

PERIOD ONE 1870s to 1890s

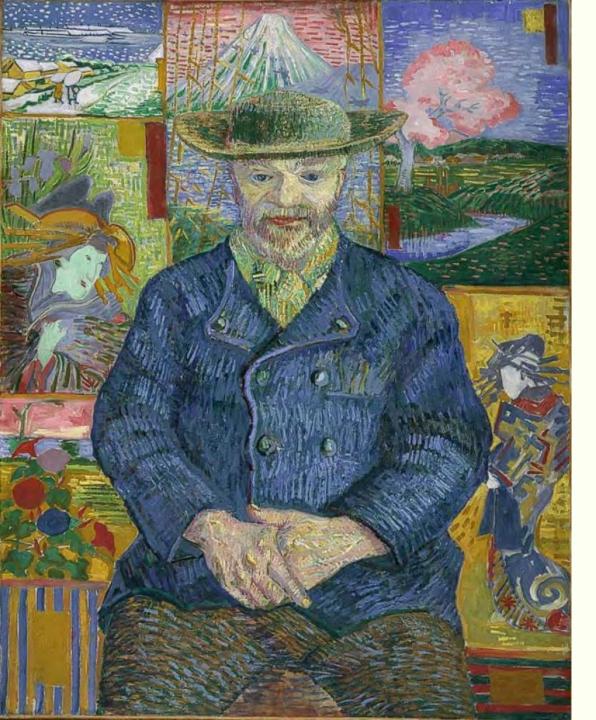
PERIOD TWO 1910s to 1930s

PERIOD THREE 1960s to

1970s

PERIOD FOUR 1990s to

2010s



PERIOD ONE 1870s to 1890s

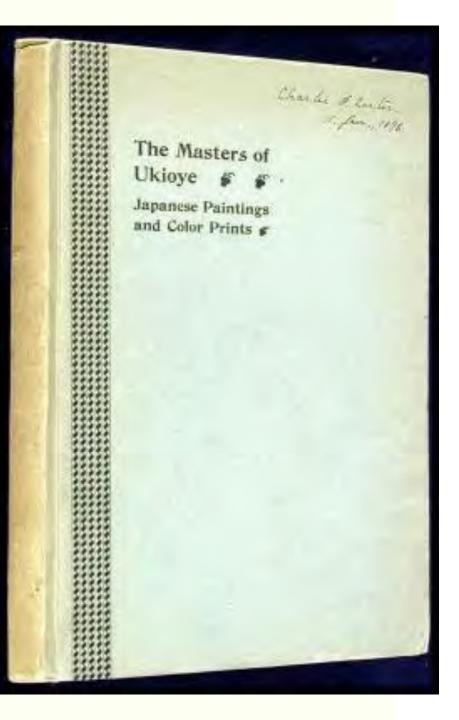
Portrait of Père Tanguy by Vincent van Gogh, 1887



Vegetable Garden at Ville-Hue (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

BY

ERNEST FRANCISCO FENOLLOSA

CURATOR OF THE JAPANESE DEPARTMENT OF THE BOSTON MUSEUM OF FINE ARTS FORMERLY IMPERIAL JAPANESE FINE ARTS COMMISSIONER -



AS SHOWN IN EXHIBITION AT

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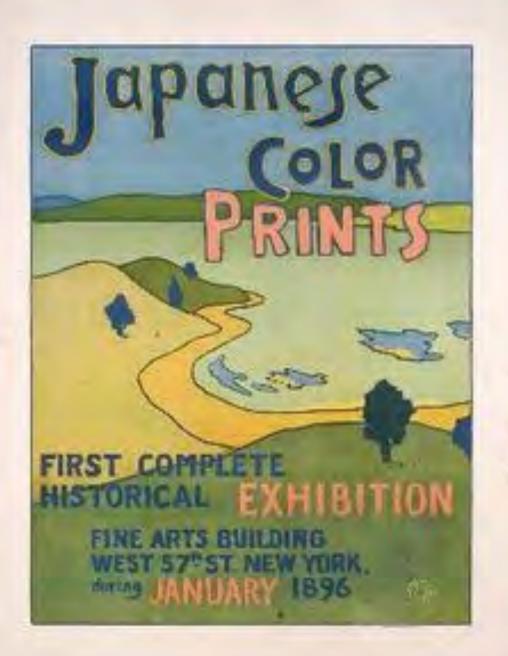
NEW YORK

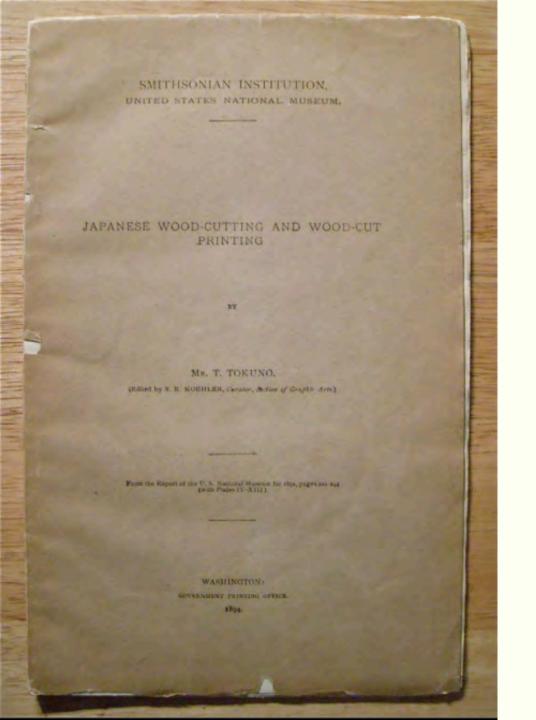
JANUARY, 1896

BY

W. H. KETCHAM

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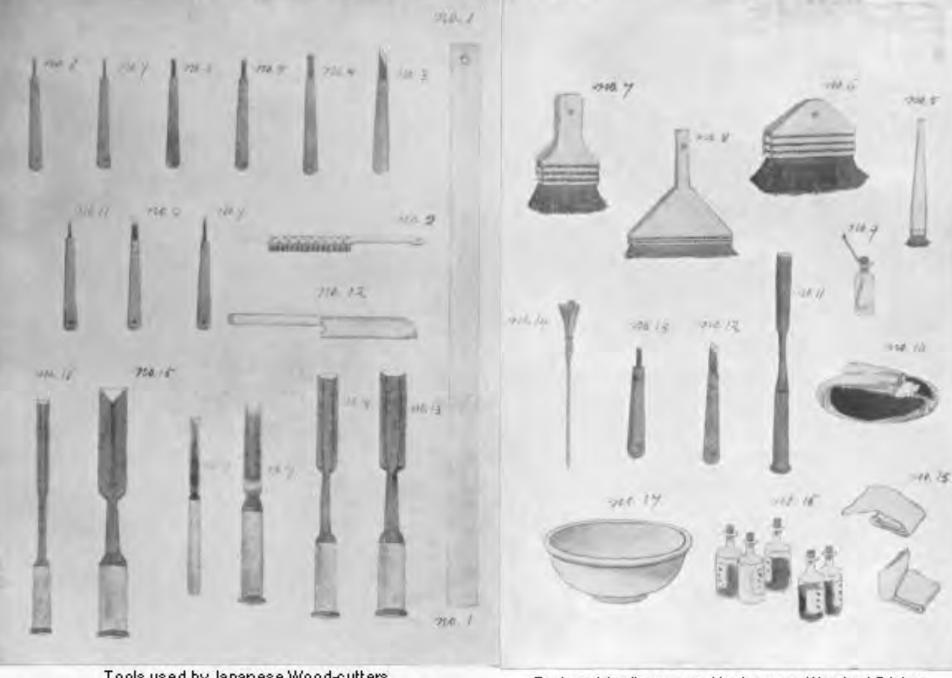




