

Prints During the War Years 1937-1945, the Occupation (and beyond)

Today I'll talk about the role Japanese woodblock prints played in promoting the national polity during the War Years and their resurrection under the Occupation. Hopefully, you've had the chance to read the background notes I prepared on woodblock prints. I just want to add that from their beginning woodblock print artists and publishers have had both a contentious and harmonious relation with the authorities, with government censorship and its enforcement waxing and waning over time.

Before starting, I must acknowledge the work of Kendall H. Brown, art historian, professor and curator, whose research and writings on Japanese woodblock prints during the war years have filled in the purported "artistic hole" between pre-war and post-war prints. As he has shown, print artists did not sit out the war.

And my thanks to Professor Ruoff for the opportunity to share my passion for the Japanese print with you and challenging me to look beyond the surface beauty of these prints.

The Different Roles of Painting and Print-Making During the War Years 1937-1945



Battle on the Bank of the Haluha, Nomonhan

1941 oil on canvas 4 ½ x 15 ft.

FUJITA, Tsuguharu (Leonard Foujita) 1886 – 1968

The National Museum of Modern Art, Tokyo

THE DIFFERENT ROLES OF PAINTING AND PRINT-MAKING DURING THE WAR YEARS 1937-1945

Starting in 1938 the military encouraged, and sometimes directly assigned, painters to accurately record troops both in combat and in non-combat activities as part of its war documentary painting program. Large canvases, painted in the “Western-style”, such as this fifteen-foot long panoramic battle scene, were the preferred format. Eight-five painters were officially commissioned to paint overseas among whom Foujita Tsuguharu [Leonard Foujita], an ardent nationalist and flamboyant figure who spent many years in France before returning to Japan with the advent of WWII, was the most prolific. Commissioned painters were part of a privileged class exempt from military service. To gauge the effectiveness of the program, note that about 3.85 million visitors saw the December 1942, *First Great East Asia War Art Exhibition* which toured multiple cities.

The Different Roles of Painting and Print-Making During the War Years 1937-1945



**Miyazaki Hakkō Ichiu Tower in Miyazaki
from Scenes of Sacred and Historic Places
1941 woodblock print 11 x 16 in.
TOKURIKI Tomikichirō (1902-2000)**

Unlike painters, print artists were not commissioned per se by the military. However, they and print publishers were encouraged to promote the national polity in their work and print-making supplies were allocated to them accordingly. While most woodblock prints did not depict soldiers at war, the message contained in their “soft-propaganda” was clear, as in this print depicting Hakkō Ichiu (Eight Corners of the World Under One Roof), a monument in the city of Miyazaki built in 1940 to glorify Imperial Japan’s occupation of Asian nations and to commemorate the 2,600 years since the accession of Emperor Jimmu. By cropping the monument, the artist suggests that the tower, like the rays of the sun, transcends the space of Japan whose “divine mission” is to bring all races and nations of the world under “one roof.”

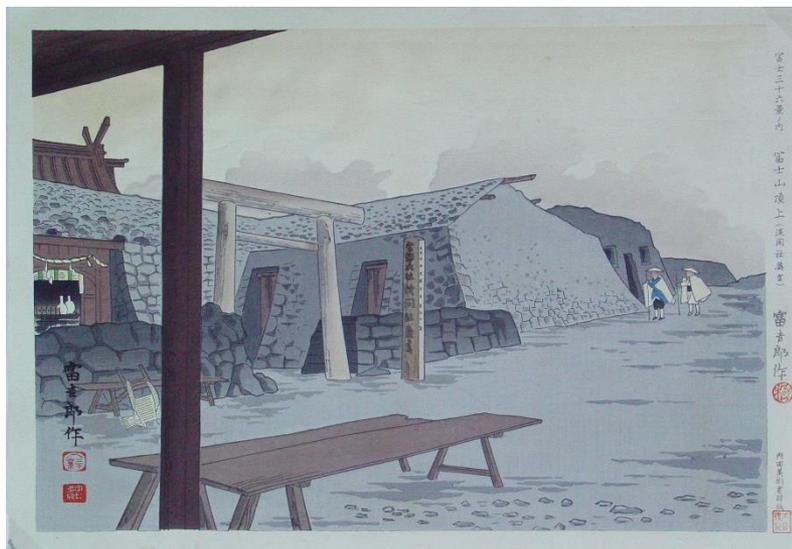
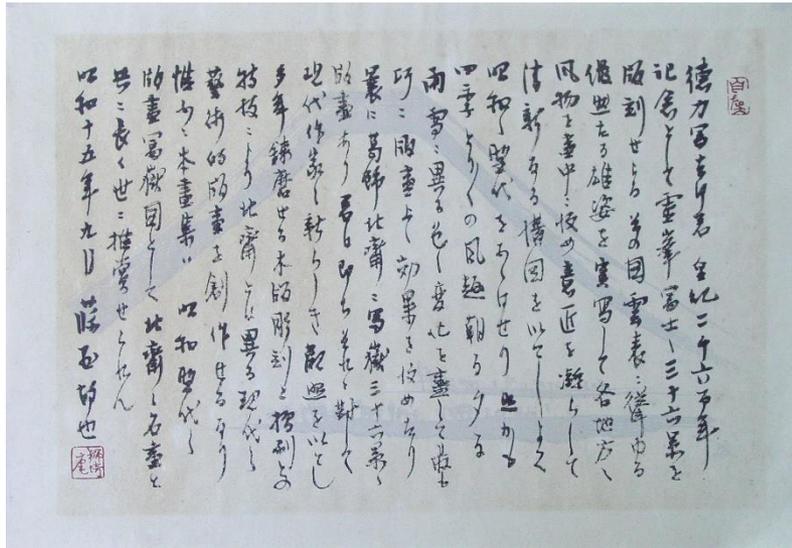
Dower tells us “whereas racism in the West was markedly characterized by denigration of others, the Japanese were preoccupied far more exclusively with elevating themselves... wrestling with... what it really meant to be ‘Japanese’...” This self-elevation and reinforcement of the uniqueness of the Japanese people was, I believe, the goal of print artists and their publishers during the war.

