

Final Labels -Stencil Feb 12-May ?, 2017

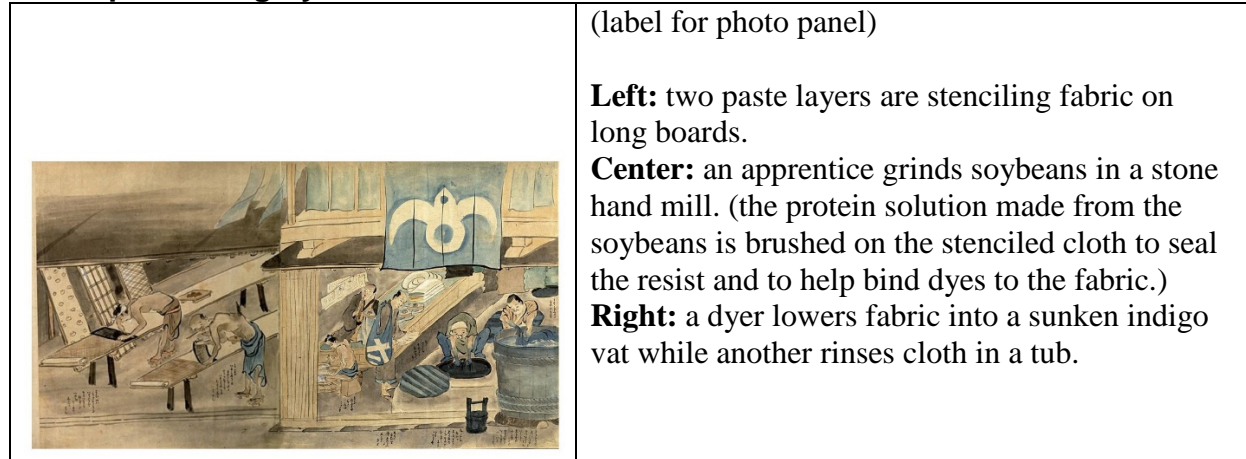
Carved Paper: The Art of the Japanese Stencil
(Exhibition title and vinyl text size **tbd**)

Japanese paper stencils, or *katagami*, are the pattern-bearing tools used in a resist-dyeing textile process known as *katazome*. Despite their utilitarian role, *katagami*'s striking patterns, have long captivated Western collectors and artists. They embody an extraordinary archive of two-dimensional design ranging from miniature pointillistic patterns to bold pictorial compositions with motifs drawn from nature, poetry, folklore and daily life. These patterns reflect the Japanese preference for asymmetry, diagonal composition, and the dramatic use of positive and negative space. Stencil designs were not intended to be viewed as isolated compositions, but as rhythmic patterns on the fluid surface of cloth.

Drawn from the Museum's permanent collection, the selected stencils were produced in the late Edo and Meiji periods (1850-1912) when the Japanese demand for new fashion stimulated an outpouring of patterns that has rarely been equaled in the world of design. Since few everyday garments have survived, stencils remain the principal record of this rich textile tradition.

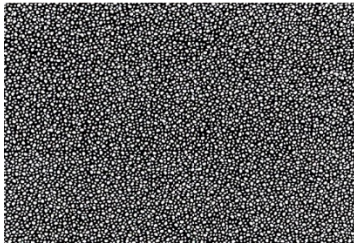
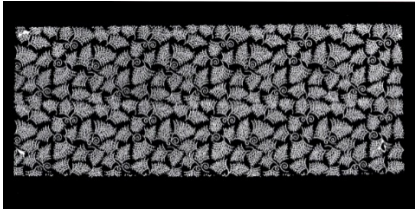
These finely carved patterns on rich brown papers were a major source of inspiration in the Art Nouveau movement in France, the Applied Arts movement in Vienna, and the Arts and Crafts movement in Britain and America. The *katagami* collection at the Santa Barbara Museum of Art was first established with the gift of 75 stencils from the estate of Lockwood de Forest (1850-1932), a key figure in the American Aesthetic movement who was at one time a business partner of Louis Comfort Tiffany. **Word count 240**


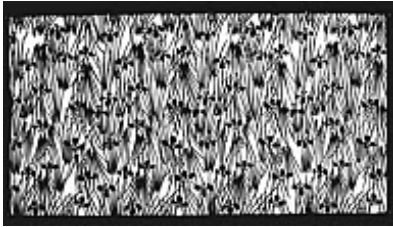


Photo panel roughly 8 x 16"

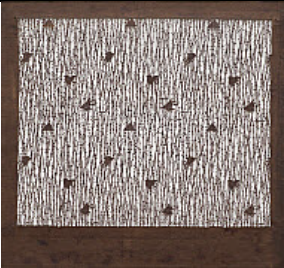




	<p>Image taken from Edo-period dye shop, detail, <u>Illustrations of Chônin Life</u>, Kuwagata Keisai (1764-1824), 1806, handscroll, ink and color on paper, Tokyo National Museum.</p>
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Individual labels

