Japanese Prints & Textiles

Spring 2018
FLORIDA STATE UNIVERSITY MUSEUM OF FINE ARTS

Cover: Yoshida Hiroshi, *Kagurazaka Street after a Night Rain,* 1929, woodblock print, 15 7/16 x 10 7/16 in., Kirkpatrick Collection.
Left: Unknown, Detail from *Japanese Furisode* (Ship and Leaf Crest Motif)*,* late 20th century.

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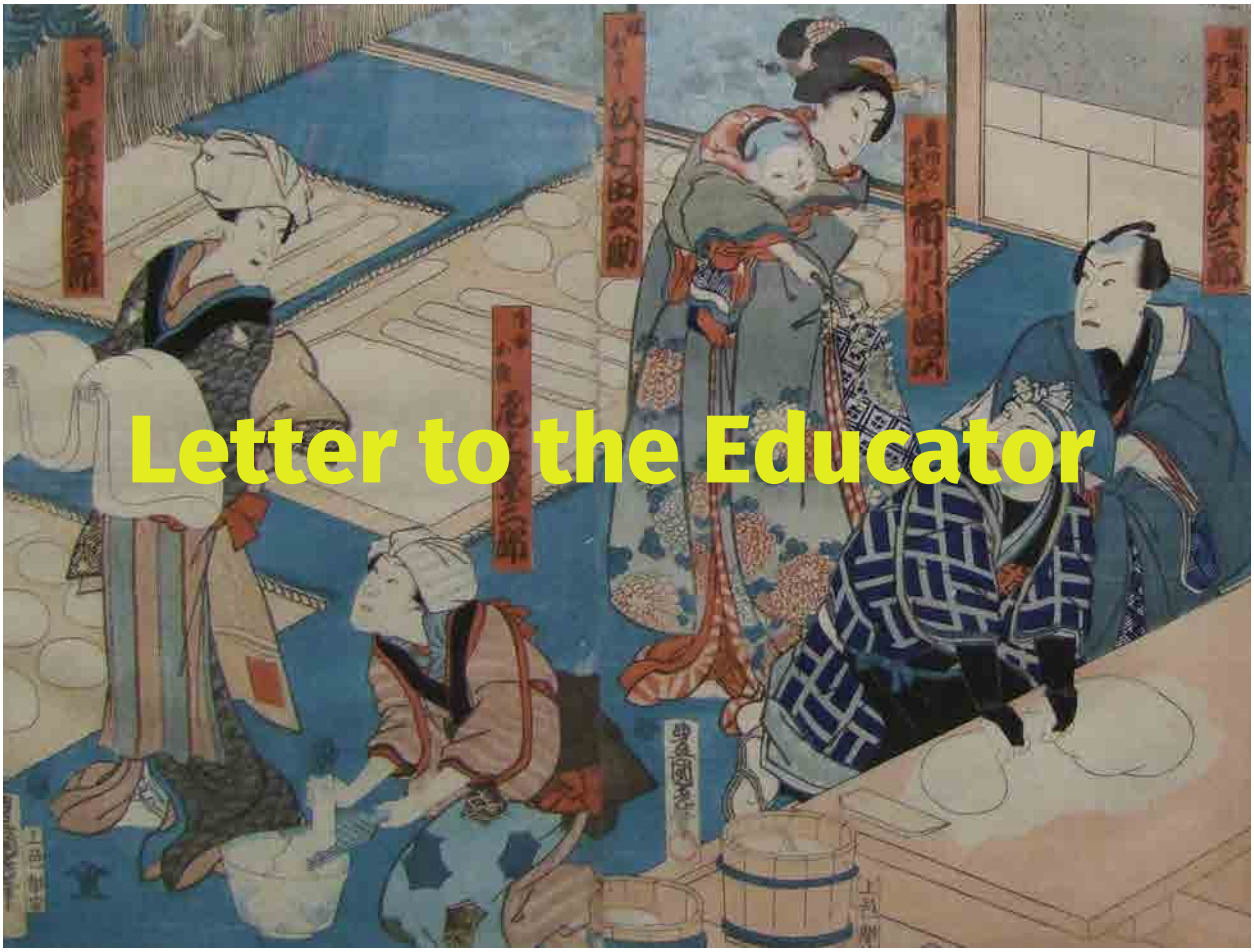


Letter to the Educator

Utagawa Kunisada, *Twilight Snow at Hira,* from the series *Eight Views of Ômi,* woodblock print, 1847-52, 14 1/4 x 10 in.

Dear Educator,

This packet was created by the Education Program at the Florida State University Museum of Fine Arts as a tool to help you introduce your students to the art of Japanese prints and textiles. By exploring the history and traditions of these media, students will gain an understanding of the techniques and design motifs utilized by Japanese artists from early in Japanese history to the 20th century.

We would also like to extend an invitation to attend this upcoming exhibition, scheduled for the Spring of 2018. This exhibition will present works from the Museum's Permanent Collection. The Museum will be offering guided tours and events. For more information about visits and tours, please contact Viki D. Thompson Wylder at (850) 645-4681.

Feel free to use this packet to help prepare students for a visit to the Museum or as part of your regular curriculum. This packet is in accordance with Florida's Next Generation Sunshine State Standards. All images in this packet are for educational use only. We hope this packet will be a helpful tool for you and your classroom.

Sincerely,

Samantha Miker
Annette Bohn
Lisa Co
Cam Ducilon
Kathryn Floyd
Anna Freeman
Rachel Glanton
Sophie LeNeveu
Abigail Mann
Grace Reynolds
Diana Robertson
Mikaila Ware

NEXT GENERATION SUNSHINE STATE STANDARDS

Elementary School (K-5)

Historical and Global Connections
Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).
VA.3.H.1.1 Describe cultural similarities and differences in works of art.

Organizational Structure
Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
VA.3.O.3.1 Use symbols, visual language, and/or written language to document self or others.

Skills, Techniques, and Processes
Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
VA.3.S.1.3 Incorporate ideas from art exemplars for specified time periods and cultures.
VA.3.S.1.4 Choose accurate art vocabulary to describe works of art and art processes.

Middle School (6-8)

Critical Thinking and Reflection
Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.
VA.68.C.3.2 Examine and compare the qualities of artworks and utilitarian objects to determine their aesthetic significance.

Historical and Global Connections
Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).
VA.912.H.1.3 Examine the significance placed on art forms over time by various groups or cultures compared to current views on aesthetics.

Skills, Techniques, and Processes
Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
VA.68.S.1.5 Explore various subject matter, themes, and historical or cultural events to develop an image that communicates artistic intent.

High School (9-12)

Critical Thinking and Reflection
Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
VA.912.C.1.4 Apply art knowledge and contextual information to analyze how content and ideas are used in works of art.
VA.912.C.1.6 Identify rationale for aesthetic choices in recording visual media.

Historical and Global Connections
Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).
VA.912.H.1.1 Analyze the impact of social, ecological, economic, religious, and/or political issues on the function or meaning of the artwork.
VA.912.H.1.10 Describe and analyze the characteristics of a culture and its people to create personal art reflecting daily life and/or the specified environment.

Organizational Structure
Enduring Understanding 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
VA.912.O.3.1 Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.

Introduction to Japanese Artistic Production

BY: KATHRYN FLOYD

During the Momoyama Period (1573-1615), the Tokugawa Shogunate (1600-1868), a military dictatorship government, came to power and instituted the isolation of Japan. As a series of islands, it was easy for Japan to maintain their isolation. Their explanation for the isolation was based on a desire to conserve Japanese culture and traditions. This period led to a thriving economy that encouraged leisure activities and consumerism, the perfect environment in which the arts could grow.

The Tokugawa Shogunate did not anticipate Japan's transition from an agricultural economy to an urban trade economy. The change in economy led the chōnin class, artisans and merchants who lived in urban cities, to increase the size of the middle class. The new chōnin class enjoyed leisure and a growing affluence. Under this environment, the arts prospered, as they were produced for the new urban middle class to enjoy.