Japanese Wood-Cutting and Wood-Cut Printing by T. Tokuno, 1894

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(Note: This book is one entry in the 'Encyclopedia of Woodblock Printmaking'. If you came to this page 'directly', and not via the Encyclopedia's main outline - click <u>here</u> to make your way to the front page ...)



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

Tools and Appliances used by Japanese Wood-cut Printers (From a drawing in the U.S. National Museum by a Japanese artist)

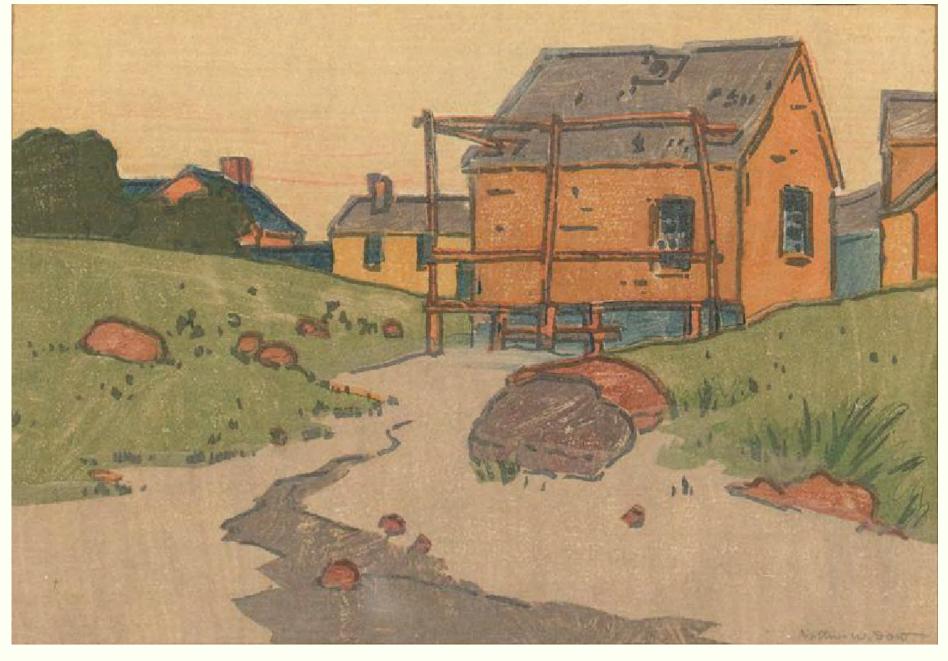
'Through the kindness of Mr. T. Tokuno, Chief of the Bureau of Engraving and Printing of the Ministry of Finance, Tokio Japan, the U.S. National Museum has received as a gift from the Imperial Government of Japan the complete outfit of a Japanese wood-cutting and wood-cut printing establishment, accompanied 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.'

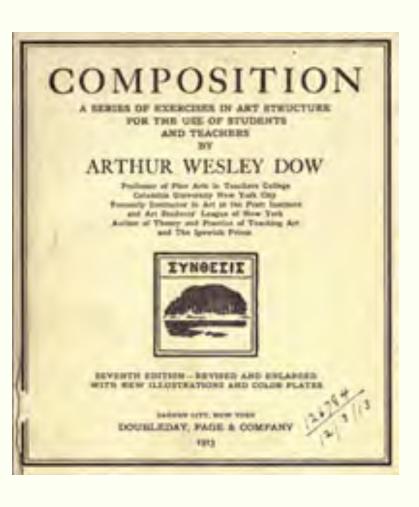


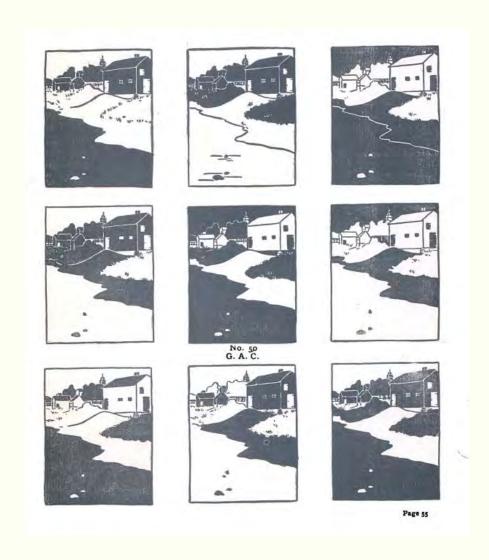


Japan ese Wood-cutter at Work (From a drawing in the U.S. National Museum by a Japanese artist)



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





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

VICTORIA & ALBERT MUSEUM

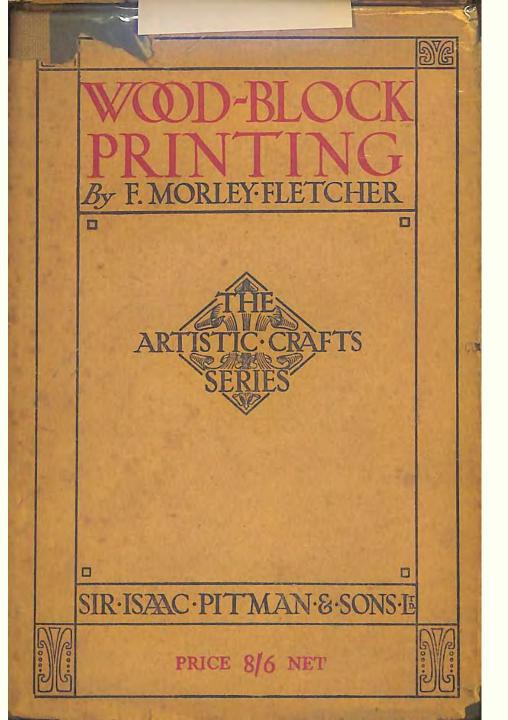
DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

TOOLS AND MATERIALS
ILLUSTRATING THE JAPANESE
METHOD OF COLOUR-PRINTING

A DESCRIPTIVE CATALOGUE OF A COLLECTION EXHIBITED IN THE MUSEUM

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

PRICE NINEPENCE NET.



