

## Ando Cloisonné Company

Ando *Cloisonné* Company, a Japanese *cloisonné*-manufacturing company founded in 1880 by Ando Jubei (安藤重兵衛) (1876-1953), is one of the most pioneering companies of *cloisonné* production based in Nagoya. They have been awarded numerous prizes at world expositions and served as a purveyor to the Ministry of the Imperial Household since 1900. Liang Yi Museum houses 15 sets of vases produced by Ando *Cloisonné* Company and Ando Jubei.

### History

Originally known as Ando Jusaburo (安藤重三郎), Ando Jubei was born as the fourth child in Nagoya in 1876 and took his father's name Jubei (重兵衛) when his parents passed away in 1877. One of his sisters married Maeda Matsukichi (前田松吉), who was then adopted into the Ando family and changed his name to Ando Juzaemon (安藤重左衛門) (fig. 1). Juzaemon decided to transform the family business from selling *kiseru* (smoking pipe) to manufacturing enamelwork as he noticed that 'more and more people smoke cigarettes instead of shredded tobacco so operating a *kiseru* shop is going down the road to ruin<sup>1</sup>. As a result, Ando Jubei became the founder of Ando *Cloisonné* Company at the age of four under the aegis of his brother-in-law. The main store was opened in Nagoya in 1880, followed by the Tokyo branch opening ten years later in 1890.

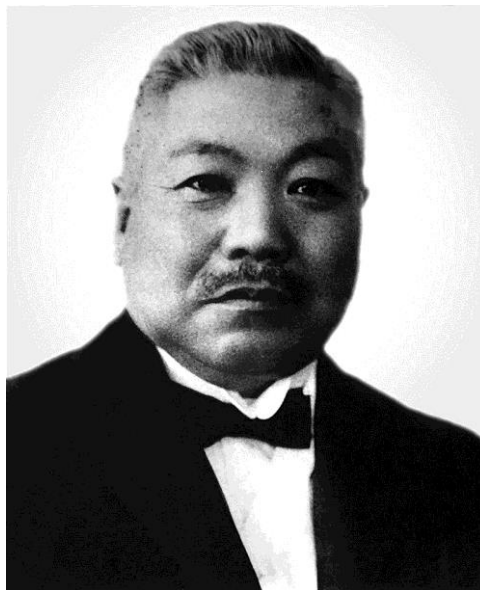


Figure 1. Photo of Ando Juzaemon

In 1881, Juzaemon invited Kaji Sataro (梶佐太郎, 1859-1923), grandson of Kaji Tsunekichi (梶常吉, 1803-83) who was the key person for the renaissance of Japanese *cloisonné*, as foreman of the company<sup>2</sup> until 1897. During the period he worked for Ando *Cloisonné* Company, he produced works using the traditional technique of *yusen shippo* (wired *cloisonné*) revived by his grandfather<sup>3</sup>.

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<sup>1</sup> 日本経済新聞社(Ed.) 1982, p.160.

<sup>2</sup> 日本美術工芸社(Ed.) 1965, p.57

<sup>3</sup> Liang Yi Museum (Ed.) 2020, p.79.

A few years later, in 1900, Ando *Cloisonné* Company started to serve as a purveyor to the Ministry of the Imperial Household, and won a gold medal<sup>4</sup> at the 1900 Paris Exposition. After participating at the Paris Exposition in 1900, Kawade Shibataro (川出柴太郎, 1856 – c.1921) was employed as chief technician and headed the company from 1902 to 1910. Kawade introduced and developed many technological innovations that made the company successful. The most important of which is called *moriage shippo* (raised *cloisonné*)<sup>5</sup>.

In 1901, when Ando Jubei was 25, he represented the company to present works at the Glasgow International Exhibition and was awarded a gold medal<sup>6</sup>. After that, Ando Jubei stayed in Britain for two years to advance his skills in enamelling as well as to study the foreign market. After he returned to Japan, not only did he become a supervisor of the company's enamel factory, he also continued to create enamelware for foreign and domestic exhibitions. For example, five of his works (figs. 2-4) were displayed at the Japan-British Exhibition of 1910.



Figure 2. Flower pots by Ando Jubei displayed at the Japan-British Exhibition of 1910 (Extracted from *An illustrated catalogue of Japanese Modern Fine Arts Displayed at the Japan-British Exhibition, London, 1910*)

<sup>4</sup> Ando Cloisonné 2022.

<sup>5</sup> Victoria and Albert Museum 2022.

<sup>6</sup> Ando Cloisonné 2022.

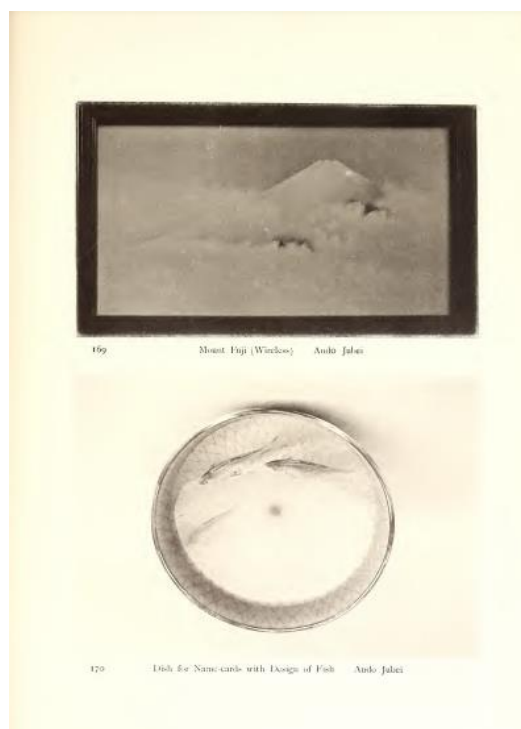


Figure 3. Plate and dish by Ando Jubei displayed at the Japan-British Exhibition of 1910 (Extracted from *An illustrated catalogue of Japanese Modern Fine Arts Displayed at the Japan-British Exhibition, London, 1910*)