THE WAR YEARS [The Yamato Spirit] 1937-1945

The Oath of the Japanese Print Service Society

We swear that we will sway the hearts of our countrymen with the beauty and spirit of the print, we encourage them, and together with them we resolve to 'fight on.'

Thirty-Six Views of Mt. Fuji, 1939-1940 by Tokuriki Tomikichirō (1902-2000), published by Unsōdō Publishing,



Reading clockwise: Preface, Fruitful Year at Fuji, Summit of Fuji (Okumiya Shrine), Fuji from Nagao Tōge

The print artist Tokuriki and the publisher Unsōdō created two series of prints to mark Kigen 2600, or the 2600th year of Japan's mythical founding as a nation. The first, a paean to Mount Fuji, a sacred site of pilgrimage and worship, titled *Thirty-Six Views of Mount Fuji*, harkened back to Hokusai's famous 1831 series of the same name. In the four prints pictured we see the introduction that accompanied the full set of prints, and the prints *Fruitful Year at Fuji*, *Okumiya Shrine* which sits at the summit of Fuji and one of the most famous viewing locales for the mountain, *Nagao Pass*.

Scenes of Sacred and Historic Places, 1940 by Tokuriki Tomikichirō (1902-2000), published by Unsōdō Publishing



Reading clockwise: Udo Shrine, Kamakura-gu Shrine, Former Residence of Ōishi Yoshio, Hiroshima Daihon'ei

The second series, *Scenes of Sacred and Historic Places*, capitalized on the nationalist ideology that Japan was a divine land, presenting overtly nationalistic landscapes including shrines, temples, castles, places associated with the divine origins of Japan, Meiji era history and samurai culture.

In his commentary on this series, the artist wrote that his devotion to these sites is intended to demonstrate to the people the dignity of the national polity, going on to say that he advocates prints as a means of providing comfort and pleasure to the wholesome citizens of the nation.

From the top left going clockwise we see:

Udo Shrine: A sacred Shinto cave shrine on the island of Enoshima where the spirit of Emperor Jimmu's father is enshrined.

Kamakura-gu Shrine: Erected by Imperial order in 1869 and dedicated to Prince Morinaga (1308-1335), the third son of Emperor Godaigo (1288-1339).

Former Residence of Ōishi Yoshio: The leader of the Forty-seven Ronin, famous for their determined effort to avenge their lord's disgrace and death and for their own suicides following their successful assassination plot in 1703 and the subject of last year's amazing play here at PSU, *The Revenge of the 47 Loyal Retainers*.

Hiroshima Daihon'ei: Here we see the outside wall of Hiroshima Castle in the foreground with the Imperial Headquarters (daihon'ei), which served as the HQ for the Imperial 5th Division in WWII, in the mid-ground. Hiroshima Castle originally built in 1590 was destroyed in the atomic bombing.

These two series were extremely popular with domestic audiences and with foreign audiences after the war who saw them as lovely landscapes, which they certainly are.

Occupations of Shōwa Japan in Pictures, 1939-1943 by Wada Sanzō (1883-1967), published by Shinagawa Kiyoomi



Flag Merchants, 1940

"Since the beginning of hostilities in china [sic], a fixed form has been evolved for the seeing off of soldiers going to the front and conscripted men going into barracks. In celebration of a man's entering the army or leaving for the front, a great streamer flanked by lesser banners is set up in front of his house.... These merchants are all cheerful with supplies enough to give them prosperity."
 [Not re-issued after the war.]

Occupations of Shōwa Japan in Pictures, 1939-1943

by Wada Sanzō (1883-1967), published by Shinagawa Kiyoomi

In this forty-eight print series by Wada Sanzō - painter, print maker, color theorist and co-president of the Artist's Patriotic League from 1943-45 – he depicts a wide range of both traditional and more modern jobs of the Shōwa era (reign of Emperor Hirohito beginning 1926). Wada and his publisher planned this series for over a year and the series was billed as the “ukiyo-e of Shōwa”. The prints were exhibited at the Takashimaya Department Stores in Tokyo and Osaka and marketed in Seoul, Taipei, Manchuria and coastal China. In the words of Kendall Brown, "These prints show the complex nature of Japanese society during the years of the so-called "Emergency", when the government declared a series of campaigns, including Spiritual Mobilization and the New Order, to reorganize the government and mobilize citizens on a war footing."

Production on the series, which was intended to encompass one hundred prints, was suspended in 1943 due to material shortages. After the war selective prints were re-published and a continuation series was issued. The re-issued prints were popular with the Occupation's military and civilian personnel and they were featured in an article appearing in the Tokyo edition of the United States military newspaper *Stars and Stripes*.

Each print was accompanied by a commentary in both Japanese and English. For this print *Flag Merchants*, one of the more overtly nationalistic prints in the series, we are told: READ SLIDE. Note that this print was not re-issued after the war.

Occupations of Shōwa Japan in Pictures, 1939-1943

For those prints that were re-issued under the Occupation, it is interesting to see how the commentary changes, as in this print depicting a soldier story-teller presenting a picture card show to children and their parents.



Picture Card Show, 1940

The original commentary by the artist accompanying this print reads:

It is indeed natural that the authorities have recently been making efforts to lead in the right direction this business [the picture card show] that may well be employed as a valuable organ to ... develop their [children's] thought.

The commentary accompanying the post-war re-release of this print reads:

A Story-teller (Kamishibai)

When he finds a good place for his business on the street, he stops and makes ready the pictures illustrating his stories in the case on his bicycle. Then he calls out "Come and look! A grand picture show you've never seen!" striking the wooden clappers to attract attention.

Soon a crowd of children gather from all directions. The story-teller is very skilful [sic] in telling the story, immitating [sic] the voices of the various people in the story.

