紡績の経緯について

本书の作者は、草木染の基礎知識について述べている。

紡績の起源は、古代の文化や伝統から発展してきたと考えられる。

紡績の技法は、手紡ぎから機紡ぎまで多種多様で、現代でも広く使われている。

紡績の染材は、天然染料を用いることが多いため、環境に優しい。

紡績の技法は、地域によっても異なることがある。

紡績の技法の変化は、文化や社会の変化に合わせて進化してきた。
The cover material

Mansuji

Mansuji is described in the dictionary as "thin stripe pattern using two threads each of alternately different colors in the warp." In other words, the warp threads are dyed and woven in to produce a vertical stripe pattern.

In the weaving of stripes, consideration was given to the manner in which shades of color be found in the feathers of a bird's wing. Consequently, even today the threads in such a pattern are counted as "hitoha" (one feather), "futaha" (two feathers) etc.

Mansuji is a "hitoha-hitoha" stripe pattern. One hitoha in the warp is of Ai indigo, the other plain white. The woof is Ai indigo or black of Yama-urushi over indigo. The thread is hand-spun cotton.
IZARI-BATA TEORI NO ZU

"Ground-loom" (ji-bata) or "Cripple's loom" (Izari-bata),
is a type of hand loom.

Wood block print by Unichi Hiratuka.
草木染手織抄

山崎

斌
The following pages contain images of the box in which the book is contained:

spine
front cover
front inside
back inside
草木染手織抄
NIPPON HAND WEAVES
IN "KUSAKIZOME" DYES