

This is the first book in English to document what Japanese porcelain was like before it was "discovered" in Europe, and thereafter made with a view to foreign, rather than Japanese, tastes. It is also the first in-depth study of the working practices of the pottery kilns of the seventeenth century.

History The first ceramics in Japan: Various kinds of pottery were produced ranging from products rolled in straw rope to produce patterns to figurines. Baked in open-air fires at comparatively low temperatures, the heat produced results that were thick but brittle and easy to shatter. Before long though, a method was brought over from the Korean Peninsula, and a great change began to materialize in the shape of earthenware. Different from the complex forms of Jomon Ware, the new products were streamlined and simple structures. This was Yayoi Ware. From this, many kinds of pottery, such as jars, earthenware vessels for alcoholic beverages, and wares with a horse or pagoda motif could be made which were unlike the examples of earthenware that had been made up to that time. They were frequently used as burial accessories. This method, incorporating the use of a glaze with molten lead, was available for the first time in Japan. Certain ingredients included in the lead turned green so that the parts which were solely covered in the glaze could change color. Furthermore, on entering the Nara Era, the number of colors also increased to include yellow-brown and white. Pottery with a bright, glossy finish could be produced. At that time, quite a wide variety of products such as alcohol vessels, jars, bowls and plates were able to be made.

The Prosperity of Regional Kilns In the Heian Era, when politics were about to be based on a legal code system, regions began to wield power, and in addition to that, kilns in those areas developed rapidly. The glaze that had been used up to that time started to decline in usage. Among the kilns for the yamachawan, the ones that especially rose in prominence were the Tokoname and Atsumi kilns of Aichi Prefecture. Incidentally, the reading of yamachawan was derived from the fact that there were so many bowls produced that shards of the bowls could be easily found in the mountains.

Ceramics as High-Quality Items As mentioned before, the Tokoname and Atsumi kilns, representing yamachawan, developed from Sanageyou to produce daily-use ceramics for regular people. However, to regain its past glory, Sanageyou started manufacturing glazed pottery again from the beginning of the Kamakura Era, and accomplished a renaissance of Setoyaki as high-quality ceramics. Setoyaki, which can also be alternately known as Setomono, was being developed even after the beginning of the Muromachi Era.

Large Pots Flourish One of the characteristics of Muromachi Era pottery is that large pots were possibly assembled together. Within those characteristics, one involved the large pots of Bizen in which the name of the creator and the vintage were stamped thereby providing an awareness of their creator. In addition, along with the large pots, the variation in flower vases and teapots also increased, and high-quality items were produced alongside the daily-use items. Because of Sen-no-Rikyu, the man who greatly developed the tea ceremony which honored the spirit of Japanese refinement, teacups were made so that they became implements of the tea ceremony. Unlike the trend in ceramics where techniques had been developed and passed on from the Korean Peninsula and China up to that time, it can be perceived that its expansion could be realized in tandem with the development of Japanese culture. Due to this, Bizen Ware and Shigaraki Ware could realize great development.

Further Development The world of surprisingly drab teacups welcomed the emergence of a new technique. This was glazed decoration. Glazed decoration involved the drawing of pictures and designs after an unglazed work had been fired before glaze was applied. However, the mixing of red clay into the body of the pottery, and the application of pictures and designs firmly increased its expressiveness. The use of various glazes for different purposes meant that a single body of work could be expressed as a work of multiple colors. In addition, the introduction of tea ceremony utensils with intentionally crooked shapes represented a huge change.

The Birth of Porcelain Because of the influx of potters from the Korean Peninsula at the beginning of the Edo Era, the first examples of porcelain were successfully created. In addition, because it was exported abroad from the port of Imari, it also has the alternate name of Imari Ware. In contrast with pottery using clay as its raw material, porcelain used a white stone called touseki as was first explained. However, it was clear that the patterned porcelain brought in from Jindezhen, China was known as something that was new and

vastly different from the other types of porcelain up to that time. As well, techniques of adding pictures after the application of glaze were often used, and there were developments in *akae* late 19th-century woodblock prints established by Kakiemon Sakaida, colors, and furthermore, techniques often used to draw with many colors such as dark green, purple and yellow. Pottery started emerging with a different feel compared to its predecessors. Towards ornamental porcelain goods Entering the Meiji Era, doll-like porcelain goods which emulated the human shape, pots, decorative plates and other ornaments—the number of complex figures increased in number; not only everyday goods of necessity but also the high-quality porcelain goods hit a peak in their manufacture. In addition, goods meant to be exported overseas had their own desired designs printed at the export site with the result being that gifts could be exchanged between countries. As works of art Artisans who studied overseas and took Western culture to heart could absorb new points of view which had been absent in ceramics in Japan up to that point. That meant that works without a practical use could be manufactured as goods to be appreciated aesthetically. The custom of manufacturing works of bird or animal motifs that had previously no practical use but could be seen as works of art was said to be a characteristic of the Taisho Era. The trend of learning from the past While china was developing rapidly, because of the rediscovery of the old pottery studios, there was also a rebirth of the old ceramics. At the time, in contrast with mainstream china, a wave of bringing back simple and practical pottery as tea utensils and the beauty of glazing also emerged. The expression of individuality Bringing together pottery and porcelain goods, when various tastes in works emerge, artists devote themselves to creating things that serve as a medium for their own sensitivity and individuality. This trend still holds sway even today as ceramics are treated more richly than the daily goods they are.

Chapter 2 : Evolution of Japanese Ceramics

"The Early Porcelain Kilns of Japan is an indispensable resource for any student or collector of Asian ceramics.

He established himself at Seto, Owari now Aichi prefecture , which speedily became a large centre of manufacture. There were soon about kilns in the vicinity making a variety of wares, some of which were glazed in black in imitation of the Jian ware of China called temmoku in Japan. The early wares were mainly for ritual purposes, but by the beginning of the Muromachi , or Ashikaga, period " tea bowls, plates, jars, and saucers of domestic utility were also being made. Wares of the Kamakura period are decorated with incised designs or with impressed or applied ornament. The Muromachi wares are much plainer as the result of the growing influence of the tea ceremony , especially the wabi school of the cult, which emphasized rustic simplicity. The wares of both of these periods have a feldspathic glaze, but the Muromachi glaze is more even in quality than the Kamakura, which has a tendency to run in rivulets. A transitional type has a soft-yellowish glaze or a dark brown glaze sometimes called Seto temmoku. A large number of kilns were in existence, the more important known as the Six Ancient Kilns of Japan. The wares of Seto, especially those made for Buddhist ceremonies, were regarded as the finest pottery of this period. Azuchi-Momoyama period " Production was interrupted during the civil wars of the 15th and 16th centuries. Toward the end of the 16th century the Seto kilns were removed for a time to the Gifu prefecture of Mino province, where they received the protection of the feudal baron daimyo of Toki. New kilns were also built elsewhere, and pottery, while retaining its importance in the tea ceremony , became much more widely used for ordinary purposes. The inspiration for most of its shapes and designs came from the Mino region. The later wares of these kilns are much less austere than those attributed to the Muromachi period , since the cult of the tea ceremony, now widespread, had lost something of its earlier simplicity. Characteristic tea ceremony wares of the early years of the 17th century are Shino, which has a thick, crackled glaze and is sometimes summarily painted in blue or brown; yellow Seto ki-Seto , whose crackled yellow glaze covers a stoneware body; and, at Narumi, in the adjoining Owari region, a ware of the kind associated with Oribe "Oribe had become a generic term for pottery influenced by the tea master of that name"which is glazed in white, straw colour, yellowish green, and pinkish red, with sometimes the addition of slight painting in brown. In the s Hideyoshi twice invaded Korea, and as a result of these wars many Korean potters were taken to Japan, where their influence was considerable. A tile maker named Ameya , who is said to have been a Korean, introduced a type of ware that was covered with a lead glaze and fired at a comparatively low temperature. The shape of the vessels is extremely simple: At first the glaze was dark brown, but a light orange red was developed later, to be followed in the 17th century by a straw colour. Still later, green and cream and other colours were introduced. The kilns of Karatsu , a district in the north of Hizen province, may have been established by Korean potters , since the influence of Korea is perceptible in some of them. The term Karatsu ware encompasses a great variety of shapes and styles: The earliest Karatsu ware belongs probably to the end of the 16th century, although it is sometimes awarded a still earlier date. Most surviving examples belong to the 17th century. The most valued pieces are those made for the tea ceremony. Edo period " According to tradition, the first Japanese porcelain was made in the early 16th century after Shonzui Goradoyu-go brought back the secret of its manufacture from the Chinese kilns at Jingdezhen. The first Arita manufacture was decorated in blue underglaze, simple and excellent in quality. Specimens soon found their way to Europe in Dutch ships, and the Dutch were awarded a trading monopoly in Some of these early Japanese export wares are based on contemporary European metalwork and faience. The family of Sakaida is especially connected with the Arita kilns. The first recorded member, born about , worked in underglaze blue until the family learned the secret of using overglaze colours. According to tradition, it was told to them by a Chinese person met by chance in the port of Nagasaki. This overglaze technique was perfected soon after the middle of the 17th century. It was continued by the family, and, since many of them were called Kakiemon , the style has become known by that name. The palette is easily recognized"iron red, bluish green, light blue, yellow, and sometimes a little gilding; many examples have a chocolate-brown rim. Octagonal and square shapes are especially frequent. Themes of