PERIOD TWO 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

Mondowswert.

Half-tone reproduction of a wooghlock print by the Author
(Frankispiere.)

WOOD-BLOCK PRINTING

A DESCRIPTION OF THE CRAFT OF WOODCUTTING & COLOUR PRINTING BASED ON THE JAPANESE PRACTICE BY F. MORLEY FLETCHER WITH DRAWINGS AND ILLUSTRATIONS BY THE AUTHOR AND A. W. SEABY. ALSO HALF-TONE REPRODUCTIONS OF VARIOUS EXAMPLES OF PRINTING, AND OF AN ORIGINAL PRINT DESIGNED AND CUT BY THE AUTHOR PRINTED ON JAPANESE PAPER

LONDON
SIR ISAAC PITMAN & SONS, LTD.
PARKER STREET, KINGSWAY, W.C.;
BATH, MELBOURNE, TORONTO, NEW YORK



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



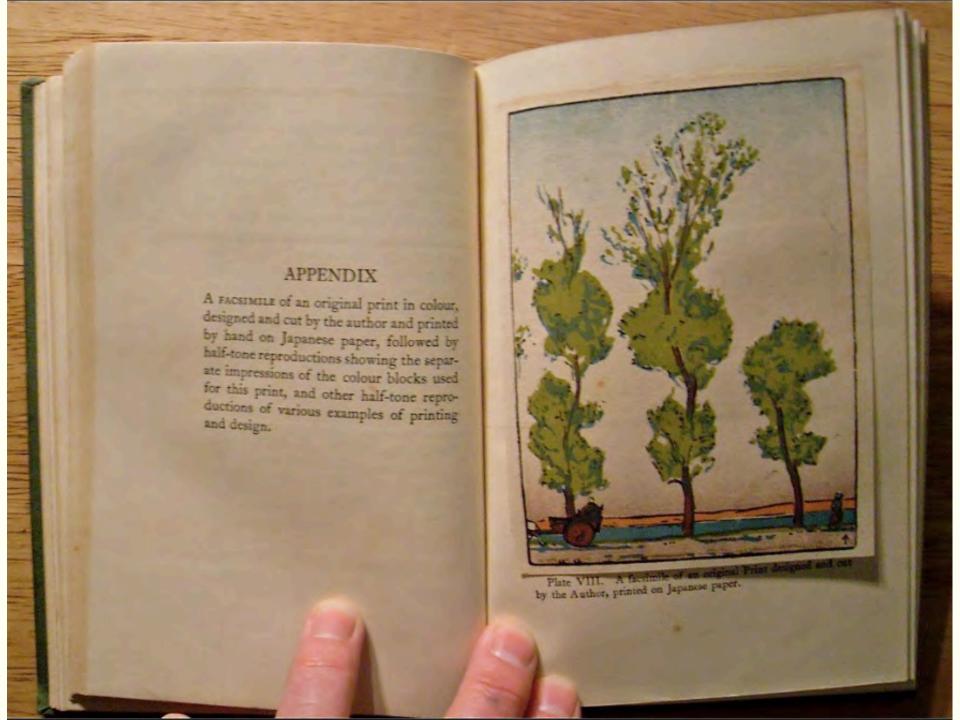
applies too much pressure or is apt to put the left finger at a point too high up on the blade, where it loses its control. The finger should be as close down to Block Cutting and Planning

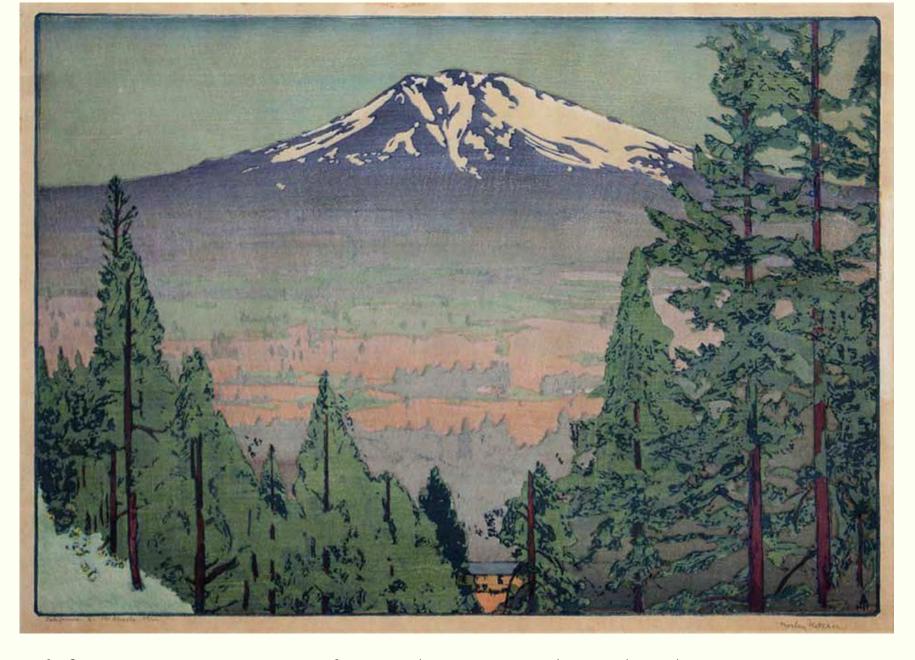


Fig. 8.—Another position of the hands in using the knife.

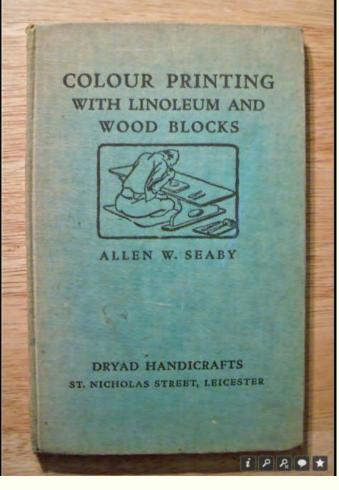
the wood as possible, where its control is most effective. A small piece of india-rubber tubing round the knife blade helps to protect the finger.