The Edo Period (1615-1868) was characterized by the growth of art forms and changes in artistic production and styles. Ukiyo-e woodblock prints rose in popularity because of the need to produce works quickly for mass distribution and consumption by the chōnin class. Ukiyo-e means "pictures of the floating world," representing the prints' ability to capture the fleeting beauty of Japanese sights. These artworks depicted the enjoyment of the present, because the chōnin class did not like to dwell on the past.

Architecture during isolation was heavily influenced by Japanese tradition. Architecture was seen as a blend of art and functionality. There was a resurgence of Buddhist ideals because of the isolation from western religions, and with this a rebuilding of Buddhist temples and pagodas. Ceramics were also becoming abundant. Prior to the period of isolation, Koreans exported ceramics to Japan. During isolation, Japanese ceramicists had to develop new techniques for using multiple colors and firing.

Shibai Ukie by Masanobu Okumura (1741-44). Ukiyo-e print depicting the Kabuki theater.

Kimonos and textiles went through many transformations during the period of isolation. During isolation, kimonos were used to show wealth and status, with the intricacy of the embroidery or dying process indicating the wealth and status of the wearer. Kimono motifs transitioned to Japanese symbols to convey meaning. New fabrics, such as satin damask, crepe, and silk twills, were created to make beautifully textured garments.

The opening of Japan's borders in 1867 allowed for western influence on Japan's art world as well as Japanese influence on the western art world. In an effort to catch up with the rest of the industrial western world, Japan imported European and American experts to tutor Japan in modernization. Painters, sculptors, and architects were some of the many imported experts. With them they brought Western innovation, such as steel and modern building techniques. Japanese influence also flowed to the western world through art. Nineteenth century artists were inspired by Japanese prints and incorporated Japanese pattern techniques, asymmetry, eastern perspective, and vibrant colors.

Ukiyo-e Prints

BY: GRACE REYNOLDS

(Above) Carved woodblock featuring the image that will be printed.

Ukiyo-e prints are now considered representative of Japanese art. They began as a form of art primarily enjoyed and practiced by common townspeople in urban city centers of Japan. Ukiyo-e evolved from the genre paintings of traditional schools of Japanese art, namely in Kyoto during the Momoyama period. Ukiyo-e gained widespread popularity from the 17th to the 19th centuries. In the 17th century, Japan experienced a flourishing economy that encouraged leisure activities and consumerism. The ukiyo-e prints of this time depicted trends with particular attention paid to fashionable young men and women and their activities. The prints focused on the middle class and the archetypes associated with the middle class such as courtesans, heroes, and actors. Other famous Japanese prints focused on the natural landscapes of Japan. Artists such as Katsushika Hokusai printed some of the most famous landscape scenes of Japan, such as his series on Mount Fuji. Some of the basic stylistic characteristics of ukiyo-e prints were harmonious coloring, flexible curving lines, and an emphasis on the dramatic relationship between figures.

The process of making Japanese woodblock prints involved many steps and artisans. Early prints featured color that was only applied by hand, until color-printing technology was invented in the 17th century. At this point, artists were able to create prints at a higher rate than was previously feasible. The first step in the process of producing prints began with the artist creating the preliminary drawing, known as shita-e. A more polished version of this sheet was drawn, referred to as hanshita-e, which was more elaborate and had all the details of the finished print. The next stage was to take the hanshita-e and put it onto the woodblock so the design could be carved out directly onto the face of the wood. Cherrywood was most commonly used during this time. Once the cherrywood block had the design carved on it, it was known as the keyblock and was marked with kento or "registration marks." The blocks were then passed to the printer with instructions about colors and any special techniques that needed to be applied.

Japanese prints heavily influenced the Western world. Artists such as Edgar Degas, Mary Cassatt, Pablo Picasso, and Vincent Van Gogh were influenced by the formal qualities of Japanese art. Claude Monet hung Japanese prints in his studio, which influenced the work he made while living at Giverny, France. This distinct and uniquely Japanese style of making prints exerted influence throughout the world.

(Above) Shita-e preliminary drawing.

Japanese Textiles and Costumes

BY: LISA CO & ANNA FREEMAN

Red Furisode.

Kimono originally meant "wearing thing" or "thing to wear" but through the course of history the term came to mean a specific form of traditional Japanese clothing. Today we often associate the word "kimono" with what is actually a "furisode," the most formal type of kimono, which consists of long sleeves and a raised collar, generally worn today for only special occasions.

The layering of kimonos became popular and over time specific vocabulary was created to describe these layers. The simplest and overall exterior dress/robe is the kimono; the obi is the decorative sash tied around the waist to finish the outfit; and the eri is the collar. The most expensive and sought after kimonos are sewn with silk.

The Edo Period (1603-1868) was one of unprecedented political stability, economic and urban growth. While Kyoto (the old capital) remained the center of aristocratic culture and luxury, Edo (the new headquarters chosen by the shogun or military ruler) developed from a small fishing port into a booming center of commerce. Originating in Edo and spreading throughout Japan, a powerful urban culture developed in which fashion took a central role.

During this period the original consumers of lavish clothing like kimonos were the samurai or ruling military class. It was the merchant class or chonin, however, that eventually popularized the sale of these garments, because they could not use the wealth gained from the new economic boom to climb social ladders (due to a strict class hierarchy). Instead they found different outlets for their new wealth – like buying beautiful clothing. This new demand from the middle class for luxury items stimulated a flow of textile arts in the Edo Period. The kimono in particular developed into an expressive means of personal display and an important indicator of affluence and taste.

These trends, however, troubled the ruling class because they posed a threat to the strict social hierarchy. To counteract this, laws were issued that restricted the kinds of fabric,

techniques, and colors used by chonin. Although the laws were not consistently enforced, they did bring change to the textile industry. New techniques were developed and the use of more subtle colors and fabrics became increasingly common. This became known as a new aesthetic, "iki" or elegant chic, in which subtle details were valued in the clothing over extravagant colors or fabrics. The subversion of rules also led to certain fashion trends; for example it became fashionable to use red (a highly desired, but restricted color) on undergarments and linings because they were not covered by the restrictions.

One of the main motifs of Japanese textiles was the asanoha pattern, which depicts a geometric design and in Japanese translates to 'hemp leaf." Hemp was an important plant in Japan, being the primary clothing fiber along with silk until the 17th century when cotton was introduced to Japan. It represents growth and good health. Since hemp grows quickly, it was customary to use the asanoha pattern for children's clothes in hopes that the child would also grow fast and strong.

Within an assortment of motifs introduced into Japanese textiles one of the earliest themes that developed involved nature related motifs. The adherence to depicting a nature theme stemmed from both the Shinto religion and Buddhist practice. Flowers and plants were decorated onto Japanese textiles and woven into clothing. A popular motif was the chrysanthemum, a flower that represented longevity and rejuvenation as well as royalty. Waves on Japanese textiles and prints represented both the surrounding seascape in Japan as well as power and military force as the waves were a reminder of the forcefulness of nature. When used on banners or flags the motif was reminiscent of the waves of troops.

The Museum of Fine Arts' permanent collection is currently in possession of two types of kimonos for women: furisodes and uchikakes. The furisodes display flowers, cranes, waves, fans, ships, and leaf crest motifs. The permanent collection includes two Japanese uchikakes, or wedding kimonos. They are decorated with cranes, chrysanthemums, and fan motifs.

(Below) Asanoha print kimono.

(Above) Chrysanthemum patterned kimono *(detailed view)*.

Textile Decoration Techniques

BY: ANNETTE BOHN

In Japanese culture the decoration of textiles is a reflection of the desire for aesthetic excellence. As time has progressed, many forms of decorating textiles changed due to technological advances. The Japanese have decorated an array of materials such as silk, hemp, ramie, and cotton. In order to convey specific naturalistic, religious, or spiritual motifs distinct techniques like weaving, dying, stenciling, embroidering, and quilting were acquired through trade and outside influence.

