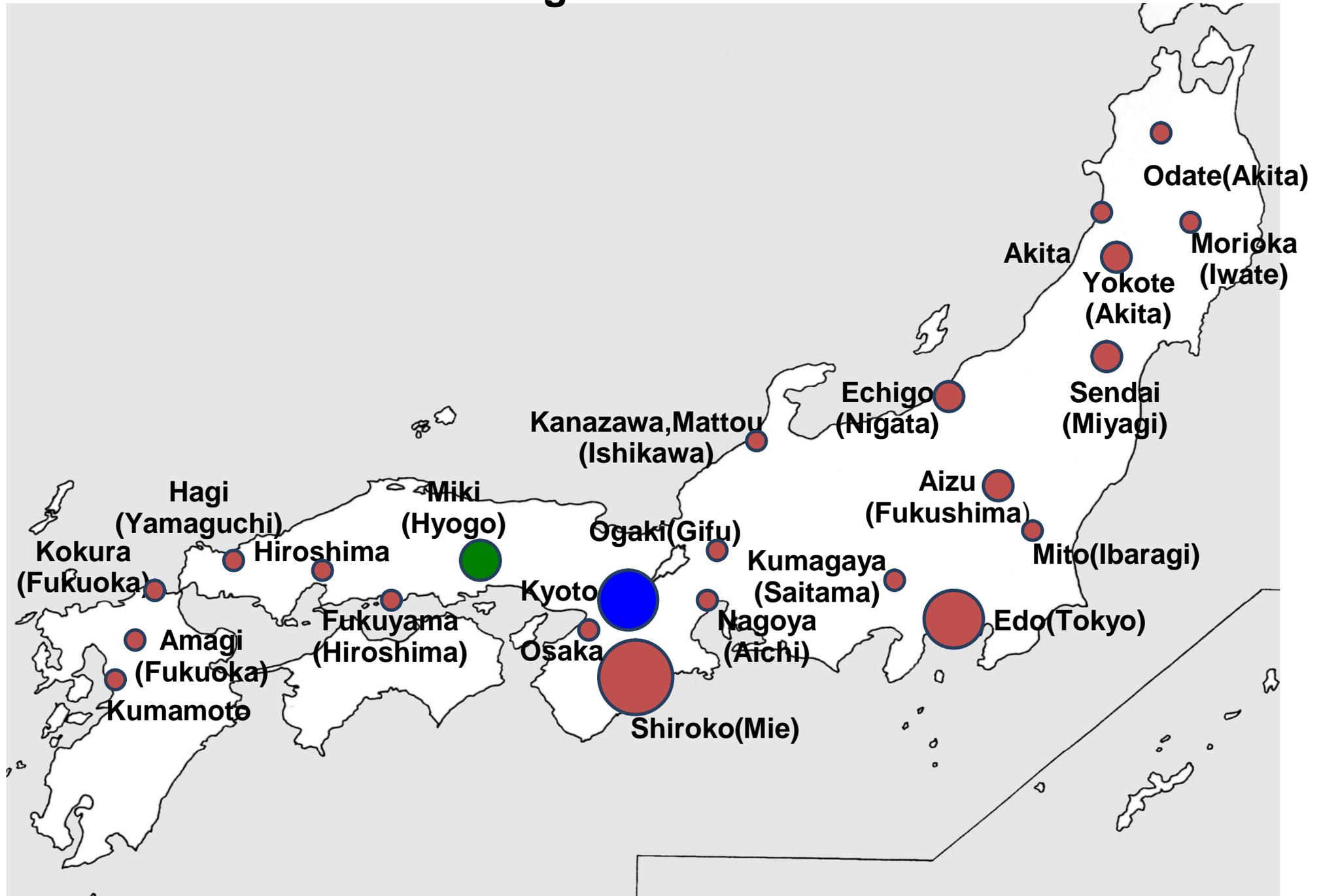


**Katagami in Japonisme –
Katagami Research and History and
the bi-directional influences on Katagami pattern design –
Mamiko Markham**

