

# Japonisme: Impressionism and Post-Impressionism

**Grade Level or Special Area:** Visual Arts, Seventh Grade

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**Length of Unit:** Five lessons (approximately five days; one day = 90 minutes)

## I. ABSTRACT

This unit is intended to build a stronger understanding of Japan's influences on the Western world. After students study Impressionism and Post-Impressionism, it would be a great time to introduce Japan. European artists were influenced greatly by Japan during this time. These supplemental lessons will also provide a deeper understanding for the culture when Japan is introduced in History.

## II. OVERVIEW

### A. Concept Objectives

1. Students will understand visual arts materials, tools, techniques, and processes. (Colorado Model Content Standard 3)
2. Students will understand how to relate the arts to various historical and cultural traditions. (Colorado Model Content Standard 4)
3. Students will analyze and evaluate the characteristics, merits, and meaning of works of art. (Colorado Model Content Standard 5)

### B. Content from the *Core Knowledge Sequence*

1. Seventh Grade Visual Arts: Art History: Periods and Schools (page 168)
  - a. Impressionism
    - i. Examine characteristics of Impressionism in:
      - a) Claude Monet
      - b) Edgar Degas
  - b. Post-Impressionism
    - i. Examine characteristics of Post-Impressionism in:
      - a) Vincent van Gogh
      - b) Henri Toulouse Lautrec

### C. Skill Objectives

1. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
2. Students will learn about cultural influences.
3. Students will learn to create art using ideas from another culture.
4. Students will learn to identify major works of art by diverse groups of people.
5. Students will learn to distinguish the differences and similarities between other cultures.
6. Students will use a variety of mediums.

## III. BACKGROUND KNOWLEDGE

### A. For Teachers

1. *The Japanese influence of Western art since 1858: Japonisme*, by Siegfried Wichmann
2. *Handmade Books and Cards*, by Jean G. Kropper
3. *The Sumi-E Book*, by Jolanda Mayhall

### B. For Students

1. Fifth Grade: Visual Arts: Art of Japan: Become familiar with The Great Buddha (also known as the Kamakura Buddha) and landscape gardens (p. 120)

2. Seventh Grade Visual Arts: Art History: Periods and Schools: Impressionism: Examine characteristics of Impressionism in: Claude Monet, Pierre Auguste Renoir, Edgar Degas, and Mary Cassatt (p. 168)
3. Seventh Grade Visual Arts: Art History: Periods and Schools: Post Impressionism: Examine characteristics of Post-Impressionism in: Paul Cezanne, Georges Seurat, Vincent van Gogh, Paul Gauguin, Henri Toulouse-Lautrec, and Art Nouveau (p. 168)

#### IV. RESOURCES

- A. *Japonisme: The Japanese Influence on Western art since 1858*, by Siegfried Wichmann (an amazing book that provides background knowledge and example artwork on Japonisme) (Lessons Two-Five)
  - B. *Handmade Books and Cards*, By Jean G. Kropper (the book provides instructions and information on Japanese stab bindings) (Lesson One)
  - C. *The Sumi-E Book*, By Jolanda Mayhall (the book provides detailed instructions on Japanese ink painting) (Lesson Three)
  - D. Slides of artwork representing Japonisme influences (examples may include):
    1. Claude Monet (Lesson Four)
    2. Henry Toulouse-Lautrec (Lesson Three)
    3. Vincent Van Gogh (Lesson Two)
    4. Edgar Degas (Lesson Four)
    5. Japanese artists: Hokusai, Hiroshige (Lessons Two, Three, Four, and Five)
- Internet Sites (many of these sites have facts and pictures on Japonisme; be prepared to print some interesting articles for the students, if students do not have computer access)
- E. Ukiyo-e: Pictures of the Floating World: <http://user.bahnhof.se/~secutor/ukiyo-e/> (Lesson Two)
  - F. Artlino-Art Auctions: <http://www.artelino.com/default.asp> (Lesson Two)
  - G. Ando Hiroshige: <http://www.hiroshige.org.uk/hiroshige/main/main.htm> (Lesson Two)
  - H. Watercolor Painting Definitions: <http://www.watercolorpainting.com/glossary.htm> (Lesson Four)
  - I. World Lingo, Free Online Translator: [http://www.worldlingo.com/en/products\\_services/worldlingo\\_translator.html](http://www.worldlingo.com/en/products_services/worldlingo_translator.html) (Lesson Five)

#### V. LESSONS

##### **Lesson One: Asian Stab Binding Journal (one lesson, 90 minutes)**

- A. *Daily Objectives*
  1. Concept Objective
    - a. Students will understand visual arts materials, tools, techniques, and processes.
  2. Lesson Content
    - a. Directions for making Asian stab binding journals
  3. Skill Objectives
    - a. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
    - b. Students will learn about cultural influences.
    - c. Students will use a variety of mediums.
- B. *Materials (for a class size of 30)*
  1. Cover - cardstock (40, 8.5" x 11")
  2. Assortment of decorative papers such as rice paper