decoration are markedly asymmetrical, with much of the white porcelain surface left untouched. This technique and style spread rapidly to other provinces, and its influence on porcelain that was manufactured in Europe during the first half of the 18th century was at least as great as that of Chinese porcelain. These later coloured wares from Arita became known as Imari , after the port from which they were shipped. Like 18th-century Chinese white porcelain, Japanese white wares were shipped to Europe, where they were decorated by Dutch and other European enamellers. Of considerable importance but more rarely seen in Europe is the porcelain called Kutani. The kiln at Kutani in Kaga province now in Ishikawa prefecture operated in the latter half of the 17th century. Greatly valued, Old Kutani ko- Kutani porcelain is among the finest of the Japanese wares. The body is heavy, approaching stonewares , and the designs are executed boldly and in rich colours. The Mikawachi kilns under the protection of the prince of Hirado made porcelain principally for his use. The delicate, very white body is usually decorated in miniature style with underglaze blue. Seto made no porcelain until about ; the first production was decorated in underglaze blue sometsuke. Overglaze colours date from about The manufacture of earthenware was continued during the 17th and 18th centuries, and much of it is notable for its decoration. The designs are overcrowded and debased, and its popularity undoubtedly retarded an appreciation of work in the true Japanese taste among Western students and collectors.

Chapter 3 : Imari ware - Wikipedia

This is the first book in English to document what Japanese porcelain was like before it was "discovered" in Europe, and thereafter made with a view to foreign, rather than Japanese, tastes.

You can help by adding to it. He rescued lowly pots used by commoners in the Edo and Meiji period that were disappearing in rapidly urbanizing Japan. These artists studied traditional glazing techniques to preserve native wares in danger of disappearing. One of the most critical moments was during the Pacific War when all resources went towards the war efforts, and production and development became severely hampered and the markets suffered. Heisei era to present[edit] A number of institutions came under the aegis of the Cultural Properties Protection Division. The kilns at Tamba , overlooking Kobe , continued to produce the daily wares used in the Tokugawa period , while adding modern shapes. Most of the village wares were made anonymously by local potters for utilitarian purposes. Local styles, whether native or imported, tended to be continued without alteration into the present. Only a half-dozen potters had been so honored by , either as representatives of famous kiln wares or as creators of superlative techniques in glazing or decoration; two groups were designated for preserving the wares of distinguished ancient kilns. In the old capital of Kyoto , the Raku family continued to produce the rough tea bowls that had so delighted Hideyoshi. Artist potters experimented at the Kyoto and Tokyo arts universities to recreate traditional porcelain and its decorations under such ceramic teachers as Fujimoto Yoshimichi , a ningen kokuho. British artist Lucie Rie " was influenced by Japanese pottery and Bernard Leach, and was also appreciated in Japan with a number of exhibitions. British artist Edmund de Waal b. In Tokyo, a notable example is Tsuji Seimei , who brought his clay from Shiga but potted in the Tokyo area. A number of artists were engaged in reconstructing Chinese styles of decoration or glazes, especially the blue-green celadon and the watery-green qingbai. One of the most beloved Chinese glazes in Japan is the chocolate-brown tenmoku glaze that covered the peasant tea bowls brought back from southern Song China in the twelfth and thirteenth centuries by Zen monks. For their Japanese users, these chocolate-brown wares embodied the Zen aesthetic of wabi rustic simplicity. In the United States, a notable example of the use of tenmoku glazes may be found in the innovative crystalline pots thrown by Japanese-born artist Hideaki Miyamura. Clay[edit] Clay is chosen largely based on culture. For many western potters the choice in clay is based on how soft it is to use. But for many Japanese potters the clay choice is based on the finished look, not the moldability. It is a known fact[citation needed] that several of the different types of clay that are used by Japanese potters are almost impossible to use because of the stiffness and hardness. There is an abundance of most basic types of clay in Japan. Many porcelain clays are found in Kyushu. Kilns were traditionally built at the sites of clay deposits, and most potters still use local clays, having developed a range of glazes and decoration techniques especially suited to that clay. The pottery clays found in the Japanese archipelago range from fusible earthenwares to refractory kaolins. Further refinements came about under the Chinese influence in the 8th and 9th centuries AD, when creators of Nara three-color wares and Heian ash glazed wares sought out white, refractory clays and enhanced their fineness through levigation. In Kyoto, where demand makes it both practical and profitable, the clay is crushed, blunged made into slip , and filtered commercially. To use the clay, you must first break it up into small pieces, pour a small amount of water over it, and beat it with a "kine", a wooden mallet, until you obtain the plasticity and uniformity of texture you want. Then you put it through an "aramomi" or "press-wedge" process, a kneading movement, after which the clay is stored for two or three days, or sometimes up to a week. Before the clay is ready to be thrown, it must pass through the nejimomi "screw-wedge" process, which produces a bullet-shaped mass from which all air bubbles have been removed and in which the granular structure is arranged so that it radiates outwards from the center of the mass. Then the clay is ready for throwing. Production methods[edit] Potter at his wheel The earliest pieces were made by pressing the clay into shape. This method continued to be employed after the invention of the wheel, such as when producing Rengetsu ware. Production by kneading and cutting slabs developed later, for example, for Haniwa clay figures. But with the arrival of the te-rokuro or handwheel, the mechanics of throwing made possible a more subtle art. The

wheel head was a large, thick, circular piece of wood with shallow holes on the upper surface around the periphery of the disc. The potter kept the wheel in motion by inserting a wooden handle into one of the holes and revolving the wheel head on its shaft until the desired speed was reached. The handwheel is always turned clockwise, and the weight of the large wheel head induces it, after starting, to revolve rapidly for a long period of time. In the early days of porcelain making in Japan, the Kyoto, Seto, and Nagoya areas used only the handwheel; elsewhere, in the Kutani area and in Arita, the kick wheel was employed. The Japanese-style kick wheel or ke-rokuro was probably invented in China during the early Ming dynasty. Its design is similar in many respects to that of the handwheel, or it may have a wooden tip set in the top, and an iron pipe, like later wheels. Following the Meiji Restoration in 1868, a student of Dr. Wagener went to Germany to learn how to build a downdraft kiln, and observed many wheels operated by belts on pulleys from a single shaft. On his return he set up a similar system in the Seto area, using one man to turn the flywheel that drove the shaft and the pulley system. From this beginning the two-man wheel developed. Today, most potters in Kyoto use electric wheels, though there are many studios that still have a handwheel and a kick wheel. However, it is now difficult to find craftsmen who can make or repair them.

Coil and throw[edit] At Koishibara, Onda, and Tamba, large bowls and jars are first roughly coil-built on the wheel, then shaped by throwing, in what is known as the "coil and throw technique".

Tools[edit] Generally fashioned out of fast-growing bamboo or wood, these tools for shaping pottery have a natural feel that is highly appealing. While most are Japanese versions of familiar tools in the West, some are unique Japanese inventions. They are a traditional tool from Arita, Kyushu. They can also be used to compress the bottoms of thrown forms. Suspended from a takebera or balanced on the rim of a pot, these delicate bamboo tools are used for measuring both the diameter and the depth of thrown forms. They are used to cut off uneven or torn rims as well as to facet leather-hard forms. The largest combs have about 20 teeth. A take bon bon is a high-capacity bamboo bottle with a spout from which slip and glaze can be poured out in a steady, controlled stream so the potter can "draw" with it.