After the story is over, he sells candies. A pictorial story-teller is a Pide-piper [sic] of Hamelin in Japan, and the children are like the rats running after the piper.

Occupations of Shōwa Japan in Pictures, 1939-1943
by Wada Sanzō (1883-1967), published by Shinagawa Kiyoomi



The artist's commentary for this print, *Boxer*, struck me as truly surreal given the date of its release, 1939, when the war to bring Asia under Japanese control was raging.

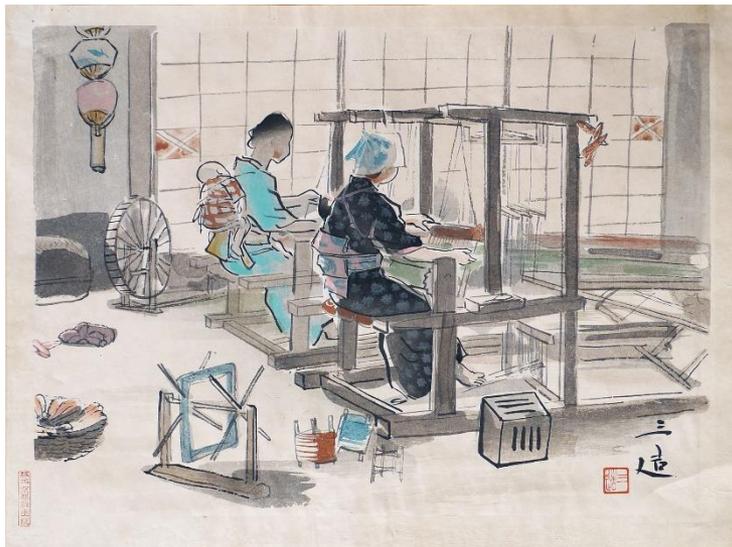
The fighting spirit - no, the killing spirit - of men covered with blood still trying to knock out their oponents [sic] might even be called brutal and makes one feel that for the Japanese nature, which ordinarily strives to make fine arts of courtesy and rules even in the coarsest moods and at the most critical moments, this sport may be a little excessively gruesome.

[Nanjing Massacre December 1937 – January 1938. This print was not re-issued after the war.]

Occupations of Shōwa Japan in Pictures, 1939-1943



Soldiers and Newspaper Photographers – not re-issued after the war.



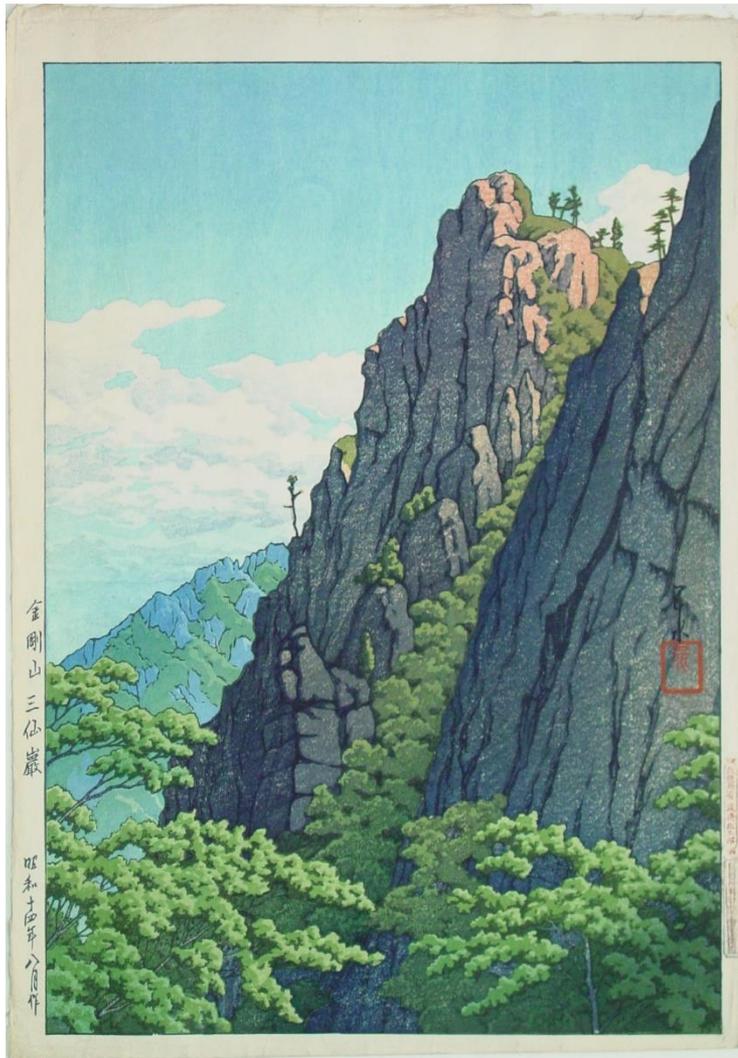
Women Weavers and Sake Distillers - re-issued after the war.

It is unknown whether Occupation censorship or the publisher's self-censorship decided which prints in the series were to be re-issued after the war.