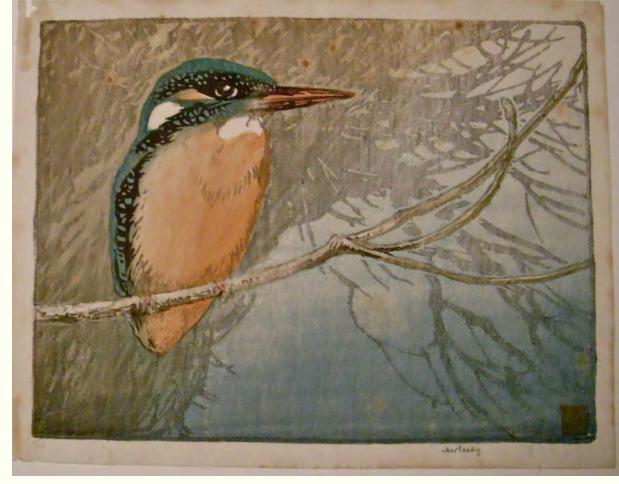
With practice the knife soon becomes





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

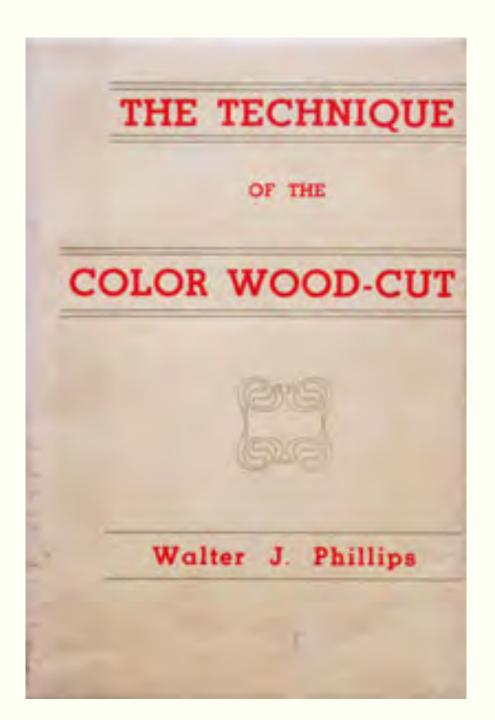




Colour Printing with Linoleum and Wood Blocks, by Allen W. Seaby (1867-1953), England, 1925

'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.'

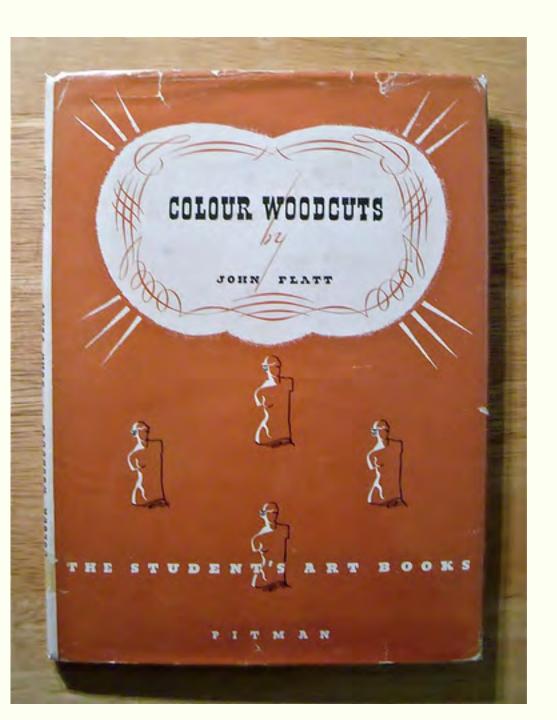
'In the absence of a baren, cut out a circle of thick cardboard about 5 inches across, and over this stretch a piece of stiff book muslin, or similar fabric, bringing the ends over the back, and tie tightly. The knot serves as a handle.'



The Technique of the Color Wood-Cut, by Walter J. Phillips (1884-1963), 1926

'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 –
A Book of
Reproductions and a
Handbook of Method,
by John Platt
(1886-1967)
1938

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TWO MONKEYS

Frontigues.

COLOUR WOODCUTS

A BOOK OF REPRODUCTIONS AND A HANDBOOK OF METHOD

By JOHN PLATT

WITH A FOREWORD BY
CAMPBELL DODGSON, C.B.E.
Formerly Kapper of Prints and Drawings, Broad Magazin

SIR ISAAC PITMAN & SONS, LTD.

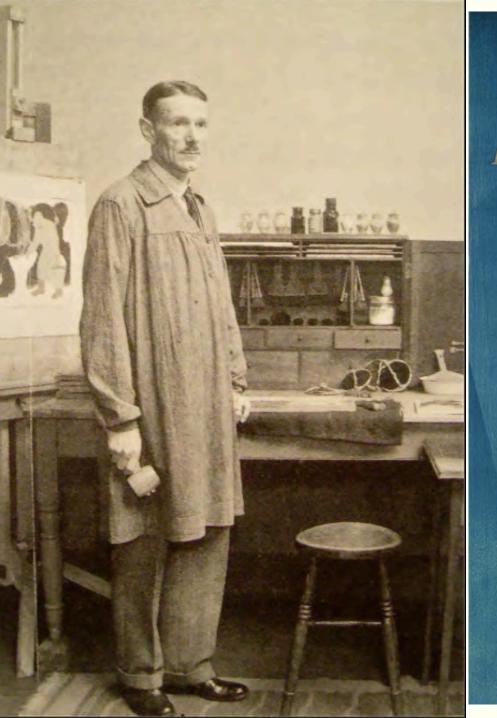






PLATE II THE JETTY, SEMNERY COVE. 13 m = 1 1 m

use of the baren (princing pad) in princing. They can therefore be very well dispersed with. If the wood is well seasoned, warping should not occur sofficiently to matter. If it does, the hollow side must be thereoughly damped with a sosked sponge and left to dry under pressure. When one side of an unclamped block is being out the under surface must.

be protected by a piece of good. thick opper pinned on at the ends. or, alternatively, with a square of green balze firstened to the ends of the block with four drawing-pins. it is useful to have a few pieces of this material available in various tires.

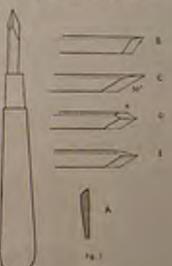
When blocks are put away during. intervals of printing, their printing. surfaces must be protected with several thicknesses of newspaper. They should be made into a parcel with the title of the print on the outside, and stored in a dry place.

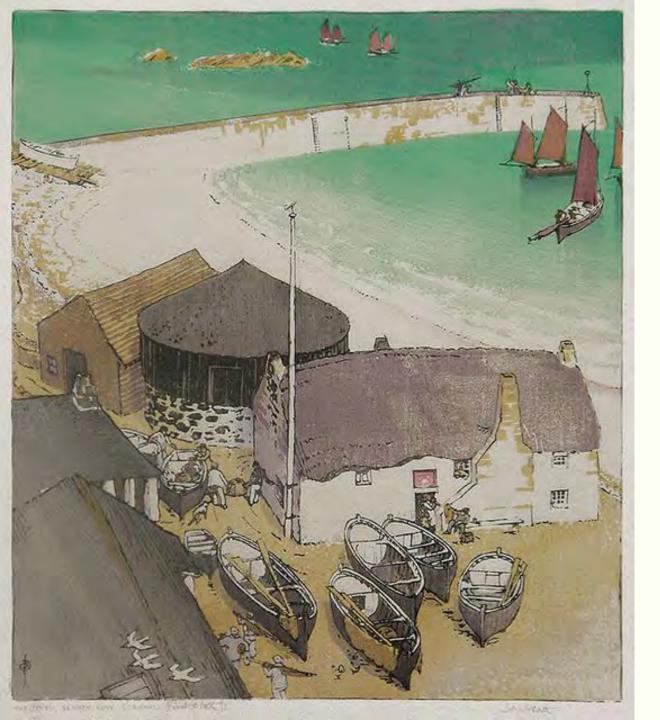
TOOLS

The knife (Fig. 1), used by the Japanese, has been evolved in accordance with the requirements and natural scale of the colour-woodcut. The blade fits into a slotted handle and is held in place by a tapered ferrule. This allows for ad-