Wares[edit] Hundreds of different wares and styles have existed throughout its history. The most historic and well-known ones have received recognition from the government. For more information see the list of Japanese ceramics sites.

Chapter 4 : The Early Porcelain Kilns of Japan : Oliver Impey :

This volume documents the porcelain pieces made in Japan in the first half of the 17th century, an era which encompasses the origins of the porcelain industry and the export trade with Europe and the.

The name "Jomon" is based on the term "cord-marked pottery" which was used by E. Morse, known for the excavation of the Omori Kaizuka shell mound. According to radiocarbon dating, the oldest examples are about 10,000 years old. Jomon earthenware was produced over a year period, which is divided into six chronological categories the Incipient, Initial, Early, Middle, Late and Final periods according to changes in the forms of the ware. It is also divided in detail by region, and so when we speak of "Jomon earthenware," we are actually describing a wide variety of pottery. Representative examples are the pots with applied bean-like motifs and ridges from the Incipient period, flame-shaped earthenware from the Middle period, Kamegaoka style earthenware from the Later period and the clay figures which were made from the Middle period through the Final period. Jomon earthenware was generally formed by coiling and fired to degrees in the open without using kilns. Yayoi Earthenware Yayoi earthenware followed Jomon earthenware, and it is thought to have been first made in around northern Kyushu in the third century B. One of the reasons for the rise of Yayoi earthenware was the shift from hunting and gathering to an agricultural existence, and vessels appropriate to agricultural life began to appear. Storage jars, cooking pots, and eating and drinking vessels such as stemmed cups are basic examples of Yayoi earthenware. In some places, the forms and decorations follow Jomon traditions. Yayoi earthenware is divided in to three periods, the Early, Middle, and Late periods. The Early period Ongagawa type earthenware and Middle period Sugu type earthenware are representative of Yayoi ware. The name Hajiki Haji ware actually comes from written records such as Wamyoruijusho and Engishiki of the Heian period, but the name is a general term for primitive unglazed earthenware made in the Kofun period and later. Haji ware is broadly divided into ritual vessels and daily utensils, but the development of Sue ware had a great influence on function. Basically, Sue ware was used as storage vessels, and Haji ware was used for cooking. Sue Ware Sue ware traces its roots to the high-fired stoneware of the Korean peninsula, and the Korean influence is strong in early Sue ware forms. The appearance of Sue ware marks the first major technological advance in the history of Japanese ceramics. Innovations included the use of the wheel to produce large numbers of pots, and the introduction of the anagama hill-side kiln which made it possible to fire at high temperatures in reduction. The new pottery techniques which were transmitted to Japan from the Korean peninsula originated in the gray ware of Shang dynasty China. A well known area where Sue ware was produced is the group of ancient kiln sites in Suemura in the hilly area of southern Osaka. Pottery activity is thought to have begun there in the Kofun period in the early 5th century, after which the new technology spread to the rest of the country. Vessel forms changed greatly in the 7th century, when potters began to make vessels modeled on metal ware from China and Korea. Sue ware began to decline in the late Nara period with the development of pottery glazed with ash and other glazes; the technology of Sue ware, however, formed the foundation of the medieval pottery which was to come. Along with medieval wood-fired ware with natural glaze, this ware can be classified as one kind of stoneware. Earthenware in Medieval and Modern Times From around the 6th century, black earthenware, which can be considered a branch of Haji ware, appeared in eastern Japan, and it was also produced in the west of the Kinai region beginning in the 8th century, following the decline of Sue ware. From the 11th century, especially in western Japan, gaki bowls and plates, considered the successor to black ware, were produced in large amounts. In medieval times, Haji ware was used mainly for small offering plates and cooking pots. Haji wares continued to be produced as offering vessels and roasting utensils through the modern age until the present. Stoneware Early Stoneware Stoneware originated in Japan with the development of green-glazed ware and other glazed pottery in the second half of the 7th century. Influenced by Chinese and Korean wares, Japanese glazed ware was not an original innovation. However, viewing the development of glazed stoneware in the early ages of ancient Japan, we can imagine the admiration for Chinese and Korean culture as well as the vigor to assimilate advanced culture. Pottery of the Nara and Heian periods can be divided into two types: The former, evolved under the influence of three-color

ware of Chinese Tang and green-glazed pottery from the Korean peninsula, includes the Nara three-color ware, a notable example of which being the Shosoin three-color ware. According to historical records, they were called shi, shiki, or aoshi at the time. Production of the latter type, high-fired ash-glazed pottery, known as shirashi at the time began in a large scale in the second half of the 8th century in Sanage kilns, Aichi Prefecture. These two types of ware represent the first Japanese pottery to be using man-made glazes. Archaeological excavations conducted up until now tell us that production of green-glazed ware began in Japan in the 7th century, preceding the production of three-color ware. The production technique of green-glazed ware was imported from the Korean peninsula, in which the technique was acquired from China by the 5th century. Chinese Tang three-color ware, after which Nara three-color ware was modeled, has been excavated mainly from ruins of temples across Japan, indicating that although in China such ware was used mainly for mortuary purposes, in Japan, Tang three-color ware was used widely in Buddhist rituals. Nara three-color ware, known for its wide variety of forms and functions, has been excavated in large quantities from sites related to religious rituals, giving us an idea of the specific ways in which it was used. The well known Shosoin three-color ware was originally used at Todaiji Temple as religious utensils; there are records that mention such ware being used in the consecration ceremony of the Great Buddha at Todaiji in There are also many excavated examples of this type of ware which were used as funerary urns to hold bones after cremation. These urns are of a unique shape and are known as yakko. This Nara three-colored ware is believed to have been fired at an official kiln in the capital. Nara three-color ware disappeared by the latter half of the 8th century to be replaced by two-color and green-glazed pottery, gradually declining in quality. Green-glazed ware is known to have been fired during the Heian period at the Sanage and Bihoku kilns in Aichi Prefecture and the Nagato kilns in Yamaguchi Prefecture. There are many examples of Heian period green-glazed ware which were imitations of metal ware as well as imitations of Chinese Yue celadon, which was beginning to be imported to Japan at the time. Among the reasons for the popularity of green-glazed ware were the fascination of metal vessels and Chinese celadon, and the desire to produce vessels as substitutions for them. Green-glazed ware in the Heian period, however, disappeared by the first half of the eleventh century. It was first produced in the second half of the 8th century at the Sanage kilns in Aichi Prefecture, based on the production techniques of Sue ware. Although ash-glazed ware already existed among Sue ware, it was the coincidental result of fly ash inside the wood-burning kiln being deposited on the surface of the pots. Based on knowledge gained from experience, the potters gradually began to load pots in the kiln conscious of the natural ash effects. Pottery fired at this stage is called primitive ash-glazed ware, and it occupies a position between natural ash-glazed ware and man-made ash-glazed ware, but the delineation between the two types is not always clear. The production of ash-glazed ware began at the Sanage kilns, and spread from northwestern Aichi Prefecture and southern Gifu Prefecture to the Tokai region. The first ash-glazed pottery was based on Sue ware forms, and there are examples of long-necked bottles, ewer, and short-necked jars. The kilns also fired imitations of Chinese Yue-type celadon. Ash-glazed ware disappeared from the Tokai region by the 12th century. Pottery of the Medieval Era The medieval era in Japan lasted from the end of the Heian period through the Kamakura and Muromachi periods. While continuing the traditions established by ancient kilns, this period also saw the establishment of a new system of pottery production. Haji-type earthenware continued to be fired, along with the following two kinds of stoneware: Sue-type ware and shiki-type ware. The former was fired at several kilns with the Suzu kiln Ishikawa Prefecture being the first on the list, followed by the Uozumi kiln Hyogo Prefecture and Kameyama kiln Okayama Prefecture. Bizen ware Okayama Prefecture is representative of the latter type. The form of both types centered on vessels such as storage jars and mortars, and the products of these kilns together with Haji-type ware formed the basic set of daily utensils. The Suzu kiln developed a unique style of gray-black vessels decorated by combing or paddling, while Bizen ware was characterized by its substantialness and a unique reddish earth color. While both of these wares were Sue-type pottery, they developed completely different styles, each with its own individual appeal. The two wares were to meet with different fates, however. In the early Kamakura period, the Bizen kilns succeeded in switching from reduction firing to oxidation firing, establishing a tradition which was continued into modern times. On the other hand, the reduction firing Suzu kilns, under pressure from Echizen ware, disappeared in the medieval