EMBROIDERY & QUILTING TECHNIQUES

Embroidery and quilting techniques became relevant when the Japanese began to formulate patterns using different forms of stitching. Embroidered design motifs distinguish the specific types of kimonos for different ceremonies or wearing purposes. Some common motifs are: cranes that symbolize long life and fidelity, chrysanthemums that represent longevity and eternal love, and bamboo that mirrors strength and endurance. These motifs are common in wedding kimonos, known as uchikakes.

The Japanese quilting technique, sashiko, is almost always done with white cotton fabric. This domestic technique is used as women collect pieces of cotton fabric to create everyday garments or furnishing covers. Whether textiles are used for religious ceremonies or domestic wear, traditional Japanese textiles demonstrate the Japanese artist's and the artisan's attention to craft and beauty.

Chrysanthemum embroidery pattern.

WEAVING TECHNIQUES

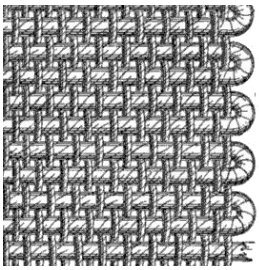
WEFT-FLOAT WEAVE

Used for heavy fabrics that would be draped elaborately

BOBBIN WEAVE

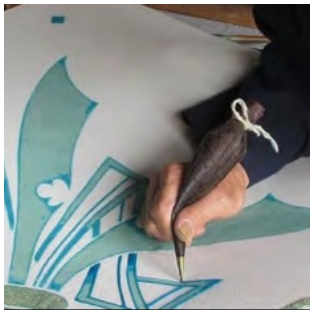
Used to create complex decorations and designs

PLAIN WEAVE



Used to create rural clothing and domestic decor

DYEING TECHNIQUES

YUZEN **DYEING**			**Most complex designs on elaborate kimonos**
STENCIL DYEING			**Used for domestic furnishings and clothing made of cotton materials**
FREEHAND PASTE-RESIST DYEING			**To create large prints for banners and hanging decor**
SHIBORI **DYEING**			**A tie-dye technique that emphasizes spontaneity and aesthetics**

Connections Between Textiles & Prints

BY: LISA CO, ANNA FREEMAN & DIANA ROBERTSON

Textiles and prints are both important parts of Japan's history of art and culture. One significant way they are related is through the process in which they were created. Considered to be a precursor to Japanese woodblock printmaking, during the Nara period (710-784 AD) the Japanese utilized the textile wooden-block dye method, known as kyokechi. This procedure allowed for the transfer of dye onto fabric and the adornment of designs onto textiles. Fabric would fit between two relief carved wood boards clamped face-to-face, so that the raised areas would meet when clamped, while the grooves allowed the flow of dye. Sometimes boards would be drilled with holes that let dye flow onto the fabric in specific areas.

Ukiyo-e woodblock prints and textiles are also connected through their role in documenting the lifestyle of Japan and their use of similar design motifs. Ukiyo-e prints and textiles were both products of a new consumer society that made leisure objects and art available to the middle classes. Ukiyo-e prints specifically documented the government sanctioned pleasure quarters which grew from the restrictions put in place by the shogun and included establishments like theaters and teahouses in which fashion was a main focus. Fashion included patterns referencing class and designs that symbolized nature, luck, and wealth. Ukiyo-e printmakers paid special attention to fashion because it was a marker of status and taste. Prints made the extravagant fashions and patterns worn by actors in Nōh theater or the higher classes accessible to the masses. Ukiyo-e and textiles were thoroughly populist and made art and taste an available means of expression.

Japanese prints and textiles are also connected by their relationship with Japanese women. In Japanese prints, within a genre known as bijin-ga, women were often portrayed as beautiful and ethereal. Bijin-ga highlighted a specific female form of feminine beauty. The women depicted in these prints were graceful and active in public scenes and scenes of intimate domesticity. Even when shown in an everyday life context, they were portrayed in an ethereal manner. Japanese artists known for this style include Kitagawa Utamaro, Keisai Eisen, and Suzuki Harunobu. These male artists depicted the way women were seen, or the way men wanted to see women. This portrayal of women provides an insight into the roles and ideals of Japanese women of the time according to men. These images of idealized beauty led to new ideals of Japanese dress.

(Above, Top to Bottom)
Suzuki Harunobu, *Woman Visiting the Shrine in the Night,* 18th century, woodblock print.
Kitagawa Utamaro, *Three Beauties of the Present Day,* 1793, woodblock print, 15 x 10 in.

Introduction to Japanese Design Motifs

BY: RACHEL GLANTON

A culture's history and principles are narrated through art and fossilized in design. Embedded into Japanese art are the preserved culture and traditions of Japan. From the influences of religions to the influx of foreign cultures, Japanese art has documented it all. Carved into wood blocks and sewn into textiles are depictions of society and nature in Japan. Through design motifs in artwork, viewers are exposed to the religion, society, and ideals of Japan.

According to myth, the Shinto sun goddess, Amaterasu, founded Japan. The emperors were said to be her direct descendants, commonly referred to as "The Sons of the Sun." Though the power of the emperors in Japan has waned, the sun is still used as a motif today. It is not only found in artwork but on the national flag as well. Despite its strong roots in Japan, Shinto was not the only religion to make its mark on Japanese culture. In the mid-sixth century, Buddhism made its way from India to Japan, with new ideals in tow. This new religion implemented many motifs in Japanese culture, but most prominent of these motifs was the lotus flower. In Buddhism, the plant is a symbol of purity and is strongly associated with enlightenment.

Through trade routes, culture, languages, and traditions bled across borderlines. Such was the case between Japan and China. As a result of being in close proximity, China and Japan influenced each other's cultures greatly. Japan's first written script was adapted from Chinese to make correspondence between the two cultures easier. Since then, both have evolved into unique languages. Language is just one piece of evidence of the influence of China on Japan. Chinese culture also influenced Japanese government, architecture, society, and, of course, art. While it is evident that traditions were shared between the two nations, all foreign ideas did not become pillars in Japan's culture. When Japanese high society, however, adopted hand fans from Chinese culture, the fan became an important symbol. The small end of the fan represents the beginning of life and each pleat represents the many paths a life can take. From the image of the Japanese uchikake (pictured below), one can see the importance of the fan in Japanese culture and its incorporation in wedding ceremonies. Imagery drawn on fans could be used to display pictures, stories or to pass along secret messages.

As people travelled more often and further away, Eastern culture collided with western culture. Goods were exchanged. Foods tasted. Language spread. Most importantly, ideas spread across hemispheres through art. Motifs are deep conveyers of messages about the culture and prints and textiles are the vehicles for those messages. Tales of ideas and history were blended into singular motifs or symbols that survived the test of time.

Unknown, *Japanese Uchikake,* early 19th century.

Designs from Nature

BY: MIKAILA WARE

Designs from nature in Japanese textiles are rooted in Shintoism and Buddhism. Shinto is the original religion of Japan and involves the worship of kami, or spirits. In Shintoism, kami are believed to live in all parts of nature like plants, stones, and animals, but clouds signify the spirits of the dead. Many cultural influences from the Asian mainland, such as plant motifs and animal patterns, were transmitted to Japan along with Buddhism. Buddhism teaches people to live in harmony with nature. The Asuka Period (538-710 C.E.) was marked by the arrival of Buddhism, and a rise in contacts generally with continental cultures. This led to a flow of tools, Buddhist articles, pieces of cloth, and architectural items that incorporated designs particularly from China, India, Greece, Rome, and Persia. Many Japanese follow both Shintoism and Buddhism.