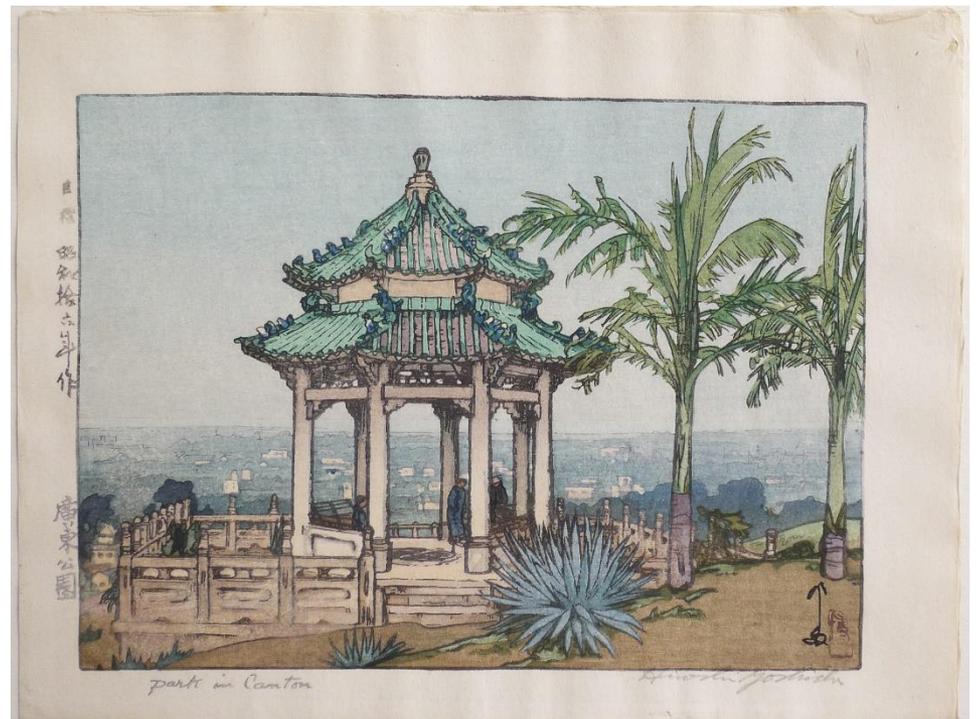
Not surprisingly, the two prints shown here depicting military personnel were not re-issued with the prints *Women Weavers* and *Sake Distillers*, passing muster.

Wada was to go on to win an American Motion Picture Academy Award in 1955 for costume design for the Japanese film *Gates of Hell* (the first Japanese color film to be released outside Japan). In 1958 he was chosen a Person of Cultural Merit by the Japanese government.

All's Well in the Colonies



Samburan Rock, Kumgang Mountain
from the series *Eight Views of Korea*, 1939
by Kawase Hasui (1883-1957)



Park in Canton, 1941 by Yoshida Hiroshi (1876-1950)

ALL'S WELL IN THE COLONIES

Bucolic landscape prints of the colonies reflected the peace and harmony supposedly brought to these lands under Japanese control. Kawase Hasui, the premier landscape artist working in the *shin hanga* genre, produced this 1939 print *Samburan Rock* (located just inside modern-day North Korea) as part of an eight print series on scenic Korea. His biographer, Narazaki Muneshige, notes: “Hasui’s trip to Korea served to refresh the artist, whose art had been stagnating for some time. ...The scenery and customs that Hasui witnessed in Korea marked an artistic turning point.”

Yoshida Hiroshi, the patriarch of the famous Yoshida print-making family, and one of the main evangelists for *shin hanga*, created this 1941 print titled *Park in Canton* based on his sketch during the last of his three trips to China between 1939 and 1940, as a war painter for the Japanese Army.

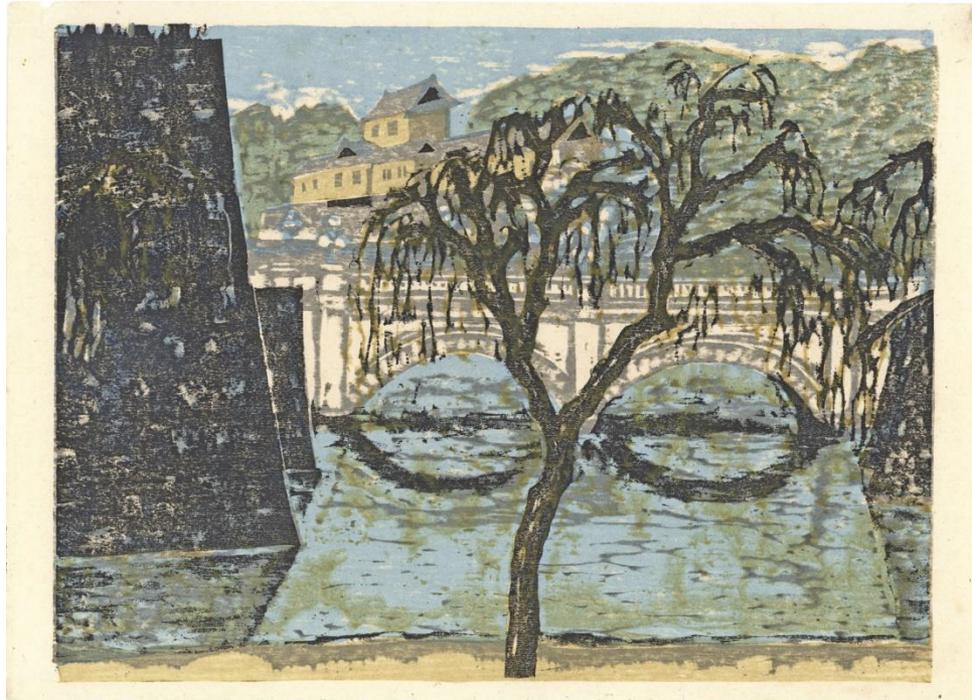
THE OCCUPATION 1945-1952

During the period of spiritual emptiness following the war, I wandered through the temples of Kyoto in order to find myself. While quietly contemplating a garden I felt the reverberations of the question, "Why are you here?"

- Takahashi Rikio, print artist (1917-1998)

The answer to this question posed by Takahashi to himself was to "create", as it was with most artists after the war. Only two months after the end of the war Japanese artists were hosting occupation personnel, including the wife of General MacArthur, for print demonstrations. Individual Americans including, William Hartnett, recreation director for the American Occupation and the writer Oliver Statler played major roles in procuring supplies for woodblock artists and in publicizing their work to both the Occupation (who could buy woodblock prints in the PX) and the world.

