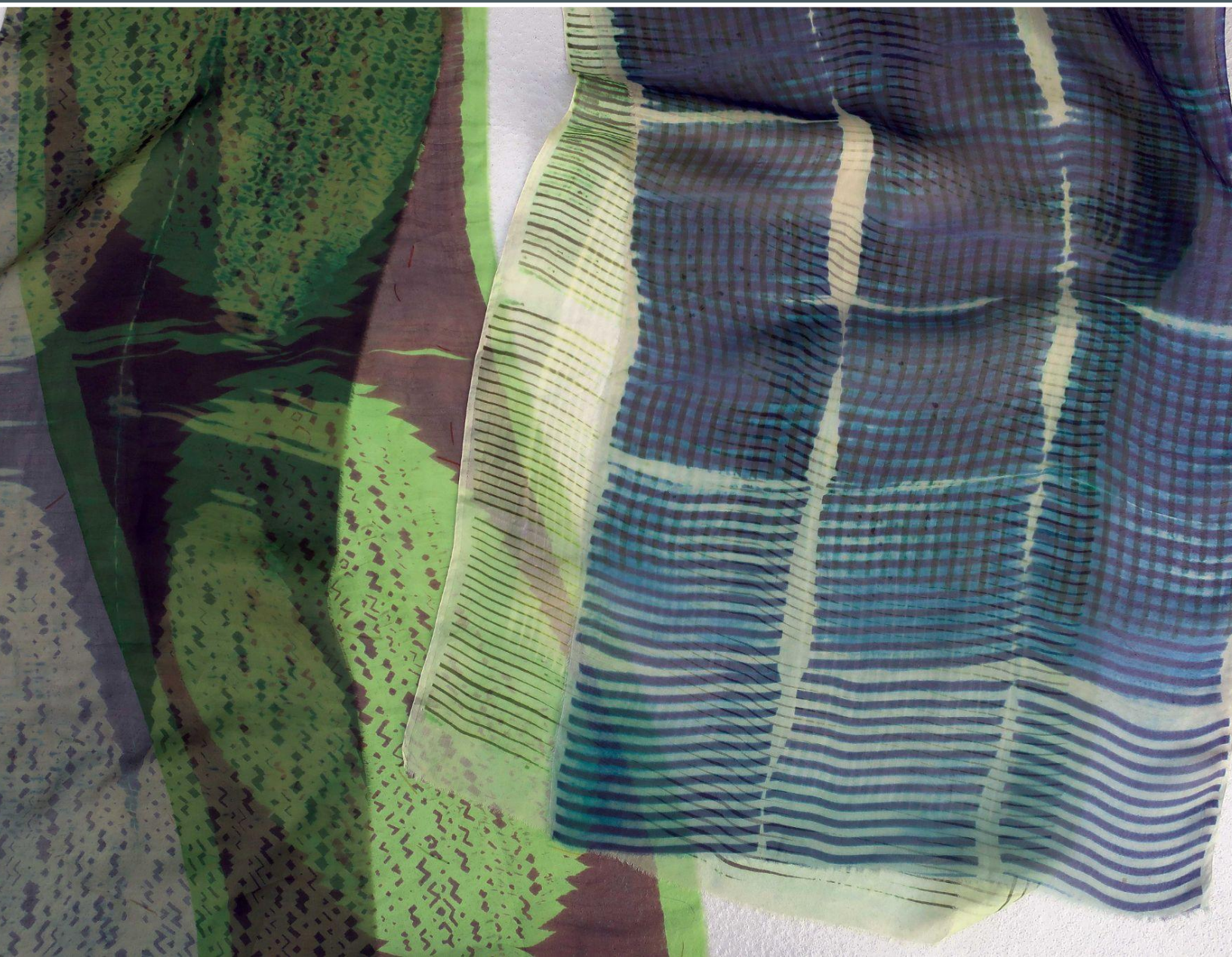


Shibori Scarves

Project Ideas for 2023



Ana Lisa Hedstrom



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Introduction

Who doesn't love a scarf. With a quick wrap and a toss we can change our mood, dress up everyday wear, or welcome a new season. Spring is on the way, so why not plan a new touch to your wardrobe or stash a scarf away for a mother's day gift.

Shibori is the ideal process for creating scarves. The Japanese tradition was made with kimono cloth that is 14" wide -- a perfect scarf width!

Here are several shibori scarves I've made, beginning with carved clamp scarves on the cover. The techniques are available to you, among many processes that are featured in my shibori instructional DVDs.

