

**GHQ/SCAP Records (RG 331, National Archives and Records Service)**

**Description of contents**

- (1) Box no. 2947
- (2) Folder title/number: (23)  
423 Materials for Manufacture of Clothing and Equipage

(3) Date: May 1947 - Oct. 1947

(4) Subject:

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- (5) Item description and comment:
  - i) Kyoto
  - ii) Includes Contents List

(6) Reproduction:  Yes  No

(7) Film no.

Sheet no.

(Compiled by *National Diet Library*)



775 013

1. The Curious History of Tatsumura Textile Art

2. Movement of Silk 4/6/47

3. Protection of Textiles 28/7/47

4. The warehouses under the supervision of the Nippon Orimono Tosei Kabushiki

5. Surveillance of Textiles 30/10/47

6. [Faint text]

[Faint, mirrored bleed-through text from the reverse side of the page, including dates and titles.]



## 451 - VEHICLES

1. 17/2/47 - Screening and Reporting of Registered Motor Vehicles - SCAPIN 1530
2. 25/4/47 - CO Kinki - Mo Motor Vehicle Summary Report
3. 25/4/47 - CO Kinki - Officers Driving Permits
4. 7/5/47 - License of Private Vehicle
5. Application for Drivers Permit
6. 12/5/47 - Monthly Motor Vehicle Accident Summary
7. 22/5/47 - Procurement of Japanese Sedans
8. 3/6/47 - SCAPIN1715 Application for Permission to manufacture Small-Mixed Passenger Cars
9. 9/6/47 - Monthly Motor Vehicle Accident Summary
10. 12/6/47 - 400.312 Message Form Manufacture and Procurement of Rigid Closures for Truck
11. 17/6/47 - Use of Motor Transportation
12. 17/6/47 - Drivers for Vehicles of Procurement District and Branch Offices.
13. 28/7/47 - Request for Vehicle
14. 13/9/47 - Motor Transportation for Military Government Units
15. 22/9/47 - Shuttle Run; Fuchō to Daiken Bldg
16. 23/9/47 - Information on trip tickets and use of taxi jeeps
17. 9/10/47 - Drivers Badge
18. 14/10/47 - Memo Maintenance Deficiencies of Ordnance Materiel
19. 15/10/47 - Ban on Traffic.
20. 20/10/47 - Looted Vehicles in Possession of Military Government Teams
21. 29/10/47 - License Plates



775 013

FILE COPY

HEADQUARTERS I CORPS  
APO 301 (Kyoto, Honshu)

