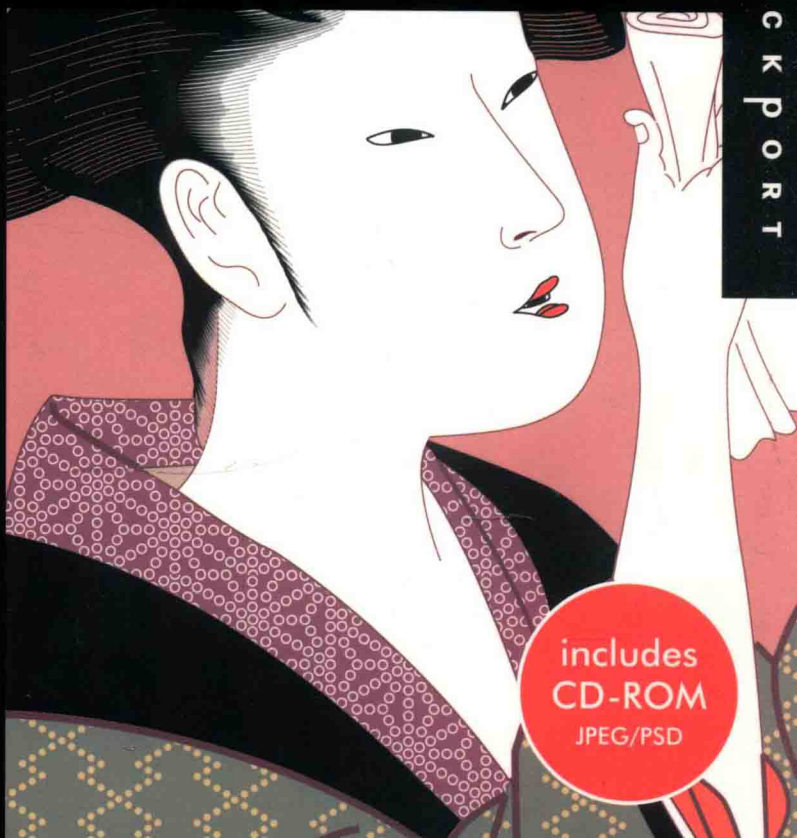


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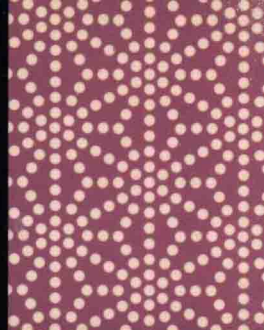
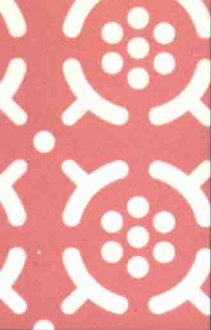
250 Patterns for Projects and Designs

Shigeki Nakamura



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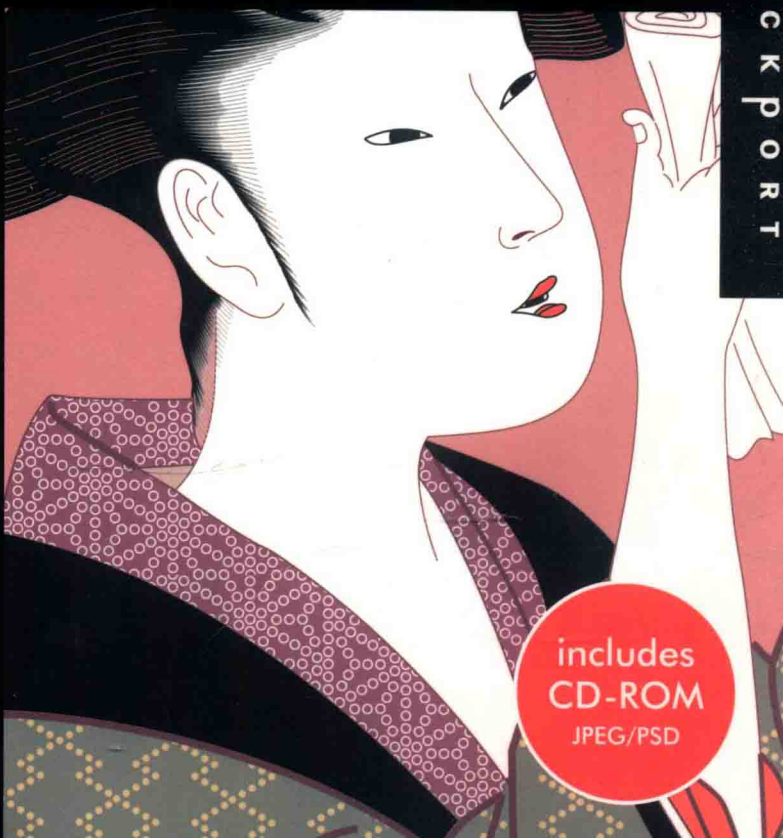
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Originally published in Japan by MdN Corporation, Tokyo, Japan

