PRODUCTION NOTE

University of Illinois at Urbana-Champaign Library
The Kimono Imagined

by

Cheryl Boettcher
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INTRODUCTION

This paper expands on an exhibit for the Ryerson Library of the Art Institute of Chicago and introduces some of the types of books that have been published about kimono. Kimono have fascinated the Japanese and foreigners alike for centuries, and the books made about them are a wealth of lore and are frequently beautiful. The books described in this bibliographic survey will give anyone a taste of the kimono passion even if he cannot read Japanese. (Note that Japanese names are given western-style, surname last, and that Japanese words are romanized according to modified Hepburn as practiced by the Library of Congress.)

The survey is divided into two parts. The first part serves as an introduction to some of the interesting and useful books that have been published on the kimono. Most of them are found in the Ryerson Library collections, except for a few items at other libraries or commercially available that enhance the aspects of kimono being discussed. The selection of books on Japanese costume at the Ryerson is fairly comprehensive; the Metropolitan Museum of Art may hold more materials, but historically and currently the Art Institute has collected a wide variety of materials in this area. This essay may therefore be seen as an introduction to the core literature of the kimono.

The second part of the literature survey is a catalog of hinagata-bon owned by the Art Institute, prefaced by an introduction to the genre. The Oriental Department holds several early examples of these Japanese design books, while the library's collection consists mostly of Meiji-era (1868-1912) imprints. Once overlooked as too new to interest scholars, these late colored woodblock prints become more historically interesting as time passes. In conjunction with a restoration and recataloging project, this catalog offers new access to the library's kimono design books.

The characters "kimono" in Japanese mean simply "clothing." The characteristic shape of the garment was already established in peasant's field clothing by the seventh century when the aristocratic classes were still adopting their fashions from China. The basic court garment at that time was a type of robe, but wearers would vie to create a beautiful effect by wearing ten layers of carefully combined color underrobes. This emphasis on subtle choice of color and pattern is still a major part of wearing a kimono even today. The short introduction to the kimono given here is only a broad sketch of how other aspects of decoration and accessories have changed. The most comprehensive account of all the changes in Japanese dress over the millenia is Helen Benton Minnich and Shōjirō Nomura's
Some aspects of the construction of the garment the non-Japanese call the kimono have remained constant. Its distinctively rectangular shape makes it identifiable whether as a painted nylon bathrobe or a formal Japanese court dress. A very short introduction to the kimono with a clear illustration of all its parts is found in the *Kodansha Encyclopedia of Japan*. In this article, a diagram also shows that a kimono is cut from a straight roll of cloth in an economical way. The Folkwear company of California publishes a sewing pattern using the traditional kimono cutting method with adaptation for Western-woven fabrics.

Technically, the robes made according to the traditional proportions are not called kimono, but *kosode* and *furisode*. They are distinguished by the length of the *sode*—the sleeves. All kimono sleeves reach the wrist; length is determined by how far the sleeve falls from the outstretched arm. Thus kosode is a short sleeve, and furisode is a long sleeve. The size of the sleeve opening and whether or not it has side slits can also affect the kimono terminology. Minnich and Nomura once again provide the historical details of all these differences.

The single kosode became fashionable in the Kamakura period (1185-1333) when samurai women wore it as a sign of unpretentiousness and rejection of foreign styles. Being at court, however, demanded that the wearer also put all the sumptuousness and ostentatiousness of rank into this one garment. *Uchikake*, a ceremonial kimono that was fabulously decorated and loosely draped over the shoulders, developed to meet the dual need. During the Kamakura and after, men's dress was not so flamboyant. Suddenly in the Momoyama period (1568-1603) everyone from warriors to middle-class women began wearing elaborately decorated kimono. Under the following Tokugawa, or Edo era (1603-1868), sumptuary laws reacted by repeatedly forbidding gaudy kimono. The modern *obi* sash, which now almost eclipses the kimono, is a development from the later Tokugawa, perhaps a result of a loophole in the regulations that governed robes but not sashes.

Despite the government's attempts to control secular dress, No theater costumes continued to display the wildest designs and inspire everyday fashion. The development and symbolism of theater robes and masks are outside the scope of this paper, but as part of the Ryerson Library's heritage from the Goodman School of Drama, the collection contains some good...
introductory books on this art form as well as books illustrating the masks. Books picturing kimono also include Nō robes, and the library has some that exclusively show Nō costumes. Collection of Noh Costumes, published in 1961 by Unso, is a recent example of a large-format kimono plate book. Another, small-format collection of plates is Yusaku Tanaka's Nō Costumes of Japan. It also illustrates costumes not in the standard kimono shape—e.g., capes, etc. A detailed catalog of Nō robes from the Tokugawa Art Museum entitled The Tokugawa Collection: Nō Robes and Masks gives very clear explanations about the different types of Edo period Nō costumes and how they were woven, information not readily available elsewhere in English. Unfortunately the plates are reproduced mostly in black and white. More black and white examples are found in a 1972 exhibition catalog from the Kyōto Kenritsu Sōgō Shiryōkan, Nō Sozoku Ten: Edo Jidai no Meihin. Its explanatory text is wholly in Japanese. As for other sources on theater, the Ryerson card catalog indicates that the Oriental Department has several picture books on the Nō.

The other major category of Japanese clothing, Buddhist vestments, is harder to find information about than theater costumes. Minnich and Nomura and Noma cover the topic, but only a few other sources touch on it in conjunction with other concerns. A 1935 exhibition catalog from the Metropolitan Museum of Art includes Buddhist garments along with Nō robes. The exhibition was unique in that the items in it were loans from private collections and museums both in the United States and Japan. Another small, older volume gives facts about priests' robes along with court dress and underwear: Albert J. Koop's Guide to the Japanese Textiles, Part II, Costume. It shares a wealth of details through excellent, to-the-point line drawings.

Returning to the development of secular dress, the Meiji emperor (1868-1912) advocated the adoption of Western clothing. This call for "modernization" was so popular that many savants feared the total obliteration of Japanese native costume. As a gesture of patriotism, Emperor Hirohito's coronation (in 1925—his era is called the Shōwa) recreated the court dress of the Heian period (794-1185) for a small army of courtiers, musicians, and soldiers. All the pomp and ceremony is recounted in the souvenir volume Enthronement of the One Hundred Twenty-fourth Emperor of Japan illustrated with the costumes, objects, and rituals meant to evoke a feeling for eleventh-century Japan. Ironically, the emperor and empress wear Western regal dress in their official portraits.