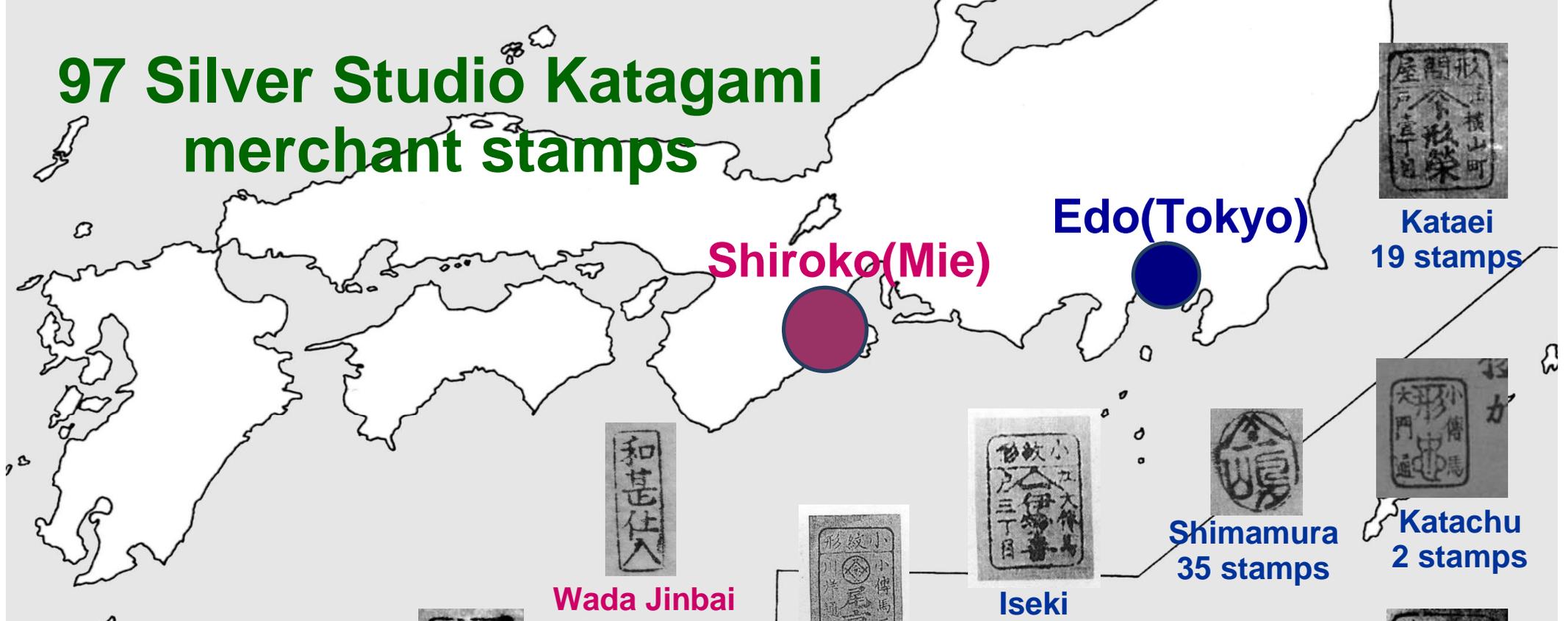


**Katagami
in Practice:**
Japanese Stencils
in the Art School

Major Katagami merchant locations during 1753-1852



97 Silver Studio Katagami merchant stamps



Kataei
19 stamps



Katachu
2 stamps



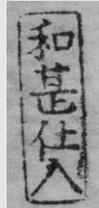
Shimamura
35 stamps



Iseki
9 stamps



Oshige
3 stamps



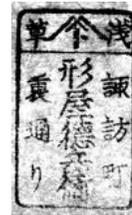
Wada Jinbai
3 stamps



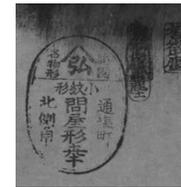
Katayoshi
3 stamps



Kataichi
3 stamps



Kataya Tokubei
2 stamps



Kataikou
3 stamps



Kataya Kinbei
1 stamp



Shiroko
Unknown
5 stamps



Too faint to see
3 stamps



Saigou Taraemon
1 stamp



Teramura
1 stamp



Terao Saibei
1 stamp



Iseksan
1 stamp



Kojimaya
1 stamp



Mayama
1 stamp

Itoire, Silk thread reinforcement



Golden age Katagami
with merchant stamp



Shimamura
merchant stamp

Cut-out registration marks for vertical tiling

Data Analysis



Arthur Silver, Printed directly as a stencil

Production time

1828 to 1850

Producing area

Edo(Tokyo) or to the east of Tokyo.

Maker

Shimamura

Technique

High skilled quality Itoire and Oikake cut-outs,
near impossible to reproduce today.

