

## PERIOD ONE 1870s to 1890s <br> PERIOD TWO 1910s to 1930s <br> PERIOD THREE 1960s to <br> 1970s <br> PERIOD FOUR <br> 1990s to <br> 2010s



## PERIOD ONE 1870s to 1890s

Portrait of Père Tanguy by

Vincent van Gogh, 1887


Vegetable Garden at VilleHue (Saint-Briac), by Henri Rivière, 1890


Breton Landscape, by Henri Rivière, 1890


## The Masters of Ukioye

A COMPLETE HISTORICAL DESCRIPTION OF

## JAPANESE PAINTINGS and COLOR PRINTS

OF THE GENRE SCHOOL Or

BY<br>ERNEST FRANCISCO FENOLLOSA<br>CURATOR OF THE JAPANESE DEPARTMENT OF THE BOSTON MUSEUM OF FINE ARTS FORMERLY IMPERIAL JAPANESE FINE ARTS COMMISSIONER ．

## 三兰術

as Shown in exhibition at
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Tools used by Japanese Wood-cutters (From a drawing in the U.S. National Museum by a dapanese artist)

Tools and Appliances used by Japanese Wood-cut Printers (From a drawing in the U.S. National Museum by a dapanese artist)
'Through the kindness of Mr. T. Tokuno, Chief of the Bureau of Engraving and Printing of the Ministry of Finance, Tokio Japan, the U.S. National Museum has received as a gift from the Imperial Government of Japan the complete outfit of a Japanese wood-cutting and wood-cut printing establishment, accompanied by illustrated descriptions of all the tools and materials sent and of the processes used by Japanese engravers and printers.'
'Mr. Tokuno's communication is, so far as I know, the first authoritative statement on this subject [of wood-cutting] made by a native of Japan thoroughly qualified for the task. As the information which follows is scattered through a number of letters and memoranda, it will not be possible to give it absolutely in the shape in which it was received, but care will be taken to adhere as closely as possible to Mr. Tokuno's own statements.'


Japanese Wood-cutter at Work
(From a drawing in the U.S. National Museum by a dapanese artist)


The Clamhouse by Arthur Wesley Dow, (1857-1922), 1892

## COMPOSITION

 FOW TME UEE OF BTUDEMT
aND TLACMURES
BT

## ARTHUR WESLEY DOW






and the limelat Fies




bocilurnay, Matie i goveravy (17)


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Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers, by Arthur Wesley Dow, 1899

TOOLS AND MATERIALS
ILLUSTRATING THE JAPANESE METHOD OF COLOUR-PRINTING


Tools and Materials Illustrating the Japanese Method of Colour-Printing
A descriptive catalogue of a collection exhibited in the museum, 1913


## PERIOD TWO <br> 1910s to 1930s

Wood-Block Printing: A Description of the Craft of Woodcutting and Colour Printing Based on the Japanese Practice
by F Morley Fletcher, 1916



Eve and The Serpent, by John Dixon Batten (1860-1932) and F Morley Fletcher (1866-1949), colour woodcut, 1897

applies too much pressure or is apt to put the left finger at a point too high (up on the blade, where it loses its control. The finger should be as close down to


Fia. 3.-Another position of the lunds is exing the lanific.
the wood as possible, where its control is most effective. A small piece of india-rubber tubing round the knife blade helps to protect the finger.

With practice the knife soon becomes

## APPENDIX

A frosncres of an original print in colour, designed and cut by the author and printed by hand on Japanese paper, followed by half-tone reproductions showing the separate impressions of the colour blocks used for this print, and other half-tone reproductions of various examples of printing and design.



California No. 2, Mt. Shasta, by F Morley Fletcher, c. 1930


ALLEN W. SEABY


Colour Printing with Linoleum and Wood Blocks, by Allen W. Seaby (1867-1953), England, 1925
'Of the printing materials, the first in importance is the rubbing pad. The Japanese baren is most efficient, but the leaflike sheath of the bamboo which covers it soon wears out, and must be replaced by another. This must first be soaked in water to make it pliant. Before removing the old covering, examine closely the way it has been applied and tied.'
'In the absence of a baren, cut out a circle of thick cardboard about 5 inches across, and over this stretch a piece of stiff book muslin, or similar fabric, bringing the ends over the back, and tie tightly. The knot serves as a handle.'

## THE TECHNIQUE

## COLOR WOOD-CUT

## Walter J. Phillips

"Then I recalled an article in "The Studio" by Allen W. Seaby on printing from wood-blocks, re-read it, and the mutation from desire to accomplishment resulted. A magazine article on such a subject may be inspiring, as this was emphatically, but its brevity precludes its use as a manual. I had, therefore, all the fun of experimenting blindly more or less, which perhaps fired my enthusiasm. Morley Fletcher's book unfortunately did not come my way until recently, or I would have been saved many pitfalls.'
'However, he inspired Allen Seaby, who activated me, so that he merits my acknowledgements. I tender very grateful acknowledgments also to my fellow color-printers William Giles, Allen W. Seaby, Y. Urushibara, and Frances H. Gearhart, for sympathy and generous contributions in an interchange of ideas, and to the three first and to John Platt, A.J. Musgrove, and Martie Hardie of the Victoria \& Albert Museum for permission to reproduce their work or prints in their possession.'