Figure 4. Flower pot by Ando Jubei displayed at the Japan-British Exhibition of 1910 (Extracted from *An illustrated catalogue of Japanese Modern Fine Arts Displayed at the Japan-British Exhibition, London, 1910*)

In the following years, Ando Cloisonné Company experienced several major changes: the Tokyo branch was destroyed by a fire during the Great Kanto earthquake in 1923 and was reconstructed in 1930; the building and merchandise of the Nagoya main

store were destroyed in the bombing of Nagoya in 1945; and the company rebranded as Ando *Cloisonné* Store Co. Ltd. in which Ando Jubei became the first president in 1948<sup>7</sup>. In 2022, the company celebrated their 142nd anniversary .

### **In the Collection**

Among the 15 sets of enamelled vases produced by Ando *Cloisonné* Company and Ando Jubei in the 20th century that are now housed at Liang Yi Museum, five types of enamelling techniques can be identified:

#### 1) *Yusen shippo* (wired *cloisonné*)

Having the design outlined and accentuated with silver wires<sup>8</sup>, *yusen shippo* is the most common technique used in Japanese *cloisonné* enamelware. LYMA-119 (fig. 5) is one example from the Liang Yi collection that has an overall *yusen* design of Nippon daisies in various colours of shaded enamel on a light blue enamel ground.



Figure 5. Vase, Ando *Cloisonné* Company, 20th century, Materials: *cloisonné* enamel, Height 25 x Diameter 20cm, Liang Yi Museum Collection.

#### 2) *Musen shippo* (wireless *cloisonné*)

With the use of *musen shippo*, soft patterns with blurred and unclear borders can be achieved as silver wires are used only in placing the enamel paste and are removed before firing<sup>9</sup>. LYMA-28 (fig. 6) and LYMA-53 (fig. 7) are two examples with a similar design – a pale green *musen* design of peonies and leaves decorated on a rich green enamel ground.

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<sup>7</sup> Ando Cloisonné 2022.

<sup>8</sup> American Ceramic Society 1954, p.40.

<sup>9</sup> Hasegawa (Ed.) 1963, p. 257.



Figure 6. Vase, Ando Jubei, 20th century, Materials: *cloisonné* enamel, Height 37 x Diameter 25cm. Liang Yi Museum Collection.



Figure 7. Vase, Ando Jubei, 20th century, Materials: *cloisonné* enamel, Height 26 x Diameter 19cm, Liang Yi Museum Collection.

3) *Yu-musen shippo*

This *cloisonné* technique refers to a combination of wired and wireless motifs. There are several vases from the Liang Yi collection which are decorated using both *yusen* and *musen* enamelling techniques, of which LYMA-35 (fig. 8) is one example. Surrounded by scrolling grass, the stylised *hosoge* flower (literally ‘precious flower pattern’, associated with Buddhism) has been executed in shiny black *musen* enamel with silver wires to define the petal structure. Moreover, shadowy grey *musen* enamel is applied to soften the sinuous curves.



Figure 8. Vase, Ando Jubei, 20th century, Materials: *cloisonné* enamel, Height 23 x Diameter 17cm, Liang Yi Museum Collection.

4) *Shosen shippo* (erased *cloisonné*)

Unlike *musen shippo* which is done by removing the silver wire before firing the object, *shosen shippo* is done by immersing the enamelled object in a sulphuric acid bath so that part of the metal *cloisons* erodes and ultimately eliminated<sup>10</sup>. One carp on LYMA-33 (fig. 9) is formed using the technique of *shosen shippo*: the scale and fin of the fish are initially lined with wire, and the metal is later dissolved to create a sense that the carp is swimming in deep water.

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<sup>10</sup> Failla 2001, p. 195.



Figure 9. Vase, Ando Jubei, 20th century. Materials: *cloisonné* enamel, Height 15.5 x Diameter 16cm, Liang Yi Museum Collection.

5) *Moriage shippo* (raised *cloisonné*)

Kawade Shibataro was employed by Ando *Cloisonné* Company as chief technician and had made many technical innovations, including the use of *moriage shippo*<sup>11</sup>. This technique involves building up layers of enamel to produce a three-dimensional effect, in which extreme care is required, especially during the polishing process. LYMA-107 (fig. 10) is the only vase in the Liang Yi collection decorated using the *moriage* technique. This pear-shaped vase is finely worked in silver wires and brightly coloured enamels with a string of beads in green, blue, yellow and red. The loose beads in low relief *moriage* enamel with subtle shading are all against a soft pink ground.

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<sup>11</sup> Baekeland 1980, p. 183.



Figure 10. Vase, Ando *Cloisonné* Company, c. 1920, Materials: *cloisonné* enamel, Height 31cm, Liang Yi Museum Collection.

### **Conclusion**

Although enamelled mirrors have been archaeological discoveries in Japan in ancient tombs dating to the late 7th century, they were not domestically produced. It was only until the late Momoyama (1568-1600) to early Edo (1603-1868) period that Japanese people started to manufacture their own enamelware<sup>12</sup>. The craftsmanship flourished and reached its technical peak during the Meiji (1868-1912) and Taisho (1912-1926) periods when numerous enamel masters and *cloisonné*-manufacturing companies sprang up in the market, including Ando *Cloisonné* Company. Different from its counterparts, Ando *Cloisonné* Company is the only manufacturer with roots in the Golden Age that is still producing high-quality enamelware for Japan and the rest of the world.

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<sup>12</sup> 村田理如2017, p. 58.



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