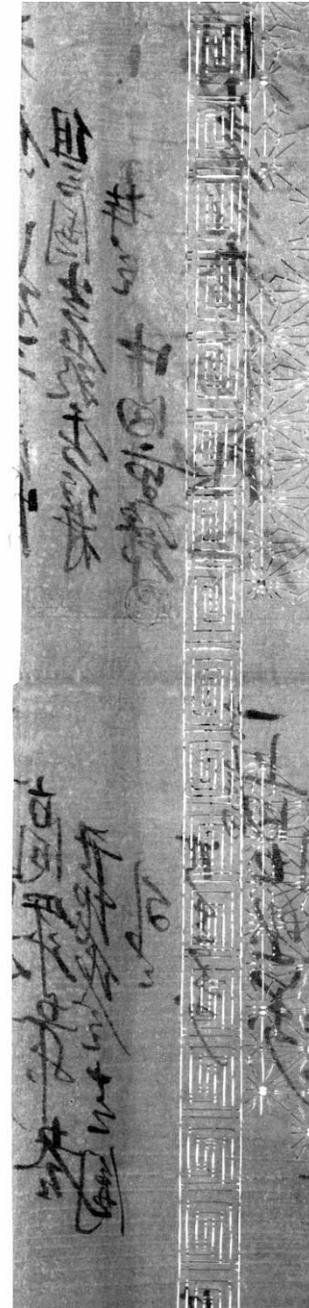
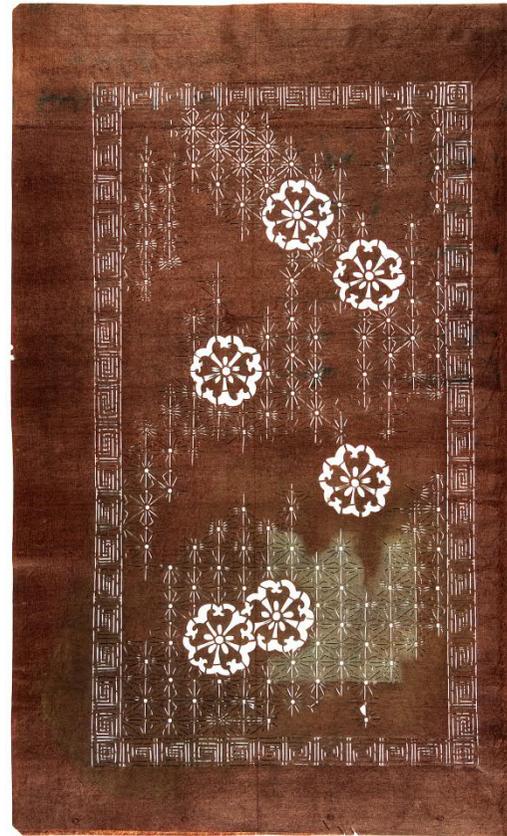
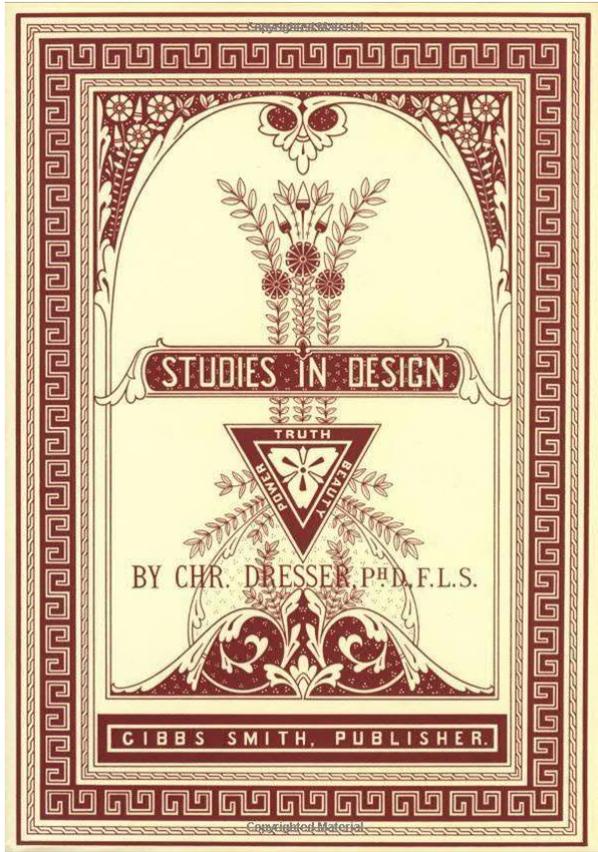
Pattern design