## COLOUR WOODCUTS

JOItN/ TEATT

## (

## \&

 Bin minColour Woodcuts A Book of Reproductions and a Handbook of Method, by John Platt (1886-1967) 1938


## COLOUR WOODCUTS <br> A BOOK OF REPRODUCTIONS AND A HANDBOOK OF METHOD

 By JOHN PLATTWITH A FOREWORD BY CAMPBELL DODGSON, C.B.E




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# The Jetty, Sennen <br> Cove, Cornwall, by John Platt, 1921 



## Japanese Wood-block

 Printing, byHiroshi Yoshida
(1876-1950) 1939


## JAPANESE WOOD-BLOCK PRINTING

BY
HIROSHI YOSHIDA


THE SANSEIDO COMPANY LTD TOKYO \& OSAKA
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## Original Sketch (Genga)

First, a sketch must be made in such a way that it can be worked into a colour print. The artist makes his sketches from nature; one on silk, another on paper; some with oil, others with water colours. But the sketch must be made especially for the print, and not be a mere copy of nature; it must be worked out so as to be suitable for cutting and printing, and for the production of a satisfactory print.

Some artists strive to make the original drawing a finished painting, without taking into consideration that it is to be developed into a print. This method leaves much to be desired; therefore, should not be attempted. Even if tried, the result will be different from your expectation and unsatisfactory. The medium used is different and it is natural that the result should be different.

The original drawing is merely provisional. It is not to be reproduced, nor copied. Some phases can better be rendered by cutting, while others it is impossible even to indicate. If the print-artist were to try to get in his print the same gradation in blue as that seen in one of Whistler's night scenes on the Thames or the gradation found in his "Symphony in White" - and this I believe is not impossible - it would be futile to make the attempt in an original painting for a print.

Some phases may be simplified, and others may be made more complicated. If, on the one hand, the artist were to follow the weakest points in colour printing, the result would be a complete failure. On the other hand, if he were to pursue and take advantage of the strongest points in colour prints, the result would be a complete success. Some artists can begin working with a very rough sketch, while others may require a finished drawing, but neither is to be final. Such a sketch serves merely as an indicator.


Since it is not to be reproduced, and since the wood-block printing is the final object in view, the print or finished product, is original, and not the sketch or painting which served merely as an indicator. Therein may be found the value of the print.

The print-artist must bear in mind the peculiarities incident to the cutting of the blocks even as he gazes on nature and tries to compose for his print. This makes his sketch different from that of the painter. Not only so, but the peculiarities of printing also must be borne in mind when making the sketch.

Reproduction of a painting is not the aim. If it were, there would be no use for the print, for painting would serve the purpose better. But the print shows something that it is not possible to produce by any other means than by printing.
In olden times, the artist drew his original picture on paper with thin black sumi, corrected it with red wherever necessary, or patched it with other pieces of paper to complete the drawing, and finally traced the essential lines on a sheet of paper. After that the colours were merely indicated on the drawing by writing the word "red" or "blue," or by giving a brush-stroke of colours, the rest to be finished by the cutter and the printer. This shows how non-essential a complete sketch was even then. Let him who requires a complete picture to work with make one, but this is by no means essential.


Figure 2 AN ORIGINAL SKETCH MADE IN THE STUDIO
FOR "THE CALM WIND" (206)
While merely provisional, it should show the results of a careful consideration of everything connected with the development into a finished print-even the position of the signature and seal, which are the very last things to be added to the print.
rect such by pasting paper over them. Before I actually make a drawing, I sometimes consult members of my family, by merely describing to them in words what sort of a picture I have in mind.

The drawing is generally made on thin minogami paper treated with dösa (the kind of sizing described later) with a Japanese brush, any kind of a pencil or a pen. It is important that the lines should be clear and definite. Ink is to be avoided, for it blurs when the paper is pasted face down on the block to be cut. When taking a pen, sumi should be used.

When the drawing is ready, the artist must not be hasty in pasting this sen-gaki on the block and proceeding to cut lines. One should hang it on the wall for a number of days and contemplate it, thinking about the later processes which must eventually follow. If one is too hasty, and it is found necessary to alter or add something afterward, it will be extremely difficult to make the change. It is very essential that one should give all the thought possible just here, before pasting the sen-gaki on the block for cutting. I usually keep it hung up for many days and think about the colour blocks and the different modes of printing to be employed.