Hirohito's Empress Teimei had been a decisive force in the twentieth-century revival of kimono, but ordinary Japanese women do not wear kimono much any more. Obi-tying is an art practiced mostly by beauty
salons for special occasions. Reading Norio Yamanaka's *The Book of Kimono* gives an American a glimpse of why this has come to pass. Concentrating on formal kimono etiquette, Yamanaka outlines how to properly don the 18 kimono undergarments and accessories, how to walk without showing the slip (do not go too fast!), and how to ride in a car without mussing the obi (do not lean back!).

While Yamanaka laments the passing of the grand kimono traditions, the designer Itchiku Kubota is trying to stem the tide by creating kimono that modern women can wear comfortably. He has rediscovered old dyeing techniques and employs them to make stunning, shimmering art kimono. He chooses models of different races and features casual ways to drape his robes in order to present the kimono as high fashion. A short article in *Connoisseur* magazine profiles his work. His techniques and color photographs of his kimono are shown in a monograph entitled *Opulence: The Kimonos and Robes of Itchiku Kubota*. Kubota has made the world realize that the craft of kimono-making is a real art.

Using traditional types of embroidery, dyeing, painting, printing, and weaving, Japanese craftsmen have been able to reproduce and enhance almost any design on fabric. Although Itchiku Kubota is the most well known outside the country, other robe makers have been honored for preserving traditional techniques. Noma treats the technical aspects of kimono decoration in detail. The Japanese government has designated some elderly textile craftspeople as "Living National Treasures." Interviews with these brocade weavers, stencil dyers, and other fabric artisans are found in Barbara Adachi's *The Living Treasures of Japan*. Serizawa Keisuke: *Kataezome* highlights the work of one Living National Treasure, a stencil dyer.

All through the century, though, there has remained a market for kimono in Japan, those made both with traditional and new methods. *Katazome: Japanese Stencil and Print Dyeing* shows modern kimono with original printed designs from an exhibition at the National Museum of Modern Art in Tokyo. A collection of color plates illustrating other contemporary kimono fabrics is *Kyōzome zu*, one volume of a larger series. As a formal garment the kimono is in no danger of disappearing because it still inspires the Japanese.

Westerners too have long been fascinated by the kimono. Modern textile artists apply Japanese dyeing techniques to works that are sometimes not kimono-shaped at all. *Shibori: The Inventive Art of Japanese Shaped Resist Dyeing* is one manual on a tie-dye method with examples of Western shibori works. Books keep appearing that show the kimono interpreted
by textile artists. One of the newest arrivals at the Ryerson is Julie Schafler Dale's *Art to Wear*. It displays kimonos of crochet, leather, paper, and feathers. Yvonne Porcella's *A Colorful Book* gives her techniques for dyeing, decorating, and piecing patchwork kimono.20

On a nontechnical level, anyone can appreciate the unintentional humor of Ken'ichi Kawakatsu’s *Kimono*21 as he tries to teach the Westerner with a tale of an artist captured by kimono lore. Part of a series published by the Japanese Government Railways for prewar tourists, editions of this work are frequently found in libraries. *Kimono* tells the story of “Monsieur B,” a Parisian and a “true” painter who was bored by his nude models until one happened to put on a kimono. Monsieur B’s passion for the garment leads him to Japan where the native narrator explains its every refined detail to him. Illustrated by enigmatic photographs, this book is a gem of purple prose as practiced by the Japanese government; it is also an accurate portrayal of kimono customs before the triumph of Western dress. For the reader intrigued by Japanese culture, this and the well-illustrated introductions to kimono decoration and kimono wearing described earlier are enlightening.

Collecting beautiful kimono and publishing picture books of them was great sport between the end of the Meiji and World War II. The Japanese delighted in preserving their historic textiles while Westerners, inspired by *japonisme* like Monsieur B, joined in the game—much to the profit of Japanese art dealers. Plate books published to the highest standards of offset printing technology by kimono amateurs around the world preserve this moment in time even though the collections in the books may be scattered or lost. The Ryerson Library collections document this period well because Chicago’s Japan amateurs had connections with the Art Institute.

The decades following the war produced few colorful additions to the visual materials on kimono although exhibitions and scholarship continued. Minnich and Nomura, for example, published *Japanese Costume and the Makers of its Elegant Tradition* in 1961 with few illustrations. It is only in the last five to ten years, as the technology has allowed more copiously illustrated art books, that the skill of Japanese printers has once again been called on to make high-quality reproductions of historical kimono. In paperback or easily acquired by libraries through the book trade, resources on today’s surviving kimono collections are more widely available than during the days of the rich amateurs.

Shōjirō Nomura (1879-1943) was the premier collector of Japanese kimono and a key figure for the history of Japanese art collecting in America. The
story of his unusual life is told in Amanda Mayer Stinchecum’s *Kosode: 16th-19th-century Textiles from the Nomura Collection*. Having developed a love for old kimono as a child, he began buying robes and pieces of cloth from the great past ages of Japanese design. He served as a meticulous expert on Japanese costume history at the forefront of the movement fostered by the empress, and his research helped revive old techniques of fabric decoration.

His patronage and hospitality also introduced a generation of wealthy American collectors to Japanese art. He was a longtime enthusiast of the United States, having gone to Greenville, Illinois in 1896 for a year of high school in order to learn English. In 1915 he brought a traveling sale exhibition of Chinese and Japanese brocades to America that also was displayed at the Art Institute. Mr. and Mrs. Martin A. Ryerson, founders of the Ryerson Library, visited him in 1921.

Despite some contact with Chicago and Illinois, Nomura became more involved with the Metropolitan Museum of Art and the Museum of Fine Arts in Boston. His collaboration with Helen Benton Minnich of the Metropolitan resulted in their book on Japanese costume, published after his death. The only complete exhibition of his collection was given at the Metropolitan in 1959. Most of the objects are now in the National Museum of Japanese History in Sakura, but some remain in New York.