	<p>Combs and Sesame Seeds Japanese, 19th-early 20th century Mulberry paper coated with persimmon tannin Punch-carving Gift of Virginia Tobin 1994.48.2</p> <p>This and the work below are <i>komon</i> “small motif” stencils denoting miniature patterns. During the Edo period (1613-1868), wealthy townspeople popularized these small patterns and fostered the refinement of the stencil carving and textile dyeing skills. The geometric pattern here is created by combining the shapes of several different punch tools.</p>
	<p>Hare's Foot Ferns Japanese, 19th-early 20th century Mulberry paper coated with persimmon tannin Drill-carving SBMA, Gift of Virginia Tobin 1994.48.6</p> <p>The Japanese word for fern, <i>shinobu</i>, indicates both the fern and the word for “yearning.” The tiny dots are carved with a crescent-shaped drill blade. Each complete revolution carves out a tiny disc of paper.</p>

	<p>Pine Seedlings and Folded Paper Cranes Japanese, 19th-early 20th century Mulberry paper coated with persimmon tannin Drill and thrust carving Gift of Virginia Tobin 1994.48.19</p> <p>Graduated dots are often used to surround motifs with a halo of sparkling light. Pine seedlings, a favorite for New Year's wishes, are combined with folded paper cranes to connote longevity.</p>
	<p>Iris Japanese, 19th-early 20th century Mulberry paper coated with persimmon tannin, silk webbing; thrust-carving Gift of Virginia Tobin 1994.48.14</p> <p>The delicate iris flowers and leaves are reinforced with a web of silk threads inserted between the layers of stencil paper after the pattern was carved.</p>
	<p>Carp Ascending a Waterfall Japanese, 19th-early 20th century Mulberry paper coated with persimmon tannin, silk webbing; thrust-carving Gift of Virginia Tobin 1994.48.13</p> <p>The carp fighting its way upstream is a symbol of endurance through hardship. The movement of the water is suggested by the gradual thinning of the lines.</p>
	<p>Plover and Willow Japanese, late 19th-early 20th century Mulberry paper coated with persimmon tannin, silk webbing Thrust-and drill-carving Gift of Virginia Tobin 1994.48.39</p>

	<p>Willow and plover were often paired, both implying the cooling presence of water -- an appropriate theme for a summer robe. This is a beautiful example of the airy delicacy that can be achieved by thrust-carving.</p>
	<p>Large-patterned Leaves on a Striped Ground Japanese, late 19th century-1913 Mulberry paper coated with persimmon tannin, silk webbing Thrust-and pull-carving Gift of Mrs. Lockwood de Forest 1984.53.9.55</p> <p>The luminous quality of the leaves across a dark ground, when repeated on a fabric, give a rhythmic visual impact.</p> <p>The orientation of the grass pattern in opposite directions is a typical feature of stencil design. Japanese garments are made without shoulder seams. Long panels of cloth with repeated stencil designs drape over the shoulders to form both the front and the back of the garment.</p>
	<p>Autumn Grasses and Pine-bark Lozenges Japanese, late 19th century-1913 Mulberry paper coated with persimmon tannin, silk webbing Thrust- and drill-carving Gift of Mrs. Lockwood de Forest 1984.53.9.65</p> <p>The combination of abstract and naturalistic elements is one of the key features in stencil design. The autumn grasses -- bush clover, pampas, pinks -- derive from classical literature and reflect the melancholy or pathos evoked by the passing of living things, and love lost.</p>
	<p>Plover Flying over Waves</p>



Japanese, late 19th century - 1913
Mulberry paper coated with persimmon tannin, silk webbing
Thrust-carving
Gift of Mrs. Lockwood de Forest
1984.53.9.13

Stencil motifs of plovers over water show the migration of meaning from the poetic desolation of classical poetry to summer coolness.



Bats Elongated into Undulating Stripes

Japanese, late 19th-early 20th century
Mulberry paper coated with persimmon tannin, silk webbing and sewn reinforcement
Punch- and pull-carving and sewn reinforcement
Gift of Virginia Tobin
1994.48.80

The bats in this unusual pattern, almost hidden by the undulating stripes extending from their elongated wings, become more apparent when repeated on fabric.



Chinese Bellflowers with Cattail Stripes

Japanese, late 19th-early 20th century
Mulberry paper coated with persimmon tannin, silk webbing
Thrust-carving
Gift of Virginia Tobin
1994.48.49

The effect of shadows of foliage seen through a screen is created here by carving vertical lines with elliptical swellings called “cattail stripes.”

This needs to be added to the Final checklist



Cherry Blossoms on Dark and Light Streams

Japanese, late 19th-early 20th century
Mulberry paper coated with persimmon tannin, silk webbing
Thrust-carving
Gift of Virginia Tobin
1994.48.73

This delicate, meandering stream is successfully reinforced, not only by the silk webbing, but also by tie-bars that appear as breaks in the incised white lines in the dark streams and as short links between the lines in the light streams.