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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: 978-1-59253-560-6

ISBN-10: 1-59253-560-7

10 9 8 7 6 5 4 3 2 1

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

Printed in Singapore

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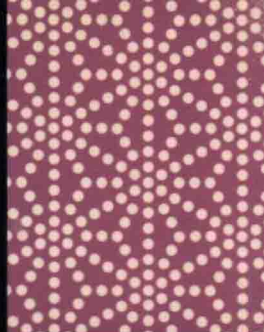
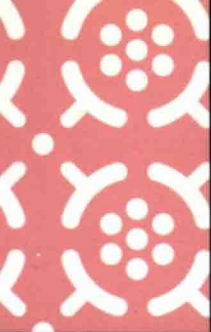
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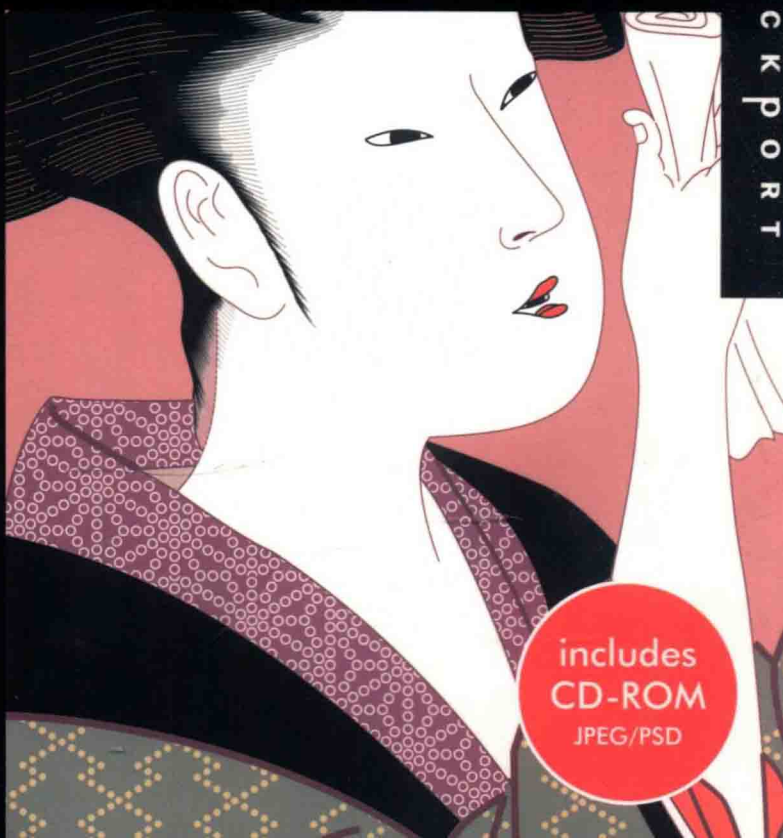
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Originally published in Japan by MdN Corporation, Tokyo, Japan

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Preface

A long time ago I smiled when I spotted a sign in a small shop at an intersection in the Hongo district of Tokyo that said, "Our shop is just within the boundaries of the Edo district in Hongo."

When we hear the word "Edo," rather than the history of the "Edo era," we tend to see a series of images showing the proud character of the Edo people and the everyday lives of the ordinary citizens.

It is said that the 250-year-long peaceful Edo era represented a shift in the cultural focus from the samurai and upper classes to the townspeople and civilians. In particular, the activities of "the craftsmen" flourished in a free and broad-minded sense. There were all levels of craftsmen, but it was the characters of the "nuts-and-bolts" kind of artisan, the *Hatsuan* or *Kuma-san*, who always appear in the *Rakugo* stories, which really took center stage. At the heart of the Edo culture was the original character created by the concentration of the 300 domains (*han*) under the Shogunate of Greater Edo (Oedo).

This book focuses on the traditional patterns that strongly reflect the feel of "Edo." Materials that have depth, can easily be adapted, and are familiar have been carefully selected. Among them, the "Edo komon" (fine patterns of Edo) most appropriately represent the distinguishing features of the preferred style of the Edo craftsmen. These fine patterns reveal the elevated tastes of Edo, including stylishness, sophistication, smartness, and refinement. These qualities were not just confined to kimono patterns; they spread to all kinds of everyday items as well. This book aims to not duplicate any of the designs contained in the first book in the series, *Pattern Sourcebook: Japanese Style*.

