



International Symposium: Katagami in the West

『海外での「型紙」の姿』

March 18-20, 2016

Abstracts / 発表概要集

In chronological order

Akiko Mabuchi, M.A. (Director, National Museum of Western Art, Tokyo)

Japonisme Designs and the Katagami in the Circle of Siegfried Bing

「S. ビング周辺の型紙とジャポニスム・デザイン」

日本美術商であり、パリの「アール・ヌーヴォー」の店の経営者でもあった S. ビングはジャポニスムの発展に多大な貢献をした人物として知られているが、自身で型紙のコレクションを所有し、それを店のデザイナーたちに提供して、新しい芸術やデザインの誕生に寄与した。彼の周辺にいた作家たちの作品から、型紙がどのように利用されたのかを検証する。

Siegfried Bing (1838 – 1905), a Japanese art dealer and manager of the store "Art Nouveau" in Paris, is known as an important contributor to the development of Japonisme. He was also a collector of *katagami* and, by giving his store designers access to his personal collection, was able to contribute to the birth of new forms of art and design. Looking at the works of art created by the artists around him, I will examine how these *katagami* were utilized.

Yūko Ikeda, M.A. (Senior Curator, The National Museum of Modern Art,

Kyoto) *Katagami Collections in Germany - Vorbilder as Official Strategy*

「ドイツの型紙コレクションー政策としての収集活動」

現在、ドイツでは、ほぼ全土で型紙のコレクションを見出すことができる。それらのほとんどは、1880年から1900年頃までの約20年間に集められ、その収集時期は、ドイツ各地で工芸博物館が整備された時期と重なっている。本発表では、ドレスデン、ハンブルク、シュトゥットガルトを中心に、ドイツにおける主要な型紙コレクションを概観し、型紙があらたな産業製品創出のための「手本 (Vorbilder)」とみなされ、国内産業振興政策の一環として戦略的に収集されていたことを示す。

Katagami collections can be found all over Germany today. Almost all of them were collected over twenty years, from 1880 to 1900, at the time when many museums of applied arts, Kunstgewerbemuseen, were founded in Germany. This report will overview *katagami* collections in Germany, especially focusing

upon collections in Dresden, Hamburg and Stuttgart, and will suggest that *katagami* stencils were considered models (Vorbilder), useful for the creation of products befitting a rapidly industrializing world. As a result, stencil papers were collected strategically in order to promote German domestic industrial production.

Prof. Dr. Yoko Takagi (Bunka Gakuen University)
Katagami, Visual Analogy, and Cross-Culturalism

This paper aims to look at how *katagami* inspired designs from the perspective of cross-culturalism. It will examine the case of Henri Van de Velde (1863 – 1957), who was interested in Japanese *katagami* as well as Javanese batik design.

Katagami had a considerable impact on Van de Velde's work during his Brussels period in the 1890s. Van de Velde subsequently moved to Germany in 1900 and came to play a principal role as a practitioner of batik-inspired designs and as an educator in the applied arts, including the batik technique, during his stay in Weimar from 1902 to 1917.

Both *katagami* and batik designs avoid realistic representations or illusionistic effects, and share instead flat, two-dimensional ornamentations with repeating motifs and emphases on linearity and abstraction.

Recent research on the impact of batik techniques and designs in the Weimar school might lead us to the conclusion that the impact of Japanese design was limited to the end of the 1890s after which Van de Velde's interest changed to batik. This presenter will reconsider this clear-cut explanation about specific sources of inspiration for textile designs and instead examine a more complex cross-cultural role for *katagami* within the history of European art and design. This research topic will be expanded in the written conference paper.

Stephanie Gruber Bachmann, lic. phil. (Section for East Asian Art, University of Zurich) *Henry van de Velde and the Influences of the Katagami: Their Patterns in His Textiles, Wallpapers and Tiles*

Up until now, few scientific studies have been made to clarify the relationships between the works of Henry van de Velde (1863 – 1957) and *katagami* designs. In this presentation, points of contact between van de Velde and Japanese art will be demonstrated by focusing, not only on the influences in his early work, but also on his theory of the line. Emphasis will be placed mainly on the fabric, wallpaper and floor tile designs made around the years 1895 to 1915.

In the patterns of these everyday objects, clear and often wavy lines predominate, and the blank backgrounds take on an active ornamental role and play with negative forms. The roles played by such designs and the active inclusion of the stylistic elements of *katagami* will be demonstrated in the presentation.

Prof. Dr. Yoshikuni Yanagi (Okinawa Prefectural University of Arts)
Categorizing Bingata Katagami Using Databases and Infra-Red Light Surveys
「紅型型紙分類のためのデータベース構築と赤外線調査」

沖縄の工芸文化を考える場合、その独自性や力強い美しさが語られる機会は多い。しかし工芸を支える基礎的・体系的な研究成果は少ないのが現状である。発表者は、沖縄の染織文化を専門分野とし、その成立と展開を研究している。また、染織工芸における技術技法的な方向からの体系的な研究の確立をめざしている。

沖縄県立芸術大学には鎌倉芳太郎資料の一部として、1414点の紅型型紙が所蔵されている。鎌倉芳太郎は1921年～1927にかけて沖縄の民俗文化調査を行い、調査収集した資料は膨大であった。その資料の大部分（調査ノート82冊、写真ガラス乾板約1200点、紅型型紙1400点、紅型見本布約750点）が本学に寄贈されている。調査ノートとガラス乾板等は2005年、国の重要文化財指定を受けた。