3. Drill and bits or awl and hammer (for punching holes)
  4. Binder's needles (heavy duty blunt point) (30)
  5. Assortment of colorful embroidery thread (package of 12 colors)
  6. Bees wax (dozen small pieces)
  7. Scissors (30)
  8. Paper cutter
  9. Two reams of white copy paper (20-25 sheets per student)
  10. Rulers (30)
  11. Bone folders (10-15)
  12. Pencils (30)
  13. Three-four boxes of paper clamps
  14. Glue (30 bottles)
  15. Appendix A: Unit Summary (one for teacher reference)
  16. Appendix B: Teacher Evaluation: Asian Stab Binding Journals (one for teacher reference)
  17. *Handmade Books and Cards*, by Jean G. Kropper
- C. *Key Vocabulary*
1. *Bone folders* are used to fold paper accurately, emboss, score, and make one end pointed but not sharp.
  2. *Asian stab binding journals* are ideal for binding single sheets of paper in soft covers and can be used for diaries, sketchbooks, and class notes.
  3. *Rice paper* is a generic term for Japanese and other Asian forms of paper made for artists' use. Used for sumi-e, brush calligraphy, and watercolor. Fibers from the inner bark of woody plants such as kozo (mulberry), mitsumata, and gampi, and the outer layer of plants such as flax, hemp, and jute, are used in manufacturing large varieties of rice paper.
- D. *Procedures/Activities*
1. Before class preparation:
    - a. Read Appendix A: Unit Summary.
    - b. Read *Handmade Books and Cards*, by Jean G. Kropper.
    - c. Become familiar with the Japanese stab binding directions including pictures on pages 68-71.
    - d. Cut cardstock and paper for covers and inside (half of 8.5" x 11" is easy).
    - e. Draw the sewing directions on the board (refer to page 71).
  2. Explain to the students that they will be making Asian stab binding journals.
  3. Asian stab binding was a simple way to bind thin rice papers.
  4. These journals will be used throughout the unit as students are introduced to Asian influences on Impressionism and Post-Impressionism.
  5. The objective is that they will provide students a place to keep their writing and research while providing them with an Asian influenced piece of art.
  6. Students may pick two pieces of colorful cardstock for the cover.
  7. Pass out the paper for the inside (20-25 sheets).
  8. Students should sandwich their white paper in between the cardstock.
  9. The short sides of the book should be in the left and right hands.
  10. A ruler should be used to make a line one inch in from the left side.
  11. This line will determine where the holes will go.
  12. Students should now mark four holes with a pencil (refer to board).
  13. Students should clamp their book together with two-four paper clamps.
  14. Depending on the situation, a teacher or responsible students should drill holes at a workstation.
  15. Allow students to select their thread color.

16. Pass out needles.
  17. Pass out bees wax.
  18. Run about 3 feet of thread through beeswax to make the thread sticky.
  19. Thread needle (Anchoring a Thread directions, page 17).
  20. Refer to the directions on the board.
  21. Slowly talk students through the binding process.
  22. Refer to your drawing on the board often.
  23. Once finished, students should tie their binding.
  24. At this time, you may pass out scraps of decorative paper for extra decoration.
  25. Students can make designs from the paper and glue them onto the covers of their journals.
  26. Titles such as “An Introduction to Japonisme,” should be written on the cover.
  27. Names should also be written on the journals.
  28. These journals can now be used in the following lessons.
- E. *Assessment/Evaluation*
1. Use Appendix B: Teacher Evaluation: Asian Stab Binding Journals to grade their journals.
  2. Students should use these journals in the following lessons.

**Lesson Two: Japonisme (one lesson, 90 minutes)**

- A. *Daily Objectives*
1. Concept Objectives
    - a. Students will understand how to relate the arts to various historical and cultural traditions.
    - b. Students will understand how to analyze and evaluate the characteristics, merits, and meaning of works of art.
  2. Lesson Content
    - a. Examine characteristics of Post-Impressionism in
      - i. Vincent van Gogh
  3. Skill Objectives
    - a. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
    - b. Students will learn about cultural influences.
    - c. Students will learn to identify major works of art by diverse groups of people.
    - d. Students will learn to distinguish the differences and similarities between other cultures.
- B. *Materials (for a class size of 30)*
1. Slides of work representing Japonisme may include:
    - a. Vincent van Gogh- *Japonaiserie: Tree in Bloom, Japonaiserie: Courtesan, Le Pere Tanguy, Self-Portrait with Bandaged Ear.*
    - b. Ando Hiroshige- *Flowering Plum Tree, Ohashi Bridge in the Rain,*
    - c. Keisai Eisen, *Courtesan*

**Slides for designated artists can be ordered through:** (Universal Color Slide Company, 1-800-326-1376, [www.universalslide.com](http://www.universalslide.com))
  2. *Japonisme: The Japanese Influence on Western Art Since 1858*, by Siegfried Wichmann
  3. Asian stab binding journal from Lesson One (all students)
  4. Appendix C: Japonisme: The Craze for Japanese Culture and Art (one for teacher reference)
  5. Appendix D: Vincent van Gogh’s Influence (one for teacher reference)

6. Appendix E: Background Information on Ando Hiroshige (one for teacher reference)
  7. Appendix F: Compare and Contrast Questions (one for teacher reference)
- C. *Key Vocabulary*
1. *Japonisme* was the French term to describe the craze in the late 1800s and early 1900s for all things Japanese.
  2. *Composition* is the arrangement of elements of form and color within an artwork.
  3. A *study* is a comprehensive drawing of a subject or details of a subject that can be used for reference while painting. (Vincent van Gogh used Hiroshige's print as a study.)
- D. *Procedures/Activities*
1. Before Class Preparation:
    - a. Become familiar with Appendix C: Japonisme: The Craze for Japanese Culture and Art.
    - b. Read Appendix D: Vincent van Gogh's Influence.
    - c. Read Appendix E: Background Information on Ando Hiroshige.
    - d. Become familiar with *Japonisme: The Japanese influence on Western art since 1858*.
    - e. Write the five questions on the board from Appendix F: Compare and Contrast Questions.
    - f. Write the Japonisme questions on the board that you will address. (Step 4)
  2. Ask students to place their journals in front of them.
  3. The content discussed will be on a future test.
  4. Once you begin discussing Japonisme, students should be writing down ideas and sketching images that catch their attention.
  5. Japonisme and what to address:
    - a. What is Japonisme?
    - b. Who coined the term?
    - c. Where did this term become popular?
    - d. How was European culture influenced?
    - e. What artists were influenced?
    - f. How were artists influenced?
  5. As you are talking and showing the possible slides students should be keeping notes in their journal.
  6. Discuss Vincent van Gogh and his infatuation with Japonisme.
  7. Key Questions:
    - a. What did he admire about Japanese art?
    - b. What did he learn from Japanese art?
    - c. How do his paintings show the influence?
  8. Once you have finished the discussions with the students, pass out Appendix D: Vincent van Gogh's Influence. The students need to look at the artwork by Hiroshige and Vincent van Gogh.
  9. Students are to compare and contrast Vincent van Gogh and Hiroshige as artists.
  10. They should write down the questions on the board and answer them in their journals.
  11. You may have a discussion over these questions to see if the class understands Japonisme before you proceed.
- E. *Assessment/Evaluation*
1. Use Appendix F: Compare and Contrast Questions to compare and contrast Hiroshige and Vincent van Gogh

2. Students may compare and contrast the artists in their journal.
3. Hold a 10 to 15 minute class discussion over these questions by calling on students to check for understanding.