Every year, towards the end of March, Japanese travel in droves to see the first bloom of the cherry blossoms. Cherry blossoms, also known as sakura, have a short blooming period and are extremely fragile creating a small window of time to see their beauty. Since Japanese culture is rooted in the Shinto belief, a main theme is love and reverence for natural artifacts and processes. The sakura's short life has made the flower revered in Japan since the Heian Period (794-1185 C.E.) when the influence of Buddhism was at its height. The sakura is a symbol of "mono no aware," which means sensitivity to things. In Japanese culture, sakura has become a reminder of the shortness of life as well as the appreciation for fleeting beauty. The plant patterns seen in Japan are not meant to be realistic. Due to their abstraction, the images may not be in lifelike colors. Instead of showing all details, flowers are reduced to only their necessities which could be as little as five petal shapes joined to a central circle.

While plant patterns show more abstraction, animal patterns are treated with more realism. These patterns also reflect Shinto belief and Buddhism yet animal patterns refer to religious, magical, or narrative meanings. The

(Above) Cherry blossom and dragon motif.

Shoso-in (Imperial Treasury in Nara, Japan) houses historical Japanese treasures from the 8th century, including fabric with plant and animal motifs. For example, among their collections is a remnant of brocade with a pattern of two goats with curved horns, flanking some foliage about which butterflies are flitting. The use of Koi fish is often used in Japanese art. According to legend, a Koi fish swimming upstream to scale a waterfall would become a dragon. From a lowly fish to a fire-breathing dragon, the Koi fish became a symbol of perseverance and ambition.

Dragons sometimes make an appearance in traditional Japanese designs of wave patterns. Waves were often considered the work of the Dragon King. Dynamic motions in wave patterns occurred because of the Dragon King's emotions. The Dragon King's anger created rough waves, whereas a calm sea meant his anger had subsided. Waves tend to overlap throughout the designs, and are placed in combination with the moon, plovers (a type of shorebird), or water wheels.

Japanese beliefs greatly shaped the designs of nature. As mentioned before, clouds signify the spirits of the dead in Shintoism. In Buddhism, clouds signify the "Western Paradise" beyond Earth. Clouds provide an interesting visual subject because of their many varieties and transformations. From designs which capture clouds flowing lightly by to low-hanging, stationary masses, clouds are often depicted in artwork with heavenly figures and dragons ascending into the heavens as a metaphor for advancement in the world.

Geometric Designs

BY: SOPHIE LENEVEU

Geometric designs were ubiquitous in the prints and textiles of Japan, appearing on everything from the robes of Buddhist priests to the costumes of Kabuki actors. These patterns can be purely decorative or act as abstractions of grand spiritual ideas; their aesthetics can be starkly simple or staggeringly complex. Early geometric patterns tended to be relatively simple and grew increasingly complex from the eighth century onward, correlating with an increased influence from the Asian mainland. Buddhism in particular became a crucial influence on geometric designs in Japan.

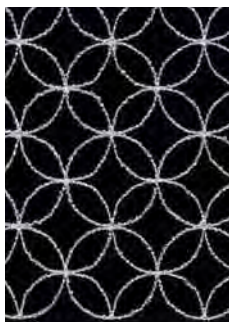
Specific kinds of geometry may be reserved for specific types of objects. Square and rectangular shapes frequently form the foundation for designs on boxes, screens, and certain ceramics. The rectangle is also essential in establishing the signature T-shape of the kimono. Plaid patterns, which consist of intersecting lines forming squares and rectangles, were popular for fabrics and can be found on objects ranging from tobacco pouches to robes. Additionally, stripes are prominent in a vast array of textiles and were favored by the noble class of the Nara Period (710-794), during which period the tatewaku stripe pattern emerged. In this design, stripes curve at regular intervals to create a wave-like pattern, with space for imagery in the expanded portions.

Squares and rectangles in Japanese art are viewed as artificial shapes not easily found in nature, while circles and other rounded forms are associated with intuition and inspiration. A geometric pattern called shippo consists of overlapping circles that create an abstract jewel-like design. The word shippo can literally be translated to "seven treasures," which in Buddhism refers to gold, silver, pearl, agate, lapis lazuli, crystal, and coral. The word can also pertain to cloisonné, a decorating technique in which metalwork is embellished with gemstones. Therefore, shippo can be seen as a representation of the seven treasures inlaid in metal, repeating continuously into infinity.

Triangle shapes appear in a pattern called uroko, which is comprised of repeating, closely juxtaposed triangles. This pattern is thought to resemble fish scales and is often employed on kimonos and other garments. Depending on the context, the design may also symbolize the scales of a snake or a dragon. When associated with the snake, the pattern signifies evil; when associated with the dragon, the pattern signifies protection.

The kikko, or tortoise shell pattern, typically consists of symmetrical hexagons in a repetitive, tessellated design that recalls the natural pattern of a tortoise shell. Due to the long lifespans of tortoises, the tortoise shell pattern is connected to longevity. It can be seen on garments, sometimes in combination with animal and floral motifs. The hemp leaf or asanoha (also called asa) pattern consists of overlapping hexagons that constitute a geometric representation of leaves from the hemp plant. The hemp leaf pattern appears on a variety of textiles and garments because of the importance of hemp in making cloth. The design is associated with good health and growth; since hemp grows rapidly, it was common for the pattern to be implemented on children's clothes in the hopes that the child would grow quickly into a healthy, strong adult.

Tatewaku pattern.



Shippo pattern.

Uroko pattern.

Kikko, or tortoise-shell pattern.

Asanoha, or *asa* pattern.

(Above, Top to Bottom)
Utagawa Hiroshige. *Sudden Shower Over Shin-Ōhashi,* woodblock print, 1857. 14 3/16 x 9 1/8 in.
Parasol textile pattern.
Katsushika Hokusai, *Tennyo*, woodblock print, 1760-1849.

Domestic Designs

BY: ABIGAIL MANN

In the Edo Period (1603-1868) ukiyo-e represented an innovative phase in the long evolution of historical Japanese genre painting. Ukiyo-e painters focused on enjoyable activities in landscape settings such as festivals and celebrations with special attention to contemporary affairs and fashions.

Motifs of people employed in various tasks, or festival dancers, were very popular for decorating the clothing and utensils of merchants and ordinary folk alike. Symbols with religious significance such as bridges, thought to link secular and divine realms and religious motifs such as the Buddhist wheel of life (rinbo) were used to decorate everyday articles. Other new subjects, never previously considered suitable – fish, vegetables, insects, parasols, everyday articles, became employed in the Edo period.

Musical instrument designs, as well as structures like boats, abounded in Japanese prints and textiles. Traditional instruments in Japanese culture were drums, flutes, and string instruments called biwa, which were similar to lutes. Patterns depicted the instruments alone or people playing them and dancing to their music. Tennyo (Buddhist celestial maidens) playing flutes were also common. Boats were frequently drawn on kimonos and other clothing because of their scenic effect and to honor a means of transport that brought people the necessities of life. Different kinds of boats were seen: sailboats, rush-roofed boats, pleasure boats, and foreign ships. When combined with flowing water motifs, these boat designs were especially sought. Cartwheels in the stream motif, first popular during the Heian Period (794-1185) which showed the necessity of soaking wooden cartwheels to prevent drying out, became a design of elegance and rhythm. While the military class continued to play an important role as art patrons, for the first time artists were inspired by and responded to the interests and preferences of the general public.

Auspicious Designs

BY: CAM DUCILON

Auspicious means fortunate, special, or favorable. Auspicious design refers to designs and patterns which are symbols of good fortune or are special in a meaningful way. From utilitarian vessels, prints, fans, and kimonos, auspicious design and patterns were everywhere in Japanese art. These are some of the most popular motifs known, and three are known as "The Three Friends of Winter," because they withstand the cold days of the season. Together, they symbolize steadfastness, perseverance, and resilience.