We sincerely hope that the materials in this book can be used as a reference to further spread knowledge about exquisite Japanese traditional patterns.

Shigeki Nakamura (Cobble Collaboration)

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How to Use This Book

Materials in the designs have been extracted from the existing traditional Edo patterns in order to focus on the main points specified in the text of this book. Our main goal 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 Edo-era traditional 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 in the book have been trimmed to fit the layout, and the colors have been partially modified in some cases. Also, some of the files have been re-sized to fit the content of the CD-ROM.

Page Layout

1
File numbers of the CD-ROM

2
Type of patterns

3
Explanation of patterns

4
Layout of patterns (notes on patterns according to layout numbers)

5
Layout numbers / pattern names / file numbers of the CD-ROM / notes on patterns

6
Names of colors and color samples

7
Reference patterns (total 250 samples)



Chapter 1

Everyday Patterns

CD 01:001-028

CD 01 001 – 004

Edo no Hana (Edo Style)

An abundance of designs. Original and dynamic patterns (Edo Style)

We associate “Edo Style” with “fire and fighting.” We can understand the liveliness of the common people in the Edo era through this popular figure of speech. It was a dynamic era represented by the creativity of the different *matoi* (fireman’s standard) designs of the “48 groups of firefighters.” The lettering is used in the vaudeville storytelling scripts, Sumo, divine protection for the firefighters, and *ukiyo*e (woodblock-printing) designs. Such dynamic and original designs were created for future posterity.



1	4
2	
3	

1 Mesh design

CD 01_001



This pattern has a wide range of applications from small emblems on kimono to material used in Noh costumes. It is also used as a paper lampshade at *Sensoji* temple.

2 Direbukuro (bags for bonuses)

CD 01_002

Recipients never know what was in these bags. Many variations of these designs have been produced since their origination in Edo times through to the present day.

3 Matoi (fireman’s standard) pattern

CD 01_003



This is a unique design with randomly placed *matoi*, the standards used by the 48 groups of firefighters.

4 Matoi and lettering

CD 01_004



This design is used for *Happi* cloth (coat), *Noren* (hanging cloth), tapestry, and so on. The *matoi* designs, used by all of the 48 groups of firefighters, convey a sense of manliness.

千社札





Okamehyottoko (fat-faced) mask ● CD 01_005 This is a good example of “symbolism” that can be applied uniquely or universally in a wide range of areas from religion to amusement.

● dark green



Hannya (devil mask) pattern ● CD 01_006 The ability of the Edo people to be daringly original is shown in the designs decorating the backs of clothing worn by clerics, which included this Hannya (devil mask), octopus, and crab patterns.

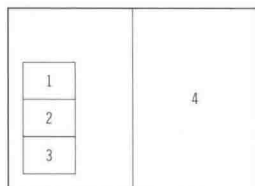
● plum color

CD 01 007 – 010

Kabuki

From the special to the everyday. Tasteful and sophisticated designs (Kabuki patterns)

Popular designer brands could be considered the modern equivalent of the patterns created as a way for the Kabuki actors to assert themselves. The feature often inherent in those tasteful and sophisticated designs was their ability to separate from the individual *kabuki* actor and spread into the area of fashion. However, it is important to know the origin of these patterns.



1 Mimasumon and Kumadori
(Kabuki make-up)

CD 01_007

This is the family crest of the *Kabuki* Ichikawa family, but it became well-known as the large-patterned design on the sleeve of the kimono (*Suo*) worn by the Kabuki actor Hachidaime Ichikawa Danjuro.



beige

2 Mitsuoshima (three broad stripes)

CD 01_008

This is the family crest of the Bando Mitsugoro family. The combination of the large and light gourd design and the three broad stripes produces an exquisite effect. The refined taste in this design has made it popular for use in yukata (summer garment) and hand towels.

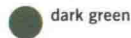


dark gray

3 Rokuyata checked pattern

CD 01_009

This pattern was used for the costumes of Okabe Rokuyata in kabuki performances and became known as the "Rokuyata check". Its usage spread as far as men's yukata. Its use has spread to men's yukata.



dark green

4 Rokuyata in kabuki

CD 01_010

This design was used in the woodblock prints of Utagawa Toyoko. Various patterns can be seen here, including the *sayakata* (grid) pattern, peony design, and cloud pattern.