era. These Sue-type wares are fired at high temperatures and along with Sue ware, are often classified as types of stoneware. This ware was produced across the Tokai region. Yama-chawan ware, also popularly known as Gyoki ware or Toshiro ware, was unglazed ware produced in large quantities for daily use. At first, the forms centered on bowls and plates, but as imitations of imported Chinese porcelain gradually increased, forms such as four-handled jars began to appear. Over sites of kilns which produced this ware are known today in Aichi, Gifu, Mie and Shizuoka Prefectures. The ware continued to be fired through the middle of the 15th century. While the techniques followed in the path of early ash-glazed ware, stoneware was fired at high temperatures in oxidation. Although the works were unglazed, they were covered with deposits of natural ash from the wood firing, an effect which became one of the attractions of these pots. We can observe that at the time, glaze was already recognized for its decorative effects. At the same time, many jars known as kokumonko jar with incised decoration with a variety of designs reflecting the aesthetics of yamato-e were also being produced. There are also large numbers of sutra outer containers and urns used to contain bones after cremation which have been excavated. It is thought that stoneware was first fired in Seto at the end of the 12th century, based on the Sanage and yama-chawan kilns. The Seto kilns fired a wide variety of wares from daily utensils to Buddhist ritual vessels, and from the 13th century, high-grade items such as four-handled jars, vases, and ewers were also produced. Together with Chinese imports, these wares were made to satisfy the demand of the ruling class. In the 15th century, the center of production of Seto-type glazed pottery shifted to the east Mino area in Gifu Prefecture. Representative of this new type of ware were Setoguro black Seto and Kiseto yellow Seto. Setoguro ware is generally a cylindrical tea bowl covered with a deep black glaze known as hikidashi-guro. Kiseto is a type of ware glazed with a yellow glaze and green accents known as tanpan which has a unique texture and a well-balanced form. After this, from the end of the Muromachi throughout the Momoyama period, the status of Japanese pottery as opposed to karamono in the tea ceremony improved dramatically, which led to an increase in production of Japanese style tea utensils. At the same time, Korean ceramics, especially tea bowls known as Korai-jawan became immensely popular, providing great influence on the style of Japanese tea bowls and utensils. The Seto and Mino kilns underwent a technical revolution at the end of the Muromachi period, as semi-underground anagama kilns were replaced by ogama, or large above-ground kilns, making it possible to fire large quantities of pots at high temperatures. As a result, from the Tensho era through the Bunroku and Keicho era the variety of the wares, mainly for the tea ceremony, fired at the Mino kilns increased further, making Mino the largest center of Momoyama pottery. New techniques included Shino ware, which was a type of pottery with iron decoration covered with a feldspathic glaze, the first white glaze developed in Japan. In the middle of the Keicho era, a kiln with greater thermal efficiency, the multi-chambered climbing kiln, was introduced from Karatsu and built at the Motoyashiki kiln in Toki, Gifu prefecture. This enabled an even greater number of ware to be fired in response to increased demand. Oribe ware was characterized by the combination of a vivid green glaze and iron painted decoration applied to unconventional forms emphasizing the beauty of the irregular. Oribe ware broadened the possibilities of pottery by creating a style of its own, incorporating the latest trends of the day, such as Western tastes and Tsujigahana, a design usually adopted in kimono. This signifies the tremendous cultural influence of tea masters during this period. The originator of Raku ware, Chojiro I, was originally a maker of roof files.

Chapter 5 : Japanese pottery and porcelain - Wikipedia

"The Early Porcelain Kilns of Japan is an indispensable resource for any student or collector of Asian ceramics, and an important addition to existing research on.

Sue Ware was brought over from the Korean Peninsula in the middle of the Kofun Era; the earthenware previous to that period differed in that it was made from pottery wheels and was a very stiff pottery. It is believed that this number of kilns was in response to the demands from the outlying areas. These kilns were thought to have passed through Sanageyou to Bihoku Kilns, and from the 11th centuries, they even excelled over Sanageyou. Within shirashi, there are works covered in ash glaze or ones that are unglazed, and also include copies of white porcelain and celadon porcelain from the Tang and Sung Dynasties in China. Products include cups, plates, bowls, urns and vases, inkstones and bells; almost all of the goods had ash glaze brushed onto them or were soaked in it. Their usage, besides as tableware, included stoneware, kitchenware and stationery, braziers and incense burners, and even ritual implements for esoteric Buddhist teachings such as rokki and kebyou. At first, the nobility, government officials, temples and shrines, and the wealthy only had access to these goods, but from the latter half of the 10th century, warriors and regular people were also able to use them. Unglazed pottery was included in the series of Sue Ware in which ritual Buddhist implements were common. Green-glazed ceramic ware doused in lead glaze was also created in the years of the 11th century. Roughly kilns existed, and with the exception of Hokkaido, they were a common sight nationwide. From the end of the Heian Era, the manufacturing of shirashi gradually began to decline along with the kinds of containers, and a conversion to the production of mainly unglazed bowls and small plates was started. This type of pottery was called yamachawan, and this phenomenon was thought to have come about from the diffusion of pottery to the masses and the beginning of pottery manufacturing on a broad national scale. The business region responsible for the manufacture of Mino kiln yamachawan excavated from historical market sites was smaller when compared to shirashi, but to increase the requests in the area, the kilns were enlarged and a conversion to mass production has been measured. The construction continued from the anagama of the previous age, and the kilns were either completely or partially underground. In addition, it was discovered that a flat zone was built on both sides of the kiln door, and remains of workshops, wood storage facilities and residential dwellings among other things have been found. The amount of wood used to enlarge the kilns increased as the areas round the kilns were deforested. The search for wood triggered a lively movement of the kilns. Then, some 20 to 30 years later when the forests replenished themselves, the kilns returned and the operations resumed. In the historic site of old kilns of Onadawakareyama in Tajimi City, there are 7 kilns in parallel formation which differs from what was the norm at that time. In addition, from the Kamakura Era through to the Muromachi Era 13th centuries, objects such as jars and urns covered in ash glaze and iron glaze and fired in Seto kilns were called Ko-Seto Old Seto and entered the series of pottery made over the centuries, and even a portion consisting of Ko-Seto type ceramics were also being created. The surface of the large kiln was shaped like an isosceles triangle, and the interior firing chamber had several pillars coming down from the ceiling to the floor. Compared to the anagama, the thermal efficiency was much improved in this plan. During the years from the Warring States Era to the Azuchi-Momoyama Era, large kilns were used, and the types of products made around that time could be greatly differentiated. In the early period, products covered in ash glaze and iron glaze were created, but due to the popularity of tea utensils from that time onwards, teacups and tea containers copied from imported Chinese goods, as well as flowerpots were made. In addition, products covered in copper-green glaze were also created. In the latter period, the pottery of the earlier period was joined by Kizeto, Setoguro and Shino in the manufacturing of the Mino Momoyama ceramics, and until the arrival of Oribe Ware in the next era, these ceramics would make for the most vivid era. Kizeto is a yellow pottery, and there were many examples that came in tanpan green and tetsusai brown. Mainly bowls and dishes as tableware, flowerpots and incense burners and containers were also made. Setoguro is a jet-black pottery whose characteristic color comes from its drawing out during kiln firing and rapid cooling. Most of Setoguro comes in the form of teacups with the earlier versions following an orthodox

