

“*Ishizuri*”

scene makes is of incalculable importance seeing with what difficulty it is effaced from the mind. The impressionable are the living. They respond to art as an experience adding to life, not as a mere reflection of happenings in which they have no part. It is the respect for the audience which is so flattering at the Savoy, the feeling that the manager believes no art is too good for the mind of his audience, and that a man of Mr. Norman Wilkinson's originality is not too august to be employed.

T. MARTIN WOOD

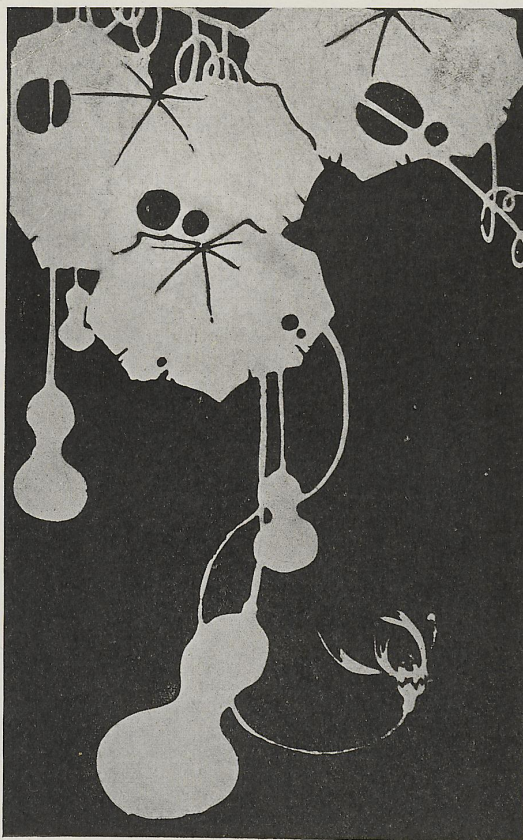
A NOTE ON THE JAPANESE
PROCESS OF PRINTING
CALLED “ISHIZURI.”

THE Japanese *Ishizuri*, which means literally “Stone Print,” had as its origin the process employed by Chinese antiquarians in order to obtain a rubbing of a picture or writing engraved on a stone monument. Both in China and Japan this method was used for prints in black and white of flowers and landscapes, and particularly for the production of the large prints depicting Kwannon and other deities, which were sold to travellers as souvenirs of their visits to the various temples. In China, especially during the Kang-Hsi and early Keen-Lung Dynasties, the reproduction of the works of Sung artists was frequently accomplished by this method. An illustration is here given of one of such reproductions. This same method was afterwards applied by artists in Japan to wood-blocks, which were used by them in place of stone. The title of “Stone Print” was, however, retained in order to differentiate the work from the ordinary method of printing from wood-blocks. The procedure is apparently as follows. Very thin paper is first sprayed with water, then placed upon the engraved wood-block and pressed well into the sunken portions of the engraving. A printer's pad charged with suitable ink is then carefully applied so that the raised portions of the paper alone receive the colour. The print is then “laid down” on a thicker paper, and in pressing it flat the imprinted portions of the paper, having been

somewhat stretched when pressed into the block, assume a curious crinkled surface which it is, unfortunately, impossible to show adequately in the accompanying reproductions of prints produced by the process.

The four studies of plant and insect life are from a late edition of a work in two volumes by Jackuchiu (1716-1800) entitled “*Jakuchiu Gwajō*.” The two river scenes are from a *makimono* which depicts a boat excursion on the river Yodo, between Kyoto and Osaka, in the year 1767 by Taishin, the poet, and his friend Jakuchiu, the artist. The roll, which is many yards in length, is called “The Pleasures of Boating.” In this case the ink in the grey portions was possibly applied by stencil brushes instead of the pad. Examples of the work of Koriusai and other artists have also been reproduced by this method.

WILSON CREWDSON.



FROM “*JAKUCHIU GWAJŌ*,” PRINTED BY THE “*ISHIZURI*” PROCESS