1. Plum blossom: (first of The Three Friends of Winter) it is known to be the symbol of winter and the indication of spring approaching, as well as the symbol of protection and health. It is said to protect one from demons and evil spirits. It is believed the blossoms work collectively as a spirit of health, making one want to start something afresh and new. There are multiple festivals in Japan to welcome the spring season as the flowers bloom. In Japanese the plum blossom is known as "ume" or Japanese apricot. The plum blossom is a decorative motif in vases, teacups, paintings, jewelry, and especially kimonos.
2. Pine: (second of The Three Friends of Winter) pine stands for longevity, virtue, youth, masculinity, and power. In Japanese it is called "matsu" which also means, "waiting for the soul of a god to descend from Heaven." Pine is associated with the new year. Residents take bundles of pine branches, along with bamboo trunks, to put on their doors to receive blessings from the gods.
3. Bamboo: (third of The Three Friends of Winter) in Japanese it is called "take." Bamboo is the symbol of prosperity in Japan because of its sturdiness. It is also a symbol for strength, endurance, purity, and innocence. In the past because of its sturdiness, during an earthquake people ran toward the bamboo groves for protection. Bamboo is not only popular as an auspicious design, but also features in cuisine and in literature such as *Princess Kaguya*. *The Tale of Princess Kaguya* is about a girl who is found inside a shining stalk of bamboo by an old bamboo cutter and his wife. The tiny girl grows rapidly into an extremely beautiful young lady. *Princess Kaguya* is symbolic of bamboo because of her rapid growth from an infant to a teenager within a few days, as well as her strong character.
4. Dragon and Tiger: in East Asia, Dragon vs. Tiger represents yin and yang, the balance of power, both being Buddhist symbols. The dragon symbolizes longevity, wisdom, protection, procreation, and regeneration. The tiger symbolizes invincibility, power and might.
5. Crane and Turtle: they are seen not only in prints but also in zen gardens. Combined together they represent longevity. The crane is said to live for one thousand years, and the turtle is said to live for ten thousand years. They appear in art, tales, poetry, literature, clothing motifs, and ceremonies like weddings and for New Year.

(Above, Top to Bottom)
Incense wrapper showing plum blossom design.
Kawase Hasui, *Prine Tree After Snow,* 1929, woodblock print, 11 x 16 in.
Yoshimoto Gesso, *Sparrow, Bamboo, and Mt. Fuji,* 1931, woodblock print.

THE HUMAN FORM

BY: CAM DUCILON

In ukiyo-e prints, the human form was in the spotlight. Females and famous Kabuki actors were the most popular subjects, but images of children and men can also be found. Printmakers paid special attention to the figure's attire, headdresses, and surroundings. These elements would indicate the subject's status and wealth. The facial features of each figure are often nearly indistinguishable from each other. Their eyes may be portrayed a bit smaller or bigger, but in general, they display the same face no matter their status. Kabuki actors, however, were depicted with more diverse facial features because of their stage costumes.

The human form was not only presented in prints but also on vases, teacups, and teapots. Usually these utilitarian vessels had floral decor or symbolic animals. Humans were put on vases to make them more dynamic and engaging. The human form could also be found in tiny sculptures of everyday people and actors on stage.

(Below) Utagawa Kunisada, *Matsumoto Koshiro,* ca. 1820, woodblock print, 14 x 9 7/6 in. Walmsley Collection.

(Above) C. Ohira, *Geisha Print Series,* 19th century, woodblock print, 10 x 12 in., Mason Colleciton.

LESSON PLANS

Unknown, *Japanese Furisode* (Crane Motif), 2004.

Design a Motif: K-5

BY: ANNA FREEMAN AND DIANA ROBERTSON

Key Objective: Students will use a worksheet of images of Japanese kimonos and motifs, as well as images of western motifs, to design t-shirts featuring western motifs while keeping the Japanese textile designs in mind. At the end of the lesson, students will be able to identify the motifs in their designs and discuss their design processes.

Materials:

- Worksheet (provided)
- Paper
- Colored pencils

Suggestion: If class has access to silk-screen or other forms of shirt printing, the class can print their designs onto simple t-shirts.

Procedure:

1. Class will look at Japanese motifs used on kimonos as well as images of western motifs.
2. Students will then think of their own designs for t-shirt textiles and then draw t-shirt outlines with their motif designs. Students will combine motifs as did Japanese designs. Students will be required to combine at least two motifs.
3. T-shirt designs will be shared with the class and each student will explain what inspired his/her design, as well as explain the meaning(s) of the motifs/designs.

Discussion Questions:

1. What piece inspired you?
2. What made you choose the motifs you used?
3. Can you draw a parallel between the western and eastern motifs observed and used?

Evaluation: Were the students able to understand the concept of motifs and the differences and similarities between the eastern motifs of the kimonos and the western motifs? Were they able to translate this knowledge into their shirt designs? Did they combine at least two motifs? Could they explain the meanings of their designs?

MOTIF INTERPRETATIONS

Chysanthemums: symbolize nobility and great character

Opened Fans: symbolize prosperity

Clouds: symbolize high status
Cranes: symbolize longevity

Cherry Blossom: symbolizes spring and the time of renewal

Symbols of Florida

Symbols of United States of America

Symbols of School

Symbols of Romance

Motif Self-Portrait: K-5

BY: ANNETTE BOHN AND RACHEL GLANTON

Key Objective: The teacher will provide a worksheet to students which shows traditional design motifs typically used in Japanese prints and textiles. Each student will choose one or more motifs that represent him/herself. The student will create an artistic rendering of that symbol or motif, and present an explanation for the design. This activity will aid students in self-awareness and identity meanwhile allowing them to become familiar with design motifs traditionally used in Japanese culture.

Materials:

- Worksheet (provided)
- Choice of watercolor, color pencils, crayons, markers, etc.
- Paper

Procedures:

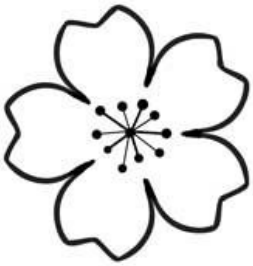
1. Students will view the worksheets provided on traditional Japanese design motifs and choose one or more designs they feel best represent them.
2. Students may want to conduct further research on the designs' meanings, or traditional Japanese ways of rendering these images.
3. They will choose various ways they would like to present their motifs. Students may paint or draw images, create poems, make collages of images found online, etc.
4. Once their creations are complete, students must present their "self-portraits" to the class, and explain the reasons their chosen designs represent them.

Evaluation: Do the students understand the symbolic meaning of traditional Japanese design motifs? Did the students choose symbols or motifs that represent them and conduct research on those symbols? Did students use this knowledge to create their own artistic renderings of either Japanese motifs or other personal symbols? Were the students able to explain the meanings of their respective symbols?

JAPANESE DESIGNS & THEIR MEANINGS

Turtle Shell Pattern: patience

Triangles: protection



Cherry Blossoms: beauty

Ducks: friendship

Koi Fish: bravery and successful

Circles, Swirls, Ovals: inspiration

Dragon: hard work & intelligence

Fans: growth and wealth

Tiger: power

Clouds: goodness

Sun: luck

Bamboo: strength

Butterfly: transformation

Cranes: loyalty

Moon: happiness

Acorn: good luck

Chrysanthemum: energy

Telling a Story with Japanese Design Motifs: 6-8

BY: SOPHIE LENEVEU AND MIKAILA WARE

Key Objective: Japanese geometric design motifs often carry certain symbolic meanings. In Japanese plays, the use of a specific design on an actor's costume could convey the nature of the character that actor is playing. Students will learn about the symbolic significance behind various Japanese geometric design motifs and apply this knowledge to a costume of their own design, based on characters from traditional Japanese Nōh plays.