EHN/abh/ay

30 October 1947

AG 423 - BA

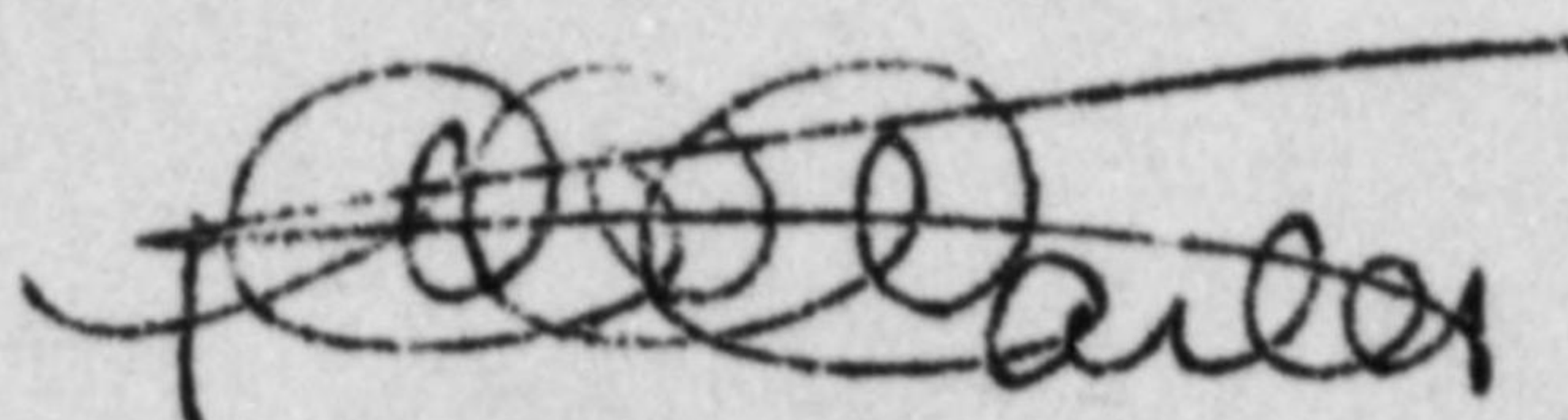
SUBJECT: Surveillance of Textiles

TO : See Distribution

1. References: letters, Headquarters I Corps, subject: "Protection of Textiles", dated 11 December 1946, and 10 June 1947.
2. Above references are hereby rescinded.
3. Action of military government teams in exercising surveillance over the imported textile program will consist of merely spot checking mills and other installations as often as personnel is available, and informing Japanese police authorities if protection appears inadequate.
4. Reports will be submitted to higher headquarters only in cases where flagrant non-compliance with directives on the part of Japanese authorities requires corrective action on a national level.

OCT 30 1947

BY COMMAND OF MAJOR GENERAL WOODRUFF:



C. C. CARTER  
Colonel, AGD  
Adjutant General

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I Corps Z/R
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4-15

*Silk*

The Warehouses under the Supervision of the Nippon Orimono Tosei Kabushiki-Kaisha, Kyoto Branch.

- 423*
1. Tango Orimono Haikyū Kabushiki-Kaisha. (Mineyama 17 )  
Kyoto Fu, Naka-Gun, Mineyama-Cho, Aza Sugitani..
  2. Yosa Nimotsu Atukai-sho.  
Kyoto Fu, Yosa-Gun, Kaei-Cho.
  3. Takeno Nimotsu Atukai-sho.  
Kyoto-Fu, Takeno-Gun, Amino-Cho.
  4. Nippon Orimono Tosei Kabushiki-Kaisha, Mineyama Chuzai In Jimusho.  
Kyoto-Fu, Naka-Gun, Mineyama-Cho, Aza, Sugitani.
  5. Tango Iwataki Orimono Kabushiki-Kaisha.  
Kyoto-Fu, Yosa-Gun, Iwataki-Cho.
  6. Nishijin Orimono Sanmoto Kabushiki-Kaisha. (Nishijin 7240)  
Kyoto-Shi, Kami Kyōku, Itsusuji-Dori, Omiya-Nishi-Iru.
  7. Nippon Orimono Tosei Kabushiki-Kaisha, Kyoto Branch. (Honkyoku 719)  
Kyoto-Shi, Naka-Kyo-Ku, Rokkaku-Dori, Yanagi-no-Banba, Higashi-Iru.
  8. Chuo-Warehouse. (Shimo 4201)  
Kyoto-Shi, Shimo-Kyo-Ku, Senbon-Dori, Nanajo-A garu.
  9. Nippon Orimono Kako Kabushiki-Kaisha. ( Shimo 361)  
Kyoto-Shi, Shimo-Kyo-Ku, Ume-Ko-Ji, Ishihashi-Cho.
  10. Daido Senko Kabushiki-Kaisha. (Shimo 1965)  
Kyoto-Shi, Shimo-Kyo-Ku, Kisshoin, Uchi-Ai-Cho.
  11. Kurokawa Kogyo Kabushiki-Kaisha. (Gion 1143)  
Kyoto Fushimi-Ku, Fukakusa, Nishi Kawahara-Cho, 28.
  12. Kyoto Warehouse. (Shimo 8666)  
Kyoto-Shi, Shimo-Kyo-Ku, Samegai-Santetsu, Agaru.
  13. Kyoto Orimono Senshoku Tosei Kumiai. (Mibu 33)  
Kyoto-Shi, Naka-Kyo-Ku, Shijo-Dori, Omiya-Nishi.
  14. Shigaken Orimono Haikyū Kabu-shiki-Kaisha. (Nagahama 46 )  
Nagahama-Shi, Ote-Cho 29.
  15. Taiken Sangyo Kabushiki-Kaisha, Kyoto Shiten. (Honkyoku 4551 )  
Kyoto-Shi, Nakakyo-Ku, Shijo-Dori, Karasumaru-Nishi.
  16. Ueda Kan Shoten. (Shimo 308)  
Kyoto-Shi, Shimo-Kyo-Ku, Akezu-Dori, Matsubara, Sagaru.
  17. Chigiriya Kabushiki-Kaisha. (Honkyoku 1151)  
Kyoto-Shi, Naka-Kyo-Ku, Takakura-Dori, Sanjo-Sagaru.

