KIMONO REFASHIONED
Kimono in Paintings

1

Summer robe, 1800–1850

Japan
Edo period (1615–1868)
Ramie and silk, paste-resist (yuzen) dyed, with stenciling, silk embroidery, and metal-wrapped-thread couching; hemp lining

Design featuring a winter scene of an imperial cart, a rustic villa, fishing nets, and a harp, interspersed with stenciled dot patterns (katabitta)
Young Women Looking at Japanese Articles, 1869

By Jacques-Joseph James Tissot (French, 1836–1902)
Oil on canvas
Cincinnati Art Museum, Gift of Henry M. Goodyear, MD, 1984.217. Cat. 1

Girl in a Japanese Costume, approx. 1890

By William Merritt Chase (American, 1849–1916)
Oil on canvas
Brooklyn Museum, Gift of Isabella S. Kurtz in memory of Charles M. Kurtz, 86.197.2. Cat. 2
Kimono as Dress

Dresses made from kimono fabric, along with kimonos worn as coats and dressing gowns, are some of the earliest examples of Japan’s influence on Western fashion. This global interest in the kimono dates to the 1867 world’s fair in Paris and continues to this day.

Kimono, approx. 1800–1868

Japan
Edo period (1615–1868)
Silk satin damask (rinzu) with silk and metallic-thread embroidery
Collection of The Kyoto Costume Institute, EQ257. Cat. 5

Design featuring wisteria, chrysanthemum, peony, and oxcart-wheel motifs
Kimono as Dress

5

Short boots

By Christian Louboutin (French, b. 1964)
Christian Louboutin, Autumn/Winter 2017
Silk grosgrain with silk embroidery and studs
Collection of The Kyoto Costume Institute, AC13496 2017-18AB

Design featuring motifs of pine, bamboo, plum blossom, and crane, inspired by a textile from the late Edo period (mid-1800s)

6

Dress, 1876–1878

Turner (Misses Turner Court Dress Makers), London
Bodice and overskirt: silk satin damask (rinzu) with silk and metallic-thread embroidery
Collection of The Kyoto Costume Institute, AC8938 93-28-1 AB.
Cat. 4

Design featuring wisteria, chrysanthemum, peony, and Chinese-fan motifs
The fern and the iris, specifically the *kakitsubata* (Japanese iris), are examples of Japanese botanical motifs that had little presence in Western fashion prior to the late nineteenth century. Employed by fashion designers in Paris and textile manufacturers in Lyon, these designs were taken from diverse sources, including Japanese textiles and paintings. Western designers were also interested in Japanese objects such as folding fans and samurai helmets. They explored compositional methods seen here in the replication of imagery from Japanese sources and the asymmetrical application of motifs.

**Coat**, approx. 1890

Possibly House of Worth
Cashmere twill, silk embroidery, feathers
*Collection of The Kyoto Costume Institute*, Inv. AC5367 86-17-7B.
Cat. 7

Design featuring samurai-helmet (*kabuto*), folding-fan, and cherry-blossom motifs
Japanese Motifs

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**Ball gown**, approx. 1888

House of Rouff, Paris
Two-piece dress; silk satin with sequins and silver-thread embroidery
*Collection of The Kyoto Costume Institute*, AC7068 92-5-3AB.
Cat. 6

Brocade train featuring plant (possibly fern) patterns
Japanese Motifs

Day dress, approx. 1897

By Jacques Doucet (French, 1853–1929)
Doucet
Two-piece dress with belt; wool twill, silk satin, and silk chiffon
with appliqué and enamel
Collection of The Kyoto Costume Institute, AC10426 2001-1-2ACB.
Cat. 8

Asymmetrical design featuring Japanese iris (*kakitsubata*) motifs
on the shoulders, sleeves, and hem
Japanese Motifs

MITATE OF THE STORY OF OTA DOKAN, 1766–1767

By Suzuki Harunobu (Japanese, approx. 1725–1770)
Japan, Edo period (1615–1868)
Woodblock print; ink and colors on paper
Asian Art Museum of San Francisco, Gift of the Grabhorn Ukiyo-e Collection, 2005.100.28. Cat. 8, fig. 1
Kimono Form

In the early 1900s, fashion houses in Paris, London, and New York adopted eclectic looks that incorporated kimono design elements. These included overlapping front closures, sleeves without a shaped armhole, and obi-like belts and sashes. Called *forme japonaise* in French fashion magazines, these designs were inspired not only by actual kimono but also by kimono depicted in ukiyo-e prints.