### **Lesson Three: Sumi-e Influence (one lesson, 90 minutes)**

#### **A. Daily Objectives**

1. Concept Objective
  - a. Students will understand how to relate the arts to various historical and cultural traditions.
  - b. Students will understand visual arts materials, tools, techniques, and processes.
2. Lesson Content
  - a. Examine characteristics of Post-Impressionism in
    - i. Henry Toulouse-Lautrec
3. Skill Objectives
  - a. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
  - b. Students will learn to create art by using ideas from another culture.
  - c. Students will use a variety of mediums.

#### **B. Materials (for a class size of 30)**

1. Rice paper (11" x 15" so students have space to practice)
2. Sumi brushes (assortment of sizes 30-50)
3. Sumi ink or India Ink (16 ounces)
4. Water/bowls (6-10)
5. Images of cats (magazines, posters, old calendars)
6. A poster of:
  - a. Henry Toulouse Lautrec, *The Chat Noire*
  - b. Ando Hiroshige, *Cat Studies*, (posters can be ordered through: **Art Print Resources**, 1-877-501-4278, [www.artprintresources.com](http://www.artprintresources.com))
7. Student journals
8. Still life-Bamboo, vases, cloth (enough to set up for six-ten tables)
9. Appendix G: Sumi-e Evaluation (one for teacher reference)

#### **C. Key Vocabulary**

1. *Sumi-e* is a Japanese term meaning "ink picture," that was brought to Japan around the seventh century A.D. by Japanese scholars returning from a visit to China.
2. The *fude* (foo-day) is the classical sumi-e brush that is essential because of its pointed unique shape.
3. The *hake* (hah-kay) is a flat brush that is useful for making smooth washes.

#### **D. Procedures/Activities**

1. Before Class Preparation:
  - a. Become familiar with *The Sumi-E Book*, by Yolanda Mayhall.
  - b. Set up an easel station for yourself to model different brush strokes and the lesson.
  - c. *In Japonisme: The Japanese Influence on Western art since 1858*, read pages 98-105 about cats.
  - d. Prepare stations of ink and brushes at tables.
2. Show posters and/or pictures of Ando Hiroshige and Henry Toulouse-Lautrec.
3. From previous units on Post-Impressionism, students should recall that Henry Toulouse-Lautrec was a printmaker. Henry Toulouse-Lautrec's prints reflect an Asian style.

4. Recall that Vincent van Gogh also showed an Asian style in the way he painted.
5. At this time, begin a practice session with the students.
6. Use *The Sumi-e Book*, by Yolanda Mayhall and go through the steps at your station of painting bamboo. (Model this for the students.)
7. Students should follow along in their journal, by using the brushes and ink at their table.
8. Once students are confident, pass out the rice paper.
9. They may begin to make ink paintings of cats.
10. They can be small or large.
11. The key is the brush strokes and the ink.
12. These paintings will be quick and free.
13. Expect students to paint for 20-25 minutes.
14. Write names on back and turn large sheets in for a grade.
15. The practice drawings may stay in their journals.
16. Be sure to check for understanding, so that students are comfortable with the brushes and inks in the next lesson.

E. *Assessment/Evaluation*

1. Use Appendix G: Sumi-e Evaluation.
2. The practice drawings should stay in the journal.

**Lesson Four: The Iris Influence (one lesson, 90 minutes)**

A. *Daily Objectives*

1. Concept Objectives
  - a. Students will understand how to relate the visual arts to various historical and cultural traditions.
  - b. Students will understand visual arts materials, tools, techniques, and processes.
2. Lesson Content
  - a. Examine characteristics of Impressionism in
    - i. Claude Monet
    - ii. Edgar Degas
3. Skill Objectives
  - a. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
  - b. Students will learn about cultural influences.
  - c. Students will learn to distinguish the differences and similarities between other cultures.

B. *Materials (for a class size of 30)*

1. Watercolor paper (11" x 15")
2. Watercolor brushes (classroom assortment container)
3. Sumi-e brushes (assortment of sizes, 30)
4. Water
5. Bowls for each table
6. Book- *Japonisme: The Japanese Influence on Western Art Since 1858*, by Siegfried Wichmann.
7. Fake Irises/Lilies (enough for 6-10 still lifes)
8. Vases (enough for 6-10 still-lives)
9. Cloth (enough for 6-10 still-lives)
10. Yarn (variety of colors)
11. Hole punches (15)
12. Scissors (30)

13. Appendix H: Watercolor Terms (one for each student)
  14. Appendix I: Iris Evaluation ( one for teacher reference)
- C. *Key Vocabulary*  
Please see Appendix H: Watercolor Terms and Techniques
- D. *Procedures/Activities*
1. Before Class Preparation:
    - a. In *Japonisme: The Japanese Influence on Western Art Since 1858*, read about Irises, (pages 87-89), and Fans (pages 162-169).
    - b. Use the book to guide you when you talk about influences.
    - c. The objective of this lesson is to show students that ideas always repeat.
    - d. Students should look at history when trying to find ideas for an art project.
  2. Discuss following artists and how they were influenced:
    - a. Claude Monet: Image, *Yellow Flags* (page 88)
    - b. Lily Images of various Japanese artists (pages 86-89)
    - c. Edgar Degas- La Farandole (page 163) Fan image
    - d. Various Japanese images on fans (pages 162-169)
  3. While you are discussing the artists, students can be taking notes in their journal to help them with ideas later:
    - a. Irises-brushstrokes, color choices
    - b. Fans-Images on fans, color schemes
    - c. Monet-subjects
    - d. Degas- subjects
  4. Now students are ready to begin painting.
  5. Pass out Appendix H: Watercolor Terms.
  6. Demonstrate some of the watercolor terms on an easel or large sheet of paper at the board.
  7. They can refer to their notes in their journal for ideas at any time.
  8. Help students set up still-lives of the Irises at their table.
  9. They can use the vases and cloth if they wish.
  10. Pass out watercolor paper.
  11. Students are to lightly draw a composition of Irises on the paper.
  12. The next step is to watercolor.
  13. They can use the Asian brushes, or other watercolor brushes.
  14. Once they have water colored their background and the details of their still life allow to dry.
  15. Clean up watercolor areas.
  16. The watercolor can then be folded like a fan in one-two inch sections.
  17. At the top of the drawing, punch a hole on the left and right hand corner.
  18. Run yarn through the holes and tie so that it can hang.
  19. Students have created a wall hanging that shows some Asian influences, through using the fan, wall hanging, and irises.
- E. *Assessment/Evaluation*
1. Use Appendix I: Iris Evaluation