94



18. Fujii Shoten. (Honkyoku 7191)  
Kyoto-Shi, Naka-Kyo-Ku, Muro-Machi, Dori,  
TakaYakuShi.
19. Nakajima Shigesaburo Some Koba. (Tel.  
Kyoto-Shi, Naka-Kyo-Ku, Nishino-Kyo, Shokushi-Cho.
20. Sugimoto Rensen Kabushiki-Kaisha. (Tel. Kami6680)  
Kyoto-Shi, Sa-Kyo-Ku, Takano-Tadehara-Cho.
21. Kyoto Kinu Jinken Haikyu Kyogikai.  
Kyoto-Shi, Shimo-Kyo-Ku, Muro-Machi-Dori,  
Bukkoji-Agaru. (Tel. Shimo 8751)



773 013

HEADQUARTERS I CORPS  
800 301 (K.oto, Worska)

JUL 29 1947  
EIN/ckw

28 July 1947

FILE COPY

AG 423 - BA

SUBJECT: Protection of Textiles

TO: See Distribution

INT	ICE
C.O.	---
Exec.	---
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Res.+Ind.	---
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Proc.	---
Pub. Welf.	---
C.I.+E.	---
Legal+Govt.	---
Labor	---
Pub. Hlth.	---
Medicine	---
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1. References:

- a. Letter, Headquarters I Corps, file reference and subject same as above, dated 11 December 1946, and inclosures thereto.
- b. Letter, Headquarters I Corps, file reference and subject same as above, dated 10 June 1947.
- c. Memorandum for the Textile Bureau, Ministry of Commerce and Industry from General Headquarters, Supreme Commander for the Allied Powers, Economic and Scientific Section, file 423 (23 Jun 47) ESS/TD, (TD-12), subject: "Protection of Textiles", dated 23 June 1947, copy of which is attached.

2. It is directed that military government teams check all precautions taken by the Japanese Government to insure that proper protection be given to textile fibers, yarns, and textile goods described in reference 1b.

3. It is further directed that military government team commanders contact the local police chiefs in localities where imported textile fibers are stored or processed to ensure fulfillment of these requirements.

4. Instructions that may be issued to the local police chiefs will supplement and reinforce directions issued by the Japanese Government.

BY COMMAND OF MAJOR GENERAL WOODRUFF:

*C. C. Carter*  
C. C. CARTER  
Col, AGD  
Adjutant General

1 Incl:  
TD-12, "Protection of Textiles."

DISTRIBUTION:  
2 ea MG Team & Region  
I Corps Z/R  
3 AG Rec, I Corps

3



GENERAL HEADQUARTERS  
SUPREME COMMANDER FOR THE ALLIED POWERS  
Economic and Scientific Section

423 (23 Jun 47) ESS/TL  
(TD-12)

APD 500  
23 June 1947

MEMORANDUM FOR: Textile Bureau, Ministry of Commerce and Industry

SUBJECT: Protection of Textiles

1. Reference is made to:

a. Memorandum for the Japanese Government from General Headquarters, Supreme Commander for the Allied Powers, File AG 423 (7 Jan 47) ESS/TD (SCAPIN 144<sup>0</sup>), dated 7 January 1947, subject; Implementation of Directives Concerning Textiles.

b. Verbal directive, issued 13 November 1946, subject: Protection of Textiles.