round shape while the latter versions had perpendicular angles and showed powerful features such as engravings on the body. Shino is a white pottery which is coated in a feldspar glaze Shino glaze and is represented by pottery such as tea cups, mizusashi water vessels, flowerpots, incense burners and containers, bowls, small dishes, teapots, tenmoku, tokkuri sake bottles, cups, plates and small bowls. E-Shino was the first domestic example of pottery in which a paintbrush was being truly used to paint designs. The firing chambers in which the pottery was baked were constructed so that they were all connected with each other. The waste heat from a lower chamber was utilized in the upper chambers so that the pottery was gradually fired in series and the thermal efficiency remarkably increased. In these kilns, Oribe Ware was created and shaping methods of mizuhiki via the pottery wheel and stamping were jointly used. Varying shapes were made which flew against the traditional wisdom of molding techniques, and there were also many original and abstract designs. Products included teacups, plates, bowls, flowerpots, pitchers, tokkuri sake bottles, tea containers, and mizusashi water vessels, small dishes and plates, lamps for religious offerings, utensils, inkstones, waterpots, and incense burners. Later, Ofuke glazed ceramics which imitated celadon porcelain were able to be made, and included mizusashi, round bowls, plates, incense burners, tokkuri and flowerpots. In the Houreki Era , ameyuu pottery was joined by jet-black glazed pottery. Furthermore, there was a change to the manufacturing of wares such as those which used both ash glaze and iron glaze, yoroide products, yanagi-e bowls and Bizen-like rust tokkuri. As well, in the large field kilns of Tajimi, excellent colored pottery was made. These were thought to have been considered as porcelain goods, and when it comes to the Mino kilns, it was from this time that the production of porcelain goods was begun. Dyed ceramic goods became commonplace, and as a gauge of the conversion to mass production, in the 15th year of the Meiji Era , Yukiemon Ueda of the Wakinoshima district of Tajimi, invited pattern paper makers from the Ise-Shiroko district of Suzuka City and had them produce pattern paper so that the paper could be fit onto the surface of the porcelain. Patterns were then brushed on over the paper using gosu as a paint, and thus suri-e products were manufactured. In , patterns were stenciled out using copperplate etching methods, and these were printed onto paper, and so the process of underglaze sheet copper transferring was developed for the transfer of designs. Afterwards in , print sheet copper transferring, which applied the ways of underglaze sheet copper transferring, and the discovery of the nature of porous coal to absorb moisture came together to realize lithographic transfer which used the fact that water and oil repulsed each other; its usage spread. As opposed to the development of the mass production system, Mino Ware, which showed its exquisite skill in handcraft, was presented at the popular World Expos in the West where it gained a favorable reputation. Gosuke Kato of Ichinokura, Tajimi won a bronze medal at the Paris World Expo in , Enji Nishiura in the and Paris Expos won the bronze medal and gained a high reputation for himself, and exports abroad prospered. In addition, in , the Gifu Prefectural Tajimi Technical High School established the Gifu Prefecture Ceramics and Porcelain Goods Institute, afterwards, it has been re-named a number of times up to the present day, including the Toki County Ceramic Goods Polytechnic School a facility which was ahead of its time, and thus the development of the industry of Mino Ware was greatly boosted. Riding this economic wave, the number of producers increased and manufacturing facilities spread. In terms of the kilns, during the Taisho Era the connected climbing kilns gave way to coal-burning kilns, and pottery molding was given a spur through the introduction of the electric pottery wheel. However at the end of the war, manufacturing resumed in every nation and for Japan that meant there was an excess in its own manufacturing which caused a great drop in market value and cost. In one fell swoop, Japan was in a recession which also affected the Mino Ware industry. After the Manchurian Incident of , and during the path toward the Sino-Japanese War, the military infrastructure had priority which meant that supplies of coal for the ceramics and porcelain industry became scarce. The industry following the coal kilns had already found itself in a major dilemma. Also, the cobalt that was indispensable for dyeing and the plaster that was needed for plaster casting had their supplies cut down to the bone. From the price regulations in place, the cost of living was frozen, and trade embargoes from the onset of the war caused many in the ceramics and porcelain industry to curtail their operations, thereby forcing those people to find other work or to stop work altogether. Furthermore, those who escaped that fate could no longer create tableware but could only follow the road that led to manufacturing of substitutes or the military industry. The government at the time collected all metal for

the war effort so that the alternative industry of substituting ceramic and porcelain goods for metal goods was encouraged. As Japan entered the 1950s, though, it was riding the tide of high economic growth, and the manufacturing of Mino Ware increased year by year with support from the progress in manufacturing technology and improvements in design. There was a transformation of coal kilns into heavy oil kilns, and tunnel kilns, fit for mass production, were introduced. And with the arrival of the oil crisis, there was a further transition to the more operable gas kilns. There was progress in the streamlining of manufacturing earth, shaping and drying, the manufactured earth was taken in by large toron mills, great amounts of ore were pulverized, and vacuum kneading machines increased the quality of the clay. Electric pottery wheels were used for shaping, Proctor dryers were used for drying, and automatic glazing machines were used for glazing. The progress of the painting processing technology increased. Under the leadership of such institutions as the Tajimi City Ceramics and Porcelain Goods Design Research Center in Tajimi, it had been founded as the Painting Design Research Center, development went from lithographical printing to screen printing. Other developments involved the decoration of ceramics with characteristics such as corrosion methods, Lusterware, color staining and rubber printing methods. The continuing good times for the ceramics and porcelain industry hit a couple of road bums due to the first dollar shock of 1973 and the oil shock of 1979 with the result of a period of low growth and stagnation, but finally from around 1985, a period of stable growth was entered. However, from the Fall of 1990, because of the yen appreciation recession, domestic demand was greatly reversed. MINO KILNS TODAY The long recession caused from the burst of the economic bubble, the rise in prominence of production areas of cheap ceramic and porcelain goods in countries such as China, and the change in lifestyle when it came to cuisine meant that the Mino Ware industry, which had come to focus on the mass production of small items, confronted a major crisis. To break the stranglehold of these current conditions, there has been a move towards small-scale multiproduct manufacturing in the difficult attempt to cope with cheaper foreign goods, and progress towards new fields such as the environment and nursing. Other moves involve taking a new look at product development and circulation via exchanges with other industries so that there is experimentation in the re-launch of a new Mino Ware. On another front, there have been efforts to popularize industry tourism, an area that up to now had not been asserted by these pottery production regions. In addition, from development of the main town and Ichinokura Oribe Street to spread the attraction of the existing historic streets and pottery studios, and the holding of the International Ceramics and Porcelain Goods Festival Mino to raise its world profile the 11th Festival will be held in 2010, there have been great changes to the production areas in this new century to create a foundation for a history that can be proudly boasted.

Chapter 6 : Mino “ History | Explore Japanese Ceramics

Antique Japanese Porcelain. The earliest Japanese ceramics made in Japan date back to the Neolithic period but porcelain production began in Japan several centuries after it was first made in China in the Tang period (AD).

For other uses, see Japanese China. For grilled Japanese food, see Japanese cuisine. Nabeshima ware dish in Kakiemon style, ca. Kilns have produced earthenware , pottery , stoneware , glazed pottery, glazed stoneware, porcelain , and blue-and-white ware. Japan has an exceptionally long and successful history of ceramic production. Japan is further distinguished by the unusual esteem that ceramics holds within its artistic tradition, owing to the enduring popularity of the tea ceremony. Japanese ceramic history records distinguished many potter names, and some were artist-potters, e. Another characteristically Japanese aspect of the art is the continuing popularity of unglazed high-fired stoneware even after porcelain became popular. Japan transformed and translated the Chinese and Korean prototypes into a uniquely Japanese creation, and the result was distinctly Japanese in character. Since the midth century when Japan started to industrialize, [3] high-quality standard wares produced in factories became popular exports to Europe. In the 20th century, a modern ceramics industry e. Japanese pottery is distinguished by two polarised aesthetic traditions. On the one hand, there is a tradition of very simple and roughly finished pottery, mostly in earthenware and using a muted palette of earth colours. This relates to Zen Buddhism and many of the greatest masters were priests, especially in early periods. Most raku ware , where the final decoration is partly random, is in this tradition. In the 16th century, a number of styles of traditional utilitarian rustic wares then in production became admired for their simplicity, and their forms have often been kept in production to the present day for a collectors market. The pottery was formed by coiling clay ropes and fired in an open fire. Yayoi period In about 4th“3rd century BCE Yayoi period , Yayoi pottery appeared which was another style of earthenware characterised by a simple pattern or no pattern. Its manufacture began in the 5th century AD and continued in outlying areas until the 14th century. Although several regional variations have been identified, Sue was remarkably homogeneous throughout Japan. The function of Sue pottery, however changed over time: Contemporary Haji ware and Haniwa funerary objects were earthenware like Yayoi. Heian period Although a three-color lead glaze technique was introduced to Japan from the Tang Dynasty of China in the 8th century, official kilns produced only simple green lead glaze for temples in the Heian period , around “ AD. Kamui ware appeared in this time. Kamakura period Until the 17th century, unglazed stoneware was popular for the heavy-duty daily requirements of a largely agrarian society; funerary jars, storage jars, and a variety of kitchen pots typify the bulk of the production. Some of the kilns improved their technology and are called the "Six Old Kilns": The Seto kiln primarily imitated Chinese ceramics as a substitute for the Chinese product. It developed various glazes: The wares were so widely used that Seto-mono "product of Seto" became the generic term for ceramics in Japan. Seto kiln also produced unglazed stoneware. In the late 16th century, many Seto potters fleeing the civil wars moved to Mino province in the Gifu Prefecture, where they produced glazed pottery: Muromachi period According to chronicles in , the Yongle Emperor “ of the Ming dynasty bestowed ten Jian ware bowls from the Song dynasty to the Shogun Ashikaga Yoshimitsu , who ruled during the Muromachi period. A number of Japanese monks who traveled to monasteries in China also brought pieces back home. Five of these vessels from the southern Song dynasty are so highly valued that they were included by the government in the list of National Treasures of Japan crafts: Jian ware was later produced and further developed as tenmoku and was highly priced during tea ceremonies of this time. Azuchi-Momoyama period From the middle of the 11th century to the 16th century, Japan imported much Chinese celadon greenware, white porcelain, and blue-and-white ware. Japan also imported Chinese pottery as well as Korean and Vietnamese ceramics. Such Chinese ceramics Tenmoku were regarded as sophisticated items, which the upper classes used in the tea ceremony. The Japanese also ordered custom-designed ceramics from Chinese kilns. Highly priced imports also came from the Luzon and was called Rusun-yaki or "Luzon ware", as well as Annan from Annam , northern Vietnam. Mino, Bizen, Shigaraki Shigaraki ware , Iga similar to Shigaraki , and other domestic kilns also supplied tea utensils. According to tradition, one of the kidnapped, Yi Sam-pyeong ,