本学所蔵紅型型紙の全体像を把握し理解するために、紅型型紙データベースを構築し研究を行った。そのデータベース構築と赤外線調査について報告する。

まず、型紙の写真撮影と詳細な調査を行い調査カードに記入した。この調査をもとに型紙データベースを作成した。さらに各々の型紙写真をもとに、型紙の柄を構成している最小単位である文様を抽出し、文様データベースを作成した。同じモチーフの文様（例えば桜文）であっても表現方法が異なる場合には同じ名称に連番を付けて新しい文様として扱った。紅型型紙の全資料数は1414点であり、そこから抽出した文様は180種類で5500点になった。

紅型の型紙は和紙を貼り合わせて作成されていたが、反故紙が型紙の材料として多く使われた。張り合わされた内側の面に墨書が記されていたり、渋が厚く塗られた下に墨書がある場合には目視で確認できない。墨は赤外線を吸収するため、赤外線照射LEDを利用した赤外線ランプを作成し、透過光と反射光によって目視では確認できない墨書を撮影し研究した。

型紙データベースを作成した結果、文様名などのキーワードをもとに他の紅型資料や型紙資料と比較検討を行えるようになった。また、文様データベースを利用することで文様の特定が容易となった。赤外線調査では、約60%の型紙に墨書が存在し、模様の下描き、別の模様の下描き、紅型に関連する文字情報、反故紙として手紙や書類の書き損じなどを確認することができた。型紙に記された年号では1796年と、現在知られている年号では最古のものを確認できた。

この研究によって、紅型の型紙が持つ基礎的な情報を蓄積し活用できることが大きな成果といえる。また、画像を主体としたデータベースの有効性、赤外線調査の有用性も確認できた。

この研究成果は、3冊の報告書「鎌倉芳太郎資料集紅型編第1巻、第2巻、第3巻」（沖縄県立芸術大学附属研究所）として刊行した。

Characterizations such as uniqueness and powerful beauty are often invoked when considering the culture of the applied arts of Okinawa. There is still, however, a lack of fundamental and systematic research for the support of the studies in Okinawan applied arts. The presenter has specialized in research of the textile culture of Okinawa with a focus on its formation and development. His aim has been to establish a systematic study of the textile arts by using an approach based on techniques.

The Okinawa Prefectural University of Arts, with its holdings of a section of the Kamakura Yoshitarō archives, owns a collection of 1,414 *bingata katagami*. Kamakura Yoshitarō's surveys of the indigenous cultures of Okinawa from 1921 to 1927 resulted in an enormous amount of research materials. A large part of the documents, numbering 82 survey notes books, 1,200 photo glass dry plates, 1,400 *bingata katagami*, and 750 *bingata* textile samples, was donated to the university. Of these, objects such as the research notes and the glass dry plates were awarded with the designation of Important Cultural Properties (*jūyō bunkazai*) in 2005.

In order to properly understand the overall picture of the university holdings of *bingata katagami*, a database was created and research undertaken. This presentation will report on the construction of the database and the infrared survey.

First of all, photographs were taken of the *katagami* and the detailed results of investigations of the stencils were filled out on survey cards. Then a *katagami* database was created on the basis of this investigation. Afterwards, based on the examination of individual photographs, a design database was created by examining the design and extracting the smallest units in the patterns that form the construction of *katagami* compositions. In cases with designs of similar motifs (such as cherry blossoms) the same name was given to all examples, but each was treated as a new motif and given a unique consecutive number. All in all, from the total of 1,414 separately documented *bingata katagami*, a total of 180 pattern types and 5,500 individual motifs were recorded.

Bingata katagami have been used to laminate and create Japanese *washi* paper, where wastepaper was often used as the *katagami* material. Although characters were often recorded in ink on the veneered interiors, thick applications of persimmon tannin prevented the confirmation and reading of the writings by visual inspection. However, since ink absorbs infrared radiation, a special lamp was created for the use of infrared radiation LED. Ink writings that could otherwise not be detected with the naked eye could now be photographed and studied by the use of transmitted and reflected light.

As a result of the creation of *katagami* databases, keywords searches with names of patterns will now allow comparative investigations into *bingata* and *katagami* materials. Furthermore, by using the pattern database, it has now become easy to identify individual patterns. Through infrared surveys, it has been determined that ca. 60% of all *katagami* carry writings of some kind, such as pattern drafts, drafts of other patterns, and written information related to

bingata. It was also possible to confirm the use of wastepaper, based on spoiled letters and documents. Through such surveys, it was possible to detect a date of 1796, the year that is currently known as the oldest *katagami* dating.

It can be said that the results brought forth by such studies have been applied to significantly accumulate basic information on *bingata katagami*. We were able to confirm the effectiveness of databases based on images and the usefulness of an infrared survey.

The above research results were published in the three volumes of the *Kamakura Yoritarō shiryōshū bingatahen* 『鎌倉芳太郎資料集紅型編第1巻、第2巻、第3巻』, published by the Associated Institute of the Okinawa Prefectural University of Arts 沖縄県立芸術大学附属研究所.