**Lesson Five: Finished Art (one lesson, 90 minutes)**

- A. *Daily Objectives*
1. Concept Objective
    - a. Students understand how to relate the visual arts to various historical and cultural traditions.

2. Lesson Content
  - a. Building on core and exposing students to Asian art and signatures
3. Skill Objective
  - a. Students will use a variety of mediums.
  - b. Students will learn to create art by using ideas from another culture.
  - c. Students will learn about cultural influences.
- B. *Materials (for a class size of 30)*
  1. Print foam (enough to be cut to 1 x 2 inch rectangles)
  2. Pencils (30)
  3. Black or red stamp pads (5-10 pads)
  4. Appendix J: Kanji Characters with Examples (one for each student)
  5. Appendix K: Unit Evaluation (one for teacher reference)
  6. *Japonisme: The Japanese Influence of Western Art Since 1858*, by Siegfried Wichmann
  7. Student journals and scrap paper
- C. *Key Vocabulary*
  1. Usually, an artist's signature is a combination of *kanji characters*, arranged in vertical groups that are read downwards from right to left. The signature on a Japanese *ukiyo-e* print is not handwritten, and its sole purpose is to tell us the name of the artist who designed the image.
- D. *Procedures/Activities*
  1. Usually the first thing students notice when looking at Asian work are the signatures.
  2. Pass out Appendix J: Kanji Characters with Examples.
  3. Students are always intrigued by Japanese characters.
  4. Many Western artists today, especially printmakers, create signatures for themselves using symbols.
  5. Students may create a rough draft of their own symbols they would like to use as their signatures in their journal.
    - a. The signature should represent the student.
    - b. Simplified image/symbols that show the students likes dislikes
    - c. Geometric shapes
    - d. Letters
  6. Using a ruler, students should make a 1" x 2" rectangle. This will be the size of their signature.
  7. Students should create their final draft in the journal.
  8. Give the students pre-cut printing foam.
  9. Students should draw their signatures onto this foam.
  10. Hint: Students should be aware that everything drawn will be printed backwards.
  11. Once the image is drawn with a pencil, it is now pressed down into the foam.
  12. To turn this foam into a stamp, students may glue it to a block of wood.
  13. Using it as a stamp, students can press it into an inkpad, and onto a corner of finished artwork.
  14. Students may use this as a way to identify their work now.
  15. Give students the Unit Assessment in Appendix J.
- E. *Assessment/Evaluation*
  1. Use Appendix J: Unit Assessment.

## VI. CULMINATING ACTIVITY

- A. A show and tell day where everyone brings in items that may have been influenced by Japan. These items could include: clothing, video games, comic books, cartoons, food,

make-up, music, decorating magazines, landscaping books, etc. While sharing these items students could sip on green tea and share their journal work.

## **VII. HANDOUTS/WORKSHEETS**

- A. Appendix A: Unit Summary
- B. Appendix B: Teacher Evaluation: Asian Stab Binding Journals
- C. Appendix C: Japonisme: The Craze for Japanese Culture and Art
- D. Appendix D: Vincent van Gogh's Influence
- E. Appendix E: Background Information on Ando Hiroshige
- F. Appendix F: Compare and Contrast Questions
- G. Appendix G: Sumi-E Evaluation
- H. Appendix H: Watercolor Terms
- I. Appendix I: Iris Evaluation
- J. Appendix J: Kanji Characters with Examples
- K. Appendix K: Unit Evaluation

## **VIII. BIBLIOGRAPHY**

- A. Kropper, Jean G. *Handmade Books and Cards*. Massachusetts: Davis Publications. 1997, ISBN 0-87192-334-3.
- B. Mayhall, Yolanda. *The Sumi-e Book*. New York: Watson-Guption Publications. 1989, ISBN 0-8230-5022-X.
- C. Wichmann, Siegfried. *Japonisme: The Japanese Influence on Western Art Since 1858*. London: Thames and Hudson Ltd., 2001, ISBN 0-500-28163-7.

## Appendix A

# Unit Summary

In seventh grade the students study about artists and artwork of the Impressionism movement through Modern American Painting. These movements take place in the late 1800s through 1945. Japan opening its doors to the rest of the world in the late 1800s led Europe into an infatuation with the Japanese culture. Many Impressionists were admirers of Asian artists. Japanese woodcuts, paintings, drawings, and style were models for many artists. After studying Impressionism and Post-Impressionism, it would be appropriate to build upon this knowledge and learn about the culture that influenced these movements. Studying Asian art also prepares the students for History when they study about Japan and World War II.

The lessons in this unit provide links to European artists and Japanese artists. While delving deeper into history and researching artists and their artwork, it is easy to see the influences. I have provided five lessons that will set students up for observing and making connections between art and cultures. Naturally, students should have a background in Impressionism and Post-Impressionism before they begin this unit. I also feel that when you teach more in depth units on Impressionism and Post-Impressionism you could easily integrate these lessons into those units. The artists chosen were just a few of the many that could have been chosen to show the influences.

There are five lessons in this unit. The first lesson shows students how to make a Japanese stab binding journal. Seventh graders will find it easy to bind this simple book. This book also allows them to keep any notes, ideas, quotes, and sketches throughout this unit. The following lesson compares and contrasts Vincent Van Gogh's work to Asian art, while the next two lessons give students a chance to create art with the Asian style in mind. Lesson Five allows students to claim their work with their own signatures.