discovered a source of porcelain clay near Arita and was able to produce the first Japanese porcelain. Edo period Tea-leaf jar with a design of wisteria by Nonomura Ninsei, Edo period National Treasure Kutani ware porcelain four colours Aote type plate with flower design in enamel, late 17th century, Edo period In the s, rebellions in China and wars between the Ming dynasty and the Manchus damaged many kilns, and in 1644 the new Qing Dynasty government stopped trade by closing its ports. Chinese potter refugees were able to introduce refined porcelain techniques and enamel glazes to the Arita kilns. From 1644, the Arita kilns were able to export enormous quantities of porcelain to Europe and Asia. Gradually the Chinese kilns recovered, and developed their own styles of the highly coloured enamelled wares that Europeans found so attractive, including famille rose, famille verte and the rest of that group. From about 1644 Chinese and European kilns also began to imitate the Imari enamelled style at the lower end of the market, and by about the first period of Japanese export porcelain had all but ceased. It has been suggested that the choice of such items was mainly dictated by Chinese taste, which preferred Kakiemon to "Imari" wares, accounting for a conspicuous disparity in early European collections that can be reconstructed between Dutch ones and those of other countries, such as England, France and Germany. This uses mainly decoration in traditional Japanese styles, often drawing from textiles, rather than the Chinese-derived styles of most Arita ware. Among them, potter Nonomura Ninsei invented an opaque overglaze enamel and with temple patronage was able to refine many Japanese-style designs. In the late 18th to early 19th century, white porcelain clay was discovered in other areas of Japan. Local lords and merchants established many new kilns. These many kilns are called "New Kilns" and they popularized porcelain in the style of the Arita kilns among the common folk. Meiji era During the Meiji era, a lot of the traditional arts and crafts came under threat with the increasing westernization. Traditional patrons such as the daimyo class broke away and many of the artisans lost their source of income. Satsuma ware became a leading export items to the west. He rescued lowly pots used by commoners in the Edo and Meiji period that were disappearing in rapidly urbanizing Japan. These artists studied traditional glazing techniques to preserve native wares in danger of disappearing. One of the most critical moments was during the Pacific War when all resources went towards the war efforts, and production and development became severely hampered and the markets suffered. Heisei era to present A number of institutions came under the aegis of the Cultural Properties Protection Division. The kilns at Tamba, overlooking Kobe, continued to produce the daily wares used in the Tokugawa period, while adding modern shapes. Most of the village wares were made anonymously by local potters for utilitarian purposes. Local styles, whether native or imported, tended to be continued without alteration into the present. Only a half-dozen potters had been so honored by the government, either as representatives of famous kiln wares or as creators of superlative techniques in glazing or decoration; two groups were designated for preserving the wares of distinguished ancient kilns. In the old capital of Kyoto, the Raku family continued to produce the rough tea bowls that had so delighted Hideyoshi. Artist potters experimented at the Kyoto and Tokyo arts universities to recreate traditional porcelain and its decorations under such ceramic teachers as Fujimoto Yoshimichi, a ningen kokuho. British artist Lucie Rie was influenced by Japanese pottery and Bernard Leach, and was also appreciated in Japan with a number of exhibitions. British artist Edmund de Waal. In Tokyo, a notable example is Tsuji Seimei, who brought his clay from Shiga but potted in the Tokyo area. A number of artists were engaged in reconstructing Chinese styles of decoration or glazes, especially the blue-green celadon and the watery-green qingbai. One of the most beloved Chinese glazes in Japan is the chocolate-brown tenmoku glaze that covered the peasant tea bowls brought back from southern Song China in the twelfth and thirteenth centuries by Zen monks. For their Japanese users, these chocolate-brown wares embodied the Zen aesthetic of wabi rustic simplicity. In the United States, a notable example of the use of tenmoku glazes may be found in the innovative crystalline pots thrown by Japanese-born artist Hideaki Miyamura. The definitive way to choose your clay ultimately is a cultural standpoint. For many western potters the choice in clay is defined by how soft it is to use. But for many Japanese potters the clay choice is based on the finished look, not the mold ability. There is an abundance of all the basic types of clay in Japan. Most porcelain clays are found in Kyushu. Kilns were traditionally built at the sites of clay deposits, and most potters still use local clays, having developed a range of glazes or no glazes and decoration techniques especially suited to that clay. The pottery clays found in the

Japanese archipelago range from fusible earthenwares to refractory kaolins. From the Jomon period to the Yayoi period, Japanese potters relied on high plastic iron-bearing shale and alluvial clays. Organic materials appear in much of the early Jomon period work, but sand or crushed stone predominates thereafter. Further refinements came about under the Chinese influence in the 8th and 9th centuries AD, when potters of Nara three-color ware and Heian ash glazed wares sought out white, refractory clays and enhanced their fineness through levigation. In Kyoto, where demand makes it both practical and profitable, the clay is crushed, blunged made into slip, and filtered commercially. To use the clay, you must first break it up into small pieces, pour a small amount of water over it, and beat it with a "kine", a wooden mallet, until you obtain the plasticity and uniformity of texture you want. Then you put it through the "aramomi" or "press-wedge" process, a kneading movement, after which the clay is stored for two or three days or sometimes a week. Just before the potter is ready to throw, the clay must pass through the nejimomi "screw-wedge" process, which produces a bullet-shaped mass from which all air bubbles have been removed and in which the granular structure is so arranged that it radiates from the center of the mass. Then the clay is ready for throwing.

Production methods Japanese potter at his wheel The earliest pieces were made by pressing the clay into shape. This method continued to be employed after the invention of the wheel, such as when producing Rengetsu ware. Coiled methods developed in the Jomon period. Production by kneading and cutting slabs developed later, for example, for Haniwa clay figures. But with the arrival of the te-rokuro or handwheel, the mechanics of throwing made possible a more subtle art. The wheel head was a large, thick, circular piece of wood with shallow holes on the upper surface around the periphery of the disc. The potter kept the wheel in motion by inserting a wooden handle into one of the holes and revolving the wheel head on its shaft until the desired speed was reached. The handwheel is always turned clockwise, and the weight of the large wheel head induces it, after starting, to revolve rapidly for a long period of time. In the early days of porcelain making in Japan, the Kyoto, Seto, and Nagoya areas used only the handwheel; elsewhere, in the Kutani area and in Arita, the kick wheel was employed. The Japanese-style kick wheel or ke-rokuro was probably invented in China during the early Ming dynasty. Its design is similar in many respects to that of the handwheel, or it may have a wooden tip set in the top, and an iron pipe, like later wheels.

Chapter 7 : Japanese export porcelain - Wikipedia

In the early days of porcelain making in Japan, the Kyoto, Seto, and Nagoya areas used only the handwheel; elsewhere, in the Kutani area and in Arita, the kick wheel was employed. The Japanese-style kick wheel or ke-rokuro was probably invented in China during the early Ming dynasty.