Dr. Minako Hirata (Research Assistant, Okinawa Prefectural University of Arts) *Characterstics of Bingata Katagami Design Construction*
「紅型型紙における模様構成の特徴」

紅型はかつて琉球と呼ばれる独立王国の時代に、王族を中心とした王宮文化の中で開花した染物である。琉球国はその恵まれた地理的条件から、他国との文化交流や繁栄と衰退の時代を余儀なくされた歴史背景を持つ。紅型は、このような歴史の中で日中両文化の存在に大きな影響を受けながらも琉球独自の染物に発展してきた。また、その技術が発展した要因の一つには、紅型が王族・士族のための衣裳として製作されたことがあげられる。

琉球の染色技法には、日本本島との違いを見ることができる。日本本島の染め衣裳は、染めを土台に刺繍・縫箔などの加飾や絞り、小紋・中形などの型染め、筒描きなど技法は多岐にわたる。それに対し琉球では、染め衣裳用には型染め技法が用いられ、その他の幕や風呂敷などの大物用には筒描き技法が使用される。このように紅型では、用途に応じ技法が確立している。

したがって琉球の染め衣裳では、模様を付ける技法は唯一型紙に託され、その他の装飾は行われてこなかった。模様の展開は、「型紙」という限られた範囲の中で見ることができるのである。

今回の発表内容は、紅型型紙1414点を資料として調査研究し、まとめたものである。

1. 紅型型紙の大きさについて

横幅 : 型紙は着物用であるため、型紙幅は一般に布幅に等しい。
縦長さ : 型紙の長さは5種類に分類できる。縦長の「大模様型」を一番大きな型紙とし、「三部二中手模様型」・「中手模様型」・「中模様型」・「細模様型」の順に長さが短くなる。

2. 模様構成について

各型紙の大きさ別に模様構成の細分化を進め、それぞれの特徴を明らかにした。

今回発表者は、紅型型紙の特徴の中でも、特に型紙の大きさ別の模様構成を中心に発表したい。

Bingata are the dyed textiles that blossomed in an independent Ryūkyū Kingdom and within a royal palace culture that centered on the royal family. Based on its privileged geographical conditions, the Ryūkyū Kingdom has a history of engaging in prosperous cultural exchanges with other countries, as well as being forced to undergo an era of decline. In the middle of such a history, the *bingata* has been able to keep and develop its own special Ryūkyū traditions, while being exposed to and significantly influenced by the existing cultures of both China and Japan. Furthermore, one key factor that caused the development of the technology of the *bingata* was the fact that it was produced as clothing for the elite royal and warrior families.

There are clear differences between the dyeing techniques on the Japan's main islands and the Ryūkyū islands. The dyed textiles of Japan's main islands used a dyed textile base that was decorated with embroideries, foiling, and *shibori* tie-dyeing, and, in addition, *katazome* stencil dyeing with patterns such as *komon* or *chūgata* using a variety of techniques, such as the *tsutsugaki*. In contrast, in the Ryūkyū islands *katazome* stencils were used to dye costumes, while other larger objects, such as curtains and *furoshiki* wrappers, were dyed using *tsutsugaki* techniques. In this way, the *bingata* established techniques that depended on their applications.

Therefore, for Ryūkyū dyed clothing, the only technique used was the application of *katagami*. Other forms of decoration were not performed, and the development of *bingata* designs has to be understood within the rubric of the "*katagami*."

The presentation will summarize research findings based on a survey of 1,414 *bingata katagami*.

1. Regarding the size of *bingata katagami*

Width: when the *katagami* is used for clothing, then the width is generally equal to that of the fabric.

Length: The length of *katagami* can be classified into five groups. The largest is the "large pattern type" and the lengths become progressive shorter in the following order: "three-part, two-mid-patterns type," "mid-pattern type", "middle pattern type," and "fine pattern type".

2. Regarding design composition

It became clear that, depending on relative sizes of *katagami*, various special features could be observed through subdivisions of design compositions.

Among the special features of the *bingata katagami*, the presenter would like to focus on the size and design composition of *katagami*.

Alessandra Lardelli, M.A. (Section for East Asian Art, University of Zurich)
The Bingata Katagami of the Jaap Langewis Collection at the Museum der Kulturen Basel (MKB)

Among the holdings of the Museum der Kulturen Basel (MKB) are nine rare *bingata katagami* from the 19th century Ryūkyū Kingdom. These paper stencils

represent essential tools for the production of *Ryūkyū bingata* 琉球紅型, the art of traditional Okinawan resist dyeing. The Dutch textile dealer and researcher, Jaap Langewis, who had been collecting Japanese textiles for the MKB since 1956, provided for these stencils that then found their way to Basel in 1963. Even though Langewis collected textiles and related objects for museums all over Europe during the 1950s and 1960s, biographical details remain unclear.

A closer analysis of the MKB *katagami* reveal that at least four of the nine paper stencils have signatures of the two leading dyer families of *bingata* production. While two stencils can be attributed to the long-established line of the Chinen 知念 family, the other two were created by the competing house of the Takushi 沢岷 lineage.

Furthermore, comparisons between the MKB's *bingata katagami* to similar objects in various Japanese collections uncovered a stencil with an identical design at the Okinawa Prefectural Museum in Naha. The very same pattern appears also on two *bingata* textiles in the holdings of the Japan Folk Crafts Museum (日本民芸館) and the Suntory Museum of Art (サントリー美術館), both located in Tokyo. In conclusion, Langewis' selection of *bingata katagami* should be regarded as having a highly representative character for the *bingata* art of the former Ryūkyū Kingdom.

Dr. Marjan Groot (VU University Amsterdam and LUCAS Leiden University Center for the Arts in Society)

Women and Katagami

My paper will address how women can be inscribed in the narrative of the reception of *katagami* in Western Europe. I will elaborate on two examples: one from the early days of *katagami* collecting around 1890 and one from the years around 1920. These moments are chosen because they correspond to written sources that are rarely examined: for the earlier date, an article on *katagami* by British Mrs. Hart, who began collecting *katagami* after visiting Japan because she was impressed by the technique and the aesthetics. For the latter, handwritten correspondence by the Dutch female artist-designer Bertha Bake (1880 – 1957), who visited a *katagami* workshop when she came to Japan. As a textile artist working with the batik technique, she had heard about the sophistication of *katagami*-printing.