Nomura’s widest contribution to the knowledge of kimono design in the world was his publishing sets of large, finely printed color plates showing his collection. There were seven sets in all published by Unsōdō in Kyoto between 1927 and 1939. Ryerson Library owns five of the seven Nomura plate books which were acquired before the war destroyed the printing plates and made them irreproducible.

Ryerson Library has three Nomura volumes showing complete kimono: *Kosode to Furisode, Zoku Kosode to Furisode*, and *Goshō-doki to Edo-doki*. Stinchecum’s guide to the collection is a useful companion to have at hand when viewing the plate books because it gives many details of fabric and construction for the pictured kimono. The first plate book mentioned has the images on large coated paper; the others are on smaller boards mounted on paper—not nearly as opulent. The first volume has relatively bright colored plates; the second is either printed in a more earth-toned palette or the robes were chosen because of this color scheme. It has twice as many plates as the others. The third plate book is a collection of Imperial and shōgun robes.
The fourth volume in the Ryerson Library, *Zoku Tagasode Hyakushu*, 27 is Nomura’s second collection—textile fragments matted to look like kosode sleeves. They are not as beautiful as the complete robes because they are often out of scale for the mat size, but they are nevertheless historically interesting because they are the only remaining pieces of very old court robes. Shōjirō Nomura had to reconstruct most of the kimono in his collection from textile squares. In Japan, pious people would give their beautiful old robes to Buddhist temples as offerings. There they would be cut up for patchwork altar cloths and vestments. Also, the heirs of the robe owners might sell the robes to dealers who would cut them up for resale as wrappings or smaller pieces of clothing. Nomura searched everywhere to buy back the missing pieces for his robes. The sleeve mats represent his unsuccessful searches.

Nomura also developed a way to best display larger fragments, ones for which he might have found a back or three-fourths of a robe. The last set of plates published before the war, *Jidai Kosode Hinagata Byōbu*, 28 shows the results of his solution: he mounted the fragments on folding screens to create the illusion that entire robes were folded and draped on lacquer racks. The extra-large, gold-background plates of this series are impressive.

With these kimono screens, Nomura was harking back to an old Japanese genre painting tradition, the tagasode screen. *Tagasode*, meaning “whose sleeves?” is a still life featuring draped kimono. It is said to have been inspired by people who hung formal kimono from lines in spring, making outdoor screens in a moving mixture of colors and patterns. During the Momoyama period (1573-1603) when tagasode first appeared, a love of pattern not only led to an explosion of kimono designs but also to the use of decorated kimono as decorative parts of paintings. Examples of old tagasode byōbu (screens) occur throughout the collectanea books on Japanese painting in the Ryerson. One example is in *Momoyama Byōbu Taikwan*, 29 a hefty prewar book of Momoyama screens. Volume 14 of the *Nihon Byōbue Shūsei*, 30 the collectanea of Japanese screen paintings, brings together many examples of this genre. A delightful tagasode screen now in the Freer Gallery is reproduced in *Zaigai Hiho*, 31 collectanea of Japanese paintings in Western collections. The full screen has twelve panels showing an interior with kimono and romping cats. Nomura acknowledged his debt to this lively tradition, but he took the tagasode byōbu a step into the modern world by patenting his kimono-mounting process.
Other Japanese collectors followed Nomura's example by publishing books on their historic textiles. The Newberry Library has a volume of plates similar to the Nomura ones entitled *Jidai Meishōkan.* It displays the robes of several different collectors in various cities. Not that the collections of other amateurs were less extensive or full of treasures than Nomura's. Another plate book, the *Kinra-Jushu,* with beautiful binding and illustrating exquisite pieces of clothing, demonstrates this. In Japanese and French, it displays the collection of Kinya Nagao of Tokyo. Other privately owned kimono also went on exhibition in the United States. A hand-made example in the Ryerson, Kihei Hattori's *Costumes of Culminating Period in Our History of Golden Age (1600-1820 AD)* is an album of mounted photographs with a typescript of explanation. Hattori showed his robes at the Art Institute in Fall 1917; this is the pictorial record of that exhibition. A beautiful plate book displays the Yamada family collection of textiles. Property of a clan involved in the textile industry in the Nishijin district of Kyoto, the collection not only includes kimono but also fragments of embroidery and Chinese textiles. *Nōgaku shōzoku taikwan,* compiled by Kōkyō Taniguchi, displays Nō robes from several collections. It is bibliographically interesting because each black and white offset plate of a full kimono is followed by a color woodblock plate of a detail from that kimono.

A crucial question is whether any of these private treasures survived the war. The Nomura family stored theirs away from Tokyo as did the Kanebo family. As a result of this prudent move, they have remained to benefit contemporary kimono amateurs. Hyōbu Nishimura's *Tagasode: whose sleeves* records an exhibit of the Kanebo collection in 1976 with color pictures and good explanations of the robes. It can be considered an incunabulum of the newest crop of illustrated kimono books.

Other kimono that may have survived the war might also have found their way into the hands of the greatest collector of Japanese textiles, the Japanese government. Designated as Important Cultural Properties, they are documented in some of the newest monographs on kimono from Japan. *Kyūtei ishō: Ladies Costume in the Japanese Imperial Court* shows perfectly preserved examples of intricately brocaded and embroidered robes. Details of the illustrated robes bring the individual threads into view for close study. *Tsujigahana: The Flower of Japanese Textile Art* shows some of the very rare pre-Edo court robes. They are decorated with the dyeing process in the book's title rather than embroidered or woven.

The techniques of textile production have been revealed by heavy scholarly catalogs of these collections. One example is the *Gomotsu Jodai Senshōkumon* catalog of the Shosōin's textiles. A very informative book full of
other textiles and garments is *Textile Designs of Japan*. It has thousands of small illustrations, each identified in detail by the manner of decoration and the time period. As a complement to these printed books, the Ryerson Library owns a scrapbook of real Japanese textile fragments.