Ana Lisa Hedstrom

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Image cover:

Silk Organza Scarves with carved clamp resist and acid dyes. (DVD: Itajime Shibori)

Image left:

Resist scoured organza painted with fiber reactive dyes on Arashi Shibori wrapped poles. (DVD: Arashi Shibori: A Language of Stripes)



Arashi on silk rayon velvet, and Indigo on cotton.

As seen in:

Arashi Shibori: A Language of Stripes.

Arashi translates to storm and the patterns are definitely metaphors for water, wind, and rain. The quintessential “watery” pattern is accomplished with a length of PVC pipe and a length of fabric and string. These examples are a variation referred to as *mura kumo* and require no string for wrapping. How easy is that!

Simply measure the circumference of the pole and sew a tube and push it on the pole. Be sure to check out my video which demonstrates how to sew a bias tube to make an attractive variation.

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Sewing Machine Resist on a silk wool scarf and on a textured silk crepe

As Seen in:
Stitch Resist Reconsidered

Hand stitching is one of the most admired and widely practiced shibori techniques in Japan. I love the tradition but my western brain and hand is clumsy in comparison with the Japanese artisans. I have fallen in love with using sewing machine stitches as a kind of clamp through layers of folded fabric. The key is to use rayon thread in the bobbin which facilitates the removal of the stitches.

An acid dye bath created the effect on the first scarf. Multiple colors were achieved on the brown and green scarf in a 2-step process.

In my video workshop I focus on 3 techniques: my foolproof method for doing hand-stitched resist, working with a sewing machine (as shown) and the innovative use of a smocking pleater.

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Scoured Silk Organza with Natural and Fiber Reactive Dyes

*As Seen in:
Itajime Shibori*

One of the easiest and most satisfying methods of doing shibori is using clamped blocks to compress the fabric. In Japan, they call this Itajime Shibori (clamp resist).

With the use of blocks of wood and C-clamps for compression, fabric may be folded in a variety of ways and when dipped in dye, the blocked areas of fabric fully resist the dye, leaving an often 'origami-fold' like result.

Popular block shapes for Itajime Shibori include rectangles, circles, or triangles, but carved blocks with stripes, waves, negative spaces and illustrated patterns are popular as well.

Here I am showing a silk organza (left) which is resist scoured (by removing the stiff sericin) dyed with a cochineal natural dye, and an organza (right) that is also partially scoured and then the corners were dipped in a thickened fiber reactive dye.

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Acid Dyed Silk and a Silk/Wool blend