Washday, 1788

By Torii Kiyonaga (Japanese, 1752–1815)
Japan, Edo period (1615–1868)
Woodblock prints; ink and colors on paper
Cat. 13, fig. 1
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**Evening dress**, approx. 1910

By Lucy Duff-Gordon (British, 1863–1935)
Lucile Ltd.
Dress: silk cut velvet, silk twill, and silk organdy; sash: silk twill; corsage: lamé
*Collection of The Kyoto Costume Institute, AC13153 2014-29AB.* Cat. 13

Design in a wave-patterned fabric featuring kimono sleeves, obi-like sash, and train

**Evening coat**, approx. 1913

House of Amy Linker, Paris
Silk satin and silk crepe with bead embroidery
*Collection of The Kyoto Costume Institute, AC3775 81-8-1.* Cat. 14

Design featuring a pulled-back striped collar, loosely draped, embellished with floral motifs
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### Dress, 1920–1930

By Paul Poiret (French, 1879–1944)
The House of Paul Poiret
Dress and belt: silk crepe, tie-dyed, with stenciling
*Collection of The Kyoto Costume Institute, AC11551 2006-17-1AB.*
Cat. 15

Design inspired by kimono-style coats (*haori*), with traditional Japanese motifs

### Evening coat, approx. 1927

By Gabrielle “Coco” Chanel (French, 1883–1971)
Chanel
Silk crepe with gold brocade
*Collection of The Kyoto Costume Institute, AC9182 94-45.* Cat. 16

Design featuring a chrysanthemum motif and padded cuffs resembling a kimono’s padded hem (*fuki*)
Madeleine Vionnet became interested in kimono and Japanese prints while working for the fashion house Callot Sœurs. After starting her own label in 1912, she made dresses with loose-fitting pieces that draped evenly over the body. These designs illustrate Vionnet’s departure from traditional Western garment construction, which was tailored to fit the body’s contours. The “Henriette” evening dress displayed here was constructed without darts, making the garment deliberately loose around the midriff. The dress is made of fifty-six T-shaped pieces of gold and silver fabric sewn in the traditional Japanese pattern shown at the right.

**Wedding dress, 1922**

By Madeleine Vionnet (French, 1876–1975)  
Vionnet  
Silk faille with silk tulle embellishments  
*Collection of The Kyoto Costume Institute, AC7007 91-15-3A. Cat. 17*

Straight-cut design with a puffed bow at the back and rose embellishments by Albert Lesage
straight cutting

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Evening dress “Henriette”

By Madeleine Vionnet (French, 1876–1975)
Vionnet, Winter 1923
Gold and silver lamé plain weave, pieced
Collection of The Kyoto Costume Institute, AC6819 90-25A, Gift of Mr. Martin Kamer. Cat. 18

Design featuring a flat geometric patchwork pattern of interlocking T shapes
Flatness

Since founding his studio in 1970, Issey Miyake has explored methods of creating clothing from a single piece of cloth—a concept he calls “A Piece of Cloth,” Ichimai no nuno in Japanese. Two of these methods are seen in these examples and demonstrate the relationship between the flat garment and the three-dimensional body.

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Dress

By Issey Miyake (Japanese, b. 1938) and Reality Lab
132 5. ISSEY MIYAKE, Spring/Summer 2011
Recycled polyester plain weave with printing
Collection of The Kyoto Costume Institute, AC12463 2010-28-4. Cat. 21

Design featuring black fold lines and flat construction

19

By Issey Miyake (Japanese, b. 1938) and Reality Lab
132 5. ISSEY MIYAKE, Spring/Summer 2011
Recycled polyester plain weave with printing
Collection of The Kyoto Costume Institute, AC12462 2010-28-3. Cat. 20

Design featuring black fold lines and flat construction
Flatness

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Dress

By Yoshiyuki Miyamae (Japanese, b. 1976)
ISSEY MIYAKE, Autumn/Winter 2014
Polyester/triacetate/polyurethane-blend jacquard, pleated
Collection of The Kyoto Costume Institute, AC13135 2014-21-3A. Cat. 23

Design using the 3D Steam Stretch technique and featuring flat construction

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Dress

By Yoshiyuki Miyamae (Japanese, b. 1976)
ISSEY MIYAKE, Autumn/Winter 2014
Polyester/triacetate/polyurethane-blend jacquard, pleated
Collection of The Kyoto Costume Institute, AC13137 2014-21-5B. Cat. 22

Design using the 3D Steam Stretch technique and featuring flat construction
Kimono Silhouette

These three examples of high fashion show the influence of the iconic kimono silhouette on runways in the 1960s, 1990s, and 2000s. Wide sleeves, V-shaped necklines, and obi-like details at the waist are matched with Western tailoring and contemporary fabrics to create a variety of looks.