Foreign amateurs joined in the Japanese whirlwind of textile display with a selection of plate books on textile collections, printing their portfolios to the same high standards. Maurice Verneuil's *Étoffes japonaises tissées et brochées* has plates of trompe-l'œil quality featuring pieces of textiles in private and public European collections. A privately-printed book by Helen Gunsaulus, long-time curator at the Art Institute and the Field Museum, includes selections from private and museum collections in the United States and Japan. Deceptively titled *Japanese Textiles*, the volume has color and black and white plates of different kinds of robes. The unique point of this book is Gunsaulus's clear commentaries on each plate, telling a great deal about the design, manufacture, and provenance of the various garments.

American museum collections were particularly touched by the hand of Shōjirō Nomura in their quests for Japanese textiles. The Bella Mayberry collection of matted textiles (Los Angeles County Museum of Art) was bought directly from Nomura; Lucy T. Aldrich, whose robes are at the Rhode Island School of Design, traveled around Asia with Nomura to buy her collection. The closest a modern American of moderate means can come to the Nomura spirit is by buying the *Kimono Designs* volume of the *Giftwraps by Artists* series. A concise introduction to the kimono as textile, garment, and symbol in everyday life, its color papers come from Nō robes in Boston, the Metropolitan, and the Cooper-Hewitt. New color reproduction processes thus allow a wide audience to mimic the use of textile pieces as wrappings (furōshiki) in a different medium—paper.

The interrelationships between printing, textile decoration, art, and fashion in Japan are complex. Japanese craftsmen have been able to translate almost any design to fabric, and those working to design kimono were thus allowed an unlimited choice of design elements and visual effects. The distinction between "high art" and decorative work was nonexistent. All paintings and design flowed through the print medium at one point or another. In the case of kimono design, paintings of beautifully dressed women influenced fashion and vice versa, at the same time influencing and being influenced by ukiyoe, which influenced artist/designers, who in their turn designed Nō robes, which influenced fashion, which provided the backdrop for genre prints and on and on in an infinite system.
At the midpoint of this system stood the primary visual material on kimono design: the hinagata-bon. Hinagata-bon (sometimes romanized hiinagata-bon) are literally “design prints” and, strictly speaking, may include patterns for any decorative object. They are chiefly known, though, as books of kimono designs, the genre that documents the living craft of kimono decoration.

Hinagata-bon appeared at the very beginnings of secular printing in Japan, in the Momoyama period (1568-1603). Minnich and Nomura state that hinagata-bon developed out of customer demand to have some choice in the patterns of their kimono. They continued to serve as advertisements for each atelier of craftsmen over the centuries. Some from the Ryerson Library’s collection are literally shop-worn.

The genre is characterized by stable traits over the years. Each page presents a kimono-shaped outline on which the design was printed, usually in black monochrome. A few had pictures of women modeling the designs, but usually the robes themselves were the only illustration. Some of these conventions changed in the Meiji era, as will be explained later.

These kimono shapes could be used much as the conventionalized space of a Chinese fan painting—i.e., as a canvas for the artist’s fantasies. Along with serious experiments in new designs, the artists also included some examples meant to be comic or grotesque just for the fun of invention. Shunsui used the hinagata-bon genre to illustrate stories about costumes he imagined for his lover. One hinagata-bon in the Oriental Department at the Art Institute shows a series of kimono designed to illustrate a set of poems. Lively application of the genre’s conventions removed the hinagata-bon from the spectrum of a simple commercial tool.

Well-known ukiyoe artists like Moronobu and Hokusai made hinagata-bon. Others like Kōrin never made illustrated books themselves, but their designs were printed, reprinted, and copied in hinagata-bon. Louise Norton Brown gives a considerable list of these classic hinagata-bon in her work on Japanese prints; Noma reprints some of their designs. The hinagata-bon’s rarity and relationship to Edo society have made them widely studied by scholars, and the Art Institute has a considerably large group of them for a museum outside Japan. The early hinagata-bon listed in Kenji Toda’s catalog and in the Ryerson Library’s card catalog may not reflect the entire scope of kimono design books held by the Oriental Department.

The usual cutoff date given for classic hinagata-bon is the Kansei period (1789-1801). They are said to have disappeared because the designs became
dull and stereotyped and because color prints had taken over their function. This is, however, a narrow look at the story. Hinagata-bon continued to appear for over a century after their official demise until the final strangulation of woodblock printing by Western technology.

The development of hinagata-bon after 1800 is shrouded in mystery because specimens of them are scattered and have never been systematically studied. It appears that they still served the purpose of dealer's catalogs or as handbooks for kimono artisans. At some point, they began to be printed in color, and Meiji era (1868-1912) examples show relaxing of the conventions of display. Several kimono can appear on a page draped or shown only partially. Some of the Ryerson hinagata-bon seem to be colored paintings on simple, preprinted kimono shapes that had been used by specific kimono shops.

Louise Norton Brown, who spent years in Japan collecting Japanese books, recounts how she found hinagata-bon around the turn of the century:

In the spring and autumn of each year, when the cotton and silk factories change the patterns used on their fabrics, great numbers of these books of design may be found in the second-hand shops and the street markets. Often they are scarcely soiled and for a mere song one may pick up works of this kind that will always be a delight to the eye.

Frederick Gookin, curator of Japanese prints at the Chicago Art Institute, elaborates on Brown's comments in an article on the acquisition of hinagata-bon to the Ryerson Library. He mentions their limited availability: "Being issued to meet a local demand these books are rarely seen outside of Japan, and, indeed, not often there except in and about Kyoto." When he wrote in 1920, he was looking at a particular group of them published around 1900 that happened to be acquired by this library, so this cannot be a definitive statement on all Meiji-era hinagata-bon. As a kimono expert living in Kyoto, Shōjirō Nomura must have been aware of the contemporary hinagata-bon, but Minnich and Nomura makes no mention of them.