2. It is directed that the standing instructions, regulations, ordinances, and other action taken by the Textile Bureau implementing the provisions contained in the reference 1b, be extended to include all imported textile fibers, and yarns and goods manufactured therefrom.

3. Within ten (10) days of receipt of this memorandum the Textile Bureau, Ministry of Commerce and Industry, will submit a report on action taken to implement the provisions of this memorandum.

For the Chief, Economic and Scientific Section:

/s/ Harold S. Tate  
/s/ HAROLD S. TATE  
Chief  
Textile Division

Incl #1



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423

KYOTO MILITARY GOVERNMENT TEAM  
APO 713 (Kyoto, Honshu)

4 June 1947

SUBJECT: Movement of Silk

TO : Commanding Officer, Gifu Military Government Team, APO

1. Enclosed petition for movement of silk is forwarded for your consideration.
2. The silk in question, which belongs to Kyoto Orimono K.K. is part of the bulk allotment released for processing and export.
3. It is recommended that this petition be granted.

FOR THE COMMANDING OFFICER:

GEORGE D. ISH  
Capt., GMP  
Executive Officer

23



*File  
Textiles  
Art*

THE OUTLINE HISTORY OF  
TATSUMURA TEXTILE ART

423

Heizo Tatsumura, the leader of our Institute, gave up his school work at the age of 17 and began textile business of his own in Osaka.

In 1905, at the age of 28 he moved to Mishijin in Kyoto, where he established the Tatsumura Textile Manufacturing Co. Through his continuous study and improvement of the 1000 years old Mishijin textile, he produced new type of textile which surprised the business men and experts of the textile field. He continued his work and by the age of 30 obtained 6 patents and 30 registration for new designs.

The following are some of the patterns he obtained

1. Takunani Ori
2. Mokitsu Ori
3. Fusen Ori
4. Saraga Ori
5. Ayanani Ori

Thus for 10 years he devoted himself in creating new works which were the synthesized production of art and invention system. During this period he endured tremendous hardship in both economic and mental ways. But at last in 1917 through the aid and recommendation of some people he managed to open a show in Tokyo and Osaka, where he exhibited over 80 pieces of his work. Thousands of people visited the show both in Tokyo and Osaka. Here the real value of the Tatsumura textile work was recognized by the people and achieved a sure reputation as a textile artist.



At that time the experts in this field regretted that the researches of the Shosoin Treasury and "Meibutsu-gire" imported from China, which hands down the culture of prosperous era of Nara had not been made. The people with interest in textile were fully conscious of the fact that the reproduction of these old textile was an essential matter, when thinking of its great influence it would make in the dyeing of textile.

The experts gathered together and agreed to establish a society called "Shokuho-kai". They requested Tatsumura to weave reproductions of the famous textiles during the 1000 years from Nara to Edo period.

But he met with difficulties which could not be solved with the knowledge already known. It looked as if his researches could not go any further. He took and enlarged photos of the original to analyze the construction of the fabric from which he studied the method they used at the time when the original was made. He at first succeeded in completing the research of 20 first class pieces of art textiles belonging to Prince Maeda.

These works were honoured by being shown to the Empress. He continued his researches of famous collections and in 1922 he produced 70 kinds of reproductions such as damasks, golden brocades and stripes. He thus completed his researches of "Meibutsu-gire". At the Peers Club he exhibited an album of his study and 350 rolls of his productions. He made a report of his study and dissolved the "Shokuho-kai".

In 1923 with the approval of Prince Iyesato Tokugawa a suggestion arose to make a research of the Shosoin Treasury. With the request from the Imperial Museum he visited the Shosoin Repository and continued the researches for five years.