Early period[edit] History of the trade[edit] Chinese export porcelain made for European markets was a well-developed trade before Japanese production of porcelain even began, but the Japanese kilns were able to take a significant share of the market from the s, when the wars of the transition between the Ming dynasty and the Qing dynasty disrupted production of the Jingdezhen porcelain that made up the bulk of production for Europe, and indeed were previously very popular in Japan itself. The Chinese then resold cargos to other Europeans in China. The Dutch began to buy on a small scale in the s, by ordering 4, pieces. But in 64, pieces were ordered, beginning the large scale trade that was to continue for nearly a century; [6] in later years orders were often in six figures of pieces. For the rest of the century, the great bulk of Japanese porcelain was made for export. As well as Europe, significant quantities were landed by the Dutch in India, Persia, and southeast Asia. After a few years there seem to have been about twelve kilns around Arita making export wares, and only one or two producing for the domestic market. The Chinese purchases of porcelain were sold in Chinese ports, largely to the other European trading companies. The wares reaching European countries differed considerably, probably because of the choices of the initial exporters. Kakiemon is much more common in old European collections outside Holland England, France, and Germany , probably because the Chinese appreciated it. Top-quality "Kenjo-Imari" ware is found more in Germany than elsewhere. But by the s the Chinese wares became more attractive to Europe, in terms of both price and quality, and Japanese exports declined, almost ceasing by the s, by which time European porcelain production was rapidly increasing. The Dutch also supplied models for the Chinese styles of decoration they wanted, but apparently these were copied in wood from Chinese originals by Dutch carvers, explaining the crudeness of some Japanese efforts at Chinese imagery. There were some exceptions around This seems to have been originally designed by the Chinese for Islamic southeast Asian markets, but became popular with Europeans. These were freely painted with scenes in underglaze blue. Imari was merely the local port from where they were shipped to the Dutch and Chinese at Nagasaki, and not itself a centre for production. A large group is decorated in underglaze blue, to which overglaze red and gold, with black for outlines, and sometimes other colours, is added. The colouring is rich, and tends to cover most of the plate, with many plant-based designs. Despite Kutani being a place, few if any seem to have been made there, and many were certainly made around Arita.

The kilns at Arita formed the heart of the Japanese Porcelain industry, which developed in the early 17th century. Although Imari originating in Japan the term is used to describe a whole range of ceramics from all over the world, they are all linked by their bright distinctive palette of blue, red and gold.

Prior to the more refined porcelain produced at the five main kilns in Japan, home produced ceramics could not compete with the refined expensive Chinese porcelain imports. It should be noted that even from early times there were a great many kilns in Japan. Antique Japanese porcelain tends to be underestimated since it is identified with the comparatively plentiful Imari porcelain a term used in the West, which although has merit does not match up to the best Chinese porcelain. Kakiemon porcelain, unlike Nabeshima, was exported to the West where it was held in such high esteem that it was copied by numerous 18th century European factories including Meissen, St Cloud, Chelsea and Bow. Early Ko-Kutani is extremely rare and sometimes quite difficult to differentiate from those pieces produced in the 19th century which can also be quite well potted and highly iridescent. Hirado also produced some very attractive porcelain in the second half of the 18th century. Antique Japanese flasks Arita circa Nabeshima Porcelain It was the two invasions of Korea in the 14th century led by Toyatomi Hideyoshi that enabled the accompanying feudal lords to bring Korean potters to Japan. Lord Nabeshima took back some of these Korean potters to his southern island home of Kyushi in the Hizen province. Some of the best artists were employed at the Arita kiln. Production at the Arita kiln was later moved to Minamikawara to avoid the secrets of porcelain production being leaked. Subsequently, the Nabeshima clan moved to Okawachiyama. Japanese porcelain production by the Nabeshima clan and elsewhere was initially not very fine. At first mainly Karatsu ware was produced. It was only during the Enpou era and the following twenty five years or so that best Nabeshima porcelain was produced. The inspiration for the surprisingly modern looking designs came primarily from plants and kimono patterns. In addition to under-glaze blue, the four colours used were red, blue, green and yellow. The finely decorated dishes have well balanced shapes and early examples were made to exact dimensions. This porcelain has been so highly prized that it was often kept in specially made boxes and consequently sometimes there is little sign of wear. After about Nabeshima began to deteriorate in quality. Unlike Nabeshima, Kakiemon designs were sometimes influenced by what the Dutch traders thought would appeal to the European market. These designs proved to be a great commercial success judging by the numerous examples to be found in European palaces and the grand country houses of the European nobility. As already mentioned, one consequence of their success was that the designs were copied by most of the important 18th century European porcelain factories. There is often confusion as to what makes polychrome Japanese porcelain Kakiemon. One distinguishing characteristic is the blue enamel similar to that used in China during the Kangxi period. Dishes were fired on stilts and the marks are just about visible. The most appealing Kakiemon porcelain is decorated in under-glaze blue with often ephemeral scenes that hint rather than portray real-life scenes. The earlier wares tend to have a less lustrous, duller, thicker glaze which sometimes contains faults with a faint greenish tinge. Another characteristic is that foot rims are generally thicker and the fired iron content tinges them red. The paste has a compact look to it very much like that seen on Chinese Kangxi porcelain. The drawing on the earlier pieces tends to be bolder whereas the drawing on later porcelain has a tendency to be more delicate and detailed. The spacing of the decoration is often not so good and ill suited to the shape it is being applied to. Consequently, many late pieces have a mechanical and sterile quality. The antique Japanese sake flask illustrated here is a shape that is often associated with late 19th century Hirado porcelain but this example dates from the second half of the 18th century. Recommended Reading Cleveland, Richard S. City Art Museum Saint Louis. Mr Impey is one of the few Westerners to have gone out to the kilns in Japan and return with a collection of shards which are now at the Ashmolean. The Early Porcelain Kilns of Japan: Arita in the First Half of the Seventeenth Century. Art Media Resources, Ltd. This is a very well-illustrated catalogue which gives precise sizes to which Japanese Nabeshima dishes were made. The Story of Imari: Ten Speed Press, A Primer of Materials, Techniques, and Traditions.

Chapter 9 : Japanese pottery and porcelain | Revolv

The first porcelain made in Japan by these Korean potters is known as early Imari (). "Imari" refers to a port near the Arita kilns, from which these wares were shipped to the rest of the country.

Kilns have produced earthenware , pottery , stoneware , glazed pottery, glazed stoneware, porcelain , and blue-and-white ware. Japan has an exceptionally long and successful history of ceramic production. Japan is further distinguished by the unusual esteem that ceramics holds within its artistic tradition, owing to the enduring popularity of the tea ceremony. Japanese ceramic history records distinguished many potter names, and some were artist-potters, e. Another characteristically Japanese aspect of the art is the continuing popularity of unglazed high-fired stoneware even after porcelain became popular. Japan transformed and translated the Chinese and Korean prototypes into a uniquely Japanese creation, and the result was distinctly Japanese in character. Since the mid-19th century when Japan started to industrialize,[2] high-quality standard wares produced in factories became popular exports to Europe. In the 20th century, a modern ceramics industry e. Japanese pottery is distinguished by two polarised aesthetic traditions. On the one hand, there is a tradition of very simple and roughly finished pottery, mostly in earthenware and using a muted palette of earth colours. This relates to Zen Buddhism and many of the greatest masters were priests, especially in early periods. Most raku ware , where the final decoration is partly random, is in this tradition. In the 16th century, a number of styles of traditional utilitarian rustic wares then in production became admired for their simplicity, and their forms have often been kept in production to the present day for a collectors market. The pottery was formed by coiling clay ropes and fired in an open fire. Yayoi period In about the 4th–3rd centuries BCE Yayoi period , Yayoi pottery appeared which was another style of earthenware characterised by a simple pattern or no pattern. Its manufacture began in the 5th century AD and continued in outlying areas until the 14th century. Although several regional variations have been identified, Sue was remarkably homogeneous throughout Japan. The function of Sue pottery, however, changed over time: Contemporary Haji ware and Haniwa funerary objects were earthenware like Yayoi. Heian period Atsumi ware pot with design of autumn grasses akikusamon , discovered in the Hakusan Burial Mound. Heian period, second half of 12th century National Treasure Although a three-color lead glaze technique was introduced to Japan from the Tang dynasty of China in the 8th century, official kilns produced only simple green lead glaze for temples in the Heian period , around 1000 CE. Kamui ware appeared in this time, as well as Atsumi ware and Tokoname ware. Kamakura period Until the 17th century, unglazed stoneware was popular for the heavy-duty daily requirements of a largely agrarian society; funerary jars, storage jars, and a variety of kitchen pots typify the bulk of the production. Some of the kilns improved their technology and are called the "Six Old Kilns": The Seto kiln primarily imitated Chinese ceramics as a substitute for the Chinese product. It developed various glazes: The wares were so widely used that Seto-mono "product of Seto" became the generic term for ceramics in Japan. Seto kiln also produced unglazed stoneware. In the late 16th century, many Seto potters fleeing the civil wars moved to Mino province in the Gifu Prefecture, where they produced glazed pottery: Muromachi period Ewers with floral design. Qingbai ware , Jingdezhen kilns, southern Song dynasty, 13th century, China. A number of Japanese monks who traveled to monasteries in China also brought pieces back home. Five of these vessels from the southern Song dynasty are so highly valued that they were included by the government in the list of National Treasures of Japan crafts: Jian ware was later produced and further developed as tenmoku and was highly priced during tea ceremonies of this time. Azuchi-Momoyama period From the middle of the 11th century to the 16th century, Japan imported much Chinese celadon greenware, white porcelain, and blue-and-white ware. Japan also imported Chinese pottery as well as Korean and Vietnamese ceramics. Such Chinese ceramics Tenmoku were regarded as sophisticated items, which the upper classes used in the tea ceremony. The Japanese also ordered custom-designed ceramics from Chinese kilns. Highly priced imports also came from the Luzon and was called Rusun-yaki or " Luzon ware ", as well as Annam from Annam , northern Vietnam. Mino, Bizen, Shigaraki Shigaraki ware , Iga similar to Shigaraki , and other domestic kilns also supplied tea utensils. According to tradition, one of the kidnapped, Yi Sam-pyeong ,

