

**Ancient Egypt and East Asia  
National Programme**

**Japanese Woodblock Printing  
Learning and engagement resource pack**





# Japanese Woodblock Printing

## Learning and engagement resource pack

### Contents

- 1 Introduction
- 2 Gathering Audience Feedback on Learning Experiences
- 3 Helping you deliver the Scottish Curriculum for Excellence
- 4 Woodblock Printing Technique History
- 5 Discussion Opportunities
- 6 Objects
- 7 Practical Craft Activities

# Introduction

**Welcome to this East Asian learning resource developed as part of the Ancient Egypt and East Asia National Programme at National Museums Scotland. This is made possible by the generous funding of The National Lottery Heritage Fund and the Collections Fund – delivered by the Museums Association.**

Japanese woodblock prints are recognised and celebrated as a distinctive and iconic art form. This resource explores their technological and artistic history, and provides you with example activities which you may wish to try yourself, inspired by the skills and processes involved in traditional Japanese woodblock print production.

We hope this resource will help you deliver experiences that allow audiences to:

- Understand that woodblock prints convey information about Japanese culture and society
- Deepen their understanding of the role of woodblock printing as a historically transformative communication tool
- Recognise the significant contribution of Japanese woodblock printing in an international context
- Explore the role of visual elements (line, shape, form, colour, tone, pattern and texture) in Japanese woodblock prints

We hope you enjoy these resources and that they help you connect with Japanese art and culture, and inspire you to explore East Asian collections in museums throughout Scotland.

We would love to see your creations inspired by this resource, so please feel free to share your own artwork and experience of using these resources with us on Twitter:

@NtlMuseumsScot  
@NMSPartnerships  
#EgyptAsiaScotland

Please note that all images of woodblock prints in this resource are ©National Museums Scotland. All objects of our handling collection were photographed by Neil Hannah Photography. Please note, that it is the responsibility of partner museums to risk assess the use of these resources as part of their audience learning and event programmes.



# Gathering Audience Feedback on Learning Experiences

We'll work together with you as a museum partner to capture qualitative and quantitative information which will help us report on learning experience impact as part of Ancient Egypt and East Asia National Programme. For the purposes of reporting, fundamentally, we need to know:

**Who** is using this resource? Is it primary school pupils, secondary school pupils or pupils with additional support needs? Is it a community group that's harder-to reach in some way? Is it families? Is it adults?

Importantly for the 'who'...

- It is helpful to know if the audience engaging with this resource have engaged with your museum and the subject matter before. If you are able to – for example through a show of hands or pre-arrival resume/questionnaire – determine the proportion of the audiences who have visited the museum previously or have engaged in an East Asian themed learning session.
- It is really useful for us to know a bit more about the audience using the resource, for example a profile for the work of a community organisation who are visiting you and using the resources as part of the session. This helps us convey the diversity of audiences who are accessing and engaging with the resources.

**What** are the audience doing with you? Are they taking part in a structured learning experience, if so, what does this consist of? Having this information helps us build a narrative of the experiences groups are taking part in which connect to the resource.

**When** are the audience taking part? Is it part of a school trip? Is it part of a bespoke community event?

**Where** is the resource being used? In a museum? In a classroom? In a community centre? Knowing where the resource is being used gives us an idea of geographical reach of the resource.

**Why?** What outcomes and impacts are you hoping using the resource will deliver? Is the experience of using the resource to help deliver curriculum needs? Is it to encourage inspiration, debate and reflection from participants in East Asia? Is it part of a session where you hope to see participant confidence increase? Is it part of a session or programme where you're hoping to have a positive learning and life impact on a person's health and wellbeing?

Importantly for the 'why'...

