

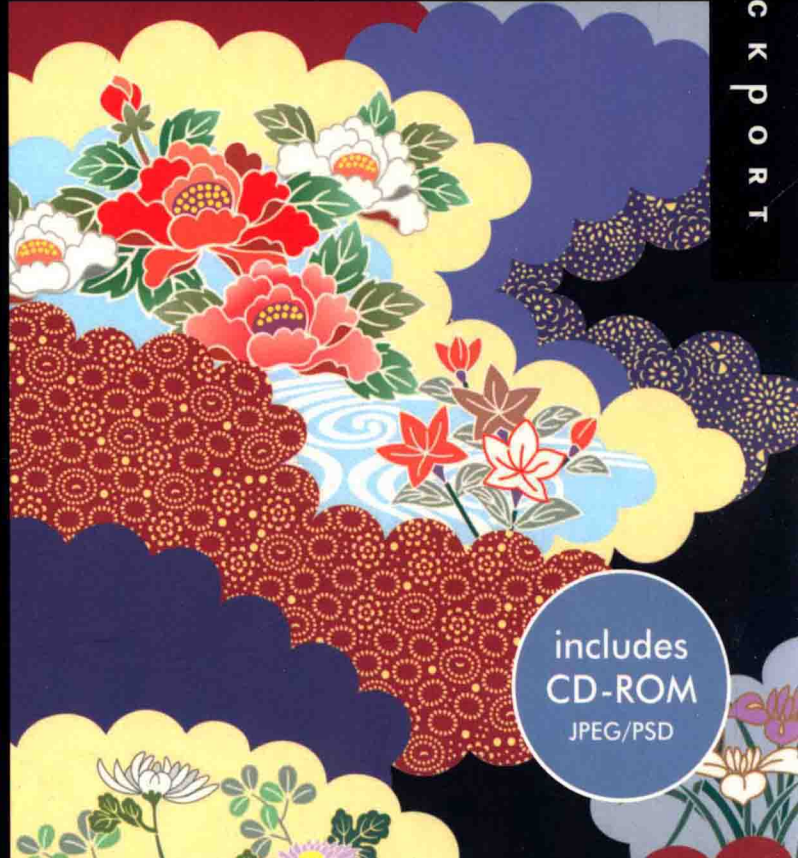
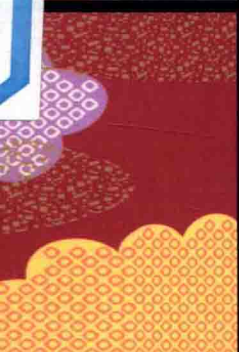


Pattern Sourcebook: Nature

250 Patterns for Projects and Designs

Shigeki Nakamura

R O C K P O R T



includes
CD-ROM
JPEG/PSD

Pattern Sourcebook Nature

250 Patterns for Projects and Designs

Shigeki Nakamura

BEVERLY MASSACHUSETTS

ROCKPORT
PUBLISHERS

© 2007 Shigeki Nakamura

Originally published in Japan by MdN Corporation, Tokyo, Japan

© 2009 by Rockport Publishers, Inc.

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned, and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied. We apologize for any inaccuracies that may have occurred and will resolve inaccurate or missing information in a subsequent reprinting of the book.

First published in the United States of America by

Rockport Publishers, a member of

Quayside Publishing Group

100 Cummings Center

Suite 406-L

Beverly, Massachusetts 01915-6101

Telephone: (978) 282-9590

Fax: (978) 283-2742

www.rockpub.com

ISBN-13: 978-1-59253-558-3

ISBN-10: 1-59253-558-5

10 9 8 7 6 5 4 3 2

Translation: Patricia Daly Oe (R.I.C. Publications)