In my conference presentation I want to draw attention to these sources and to women as mediators and actors in relation to design and decorative art. For the final paper I hope to elaborate further on this research.

Dr. Johannes Wieninger (Curator, Austrian Museum of Applied Arts)

The Katagami Collection at the MAK Vienna: Its History and Impact

In 1892, Heinrich Siebold (1852 – 1908), a son of Philipp Franz Siebold (1796 – 1866), donated his extensive *katagami* stencil collection to the Viennese Trading Museum. In 1907, the objects then travelled to the Austrian Museum of Art and Industry, known today as the Austrian Museum of Applied Art (MAK). This very special object group is part of an extensive collection that

bears traits of its formation time in the Meiji period.

In Vienna the Japanese stencils re-experienced a renaissance, and many artists and designers have been willingly inspired for new ornaments. The term "Vienna 1900", as we know it, is unthinkable without the *katagami* stencils.

Geneviève Lacambre (Honorary Curator and Project Manager, Musée d'Orsay)
Transformation of the Textile Industry in Meiji Japan and the Availability of Katagami

Indeed, it is only when *katagami* are no longer needed in Japan that they arrive in large numbers on the Western market (after 1880). They were first noticed by Western travelers and, at least initially, not exported by the Japanese themselves. The Japonisme fashion explains the interest that the *katagami* aroused in Europe, contributing to a second wave of Japonisme.

Laura Palicova, B.A. (Section for East Asian Art, University of Zurich)
Katagami as Inspiration – Interiors as a Link between Japanese and Western Culture

Personalities such as Frederic Edwin Church (1826 – 1900), Candace Wheeler (1827–1923), Lackwood de Forest (1850 – 1932), Edward C. Moore (1827-1891), or even Louis Comfort Tiffany (1848 – 1933) found sources of inspiration in *katagami* stencil designs that came to significantly influence their artistic developments in the field of interior design. A prime example of this phenomenon is the Associated Artists, a company that took on this development in the United States through works of art made in wood, textiles, and various metals, and through objects such as wall decorations. In this presentation, historic examples will be shown, including their applications in interior spaces.

Dr. Monica Bethe (Director, Medieval Japanese Studies Institute, Kyoto,)
Where Word Meets Image and Action: Katagami Video Subtitles, Glossary, and Research Notes (Presented by Prof. Thomsen)

Technical terms challenge the imagination of the translator. The words for the tools, materials, and techniques used by the *katagami* artisans name objects and actions, yet few have Western equivalents. A *kokatana* is not just a "small knife," but a blade, either straight or curved, 3 mm wide, 1 mm thick with rosewood handle that is used to cut free-flowing patterns with a sawing motion (*tsukibori*).

Although the specificity of the terms is extreme, the implied ramifications evoke a complex set of interrelated assumptions based on practical needs (like the size of the artisan's hand, and minute detail to be carved, and the need to have seamless extendibility of pattern). They also reflect customs, thinking, and presumptions from times gone by. This presentation will discuss considerations that went into creating subtitles for two videos on the making of *katagami* and an accompanying glossary of terms.

Prof. Dr. Keiko Suzuki (Ritsumeikan University)
Present-day Katagami in Kyoto's Textile-printing Industry

The Art Research Center (ARC) of the Ritsumeikan University has been focusing on collecting research materials and information necessary to study the textile-printing industry of Kyoto. While technological innovations since the Meiji period had brought about drastic developments in this regional industry, the recent decline in the kimono industry has driven many dyeing firms and manufacturers to downsize or even change their businesses entirely.

As a research center located in Kyoto, the ARC believes that it is our urgent task not only to collect and preserve, as far as possible, the industry-related materials and information before it is scattered and lost forever, but also to share through digitalization the collected resources with people in the industry as well as researchers all over the world.

This presentation will introduce two projects that are currently underway in the ARC. The first is a project to preserve and research an entire *katayūzen* (型友禪) company. Since it went out of its business in 2002 due to the sudden death of the company owner, the family has kept the company building more or less intact, including all the tools to produce *katayūzen* as well as numerous production and business records. The tools in this case include thousands sheets of *katagami* stencils; the large number derives from the fact that multi-color *katayūzen* calls for dozens of stencils for dyeing each fabric. Since the building will soon be demolished, we are determined not only to preserve as many tools and records as possible, but also to conduct 3D digital documentation of the entire location. After this stage, we plan to organize all the collected and conduct interdisciplinary research for a better understanding of the entire process of *katayūzen* production and its business.

The other project to be discussed will focus on Kyoto's textile-printing industry and its efforts to export prints, an activity that started in the prewar period when machine printing became dominant in terms of mass production. This presentation will discuss cases of Aloha shirts and "African Prints," for which Kyoto manufactures of various dyeing techniques had to deal with various international players such as trading companies, the colonizer and the colonized, and immigrants: all of whom were engaged in some way in the design, production, and marketing processes of the prints. The presenter will demonstrate the not only the usefulness of databases for understanding the exported textiles, but also the way that they can be used to promote international scholarly discussions.

In short, the presentation intends to shed light on *katagami* stencils as important tools that are better understood through contextualization in the stencil-dyeing process. The presentation will not only focus on the functional aspect of the *katagami*, but will also examines their historical values and meanings by putting them in the contexts of economic and cultural histories on a global scale.