Materials:

- Sheet with guide to geometric and nature designs and their meanings (one per student)
- Sheet with summaries of Nōh plays (one per student)
- Blank kimono templates on white paper (four per student)
- Fine-point markers, preferably in various colors (enough for entire class)

Nōh plays involved in activity:

- *Jinen-Koji* - asa pattern for child, shippo pattern for kimono given to Buddha
- *Iwafune* (Sacred Stone Boat) - uroko pattern for dragon deity
- *Tsuru Kame* (Crane and Tortoise) – tortoise shell pattern for emperor

Procedure:

1. Show students the shippo, asa, uroko, and tortoise shell geometric patterns and explain their meanings and uses.
2. Show students information about Nōh theatre and provide summaries of the plays, on which the activity focuses.
3. Show students the 30-second video Kanze Nōh Theatre: Lion Dance from "Shakkyo" (https://www.youtube.com/watch?v=QTtRzKiJR_4) so that students can see an example of Nōh.
4. Ask students to think of western stories with which they are familiar, and then ask them the way those stories are similar and different to the Nōh plays in terms of plot, characters, etc. You may also want to ask students to imagine the western stories as plays and consider the way the costumes might differ from the Japanese costumes seen in Nōh.
5. Distribute guide to designs, guide to Nōh plays, and blank kimono templates to each student (students may also choose to draw their own kimonos).
6. Using fine-point markers, have the students design four costumes for characters in the plays, using each of the four geometric designs.
7. As a class, discuss the reasoning for using each design in the characters' costumes.

Discussion Questions:

1. How does [certain geometric design with nature associations] match that character?
2. How does a costume with this pattern inform the audience about the nature of the character wearing it?
3. How can costumes be important in telling a story?

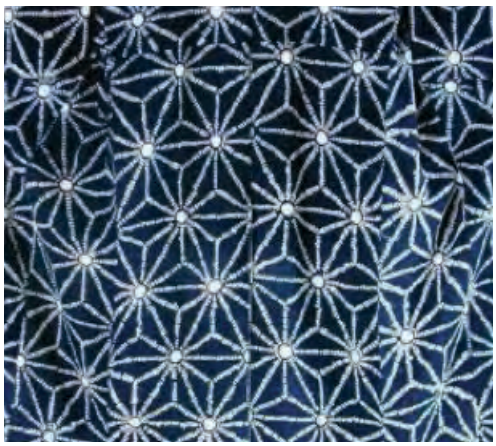
Evaluation: Were the students successful in choosing the appropriate design for each character's costume? Did the students gain an understanding of Nōh theatre and Japanese geometric design motifs?

Shippo Pattern
Consists of overlapping circles that create an abstract jewel-like design. The word shippo can be translated to "seven treasures," which in Buddhism refers to gold, silver, pearl, agate, lapis lazuli, crystal, and coral. Shippo can be seen as a representation of the seven treasures of Buddhism inlaid in metal, repeating continuously into infinity. Natural floral motifs are also sometimes incorporated into the centers of the circles.

Uroko Pattern
Comprised of repeating triangles. This pattern is thought to resemble fish scales, but depending on the context, it may also symbolize the scales of a snake or a dragon. When associated with the snake, the pattern signifies evil; when associated with the dragon, the pattern signifies protection. Animal and floral motifs may also accompany this pattern. Depictions of animals are usually treated with more realism, contrasting with the abstract uroko pattern. Animal designs are used to add religious, magical, and narrative significance.

Kikko, or Tortoise Shell, Pattern
Consists of symmetrical hexagons in a repetitive, tessellated design that recalls the pattern of a tortoise shell. Due to the long lifespans of tortoises, this pattern is connected to longevity. It is sometimes used in combination with animal and floral motifs. Flowers are reduced to only their necessities, which could be as little as five petal shapes joined to a central circle.

Asa, or Hemp Leaf, Pattern
Consists of overlapping hexagons that create a geometric representation of the hemp plant. The design is associated with good health and growth; since hemp grows rapidly, it was common for the pattern to be implemented on children's clothes in the hopes that the child would grow quickly into a healthy, strong adult.



Nōh Theatre

Japanese Nōh theatre is one of the oldest forms of performing arts in the world. It was founded by actor and playwright Zeami Motokiyo (1363-1443). The art of Nōh was handed down through generations, and has been named an "Intangible Cultural Heritage" by UNESCO. The performances involve music, dance, and drama. Due to the use of masks, Nōh can be referred to as a "mask drama." The performances also feature highly elaborate costumes, which are often stylized to express the feelings and natures of individual characters.

Jinen-Koji

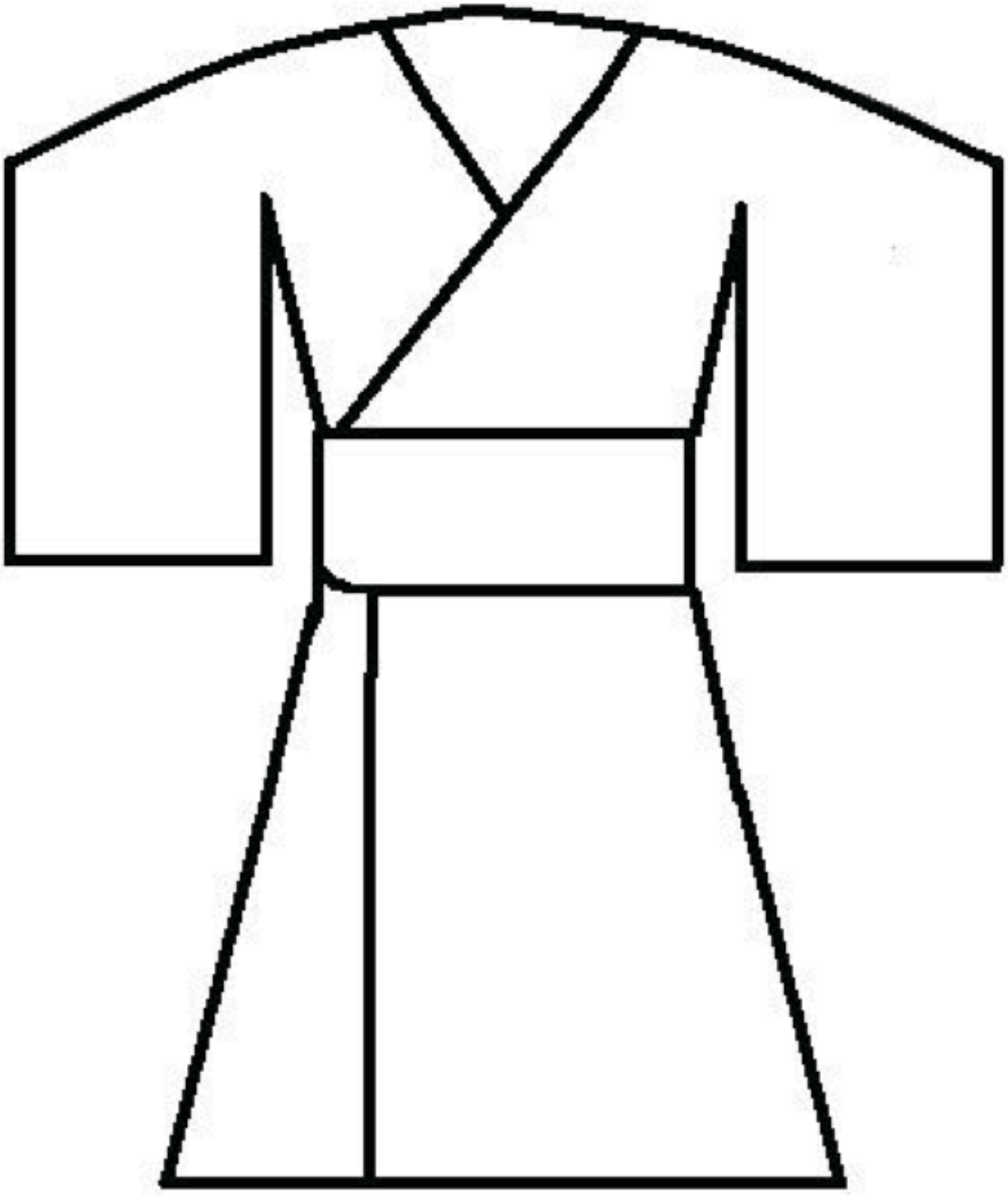
A Buddhist priest, Jinen-Koji, is preaching in Kyoto when a young orphaned child (can be either a boy or a girl) arrives. The child has a beautiful kimono to present as an offering to the Buddha, and asks Jinen-Koji to console the souls of his/her deceased parents. This moves the priest and his audience to tears. It turns out that the child was able to obtain the kimono by trading him/herself to slavers, who have been chasing the child. The slavers catch up with the child and take him/her away. Jinen-Koji races after them and jumps on their boat at Lake Biwa just as they are leaving. The slavers threaten to kill Jinen-Koji if he does not get off the boat, but he refuses. Since Jinen-Koji is a priest in service of Buddha, the slavers cannot do anything to him. Therefore, they reluctantly free the child, and he/she returns with the priest to Kyoto.