(picture adapted from: [http://www.artelino.com/articles/van\\_gogh\\_japonisme.asp](http://www.artelino.com/articles/van_gogh_japonisme.asp))

**Vincent van Gogh**  
*Almond Tree in Bloom*  
1890

**Appendix B**  
**Teacher Evaluation**  
**Asian Stab Binding Journals**

Student: \_\_\_\_\_

**Points**

- 1-Does not meet expectations
- 2-Average grasp of directions, showed some skill
- 3-Very good idea of the class, followed all directions
- 4-Above average art skill, exceptional skill with media
- 5-Above and beyond expectations for this lesson, creativity and skill

- 1. Positive student participation.  
1      2      3      4      5
- 2. Student followed all directions well.  
1      2      3      4      5
- 3. Student used supplies appropriately.  
1      2      3      4      5
- 4. The front and back cover show individual creativity.  
1      2      3      4      5
- 5. The journal shows strong craftsmanship.  
1      2      3      4      5
- 6. The journal looks complete.  
1      2      3      4      5

Total Points: \_\_\_\_\_

Additional Comments:

## Appendix C

# Japonisme: The Craze for Japanese Culture and Art

(adapted from: [http://www.artelino.com/articles/van\\_gogh\\_japonisme.asp](http://www.artelino.com/articles/van_gogh_japonisme.asp))

With the treaty of Kanagawa in 1854 between the American delegation headed by Navy commander Matthew Calbraith Perry (1794-1858) and the Japanese shogunate government, a period of 216 years of Japanese isolation ended. In the years following, huge numbers of Japanese artifacts and handicraft articles flowed to Europe, mainly to France and the Netherlands. The Paris Exposition Universelle in 1867 had a Japanese stand and showed Japanese art objects to the amazed public.

All things Japanese were suddenly stylish and fashionable. Shops selling Japanese woodblock prints, kimonos, fans and antiquities popped up in Paris like mushrooms. The term Japonisme was created by the French journalist and art-critic Philippe Burty in an article published in 1876 to describe the craze for all things Japanese. The Impressionist painters and Post-Impressionists like Claude Monet, Edgar Degas, Toulouse-Lautrec, and Vincent Van Gogh were attracted and impressed by Japanese woodblock prints.

In looking at art from the two movements, one can start to see the influences once you are aware of them. Claude Monet's painting of his wife wearing a kimono, to his bridge scenes, and iris scenes show Japanese influence. Edgar Degas was absorbed with Asian compositions and used them in his work. Van Gogh did not hide his infatuation with Japan and the many prints he studied. The influence is evident in his self-portraits as well as many other paintings. Art Nouveau artists such as Aubrey Beardsley also used pen and ink drawings that show characteristics of Asian art.



Influence: Chinese Japanese/Monks  
Vincent van Gogh  
*Self-Portrait*  
Oil/Canvas  
1888



Influence: Japanese woodblock prints  
Claude Monet  
*La Japonaise (Madame Monet in Kimono)*  
Oil/Canvas  
1876

(Pictures adapted from: <http://www.mystudios.com/art/post/van-gogh/van-gogh-sp-1888.html>,  
and [http://www.artelino.com/articles/la\\_japonaise.asp](http://www.artelino.com/articles/la_japonaise.asp))

Appendix D, page 1  
**Vincent van Gogh's Influence**

Van Gogh saw Japanese prints for the first time in 1885 in Antwerp and bought a few. In the years ahead, he would buy many more. Japanese prints were cheap at that time. Many were reproductions made only for export to Western countries.

In 1886, Vincent van Gogh moved to Paris. Van Gogh's brother Theo ran an art gallery in Montmartre. He too brought Vincent in contact with ukiyo-e. In Montmartre, there was a little shop with Japanese prints, called the *Bing Gallery* after its owner Samuel Bing. Mr. Bing kept thousands of Japanese prints on stock. The Bing Gallery was next to van Gogh's apartment and Vincent spent days in the shop and became an avid collector of ukiyo-e.

### **Copying Japanese Prints**

In 1887, van Gogh's admiration for Japanese art forms led him to paint copies of two famous designs of Hiroshige, the great Japanese landscape printmaker. One print is the *Bridge in the Rain* and the other shows a *Plum Tree in Bloom*. Hiroshige was one of the few artists who had used some Western elements in his print designs - the most obvious Western element was the use of perspective, visible in the *Bridge in the Rain*.

These two Vincent van Gogh paintings after Hiroshige are rather free transcriptions. Vincent added frames to the originals and decorated them with what he considered to be Japanese characters. And van Gogh's use of colors was not very close to the originals. Instead, he used his concept of complimentary colors like the green against the red.

"I envy the Japanese artists for the incredible neat clarity which all their works have. It is never boring and you never get the impression that they work in a hurry. It is as simple as breathing; they draw a figure with a couple of strokes with such an unflinching easiness as if it were as easy as buttoning one's waist-coat."

### **Van Gogh in Arles**

In 1888, Vincent van Gogh moved to Arles in Southern France. He arrived in springtime and the strong colors and the light of the landscape gave him new energies. He painted continuously - landscapes, still life and portraits of ordinary people. The influence of *Japonisme* is obvious in his paintings. The use of black contours is a typical element of Japanese woodblock prints. It reinforced the expressive power of the paintings of his last four years.

(adapted from: [http://www.artelino.com/articles/van\\_gogh\\_japonisme.asp](http://www.artelino.com/articles/van_gogh_japonisme.asp))

## Appendix D, page 2



[http://www.rijksmuseum.nl/aria/aria\\_assets/RP-P-1956-743?page=1&lang=en&context\\_space=&context\\_id=](http://www.rijksmuseum.nl/aria/aria_assets/RP-P-1956-743?page=1&lang=en&context_space=&context_id=)

### **Ando Hiroshige**

*Flowering Plum Tree in the  
Kameido Garden*

1856-58

Color Woodcut

The foreground of this print is dominated by a branch of plum blossoms. Small white flowers contrast starkly with the dark branch and the red sky. Here, Japanese artist Hiroshige has depicted the famous Kameido gardens. Visitors can be seen walking around in background. In Japanese, 'ukiyo-e' means 'pictures of the floating world'.