This lack of study of the later hinagata-bon may result more from prejudices of Western (and Japanese) collectors than lack of interesting hinagata-bon as research material. The Meiji era has been considered decadent and "too new," but Brown foresaw the potential of these books already in 1924:

If the foreigners who flock to Kyoto and Tōkyō every spring and autumn only knew of them, the art schools of America and Europe would be the richer. A collection made up of such works alone would be well worth forming....One should remember also that, what is new now and not
Photo A: (catalog no. 7) The mists opening to reveal this river scene are salmon pink; the river and wooden platform are done in earthy natural tones.
Some hinagata-bon did make their way into Western collections, perhaps because of their reasonable price and intrinsic appeal, but finding them again these decades later is a matter of following rumors. "The Metropolitan Museum of Art might have some among its boxes of less-valuable Nomura books...there was a confirmed sighting of two at the Los Angeles County Museum of Art...the Cooper-Hewitt Museum might have recently acquired a number of them...the Musée Guimet reports that they have fifteen or so...the Victoria and Albert has a few, though not in good condition...." No one knows exactly the extent of late hinagata-bon outside Japan. The search is confounded by the fact that hinagata-bon fall between responsibilities in a museum; they might be housed in libraries, Oriental collections, print collections, or textile collections.

Historical practices at the Art Institute of Chicago, however, have made the hinagata-bon accessible. Because almost everything in book form, even the rare Oriental items, passed at one time through the hands of the library, there are cards for them in the catalog. The Meiji hinagata-bon tended to stay in the library since they were not very valuable when the Oriental print department took all the early books into its care in the 1930s.

The Ryerson Library owns about 100 volumes that can be classified as hinagata-bon. They range in date from crest books of the early 1800s to historical textile design collectanea of the 1910s. The imprints before 1890 are generally black monochrome while the bulk of the collection is color prints from 1900 to 1910. Donors gave them to the library between 1904 and 1953, and there is a surprising number of duplicates given by unrelated people decades apart. Kōrin Furuya's *Ummu shū* was, in 1905, the second Japanese title accessioned by the library; a second copy of its second volume, accessioned in 1955, was the last hinagata-bon donated to the library.

The majority of the books are from a large donation of Japanese woodblock imprints by Martin A. Ryerson in 1919-1920. He had purchased the lot from Louise Norton Brown, which accounts for the preponderance of hinagata-bon. She mentions some of these in her *Block Printing and Book Illustration in Japan*; the listed titles are so noted in the catalog following. The Toda catalog, commissioned by Martin A. Ryerson, identifies only three late hinagata-bon; they are also noted in the catalog following.

The previous cataloging of the hinagata-bon for the library ranged from accurate under the standards of the day to utterly bizarre. Cards were typed from romanized notes of varying quality tipped in the books or made under
uniform titles like [Kimono designs in color]. The most unfortunate aspect of this was the scattering of sets and duplicates that had arrived at different times. The volumes were bound in sturdy Gaylord binders of acid-free cardboard. This restoration and recataloging project has sought to undo some of this physical and intellectual mishandling.

Unlike the Toda catalog, however, this project is not meant to be the final word on the hinagata-bon. The recataloging, reclassifying, and printed bibliography are intended to allow the reader wider forms of access to the collection. The recataloging has put more accurate and numerous entries in the card catalog; the reclassification has lined them up in the shelflist for systematic viewing; and this bibliography provides the information in a portable, manipulable format.

Full standard cataloging for all volumes is available online through Research Libraries Information Network (RLIN). The records are romanized in modified Hepburn; some of my title and name readings are admittedly judgment calls and open to correction. When in doubt, characters have been given on readings. The see references for personal names in the library’s catalog are unfortunately not in the Library of Congress authority files. By searching broadly, however, the subjects Kimonos—Pattern design, Textile design—Japan, Design—Japan, and Heraldry—Japan will bring them up no matter what the difficulties of romanization. Their fragility makes them unavailable for interlibrary loan.

This catalog is divided into six parts. The books in part one have designs in the kimono shape. Part two books are hinagata-bon for textiles usually in rectangular forms. A few have designs intended for lacquerware or other objects. Part three comprises a very few examples of patterns copied from historical brocades. Part four is filled by a hybrid form of hinagata-bon. Printed in a small, handbook format, these books contain not only kimono and textile patterns but also crestlike designs in uncolored block prints. Part five begins with an introduction to Japanese crests and lists the books devoted to that aspect of design. Those books solely concerned with samurai armor and weapon heraldry were excluded. Part six lists insoluble problems.

SAMPLE ENTRY

1
Asai, Kōrin. Moyō to tōgo
Kyōto: Yamada Naosaburō, Meiji 26[1893]
19 cm. (A79m)
Another copy at the Newberry; Brown, p. 203; Toda, p. 433.
Each entry is preceded by a catalog number. The entries are filed by artist’s surname (failing that, by corporate body or title) under each category; the title follows. The second line contains the imprint. The third line gives the height in centimeters (height by width for books longer on the horizontal edge) and, in parentheses, the cutter number/shelving designation of the book in the Ryerson Library. All books in this catalog have been reclassified to 745.44952 in the library stack; some are oversize. The cutter number (A79m) indicates a call number of Stack 745.44952 A79m. A book listed as (034s, ff) would be shelved in ff Stack 745.44952 034s. The final lines are for any notes on the item. “Brown” refers to Louise Norton Brown’s Block Printing.... and “Toda” to Kenji Toda’s catalog. (See the bibliography for full citations.)

CATALOG: PART I

Kimono Designs

1
Asai, Hironobu, Moyō bijutsu itsu kagami
Kyōto: Yamada Naosaburō, Meiji 26 [1893]
19 cm. (A79m)
Another copy in the University of Illinois Rare Book Room.

2
Bijutsu zuan gaḥō
Kyōto: Honda Ichijirō, Meiji 35 [1902]
25 cm. (B593)
Kimono and textiles; vols. 1, 2, 4.

3
Furuhashi, Togo, Tōgo ishō kagami
Kyōto: Honda Ichijirō, Meiji 33 [1900]
33 cm. (F98t)
Fabric samples mounted in book; a few plates show women modeling designs.

4
Hanten hinagata taizen
Mie-ken: Ohara Gensuke, Meiji 20 [1887]
26 cm. (H25)
Designs for workmen’s livery coats (happi).

5
[Hinagata-bon]
Between 1874 and 1901?
27 cm. (H653)
Hand-painted designs.
Photo B: (catalog no. 1) The original colors of this plaid kimono with two swatches of coordinated patterns are brilliant lilacs and oranges.
6  
[Hinagata-bon]  
Kyōto?: S.n., between 1850 and 1900?  
26 cm. (H652)  
Hand-painted designs with the seal of Isumi Takeshi.  