Dr. Masako Maezaki-Yamamoto (Research Fellow, JSPS Japan Society for the Promotion of Science) *The Present State of Kyoto Yūzen Stencils: Results from the Ritsumeikan University Kyoto Yuzen Project* 「京都・型友禪の現状—立命館大学の京友禪プロジェクトからみえてきたもの」

立命館大学アート・リサーチセンターでは、大正～昭和初期のものと思われる型友禪図案を1万5千点以上所蔵している。これは廃業した染屋が古本屋に売却したものを購入しており、学生の協力を得ながらデータベースの構築と公開を進めている。その関連調査として2013年夏～2014年春にかけて、手描き友禪と型友禪の着物を発注・制作しその制作過程を記録するという京友禪着物プロジェクトも実施。型友禪の制作の様子を、インタビューや動画撮影をおこない記録した。上記の調査を通じ明らかになった京都・型友禪の現状と、データベース等の資料や研究成果の発信について発表する。

The Ritsumeikan University Art Research Center (ARC) has holdings of over 15,000 *yūzen* stencil (*katayūzen* 型友禪) designs stemming from the Taishō to the early Shōwa eras. These objects were bought from discontinued dyeing workshops and from used bookstores, and, through the collaboration of students, the ARC proceeded with the creation of a database and the publication of its contents.

Through related research from the summer of 2013 to the spring of 2014, the ARC inaugurated the Kyoto Yuzen Project, which commissioned the creation of kimono made through hand-painted and stenciled *yūzen* techniques and recorded the steps of their production. As a part of the project, video recordings were made of interviews with the artisans and of the production process of stenciled *yūzen*.

The research findings on the current state of Kyoto *yūzen* stencil production and techniques gathered from these investigations will be described by the presenter, who will also disseminate information on the ARC database resources and the key results of the research project.

Dr. Mizuho Kamo (Ritsumeikan University)

***Examining Digital Archiving Strategies of Katagami through the Prism of a Private Kyoto Collection* 「型紙コレクションのデジタルアーカイブを通じた一考察—京都の個人コレクションを中心に」 (Presented by Prof. Suzuki)**

京都市には型紙の彫刻技術を活かして、内装や電子回路印刷をしている会社がある。この会社は、型紙の彫刻・販売からは離れたが、現在も 18,000 枚の型紙を所蔵している。この膨大なコレクションを整理するために、立命館大学アート・リサーチセンターではデジタル・アーカイブを進めてきた。本発表では、デジタル・アーカイブを通じてわかってきたことやその過程について紹介したい。また、本コレクションを通じて、京都における産業構造の変化や産業の繋がりについても考えてみたい。

A certain contemporary Kyoto company creates interior and electronic circuit printing through the carving techniques that originally stem from the production of *katagami* stencils. Although this company no longer produces and sells *katagami*, it currently has holdings of over 18,000 stencils. In order to

organize and better understand this large collection, the Ritsumeikan University Art Research Center has proceeded to create digital archives of the collection.

This presentation will introduce this process and some of the findings gathered through the digital archiving project. In addition, it will provide thoughts on the information gathered through the investigations, in particular, on the changes in the industrial structure of Kyoto and the connections to *katagami* as seen through the collection.

Yuki Ikuta (Curator, Mie Prefectural Art Museum)

Katagami: Beyond Rationality and Anonymity

型紙は、武士の袴や藍染めの染色に用いる道具として機能してきた。型紙の生産と販売が独占化した江戸時代以降、型紙は質量ともに飛躍的な発展を見せた。そこには、「商品」として素早く生産でき、「道具」として正確に染められる型紙を求める市場の力が大きく影響していた。一方、明治維新を経て、文明開化の波にのまれた型紙は、大量に主として欧米各国へ輸出される。そこで注目を浴びたのは、その文様の美しさと斬新さであった。

これまで型紙研究は、文献資料の不足のために後れを取っていた。しかしながら、道具/工芸、産業/芸術、日本/海外など、多様な要素が絡み合う場として型紙を位置づけることで、型紙の新たな可能性を開くことが可能となるだろう。

Katagami stencils functioned as tools to dye both *kamishimo* outfits for the warrior class and regular kimono clothing with indigo colours. *Katagami* developed dramatically in both quality and quantity during the Edo period, after the establishment of a monopoly in the production and distribution of *katagami*. The *katagami* traditions were influenced by market forces that required rapid production and precise dyeing. After the Meiji Restoration, *katagami* production was swallowed up by waves of modernization. Great numbers were exported abroad, mainly to Western countries, and the beauty and novelty of the *katagami* patterns clearly caught the eyes of the world.

As a scientific field of study, *katagami* research is still in its developing stages, due to the shortage of reference texts. In the future, we hope to be able to exploit the possibilities of *katagami* research by understanding them not just as objects, but as a location of intersecting concepts: for example, the connections between the concepts “tools,” “crafts,” and “artwork,” the concepts “industry” and “art,” and the concepts “Japan” and “overseas.”

Dr. Alban von Stockhausen (Curator, Bern Historical Museum)

The Katagami Collection of the Bernisches Historisches Museum

The Ethnographical Collection of Bern Historical Museum contains a total of 1,498 *katagami* stencils. Most of these were given to the museum in 1927 and 1938 by Max Kuhn-Humbel and Emil Schumacher-Kopp (1850 – 1927), the latter being the government chemist of the Canton of Lucerne. Smaller collections stem from Ida Barell (1856 – 1927), who travelled Asia together

with her husband for the pharmaceutical company Hoffmann-La Roche and Hans Spörry (1859 – 1925), a well-known silk tradesman and ethnographic collector from Zürich. The paper will introduce the *katagami* collection of Bern and its contexts and discuss a planned digitalization and conservation project.