Printed in Singapore

Contents

Chapter 1	Wave Patterns	7
	<i>Seigai Waves - 1</i>	8-9
	<i>Seigai Waves - 2</i>	10-11
	<i>Kanze Water</i>	12-13
	Rough Waves - 1	14-21
	Rough Waves - 2	22-25
	Wave Shapes and Wave Crests - 1	26-27
	Wave Shapes and Wave Crests - 2	28-29
	Flowing Water - 1	30-33
	Flowing Water - 2	34-39
	Flowing Water - 3	40-48
Chapter 2	Cloud Patterns	49
	Japanese Character - Shaped Clouds	50-53
	<i>Genji</i> Clouds	54-57
	Auspicious Clouds	58-61
	<i>Kumodori</i>	62-63
	Boiling Clouds	64
	Decayed Tree Clouds	65
	Cloud Shapes - 1	66-68
	Cloud Shapes - 2	69-71
	Cloud Shapes - 3	72-76

Chapter 3	Continuous Wave Patterns	77
	Continuous <i>Seigai</i> Waves	78-81
	Continuous <i>Kanze</i> Water and Flowing Water Patterns	82-84
	Continuous Wave Crests	85-88
	Unification of Wave Shapes and Wave Crests	89-92
	Emphasis on the Undulation of Waves	93-99
	Woven Wave Patterns (<i>Aya</i>) and Undulation	100-103
	Development of Wave Designs	104-107
	Symbolization of Waves	108-109
	Dimensions of Units	110-112
Chapter 4	Continuous Cloud Patterns	113
	Continuous Cloud Shapes	114-127

Pattern Sourcebook

Nature

250 Patterns for Projects and Designs

Shigeki Nakamura

BEVERLY MASSACHUSETTS

ROCKPORT
PUBLISHERS

© 2007 Shigeki Nakamura

Originally published in Japan by MdN Corporation, Tokyo, Japan

© 2009 by Rockport Publishers, Inc.

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned, and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied. We apologize for any inaccuracies that may have occurred and will resolve inaccurate or missing information in a subsequent reprinting of the book.

First published in the United States of America by

Rockport Publishers, a member of

Quayside Publishing Group

100 Cummings Center

Suite 406-L

Beverly, Massachusetts 01915-6101

Telephone: (978) 282-9590

Fax: (978) 283-2742

www.rockpub.com

ISBN-13: 978-1-59253-558-3

ISBN-10: 1-59253-558-5

10 9 8 7 6 5 4 3 2

Translation: Patricia Daly Oe (R.I.C. Publications)

Printed in Singapore

Preface

Among the various groups of traditional Japanese patterns, those featuring “waves” and “clouds” fall under the category of patterns depicting natural phenomena.

It may be because Japan is surrounded by the sea that waves, in particular, have been used often in traditional patterns and this is still true of the present time. On the other hand, clouds help to draw a design together and are important motifs in conveying the scale of a design. The difficulty in understanding how to represent constantly shifting natural phenomena in patterns lies in the inadvertent tendency towards realistic portrayal. However, there is a lot to learn from the sense that our predecessors had to create shapes from natural phenomena and to establish the forms for beautiful patterns.

The model shapes (fixed forms) of “*Seigai* waves” and “*Kanze* water,” “auspicious clouds” (*Zuiun*), “shaped clouds,” and “mist” were created from a spiritual state, inspired by nature. As long as the basic conventions governing fixed forms are adhered to they can be used and developed in any number of ways to create impressive new patterns without appearing to greatly damage the basic form.

Compared to previously published patterns, the material in this book is not so realistic and is arranged in an easy-to-use way as a reference for design development or patterns. Also, chapters 3 and 4 show how to develop continuous patterns.

My hope is that the readers will use this material to create their own original designs and help to elevate Japanese traditional patterns to an even higher level.

Shigeki Nakamura (Cobble Collaboration)

Contents

Chapter 1	Wave Patterns	7
	<i>Seigai Waves - 1</i>	8-9
	<i>Seigai Waves - 2</i>	10-11
	<i>Kanze Water</i>	12-13
	Rough Waves - 1	14-21
	Rough Waves - 2	22-25
	Wave Shapes and Wave Crests - 1	26-27
	Wave Shapes and Wave Crests - 2	28-29
	Flowing Water - 1	30-33
	Flowing Water - 2	34-39
	Flowing Water - 3	40-48
Chapter 2	Cloud Patterns	49
	Japanese Character - Shaped Clouds	50-53
	<i>Genji</i> Clouds	54-57
	Auspicious Clouds	58-61
	<i>Kumodori</i>	62-63
	Boiling Clouds	64
	Decayed Tree Clouds	65
	Cloud Shapes - 1	66-68
	Cloud Shapes - 2	69-71
	Cloud Shapes - 3	72-76