Iwafune (Sacred Stone Boat)

While completing an assignment from the emperor, an imperial officer encounters a child in Chinese-style clothes who speaks Japanese. The child gives the officer a gift for the emperor and tells him that the Sacred Stone Boat, a divine boat from Heaven, is about to arrive bearing more gifts for the emperor. When the officer inquires about this, the child reveals that he/she is a rower for the Sacred Stone Boat, and disappears in a gust of wind. A dragon deity emerges from the sea and announces that it will protect the boat as it arrives. With the help of other deities, the dragon deity pulls the boat ashore, bringing huge amounts of treasure for the emperor.

Tsuru Kame (Crane and Tortoise)

This play is set in ancient China. To celebrate the New Year, the emperor goes to the Gate of Eternal Youth to see the New Year sun. All of his people raise their voices in praise for the emperor and joy for the New Year, and the garden is filled with exquisite treasures. To celebrate the emperor's longevity, a crane and tortoise perform a dance. The emperor himself joins them in dancing. Afterwards, festivities with music and dancing are held at the Moon Palace, and then the emperor returns to the Hall of Everlasting Life.



Create Your Own Ukiyo-e Prints: 6-12

BY: LISA CO AND GRACE REYNOLDS

Key Objective: Japanese woodblock ukiyo-e prints have a long history in the Japanese culture. This art form was enjoyed by the middle class in Japan and depicted images from their culture, such as scenes of nature, fads of the time, young men and women, and urban city centers. The process of this printmaking involved many steps on which multiple artisans would work. In this activity, students will understand the process of making Japanese ukiyo-e prints by creating their own designs and carving them out of linoleum blocks. They will create designs that relate to their lives and local community, as the ukiyo-e printmakers did during the 17th through 19th centuries, when ukiyo-e gained widespread popularity in Japan.

Procedure:

1. Students will be shown images of traditional ukiyo-e prints from the Japanese culture.

Materials:

- Linoleum blocks
- Linoleum carving tools
- Paper
- Pencils
- Markers
- Discussion Questions (will be provided)
- Images of traditional ukiyo-e prints (will be provided)
- Black & colored ink
- Ink roller

They will also be given information about the history and characteristics of the prints in Japanese culture. After seeing the images, they will be asked questions (provided below) about the prints.

2. Students will be asked to draw designs of things that relate to their lives and communities, such as their backyards, their favorite items, their school, etc.
3. Students will sketch their designs onto the linoleum blocks where they will carve out the designs.
4. Students will use ink rollers to spread thin, even layers onto their carved linoleum blocks, then transfer the images onto paper.
5. Student will be given multiple sheets of paper, using different colored inks to create different colored images of their carvings (using one color ink per print).

Discussion Questions: (Upon completion of the printmaking process)

1. The Japanese ukiyo-e prints focused on daily life for middle class Japanese people. They created prints that reflected their surroundings and their culture. For your own print, what did you choose to portray, and how is that significant to your own culture?
2. The art of creating ukiyo-e prints was a long process that involved many artisans to complete the different steps of the printmaking. How did designing the print, carving it, and physically printing it tell you about the way the prints were made in Japan in the 17th through 19th centuries? What was the same and what was different than the historical Japanese process?

Evaluation: Students will gain an understanding of the complex process of creating Japanese ukiyo-e prints. Having hands-on experience in creating their own prints will give the students an awareness of the work that goes into creating fine art prints. By doing this, they will also gain an appreciation for Japanese culture and history.

IMAGES AND TEXT

Japanese woodblock prints, commonly known as ukiyo-e, began as an art form enjoyed by and practiced by common townspeople in urban city centers of Japan. Ukiyo-e evolved from the genre paintings of traditional schools of Japanese art during which Japan moved from a medieval to an early modern culture. Ukiyo-e gained widespread popularity from the 17th to the 19th centuries. In the 17th century, Japan experienced a flourishing economy that encouraged leisure activities and consumerism. The ukiyo-e prints of this time depicted fashionable trends, with particular attention on fashionable young men and woman as well as their activities. Print imagery pictured the middle class and the archetypes associated with the middle class such as courtesans, heroes, and actors. Other Japanese prints focused on the natural landscapes of Japan. Basic stylistic aspects of ukiyo-e prints include harmonious coloring, flexible curving lines, and an emphasis on the dramatic relationship between figures.

From the idea of the design to the actual execution of the print, the process was complex. The first step began with the artist creating a preliminary drawing, known as shita-e. A more polished version of this was crafted, referred to as hanshita-e, which was more elaborate and carried all the details of the finished print. The next stage was the transfer of the hanshita-e onto the woodblock so the design could be carved directly from the face of the wood. Cherrywood was commonly used. Once the cherrywood block was carved, it was known as the keyblock and was marked with kento or "registration marks." The blocks were then passed to the printer with instructions about colors and any special techniques to be applied. The printer created the finished image that many artisans helped to produce. For more information, also see page 7 of this packet.

Question: How does the perspective of this image contribute to the overall effect? How did the artist position the wave and the mountain in a significant way?

(Below) Katsushika Hokusai, *Under the Wave off Kanagawa, ca.* 1830-32, woodblock print, 10 1/8 x 14 15/16 in.

Question: How does Hiroshi use the natural elements in his print? How does the reflection of the lights on the street create a unique composition?

(Left) Yoshida Hiroshi, *Kagurazaka Street after a Night Rain,* 1929, woodblock print, 15 7/16 x 10 7/16 in.

Shibori vs. Tie Dye: 9-12

BY: KATHRYN FLOYD

Objective: Students will learn about the shibori dyeing methods, and create their own dyed work using techniques discussed during the lesson. Students will see the way shibori dyeing methods have been translated into popular tie-dying practices in western culture. Students will demonstrate an understanding of shibori dyeing process by completing an in-class worksheet. The students will demonstrate understanding of the methods by presenting their works and explaining the processes they used.

Materials:

- String
- 12”x12” white cotton fabric squares
- dye
- scissors
- water
- salt (some dyes require it to be mixed in)
- drying racks
- sinks
- plastic gallon bags
- clothes pins
- rubberbands
- buckets

Procedure:

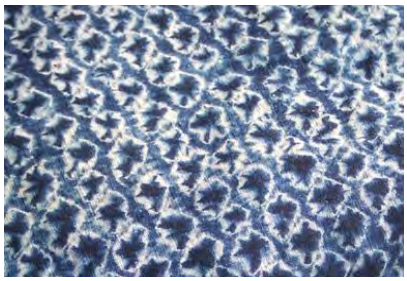
1. During the first session students will learn information about each shibori dyeing technique (found in the worksheet to be distributed to students), and they will be asked to bring in examples of tie-dyed products from home to the following class. They will watch two videos about shibori techniques. The videos will inform students on a major shibori manufacturing town, the history of the techniques, and the way these techniques were created and used in traditional Japanese clothing. The two video links are:
   https://www.youtube.com/watch?v=Yg-udpb8aRQ (part one of video)
   https://www.youtube.com/watch?v=t66HFQcRsv4 (part two of video)
2. Following the videos, students will complete worksheets in small groups about shibori dyeing methods. They will be asked questions about shibori methods and will be asked to explain the processes.
3. During the second session the students will discuss the answers to the worksheets and plan for the dyeing methods they will use. Students will watch a short video about tie-dyeing processes: https://www.youtube.com/watch?v=2TY4fZTao8I. Students will also answer the following question: How have shibori methods been adopted by western cultures? What aspects of shibori dyeing methods can be seen in tie-dye? In what ways are the two methods similar, in what ways are they different? This will prompt a discussion about tie-dyeing and its popularity in western cultures.
4. Students will gather materials needed to make their shibori dyed fabric.
5. Students will then fold, tie, and bound their fabric to create the designs they want.
6. During the third session students will mix dye in buckets and dye their works. They will place their dyed and bound fabric on racks to set for 24 hours.
7. During session four students will take their set fabric and unbind it. Then they will wash the fabric free of all extra dye until water runs clear.
8. Students will then allow the fabric to hang or lie flat to dry.
9. While the fabrics are drying each student will present his/her finished work and talk about the technique he/she used to create the unique patterns.
10. Once every student has presented, all students will collect their works and store them flat in plastic gallon sized bags to transport home.