During the forty years of his researches he completed the study of damask, golden brocade, stripes, goblin and Coptic. It can be said that he had every textile in the world, that was to be kept, woven

In 1937 Heizo Tatsumura was awarded honours from the Osaka prefecture for his distinguished service as an inventor, a researcher, and a supervisor to dyeing Industry. In 1939 he was again awarded honours from the Japan Industrial Association for his distinguished service in the Industry field. But the real important work was his achievements as a textile artist

The first time he exhibited in Industrial Art Show was in 1914 at the show of the agricultural and Commercial Office, where he took the first prize. In 1932 and 1933 he was appointed as a judge for the Japanese Art Association. At Paris in 1923 he was selected as one of the members of "Salon National" in the French-Japanese Art Association. In 1937 he exhibited his works at the International Art Exhibition in Sydney. The following year at the first International Handicraft Exhibition in Berlin he received a gold medal. March 1946 the Institute was ordered by the Economic and Scientific section GHQ to weave a set of reproductions composed of 39 pieces.

The orders from the Imperial Household is something special to remember. His most honoured pieces of work are as follows:

- 1923 A cover for the present Emperor's world travel account.
- 1928 An album for the Dowager Empress.
- 1929 A textile cover for the present Emperor's Coronation document.
- 1934 A wall hanging in dedication to the wedding of Prince Chichibu
- 1943 An Obi for Princess Terunomiya



The wall hanging for Prince Chichibu was the most deeply impressed work, as it took him 3 years of hard work to complete.

Heizo Tatumura rehabilitated the Japanese textile, which has two thousand years of tradition, in modern forms. I think it will not be over praising him by saying, that he was the man who made the textile of Meiji, Taisho and Showa period into a historical value.

At present Heizo Tatumura has resigned from actual work and had his son Ken Tatumura succeed him. Ken graduated the history of art section of the Tokyo Imperial University. Later he studied systematic textile art in America and Europe. After returning he assisted in the designing of the wall hanging mentioned before. In 1933 he established the Tatumura Textile Art Institute. In 1938 he exhibited a curtain and received a prize from the French International Exhibition. In 1941 the Institution was granted a special permission on the same line as a governmental public office to preserve its technique.

The Institute wishes to contribute to the culture of the world by the harmony of economic and art.



### The Nature of Our Work

Our Institute is weaving the following mentioned high class te-xtile art. These productions are all for the use of the American Army and also exportation to the United States.

a) Reproductions of ancient oriental textiles according to the special order from the G.H.Q.

b) Designated silk fabric for export with 5,500 bales opened silk .....60,000 yards ( number of designated factory K.N.5)

c) 70,000 yards of chair covers and draperie for dependent housing ordered by the American 8th Army. ( number of designated factory D.H.6)

As above mentioned our Institute has been recognized from the G.H.Q. and the Japanese Government as having one of the finest technic in textile. With this recognition we are doing our utmost in producing high quality textile art. We are scheduled to receive further orders from the American Army, and at present we are waiting for the necessary materials to be distributed to us.



Outline of Our Factories

Reserch Institute	Omiya Imadegawa-dori Kyoto Kamikyoku
Hand weaving factory	Goryo factory.... Sokokuji mondencho Kyoto Kamikyo-ku
Experimenting power loom factory	Kitano factory....Roken- machi Itsutsuji Kyoto Kamikyo-ku
Dyeing factory	Omiya factory.... Shijo omiya Kyoto- Nakagyo-ku
Power loom factory	Shugakuin factory....Yamabana icho -damachi Kyoto Sakyo-ku
Power loom factory	Hachioji factory.... Hachioji
Offive employees	115
Factory emp-loyees	120
Total	305
Active weaving machines	213

Annual Production

Production capacity in length	403,600 yards
Production capacity in price	142,880,000 yen
Amount of necessary silk	168166 ponds
Necessary quantity of dyestuff	6,733 ponds



## REQUESTS

## Request No 1

We would like to obtain the validation from Washington as soon as possible.