Jeanne Fichtner-Egloff , lic. phil. (Curator, HVM St. Gallen)

The Katagami Collection of the Historical and Ethnological Museum in St. Gallen

The *katagami* stencil collection of the Historical and Ethnological Museum St.Gallen comprises a total of eighty-four examples. Thirty-six pieces came into the collection via August Giger (1957-1962), a textile merchant in St. Gallen, who became a passionate collector of antique engravings. During his career he built a large collection of copper etchings, textiles and stencils. His legacy to the Historical and Ethnological Museum included not only *katagami* but also a Japanese Buddhist robe (*kesa*) and a larger collection of Swiss engravings (110 pieces).

The other important donor of *katagami* in St.Gallen is Henri Vever (1854 – 1942), who was born in Metz and was trained as goldsmith. During the Franco-Prussian War, his family moved to Paris where he opened an antique shop called “Maison Vever”. He became known as a successful art collector. Initially interested in French painting, Vever began gradually to deal with Japanese and Islamic art. He started to collect Japanese prints and *katagami* stencils in the 1880s. The HVM collection includes 41 stencils from his collection.

Dr. Julien Glauser (Curator, Musée d'ethnographie Neuchâtel)

Katagami as Part of the Japonism in Neuchâtel

If not great in number, two *katagami* collections of the Musée d'ethnographie Neuchâtel (MEN) are emblematic of the Japanese objects kept at the Museum.

The first collection belonged to Robert Mayor (1874 – 1970), a watch trader who ran a business in Yokohama in the beginning of the 20th Century. On his return, surrounded by his personal “museum” of Japanese objects, Mayor lectured widely on a romantic vision of Japan, the country he loved.

The second collection was recently registered, but had been kept in the Museum's storage for a long time. Although its origins cannot be determined precisely, three different hypotheses will be considered. Each of the three is attached to a different factor that influenced the Japanese collections at the MEN.

Andrea Voellmin, lic.phil. (Director, Library and Archive Aargau)

The Katagami Collection of the State Archives, Canton Aargau in Aarau, Switzerland

This paper discusses the collection of *katagami* stencils held at the State Archives of the Canton Aargau in Aarau. This collection, stored since 1959 in

the newspaper archives of the cantonal library, was “rediscovered” in 1999 and – together with a collection of templates, models, and photographs – transferred to the state archives. Formerly part of the holdings of the Gewerbemuseum in Aarau (Arts School and Museum), the collection consists of 92 folders, each with 100 textile dyeing stencils, and a further group of about 500 loose stencils.

The collection was originally acquired by an Aarau commercial association (the Mittelschweizerisch Geographisch-Kommerzielle Gesellschaft, founded in 1884 and dissolved in 1905) that used them in their publications to describe, ethnographically, a distant and unfamiliar country. Although the collection is currently accessible in the state archives, it has not yet been fully researched.

Stephanie Lovasz, lic. phil. (Curator, Basel Museum of Cultures)

Katagami and Katazome Objects from the Collection of the Museum der Kulturen, Basel

Alfred Bühler’s (1900 - 1981) interest in the material and manufacture of objects - mainly textile objects – characterized the structure of the museum’s textile collection of Basel Museum of Cultures (MKB). Bühler, who undertook numerous research trips to Asia and Oceania since the 1930s, came to specialize in textile techniques. From 1938 he worked as a curator, and in 1950-1964 as the Director at the Museum of Ethnology (Basel Museum of Cultures since 1996) in Basel. During this time, Bühler established a new focus in the museum ethnological research, namely the differentiated study of the object itself: material, manufacture, and use. This approach also included the documentation of the indigenous names, the end product, and the manufacturing process.

In 2016, the collection now encompasses, from Asia alone, nearly 18,000 objects in the categories of textiles & textile technology. As for objects related to Japanese *katazome* techniques, only about 230 objects are listed, of which eleven are *bingata* kimono from Okinawa and many others are actual *katagami* stencils. In addition, there are *katazome*-related tools and color samples. Most of the latter arrived into the ethnological collection during the years 1956-1964.

The *katagami* stencils were given to the MKB by various collectors. The first and most extensive group of about 190 stencils was given 1873-1883 by (Johann) Rudolf Merian Zäslin (1845 – 1906). Merian Zäslin had stayed for numerous years in Yokohama, where he had worked as a silk merchant.

Another group of fifteen *katagami* were bought by Jaap Langewis 1956 to 1964, this includes work samples, textiles, and garments in the *katazome* technique. The Dutchman Jaap Langewis specialized in textiles and had lived in Japan for a long time. He was especially interested in the Japanese reserve screening methods and documented these in great detail for the museum. This collection is noteworthy for the Okinawa-related objects (that will be discussed by Alessandra Lardelli in a separate presentation). Other *katagami* arrived from Alice Keller (1896 - 1992), Alfred and Kristin Bühler (1900 - 1981), among others.

Michèle Grieder, lic. phil. (Section for East Asian Art, University of Zurich)
To Be Continued - The New Katagami Collection in the Textile Museum St. Gallen

In 2015, a private *katagami* collection was donated to the Textile Museum St. Gallen, in memory of the renowned ceramic artisan Takehisa Fukami (1932 – 2013). The forty loose stencils stem from a workshop in Nishijin, Kyoto's traditional textile district, and represent the production standards after 1920. In addition, the Textile Museum owns a rich collection of 507 historical *Ise katagami*, donated in 1907. These were studied by the *katagami* specialist Yuki Ikuta and presented by her at the conference *Moving Art between East Asia and the West* in 2013.