Though his thought is indicated only by lines, the artist should be able to think ahead, to the end of the printing. If he does that, the print is more likely than not to be satisfactory when finished.

If two or more colours meet, an extension of one of the lines which is not to remain in the print afterward is generally necessary in the outline drawing for guidance to secure the exact fitting together of the different colours to be applied. Suppose there are to be some glowing clouds in the sunset sky, and a part of them is hidden behind a mountain. When a separate block is made for the clouds and another for the mountain, it is difficult to know afterward the exact position of the clouds in relation to the mountain and just where the line of the cloud touches the slope of the mountain. So the line of the cloud must be extended to cross the line of the mountain slope, thus indicating the exact location which the artist wished to give the clouds. In this case the unnecessary part of the line known as muda-bori, or "unnecessary cutting," which was extended into the mountain should be taken away after the trial printing is made, and the exact position fixed by the register marks.
order not to create any wrinkles, rubbed with the left hand up and down gradually from the middle toward the right edge, slowly lowering the paper to the block with the right hand. Care must be used so that the drawing may remain the same size on the block as on the dry paper. Of course, all this should be done quickly but without undue haste, bearing in mind that the more quickly the work is done the less will be the amount of moisture absorbed by the paper.

When the paper is pasted firmly on the wood, and while it is still moist, the top layer of the paper should be peeled off by rubbing the surface with the tips of the fingers, rolling the fibre of the paper into small rolls. This is done in order to get a clear definition of the lines drawn on the other side of the paper now in direct contact with the block. Blank spaces may be left alone. The peeling should continue until the surface layer upon which the drawing was done is left on the wood. When properly done, the drawing looks as clear as if drawn on the block itself. The minogami paper must be of the best. When the paper dries up before the whole surface is peeled off, the artist may apply oil with a tooth-brush which makes the drawing stand out clearly, though it still leaves the unnecessary thickness of the paper on the wood to be peeled off.

When an error in the drawing is corrected by pasting another piece of paper on top of the drawing, the unnecessary part where the paper is double must be attended to before the peeling begins. It must be cut with a sharp knife and taken off, leaving on the block only the piece of paper with the correct drawing which must also be peeled off to the proper degree. When dry, the block is ready to be cut, and this is to be the key block.

## CUTTING OF THE KEY BLOCK

In cutting the key block several tools are necessary : a $t \overline{0}$ (knife), several aisuki (digging chisels) - . a couple of maru-nomi (rounded chisels), several mallet, a small saw, and a grindstone few tsukibori (pushing chisels) $\cup \vee$,a
 ,a few tsukibori (pushing chisels) $\smile \underset{\text {, }}{ }$, but now a special thas used by converting it into a knife for cutting lines, the right hand whial has been made for the purpose. When using the knife, hand for emergencies manipulates it should be lightly supported by the left and for emergencies. The necessary tools and their uses are as follows:


Figure 3 (upper) TOOLS
(About one-third actual size)

| Mallet |  |
| :---: | :---: |
| Marx-momi | Hira-nomi |
| Maru-nomi | Kento-momi |
| Ai-suki | .Ai-suki |
| Ai-swki | Mars-nomi |
| Tsuki-bori | Saw |
| Maru-nomi | T\% |

Figure 4 (lower) TOOLS
(Details ; slightly larger than actual size)

## Left to right -

Ai-suki
Man-nomi
Marn-momi
V-shaped $t$ uki-bori
V-sha
To


Figure 7 Detail (upper left portion) of the block from which the illustration on the opposite brush effect. The slightly $1 \times 3$. Only bits of parallel lines print and produce sabi or dry of course, in the bloctly darker parts show low places where the and produce seen cleared.


Figure 8 (upper) Kyögo from the key block of "Summit of Fuji" (50). Scale, about one-third Figure 9 (lower) Detail of the same in actual size, showing sabi.


Figure 20
BRUSHES AND RAGS
Left top: Brush for pigment. About $1 \frac{1}{4}$ inches long.
Left, second from top. Tokibs,
Left, second
Left from bottom: Brush for pigment ; slightly longer than half an inch Left bottom: Tokibō, new.
Right top: Hake, for water
Right middle: Zökinater.

- ${ }^{\text {didure }}$ : Zökin (wet cloth) containing a piece of wooden board inside and clamped
top by a piece of sheet bronze. The underside which is not shown is utilized.
Right bottom: Zokin (wet cloth) folded and tied with a string.


