段と華やかさを引き出します。
背紋には加賀紋を入れ印象を与えます。

ラメ入り振袖



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.

無地染は昔からの技術・技法を守り、新しい技術・技法を取り入れて商品の開発に取り組み、ものづくりを行っています。作りは服では、着物・コート・ストール・シヨール・スカート・セーター(ウール)、品目ではブックカバー・ティッシュカバー・ハンドバック・ランチョンマット・コースター・ブラインド等



In order to preserve the skill and techniques of *Mujizome*, nowadays skilled craftsmen can dye 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*. The plain dyeing of items include book covers; tissue box covers; bamboo goods (luncheon mats; coasters; blinds etc.) and even hand bags.

無地染は昔も今も時代に合った色と色域も選択することができる。また着方では礼装・カジュアルにも対応できる特徴を持っている。



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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東京都指定伝統工芸品

東京無地染
NO.



CERTIFIED EMBLEMS

東京無地染の歴史

古より衣服の最も基本的な染め付けは無地染(浸染)であり草木の液を布地に色付けする事から始まりました。奈良平安時代には仏教の伝来と共に藍、紅花が渡来して大和民族独特の染技術が確立され地染を初めとする染色は全て浸し染でした。絹織物の発達した鎌倉時代になると草木染めに必要な灰汁、鉄媒染、酢の発達により紺屋職人の仕事は大きく進歩しました。江戸時代を代表する江戸紫は、武蔵野に自生した紫根からの産物で団十郎扮するところの助六愛用の鉢巻となり封建時代に於ける庶民文化の中に隆盛をきわめました。現在の東京無地染は、染料の発達と生地の高級化に伴いながらも継承された伝統工芸の技を生かし、優れた逸品を作り上げています。

Tokyo Mujizome background

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) dyes 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 mordant, vinegar, and so the work of Konya craftsmen 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 prosperity. Despite the evolution of dyes and noble fabrics, even today Tokyo *Mujizome* is still being crafted traditionally by hand.

1 検品

白生地は精練時に生じるスレ、オレ、織る時のキズ等生地難を点検し、以後の染色加工に対処します。

2 地入れ

高温の湯槽で不純物を除去し、染色を容易にするための処理で、生地を表面を滑らかにし、染め斑が出ないようにするための重要な前工程です。そのあと水洗いを十分にします。

3 染色

染料「水又は熱湯で攪拌」、助剤「緩染・均一」、温度、時間等を配慮しながら指定の色に染め付けます。



手染め

4 色合わせ

色はまさに千差万別。長年に及ぶ職人の勘と技がここに発揮される緊張の一瞬です。色を構成している明度、彩度、色相の染液を創作し見本と同じ色に染め上げます。

5 水洗い

染め上がった生地は、絹特有の光沢、絹鳴り、手触りを付与するため、十分な清水にて染色時の不純物を除去し、続いて堅牢度向上のための後処理を行います。

6 乾燥

脱水した生地は、竿かけ、又は張干しにて自然乾燥をします。

7 張り仕上

染色された生地は、つや・質量感を付けるため、刷毛で天然糊を引く作業をします。

8 整理・検品

製品に応じて柔軟、糊付け等を行い、湯のし機にかけ、巾をととのえて最終検品をします。



親から子へリフレッシュできます

無地や柄、模様のあるきものは、時の経過により派手になったり、飽きてきたり、またシミ、ヤケ、汚れが目立ってきたりするものです。そこで、染め替えることによって新しいきものに生まれ変わることができます。

before



after



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 fabric slightly, as yielded by the experienced craftsman.

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

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.

4. COLOUR MATCHING

Obtaining the exact colour from a 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.

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.

1. INSPECTING THE FABRIC

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