The presentation will compare the new collection with their older counterparts. Which trends evolved in the early 20th century? What are the new technical features? It is noticeable that the majority of the forty *katagami* show prominent changes in the methods of stabilization. Thirty-seven stencils were completely covered on one side with fine silk gauze and varnished in order to achieve a solid structure after carving. This simplified method to reinforce the pattern is called *shabari* and appeared only in the early 1920s.

Prof. Dr. Alexis Schwarzenbach (Lucerne University)
The Aarau Katagami. Acquisition and Local Use, ca. 1890 – 1914

Around 1890, a large collection of about 10,000 *katagami* arrived in Aarau, a small provincial town in northern Switzerland. With less than 8,000 inhabitants, the city suddenly had the highest per-capita density of *katagami* anywhere outside Japan. On the basis of previously unexplored archival sources, the paper explores both the local and international context of the acquisition, a process which involved a regional business association, a cantonal art school-cum-museum and key international experts such as Justus Brinckmann (1843 – 1915), founding director of the Hamburg Museum für Kunst und Gewerbe.

The paper also focuses on the uses made of Aarau *katagami*, which for a brief period of time were at the center of local cultural pride and high economic hopes. In the 20th century, however, they were quickly forgotten. First moved to museum stacks and then to an attic above the local parliament, they were only rediscovered in the 1990s. Today they form part of the collection of the State Archives of the Canton of Aarau. While this paper begins to explore the Swiss history of the collection, the analysis of their Japanese origins still awaits exploration.

Prof. Dr. Kazuto Sawada (National Museum of Japanese History)
The Komon and Chūgata in Modern Japan: Why Japan Let Go of Its Katagami
「近代日本における小紋と中形—なぜ日本は型紙を手放したのか」

近代における着物と浴衣の変化をたどることにより、日本で型紙が不要となった要因の一つを探ります。

By following the changes in kimono and *yukata* production during the late 19th century, this paper will explore a key factor why *katagami* stencils no longer were needed in Japan.

Prof. Dr. Fumi Matsubara (Kyoto Seika University)

Japanese Textiles that Decorated Western Interiors: Embroideries, Dyed and Woven Textiles, and Katagami 「西洋の室内装飾を彩った日本のテキスタイル—刺繍・染・織、そして型紙—」

今もヨーロッパ各地に残る日本の型紙が海を渡った当時、型紙と同じく海を渡り西洋の室内装飾やデザインリソースとして用いられたさまざまな日本のテキスタイルがありました。刺繍・染・織が施されたテキスタイルが、壁掛、屏風、窓掛、卓被、額装などさまざまな形に加工され、西洋の室内装飾を彩ったのです。それらのテキスタイルは、今も西洋各地の美術館や個人の屋敷に残され、その当時の様子は写真や絵画に描かれ今に伝えられています。

本発表では、スイスや西洋各国に残る刺繍を中心とする日本テキスタイルコレクションを紹介するとともに、型紙との対比を交えながら、型紙の隣接分野といえる刺繍や染・織の日本における制作と西洋での受容に関して論じます。

A variety of Japanese textiles arrived at the time that the Japanese *katagami* stencils (now remaining in every corner of the West) crossed the seas. Just as with the stencils, the textiles were used in Western interior decoration and as design resources. These Japanese textiles were created through embroidering, dyeing, and weaving and came to the West in a variety of formats, including wall hangings, standing screens, curtains, and table covers. Through these formats and others they came to decorate many Western interiors. The textiles can still be found in many Western museums and private residences, and their original appearance in interior spaces have come down to us in the forms of contemporary photos and paintings.

This presentation will introduce Japanese textile collections that remain in Switzerland and in all corners of the Western world, with a special emphasis on embroideries. It will also examine and discuss the production and the Western reception of Japanese embroideries as well as its dyed and woven textiles and will compare them with those of the *katagami*, that represents a neighboring field of study.

Prof. Tina Moor (Lucerne University)

Katagami or the Harmony of Figure and Ground

Due to their „modest luxury“, their perfection and the subtle irregularities resulting from the mastery of the craftsmen, *katagami* are a fascinating source of inspiration for designers.

The paper presents and discusses a design portfolio consisting of contemporary interpretations of *katagami* patterns by a lecturer of the textile department from Lucerne University. It will explore the vast richness of this

source of inspiration and examine design principles inspired by the *katagami* patterns, when used in various other materials. Different techniques in textile design, such as screen- and digital printing, laser cutting, discharging, dyeing and embossing, have been used for the realization of these samples.

The paper will then focus on the characteristics of these modern interpretations from the standpoint of the designer. Finally, it will present modern examples that oscillate between minimalism and complexity: trying to preserve the luxurious aspect of simplicity while creating something undeniably original.

Dr. Isa Fleischmann-Heck (Deputy Director, German Textile Museum Krefeld)
„Exotic inspiration“ – Friedrich Deneken and the History of Katagami Collections in the Museums of Krefeld/Germany

Katagami stencils play prominent roles in the history of German Art Nouveau. The time around 1900 was a stimulating period of artistic vitality for the German textile arts. The influences of Japanese art in the late 19th century spread far beyond the borders of important German Art Nouveau centers and reached to cities in the Rhineland, for example, Krefeld. Major art dealers in Paris, Berlin, and in Japan sold Japanese woodblock prints and *katagami* to the directors of different collections in Krefeld, such as Friedrich Deneken (1857 – 1927) and Paul Schulze.

The presentation deals with the history of *katagami* collections in the Kaiser Wilhelm Museum and the German Textile Museum, formerly the Gewebesammlung, in Krefeld.