Jacket

By Tom Ford (American, b. 1961)
Gucci, Spring/Summer 2003
Rayon tricot with printing; silk tricot lining
*Collection of The Kyoto Costume Institute*, AC10904 2003-10. Cat. 27

Design featuring chrysanthemum and Japanese family-crest motifs, long kimono sleeves, and an attached collar
Kimono Silhouette

Ensemble

By John Galliano (British, b. 1960)
John Galliano, Autumn/Winter 1994
Jacket: silk organza; belt: acetate satin
Collection of The Kyoto Costume Institute, AC9115 94-12-1, AC911694-12-2

Double-breasted jacket with tied-back triangular sleeves and an obi-like belt

“Kabuki” dress

By Rudi Gernreich (American, b. Austria, 1922–1985)
Harmon Knitwear, Autumn 1963
Wool jacquard knit
Collection of The Kyoto Costume Institute, AC9186 95-3. Cat. 25

Check-patterned fabric with a V-neck and obi-style trim
Wide obi sashes and the luxurious brocade fabrics from which they are crafted are elements of kimono fashion that have received attention in their own right from modern and contemporary designers. In these examples Japanese designers adopt Western dressmaking techniques while stressing their dedication to traditional fabrics.

Dress, 1956

By Toshiko Yamawaki (Japanese, 1887–1960)
Silk taffeta with Japanese gold-thread embroidery
Collection of The Kyoto Costume Institute, AC12555 2011-8-35AB, gift from Yamawaki Fashion Art College. Cat. 28

Design featuring a wave motif
Obi Fabric

Dress

By Yohji Yamamoto (Japanese, b. 1943)
Yohji Yamamoto, Spring/Summer 1995
Silk/rayon-blend jersey and polyester/rayon/nylon-blend brocade
Collection of The Kyoto Costume Institute, AC9166
94-34. Cat. 29

Design featuring a chrysanthemum motif on an obi-style textile
Japanese Motifs

The garments in this exhibition feature an array of botanical and animal motifs as well as other imagery from the natural world (clouds, waves, water, and mountains) common in Japanese art. Iconic cultural images like fans, samurai helmets, and oxcart wheels as well as robots and superheroes from the worlds of manga and anime are also often printed, painted, dyed, or embroidered to enhance high design. Here, garments by some of today’s leading fashion houses are embellished with traditional motifs drawn from historical kimono and obi textiles: swallows, cranes, calligraphy, brushstrokes, pine, bamboo, and cherry blossoms.

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Dress

By Hanae Mori (Japanese, b. 1926)
Hanae Mori, Autumn/Winter 1989
Silk chiffon with printing
*Collection of The Kyoto Costume Institute, AC13457 2016-28.*
Cat. 34

Design featuring a Japanese calligraphy motif
Japanese Motifs

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Evening dress

By Rei Kawakubo (Japanese, b. 1942)
Comme des Garçons, Autumn/Winter 1991
Silk taffeta with hand painting
Collection of The Kyoto Costume Institute, AC7076 92-7-4AB.
Cat. 35

Design featuring a flying-cranes motif and a red wadded hem

29

Jumpsuit, harness, and sandals

By Sarah Burton (British, b. 1974)
Alexander McQueen, Spring/Summer 2015
Jumpsuit: silk twill with printing; harness: leather; sandals: leather
and plastic platform
Collection of The Kyoto Costume Institute, AC13223 2015-14AB.
Cat. 37

Wide-sleeved design featuring motifs of waves and cherry blossoms
Coat

By Alessandro dell’Acqua (Italian, b. 1962)
Rochas, Autumn/Winter 2015
Coat: wool and silk twill with beaded velvet appliqué; tie: wool twill
Collection of The Kyoto Costume Institute, AC13261
2015-29-1AB. Cat. 38

Design featuring a swallow motif

Seven swallows stencil, approx. 1800–1900

Japan
Edo (1615–1868) or Meiji (1868–1912) period
Paper laminated with persimmon tannin
Asian Art Museum of San Francisco, Bequest of Frank D. Stout, F1998.40.7. Cat. 38, fig. 1
Everyday Kimono

Indigo-dyed (aizome) hemp and cotton were staple fabrics for common people in Japan for centuries. Indigo lends itself to many design techniques, including shibori tie-dyeing and katazome stencil dying, as well as sashiko, a quilting technique that typically employs white thread over aizome cloth. Worn-out indigo fabrics would often be repurposed as household textiles or used for patchwork clothing called “rag wear” (boro). Born of necessity, laborers wore boro until threadbare, leaving few remaining examples. The extraordinary and rare Meiji period coat (dotera) displayed here features many shades of aizome cloth.