Butterfly pattern design representative of Katagami Golden Age

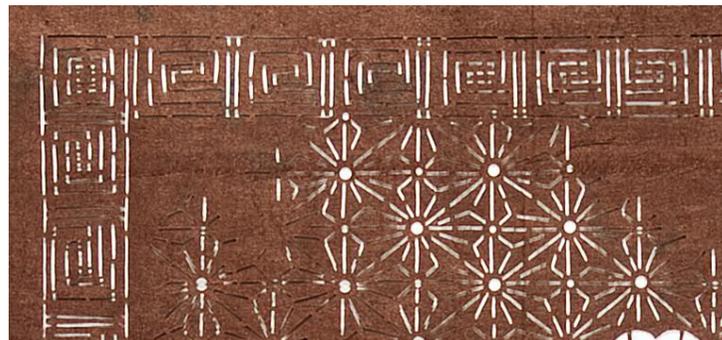
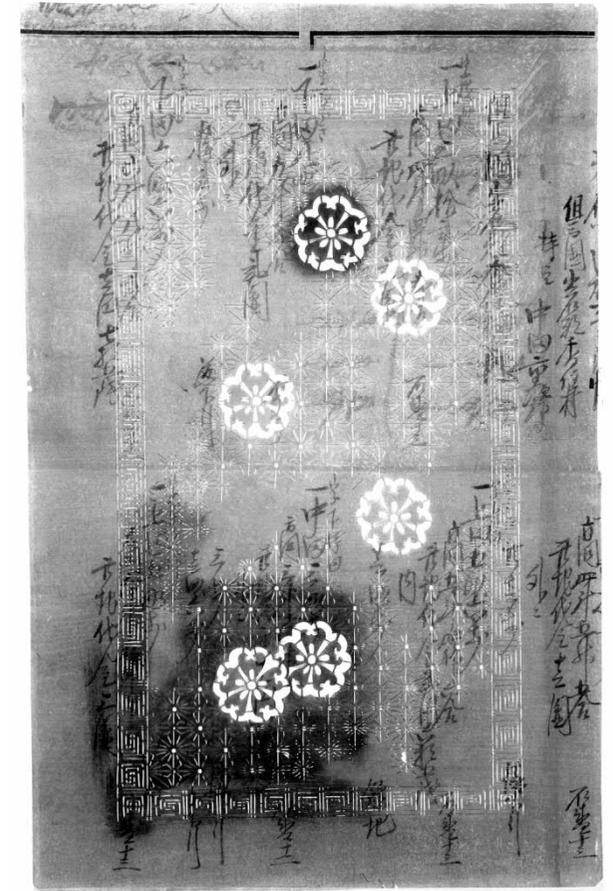
The export period to the West in Meiji period

"STUDIES IN DESIGN"
Published in 1876 by
Christopher Dresser

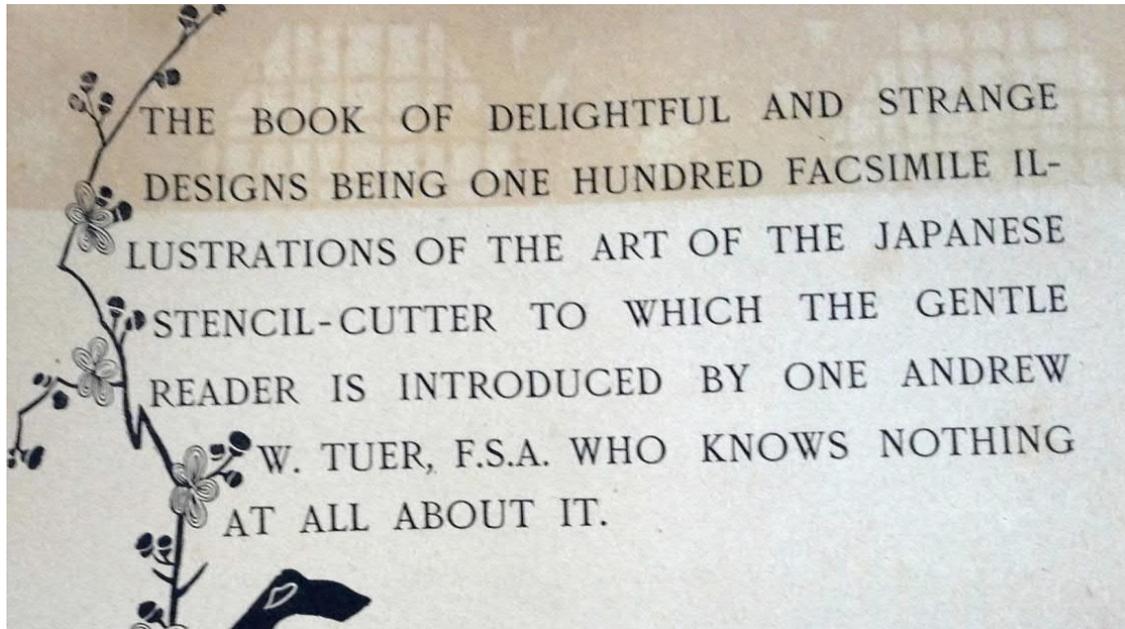
Export Katagami



Using recycled paper



The book of delightful and strange designs by Andrew White Tuer, 1893.



“The person who sent over our plates was not the first European to discover the beauty of the Japanese stencil, for every now and then new unused plates, but of feeble and conventional style design, find their way over here for sale.”

“... like a notorious person’s razors, seem to be made to sell,

[like] “... the ship-loads of Japanese fans and pots
... for the European market.”