

# Utensils for making a bowl of tea

In the practice of *chado* (the Way of Tea, also known as *chanoyu*, “hot water for tea”), the host generally arranges a *toriwase*, or selection of utensils for a tea gathering, based on a particular theme or season. Although *chado* is often thought to be “quintessentially Japanese,” from early on tea masters have used artworks from China, Korea, Vietnam, India, and other parts of the world. A preference later emerged for utensils made in Japan, but today as the practice of *chado* has spread around the world, there is greater latitude in the selection of objects, and a host might choose to incorporate utensils that seem unconventional or non-traditional. This selection highlights two such modern works—a lidded container by native San Francisco artist Jade Snow Wong and a sculptural freshwater jar by Kaneta Masanao.



鐵製真形釜 唐銅製朝鮮風炉  
**1. Kettle and brazier for the summer**  
 Approx. 1950–1960  
 Japan; Kyoto  
 Kettle: iron; brazier: copper alloy  
*Gift of Yoshiko Kakudo, Teaching Collection, T2003.100.1.a-c\**

In the warmer months, small kettles (*kama*) are often placed in metal or

ceramic braziers called *furo*. Although it has increasingly become commonplace to use electric burners, even today small charcoal logs in various thicknesses and lengths are arranged in the brazier to heat the water for making tea and rinsing the bowls. The charcoal used in tea practice is made from a soft wood known as sawtooth oak (*Quercus acutissima*).

兼田昌尚作 萩白釉窯変割貫水指  
**2. Freshwater container**  
 2011  
 By Kaneta Masanao (Japanese, b. 1953)  
 Stoneware with feldspar glaze (Hagi ware)  
*Gift from the Paul and Kathleen Bissinger Collection, 2016.100.a-b*

The eighth-generation Hagi potter Kaneta Masanao trained as a sculptor and pushed the boundaries of his ceramic heritage to create this ice block-like *mizusashi* or freshwater container. Seen here is Kaneta’s signature technique *kurinuki*, in which he scoops out the excess from a block of clay, instead of shaping it on a wheel.

*Mizusashi* hold cold water used to replenish the kettle during a tea gathering and to clean tea bowls at the end of the gathering.

黄玉雪作 エナメル合子  
**3. Covered jar**  
 1951  
 By Jade Snow Wong (American, 1922–2006)  
 Copper with enamel  
*Gift of the artist’s family, 2018.44.a-b*

This vibrant yellow jar was not made to hold *matcha*, powdered green tea, per se, though its shape and size make it a suitable *chaki*, or tea container, for an ensemble of tea utensils. The artist Jade Snow Wong made iridescent, jeweled-toned enamel ware, which stand in contrast to her earthier, subdued ceramic works. Nonetheless, Wong’s enamel works reflect her ceramic training, using the same fluid, organic forms and smooth surfaces.

Wong was born and raised in San Francisco’s Chinatown. She studied at Mills College, where she enrolled in her first ceramics class and learned

about the Arts and Crafts Movement, the Bauhaus, and the Japanese Mingei (folk craft) aesthetics. Known most prominently as a ceramic artist, Wong also excelled at enameling on copper, as seen in this work, and authored two autobiographical books, *Fifth Chinese Daughter* (1950) and *No Chinese Stranger* (1975). As a goodwill ambassador representing the US in various Asian countries, Wong traveled to Japan where she met Hamada Shoji, whose tea bowl is also on exhibit here.

濱田庄司作 黒釉錆掛茶碗  
**4. Tea bowl**  
 By Hamada Shoji (Japanese, 1894–1978)  
 Stoneware with glaze  
*Bequest of Yoshiko Uchida, 1992.338*

Hamada Shoji was a leading figure in the Japanese Mingei (folk craft) movement. This tea bowl uses the black and iron rust glazes associated with the village of Mashiko, where Hamada established his studio and made into the center of the Mingei movement. This bowl is unsigned, in keeping with the belief of Mingei artists that a work should speak for itself in both its beauty and functionality.

利田竹芯作 紋竹茶杓 銘「錦雲」  
**5. Tea scoop titled *Brocade Clouds* (*Nishikigumo*)**  
 2006  
 By Kagata Chikushin (Japanese, b. 1938)  
 Leopard bamboo (*monchiku*)  
*Gift of Kagata Chikushin, F2007.85.a*

Kagata Chikushin studied the making of bamboo tea scoops (*chashaku*) under the renowned tea master and tea utensil artist Komori Shoan (1901–1989). For this scoop, the artist chose a naturally mottled bamboo to suggest a colorful array of clouds at sunset.