**Scenes of Last [Lost] Tokyo 15 prints by various artists, 1945
published by Fugaku Shuppansha (The Mount Fuji Publishing Company)**



Nijubashi (Bridge to the Imperial Palace) by Onchi Kōshirō (1891-1955)

As for Tokyo, which did not escape the ravages of war, an awesome number of buildings were damaged or reduced to ashes by air raids, starting in reverence with the Imperial Palace, then those of the Meiji Enlightenment, of 300 years of the Edo period, and furthermore the structures produced by 2,600 years of history. To stand on the burnt earth is an unfathomable feeling.

These pictures are all the products of the efforts of artists motivated by this sadness through loss. We in the art world rejoice that we can serve our elders with filial piety in this way. We are happy to be able to request the sympathetic understanding of those with the same feelings. Now, as the first artistic banner of a revived Japan with a new life, we are pleased to offer this collection to the public for sale.

- Onchi Kōshirō

Possibly the first set of woodblock prints to be issued after the war, *Scenes of Last Tokyo* [sometimes translated as *Lost Tokyo*], consisted of fifteen prints created by nine artists (all members of the Japan Print Association), under the leadership of the artist Onchi Kōshirō (1891-1955), the leading *sosaku hanga* (creative print) artist and former chairman of the wartime Japanese Print Service Society. The prints were offered for sale in the American PX.

Though the target audience for the portfolio was the Occupation forces, it contained what has been called a “coded message to Japanese readers” in the subjects depicted in some of the prints and in its introductory message. This message by Onchi Kōshiro (in Japanese only) expressed the writer’s hope for the retention of some of the imperial institutions in the remaking of Japan. This print by Onchi depicts *Nijubashi* the bridge to the Imperial Palace.

While the Japanese language competency of the Occupation censors might be questioned, perhaps explaining their failure to decipher the “coded message”, many of the prints have clear nationalist content and how they passed through the censors is puzzling.

Scenes of Last [Lost] Tokyo 15 prints by various artists, 1945



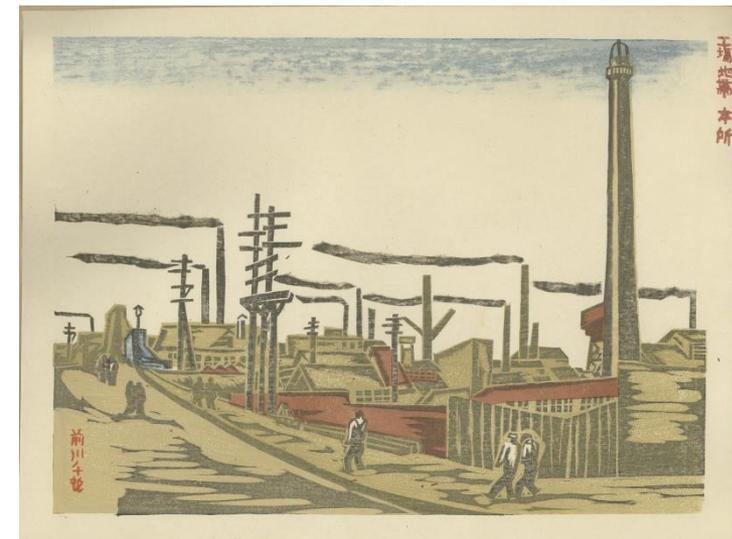
Tori at Kudan (gateway to Yasukuni Shrine)
by Kawakami Sumio (1895-1972)



Graveyard at Sengakuji
by Azechi Umetarō (1902-1999)



Night at Shinjuku
by Maekawa Senpan (1888-1960)



Factory Street at Fukagawa
by Maekawa Senpan (1888-1960)

Here we see four additional prints from the series.

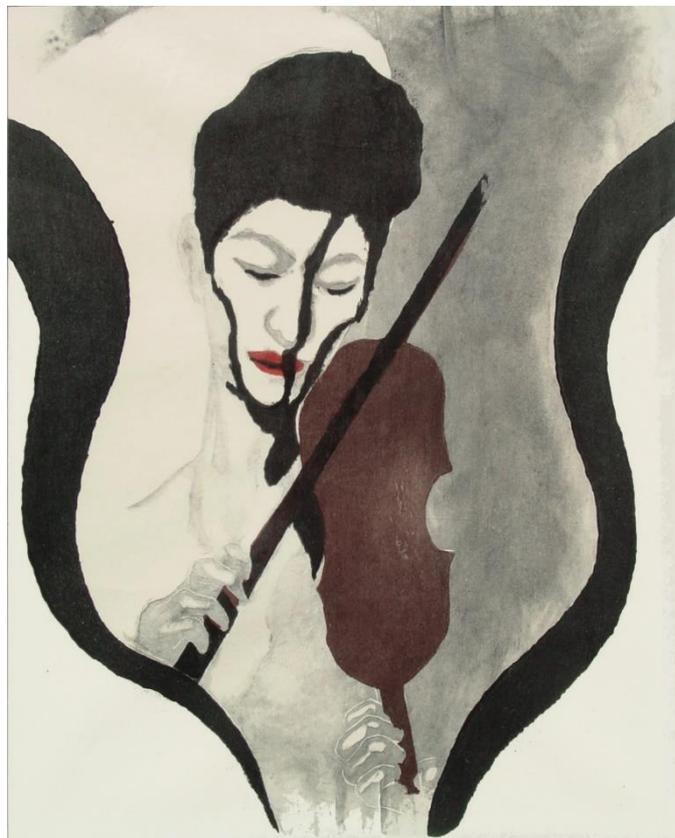
Torii at Kudan depicting the gateway to the national shrine for the war-dead in Kudan, opposite the moat of the Imperial Palace. (Onchi's son, who died while serving in the military in 1945, would have been enshrined there.)

Graveyard at Sengokuji, showing the burial place of Japan's most celebrated paragons of loyalty the Forty-seven Loyal Retainers.

Night at Shinjuku, my favorite print in the series, depicting a post-war bleakness and loneliness hanging over the most modern and gay of Tokyo districts.