As part of the Ancient Egypt and East Asia National Programme, we want to capture data evidencing the social impact of our learning experiences. To help work towards this, across the national programme it would be helpful to work with our audiences to capture:

- A resume of each audience that is keen to engage with our experiences, to establish their motivations and expectations from their experience and what they're keen for the outcomes to be. This helps us to develop suitable evaluation instruments to capture if we're delivering these.
- Insightful data during their time with us which helps us understand their experience, for example, through observations, photographs, completing of written evaluation exercises, informal questions to capture qualitative statements. This data could also be captured using a written evaluation at the end of an experience.
- A longer term picture on the impact of the work we have undertaken. This means getting back in touch with participants or key workers following on from their experience to establish if the experience has had a lasting impact on them, or an outcome that has extended beyond their time with us. For example, a pupil showing a heightened interest in the subject matter following on from their experience engaging with these resources, teachers delivering follow-up experiences in the classroom, repeat visits to the museum by participants either themselves or with friends or family etc.

**Throughout the course of the Ancient Egypt and East Asia National Programme, our Learning and Engagement Officer will work with you to help gather evaluation data and evidence of your social impact.**

# Helping you deliver Global Citizenship learning across the Scottish *Curriculum for Excellence*

We have developed this resource based on the seven principles of curriculum design to help deliver experiences, outcomes and benchmarks of the Curriculum for Excellence in Scotland at First and Second Level.

The Curriculum for Excellence identifies that learning in, through and about expressive arts enables pupils to:

- Experience the inspiration and power of the arts
- Have their creative and aesthetic talents recognised and nurtured

- Allows them to develop skills and techniques that are relevant to specific art forms and across the four capacities
- Provides opportunities for them to deepen their understanding of culture in Scotland and the wider world
- Can be enhanced and enriched through partnerships with professional arts companies and cultural organisations.

**Through participation in learning and engagement experiences using this resource, we will help deliver the following learning experiences with you and your pupils:**

## First Level

### Expressive Arts

Statement of Experience & Outcome	Code	Benchmark
I have the opportunity to choose and explore a range of media and technologies to create images and objects, discovering their effects and suitability for specific tasks.	EXA 1-02a	<ul style="list-style-type: none"> <li>• Records directly from experiences across the curriculum, for example, observes and sketches a view from a window, features of the built environment, pets, self or others.</li> <li>• Presents images and objects created, for example, positions a simple frame over a picture or arranges an object on a simple stand and observes from different angles.</li> <li>• Solves at least one design problem related to real-life, showing some evidence of planning, for example, designs a simple item to be worn on the head or body.</li> <li>• Recognises and names most of the visual elements: line, shape, form, colour, tone, pattern, texture.</li> <li>• Shares thoughts and feelings by expressing personal views in response to the work of at least one artist and one designer.</li> <li>• Shares views and listens appropriately to views of others, suggesting what works well and what could be improved in their own and others' work, using some art and design vocabulary.</li> </ul> <p><b>When creating images and objects to express ideas, thoughts and feelings:</b></p> <ul style="list-style-type: none"> <li>• chooses and uses technology and a range of media</li> <li>• shows understanding of basic colour theory, for example, which secondary colours are made from mixing primary colours</li> <li>• shows some understanding of the qualities and limitations of selected media, for example, uses pencil instead of a large brush to make fine marks, uses chalks instead of pencil to fill larger spaces</li> <li>• shows understanding of the concept of scale, for example, represents mountains as bigger than people.</li> </ul>
I can create and present work using the visual elements of line, shape, form, colour, tone, pattern and texture.	EXA 1-03a	
Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through activities within art and design.	EXA 1-05a	
I can respond to the work of artists and designers by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work	EXA 1-07a	
I have the opportunity to choose and explore an extended range of media and technologies to create images and objects, comparing and combining them for specific tasks.	EXA 2-02a	
I can create and present work that shows developing skill in using the visual elements and concepts	EXA 2-03a	
Through observing and recording from my experiences across the curriculum, I can create images and objects which show my awareness and recognition of detail.	EXA 2-04a	
Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through activities within art and design.	EXA 2-05a	
I can respond to the work of artists and designers by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.	EXA 2-07a	

