

ON THE MAP

Tim Parry-Williams identifies the topography of Japanese textiles





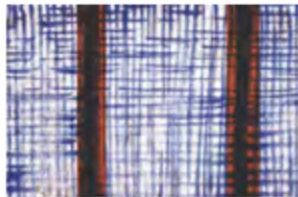
PLACES TO VISIT

Selvedge Recommends...

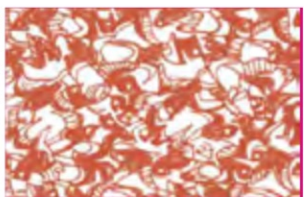
MUSEUMS Bunka Gakuen Costume Museum, 151-8529 Tokyo, Shibuya, Yoyogi, 3 Chome-22-7, t. +81 3-3299-2387, www.museum.bunka.ac.jp • Kawashima Textile School, 418 Shizuichiichiharacho, Sakyo Ward, Kyoto, Kyoto Prefecture 601-1123, Japan, t. +81 75-741-3151, www.kawashima-textile-school.jp • Kobe Fashion Museum, 2-9-1, Koyochi-naka, Higashinada, Kobe 658-0032, t. 078-858-0050, www.fashionmuseum.or.jp • Textile Museum (In Kawashima Selkon Textiles Co Ltd) 265 Ichihara-cho, Shizuichi, Sakyo-ku, Kyoto, 601-1123, t. +81-(0) 75-741-4323, www.lxil.com/en/about/culture/textile_museum • The Japan Folk Crafts Museum, 4 Chome-3-33, Komaba, Meguro, Tokyo 153-0041, t. +81-(0)-3-3467-4527, www.mingeikan.or.jp/english/ • Tokyo National Museum, 13-9 Ueno-Koen, Taito-ku, Tokyo 110-8712, t. +81-(0)-3-3822-1111, www.tnm.jp • The Indigo Blue Museum, 172 Asa Maezunishi, Tokumei, Aizumi-cho, Itano-gun, Tokushima-ken, t. 088-692-6317, www.japanexperience.com/citytokushima/the-indigo-blue • Yokohama Silk Museum, 100-0006, 1 Chome-9-4 Yurakucho, Chiyoda, Tokyo 100-0006, Japan, t. +81 3-3215-1212, www.silkcenter-kbkk.jp/museum • **SHOPS** Aizen Kobo, Indigo Textiles, Nakasuji-Omiya Nishi, Yoko-omiyacho, Kamigyo-ku, Kyoto 602-8449, Japan, t. +81-75-441-0355, www.aizen-kobo.jp • Konjaku Nishimura, Antique Textiles, 36 Benzaiten-cho, Yamatoji Sanjo-kudaru, Higashiyama-ku, Kyoto, 605-0086, Japan, t. 075-561-1568, www.kobijutsu-kyoto.jp • Koto-En Shigaraki ware, 15-2 Chōjin-chō, Saga Nison-in-monzen-kita, Ukyō-ku, t. +81-(0)-75-872-2134, www.kototea.com/kyuubei-sagara • Morita (antiques), 5-12-2 Koto-Dori, Minami-Aoyama, Minato-ku, Tokyo, 107-0062, t. 081-3-3407-4466 www.morita-antiques.com • Nishiharu, woodblock prints, 1 Ishibashi-cho, Sanjo-dori Teramachi, Nakagyo-ku, Kyoto 604-8036 Japan, t. +81-(0)-75-211-2849, www.nishiharu-kyoto.com • **GALLERIES** Kawashima Textile School Kyoto 418 Ichihara-cho, Shizuichi, Sakyo-ku, Kyoto, 601-1123, www.kawashima-textile-school.jp • Gallery Bar Kajima, Chūō, Tokyo, 104-0061, www.gb-kajima.jimdo.com • Gallery Kei, 671-1 Kueninmae-cho, Teramachi-nishi, Ebisugawaagaru Nakakyo-ku, Kyoto 604-0993 t. +81(0)752127114 www.gallerykei.jp • Sugino Gakuen Costume Museum, 4-6-19 Kami-Osaki Shinagawa-ku, 141-0021, t. +81 3-3491-8728, www.museu.ms

1 (NIBUTANI) ATSUSHI ORI

Asahikawa, Hokkaido. Woven from elm bark, Atsushi was traditionally applied with kimono fabrics (imported from Honshu) to make striking patterned clothing in the Ainu tradition.

**2 NANBU KODAI KATAZONE**

Morioka, Iwate, Tohoku. A traditional dichromatic, stencil-dyed cotton using hikizome (stretch-dyed) brush technique.



5 YUKI TSUMUGI Yuki, Ibaraki, Kanto. A high-grade pongee woven from hand-spun and reeled silk floss, often patterned with single or double ikat. Designated as an UNESCO Intangible Cultural Heritage of Humanity.

**6 ARIMATSU NARUMI SHIBORI**

Arimatsu, Nagoya, Chubu. With origins in the bungo tradition of Kyushu, this highly intricate indigo tie-dyed cotton was developed for trade and tribute clientele en route to the old capital of Edo.