Evaluation: Were the students able to understand the shibori methods? Were they able to complete the worksheet? Did students use these methods to create unique dyed works using two different shibori methods? Did students easily understand the instructions?

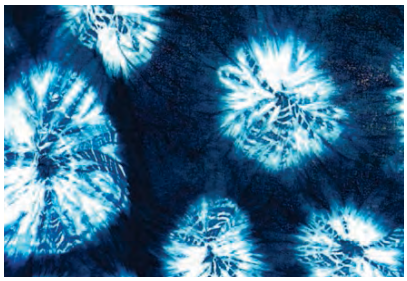
Shibori Dyeing Methods

Kanoko Shibori – A pinch-dyeing method that uses resist dyeing techniques to replicate the dappling pattern of a fawn's fur.

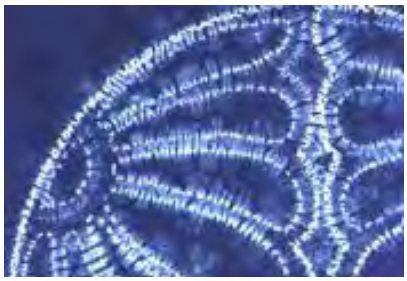
Miura Shibori – A looped binding technique where a hooked needle is used to pluck sections of the clothes and thread is looped around each section twice. The thread is not knotted and uses tension to resist the dye. The result is a water-like design.



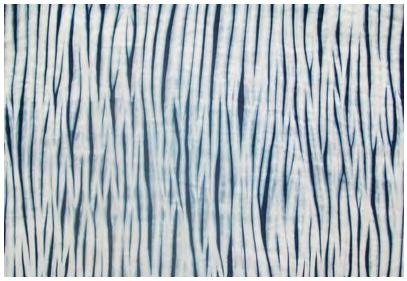
Kumo Shibori – A pleated and bound resist dyeing method where sections are pleated very finely and evenly and then bound in very close sections. The result is a spider-like design.



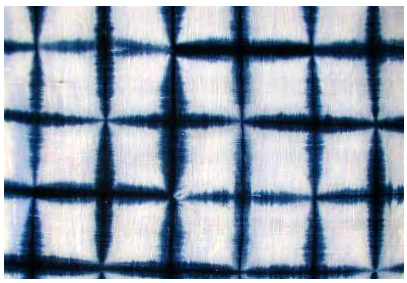
Nui Shibori – A stitched resist method where a running stitch is used on the cloth then pulled tight to gather the cloth. It is then knotted and dyed and it allows for more control over the pattern.



Arashi Shibori – A pole-wrapping resist dyeing method where cloth is wrapped on a diagonal around a pole then tightly bound by thread and scrunched together on the pole. The result is a pleated cloth with a diagonal design



Itajime Shibori – A shape-resist method where cloth is sandwiched between two pieces of wood which are held in place with string. The shape prevents dye from reaching the covered parts of the cloth.



Shibori Dyeing Methods: Video Questions

1. For what is the city of Arimatsu known?

2. Who is Miura, and why is she important to shibori?

3. How are shibori methods shared in Japanese society?

4. Explain resist dyeing.

5. You will select and try two shibori methods yourself, Identify and briefly explain these two shibori methods mentioned in the video to which you are attracted.

6. The traditional Japanese kimono is often treated as a work of art. If you were using a shibori method to create a fabric for a work of art or clothing, briefly describe that end product.

Glossary

Asanoha: “hemp leaf;” a pattern which depicts a geometric design that represents growth and good health

Bijin-ga: name given to the genre of images of beautiful women

Biwa: a traditional Japanese lute and lake near Kyoto, Japan

Brocade: a rich fabric woven with a raised pattern

Chōnin: “townspeople;” the merchant class that emerged in Japan during the early years of the Edo Period

Edo: alternatively the Tokugawa period; period between 1603 and 1868 when Japanese society was under the rule of the Tokugawa shogunate; characterized by economic growth, strict social order, isolationist foreign policies, popular enjoyment of the arts and culture

Eri: the collar of a furisode

Furisode: the most formal style of kimono distinguishable by its long sleeves and raised collar, generally worn today only for special occasions

Hanshita-e: the final master drawing of design which was used by an artist or workshop to carve the main key block

Heian: a period between 794 and 1185; characterized by the height of Buddhist and Chinese influences

Kabuki: a form of traditional Japanese drama with highly stylized song, mime, and dance, using exaggerated gestures and body movements to express emotions

Kami: a natural and ancestral spirit in the Shinto religion

Kento: marks that would identify the keyblock in the woodblock printmaking process and indicated proper alignment of the paper for subsequent printing of various colors

Keyblock: in the woodblock printmaking process, this is the final carved block that would be used to apply the design

Kikko: or tortoise shell pattern which consists of symmetrical hexagons in a tessellated design that recalls the natural pattern of the tortoise shell

Kimono: “thing to wear,” the simplest and overall exterior dress/robe

Kyokechi: a textile dyeing method similar to the woodblock printmaking process

Lapis lazuli: deep blue semi-precious stone prized for its intense color

Meiji: period between 1868 and 1912; characterized by the transition from a feudal society to its modern form

Momoyama: period between 1573 and 1600; characterized by the establishment of the Tokugawa shogunate

Nara: period between 710 and 794; characterized by a rural, agricultural economy and the Shinto worship of kami

Nōh: traditional Japanese masked drama with dance and song, evolved from Shinto rites

Obi: a decorative sash tied around the waist to finish a furisode

Sakura: "cherry blossoms"

Shibori: similar to tie-dye; a Japanese manual resist dyeing technique, which produces patterns on fabric

Shinto: a Japanese religion dating from the early 8th century and incorporating the worship of ancestors and nature spirits and a belief in sacred power (kami) in both animate and inanimate things

Shippo: a geometric pattern consisting of overlapping circles that create an abstract jewel-like design

Shita-e: the preliminary drawing of a woodblock print

Tatewaka: a geometric design consisting of stripes that curve at regular intervals to create a wave-like pattern, with space for imagery in the expanded portions

Tennyo: Buddhist celestial maidens

Tessellate: to cover a surface by repeated use of a single shape, without gaps or overlapping

Tokugawa Shogunate: feudal Japanese military government; the head of government was the shogun

Uchikake: a highly formal kimono worn by a bride

Ukiyo-e: "pictures of the floating world;" woodblock prints and paintings that flourished from the 17th through 19th centuries

Uroko: a pattern comprised of repeating, closely juxtaposed triangles

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Evaluation

(Detail) Utagawa Kunisada, *Twilight Snow at Hira,* from the series *Eight Views of Ômi,* woodblock print, 1847-52, 14 1/4 x 10 in.

Please return to:
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Tallahassee, FL 32306-1140

Was this material adaptable for introduction to your students?

All Some None

Did you feel the packet adequately provided the information and materials on the topics raised by the exhibition?

All Some None

Was the packet presented in an organized manner?

All Some None

Would you like to continue to receive materials from the FSU Museum of Fine Arts?

All Some None

Did you use any of the suggested activities in your classroom?

All Some None

If so, were they successful?

All Some None