



東京無地染

[とうきょうむじぞめ]

Plain Dyeing

●主な製造地

新宿区、中野区、杉並区ほか

●指定年月日

平成3年8月15日

●伝統的な技術・技法

1. 精練:生機は、生糸に含まれたセリシン、脂肪、その他の天然不純物を持っている。それらを除去し、フィブロインを残すことで絹特有の優れた風合い、光沢を出すために行う工程。
2. 前処理: 精練に使用した溶剤を充分に洗い落とすために清水にさらし、振り洗いする。
3. 地入れ: 精練された白生地を平らにし、染め斑が出ないようにするために行う処理。
4. 中性浴: 絹の特色、手触、身体への馴染み、光沢、絹鳴り等他の繊維に見られぬ優れた点を活かす最適な染法である。
5. 色合せ: 色を構成している明度、彩度、色相の三属性を見本に合せる。見本と同じ色にするには均衡を保ちながら濃度を上げ染色する。
6. 後処理: 染色後、色止めで後処理し、染色物

の湿潤、堅牢度を向上させる。

●伝統的に使用されてきた原材料

生機、マルセル石鹼、精練助剤、絹布白生地、植物染料、化学染料、染色助剤



●沿革と特徴

古代より現代に至る染色法の中でもっとも基本的な染めは無地染（浸染）です。草木の根、花、葉、皮、果実等で布地に色付けすることから始まります。

仏教の伝来（552年）と共に藍、紅花が渡来し、奈良平安時代には大和民族独特の染め技術が確立され、無地染は地染をはじめ、ぼかし、絞り等が盛んに行われました。

鎌倉時代になると絹織物が発達し、草木染めに必要な灰汁、鉄媒染、酢の発達により、浸し染は大きく進歩し「江戸紫に京鹿の子」といわれました。このことは江戸時代の染色のうち、鹿の子絞りは京を第一とし、紫染は江戸産を最上とするという意味で、東西両都の染色の特徴を言い当てたものです。

連絡先

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Tokyo Mujizome

Plain Dyeing

■ Traditional Technologies and Techniques

1. Degumming : Raw (undyed) silk textiles and yarns contain sericin (a protein), along with fats and other natural impurities. Degumming (also known as scouring) removes such impurities while leaving behind fibroin, a different protein that gives silk its characteristic high-quality texture and luster.
2. Pre-treatment : After degumming, the silk textiles and yarns are agitated in pure water to thoroughly remove any solvent left behind by the degumming process.
3. Ji-ire : In this process, the degummed plain textile is spread out flat. The textile is then immersed and soaked in water to which acetic acid and boiling water are added. This process prevents spottiness resulting from uneven dyeing.
4. Neutral-bath dyeing : This dyeing method takes advantage of the unique characteristics of silk such as its physical feel, its close fit to the body, its

luster, its rustle (the distinctive sound when silk is worn), etc. Such elements are what distinguish high-quality silks from other fabrics.

5. Color matching : The color of dyed textiles is adjusted to match a sample based on the three color properties of hue, intensity and value (lightness or darkness of the color). To ensure that textiles attain the same color as the sample, dye concentrations must be increased in a balanced manner.
6. After-treatments :
 - Dye-fixing This process is carried out after dyeing to fix the color as a post treatment. It also enhances the wet-fastness of the dyes.

■ Traditionally Used Raw Materials

Raw (undyed) textiles, Marseilles soap, degumming aid agents, silk plain textiles, plant-derived dyes, chemical dyes, dyeing aid agents

■ History and Characteristics

From ancient times to the present day, the most basic dyeing technique among many is that of plain dyeing (dip dyeing). This technique started with dyes derived from plant roots, flowers, leaves, bark and fruit, etc., being used to apply color.

With the arrival of Buddhism in Japan (552), there also arrived in the country both natural indigo and safflower dyes. During the Nara and Heian Periods (710-1185), dyeing techniques unique to the Yamato peoples (the dominant race in Japan) were established. Forms of plain dyeing (dip dyeing) that proved popular during this period were texture, gradation and tie-dyeing, etc.

There is the saying, "Edomurasakini Kyokanoko," which translates to "Edo is best for purple, Kyoto for kanoko." This refers to the situation regarding dyeing techniques during the Edo Period (1603-1868). Edo was felt to be the best city for purple-colored dyed goods, and Kyoto the best for tie-dyed cloth (particularly that dyed using a technique

called "kanokoshibori" which produced a pattern of tiny rings). This simple saying went as far as to highlight the features of the dyed goods in the two cities.

In such ways, plain-dyeing as was represented by Edo Murasaki (Edo purple) and Edo Cha (Edo brown) came to be widely loved as part of Edo's common culture.



Contact Details

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