Factory Street at Fukugawa, an area almost entirely obliterated in the air-raids.

Impression of a Violinist by Onchi Kōshirō, 1947



Impression of a Certain Violinist

The bow rises energetically and passes through the air

The violinist's thin body is lit up by the man-made light

What a yellow light

On the pale face

On the white silk of her clothes

This flesh that has come through a war-torn Europe

*And now stands on the stage of the army occupying the
fatherland*

*Ah the grating sound of string after string keeps gnawing
at my marrow*

How tragic art is

My heart becomes yellow

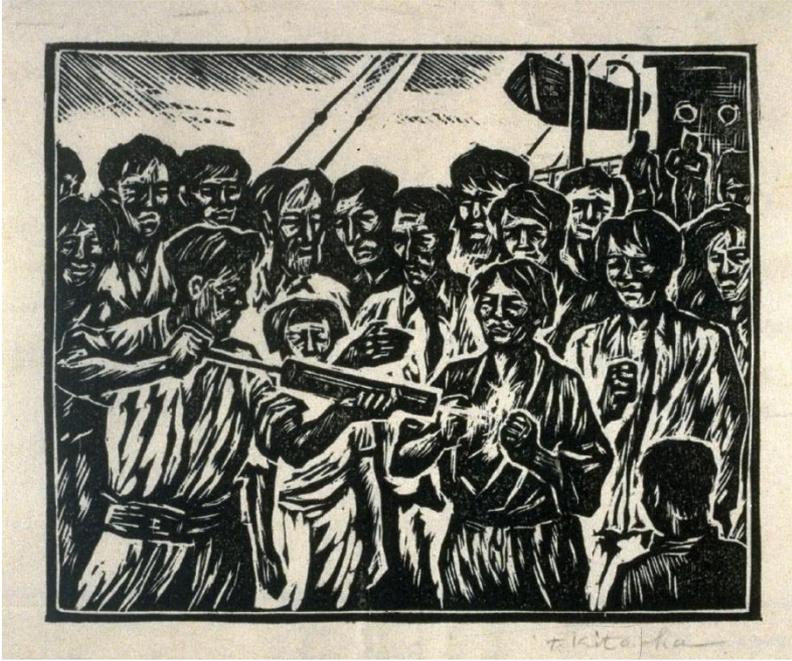
Even my tears become yellow

- Onchi Kōshirō

Onchi had been invited to a concert arranged for the Occupation forces in which Miss Suwa Nejiko, one of Japan's foremost violinists, was going to make a rare public performance. The poem and the print record both the pain of the musician and Onchi's response to it.

According to a September 21, 2012 New York Times article, the violin that Ms. Suwa played, a Stradivarius, was given to her by the Nazi propaganda minister Goebbels during a 1943 German concert tour. It is likely that the violin pictured in Onchi's print is that same Stradivarius.

Repatriation – Two Views



DDT Before Disembarkation, 1947
by Kitaoka Fumio (1918-2011)



Japanese Coming Home on Hakata Pier,
c. 1947
by Wada Sanzō (1883-1967)

REPATRIATION – TWO VIEWS.

Kitaoka, his wife and baby daughter were stranded, along with thousands of others, in Manchuria at the end of the war. He had been working with the North East Asia Society for the Promotion of Culture in Manchuria. It took 14 months for the family to make their way back to Japan. Shortly after his return, he documented in a social-realist style, the chaos of repatriation for Japanese nationals living in Manchuria after the collapse of Japanese colonial rule. Here, he and his family, finally home, are disinfected before being allowed to step ashore.

In Wada's view of repatriation, civilians are seen disembarking from the ship named the "Dockwiler" at Hakata Pier in Fukuoka while American military personnel look on. The ship is the Liberty Ship the S.S. John Dockweiler. Hakata was a major processing center for Japanese "displaced persons" who had been repatriated from China, Korea and other former Japanese colonies with the help of U.S. ships following Japan's defeat. The repatriation effort started in March 1946 and the Hakata processing center was closed by the end of 1948. This woodblock print postcard was one of three which depicted cooperation between US Occupation forces working with the Japanese authorities.

POST OCCUPATION – GOING INTERNATIONAL



Stone Flower: White Yellow, 1960
by Hagiwara Hideo (1913-2007)



Series Kyoto No. 22, 1962
by Takahashi Rikio (1917-1998)

With the continuing encouragement of American and European collectors and art historians, the most notable of which was the writer James Michener, the international market for Japanese prints revived and flourished, with Japanese artists winning recognition and awards at international print shows.

Stone Flower White Yellow on the left, one of a series of fifteen prints by Hagiwara Hideo, is credited with enhancing “the prestige of Japan in the contemporary print world.” Hagiwara served as Chairman of the Japanese Print Association for many years and in 1989 was awarded a gold medal by the Nobel Prize Committee for five works produced on themes from the novels of Kawabata Yasunari.

Takahashi Rikio, the artist quoted earlier and a student of Onchi Kōshirō, filled his post-war spiritual emptiness by abstractly portraying the gardens of his beloved Kyoto, *Series Koyto No. 22*, being a prime example.

POST OCCUPATION – GOING INTERNATIONAL

The Emergence of Women Print Artists



Winter Composition No. 2, 1959
by Iwami Reika (b. 1927)



Birds B, 1959
by Shima Tamami (1937-1999)

Woodblock printmaking had been an almost exclusively male occupation until after the war. Michener's inclusion of the above works by two women artists, Iwami Reika and Shima Tamami, in his seminal 1962 book and portfolio of prints "The Modern Japanese Print: An Appreciation" helped women print artists assume their rightful place on the international stage.