## Second Level

### Expressive Arts

Statement of Experience & Outcome	Code	Benchmark
I have the opportunity to choose and explore an extended range of media and technologies to create images and objects, comparing and combining them for specific tasks.	EXA 2-02a	<ul style="list-style-type: none"> <li>Records from experiences across the curriculum, showing recognition of detail, for example, observes and captures the detail seen in a natural form, such as a feather or a plant or an interesting personal item, such as a bicycle.</li> </ul>
I can create and present work that shows developing skill in using the visual elements and concepts	EXA 2-03a	<p>Creates a simple plan that explains how they will investigate and develop ideas in response to a design brief.</p> <ul style="list-style-type: none"> <li>Follows a step-by-step process to develop and communicate ideas in response to a design brief.</li> </ul>
Through observing and recording from my experiences across the curriculum, I can create images and objects which show my awareness and recognition of detail.	EXA 2-04a	<ul style="list-style-type: none"> <li>Recognises and describes the visual elements in their own and others' work.</li> </ul>
Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through activities within art and design.	EXA 2-05a	<ul style="list-style-type: none"> <li>Selects, presents and discusses relevant information, from a range of sources, about the work of chosen artists and designers, for example, in relation to how and why they have used colour or shape in their work.</li> </ul>
I can respond to the work of artists and designers by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.	EXA 2-02a	<ul style="list-style-type: none"> <li>Explains, with supporting reasons, what works well and what could be improved in their own or others' work, using appropriate art and design vocabulary.</li> </ul> <p><b>When creating images and objects to express ideas, thoughts and feelings:</b></p> <ul style="list-style-type: none"> <li>uses a range of drawing implements to produce specific effects, for example, uses different grades of pencil to create tone or uses pen and ink to create bold line;</li> <li>shows understanding of the properties of different types of paint such as watercolour, acrylic, poster paint;</li> <li>shows understanding of the properties of a range of modelling media through practical exploration</li> <li>applies a printmaking process, for example, makes prints from polystyrene;</li> <li>shows understanding of the differences between media and how media can be combined to create effects, for example, combines wax crayon with water-based paint in a picture;</li> <li>shows understanding of the concept of depth, for example, shows a foreground, a middle ground and a background in a picture.</li> </ul>

# Woodblock Printing: Technique History

The development of printing as a technology revolutionised day-to-day communication and artistic expression. Printing allows you to produce and reproduce text and images much faster than drawing and writing by hand. This means that material can be made available to a much wider audience, and can respond quickly to changes in tastes or attitudes, for example changes in cultural or political life.

The countries of East Asia share cultural connections and have influenced each other's technological developments throughout history. Early printing has its origins in the Chinese Han Dynasty (206 BCE – 220 CE), with woodblock printing becoming popularised in Japan during the Edo period (1603–1868). Ukiyo-e woodblock prints were extremely popular in the 18th and 19th centuries in Japan and, from the 1850s onwards, were collected by individuals and museums outside Japan. Kabuki actors, beautiful women, warriors and landscapes were the most common subjects of the prints. They were affordable (in the mid-nineteenth century, the average cost of a print was the same as a double helping of noodles), and ephemeral, with new designs appearing all the time.

The city of Edo – present-day Tokyo – is associated with the growth and popularization of ukiyo-e prints from the late 17th century onwards. This growth and popularisation was associated with the wider growth of Edo as a political, military and economic hub in Japan throughout the seventeenth century, with a requirement from the shogun that Japanese lords and warriors spend half their time in Edo. The influx of people led to the growth of and demand for entertainment, including woodblock print production.

Initially, in the 8th century, woodblock printing had been used to disseminate religious texts, such as Buddhist scriptures. In the late 17th century, prints were produced only in black ink, although sometimes colour was later added by hand. Prints in a limited palette were developed from the 1740s and a decade later prints featuring three or four colours followed. Then from around 1765, developments made it possible to print in as many as a dozen or more colours. This required the use of a different block for each colour.

Print production was never the work of a single artist. A publisher would finance the production of the print, and could specify its

subject. They were also involved in the sale and distribution of the final product. An artist would be appointed to the project who would draw the design, which would be approved by censors. Carvers would cut separate blocks of cherry wood for each colour, although it was common for designs to be carved on both sides of wood, and then a printer would apply colours to make hundreds or potentially thousands of impressions. From looking at woodblock prints, you can often see evidence of the multiple people involved in the production process. When looking at a print, see if you can spot a censor's seal, the artist's signature, a carver's mark or the mark of a publisher.

