12. Tobi Hachijo

This is a kohshi (check) pattern composed of vertical and horizontal stripes. Tobi Hachijo is probably an offshoot of the Hachijo weave. A special product of Akita, it utilizes the tobi-iro (auburn) color of Hamanashi dye.

Hamanashi (also called Hamanasu) is a plant that grows by the sea in the Hokuriku region. The plant's root is used for dye. The sample shown utilizes Hamanashi dye; the black is yasha and yamamomo dye. Warp and woof is Tsumugi yarn.
II. Yokodan

This is a Muji (plain solid color) weave with a slight variation in the form of narrow "hitoha" or "futaha" stripes in the woof.

The warp threads are Tama-ito yarn, the woof threads a rough yarn hand-spun from a wild cocoon species known as Sakusan. The color stripes in the woof utilize the same yarn, dyed red with Suoh, blue with Ai, and black with Ai and Yama-urushi.

The basic cream color utilizes Ume dye in both woof and warp threads. Woven on Izari-bata loom.
10. Benkei

Benkei refers to a solid check pattern of alternating square blocks, with woof and warp woven alternately in even widths. The sample shows a portion of the initial horizontal stripe in the woof.

Benkei is a perennial favorite, which from its bold masculinity has been named for the stalwart warrior guard Benkei.

The usu-murasaki (pale lavender) of this Benkei pattern is dyed with the root of the Murasaki plant. The warp thread is Kinu-ito, the warp threads Mawata-tsumugi and white natural silk.
9. Ryū-Kyu

This is an example of Old Ryukyu color and pattern, formerly dyed with Suoh, Ukon, Te-ichi (a type of Tamakusu) and other plant materials. This sample utilizes Tama-ito yarn for both warp and woof.

The warp red is Beniban dye, yellow Kuchinashi dye, black of (Ai and) Binroh dye. The woof utilizes Benibana dye.

Woven on Izari-bata type loom. Suitable for obi as well as for dress material.
8. Kinu-tohzan

One sample of the so-called “ko-watari” or ancient “imported” pattern showing Near East influence, of a subdued brightness that won approval of elegant Edo citizens. The weave originally utilized imported fibers, but this sample piece is woven of five-strand pure silk in both warp and woof.

Red is Suoh dye, yellow Ukon dye, blue Ai, black Kon (Ai-zome).

In the early Meiji era, the pattern was also woven in cotton, such being called Inaka-Tohzan or Provincial Tohzan.
7. **Ki-Hachijo**

Another vertical-stripe pattern, formerly a special product of Hachijo Island from which the weave derives its name. In Hachijo the yellow was produced from Kariyasu, the brown from Dami (a type of Tamakuau).

The sample is a reproduction of a Ki-Hachijo weave. The warp is of Kariyasu dye (yellow) and Ukon dye (yellow brown), creating a combination of light and dark shades; the woof is of Ukon dye.
6. Aka-Santome

This is a variety of Tofzhan weave called Santome, and is one of the patterns imported in ancient days and originally woven of special East Asian fibers.

In this sample piece, threads are dyed respectively with Suoh and Tamakusu and woven into vertical stripes. The woof utilizes fine Noshi-ito thread in white.

“Aka” was evidently used to refer to the shade of red produced by Suoh dye (treated with ash ash lye solution). The Suoh red already shows a degree of Japanese characteristic but still retains a touch of exotic flavor.
5. Boh-jima

A pattern of vertical even-width stripes in two colors.

The threads in this sample are the natural reddish brown of hand-spun “chawata” cotton and the white of hand-spun ordinary cotton.

The effect is one of pure rusticity, suggestive of the ancient era when dyes were yet unknown. The fabric is hand-spun, hand-woven by an octogenarian woman of Ibaragi prefecture.
4. Hiki Soroshi

The name Hiki Soroshi describes the manner in which this sample is woven. The warp is orthodox Tama-ito yarn, but the woof utilizes coarse Tsumugi yarn twisted together with fine Tama-ito yarn. This produces an uneven texture in the woof-threads, causing a unique sheen.

The yarn is dyed in light and dark shades with Shibuki. The fabric was produced as material for the formal “hakama.”
3. Ishizuri

Both warp and woof threads are dyed in Ai, the warp threads slightly darker in shade than the woof threads.

This is the so-called Ishizuri, pounded and rubbed on a rough-surfaced rock, slightly damaging the surface sericin and softening the fabric. It is a long-time favorite for the Japanese kimono; whether it can be adapted to Western usage remains to be seen.
2. Muji Moro-tsumugi

Both warp and woof utilize tsumugi yarn. This material is called either Moro or Moro-tsumugi and is a fabric that takes on added silken sheen with use. Because of the organic cohesive quality of tsumugi silk, the material is durable and wrinkle-free.

Both warp and woof threads are dyed with the seed of Tamakusu and Suoh. The fabric was woven on Izari-bata type of loom. It is used as dress material and for the Japanese obi sash.
1. Iromuji

Plain solid color. In ancient days the first weaves were of patternless solid color. Dyeing and the use of dyed yarn followed; use of different colors for the woof and warp threads ensued leading to the weaving of stripe patterns.

In this Iromuji sample, the warp thread is dyed with murasaki root, the woof with ukon root. The combination of these two colors produce the yellow-gold solid color.

Both warp and woof utilize Tama-ito yarn. The material is suitable for garments, particularly evening wear.