discovered a source of porcelain clay near Arita and was able to produce the first Japanese porcelain. Edo period Ko-Kutani old Kutani five colours Iro-e type sake ewer with bird and flower design in overglaze enamel, Edo period, 17th century Nabeshima ware tripod large dish with heron design, underglaze blue, c. Chinese potter refugees were able to introduce refined porcelain techniques and enamel glazes to the Arita kilns. From 1616, the Arita kilns were able to export enormous quantities of porcelain to Europe and Asia. Gradually the Chinese kilns recovered, and developed their own styles of the highly coloured enamelled wares that Europeans found so attractive, including famille rose, famille verte and the rest of that group. From about 1650 Chinese and European kilns also began to imitate the Imari enamelled style at the lower end of the market, and by about the first period of Japanese export porcelain had all but ceased. It has been suggested that the choice of such items was mainly dictated by Chinese taste, which preferred Kakiemon to "Imari" wares, accounting for a conspicuous disparity in early European collections that can be reconstructed between Dutch ones and those of other countries, such as England, France and Germany. The European custom has generally been to call blue and white wares "Arita" and blue, red and gold ones "Imari", though in fact both were often made in the same kilns among Arita. In the dark red enamel pigment known as bengara became industrially available, leading to a reddish revival of the orange Ko-Imari style. In 1664, the local Nabeshima family who ruled Arita established a personal kiln to make top-quality enamelware porcelain for the upper classes in Japan, which is called Nabeshima ware. This uses mainly decoration in traditional Japanese styles, often drawing from textiles, rather than the Chinese-derived styles of most Arita ware. These two types represented the finest porcelain produced after the export trade stalled by the 1650s. Unlike Nabeshima ware, Hirado went on to be a significant exporter in the 19th century. Among them, potter Nonomura Ninsei invented an opaque overglaze enamel and with temple patronage was able to refine many Japanese-style designs. In the late 18th to early 19th century, white porcelain clay was discovered in other areas of Japan and was traded domestically, and potters were allowed to move more freely. Local lords and merchants established many new kilns. These many kilns are called "New Kilns" and they popularized porcelain in the style of the Arita kilns among the common folk. Meiji era During the Meiji era, a lot of the traditional arts and crafts came under threat with the increasing westernization. Satsuma ware became a leading export item to the west. He rescued lowly pots used by commoners in the Edo and Meiji period that were disappearing in rapidly urbanizing Japan. These artists studied traditional glazing techniques to preserve native wares in danger of disappearing. One of the most critical moments was during the Pacific War when all resources went towards the war efforts, and production and development became severely hampered and the markets suffered. Heisei era to present A number of institutions came under the aegis of the Cultural Properties Protection Division. The kilns at Tamba, overlooking Kobe, continued to produce the daily wares used in the Tokugawa period, while adding modern shapes. Most of the village wares were made anonymously by local potters for utilitarian purposes. Local styles, whether native or imported, tended to be continued without alteration into the present. Only a half-dozen potters had been so honored by the government, either as representatives of famous kiln wares or as creators of superlative techniques in glazing or decoration; two groups were designated for preserving the wares of distinguished ancient kilns. In the old capital of Kyoto, the Raku family continued to produce the rough tea bowls that had so delighted Hideyoshi. Artist potters experimented at the Kyoto and Tokyo arts universities to recreate traditional porcelain and its decorations under such ceramic teachers as Fujimoto Yoshimichi, a ningen kokuho. British artist Lucie Rie was influenced by Japanese pottery and Bernard Leach, and was also appreciated in Japan with a number of exhibitions. British artist Edmund de Waal. In Tokyo, a notable example is Tsuji Seimei, who brought his clay from Shiga but potted in the Tokyo area. A number of artists were engaged in reconstructing Chinese styles of decoration or glazes, especially the blue-green celadon and the watery-green qingbai. One of the most beloved Chinese glazes in Japan is the chocolate-brown tenmoku glaze that covered the peasant tea bowls brought back from southern Song China in the twelfth and thirteenth centuries by Zen monks. For their Japanese users, these chocolate-brown wares embodied the Zen aesthetic of wabi rustic simplicity. In the United States, a notable example of the use of tenmoku glazes may be found in the innovative crystalline pots thrown by Japanese-born artist Hideaki Miyamura. Clay is chosen largely based on culture. For many western potters the choice in clay is based on how soft it is to use. But for many

Japanese potters the clay choice is based on the finished look, not the moldability. It is a known fact that several of the different types of clay that are used by Japanese potters are almost impossible to use because of the stiffness and hardness. There is an abundance of most basic types of clay in Japan. Many porcelain clays are found in Kyushu. Kilns were traditionally built at the sites of clay deposits, and most potters still use local clays, having developed a range of glazes and decoration techniques especially suited to that clay. The pottery clays found in the Japanese archipelago range from fusible earthenwares to refractory kaolins. Further refinements came about under the Chinese influence in the 8th and 9th centuries AD, when creators of Nara three-color wares and Heian ash glazed wares sought out white, refractory clays and enhanced their fineness through levigation. In Kyoto, where demand makes it both practical and profitable, the clay is crushed, blunged made into slip, and filtered commercially. To use the clay, you must first break it up into small pieces, pour a small amount of water over it, and beat it with a "kine", a wooden mallet, until you obtain the plasticity and uniformity of texture you want. Then you put it through an "aramomi" or "press-wedge" process, a kneading movement, after which the clay is stored for two or three days, or sometimes up to a week. Before the clay is ready to be thrown, it must pass through the nejimomi "screw-wedge" process, which produces a bullet-shaped mass from which all air bubbles have been removed and in which the granular structure is arranged so that it radiates outwards from the center of the mass. Then the clay is ready for throwing.

Production methods

Potter at his wheel

The earliest pieces were made by pressing the clay into shape. This method continued to be employed after the invention of the wheel, such as when producing Rengetsu ware. Production by kneading and cutting slabs developed later, for example, for Haniwa clay figures. But with the arrival of the te-rokuro or handwheel, the mechanics of throwing made possible a more subtle art. The wheel head was a large, thick, circular piece of wood with shallow holes on the upper surface around the periphery of the disc. The potter kept the wheel in motion by inserting a wooden handle into one of the holes and revolving the wheel head on its shaft until the desired speed was reached. The handwheel is always turned clockwise, and the weight of the large wheel head induces it, after starting, to revolve rapidly for a long period of time. In the early days of porcelain making in Japan, the Kyoto, Seto, and Nagoya areas used only the handwheel; elsewhere, in the Kutani area and in Arita, the kick wheel was employed. The Japanese-style kick wheel or ke-rokuro was probably invented in China during the early Ming dynasty.