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Dress and T-shirt

By Rei Kawakubo (Japanese, b. 1942)
Comme des Garçons, Autumn/Winter 1984
Dress: rayon plain weave with printing; T-shirt: rayon plain weave with printing
Collection of The Kyoto Costume Institute, AC7914 93-24-122AB, gift from Comme des Garçons Co., Ltd. Cat. 41

Design featuring a chrysanthemum pattern inspired by stencil-dyed katazome prints
Everyday Kimono

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Jacket, shirt, and trousers

By Junya Watanabe (Japanese, b. 1961)
Junya Watanabe Comme des Garçons, Spring/Summer 2015
Jacket: Multiple fabric types (approximately fifteen) including cotton, wool, linen, rayon, and polyester; shirt: cotton plain weave; trousers: multiple types of cotton and linen (approximately fifteen)
Collection of The Kyoto Costume Institute, AC13199 2015-4-1AE. Cat. 42

Jacket and trouser design featuring patchwork with hand stitching inspired by “rag wear” (boro); check-patterned shirt

34

Boro/dotera

Japan, Meiji period (1868–1912)
Cotton plain weave, handwoven and indigo dyed
Collection of The Kyoto Costume Institute, AC13471 2017-6-1. Cat. 43

Garment constructed from torn and patched fabric pieces (boro)
**Shibori**

*Shibori* dyeing techniques create a variety of patterns and textures in fabric. *Te-kumo* (spiderweb) *shibori* involves pleating, then binding cloth. In *Miura shibori* (looped binding) thread is wrapped once around each small section of fabric, allowing dye to seep into the bound areas. The works here update traditional methods by retaining bound protrusions in order to produce a stretchy, form-fitting fabric; by combining *itajime shibori* (where fabric is clamped between wood blocks) with hand coloring; and by applying *shibori* tying techniques to Super Organza, woven from filaments of polyester, and stitching it to create a sculptural silhouette.

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**Pullover**

By Maurizio Galante (Italian, b. 1963)
Maurizio Galante, Haute Couture Collection, Autumn/Winter 1994
Silk, tie-dyed
*Collection of The Kyoto Costume Institute*, AC9155 94-28AB, gift of Mr. Maurizio Galante. Cat. 31

Design featuring a spiderweb binding pattern (*te-kumo shibori*)
Shibori

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Dress

By Iris van Herpen (Dutch, b. 1984)
Iris van Herpen, Haute Couture Collection, Autumn/Winter 2016
Polyester monofilament organza, shibori tied, and cotton/elastane-blend twill
Collection of The Kyoto Costume Institute, AC13436 2016-17. Cat. 33

Design featuring Super Organza (Ten’nyo no hagoromo) fabric with shibori tying technique

37

Jacket, trousers, and sneakers

By Yusuke Takahashi (Japanese, b. 1985)
ISSEY MIYAKE MEN, Spring/Summer 2014
Jacket: wool plain weave and polyester/polyurethane-blend knit; trousers: wool plain weave; sneakers: suede; jacket and trousers: clamp-resist dyed with hand coloring
Collection of The Kyoto Costume Institute, AC13266 15-32AD. Cat. 32

Design featuring gray wool clamp-resist dyed (itajime shibori) black with a blue and red geometric pattern
Polo shirts and T-shirt

By Hiroaki Ohya (Japanese, b. 1970)
Lacoste Capsule Collection, Autumn/Winter 2013
Polo shirts: cotton knit with printing; T-shirt: cotton jersey with printing
Collection of The Kyoto Costume Institute, AC13056 2014-1-1AB, AC13059 2014-1-4AB, AC13067 2014-1-12AB, gift of OHYA DESIGN STUDIO CO., LTD. Cat. 44

Designs featuring manga motifs by Osamu Tezuka (Japanese, 1928–1989); images from Kimba, the White Lion; Black Jack; and Astroboy
Tunic, jacket, trousers, and sneakers

By Jonathan William Anderson (Irish, b. 1984)
Loewe, Spring/Summer 2016
Tunic: wool/nylon-blend jacquard jersey; jacket: nylon gauze; trousers: cow leather; sneakers: cow leather with printing
Collection of The Kyoto Costume Institute, AC13382 2016-6AE.
Cat. 47

Design featuring robot motifs from the anime Mobile Suit Gundam

Suit and hat

By Nozomi Ishiguro (Japanese, b. 1964)
NOZOMI ISHIGURO HAUTE COUTURE, Spring/Summer 2015
Wool/polyurethane-blend plain weave with printing
Collection of The Kyoto Costume Institute, AC13184 2014-41AE.
Cat. 46

Design featuring motifs of onomatopoeia frequently appearing in Japanese manga
Large Print Labels

Asian Art Museum

KIMONO REFASHIONED

Do not remove from gallery