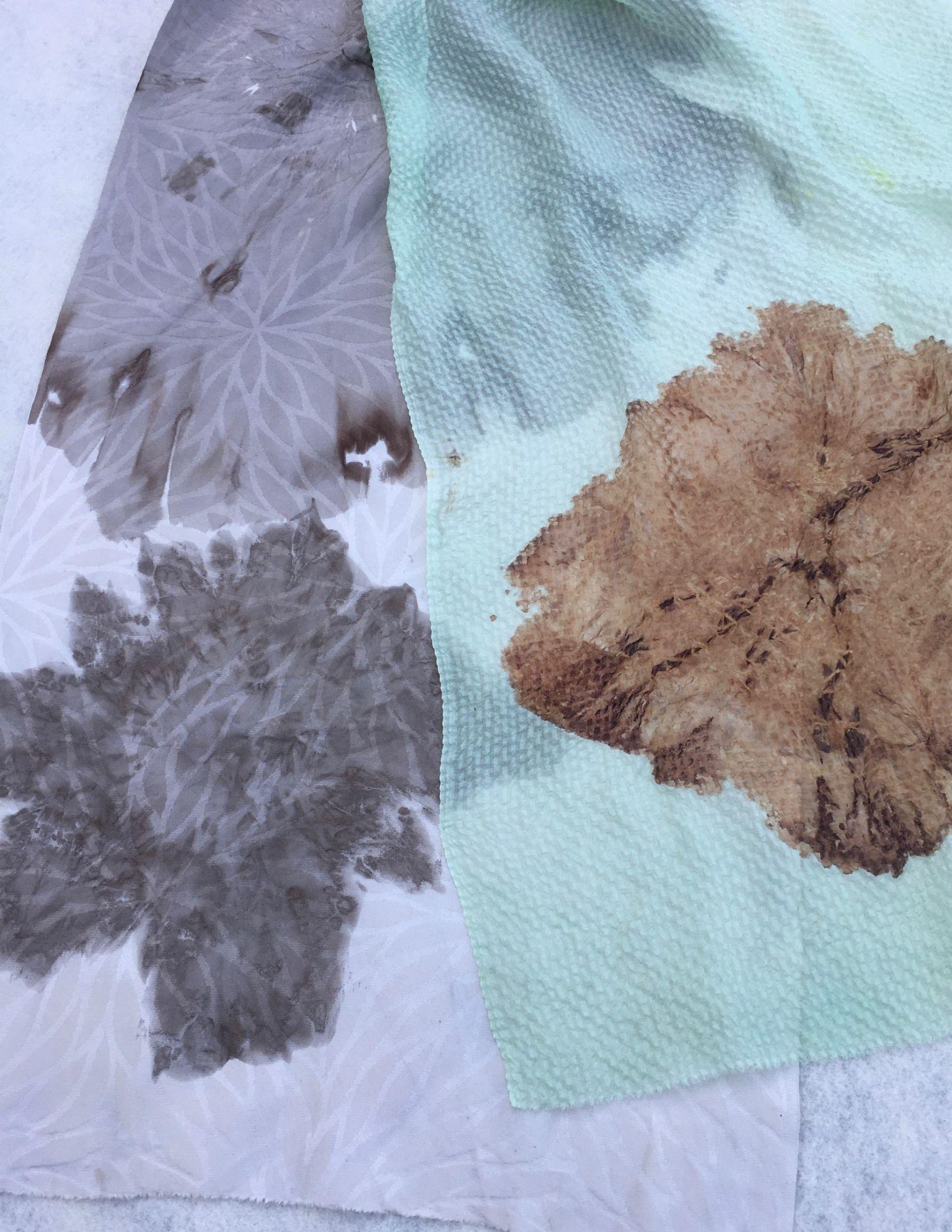
As Seen in:
Arashi II: New Patterns & Possibilities

I just couldn't cover all of the variations of Arashi pole wrapping on my first DVD, Arashi Shibori: A Language of Stripes. So with time and invention I have added to the possibilities with several new patterns and ideas.

Many Arashi pole-wrapping patterns are quite simple; others will provide a challenge to the experienced shibori practitioner. With a variety of pole lengths and sizes and fabric weaves and materials, you should find many ways to distort or manipulate the fabric both before or after it is on the pole.

Here are a few of my favorites -- Silk acid dye using a two-step pole-wrapping technique on silk charmeuse (left) and a rust silk dye on a silk/ wool scarf (right).

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Silk Charmeuse and Linen Gauze Tie/Dyed with Persimmon Tannin

As Seen in:

Kakishibu Persimmon Tannin: Shibori on Paper and Fabric

Kakishibu is a fascinating medium for all kinds of substrates including paper or wood.

Common in Asia, this is a tannin made from fermented green persimmons. Tannin made from fermented green Japanese persimmons works the best. It can be applied with a brush, dipped, by painting directly on fabric or with shibori manipulated fabric or paper.

Kakishibu requires no heat or chemicals. The tannin darkens naturally when exposed to UV light and over time, develops the warm brown color we associate with persimmon tannin dyeing. Submerging your paper or fabric in a light solution of iron (ferrous sulfate) will turn the kakishibu from brown to shades of grey and black.

These interesting scarves were made using a simple Tie and Dye method of rubber bands or string. On the left is a Silk charmeuse and on the right a linen gauze fabric.

