

Introduction

Materials

Tutorial

Photos

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WELCOME, FASHIONISTA TODAY IS ALL ABOUT LEARNING ABOUT THE HISTORY OF THE KIMONO AND SHIBORI.

I WILL GUIDE YOU THROUGH A TUTORIAL ON CRAFTING A KIMONO, AS WELL AS PROVIDE YOU WITH AN IN-DEPTH EXPLORATION OF SHIBORI DYEING.



Crafting a Shibori-Inspired Kimono

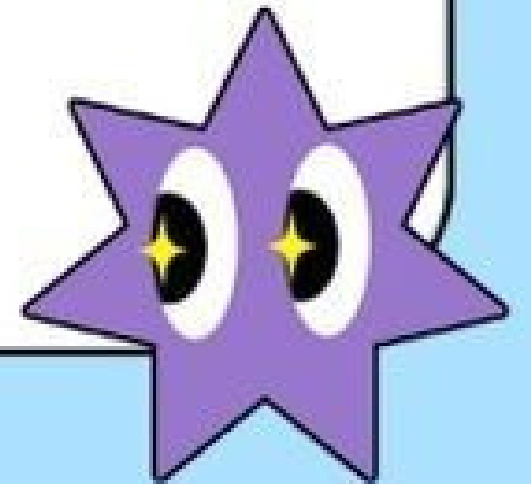


One of Japan's most interesting pieces of clothing is the kimono, which has been an important part of creative expression for a long time. The word "*kimono*" means 'the thing to wear,' and it has become the main garment worn by people of all classes and genders (Green, 2017). The kimono is designed to be simple, with straight seams and a wrap style that's held together with an obi sash (Kimono · V&A 2020). This design allows for easy movement, which is important in Japanese culture because many activities are done while sitting. The term "*shibori*" means to wring, squeeze, or press, reflecting the compression or pressurization of fabric to block the dye. There are lots of different techniques that people use to create intricate designs on the fabric before it gets dyed. Some of these techniques include stitching, binding, and twisting the fabric. Once the design is in place, the fabric gets dyed, which creates a unique look.



MATERIALS

For this project, I utilized 2 yards of white cotton fabric. I chose this fabric because it's great for dyeing. The preferred dye was Jacquard iDye for Natural Fabrics in the shade Emerald. This dye is known for being good with natural fabrics, so I knew it would give me a bright and long-lasting color. To make the kimono top, I used white dual-duty sewing thread to give it a nice clean finish. I had to use pattern sheets to get the right shape and size, and I used scissors, straight pins, and a tape measure. I used a sewing machine to sew everything together. Lastly, for the dyeing part, I just used gloves and a big pot to dye my fabric.



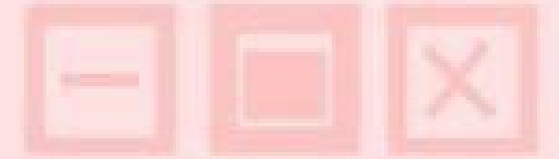
TUTORIAL

STEP 1: ALIGN THE T-SHIRT AND PATTERN SHEET

I started by laying the pattern sheet flat and then aligning the fold of the T-shirt on top of it and cutting the pattern sheet to match the T-shirt.

STEP 2: FOLDED THE FABRIC LENGTHWISE

I aligned the fabric and folded it in half lengthwise. By doubling this length



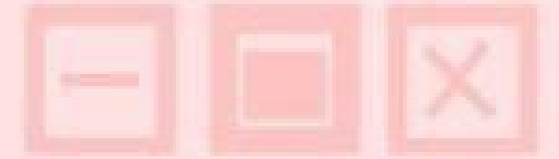
**STEP 3: CUTTING THE
FABRIC**



I PLACED THE CUT
PATTERN SHEET ON TOP
OF THE FABRIC AND CUT
ALONG THE EDGES OF
THE FABRIC.

**STEP 4: HEM THE
FABRIC**

I HEMMED ALL RAW
EDGES OF THE FABRIC
BY FOLDING THE FABRIC
OVER $\frac{1}{8}$ " TWICE AND
HOLDING IT WITH
STRAIGHT PINS.



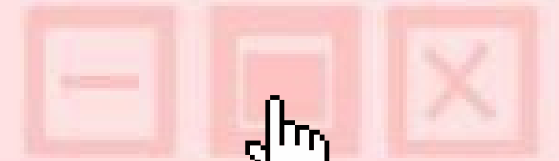
**STEP 5:
SEW THE FABRIC**

I USED A STRAIGHT
STITCH TO CONNECT
THE SIDES OF THE
KIMONO AND A ZIGZAG
STITCH TO SEW THE
FABRIC.