9 KYO KANOKO Kyoto. This kimono and obi cloth, with roots in Indian traditions, is typified by thousands of tiny needle-point tie-dyed spots used to create larger geometric, figurative, or placement pattern.

**10 TEGAKI (ITOME) YUZEN**

Kyoto, Kinki. This method uses free-hand resist dyeing of thread-like pattern drawing and stretched brush-painting, allowing for free-curves and variety or gradation of colour.



13 YUMIGAHAMA GASURI Yonago, Tottori, Chugoku. Developed from traditions of the nearby Iyo region of Shikoku, these dark-grounded kimono fabrics are distinct in their weft-based e-gasuri (picture-ikat) patterning.

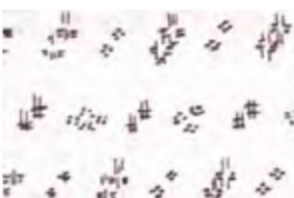
**14 TSUTSUGAKI ZOME**

Takamatsu, Kagawa, Shikoku. Popularised by fishing communities as banners and flags, these paste-resist-dyed cloths are typified by large-scale, often brightly coloured placement designs with white outlines.

17 OSHIMA TSUMUGI Amami Oshima, Kyushu. This highly revered plain-woven kimono silk is traditionally patterned with complex double ikat on a black mud-dyed ground, often with wood-red or other coloured detailing.



18 MIYAKO JOUFU Miyako, Okinawa. Once a regional 'tax-cloth', this fine, plain-woven ramie kimono fabric, is patterned with complex double ikat before finishing with a pounding technique to create a glossy, mirrored surface.



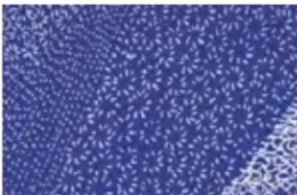
2IYAHEYAMA JOUFU Ishigaki, Okinawa. Woven in native ramie, these white or subtly coloured kimono cloths, with single or double ikat, were known as Satsuma jofu through their prolific mainland trading from the 17th century onwards.



22 KUMEJIMA TSUMUGI Kume Island, Okinawa. Unique to its locale, this high grade pongee silk is typified by the use of double ikat patterning, and colourways of greys, browns, reds, and yellows derived from plant and mud-dye mordanting.

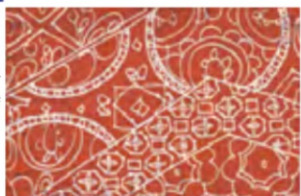


3 ECHIGO JOFU / OJIYA CHIJIMI *Ojiya, Niigata, Hokuriku.* Designated as 'important, intangible cultural property', these flat, and crêped kimono cloths (patterned with ikat, stripes and lattices) are woven in the finest Fukushima ramie.



4 EDO KOMON *Katsushikaku, Tokyo, Tokyo, Kanto.* Originally applied to leather armour and later formal samurai clothing, this stencil-dye craft is distinct in the use of very fine patterns in a single colour which, at a glance, often look plain.

7 NISHIJIN-ORI *Kyoto, Kinki.* With a 1200 year history, this obi (waist sash) cloth is woven using a highly specialised brocade technique to create richly figurative and colourful designs.



11 KATA YUZEN *Kyoto, Kinki.* Typical to the region, these richly coloured and highly seasonal silks are patterned by repeatedly applying dye-paste through many finely hand-cut paper stencils.

8 TANGO CHIRIMEN *Kayamachi / Mineyamamachi, Kyoto-fu, Kinki.* Woven with both untwisted (warp) and high-twisted (weft) raw silk, energies are released in finishing to create this shibo (bumpy) textured and draping cloth for dyeing.



12 NARA ZARASHI *Nara, Kinki.* Plain-woven with hemp fibre from Gunma prefecture, this simple sun-bleached cloth is produced mainly for shinto ceremony, not least the annual tribute to the Yasukuni shrine.



15 IYO GASURI *Matsuyama, Ehime, Shikoku.* Very popular and widely distributed in the early 20th century, these plain woven, single or double ikat-patterned indigo cottons were used for everyday clothing, aprons and bedcovers.



16 KURUME KASURI *Kurume, Fukuoka, Kyushu.* Popularly recognised as the best ikat cottons, these kimono cloths are typified in their use of e-gasuri (picture-ikat) and ko-gasuri (small pattern ikat) designs on dark indigo grounds.



20 RYUKYU BINGATA *Okinawa.* Characterised by ornate patterns of regional flora and fauna, these brightly coloured decorative and costume textiles are stencil-resist-dyed on white or tinted grounds.



19 MINSÁ ORI *Yaeyama, Okinawa.* Traditionally tokens of love and commitment, these narrow-width sashes are characterised by bands of solid colour and short-horizontal warp-ikat patterns.



24 YOMITANZAN HANA ORI *Yomitan, Okinawa.* Once used in the decorative court robes of Shuri, warp-float or weft-embroidery, sometimes combined with warp or weft ikat, is covered with geometric-floral patterns.



23 KIJOKA BASHOFU *Kijoka, Okinawa.* A revived tradition now designated an Important Intangible Cultural Property, this crisp kimono cloth is woven from banana-fibre, typically indigo-blue or sharinbai-brown using single or double-ikat.