Given the number of people involved in the production of a woodblock print, it's unsurprising that there were a number of different steps in the production process.

Initially, a design would be drawn with a brush in ink on paper, which was then pasted face down onto a woodblock, most commonly cherry wood. A carver would make incisions using chisels along each side of the outline – destroying the paper in the process – removing wood to produce a relief of the image carved in wood. Ink was then applied to the surface of the woodblock, the final paper applied face-down on top of the inked relief, and a round pad (called a baren) was rubbed across the paper to produce the print. The baren ensured that equal pressure was applied across the print, and created uniformity in the final piece. This process produced a monochromatic (or single colour) print, and was the basis for much early text and image woodblock printing.

Producing prints with multiple colours was a more complex and time consuming process. Following on the production of a monochromatic print with an outline of the image, an artist would complete the image to show the different colours to be included in the final design. Multicolour, or polychrome, prints were made using a separate carved block of wood for each colour. This means that there could be many different carved blocks needed in order to create the final design. Precision was required to align each block carefully on the same sheet of paper, to produce the overall design, with colours being applied one at a time. Once produced, hundreds of impressions were possible until the carvings became worn. A thin coating of glue could be applied to the final print, with a coating of mica dust to provide a luxurious glistening effect.



# Discussion Opportunities

Explore the exhibition space and the woodblock print images we have provided on the foam boards which come from Scotland's National Collections. You could ask audiences to explore the following questions either in small group discussions, or as part of informal family learning drop-in activities.

- What similarities and differences do you notice in the artwork?
- Do the prints remind you of any artwork you have seen elsewhere, or of scenes from your everyday life?
- Why do you think this print was made?
- What story do you think the print is telling?
- What do you think about the visual elements of line, shape, form, colour, tone, pattern and texture in the prints?
- What inspiration can you draw from the prints that you would like to use in your own creations? (For example, animals, flowers, buildings).
- Can you spot which prints are single sheets, diptychs (made up of 2 sheets) and triptychs (made up of 3 sheets)?

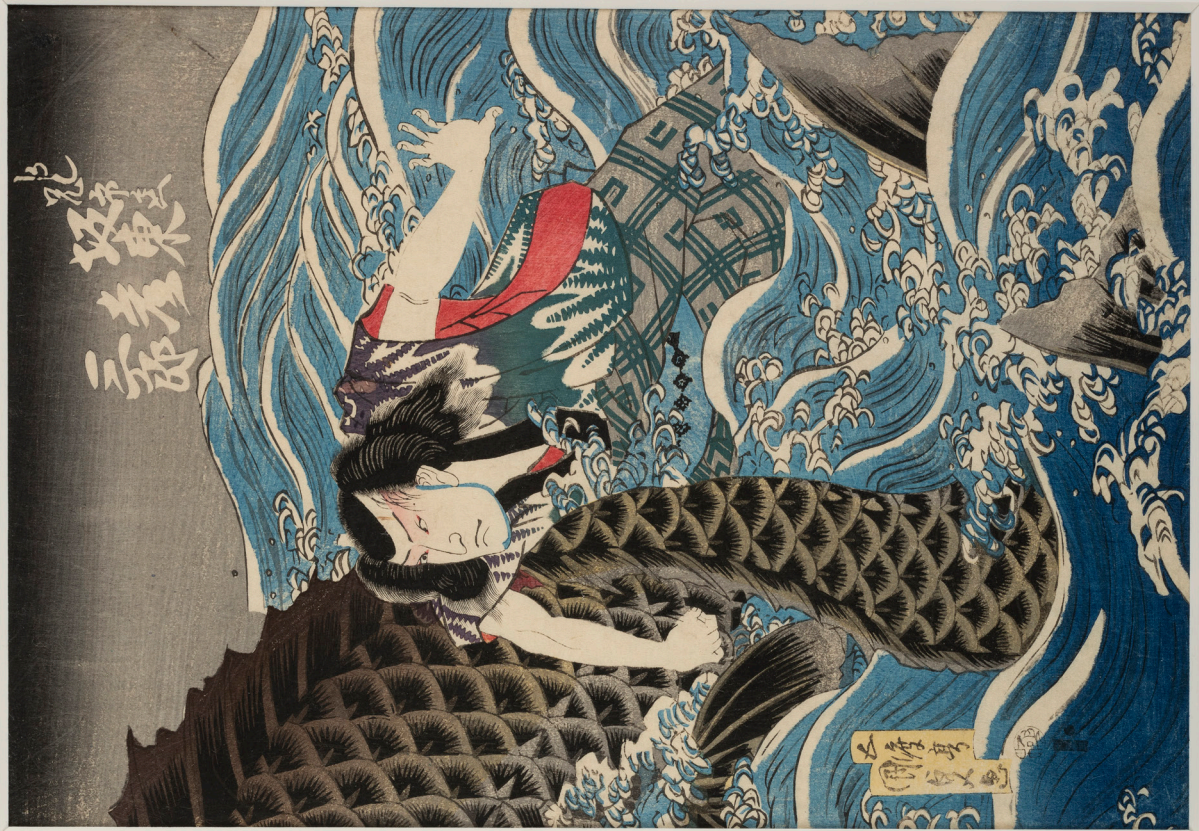
We have provided 20 prints from National Museums Scotland's collections to help you deliver discussion based activities. The table below provides you with an overview to each print.