A PARTING THOUGHT

Japanese artists were not alone in supporting the aims of their nation. In Japan, as in every other country involved in the shattering conflicts of the mid-twentieth century, artists, writers and ordinary citizens took part in creating cultures of war. - Kendall Brown

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A FEW RELATED READINGS

“Sensō Sakusen Kirokuga (Seeing Japan’s War Documentary Painting as a Public Monument)” by Mayu Tsuruya, appearing in *Since Meiji: Perspectives on the Japanese Visual Arts, 1868-2000*, ed. J. Thomas Rimer, University of Hawai’i Press, 2012

“Out of the Dark Valley: Japanese Woodblock Prints and War, 1937-1945” by Kendall H. Brown, appearing in *Impressions, The Journal of the Ukiyo-e Society of America, Inc., Number 23, 2001*.

Light in Darkness: Women in Japanese Prints of Early Shōwa (1926-1945) by Kendall H. Brown, et. al., University of Southern California, 1996.

“A Painter of the ‘Holy War’: Fujita Tsuguji and the Japanese Military” by Mark H. Sandler, appearing in *War Occupation and Creativity: Japan and East Asia 1920-1960*, ed. by University of Hawai’i Press, 2001.

“The Double Conversion of a Cartoonist: The Case of Katō Etsurō” by Rinjirō Sodei, appearing in *War Occupation and Creativity: Japan and East Asia 1920-1960*, ed. by University of Hawai’i Press, 2001.

Japanese Prints During the Allied Occupation, 1945-1952 by Lawrence Smith, The British Museum Press, 2002

Made in Japan, The Postwar Creative Print Movement by Alicia Volk, Milwaukee Art Museum , 2005.

Glory in a Line: A Life of Foujita, the Artist Caught Between East & West, by Phyllis Birnbaum, Faber & Faber, Inc., 2006

A BRIEF OVERVIEW OF JAPANESE WOODBLOCK PRINTS

Japanese woodblock prints, generally referred to as “ukiyo-e”, or prints of the floating world, have a long history, with the production of the first single sheet color prints dating to the mid-18th century. Early prints portrayed courtesans, actors, legendary figures, historic battle scenes, birds and flowers, and famous sights around Japan. Popular prints would be reprinted numerous times resulting in thousands of copies bought by members of the samurai class and an increasingly prosperous merchant class. As censorship eased during the Meiji era, their subject matter expanded to include contemporary events, including war prints glorifying the Sino-Japanese and Russo-Japanese wars. Meiji-era prints portraying the fruits of Japan’s modernization and military exploits were encouraged by the government.

In the late 1800s and into the turn of the century, as photography and chromolithography became more common reproductive techniques, the production of woodblock prints decreased. But starting around 1910 woodblock prints experienced a resurgence as overseas markets were discovered for two new genres of prints, one called *shin hanga*, a new type of traditional print combining Japanese and Western aesthetics, and the other called *sosaku hanga*, or creative prints, which took their inspiration from Western artistic movements and aimed to optimize the artist’s control over the entire process of woodblock print creation – the designing, the carving and the printing. By the time of the China Intervention in 1937, sales of *shin hanga* style prints were booming in the U.S. and Europe and as Japan’s economy flourished, following the invasion of China, there developed a growing domestic audience for luxury prints.

The war years 1937-1945, with their escalating nationalism, military aggression and social oppression were difficult times for personal creativity. As the war ground on, growing shortages of materials, the allocation of which was under government control, led to a general decline in artistic production. However, art in service of the state and the war, "war art", was encouraged and for many artists the war years were a productive period. While the best-known war art was in the form of paintings, most of which were quite overt in glorifying the military, the ancient art of woodblock prints also played its part in the war effort, though mostly through "soft propaganda." Even the most innocent looking prints were billed as being in the "Yamato tradition" - having the "Yamato spirit".

As with other arts, e.g., painting and writing, print artists formed their own patriotic organization, the Japan Print Service Society, to not only procure materials for their members but to directly support the war effort. Their stated goal was to stress the value of the woodblock print as a type of famous Japanese art which, as a multiple original, could be purchased by the masses at reasonable prices. According to the Service Society the woodblock print could boost morale, comfort soldiers fighting overseas, and help the citizens of the Co-Prosperity Sphere countries better understand Japan so they might trust its leadership. As the war ground on, however, plans for new print series or completion of print series in progress were curtailed and by the time of Japan's defeat production had essentially stopped.

The American Occupation following the war saw a resurgence in printmaking. Only two months after the end of the war Japanese artists were hosting occupation personnel, including the wife of General MacArthur, for print demonstrations. Individual Americans including, William Hartnett, recreation director for the American Occupation, the journalist, GI and print artist Ernst Hacker, and the writer Oliver Statler played major roles in procuring supplies for woodblock artists and in publicizing their work to both the Occupation (one could buy woodblock prints in the PX) and the world.

With the publication of James Michener's seminal book and portfolio of prints *The Modern Japanese Print: An Appreciation* published in 1962, Japanese print artists assumed their place in the international arena, exhibiting their works throughout the world at the print biennales and bringing home numerous awards.

An Overview of the Process (courtesy of the Museum of Modern Art)

A woodblock print image is first designed by the artist on paper and then transferred to a thin, partly transparent paper. Following the lines on the paper, now pasted to a wooden block usually of cherry wood, the carver chisels and cuts to create the original in negative—with the lines and areas to be colored raised in relief. Ink is applied to the surface of the woodblock. Rubbing a round pad over the back of a piece of paper laid over the top of the inked board makes a print.

Polychrome prints were made using a separate carved block for each color, which could number up to twenty. To print with precision using numerous blocks on a single paper sheet, a system of placing two cuts on the edge of each block to serve as alignment guides was employed. Paper made from the inner bark of mulberry trees was favored, as it was strong enough to withstand numerous rubbings on the various woodblocks and sufficiently absorbent to take up the ink and pigments. Reproductions, sometimes numbering in the thousands, could be made until the carvings on the woodblocks became worn.

In the traditional way of making woodblock prints (applying to both *ukiyo-e* and *shin hanga*,) a publisher commissioned an artist to create a design and then produced the final print, using carvers and printers in his employ. The publisher marketed the print and the carved woodblocks remained his property allowing him to reprint them at will.

