

Shibori Kimono

Make an origami kimono from beautiful dyed papers!

(art + social studies)

Shibori is the Japanese term for dyeing fabrics that have first been shaped into three-dimensional forms. The word originates from “to wring, squeeze, or press.” Material is either folded, crumpled, stitched, twisted, sewn, or knotted, and then dyed. In the West, a similar process is called tie-die. Often a combination of techniques are applied to the same piece of fabric before dyeing. The piece can then be dyed multiple times, resulting in extremely intricate patterns. Shibori methods are often used on fabric to make a kimono. In fact, a single complex kimono can take as long as two years to complete.

The kimono is the traditional clothing of Japan. Kimono styles have changed significantly from one period of Japan’s history to another, and today there are many different types of kimono worn by men, women, and children. The cut, color, fabric, and decorations of a kimono may vary according to the sex, age, and marital status of the wearer, the season of the year, and the occasion for which the kimono is being worn.

This project begins by experimenting with shibori paper-dyeing techniques on traditional rice papers, and concludes with students sharing their papers and folding simple origami kimonos. The result combines a stunning piece of art with a cultural lesson.

GRADES 3-12 Note: Instructions and materials are based upon a class size of 24 students. Adjust as needed.

Preparation

1. Study a brief history of the kimono and look at various types of kimonos.
2. Provide slightly diluted liquid watercolors in containers across the classroom. Cover tables.

Materials (required)

Kinwashi Paper, 25" x 37" (10414-1005); share one sheet between two students

Blick® Liquid Watercolors, 8 oz (00369-); share at least four non-metallic colors across class

Fiskars® Recycled Scissors, Bent, 8" (57097-1108); share five pairs across class

Elmer's® Tacky Glue, 8 oz (23883-1008); share three bottles across class

Optional Materials

White Masa Paper (10409-1003)

Aitoh® Boku-Undo Suminagashi Marbling Kit (01309-1009)

Amaco® Clay Texture Rollers (30704-)

Alvin® Cardboard Mailing Tube, 4" x 25" (03271-4525)

Gutermann® Cotton Thread, 876 yd Spool (66910-)

Sargent Art® Liquid Metal Acrylics (00730-)

Crescent® Decorative Matboard, Grays and Blacks, 32" x 40" (13007-); need a half sheet per student





Step 1: Fold a half sheet of kinwashi paper into accordion folds, then fold it into triangles down the strip of paper.



Step 2: Blot-dye by dipping the tips of the folded triangle into diluted liquid watercolors.



Step 3: Further embellish the paper, if desired, using metallic paints with rollers or metallic markers.



Step 4: Glue three papers into an 18" x 18" square and fold into a kimono following the diagram.

Process — Paper Embellishment

Blot-dyeing technique: (suited for younger students)

Kinwashi paper is best for this technique. Machine-made from short, thick manila fibers, it's smooth on one side and textured with bark inclusions on the other side. Cut each sheet in half to make two kimonos.

1. Begin by folding the sheet of paper into accordion folds approximately 4" wide, folding down from top to bottom to make one long folded strip. Next, fold the strip into triangles. Beginning at one end, fold the left tip of the strip up to meet the top edge. Fold the resulting triangle to the right. Keep folding the triangle to the right, alternating from the top and bottom of the strip until the entire strip has been folded into a triangle.
2. The folded triangle can now be blot-dyed by dipping the corners into various containers of liquid watercolor diluted with water. Experiment with overlapping of colors by dipping the point of the triangle deeply into one color, and then just dye the very tip in another color.
3. Unfold the paper to reveal the masterpiece and lay flat to dry.

Arashi method:

1. Begin by taping a piece of paper around a large cardboard tube, or piece of PVC pipe that is approximately 4" in diameter. Do not allow the paper to overlap. Wrap thread or yarn around the paper many times, about 1/2" apart. Tie. With slightly wet hands, scrunch the paper on the tube from the top and the bottom until it is very compressed and at least 1/3 of its original length. Tip: Wrap plastic wrap over the tube and under the paper to allow paper to move more freely.
2. Roll the paper-wrapped tube as if it is a rolling pin over a pan of slightly thinned metallic acrylic paint. Open the paper to dry, but leave the wrinkled effect intact. This paper makes a great sash for the kimono.

Process — Kimono

1. After all the paper has been dyed and embellished, it's time to do some swapping! Each 18" square can be cut into three 6" x 18" strips. After the papers have been shared, each student will have three distinctly different patterned papers to work with.

Process — Kimono, continued

- Glue three strips together to make an 18" square. When glued back together, the top section creates the collar and the sleeves, and the bottom two strips make the skirt portion. Save paper scraps to serve as the sash, or "obi."
- Follow the easy origami steps below to create a folded kimono. Add a sash and mount the kimono on black matboard to display.

Options

- After using the blot-dying technique, apply metallic paints with a patterned roller over the top of the dyed paper.
- Use metallic markers to add patterning.
- Use the simple Aitoh Boku-Undo Suminagashi Marbling Kit to marble papers. View the process at <http://www.dickblick.com/lesson-plans/simple-suminagashi-monoprints>. A good paper for the Shibori Kimoni project is a sized rice paper called White Masa. Make sure the sized side of the paper comes in contact with the marbling inks.



National Standards for

Visual Arts Education

Content Standard #1 — Understanding and applying media, techniques, and processes.

K-4 Students describe how different materials, techniques, and processes cause different responses.

5-8 Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

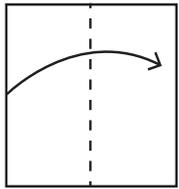
9-12 Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.

Content Standard #3 — Choosing and evaluating a range of subject matter, symbols, and ideas.

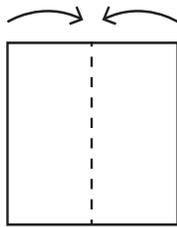
K-4 Students explore and understand prospective content for works of art.

5-8 Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.

9-12 Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture.

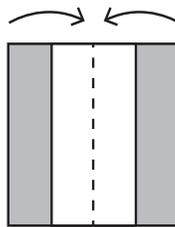


1) Fold 18" square in half to make a crease and unfold.

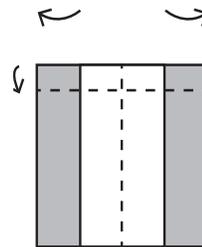


2) Fold both sides to center.

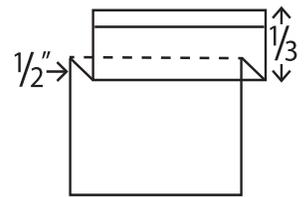
3) Turn over.



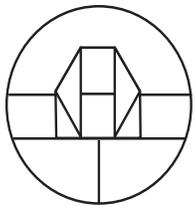
4) Fold both sides to center crease, allowing outer edges on back to release.



5) Turn top edge down 1". (will form collar in step 6)

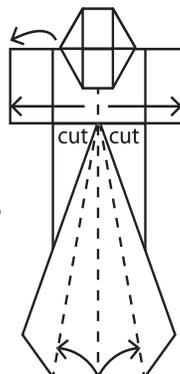


6) Fold top down at 1/3 point (6"), or where two papers meet, then fold back up, leaving 1/2" fold.



7) Open collar by pressing sides in toward center, forming triangles. Crease.

8) Fold both sides to center. At 1/3 point, cut from center out to release sleeves. Fold sleeves open.



9) Fold bottom 2/3 of kimono sides out at an angle, forming triangles.



10) Cut a strip of paper to make the sash, or obi. Fold pleats or accordion folds if desired. Position under sleeves and glue to back.