**STEP 6 MAKING THE
BELT**



I CUT A STRIP OF THE
EXTRA FABRIC, FOLDED IT
IN HALF, AND SECURED IT
WITH STRAIGHT PINS TO
CREATE THE KIMONO BELT.



**STEP 7: SEW THE
BELT**

I SEWED THE LENGTH
WITH THE RIGHT SIDES
TOGETHER, USING A
STRAIGHT STITCH.

STEP 8: WRAP THE FABRIC

I CHOSE THE KUMO
TECHNIQUE FOR MY
SHIBORI DESIGN.
USING WHITE SEWING
THREAD, I TIGHTLY
WRAPPED IT AROUND
THE KIMONO FABRIC
TO CREATE CIRCLES.



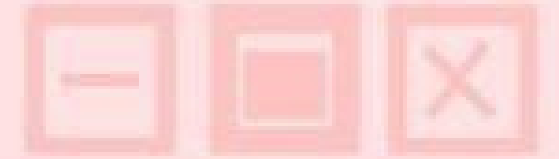
STEP 9: BOIL THE WATER



I FILLED A POT WITH WATER ONCE IT WAS BOILING, I CAREFULLY DROPPED THE DYE PACKET INTO THE POT.

STEP 10: DYEING PROCESS

I WORE GLOVES TO DROP THE FABRIC INTO THE BOILING WATER AND DYE MIXTURE, LETTING IT SOAK FOR 30 MINUTES.



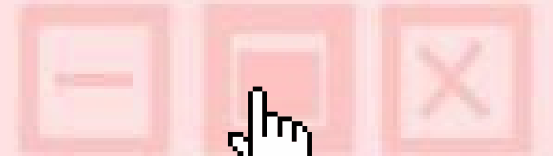
STEP 11: RINSE

I REMOVED THE FABRIC FROM THE POT AND TRANSFERRED IT TO THE WASHER. RINSE THE FABRIC THOROUGHLY WITH COLD WATER TO ELIMINATE EXCESS DYE.

STEP 12: DRYING PROCESS



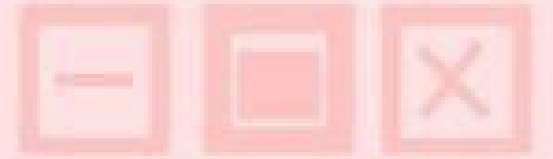
I PUT THE RINSED KIMONO IN THE DRYER, REMOVED THE SEWING THREAD, AND DRIED THE FABRIC THOROUGHLY.



STEP 13: ALL DONE

**THE KIMONO IS ALL DONE
AND READY TO
WEAR.**

VLOG



CLICK
[LINK TO VLOG](#)

<https://pamelalahoz.my.canva.site/crafting-a-vibrant-shibori-inspired-kimono>



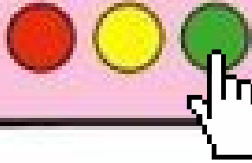


FRONT



BACK





CONCLUSION

MY PROJECT DID NOT TURN OUT AS EXPECTED. THE SHADES OF GREEN IN MY KIMONO WERE DIFFERENT FROM THE SHIBORI LOOK I WAS AIMING FOR. AFTER COMPARING MY PROJECT WITH THE TUTORIAL, I REALIZED THAT THE CHOICE OF TECHNIQUES PLAYED A SIGNIFICANT ROLE IN THE VARIATIONS. THE WOODEN BLOCK USED IN THE TUTORIAL CREATED THIN BLUE LINES AND MORE WHITE, WHEREAS MY APPROACH LED TO VARYING SHADES OF GREEN. THIS COMPARISON HELPED ME UNDERSTAND THE IMPACT OF DIFFERENT TECHNIQUES AND FACTORS ON THE OUTCOME.

ALTHOUGH I COULDN'T ACHIEVE THE SHIBORI LOOK THAT I INITIALLY PLANNED FOR MY KIMONO, THE DIFFERENT SHADES OF GREEN MADE IT LOOK UNIQUE. THIS EXPERIENCE HAS TAUGHT ME TO VALUE THE COMPLEXITIES THAT GO INTO CREATING CLOTHING AND ART.





REFERENCES

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