(image from: <http://www.vanoghreproductions.com/paintings/140-1.jpg>)

### **Vincent van Gogh**

*Japonaiserie: Tree in Bloom*

1886-88

Copy after Hiroshige

Oil on Canvas

The 'Plum Orchard' became famous in Europe through Vincent van Gogh, who gave his own rendition of this work. Van Gogh learned to value brilliant color from the ukiyo-e masters. Notice the decorative Japanese characters he added.

## Background Information on Ando Hiroshige

### HIROSHIGE: An Appreciation

By Charles Holmes

The art of Japan in the eighteenth century, where it culminates in the work of Harunobu, Shunsho, and Outamaro, is pervaded with a reticence that could only be found in a race made classical by ages of civilisation. Towards the end of that period a new force appears in Hokusai; and, in a short time, under the spell of his extra-ordinary talent, the languid culture of the past is swept away by the impetus of a new generation, less delicate, less experienced perhaps, but certainly far wider in aim and more forcible in expression.

The early landscape draughtsmen all display a marked affinity with the fantastic ruggedness of the Chinese. Much of this influence survives in the first "Meishos" - the illustrated guidebooks that appeared at the end of the eighteenth century - and in the topographical work of Hokusai. In the case of the latter, the fantastic element is modified by good taste and a love of realism. No doubt the principles of perspective, which seem to have reached Japan at the beginning of the present century, may also have acted, at times, as a restraint. In Hiroshige, this Chinese influence is practically non-existent. Hokusai, to some extent, belongs to the old school as well as to the new, but there can be no doubt about Hiroshige. He is thoroughly modern, both in the matter and in the method of his work.

His personal history is still a matter of speculation. It is said that in his youth he was a juggler, or, according to another account, a fireman, and that he only took to colour-printing late in life. This uncertainty, combined with marked variations in style, colouring, and signature, has led to the theory that the prints commonly attributed to Hiroshige were in reality the work of two artists; one of whom is responsible for the oblong compositions, the other for those that are upright. As yet, however, the criticism of Japanese art is far from being an exact science. We have not even the means of judging with any certainty between the prints issued under the artist's supervision and those that were subsequently taken from the blocks, while we have only to study the work of any single Japanese master to see that such reprinting is enough to account for all discrepancies of colour. The difference in style between the works signed by Hiroshige is often considerable, yet the variation is by no means as great as in the case of our own Turner - not to mention Millais. The "Hundred Views of Yedo" contains examples that seem identical in workmanship with the oblong prints, side by side with designs that have all the characteristics of his supposed imitator. In fact, until more positive proof can be found, tradition seems to have the best of it.

Though his junior by nearly forty years, Hiroshige is a contemporary of Hokusai at the latter's most active and masterly period. Born just before the close of the eighteenth century, he began his artistic career as a pupil of Toyohiro, from whom, in accordance with national custom, he takes the first syllable of his popular name. Toyohiro, though not a great man, was an artist of some skill, who gained a considerable reputation as an illustrator of *Kusa-zoshi* - the melodramatic novels then so popular. From him, no doubt, Hiroshige got much of his knowledge of the human figure, but his preference for landscape as the matter of his life-work was no doubt largely due to the example of Hokusai. In the first period of his career, he produced a certain number of figure subjects, - actors and the like, - some of which show traces of the influence of Outamaro. This influence was shortlived. Though figures play a large part in the earlier landscapes, - as in a series of prints illustrating the Tokaido, and in the views of Yedo, - they show few traces of any but realistic aims, verging at times upon caricature. Later, man seems to grow less and less prominent, until at last he becomes a mere speck, or disappears altogether. The bulk of Hiroshige's prints were published after the year 1845, though a book of his had appeared as

## Appendix E, page 2

early as 1820. His period of really active production was short, for he died in the cholera epidemic of 1858 at the age of sixty-one.

His work is, in the main, that of a topographer. The Tokaido, the Kiso-kaido, and the scenery about Yedo, furnish him with the greater part of his subjects. He also produced more than one series of scenes in the provinces of Japan. Of his productions, the thirty-six views of the Kiso-kaido, the Tokaido series, the views of Yedo, and the sixty-nine views of the provinces (*Dai Nippon Rokuju-yoshu Meisho Zuye*) are perhaps the most noteworthy. This latter work must not be confounded with the set of sixty-eight smaller plates illustrating the same subject, which are greatly inferior in design and colour. An excellent print from the larger series forms one of the illustrations to the present article.

