20. *Yose-jima*

Also called Midosuji-Tatejima. Left-over yarn of varying fineness and color shades, including Kasuri (mottled yarn) are woven together. The blue shades are Ai-zome dye, yellow Ukon and Kariyasu dyes, brown of Shibuki, Han and Ume dyes. Yarn types are Tama-ito, Tsumugi and hand-spun cotton.

Rami thread of Muikamachi village in Echigo is used for the weft thread, making the material appropriate for summer wear.
19. Komochi-jima

This pattern probably derives its name Komochi (with child) because of the double color stripe pattern. The warp threads are black dyed with Yama-urushi over indigo, maroon dyed with Suoh, and white Yama-mai thread.

The warp thread is Tama-ito with strips of white Yama-mai thread. The woof thread is black Tsunugui. Woven on Izari-bata type loom.

Suitable for neckties. Future also seen as suiting.
18. *Kataha-jima*

*Kataha-jima* is a vertical stripe pattern in which symmetry has been discarded to produce uneven-width stripes. The warp (of Tama-ito yarn) utilizes threads of *Kon* (deep indigo) and *Asagi* (pale blue), both of *Ai-zome* dye, and white. The woof (of *Tsumugi* yarn) utilizes thread of *kon* dye.

In the early 1900's, matrons (thirty or so in age) of good families used such fabrics for kimono. Currently it is favored as necktie material.
This is an entirely new pattern created at the Gendai Institute, taking its name 'Tsugumi' from its soothing, moonlit white, with a pale horizontal stripe woven of Yamanami yarn. The warp is of Tsugumi yarn, the weft of Sashiko yarn. Both are dyed gray. The black in the vertical stripe is blacker-indigo, the red of Sashiko the silver-white in the horizontal stripe is the natural white of Yamanami yarn.
16. Nijuh-gohshi

This is also an Old Ryukyu pattern, early imported into Central Japan. Warp, Tamaito yarn; woof, Tsumugi yarn. Dyes utilize Kuchinashi for yellow, Such for red, Shibuki and Yasha for black. The brown Kuchinashi-dye vertical and horizontal stripes, and the red Such-dye vertical and horizontal stripes criss-cross each other to form a double check pattern. Woven on Izaribata type loom.
15. Irogohshi

Another check pattern, which moreover incorporates the Benkei pattern. Both the colors and pattern have their origin in Old Ryukyu. The red is Suoh dye, the olive Shibuki dye, blue Aizome dye, black Ai and Binroh dye. The woof utilizes blue, green and black.

The threads used are Tama-ito in the warp and Mawata-tsumugi in the woof, with the white threads in both being undyed natural color.

Woven on Izari-bata loom. Suitable for kimono and also dress material.
14. Tamba

A variety of the so-called Tamba-nuno, showing wide stripe pattern. Its peculiarity is that hand-spun cotton is used for the warp thread. The woof is Tsumami-ito (called Noshi-ito in Shinshu region) in natural white.

The sample piece utilizes handspun cotton in the warp; the woof is white Noshi-ito produced in Saku in Shinshu. The blue is of Ai dye, the green of Ai and Kariyasu dyes. Incidentally, Tamba region utilizes Han for dyeing brown.
13. Shigarami

An old native pattern that is surprisingly modern even today. A variation of the orthodox check-stripe patterns. Warp, Tsumugi yarn; woof, cotton Yori-ito yarn. Woven on Izari-bata loom.

Dyes: warp threads with Tamakusu dye, woof-threads with Gobaisi (Fushi) dye. The yarn for the thin stripes are dyed red and purple with Tamakusu, yellow with Kuchinashi. This weave is now utilized in scarves.