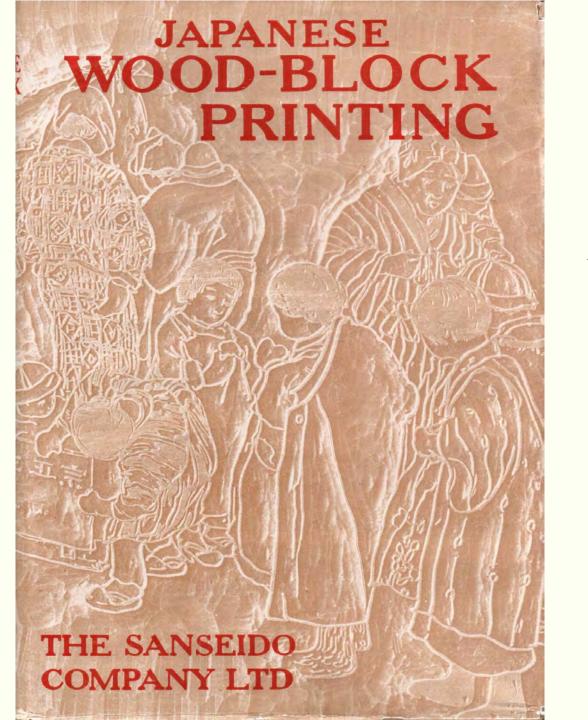
justing the blade, as it gradually gets shorter by sharpening. The blade is flat on one side and "humped" on the side which is sharpened fore enlarged section-A).

The knife, as sold, is usually ground to a rather blues angle (Fig. 1, 8). The first step in shaping it is to make this angle more scute, and at the same time provide your cutting edge (Fig. I, C). The scuteness of this angle will be determined by the fineness of the outting to be done, but it should not be to scute that the point will break; thirty degrees unusily provides a serviceable point. The knife should then be further shaped by making a similar, but smaller bevel or faces, as shown at D. Now. remove the projection at X. The finished knife is shown at E. and will





The Jetty, Sennen Cove, Cornwall, by John Platt, 1921



Japanese Wood-block Printing, by Hiroshi 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)

It is

wood-

profes se inte

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 *dōsa* (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 tō (knife), several aisuki (digging chisels) , a couple of maru-nomi (rounded chisels) , a hira-nomi (flat chisel) , a few tsukibori (pushing chisels) , a

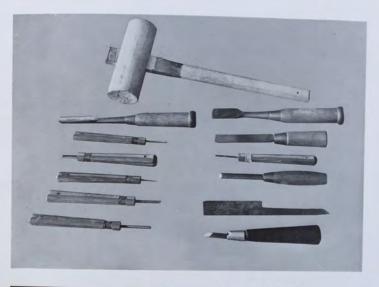




Figure 3 (upper) TOOLS

(About one-third actual size)

Ma	llet
Maru-nomi	Hira-nomi
Maru-nomi	Kentō-nomi
Ai-suki	Ai-suki
Ai-suki	Maru-nomi
Tsuki-bori	Saw
Maru-nomi	75

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

Left to right —

Ai-suki Maru-nomi

Maru-nomi Maru-nomi

V-shaped tsuki-bori

70

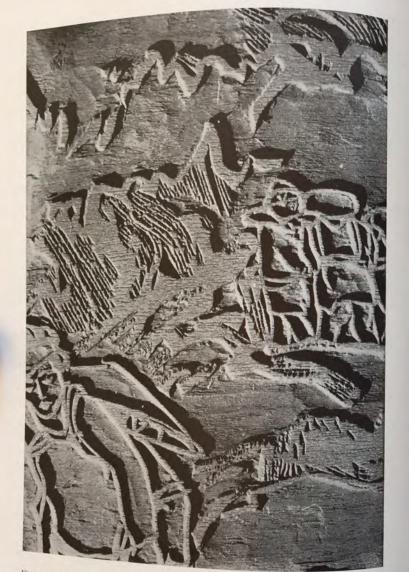


Figure 7 Detail (upper left portion) of the block from which the illustration on the opposite page was printed. Scale, about 1×3. Only bits of parallel lines print and produce sabi or dry Of course, in the block the drawing is reversed.





Figure 8 (upper) Kyōgo 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.

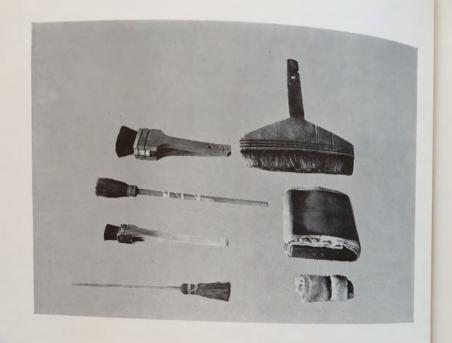


Figure 20

BRUSHES AND RAGS

Left top: Brush for pigment. About $1\frac{1}{4}$ inches long.

Left, second from top: Tokibō, about one-half the actual size; old.

Left, second from bottom: Brush for pigment; slightly longer than half an inch.

Lest bottom: Tokibō, new.

Right top: Hake, for water.

Right middle: Zōkin (wet cloth) containing a piece of wooden board inside and clamped on top by a piece of the containing a piece of wooden board inside and clamped on top by a piece of the containing a piece of wooden board inside and clamped on top by a piece of the containing a piece of wooden board inside and clamped on top by a piece of the containing a piece of wooden board inside and clamped on the clamped top by a piece of sheet bronze. The underside which is not shown is utilized.

Right bottom: Zōkin (wet cloth) folded and tied with a string-

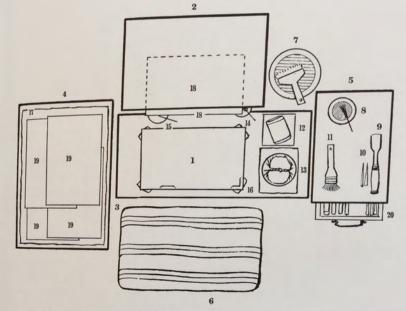


Figure 21 DIAGRAM SHOWING THE POSITION OF THE ARTIST WHEN PRINTING, HIS IMPLEMENTS AND THE MATERIALS USED I. Wood-block.