7  
[Hinagata-bon]  
Kyōto?: S.n., between 1880 and 1910?  
26 cm. (H651)  
Title missing; no publication information.  

8  
[Japanese designs scrapbook]  
Between 1900-1909?  
37 cm. (J36, ff)  
Scrapbook of mounted illustrations from unspecified sources; themes include trees, flowers, textile designs, kimono designs, animals.  

9  
Kaigai Tennen, *Tennen moyō kagami*  
Kyōto: Yamada Naosaburō, Meiji 31 [1898]  
38 cm. (T29m, ff)  
5 vol.; cop. 2 in Oriental Dept.; third copy of vol. 3 in library; Brown, pp. 212, 203; Toda, p. 434.  

10  
Kaigai Tennen, *Tennen moyō kagami*  
Kyōto: Yamada Naosaburō, Meiji 32 [1899]  
26 x 38 cm. (T29mo, ff)  
Not the same as 9; Brown, p. 203.  

11  
Kiyo Katashi Ho, *Noshime moyō: mijirushi*  
Between 1890-1910?  
27 cm. (K62n)  
Hand-painted designs of kimono for sale by a dealer.  

12  
*Moyō shōhin*  
Kyōto: Honda Ichijirō, Meiji 35 [1902]  
26 cm. (M93)  
Designs for kimono and textiles by various artists; 2 vol., black monochrome.  

13  
Ogawa, Shōun, *Shōun moyōshu*  
Kyōto: Yamada Naosaburō, Meiji 35 [1902]  
38 cm. (034s, ff)  
Last vol. in a set; plates numbered from 21-40.
Photo C: (catalog no. 11) Designs of cranes and cherry blossoms, colored in delicate pink. Note circles where crests would be added.

14
Shimomura Gofukuten. *Mangetsu*
Kyōto: Unsōdō, Meiji 39 [1906]
26 cm. (S551m)
Designs offered by a dealer; offset reproductions (black and white) of designs from colored woodblock hinagata-bon; 3 vol.

15
Tabata, Kiyoe, *Hinagoromo*
Kyōto: Honda Ichijirō, Meiji 38 [1905]
34 cm. (T11h)
One of a set of four?; subtitled “winter”

16
Tabata, Kiyoe, *Hinagoromo*
Kyōto: Honda Ichijirō, Meiji 39 [1906]
34 cm. (T11hi)
Part of a larger set?; subtitled “moon” (night?)

17
Tabata, Kiyoe, *Kiyoki*
Kyōto: Unsōdō, Meiji 40 [1907]
34 cm. (T11k)
Seisen Yoshii and Seikyo Yamada, co-artists; part of a larger set?; subtitled “one.”
18
Ueno, Kiyoe, Azuma kagami
Kyoto: Kanda Tomekichi, Meiji 35 [1902]
32 cm. (U22a)
2 copies
19
Ueno, Kiyoe, Hana no kake
Kyoto: Honda Ichijirō, Meiji 32 [1899]
26 cm. (U22ha)
20
Ueno, Kiyoe, [Hinagata-bon]
Kyoto: Honda Ichijirō, Meiji 34 [1901]
37 cm. (U22h, ff)
Title missing; plates numbered 25-48
21
Ueno, Kiyoe, Yachigusa
Kyoto: Honda Kinnosuke, Meiji 32? [1899]
26 cm. (U23y)
Vols. 3 and 4; 2 copies of vol. 4.
22
Yamashita, Kōrin, Hanagata
Kyoto: Honda Ichijirō, Meiji 32 [1899]
37 cm. (Y19h, ff)
Designs following the seasons; 3 vols.: spring, summer, winter; Brown, p. 203?
23
Yamashita, Kōrin, [Hinagata-bon]
Kyoto: Honda Ichijirō, Meiji 34 [1901]
37 cm. (Y19hi, ff)
Title missing; plates numbered 38-105; Brown, p. 203?
24
Yoshii, Seirin, Natori kusa gaku
Kyoto: Miyata Tomekichi, Meiji 34 [1901]
26 cm. (Y65n)
3 vols.; 3 copies of vol. 1.
25
Zai kawa hi sai
Kyoto?: S.n., between 1890 and 1910?
25 cm. (Z21)
Colophon missing; vol. 1 of a set.
Photo D: (catalog no. 18) The top kimono of this pair features a blue-green bamboo design; the bottom one is black with chrysanthemums in orange shades, embossed and gilded.
Photo E: (catalog no. 22) One of Kōrin Yamashita's most showy designs. The background is bold violet and the cascading streamers are fuchsia, purple, and orange.
Photo F: (catalog no. 24) The entire pattern of dragonfly and flower silhouettes is done in shades of sage green.
Textile and Other Designs

26
*Bijutsu kai*
Kyōto: Yamada Naosaburō, Meiji 29- [1896- ]
25 cm. (B591)
Magazine compiling designs for objects and textiles by various artists; also titled *Shin-bijutsukai*; vol. 1, 7, 40, 46, 49.

27
Furuya, Kōrin, *Hana-kawa no shi: date-moyō*
Kyōto: Yamada Naosaburō, Meiji 38 [1905]
19 x 26 cm. (F99h)
Textile designs.

28
Furuya, Kōrin, *Matsu-zukushi*
Kyōto: Yamada Naosaburō, Meiji 38 [1905]
19 x 26 cm. (F99m)
Vol. 1; pine tree motifs; Brown, p. 203.

29
Furuya, Kōrin, *Take-zukushi*
Kyōto: Yamada Naosaburō, Meiji 38 [1905]
19 x 26 cm. (F99t)
Bamboo motifs; Brown, p. 203.

30
Furuya, Kōrin, *Ume-zukushi*
Kyōto: Yamada Naosaburō, Meiji 40 [1907]
19 x 26 cm. (F99um)
Flowering plum motifs; Brown, p. 203.