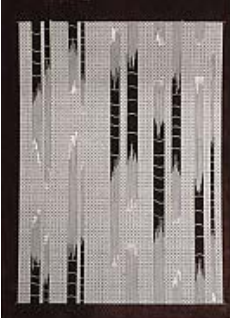
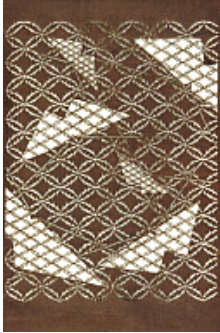
Large Morning Glories

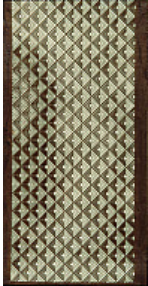
Japanese, late 19th century-1913
Mulberry paper coated with persimmon tannin, silk webbing
Thrust- and punch-carving
Gift of Mrs. Lockwood de Forest
1984.53.9.58

Silk thread webbing inserted between the layers of stencil paper to keep the pattern from falling apart is the one of the most common stencil reinforcements.

Bamboo Culms on Square *Kanoko* (“fawn spots”)

Japanese, late 19th-early 20th century
Mulberry paper coated with persimmon tannin, silk webbing and sewn reinforcement
Punch- and thrust-carving
19 5/8 x 14 1/8” (49.8 x 35.9 cm)
Gift of F. B. Vanderhoef, Jr.

	<p>1992.26.1</p> <p>The floating dots within a square (a simulated tie-dyed pattern) in this stencil are individually sewn in place with fine silk thread -- one of the methods of stencil reinforcements.</p>
	<p>Stylized Butterflies and <i>Ikat</i>-effect Linked Circles Japanese, Late 19th century – 1913 Mulberry paper coated with persimmon tannin, silk webbing Thrust-carving Gift of Mrs. Lockwood de Forest 1984.53.9.36</p> <p>Patterns simulating other textile techniques, such as the <i>ikat</i> weave here, became a standard elements in the repertoire of stencil design.</p>

	<p><i>Chūsen</i> Stencil: Nested Diamonds Japanese, 1907-1913 Mulberry paper coated with persimmon tannin, silk webbing Pull-carving Gift of Mrs. Lockwood de Forest 1984.53.9.29</p> <p>This long stencil is known as a <i>chūsen</i> “pour (dyeing)” stencil. It derived from a dyeing method originally developed for long cotton handtowels and later adopted for dyeing fabrics to increase the speed of production. The <i>chūsen</i>-dyeing method produces pattern units that are mirror images of one another because the cloth is folded during the paste-laying procedure.</p>
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Whirlpools with Prawns and Fish and Tiny Fishermen

Japanese, 1907-1913

Mulberry paper coated with persimmon tannin, silk webbing

Thrust-carving

Gift of Mrs. Lockwood de Forest

1984.53.9.16

One shortcut for carving *chūsen* stencils involves cutting the stencil paper in half and carving the two half-sheets simultaneously. After the two halves are spliced back together, the center of the pattern is completed. This procedure results in a nearly symmetrical design that has a horizontal axis, like a reflection in water.



Yukata, Informal Summer Robe, with Waves and Fish

Japanese, Taisho period (1912–1926)

Stencil-resist and indigo-dyed on cotton

Gift of Marilyn and Jeffrey Harding

1997.25

This textile illustrates the rhythmic power of repeat patterns and their ability to evoke the sensation of movement.

Cover



(Interior 1)

Book of *Komon* “small motif” Patterns for Stencil-dyed Textiles

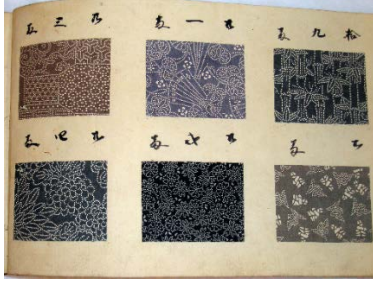
Japanese, 19th-early 20th century

Book with bound paper

Museum purchase with funds provided by SBMA’s Friends of Asian Art

2004.20

Printed pattern books were used for stencil carvers, dyers, stencil dealers, or textile retailers to keep



records or showcase the variety of available stencil patterns.

In the early 20th century, they were collected and used for reference by European and American artists and industrial-arts designers.

Sample Stencil Paper


20th century

The rich brown stencil paper, when prepared properly, has remarkable qualities; it carves cleanly, is durable, and will not warp or stretch when wet. It can withstand repeated soaking in water and hundreds of applications of rice paste during the stenciling process.

A sheet of stencil paper is composed of two or three sheets of traditional paper hand made from **mulberry fiber (koso)**, the fibers in successive layers running perpendicular to each other. These layers are laminated together with **fermented persimmon juice**. The sheets are then cured, either by aging or by smoking.

	Until recently, stencil paper was made of sheets recycled from old account ledgers or <i>No</i> drama chant books because those were inexpensive sources of high-quality paper.
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	<p>Stencil Carving Tools 20th century Private collection</p> <p>The worn and polished handles of the tools in this case show evidence of a lifetime's use. They represent only a small sample of the tools a typical carver would own. A set of tools takes years to accumulate. Many tools are made by the carver himself.</p>
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	<p><i>Stencil-dyed Silk of Komon "Small Motif" Patterns, 1997</i> <i>By Japanese dyer Aida Masao</i> Silk, stencil carved by Yasuhide Rokutani Gift of the Stencil Artist 1998.69.3</p>
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