- 2. Mae-bako (front box).
- Suri dai (printing stand).
- Mekuri dai, for placing the printed sheets on.
- 5. Yoko bako, or side box with a drawer.
- Zabuton, or cushion upon which the artist sits.
- 7. Basin with water and brush.
- Bowl with pigment and tokibō.
- 9. Kentō-nomi, or chisel used when changing the register marks.
- 10. Kniki, or pieces of wood used when changing the register marks. 11. Brush for spreading pigment on the block.
- 12. Zōkin (wet cloth) on a tile.
- Baren on a slightly oiled piece of cotton. 14. Oil container.
- 15. Jar of paste.
- 16. Wet-rag cushion.
- 17. Bottom sheet of paper.
- 18. Printing sheets on the shelf inside the box. 19. Printed sheets "crawled."
- 20. Drawer with necessary tools.

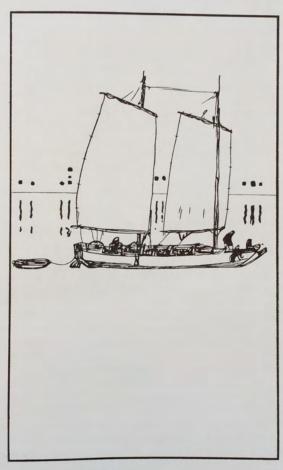


Figure 11 KYŌGO

This shows the very first kyōgo for "A Junk," which will be dealt with later under the sub-topic "Order of Printing" (Page 89). It shows the horizon and lights and their reflection on the water which are known as muda-bori (see page (13 and will be cut away after the trial printing is made.

The register marks, consisting of kagi and hikitsuke, have been shown here, placed where they are, for the sake of convenience in showing them in proper relation to the drawing, though these marks are generally placed on the opposite side on the kyōgo in Japan.

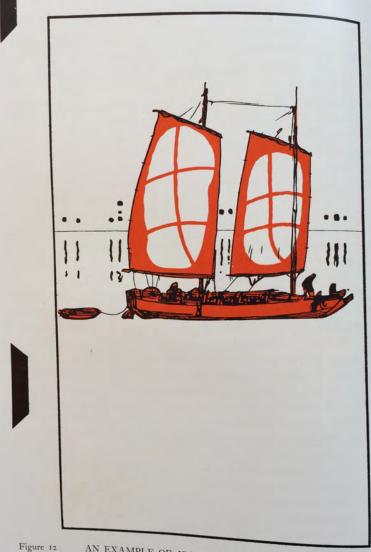


Figure 12 AN EXAMPLE OF IRO-WAKE, OR COLOUR

DISTRIBUTION (see page 21)

This is for the colour block containing the sail and the body of the boat. The diagonal lines drawn across the sail mean that the entire sail is required for the block.

PLATE II
The Order of Printing "A Junk"

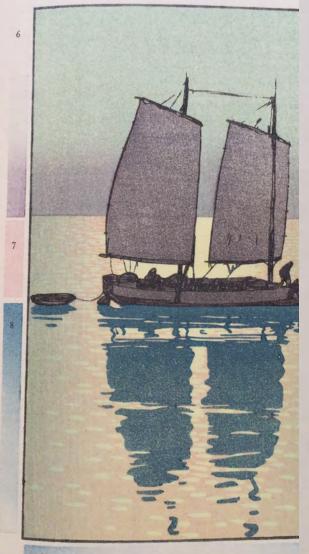


PLATE III
The Order of Printing "A Junk"



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

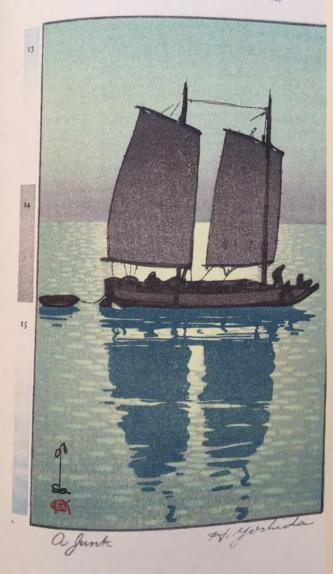
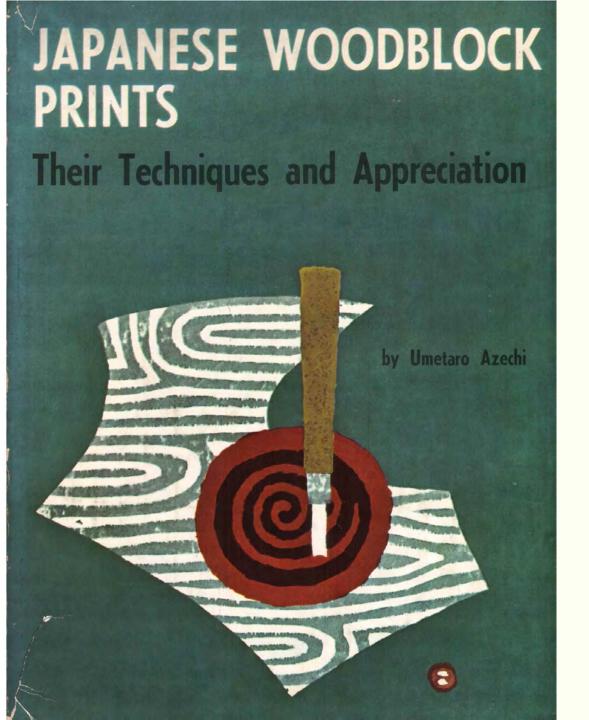


PLATE V "A Junk" (Special Print)