Chapter 3	Continuous Wave Patterns	77
	Continuous <i>Seigai</i> Waves	78-81
	Continuous <i>Kanze</i> Water and Flowing Water Patterns	82-84
	Continuous Wave Crests	85-88
	Unification of Wave Shapes and Wave Crests	89-92
	Emphasis on the Undulation of Waves	93-99
	Woven Wave Patterns (<i>Aya</i>) and Undulation	100-103
	Development of Wave Designs	104-107
	Symbolization of Waves	108-109
	Dimensions of Units	110-112
Chapter 4	Continuous Cloud Patterns	113
	Continuous Cloud Shapes	114-127

How to use this book

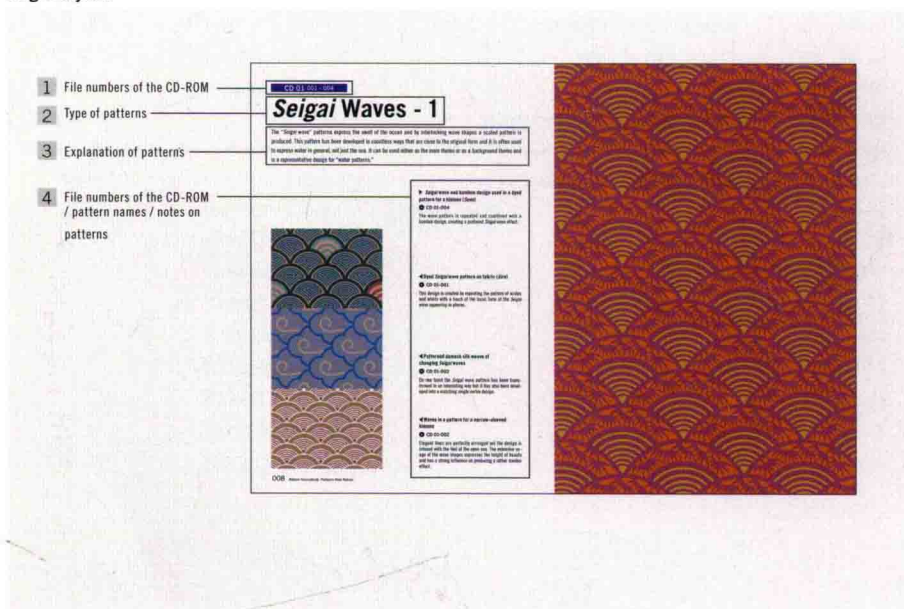
[Explanatory Note]

● Materials in the designs have been extracted from the existing traditional cloud and wave patterns in order to focus on the main points specified in the text of this book.

● Our main aim is to present the patterns in a way that the structure of the design can be used for development. Consequently, we have modified many of the cloud and wave patterns and special features of the patterns to present them with our own original layout and coloring. Although the designs are based on the traditional designs, they are not the designs shown in their original form.

The files on the CD-ROM are, in principle, complete unit samples, but the images used as materials in the book have been trimmed to fit the layout and the colors have been partially modified in some cases. Also, some of the complete data has been re-sized to fit the content of the CD-ROM.