Print #	Description	NMS Object Number
1	Colour woodblock print depicting the courtesan Dōnoo with her attendants Sumai and Akashi and a young female page, later reprint: Japan, by Isoda Koryūsai, c. 1775.	A.1887.745.46.2.39
2	Colour woodblock print depicting the head and shoulders of the wrestler Tanikaze and the geisha Okita of Naniwaya: Japan, by Katsukawa Shunchō, c. 1780.	A.1887.745.46.2.40
3	Colour woodblock print diptych, depicting the kabuki actors Onoe Tamizo II as Rokuzo and Bando Hikosaburo IV struggling against a giant carp: Japan, by Utagawa Kunisada, 1830 – 1835.	A.1887.745.96.42.2
4	Colour woodblock diptych print of the kabuki actors Onoe Tamizō II as Inukawa Sōsuke Yoshito and Nakamura Utaemon III as Inuyama Dōsetsu Tadaoki, from the play Nanso Satomi hakkenden: Japan, Osaka, by Hokuēi, 1833.	A.1887.745.35.14-15
5	Colour woodblock print diptych of the kabuki actor Ichikawa Ebizō V as the wrestler Akitsushima and Nakamura Shikan II as the wrestler Onigadake in the play Sekitori nidai kagami, performed at the Kado-za in the third month, 1834: Japan, Osaka, by Hokuēi, 1834.	A.1887.745.35.6
6	Woodblock print triptych, depicting the great swordsman Miyamoto Musashi attacking a giant whale off the coast of Hizen province: Japan, Edo, by Utagawa Kuniyoshi, 1847 – 1850.	A.1887.745.68.4.43-45
7	Colour woodblock print triptych entitled “Dannoura ō-kassen no zu” (The Great Battle of Dan no ura), showing Ushiwaka-maru (Yoshitsune) leaping from boat to boat pursued by the Taira giant Notō no Kami Noritsune: Japan, Edo, by Utagawa Kuniyoshi, 1851.	A.1887.745.68.2.14-16
8	Colour woodblock print from the series Seichū gishi shōzō (Portraits of Loyal and Righteous Samurai), entitled Yatō Yomoshichi Norikane, depicting the hero holding a decorated lantern, a scene from the Chushingura tale: Japan, Edo, by Utagawa Kuniyoshi, 1852.	A.1887.745.68.4.84
9	Colour woodblock print from the series Chiyu rokkasen (Selection of Six Men of Wisdom and Courage), depicting Minamoto no Yoritomo seated in court dress and cap, holding a partially opened fan: Japan, by Utagawa Kuniyoshi, 1849 – 1852.	A.1887.745.45.1.43
10	Colour woodblock print entitled Ishiyakushi: Yoshitsune sakura Noriyori no hokora (Ishiyakushi: Yoshitsune's Cherry Blossoms, Noriyori Small Shrine) no 45 in the series Gojūsan tsugi meisho zue (Famous Places Along the 53 Stations [of the Tōkaidō] Illustrated) depicting two figures working in a field, with Yoshitsune's cherry tree in bloom across a small stream, and the torii gate for Noriyori shrine visible behind: Japan, by Utagawa Hiroshige, 1855.	A.595.52.33

