



Azalee



現代に咲く、伝統の技術

商業と娯楽、風情と自然、豊かな国際色、
多様な表情を併せ持つ中、
染め物と印刷の伝統が息づく新宿区。

この地がかつて繁栄と衰廃を重ね、
再興を果たした区の花「ツツジ」のように、
いま再び伝統の花を咲かせ、
街を染めていく。

The traditional techniques in full bloom today

Business and amusement, tastes and nature,
rich in globalization,
Among these various aspects, the tradition of
fabric dyeing and printing are
still very much alive in Shinjuku city.

Like the azalea, which has prospered and declined
many times in Shinjuku in the past but is now
the designated flower of Shinjuku, the flowers of
their tradition begin to bloom again
and enchant the whole city.

新宿で受け継がれる「染め物」と「印刷」

The techniques of fabric dyeing and printing
have been handed down in Shinjuku.

1日の鉄道乗降客数全国1位を誇る新宿駅を擁し、東京都庁をはじめ高層ビルが建ち並ぶ西新宿の副都心や、ネオン輝く一大歓楽街の歌舞伎町を抱える東京都新宿区。大都会の印象が強いこの地を支えてきた2大地場産業が、着物の染色と、印刷・製本というのは意外かもしれません。

東京の染色は江戸時代、神田紺屋町に端を發します。神田川流域の都市化が進むにつれ、清流を求め川をさかのぼり、大正時代以降、新宿区内に工房が集積します。一方の印刷業は明治期、現在の大日本印刷(株)が市谷加賀町に開設した工場が契機となります。下請けとなる中小工場や発注元となる出版社が次第に集まり、発展を遂げたのです。

明治・大正期から現代に至るまで時代の荒波に揉まれながら、それぞれ地域に根差して生き抜いてきました。その2つの産業がいま手を携え、地場・新宿区を盛り上げるべく新たな試みに挑みます。

The city of Shinjuku in Tokyo boasts many features like Shinjuku station, which has the largest number of passengers daily, the Fukutoshin area in West Shinjuku where many skyscrapers such as the Tokyo Municipal Government Building are concentrated, and the biggest entertainment district, Kabukicho. Shinjuku has a strong image of a megalopolis, so it may be surprising that the two primary local industries which have supported the city are actually fabric dyeing, and printing and bookbinding.

The history of fabric dyeing began in the Kandakonyacho district in the Edo period about 400 years ago. As the Kanda River basin was becoming urbanized, dyers moved to the upper stream of the river to seek an ample supply of clear water. Eventually, fabric dyeing workshops became ubiquitous in Shinjuku about 100 years ago. The development of the printing and bookbinding industry in Shinjuku started when the corporate predecessor of DNP (Dai Nippon Printing Co. Ltd.) opened its factory in the Ichigayakagacho district in 1886. The industry became highly developed as other publishers and their tier factories gradually gathered in the area.

The two industries have lived on through good and bad times in each area for more than 100 years. Now, we are going to join together with the purpose of making our local region Shinjuku prosper further.



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アザリー
Azalée プロジェクト

「染め物」と「印刷」の共同によるプロダクトの開発や企画を通じた、街の活性化プロジェクト。伝統を尊重しながらも、現代の生活環境に即したモノとコトを提案し、新宿区に根付いた2大地場産業への再認識と継承、街の新しい表情の創出を目的に活動していきます。

ロゴマークは、新宿区の花としても制定されているツツジ(Azalée)をモチーフに、小紋柄を連想させるドットをアクセントに添えています。各地で花々が咲き誇り、繋がりが合い、街が色づいていきますように。

This is a city revitalization project in which the fabric dyeing and the printing industries join together to create new products and projects by making the most of their techniques. The purpose of the project is to inherit the traditional techniques and to make them known again as well as to spawn new aspects of the city by producing items and ideas which are suitable for today's lifestyle but value tradition.

The logo mark of the project is the motif of an azalea, which is the designated flower of Shinjuku city, accentuated by dots which reflect the komon patterns. It also inspires hope to bloom everywhere, to bond together, and to color the whole city.

※「Azalée」商標登録済み





新宿の小紋

Komon patterns of Shinjuku

小紋染めは江戸時代初期、武士の袴に用いられた柄染めから発達しました。時代が下り、町人の文化が隆盛を迎えると、着物や羽織にも使われ花開きます。反物の幅に合わせた型紙に、錐や小刀を使って繊細な文様を彫り、繰り返し送りながら、防染糊を型付けしていく。当時、最新のプリント技術として拡大する需要に応えました。新宿の小紋はその伝統を受け継ぎ、現在に至るまで技術の研鑽を積み重ねています。

The komon patterns were developed from dyeing samurai warriors' ceremonial dress called kamishimo with paper stencils in the beginning of the Edo period. In the middle of the Edo period when the commoner's culture culminated, komon patterns began to be used for kimono and haori jackets. Komon patterns are dyed by a paper stencil which is the same width of a piece of fabric for kimono called tanmono and has many small patterns carved meticulously with special drills and knives. A dyer places a komon paper stencil on fabric and applies paste over it. The same process is repeated to the end of the fabric with extra attention being paid to where one set of patterns ends and another begins. This process was regarded as the latest printing technique at that time. The komon patterns of Shinjuku, which succeeded the traditional, are ever-evolving.