In the making of a “creative print”, or *sosaku hanga*, the artist created the design, carved the woodblocks and did the final printing, maintaining total control of the entire artistic process.

Prints During the War Years 1937-1945 (and beyond)

List of prints in order of appearance

All prints (except as noted) from The Lavenberg Collection of Japanese Prints

www.myjapanesehanga.com

Title	Artist	Date Published
Flag Merchants from the series Occupations of Shōwa Japan in Pictures 旗屋 昭和職業繪畫 第一輯	Wada Sanzō (1883-1967)	May 1940
Miyazaki Hakkō Ichiu Tower in Miyazaki from the series Scenes of Sacred and Historic Places 聖地史蹟名勝	Tokuriki Tomikichirō (1902-2000)	September 1941
Introduction from the series Thirty-Six Views of Mount Fuji 富士三十六景ノ内	Tokuriki Tomikichirō (1902-2000)	1939-1940
Fruitful Year at Fuji from the series Thirty-Six Views of Mount Fuji 豊年の富士 富士三十六景ノ内	Tokuriki Tomikichirō (1902-2000)	1939-1940
The Summit of Mount Fuji (Okumiya Shrine) from the series Thirty-Six Views of Mount Fuji 富士山頂上(浅間社奥宮) 富士三十六景ノ内	Tokuriki Tomikichirō (1902-2000)	1939-1940
Fuji from Nagao Pass from the series Thirty-Six Views of Mount Fuji 長尾峠の富士 富士三十六景ノ内	Tokuriki Tomikichirō (1902-2000)	1939-1940
Udo Shrine from the series Scenes of Sacred and Historic Places 鵜戸神宮 聖地史蹟名勝	Tokuriki Tomikichirō (1902-2000)	September 1941
Kamakura-gu Shrine in Segami from the series Scenes of Sacred and Historic Places 相州鎌倉宮 聖地史蹟名勝	Tokuriki Tomikichirō (1902-2000)	September 1941
Former Residence of Ōishi Yoshio in Banshū-Akō from the series Scenes of Sacred and Historic Places 播州赤穂大石良雄旧宅 聖地史蹟名勝	Tokuriki Tomikichirō (1902-2000)	September 1941
Hiroshima Imperial Headquarters from the series Scenes of Sacred and Historic Places 広島大本營 [広島大本營] 聖地史蹟名勝	Tokuriki Tomikichirō (1902-2000)	September 1941

Prints of the Meiji Era - Helping to Build a Modern Japan

List of prints in order of appearance

All prints (except as noted) from The Lavenberg Collection of Japanese Prints

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Title	Artist	Date Published
Flag Merchant from the series Occupations in Shōwa Japan in Pictures, Series 1 旗屋 昭和職業繪畫 第一輯	Wada Sanzō (1883-1967)	May 1940
Picture Card Show from the series Occupations in Shōwa Japan in Pictures, Series 1 紙芝居 昭和職業繪畫 第一輯	Wada Sanzō (1883-1967)	1939
Boxers from the series Occupations in Shōwa Japan in Pictures, Series 1 拳闘家 昭和職業繪畫 第一輯	Wada Sanzō (1883-1967)	1939
Boxers from the series Occupations in Shōwa Japan in Pictures, Series 1 兵士 昭和職業繪畫 第一輯	Wada Sanzō (1883-1967)	1940
Newspaper Photographers from the series Occupations in Shōwa Japan in Pictures, Series 1 写真班 昭和職業繪畫 第一輯	Wada Sanzō (1883-1967)	1939
Women Weavers from the series Occupations in Shōwa Japan in Pictures, Series 2 織女 昭和職業繪畫 第二輯	Wada Sanzō (1883-1967)	c. 1940
Sake Distillers from the series Occupations in Shōwa Japan in Pictures, Series 2 酒杜氏 昭和職業繪畫 第二輯	Wada Sanzō (1883-1967)	c. 1940
Samburam Rock, Kūmgang Mountain from the series Eight Views of Korea 金剛山 三仙巖 朝鮮八景	Kawase Hasui (1883-1957)	August 1939
Park in Canton (Guangdong) 廣東公園	Yoshida Hiroshi (1876-1950)	1941
Nijubashi from the series Scenes of Last Tokyo 二重橋 東京回顧圖會	Onchi Kōshirō (1891-1955)	1945
Tori at Kudan from the series Scenes of Last Tokyo 九段大鳥居 東京回顧圖會	Sumio Kawakami (1895-1972)	1945

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Title	Artist	Date Published
Graveyard at Sengakuji from the series Scenes of Last Tokyo 泉岳寺墓所 東京回顧圖會	Azechi Umetarō (1902-1999)	1945
Night at Shinjuku from the series Scenes of Last Tokyo 新宿の夜 東京回顧圖會	Maekawa Senpan (1888-1960)	1945
Factory Street at Fukagawa from the series Scenes of Last Tokyo 本所工場地 東京回顧圖會	Maekawa Senpan (1888-1960)	1945
Impression of a Violinist (Portrait Of Suwa Nejiko) あるバイオリニストの印象 (諏訪根自子像)	Onchi Kōshirō (1891-1955)	1947
DDT Before Disembarkation [from the collection of the San Francisco Museum of Fine Arts]	Kitaoka Fumio (1918-2007)	c. 1945-1947
Japanese Coming Home on Hakata Pier from a set of woodblock printed postcards titled Sketches of G.I. in Japan	"complemented" by Wada Sanzō (1883-1967)	1946-1948
Stone Flower: White, Yellow from the series Stone Flower 石の花 (白黄)	Hagiwara Hideo (1913-2007)	1960
Series "Kyoto" No. 22 シリーズ京都 No. 22	Takahashi Rikio (1917-1998)	1962
Winter Composition No. 2 冬の構成2	Iwami Reika (b. 1927)	1959
Birds B 鳥B	Shima Tamami (1937-1999)	1959