Print #	Description	NMS Object Number
11	Colour woodblock print from the series Edo meisho hyakunin bijo (A Hundred Beautiful Women for Famous Places in the Eastern Capital) depicting a young woman standing in a rich kimono, with a view of Kasumigaseki inset in a rectangular panel: Japan, by Utagawa Kunisada and Katsuda Kuniyasa, 1857.	A.1887.745.97.40
12	Colour woodblock print entitled Ueno sannai Tsuki-no-matsu (The Moon Pine at Ueno) from the series Meisho Edo hyakkei: Japan, by Utagawa Hiroshige, 1857.	V.2006.79
13	Colour woodblock print entitled Musashi Koganei (Koganei, Musashi province) from the series Fuji sanjurokkei (Thirty-six Views of Mt Fuji), depicting cherry blossom by a river: Japan, by Utagawa Hiroshige, 1858.	A.1887.745.44.13
14	Colour woodblock print entitled Sagami Enoshima iriguchi (Enoshima Entrance, Sagami Province) from the series Fuji sanjurokkei (36 Views of Mount Fuji), depicting three woman ascending the steps towards Enoshima Shrine, with Mount Fuji framed by the Shrine's gate: Japan, by Utagawa Hiroshige, 1858.	A.1887.745.67.76
15	Colour woodblock print triptych, depicting a scene from a joruri performance, with actors as Hiyarizo (right, played by Kawarasaki Gonjuro I), Gonpachi (centre) and Onami: Japan, by Utagawa Kunisada, 1859.	A.1887.745.100.66-68
16	Colour woodblock print from the series Tsuki-yuki-hana hitori no senkin (Moon, Snow, Flowers), depicting the Kabuki actor Nakamura Shikan IV in character carrying a child through a snowy landscape: by Toyohara Kunichika, Japan, 1867.	A.1887.745.46.1.50
17	Colour woodblock print of a cat on a branch: Japan, by Tsukioka Kogyo, 1895-1905.	A.1905.346.2
18	Colour woodblock print entitled Ikegami Honganji, depicting figures approaching temple gate in the snow: Japan, by Kawase Hasui, 1931.	V.2006.76
19	Colour woodblock print entitled Oirase no aki (Autumn at Oirase), depicting trees by a river: Japan, by Kawase Hasui, 1933.	V.2006.75
20	Colour woodblock print entitled Shinjuku, depicting street scene at night in Shinjuku district, Tokyo: Japan, by Yoshida Toshi, 1938.	V.2006.61



















# 智勇六佳選

一勇密國五方

## 右大將源頼朝卿

清和天皇第六皇子貞純親王御嫡六孫王經基八世裔  
 左馬頭義朝の三男母八熱田大官司季範の女なり  
 頼朝久安三年丁卯歳正月元旦尾張國幡谷に誕生ある  
 出産の時虚空より白幡一流産家の上より降る  
 白雲とあつて消ぬ故に其雅名を白幡丸と号す  
 永暦元年十三才にて伊豆國  
 蛭小島に流刑せらるる斯て  
 此所にて在事三十年治義軍  
 八月十七日美兵を發し  
 同國石橋山に旗を立てて一度敗て  
 主従七騎房總を走り日わりの大軍馳加て  
 東國悉薩麻館と相模國鎌倉に營を設け勢を富士川に  
 追退け其身を関東に在るに舎身範頼義經の兩將ふ  
 命下り同姓義仲と湖南に討せ忍敵平家を西海より  
 竟に天下統一の大業あり日本總追捕使に任ぜらる  
 歌道をもよく嗜む世に詠哥少くなく

その一首の慈鎮和尚(おろりののみ)と新古今集に載られり  
 正治元年正月十三日小薨一玉ふ干時五十三歳あり

一家畧傳史 柳下亭種員記



名藤慶









富士三十六景  
武彦小令井

武彦之画