31
Furuya, Kōrin, *Ummu shū*
Kyōto: Yamada Naosaburō, Meiji 35 [1902]
25 cm. (F99u)
Cloud and fog motifs; 2 vols.

32
Hagino, Issui, [Oyō manga]
Kyōto: Yamada Naosaburō, Meiji 36 [1903]
26 cm. (H14o)
Textile designs; 2 vols. in 1?
Photo G: (catalog no. 45) Done in browns, silvers, and yellows, this patriotic design shows Japanese dreadnoughts encircling the globe with the outlines of Japan and the Northeast Asian coast.

33
Hasegawa, Keika, *Keika zuan*
Kyōto: Yamada Naosaburō, Meiji 37 [1904]
25 cm. (H34k)
Textile designs, some with patriotic and Western themes; the title is a homonym for the author's name that means "national glory;" 2 vols.; Brown, p. 203.

34
[Hinagata-bon]
Japan: s.n., between 1890-1910?
24 x 27 cm. (H654)
Textile designs.

35
Kaigai Tennen, *Tennen hyaku karigane*
Kyōto: Yamada Naosaburō, Meiji 33 [1900]
34 cm. (T29t)
Vol. 2; crane motifs; Brown, p. 203.
Photo H: (catalog no. 33) A tiger, phoenix, dragon, serpent, and tortoise in silver gilt writhe across a brocade design in purple.
36  
Kamisaka, Yoshitaka, Shibaraku
Kyoto: Tanaka Jihee; Tokyo: Bunkyuto Shoten, Meiji 34 [1901]
32 cm. (S43)  
Designs for wrappings.

37  
Kobayashi, Gyokunen, [Moyo ye]
Kyoto: Fujisawa Bunjiro, Meiji 34 [1901]
26 cm. (K75m)  
Textile designs; very beautiful; Brown, p. 203.

38  
Kubota, Beisen, Zuan fuku-sa wa
Tokyo: Okura Yasugoro, Meiji 27 [1894]
25 cm. (K95z)  
Textile designs; 2 vols.

39  
Sawada, Kanedō, Kanedō zuan shū
Kyoto: Honda Ichijirō, Meiji 36 [1903]
26 cm. (S27k)  
Textile designs; 2 vols.

XX  
Shin bijutsukai, see entry 26

40  
Shin zuan
Kyoto: Nakayasu Shinsaburō, Meiji 24?- [1891?- ]
25 cm. (S556)  
Vols. 7, 15; compilation of designs by various artists; related to entry 41.

41  
Shin zuan
Kyoto: Tanaka Jihee, Meiji 30 [1897]
24 cm. (S557)  
Vol. 13; designs by various artists compiled by the Go-Ni Kai; related to entry 40.

42  
Taniguchi, Kōshū, Kōgei zukan
Kyoto: Tanaka Jihee, Meiji 24 [1891]
24 cm. (T16k)  
Designs for objects and fabrics.

43  
Tsuda, Seifū, Ka mon fu
Kyoto: Honda Ichijirō, Meiji 33 [1900]
26 cm. (T88k)  
Textile designs; vol. 1.
CATALOG: PART III

Historical Patterns

46
Hama, Kunryō, Jūmotsu: Kaga ke
Between 1868-1919
38 cm. (H19j, ff)
Manuscript; drawings of art objects owned by the Kaga clan.

47
Kubota, Beisen, Araha ukiyo moyō
Kyōto: Hakuseisha, Meiji 22 [1889]
25 cm. (K95a)
"Ukiyoe" textile patterns; vol. 1.

48
Kyū ko zufu
Tōkyō: Hakubutsu Kyoku, 1841?
32 cm. (K99)
Designs from historical textiles.

49
Odagiri, Harue, Naru mi gata
Kyōto: Katano Tōshirō, Meiji 16 [1883]
23 cm. (022n)
5 vols.; second copy in Oriental Dept.: vols. 1-2, 4-5.

50
Rokkaku, Shisui, Moyō shiori
Kyōto: Yamada Naosaburō, Meiji 35 [1902]
26 cm. (R74m)
2 vols.
51
Shokubun zukai
Edo?: Homma Hiyakuri?, Bunka 12-14 [1816-1818]
28 cm. (S57)
Text dated Kansei 12 [1801]; by Matsuoka Shinpo;
4 vols.; 1: women's court robes, 2: imperial robes, 3: imperial family
robes, 4: hunting robes; second copy of vol. 1 in Oriental Dept.

52
Takizawa, Kiyoshi, Karakusa moyō hinagata: Kyukodō zō
Tōkyō: Matsuzaki Hanzō, Meiji 14 [1871]
8 x 16 cm. (T13k 1872)
Arabesque designs; some pages bound out of order?

53
Takizawa, Kiyoshi, Karakusa moyō hinagata: Kyukodō zō
Tōkyō: Matsuzaki Hanzō, Meiji 17 [1874]
8 x 16 cm. (T13k 1875)
Reprinting of entry 52 with rearrangement of plates?

54
Tanaka, Yūo, Bijin wa taku hō
Kyōto: Gōdōkan, Meiji 29 [1896]
25 cm. (T17b)

55
Tōkyō Teishitsu Hakubutsukan, Shokubun ruisan
Tōkyō: Yurindō, Meiji 25 [1892]
26 cm. (S559)
Compiled by the Imperial Museum; 10 vols., second copy in Oriental
Dept.; Toda, p. 434.

56
Yatsu kyū tsubaki
Tōkyō: Yurindō; Anayama Totaro, between 1870-1910
32 cm. (Y35)
Compiled by the Japanese Museum Bureau.

CATALOG: PART IV

Handbook Format

57
Asai, Hironobu, Bijutsu chikusa no mo
Kyōto: Yamada Naosaburō, Meiji 26 [1893]
8 x 19 cm. (A79b)
Sketches and textile designs; 2 vols.

58
Asai, Hironobu, Shin'an moyō shū
Kyōto: Yamada Naosaburō, Meiji 34 [1901]
19 cm. (A79s)
Textile designs with grids demonstrating how to draw them; 2 vols.
CATALOG: PART V

Crest Books

A little more information is available on crest books than on other types of hinagata-bon. Mon, or family crests, are also important in kimono design. (The character mon can also just mean a design for a textile.) A modern formal kimono has five crests; some hinagata-bon leave blank circles in the position of the crests. Originally, only named samurai families bore crests; today anyone can choose one. Crest-like designs were always very popular, even as unofficial designs, so design books were printed to aid in identifying, choosing, and drawing formal crests and imitations thereof. John Dower’s book The Elements of Japanese Design is an indispensible handbook for understanding the symbolism of Japanese crests. It has more than 2700 designs itself with explanations for each type of image.

