One of the attractions of the ancient capital of Japan is the variety of fine and applied arts that continue to feed the city. Geographically these include the textile workshops of Nishijin in the northwest of the City, the ceramic workshops in the southeast around Gojozaka, and the web of artisans supporting the traditional artist guilds: papermakers, gold leaf craftsmen, carpenters, printers, and bamboo workers. Through visits to studios and museums, the course will seek to give the students first-hand experience of not only the crafts, but also their changing role in supporting the lifeblood of Kyoto as a city. This year in the fall semester we will focus on materials—bamboo, wood, clay, cloth, and paper—and the processes by which they turn into objects integral to daily life in Japan—splitting, smoothing, shaping, dyeing, and printing. We will look at blinds and archery bows, architectural and interior accents, tea bowls and flower vases, kimono and obi, screens, scrolls, sliding doors, food, and more. Weekly lectures and readings will provide historical, cultural, and technical background for each topic. Students will be expected to choose a personal focus to explore in depth and to give a class presentation on it as well as write it up in a paper. Most classes include a fieldtrip, either before or after classroom discussion.

Due to the space restrictions of many of the workshops, enrollment will be limited to 12 KCJS students.

Requirements: no previous knowledge is required, but commitment and consistent class attendance is imperative. This is a class where each student is expected find his or her own meaning from varied first-hand experiences, not a course where the teachers present a singular theory and require the students to apply it to specific examples.

Project presentations and a final paper of around 10 pages should support research, fieldwork and/or hands-on projects.
Assessment will be based on class participation and quizzes (10%), weekly worksheets (30%), presentations (30%), and final paper (30%).

Tentative schedule

Week 1: Introduction.

Week 2: Bamboo—from fences, baskets, and screens to bow making. Visits to a bow maker, and hanging screen shop, and a bamboo workshop.

Read before class:

Week 3  City dwellings, machiya, their construction, maintenance and furnishings. Metalwork and visit to a kettle foundry.

* Tanizaki Jun’ichiro, In Praise of Shadows.

Week 4: (SATURDAY OUTING) Clay, wood, and straw—whole day outing to Shiga prefecture to visit a renovated country house (minka), stop by the Miho museum to see their Weber Exhibition, and investigate the pottery village of Shigaraki. Opportunity for some to try throwing pots.

Read before class
*Richard Wilson, Inside Japanese Ceramics. (p. 15-34)


*Sandberg. Indigo Textiles: Technique and History. (p. 13-29), & (p. 71-76) & (p. 93-97)
*Wada. Shibori: The Inventive Art of Japanese Shaped Resist Dyeing: (p 7-52)
“Indigo” (p. 43-52)

Week 6: Printing on cloth: stencil dyeing. Visit to Daiwa Senko kata yuzen workshop.

*Brandon. Country Textiles of Japan: The Art of Tsutsugaki. (p 3-20)
*Yoshioka, Sachio. Ryūkyū Bingata. (Kyoto Shoin, 1995). P. 1-95 (much is photographs)

Week 7: Nishijin area and weaving textiles from gold thread to multi-colored patterns.

*Bethe, Monica. “Historical Survey of Gold on Fabric.” Unpublished

Week 8: Paperworks and Printing

*Hunter, Dard. *Papermaking: The History and Technique of an Ancient Past.*

*Kyōkarachō Paper.

*Salter, Rebecca. *Japanese Woodblock Printing*

**Week 9:** The art of food. From raw materials to elegant arrangement. 
Read before class.

* Yoshio Tsuchiya *A Feast for the Eyes.* (Kodansha International, 1985) pp 33-51, 67-73, historical background 137-152.
* Eric Rath. *Food and Fantasy in Early Modern Japan.* (U. of California Press, 2010) pages to be decided

*Leach, Bernard and Yanagi Soetsu. *The Unknown Craftsman: A Japanese Insight into Beauty.* (Chapter on Tea)

**Week 10:** Craft in the wake of modernization: the mingei movement. Visit to the former home of potter and architect Kawai Kanjuro.
Read before class

*Leach, Bernard and Yanagi Soetsu. *The Unknown Craftsman: A Japanese Insight into Beauty.* (pages to be decided)


**Week 11:** Student presentations.

**Week 12:** Student presentations

**Week 13:** Final papers due to be handed in during class time.

**Reference books for further study.**

General

**Bamboo**

**Carpentry and architecture**
Papermaking and printing


Textiles
Kyoto Shoin’s Art Library of Japanese Textiles –20 volumes
Bethe, “Reflections on Beni: Red as a Key to Edo-Period Fashion” in *When Art Became Fashion.* (p. 133-151)

Sandberg. *Indigo Textiles: Technique and History.*


**Ceramics**


Honolulu Academy of Arts, *Yakimono: 40000 Years of Japanese Ceramics.* 2005


**Food (to be extended)**

Yoshio Tsuchiya *A Feast for the Eyes.* (Kodansha International. 1985.