Dr. Claudia Delank (Independent Curator and Scholar for Japanese Art, Berlin)
Artist Designs for the Silk-Industry, Katagami and Japonisme in Krefeld around 1900

In the beginning of the 20th century, the German clientele for silk-woven textiles was rather conservative in their tastes. Designs transferred to textiles during the 19th century in Krefeld remained traditional and strongly influenced by French taste. Friedrich Deneken (1857 – 1927) – the first director of the Kaiser Wilhelm Museum in Krefeld, a collector of Japanese art, and a promoter of Japonisme in the Rhineland – inspired Krefeld firms to produce innovative Art Nouveau textile patterns through designs by important artists such as Peter Behrens (1868 – 1940) and Henry van de Velde (1863 – 1957).

My presentation will focus on the influence of *katagami* on innovative textile designs and on the conflict of interest between, on the one hand, the conservative pattern designers, who did not want to change their draughtsman training, and, on the other hand, the Krefeld firms under Deneken's leadership, who stood up for the training reforms and for the textile designs by contemporary artists.

Walter Bruno Brix (Author, Curator, and Textile Expert)

From Tiny to Minute: The Edo komon in the collection of the German Textile Museum Krefeld

The German Textile Museum in Krefeld holds a vast collection of 75 *Edo komon* 江戸小紋 garments, likely the biggest collection of this type of garments in Europa. The collection consists mostly of *kosode* 小袖, some *haori* 羽織, a few *michiyuki* 道行, some *kataginu* 肩衣, two *kamishimo* 袴 and one *goroishita* 鎧下. Some of the *kosode* are older and might date from the late 18th to the early 19th centuries, but most of the garments originate in the second half of the 19th century and some are even later. A wide range of patterns is represented in this collection.

What is meant by *Edo komon*? Just as in other *katazome* 型染め dyeing, it is a technique in which stencils are used to spread a paste of sticky rice onto a fabric, to resist a pattern. *Edo komon* is characterized by the extreme tiny and minute patterns.

Edo komon is a recently minted term, first used in 1955 for the inauguration of Komiya Kōsuke 小宮康助 (1882-1962) as a Living National Treasure (*ningen kokuhō* 人間国宝) for the dyeing technique of this type of tiny patterns. Before this date, other terms had been in use to describe this technique. For example, *sadame komon* 定め小紋 (also known as *osadame komon* お定め小紋), which denotes the textile patterns reserved for Samurai families. Garments of the Samurai were the first to be dyed with tiny patterns, especially the *kamishimo*, a formal two-part garment, worn over men's *kosode*.

The most interesting garment for samurai in the museum collection is the *goroishita*. This shape of this type of garment seems to be influenced by Western ancestors, much like the *jimbaori* 陣羽織 vests. The sleeves are tapered in order to fit into the narrow sleeves of the armor. The collar is rounded and shaped like a Western stand-up collar and is closed with a button and loop. There is a slender girdle added to the back for tightening of the clothing around the body. The dating of this garment is puzzling. It is made of a good quality silk in tabby weave with a very regular dyed pattern and might be of the type *sadame komon*. It shows some traces of use, but is otherwise in good condition.

From the 19th century and earlier the townspeople of Edo started to use tiny patterns for their garments, including the commissioning of their own patterns. These patterns related mostly related to the business or the interest of the wearer, and included elements such as rice measurers (*masu* 枡) or sparrow dancers (*suzume odori* 雀躍り), scattered treasures (*takara zukushi* 宝尽くし), 'first dream of the New Year' with aubergine, Mt. Fuji, and a falcon (*hatsuyume* 初夢). These patterns were collectively termed *iware komon* 磐余小紋. Some of patterns dyed into the garments in the museums collection are exceptionally fine, although they might appear, at the first gaze, to be rather plain. The extreme delicateness of the patterns of the later examples could have been influenced by roller printed Western fabrics.

The collection of *Edo komon* garments in the German Textile Museum in Krefeld has an exceptional range of patterns, types of garments and fabrics. It shows the wide range of dark grays and browns, which were en vogue with this *Edo komon*. The family crests (*kamon* 家紋) dyed into and sometimes embroidered onto the garments also represent another interesting field of study.

Dr. Markéta Hánová (Curator, Art of Asia and Africa, National Gallery in Prague) *Towards Abstract Decorative Ornament: The Impact of Japanese Katagami Paper Stencils on Czech Art and Design*

In the decorative arts of the fin de siècle in Europe, the Japanese *katagami* paper stencils were an inexhaustible source of inspiration for ornamental patterns in poster art, book illustration, and textile design. The *katagami* ornamental patterns were also disseminated through Japanese woodblock printed illustrated books and reproduced in Western publications and magazines that became a widely used source of inspiration for the Czech artistic milieu. For example, many of the posters by Alphonse Mucha (1860 – 1939) show ornaments consisting of stylized flowers, plants, and flowing hair inspired by Japanese *katagami* paper stencils.

The paper will present popular patterns of *katagami* employed not only for graphic design but also Czech applied arts, such as glassworks and furniture. Last but not least, the important exhibitions and collections of Japanese stencils in the Czech lands will be presented.

Dr. Alice Kraemerová (Curator Emerita, Náprstkovo Museum, Prague) *Katagami Design Symbols in the Naprstek Museum*

The presentation is divided into three parts: the first one is devoted to stencils acquisition, the second one to the short statistics and characteristics of their types, the third and the most substantial part will describe current symbols used in their designs. The Japanese collection of our museum is the largest in the Czech Republic and consists of about 22,000 items, out of which more than 800 are *katagami* stencils.