Figure 21
ARTIST WHEN PRINTING POSITION OF THE
ARTIST WHEN PRINTING, HIS IMPLEMENTS

1. Wood-block
2. Mae-bako (front box),
3. Suri dai (printing stand).
4. Mekuri (bi, fing
5. Toko bako, or placing the printed sheets on
6. Zabuton, or or side box with a drawer.
7. Basin with cushion upon which the artist sits

Basin with water and brush.
Bowl with pigment and tokibō.
9. Kemtō-nomi, or chisel used wibō.
10. Kuiki, or pieces of wood whed changing the register marks
11. Brush for spreading pigment when changing the register marks.
12. Zökin (wet cloth) on a tile 13.
13. Baren on a slightly a tile.
14. Oil container.
${ }^{15}$. Jar of painer
16. Waste.
16. Wet-rag cushion.
18. Bottom sheet of paper
19. Printed sheets "on the shelf inside the box
20.
20. Drawer sheets "crawled."
necessary tools.



PLATE IV
The Order of Printing " A Junk" (Finished)


PLATE V
"A Junk" (Special Print)


## JAPANESE WOODBLOCK PRINTS

Their Techniques and Appreciation

## PERIOD THREE 1960s to 1970s

Japanese Woodblock
Prints
Their Techniques and
Appreciation,
by Umetaro Azechi
(1902-1999),
1963


Contemporary Printmaking In Japan, With the Techniques and Prints of Six Leading Japanese Wood-Block Artists, by Ronald G. Robertson, New York, 1965


## TOSHI YOSHildA

\& REI YUKI
Japanese

A HANDBOOK OF TRADITIONAL \& MODERN TECHNIQUES

Japanese PrintMaking, A Handbook of Traditional © Modern Techniques, by Toshi Yoshida \& Rei Yuki, 1966

# Japanese Print-Making 

A Handbook of Traditional \& Modern Techniques



Fig. 93. Overprinting with various blocks textures, and pigments: (a) Paperblock"pasting" with diluted sumi; flat block with water-color cobalt blue. (b) Flat block with diluted water-color carmine; grain block with diluted water-color Prussian blue; flat block with poster-color white. (c) Grain block with water-color Indian red; overprinting in powder-color white mixed with gouache yellow ochre. (d) Flat block with powder-color carmine; embossing by karazuri, using marunoni carved block; flat block with sumi. (e) Murazuri with powder-color light green; carved block with waten-color Prussian blue. (f) Two striped blocks with water color cobalt blue and crimson lake.

EFFECTS OF OVERPRINTING *




Waterside by Mizufune Rokushu (1921-1980) 1960s
by Tomikichiro Tokuriki


# Wood-Block Printing, 

 by Tomikichiro Tokuriki, 1968

Moku Hanga, How to make Japanese wood block prints, by Keiko Hiratsuka Moore, 1973. Washington: Acropolis Books Ltd.


Evolving Techniques in Japanese Woodblock Prints, by
Gaston Petit \& Amadio Arboleda, 1977

## Color Woodblock PRINTMAKING

The Traditional Method of Ukiyo-e


Color
Woodblock
Printmaking,
The
Traditional
Method of
Ukiyo-e,
by Margaret
Miller Kanada,
1989. Tokyo:

Shufunomoto
Co., Ltd.

THE ART AND CRAFT OF WOODBLOCK PRINTMAKING
Woodblock Printmaking with Oil-based Inks and the Japanese Watercolour Woodcut

## PERIOD FOUR 1990s to 2010s

Kari Laitinen
Tuula Moilanen
Antti Tanttu

The Art and Craft of Woodblock Printmaking, by Kari Laitinen, Tuula Moilanen, and Antti Tanttu, 1999

PRINTMAKING
Japanese Woodblock Printing


Rebecca Salter

## Japanese Woodblock Printing,

 by Rebecca Salter, 2001
## YaUR FIRST PRINT

an introdaction to
Japanese Woodblock Printmaking


Your First Print. An Introduction to Japanese Woodblock Printmaking, David Bull, 2009. Tokyo: Mokuhankan Publishing

JAPANESE WOODBLOCK
Japanese Woodblock Print Workshop, by April Vollmer, 2015

## In conclusion, Hiroshi Yoshida says of Japanese woodblock printmaking

I sincerely feel that the art of colour printing has been greatly developed in Japan and that it is a peculiarly Japanese art. But there is no reason why artists of other countries should not try our method of wood-block printing; there is no reason why foreign artists should not be expected to produce worthy results. Each period in the art history of a country has a general atmosphere peculiar to it, and each race has its own characteristics. These should be revealed in the art of the period; a mere copy of things belonging to another period and race will be lifeless, and therefore should be condemned and avoided.

It is not at all natural for us to imitate the sort of pictures produced in the Edo Period, for the subjects treated there are no longer closely related to our lives. However, fortunately the art of block printing had its foundations laid most brilliantly by the masters of the Edo Period. The renaissance for the art of wood-block colour printing, which I believe is close at hand, should be based on those same foundations. It is my sincere wish that what little contribution I have been able to make toward the strengthening of those foundations, with the intent of meeting the new requirements of the new age, will prove to be of some value and will make it easier for future artists to build upon them.