It is unfortunate for his reputation as a draughtsman and a colourist that a comparison with Hokusai is almost inevitable. Hiroshige drew well and vigorously, but has neither the grace, the instantaneousness, nor the fluency of "the old man mad about pictures." His line is often stiff and monotonous, his form conventional or lumpy. His color at the outset was almost uniformly good, as in the oblong views of noted places in Yedo. Later, schemes of indigo, Venetian red and yellow ochre give place to arrangements of Prussian blue, carmine and gamboge when, in common with most of the other artists of his time and country, Hiroshige fell a victim to the "opening up" of Japan. Now and then even those gaudy hues are combined into perfect harmony, with the most magnificent results. Too often, however, his finest conceptions are marred by spots of flaming red or acid yellow, while occasionally the discord is outrageous. As we have said, there is no means of telling how far Hiroshige was responsible for the prints signed with his name that have reached the European market. There is, however, a uniformity in their brightness which leads one to suspect the artist at least of indifference to the doings of his interpreters. It is only fair to add, that his drawings are very rarely open to criticism. His composition is almost always striking. It is characterized by a preference for strong contrasts of tone, a high horizon, and for the long diagonal lines that result from playful experiments in perspective. He cannot, however, claim to be a designer of the highest rank. He has neither the instinctive taste of Hokusai, that makes art out of what is seemingly trifling, nor the subtle science of his aristocratic predecessors. Hiroshige has always something of the self-made man about him. Strong, shrewd, keen-eyed and fertile, he is at the same time rather assertive, rather lacking in refinement, in self-restraint. He is too fond of freaks that are only fantastic: as in the landscapes seen by the side of a big red horse, behind the arm and leg of a passing boatman, or around the great figure of the, symbolic carp in a view of the "Feast of Flags." He is also too ready to take nature much as she chances upon her, and lacks the discrimination that made the success of his forerunners. Hiroshige, on the other hand, is less limited than they are by tradition of method or material. Though in design and drawing he is inferior to Hokusai, he represents the tones and lighting of a landscape far more closely. Hokusai's color is a noble, simple convention. Hiroshige attempts a complex realism of hue. He is the first of his countrymen to use perspective with freedom, if not always with accuracy. He is the first to defy established principles by drawing, if only rarely, cast shadows and reflections in water. Effects of night, of winter, and of mist are rendered with astonishing directness and skill. No elaborate painting could represent hopeless wet weather better than the print where the hills loom large through the pouring rain, and the water below gleams brightly by contrast with the shadowed country round it. Therefore, when he draws Fuji, he shows us the severe outline that one sees in a photograph. With Hokusai, Fuji is a charming variable unit of pattern that can be put anywhere, and made this shape or that. The Fuji of Hiroshige is a portrait of the real mountain. In early life, he made special studies of birds, flowers, and fish. Of these last the South Kensington collection possesses some admirable examples.

### Appendix E, page 3

As a master of what may be termed romantic landscape, Hiroshige deserves his reputation. He is at his best in the presence of a wide expanse of country seen at twilight - the stern outline of volcanic craters set against a luminous sky - broad sheets or long channels of blue water - the silence of winter. Few landscape designs are more striking than that view from a hilltop over a chaos of tumbled snowclad mountains. Wonderful too, is that peep through a grated window of a Yedo suburb by the last light of evening, where the artist's freakish humour has provided a spectator in the person of a fat white cat dozing on the sill. With nature in motion, he has little sympathy. Effects of storm at times inspire him, as in the print of the bridge and rain-lashed river - or the amusing cut of the sudden shower that overtakes the imprudent person who has gone out in an open sedan-chair; yet, with all their directness of feeling, they do not attain the epic grandeur of the great prints of Hokusai. Hiroshige could never have designed "The Wave," or the magnificent sketch in the "Mangwa" where a storm bursts upon a crater overhanging a mountain lake. However, if we choose to overlook what is crude in colour or fantastic in design, we are fairly certain to find his work marked by a sense of spaciousness and repose. What better gifts could an artist bring to our cramped, uneasy generation?

Hiroshige can be of service to us in another way. He is perhaps the artist through whom the great Japanese masters may best be approached by Europeans. The originality and force of his design, the brilliancy of his colour, his fairly successful realism, and more than all, his evident seriousness, his open sympathy with what has seemed admirable to our romantic tastes, render him attractive at once. His great predecessors are more reticent, more abstract, more remote from us. It is hardly surprising, then, that the painter who, in our own times, has assimilated most perfectly the spirit of Japan should have received this inspiration in the main from Hiroshige. To have a share with Velasquez in the making of Mr. Whistler's style is no slight honour, and among the artists of modern Japan - the Japan of the last fifty years - there is no other who deserves it so well. Charles Holmes.

(adapted from: Ando Hiroshige: An Appreciation by Charles Holmes  
<http://www.hiroshige.org.uk/hiroshige/dome/dome.htm>)

**Appendix F**  
**Compare and Contrast Questions**  
Vincent van Gogh and Ando Hiroshige

1. What are three similarities between Hiroshige's woodcut and Vincent van Gogh's painting?

*Example Answer:*

*The foreground, middle ground and the background are treated in the same style. The plum blossoms are in the same areas drawing your eye throughout the painting. Both artists also chose very rich color schemes.*

2. What are three differences between Hiroshige's woodcut and Vincent van Gogh's painting?

*Example Answer:*

*The colors in the woodcut are cool reds and greens, while the colors in the painting are much warmer red-oranges and greens. The painting style does not include as many details as the woodblock. The characters around the border of the painting are also an obvious difference.*

3. How do the color choices in each one make you feel?

*Example Answer:*

*The color choices in the woodcut create an early morning scene. They seem cooler, just like the light in the morning. The colors in Vincent van Gogh's work are much warmer, possibly hinting to a late summer evening as the sun is setting. They are much warmer.*

4. Why do you think Vincent van Gogh added the Asian characters to the border of his painting?

*Example Answer:*

*Vincent van Gogh studied and admired many Asian artists. Westerners were fascinated by the writing of the characters that they saw in many prints. He most likely was having fun and trying to write in the Asian style.*

5. Was Vincent van Gogh successful in copying the woodcut?

*Example Answer:*

*Vincent van Gogh admired Asian artists for their style. Copying this woodcut, may have helped him in his other paintings to view things that he might not have thought about. Compositions and strong positioning of the subjects were very well done in many Asian artworks. These exercises may have helped him in his own color choices.*

**Appendix G**  
**Teacher Evaluation**  
**Sumi-e Work**

Student: \_\_\_\_\_

**Points**

- 1-Does not meet expectations
- 2-Average grasp of directions, showed some skill
- 3-Very good idea of the class, followed all directions
- 4-Above average art skill, exceptional skill with media
- 5-Above and beyond expectations for this lesson, creativity and skill

- 1. Positive student participation.  
1      2      3      4      5
  
- 2. Student work resembles style taught.  
1      2      3      4      5
  
- 3. Student used proper techniques taught.  
1      2      3      4      5
  
- 4. Images are smooth and confident.  
1      2      3      4      5
  
- 5. Student followed all directions.  
1      2      3      4      5
  
- 6. Student showed progress through practiced images.  
1      2      3      4      5

Total Points: \_\_\_\_\_

Additional Comments:

Appendix H  
**Watercolor Terms and Techniques**

The following definitions may be good to introduce before students begin their watercolor assignment.