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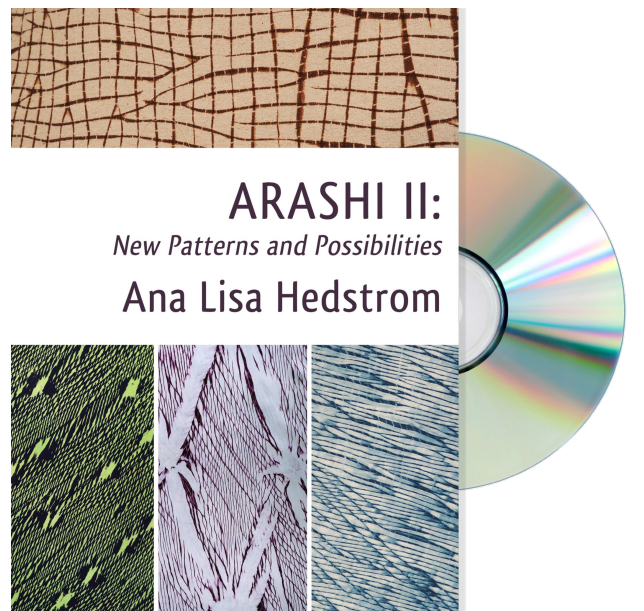
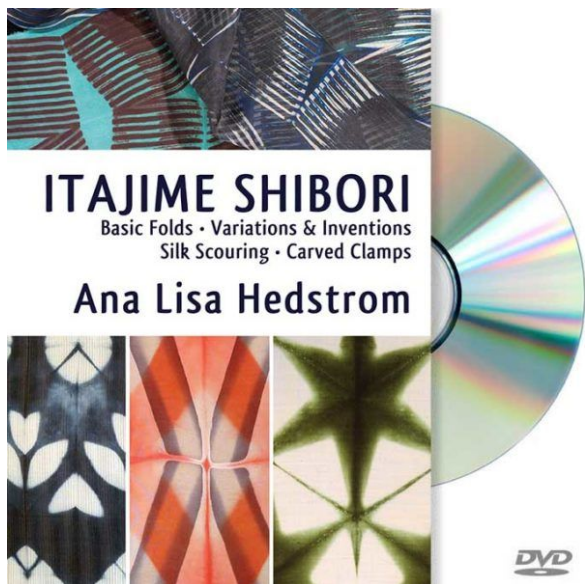
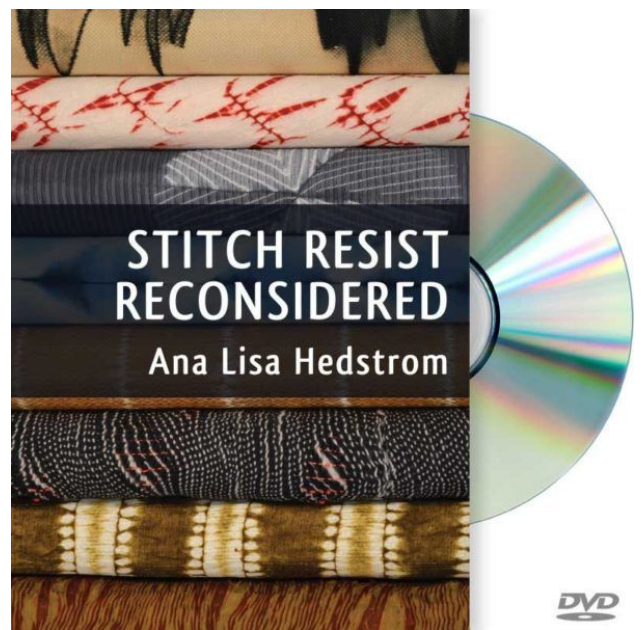
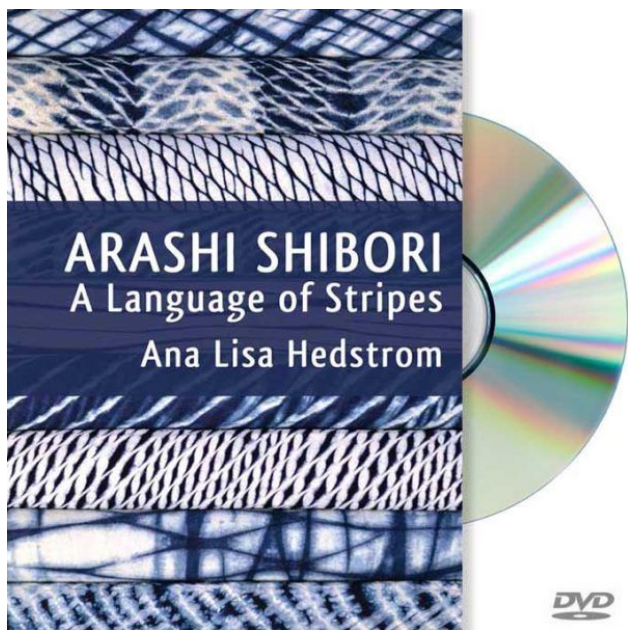
Shibori Scarves...with limitless possibilities

Shibori can be very simple and quick, but there is always room for experimentation and the individual touch. And scarves are a wonderful way to explore.

The techniques I teach on my DVDs can be explored with a variety of dye applications. Use your favorite...indigo, fiber reactive, or silk painting dyes...and have fun!

Ana Lisa Hedstrom





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