## Reason.

- A. According to the suggestion of the GHQ Export Import Sect. of the Economic Scientific Dept. We commenced weaving a set of ancient textile reproduction composed of 39 pieces, such as the "Meibutsugire" <sup>and</sup> of Shosoin, <sup>textiles.</sup> Through the kindness of Maj. Sickman and Capt. Maxine Barr of GHQ and USCC, these products are now being exhibited in the Museums throughout America. We are very grateful that the Japanese Textile Art has been given a chance to be introduced to the American People.
- B. To weave a piece of these textile it needs a long complicated preparation. Therefore if we are to produce only one of the kind it would raise the price to a large amount. We wished to produce 20 sets, but finally the number was settled at 10 sets. We will be very glad if we receive the validation for these ten sets.
- C. We set the price for this set on assumption that we would be able to weave 20 sets. Therefore if we are given the validation for only one set the economic burden will be very great to us.
- D. When Capt. Maxine Barr returned to America last June she took back with her 15 pieces for exhibitional purpose which included some incomplete production concerning its size.



These textile productions are now being exhibited in America but they are insufficient to achieve the aim of introducing textile reproduction. We are hoping to receive the validation for the 2nd set, thus enabling us to send the 2nd set to complement the lacking points.

Request No 2

We wish to be introduced to American trade business men. It is the first time that our textile has been introduced to foreign countries. We sincerely wish that our production be sold by American Companies. The fact that the Japanese textile has been introduced to the American People by the USCC is a great fortune for the future of Japanese textile art. But <sup>we</sup> think it is necessary to commercialize these textile at the present stage.

In America, where the sale system is highly organized, the influence of the salesman over the future of commercial goods is very great. As you know, the economic of Japan will have to depend on things like textile art in the future. Therefore we wish to receive your special consideration and understanding to the Textile industry and introduce us to the best class business men of America.

Request No 3

We hope you will assist us in obtaining the opportunity to go abroad for observation purpose.

<sup>We</sup> think Japan with China has contributed to the culture of the world for preserving the culture yet unknown to the world. Especially Japan, which has been comparatively peaceful inside her country, has left behind great achievements in preserving ancient culture in the Oriental world.



We have confidence in our special technic, but when we have to expand into the international field we are at a loss, because we had been shut out from the world for ten years. It is our greatest wish to study the culture of the world, especially that of America as much as possible.

We sincerely hope that the Mission will grant us the assistance on this matter.



GENERAL HEADQUARTERS  
SUPREME COMMANDER FOR THE ALLIED FORCES  
Civil Information and Education Section

15 May 1947

PRESS RELEASE;  
REPRODUCTION OF FAMOUS JAPANESE TEXTILES NOW BEING EXHIBITED  
IN THE UNITED STATES

Reproduction of silk textile in the Shosoin at Nara are being exhibited in major museum and art schools throughout the United States after a successful first showing at the Nelson Gallery at art in Kansas City, Missouri, SCAP's Civil Information and Education Section Announced today.

The materials were sent to the United States through the U.S. Commercial company. they are being exhibited by the American Federation of art to interest American museum, art schools and private collectors in purchasing historical examples of Japanese art.

Mr. Laurance Sickman, former of the number of the CI&E Arts and monuments Division staff and now curator of Oriental art at the Kansas city gallery, reports that the silk brocades



received " an enthusiastic reception" Kansas Cityans, he said were impressed with the workmanship of the hand-loomed reproduction "which represent the greatest possible accuracy in color, design and technique"

The textile were made by the Tatsumura Textile Company of Kyoto. Mr. Sickman states that such firms, by retaining skilled weavers at their looms during the war and maintaining the unbroken tradition of the art, have made it possible for Americans to study an important phase of Oriental culture that is almost unknown in the United States.

The materials, though preserved in Japan, are essentially Chinese in character, representing a complete picture of Far Eastern culture of the first half of the eighth century, when Chinese civilization reached one of its highest peaks.

Eleven of the 33 textiles in the exhibition are reproduction of ancient fabrics preserved in the Shosoin since 756 A.D. when the Dowager Empress Komyo dedicated to the temple of Todai all the objects left in the palace of her husband, Emperor Shomu, at the time of his death.

Others were copied from fabrics used in religious ceremonies at the dedication in 752 A.D. of the great bronze image of Buddha at Todaiji, and Chinese textiles from later times.

Americans desiring to purchase the reproductions are permitted to place orders with the U.S. Commercial Company.