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Region	City / Prefecture	Genre	Woven (W) / Dyed (D)	Descriptor
HOKKAIDO	Asahikawa, Hokkaido	(Nibutani) atsushi ori	W	Woven from elm bark, <i>atsushi</i> was traditionally appliued with kimono fabrics (imported from Honshu) to make striking patterned clothing in the Ainu tradition.
TOHOKU	Morioka, Iwate	Nanbu kodai katazome	D	Traditionally monotone stencil-dyed cotton using <i>hikizome</i> (stretch-dyed) brush technique.
HOKURIKU	Ojiya, Niigata	Echigo jofu / Ojiya chijimi	W	Designated 'Important intangible cultural property these flat, and creped kimono cloths, patterned with ikat, stripes and lattices, are woven in the finest Fukushima ramie.
KANTO	Katsushikaku, Tokyo	Edo komon	D	Originally applied to leather armour and later formal samurai clothing, this stencil-dye technique is distinctive in the use of very fine patterns in single colour, which at a glance, look plain.
KANTO	Yuki, Ibaraki	Yuki tsumugi	W	A high-grade pongee woven from hand spun and reeled silk floss, often patterned with single or double ikat. Designated as UNESCO Intangible Cultural Heritage of Humanity.
CHUBU	Arimatsu, Nagoya, Aichi	Arimatsu narumi shibori	D	With origins in the bungo tradition of Kyushu, this highly intricate indigo tie-dyed cotton, was developed for trade and tribute clientele en route to the old capital of Edo.
KINKI	Kyoto	Nishijin-ori	W	With a 1200 year history, this obi (waist sash) cloth is woven using a highly specialised brocade technique to create richly figured and colourful designs.
KINKI	Kayamachi / Mineyamamachi, Kyoto-fu	Tango chirimen	W	Woven with both untwisted (warp) and high-twisted (weft) raw silk, energies are released in finishing to create this characteristic shibo (bumpy) textured and softly draping cloth used for dyeing.

KINKI	Kyoto	Kyo kanoko	D	This kimono and obi cloth, with roots in Indian traditions, is typified by thousands of tiny needle-point tie-dyed spots used to create larger geometric, figurative, or placement pattern.
KINKI	Kyoto	Tegaki (itome) yuzen	D	Distinct from kata-yuzen, which adopts stencils, this technique uses free-hand resist dyeing of thread-like pattern drawing and stretched brush-painting, allowing for free-curves and rich variety or gradation of colour.
KINKI	Kyoto	Kata yuzen	D	Typical to the region, these richly coloured and highly seasonal silks are patterned by repeatedly applying dye-paste through many finely hand-cut paper stencils.
KINKI	Nara	Nara zarashi	W	Plain-woven with hemp fibre from Gunma prefecture, this simple sun-bleached cloth is produced mainly for shinto ceremony, not least the annual tribute to the Yasukuni shrine.
CHUGOKU	Yonago, Tottori	Yumigahama gasuri	W	Developed from traditions of the nearby Iyo region of shikoku, these dark-grounded kimono fabrics are distinctive in their weft-based e-gasuri (picture-ikat) patterning.
SHIKOKU	Takamatsu, Kagawa & KANTO, Choshi, Chiba	Tsutsugaki zome	D	Popularised by fishing communities as banners and flags, these paste-resist-dyed cloths are typified by large-scale, often brightly coloured placement designs with white outlines and deep ground colour.
SHIKOKU	Matsuyama, Ehime	Iyo gasuri	W	Very popular and widely distributed in the early c.20 <sup>th</sup> these plain woven, single or double ikat-patterned indigo cottons were used for everyday clothing, aprons, bedcovers etc.
KYUSHU	Kurume, Fukuoka	Kurume kasuri	W	Popularly recognised as the best ikat cottons, these kimono cloths are typified in their use of e-gasuri (picture-ikat) and ko-gasuri (small-pattern-ikat) designs on dark indigo grounds.

KYUSHU	Amami Oshima	Oshima tsumugi	W	This highly revered plain-woven kimono silk is traditionally patterned with complex double ikat on a black mud-dyed ground, often with wood-dye red or other coloured detailing.
OKINAWA	Miyako	Miyako jofu	W	Once a regional 'tax-cloth', this fine, plain-woven ramie kimono fabric, is patterned with complex double ikat before finishing with a pounding technique to create a glossy, mirrored surface.
OKINAWA	Yaeyama	Minsa ori	W	Traditionally tokens of love and commitment, these distinctive, narrow-width sashes are characterised by bands of solid colour and short-horizontal warp-ikat patterns.
OKINAWA	Okinawa	Ryukyu bingata	D	With distinctively ornate patterns of regional flora and fauna, these brightly coloured decorative and costume textiles are stencil-resist-dyed on white or tinted grounds.
OKINAWA	Ishigaki	Yaeyama jofu	W	Woven in native ramie, these white or subtly coloured kimono cloths, patterned with single or double ikat, were once known as Satsuma jofu through their prolific mainland trading during the c.17th onwards.
OKINAWA	Kume Island	Kumejima tsumugi	W	Unique to its locale this high grade pongee silk is typified by the use of double ikat patterning, and colourways of greys, browns, reds, and yellows derived of plant and mud-dye mordanting.
OKINAWA	Kijoka, Okinawa	(Kijoka) Bashofu	W	A revived tradition now designated Important Intangible Cultural Property, this crisp kimono cloth is woven from banana-fibre, and typically patterned with indigo-blue or sharinbai-brown using single or double-ikat.
OKINAWA	Yomitan, Okinawa	Yomitanzan hana ori	W	Once used in the decorative court robes of Shuri, warp-float or weft-embroidery, sometimes combined with warp or weft ikat, is covered with geometric-floral patterns.