1. **Watercolors** are pigments suspended in water and a binder such as gum arabic. Traditionally used in a light to dark manner, using the white of the paper to determine values.
  
2. A **Wash** is a transparent layer of diluted color that is brushed on.
  
3. **Wet-on-wet is** the technique of painting wet color onto a wet paper surface.
  
4. **Values** are the relative lightness or darkness of colors or of grays.
  
5. An **Underpainting** is the first, thin transparent laying in of color in a painting.
  
6. **Blotting** is a process in which you use an absorbent material such as tissues, paper towels, or a squeezed out brush, to pick up and lighten a wet or damp wash. Can be used to lighten large areas or pick out fine details.
  
7. **Scumbling** requires dragging a dense or opaque color across another color creating a rough texture.
  
8. **Dry Brush** is any textured application of paint where your brush is fairly dry (thin or thick paint) and you rely the hairs of your brush, the angle of attack of your stroke, and the paper's surface texture to create broken areas of paint.

(definitions adapted from Watercolor Painting.com: <http://www.watercolorpainting.com/glossary.htm>)

**Appendix I**  
**Teacher Evaluation**  
**The Iris Influence**

Student: \_\_\_\_\_

**Points**

- 1-Does not meet expectations
- 2-Average grasp of directions, showed some skill
- 3-Very good idea of the class, followed all directions
- 4-Above average art skill, exceptional skill with media
- 5-Above and beyond expectations for this lesson, creativity and skill

1. Positive student participation.

1      2      3      4      5

2. Student followed all directions well.

1      2      3      4      5

3. Painting shows strong Asian style influence from last lesson.

1      2      3      4      5

4. Painting shows use of watercolor techniques from this lesson.

1      2      3      4      5

5. The watercolors show a transparent quality.

1      2      3      4      5

6. The painting looks finished from the background through the foreground.

1      2      3      4      5

Total Points: \_\_\_\_\_

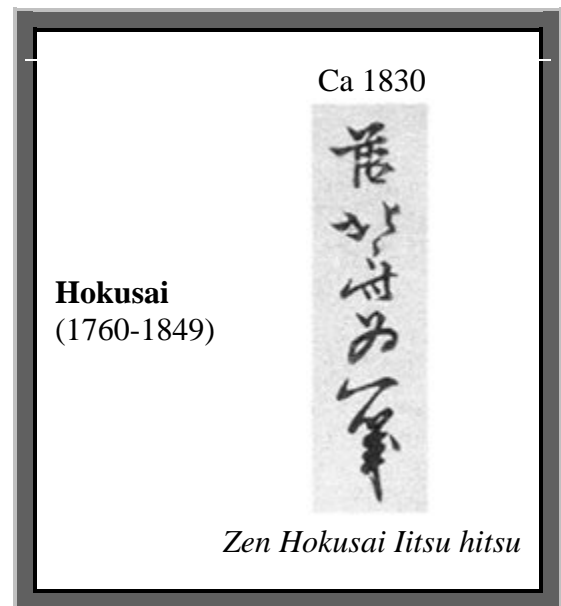
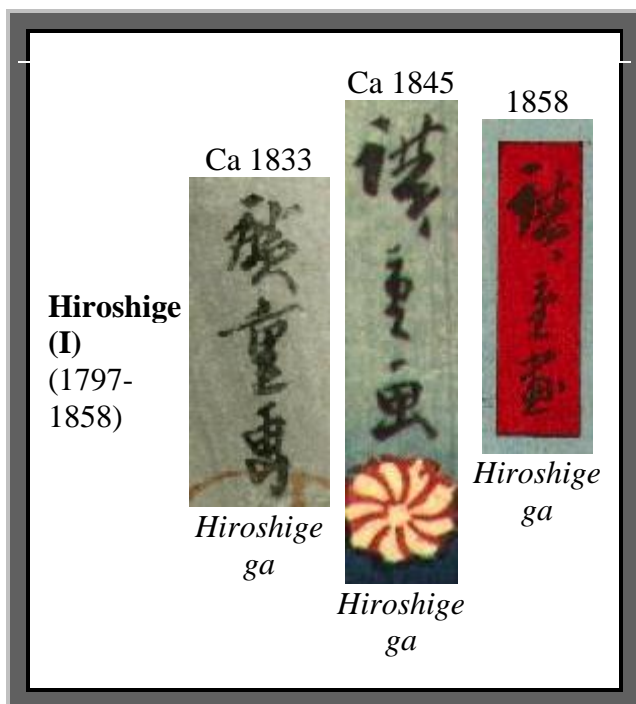
Additional Comments:

Appendix J  
**Kanji Characters with Examples**

The signature on a Japanese *ukiyo-e* print is not handwritten, and its sole purpose is to tell us the name of the artist who designed the image. Unlike the signatures on modern art prints, it should never be interpreted as a proof of genuineness.

Usually, an artist's signature is a combination of *kanji* characters, arranged in vertical groups, that are read downwards, from right to left. Very often, the signature only consists of one vertical group: two characters, followed by a suffix: *ga* or *hitsu*.

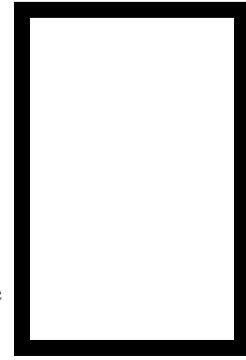
Examples include:



When students are creating their own signatures, they may enjoy going to a translation site. Let's say my name means princess. I could type in the word princess and then see the Japanese translation. I could use this as part of my signature.

(adapted from: Signatures of Ukiyo-e Artists: <http://user.bahnhof.se/~secutor/ukiyo-e/signatur.html>)

**Appendix K**  
**Unit Evaluation**



Name: \_\_\_\_\_

symbol here

Fill in the blank with the correct term.

1. \_\_\_\_\_ is the term used to represent Europeans and their craze for the Japanese culture and arts.

2. How was European culture influenced?

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3. Name three artists who were influenced by Japans culture and art.

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4. In what three ways do you see the influence of Japan in Impressionism and Post-Impressionism?

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5. How can you use the techniques and ideas you learned about in this unit in your future art?

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