The mon books in this catalog include some specimens older than the Meiji era. In order to present a list of pure design books, two Meiji imprints that give actual noble crests and spears were excluded. The Ansei bukan and the Bunkiu bukan are primary documents worth viewing for more in-depth study of heraldry. Further information on this subject would be found in the card catalog.

59
Kaiyama, Kyūsaburō, Kō eki mon chō taizen: Kodai moyō
Kyōto: Nakamura Asako, Meiji 24 [1891]
11 x 16 cm. (K13k)
Designs for kimonos, crests, textiles, historical designs; 3 vols. 3 copies with different introductory material, slightly different printings.

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60
Mon chō
S.l.: s.n., between 1800 and 1868?
13 x 19 cm. (M73)
Vol. 1.

61
Mon wari-zu kagami
Osaka: Kichimonjiya Ichibee, Meiwa 8 [1772]
11 x 16 cm. (M74)
How to draw crests.
Photo I: (catalog no. 61) In black monochrome, this page shows the proper proportions for drawing a trefoil crest.

62
Nakao, Genjirō, Mon no shiori
Osaka: Aoki Suseyamadō, Meiji 39 [1906]
19 x 27 cm. (N14m)
8th ed.; originally published in the same year; designs for crests with designs for Roman initials.

63
Shōka monkan: shikoku
S.1.: s.n., between 1800-1868
8 x 17 cm. (S558)

64
Suwaraya Shige hyōe, Hayabi mon chō taizen
Osaka: Akitaya Yatanemon, Kōka 5 [1849]
8 x 16 cm. (S96h)
4th ed.; first published Bunsei 7 [1825]

XX
Shōka jimon shiki, see entry 68.

65
Taga, Kinsuke, Monchō zushiki kōmoku
Osaka: Aburaya Jinshichi, Horeki 12 [1763]
15 x 21 cm (T121m)

Missing Pieces and Loose Ends

There are three small groups of later hinagata-bon not represented by this catalog: Meiji imprints located only in the Oriental Department, items in the card catalog that did not appear despite a thorough gleaning of the shelves, and one hinagata-bon that appears in the Toda catalog, but nowhere in the library records.

Oriental Department

Furuya, Kōrin, Tokonatsu (Kimono designs)
Kyōto: Yamada Unsōdō, 1906
accession number: 41056 (D10.9213 K84e)

[Hinagata-bon] (Kimono designs)
Tōkyō, 1888?
(prepared for the Shinoda store)
accession number: 41058 (D10.9213 S62)

Hirota, Kyōzan, Kodai karakusa moyō shū (Historical designs)
Tōkyō: Okura Magobei, 1885
accession number: 43299 (761.952 K998)

Presumed Missing

Iroha-biki mon chō (Crests)
Osaka: Hamamoto Isaburō, 1917
accession number: unknown (D19.6952 H19)

Kimura, Kozan, Nishikigata
Kyōto: Honda Ichijirō, 1902
accession number: 15539 (D10.9213 K884, ff)
ACKNOWLEDGMENTS

This catalog grew out of an exhibit for the Ryerson Library of the Art Institute of Chicago in June-August 1986. There are many people who helped create the exhibit, above and beyond their normal workload. I would like to thank Barb Korbel, whose restoration of the hinagata volumes saved them from acid binders, and whose creation of bookstands and the other hardware of the display made the exhibit beautiful; Vicki Lee, who assisted her; Mark Krisco, who helped with the layout; and Patrice Murtha, who made the labels and advised on illustrations for publication.

For the completion of this catalog, I am indebted to Philippe Foret, who did the laborious preliminary transliterations; Isamu Ueda, Curator of Japanese Prints; and Yutaka Mino, Curator of Chinese and Japanese Art, who lent their expertise in identifying the volumes; Louis Hammack, for allowing time off from regular cataloging; Susan Walsh, for computer searching; and Professor Donald W. Krummel, for his advisement. The inputting of the catalog records into RLIN was done by Chris Kenny and Dennis McGuire. Photographs are courtesy of the Art Institute of Chicago.

REFERENCES

Editor's Note: The notation [sic] in some of the citations indicates that the title is not standardly romanized.

4. Pattern no. 113.
25. Titles of the seven plate books: Tagasode hyakushu (1919); Zoku tagasode hyakushu (1930); Kosode to furisode (1927); Gosho-doki to Edo-doki (1932); Zoku kosode to furisode (1933); Jidai Kosode hinagata byöbu (1939); and Jidai fukusa (1939) listed in Stinchecum, Kosode, p. 20.


47. Ibid.

48. Ibid., p. 317.

49. Ibid.

50. [Title missing, name of artist not given. Edo: Y. Hachiyemon. Kyōto: Y. Kizayemon, 1688.] Ryerson Library no. 761.952 K49; accessioned by the Oriental Dept. under the call number 61751.


BIBLIOGRAPHY

The numbers in parentheses following each citation indicate first footnoted reference to the book in the bibliographic essay in order to facilitate locating discussion of the book in the text.


*Collection of Noh Costumes.* Kyoto: Unsodo, 1961. (5)


*Enthronement of the One Hundred Twenty-fourth Emperor of Japan.* Tokyo: The Japan Advertiser, 1928. (11)

Folkwear patterns (Box 3859, San Rafael, California 94912). (4)


36
Hattori, Kihei. Costumes of Culminating Period in Our History of Golden Age (1600-1820 AD). (34)
Minamoto, Hoshū. Screen Paintings of Momoyama Period, see Momoyama Byōbu Taikwan.


Zaigai Hihō. Tōkyō: Gakusho Kenkyūsha, 1969. (31)
VITA

Cheryl Boettcher is currently East Asian Cataloger at the Center for Research Libraries; she did research for this paper while working as Cataloger and East Asian specialist at the Ryerson Library of the Art Institute of Chicago. She is still investigating the bibliography of Meiji-era hinagata-bon, as well as pursuing her interest in other East Asian topics in library science.

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