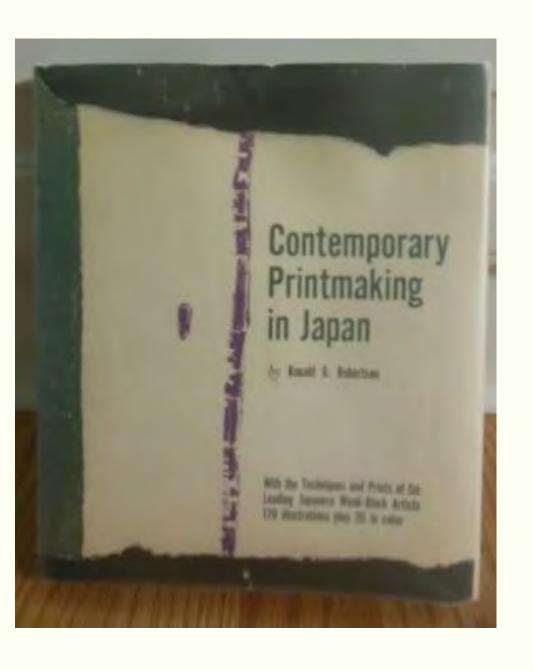




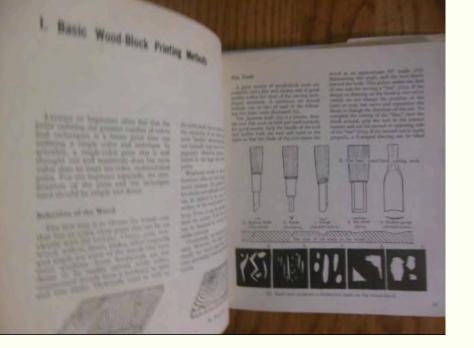
PERIOD THREE 1960s to 1970s

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



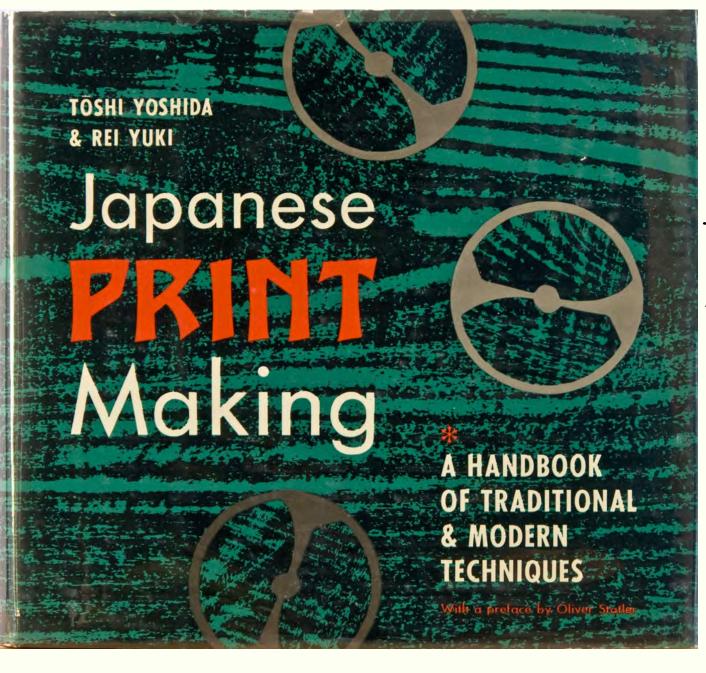


Contemporary Printmaking In Japan, With the Techniques and Prints of Six Leading Japanese Wood-Block Artists, by Ronald G. Robertson, New York, 1965

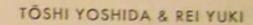








Japanese Print-Making, A Handbook of Traditional & Modern Techniques, by Toshi Yoshida & Rei Yuki, 1966



Japanese Print-Making

A Handbook of Traditional & Modern Techniques

With a preface by OLIVER STATLER

CHARLES E. TUTTLE COMPANY

Rulland, Vermont & Tokyo, Japan



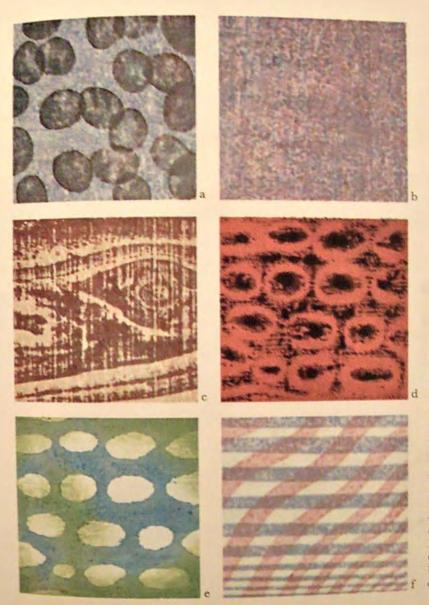


Fig. 93. Overprinting with various blocks, textures, and pigments: (a) Paperblock-"pasting" with diluted sumi; flat block with water-color cobalt blue. (b) Flat block with diluted water-color carmine; grain block with diluted water-color Prussian blue; flat block with poster-color white. (c) Grain block 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 marunomi carved block; flat block with sumi. (e) Murazuri with powder-color light green; carved block with water-color Prussian blue. (f) Two striped blocks with watercolor cobalt blue and crimson lake.

cts: d tsusubushi narine).

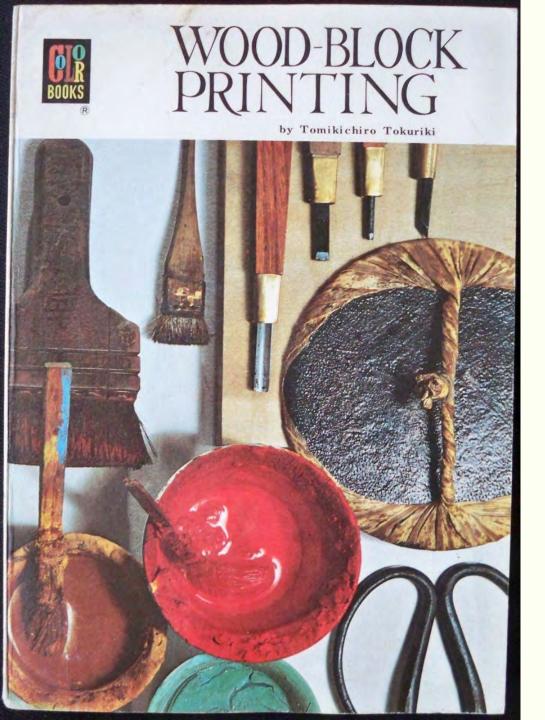
hi green)nge d goma



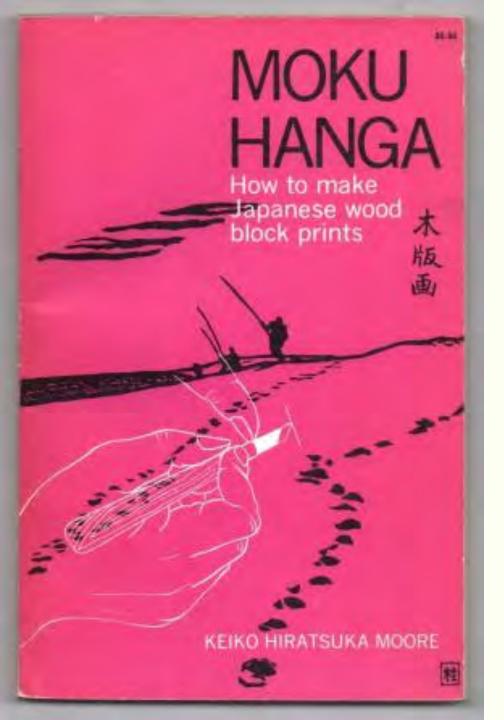




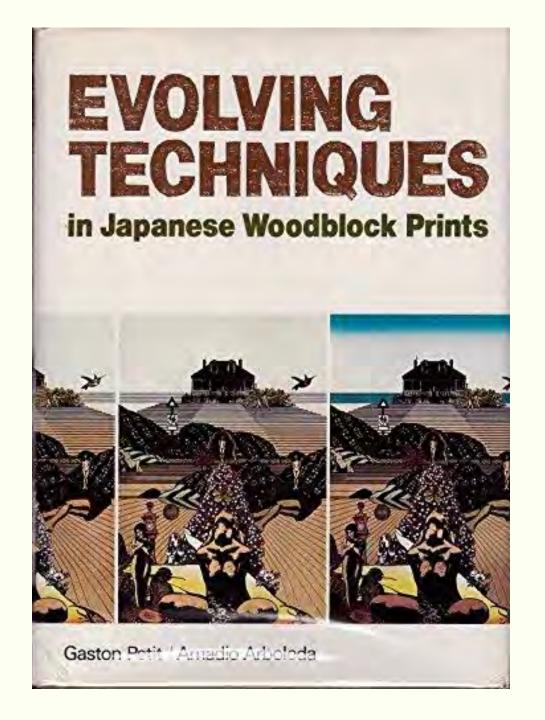
Waterside by Mizufune Rokushu (1921-1980) 1960s