Page Layout





Chapter 1

Wave Patterns

CD 01:001-070

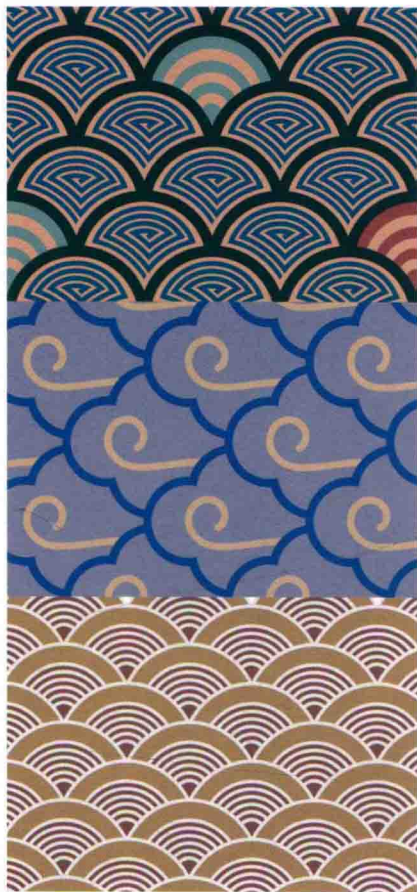
Seigai Waves - 1

The “*Seigai wave*” patterns express the swell of the ocean and by interlocking wave shapes a scaled pattern is produced. This pattern has been developed in countless ways that are close to the original form and it is often used to express water in general, not just the sea. It can be used either as the main theme or as a background theme and is a representative design for “water patterns.”

► *Seigai wave and bamboo design used in a dyed pattern for a kimono (Suou)*

● CD 01-004

The wave pattern is repeated and combined with a bamboo design, creating a profound *Seigai wave* effect.



◄ *Dyed Seigai wave pattern on fabric (Gire)*

● CD 01-001

This design is created by repeating the pattern of scales and whirls with a touch of the basic form of the *Seigai wave* appearing in places.

◄ *Patterned damask silk weave of changing Seigai waves*

● CD 01-002

On one hand the *Seigai wave* pattern has been transformed in an interesting way but it has also been developed into a matching single vortex design.

◄ *Waves in a pattern for a narrow-sleeved kimono*

● CD 01-003

Elegant lines are perfectly arranged yet the design is infused with the feel of the open sea. The extensive usage of the wave shapes expresses the height of beauty and has a strong influence on producing a rather somber effect.



Seigai Waves - 2

It is often the case that the conventions of traditional patterns change along with the era. For example, the “snow pattern” that is rarely used now; when we see this pattern that symbolizes a natural phenomenon used around the edges of the Taiko drums it is hard for us to associate it with snow. However, if we become acquainted with seeing the backgrounds to when this pattern is used, we could be able to perceive the atmosphere of a snow scene according to convention. On the other hand, “The *Seigai* wave” patterns have attained a universal appeal that has surpassed the era.

▶ **Seigai waves on a kimono embroidered and impressed with gold foil**

● CD 01-008

A dignified arrangement of *Seigai* waves. The shape of the waves creates an undulating effect and is also similar to the famous “*Oshidori* (Mandarin duck) Cherry Blossom” impressed gold and silver foil pattern.



◀ **Rough waves on gaily colored paper**

● CD 01-005

The design follows the fixed form of the *Seigai* wave pattern. Whilst the lines do not look contrived, it conveys a sense of uniformity. It is an effective expression of rough waves.

◀ **Kyo-Yuzen background of Seigai waves**

● CD 01-006

The technique of conveying uniformity and creating a unique rhythm is often seen in traditional designs. The color tones are also graceful.

◀ **A dyed pattern of Seigai waves**

● CD 01-007

Seigai waves inside *Seigai* waves. As the pattern is longer than it is wide it does not have a cramped feel to it.



Kanze Water (*Kanzemizu*)

As this pattern was adopted by Kanze Tayu for Noh performances it has become the formal crest for the Kanze family. The composition of the vortex itself lends the appearance of quietly and endlessly flowing water and creates a graceful and magnificent water design. By making just a slight change to the structure of this water-themed design, it has the ability to convey a wide range of expressions, from silence to intimate emotions.

► **Kanze water design on a Noh costume**

● **CD 01-012**

This is the representative *Kanze* water pattern. Through its splendid and noble atmosphere it appears to convey the content of Noh plays.



◄ **Kyoto-style fusuma paper with Kanze water pattern**

● **CD 01-009**

This is a stylized *Kanze* water design that gives full expression to its sense of calm and quiet.

◄ **Waves on a dance costume**

● **CD 01-010**

This design is not stylized but in order to express "feelings of distraction" it has been broken up in a stylized way.

◄ **Kanze water embroidery and impressed gold foil**

● **CD 01-011**

Although the color tones are simple, the stately qualities express the magnificence of flowing water.