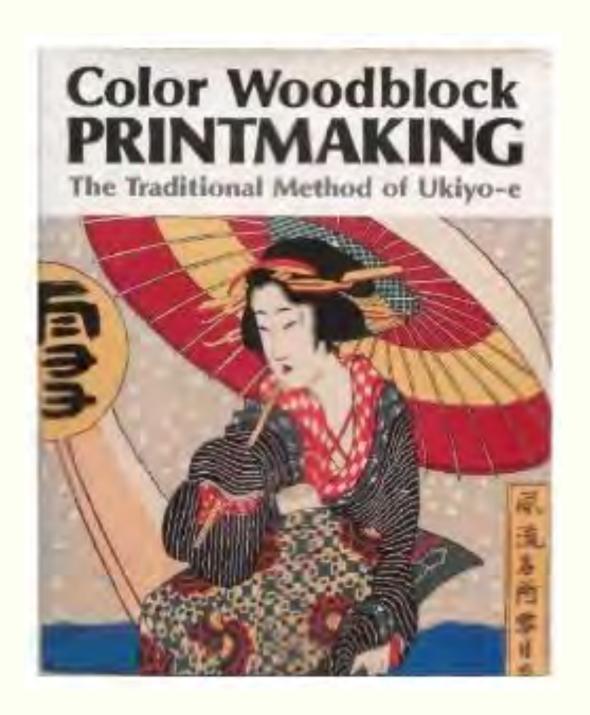
Wood-Block
Printing,
by Tomikichiro
Tokuriki,
1968



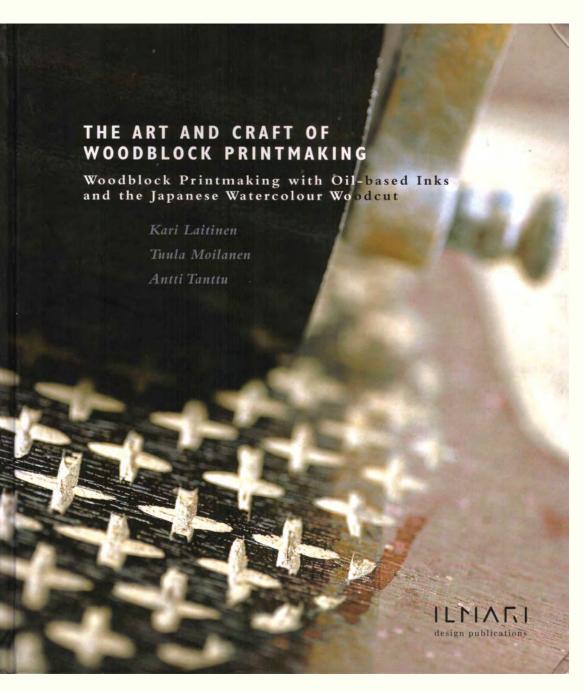
Moku Hanga,
How to make Japanese
wood block prints,
by Keiko Hiratsuka
Moore, 1973.
Washington: Acropolis
Books Ltd.



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

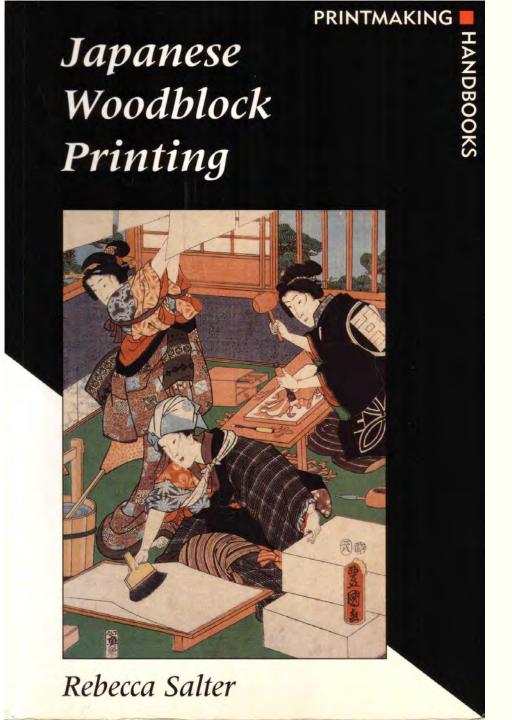


Color Woodblock Printmaking, The **Traditional** Method of Ukiyo-e, by Margaret Miller Kanada, 1989. Tokyo: Shufunomoto Co., Ltd.



PERIOD FOUR 1990s to 2010s

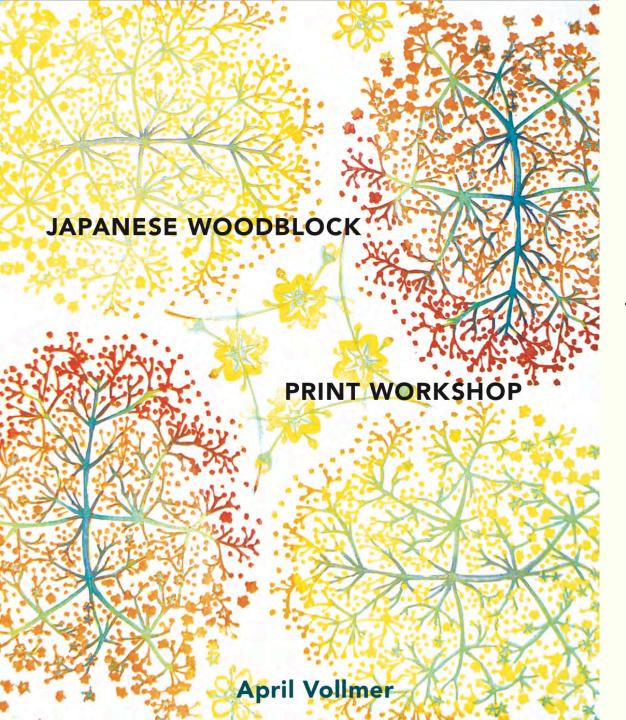
The Art and Craft of Woodblock Printmaking, by Kari Laitinen, Tuula Moilanen, and Antti Tanttu, 1999



Japanese Woodblock
Printing,
by Rebecca Salter,
2001



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



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.