茶筴  
**6. Tea whisk**  
 Approx. 2000  
 Japan  
 Bamboo  
*Gift of Richard Mellott, F2002.25.1\**

The tea whisk (*chasen*) is used to mix *matcha*, or powdered green tea, with hot water in the tea bowl. The host holds the whisk in the right hand and moves it back and forth until the tea reaches the desired state of integration.

竹柄杓  
**7. Water ladle**  
 Approx. 2000  
 Japan  
 Bamboo  
*Gift of Richard Mellott, F2002.25.2\**

This utensil is used to scoop hot water out of the kettle, first to purify the tea bowl and then to make tea, and to scoop water from the cold-water container to replenish the kettle.

竹蓋置  
**8. Lid rest (*futaoki*)**  
 Approx. 2000  
 Japan  
 Bamboo  
*Museum purchase, F2003.32.4\**

唐銅建水  
**9. Wastewater container**  
 Approx. 2000  
 Japan  
 Copper alloy  
*Museum purchase, F2003.32.1\**

\*Objects marked with an asterisk have been acquired for display in this tearoom but are not part of the museum’s art collection.

## Items in the *tokonoma*

The decorative alcove, or *tokonoma*, is a small yet important space in the tearoom as the objects arranged there set the theme or tone of a gathering. As with all utensils, the host usually takes great care in selecting what to place in the *tokonoma* and how to arrange it. Often we see a simple arrangement of a hanging scroll, flowers in a vase, and an incense container, which may be placed below the hanging scroll when the host wants to indicate to the guests that the open hearth will not be replenished with charcoal. In this somewhat unusual arrangement the small incense container is replaced by a more prominent ceramic box.



足立大進筆 墨跡「露堂堂」  
**Calligraphy of “manifest and evident”**  
Approx. 1980–1990\*  
By Adachi Daishin (Japanese, 1932–2020)  
Hanging scroll; ink on paper  
*Gift of Shozo Sato, T2006.20.3*

As the saying *chazen ichimi*, or “tea and Zen have the same flavor,” suggests, tea practice and Zen in Japan have historically been closely linked. Perhaps for this reason, tea practitioners favor hanging scrolls of Zen phrases in the alcove. The three characters, pronounced *ro do do* in Japanese, represent the second part of a Zen phrase that begins with the three characters *mei reki reki*, meaning “the light (truth) is clear.” Taken from the thirteenth-century Chinese Chan (Zen) historical record *Wudeng huiyuan* (Combined Sources of the Five Lamps), this phrase conveys the idea that truth is not hidden but can be found everywhere.

Born in Osaka, Adachi Daishin, the calligrapher of this work, entered priesthood at age fourteen and graduated from the Zen-affiliated Hanazono University. After graduating, he entered the historic Zen temple Engakuji, where he became a Zen master (*roshi*) and in 1979 was appointed the twelfth Chief Abbot.

楼閣山水蒔絵香合  
**Incense container with scene of waterside pavilion in landscape**  
1700–1900  
Japan  
Edo period (1615–1868)  
Wood with lacquer and metals  
*The Avery Brundage Collection, B60M415*

An incense container (*kogo*) is a utensil that comes in various forms. It not only serves a practical function in holding the incense that will be placed in the brazier but is meant to be admired. In formal tea gatherings, the host will replenish the brazier with charcoal and add incense from the *kogo* in front of the guest.

This container was made using the intricate Japanese lacquer technique known as *makie* (literally, “sprinkled picture”). In this technique, fine flakes of metals such as gold and silver are sprinkled over a fresh coat of lacquer, which is polished after it cures, to create an ornate design. The image depicted here portrays an idyllic scene with a veranda overlooking an inlet and an auspicious pine perched on a massive rock. Perhaps the guests can imagine themselves as hermits enjoying tea in this idealized space.

マーク・ランセット作 耳付花入  
**Flower vase with lugs**  
Approx. 2007\*  
By Marc Lancet (American, b. 1956)  
Stoneware  
T2007.86.2

This work takes the form of a traditional Bizen-ware flower vase with lugs. It was made and wood-fired at the Dancing Fire Wood Kiln at Solano Community College, where the artist Marc Lancet is a professor of fine art. Lancet studied wood-fired ceramics under the Japanese potter Kusakabe Masakazu (b. 1946) and coauthored *Japanese Wood-Fired Ceramics* with Kusakabe (Krause Publications, 2005).

内橋陽子作 粘土製春の茶花（カタクリ）  
**Summer tea flowers: lacecap hydrangea, bellflower, and eulalia grass**  
2012  
By Uchihashi Yoko (Japanese, b. 1954)  
Modeling dough with resin, and wire  
*Museum purchase, Teaching Collection\**

Traditionally seasonal flowers are arranged in the alcove. Due to conservation purposes, these flowers are displayed in place of fresh ones.

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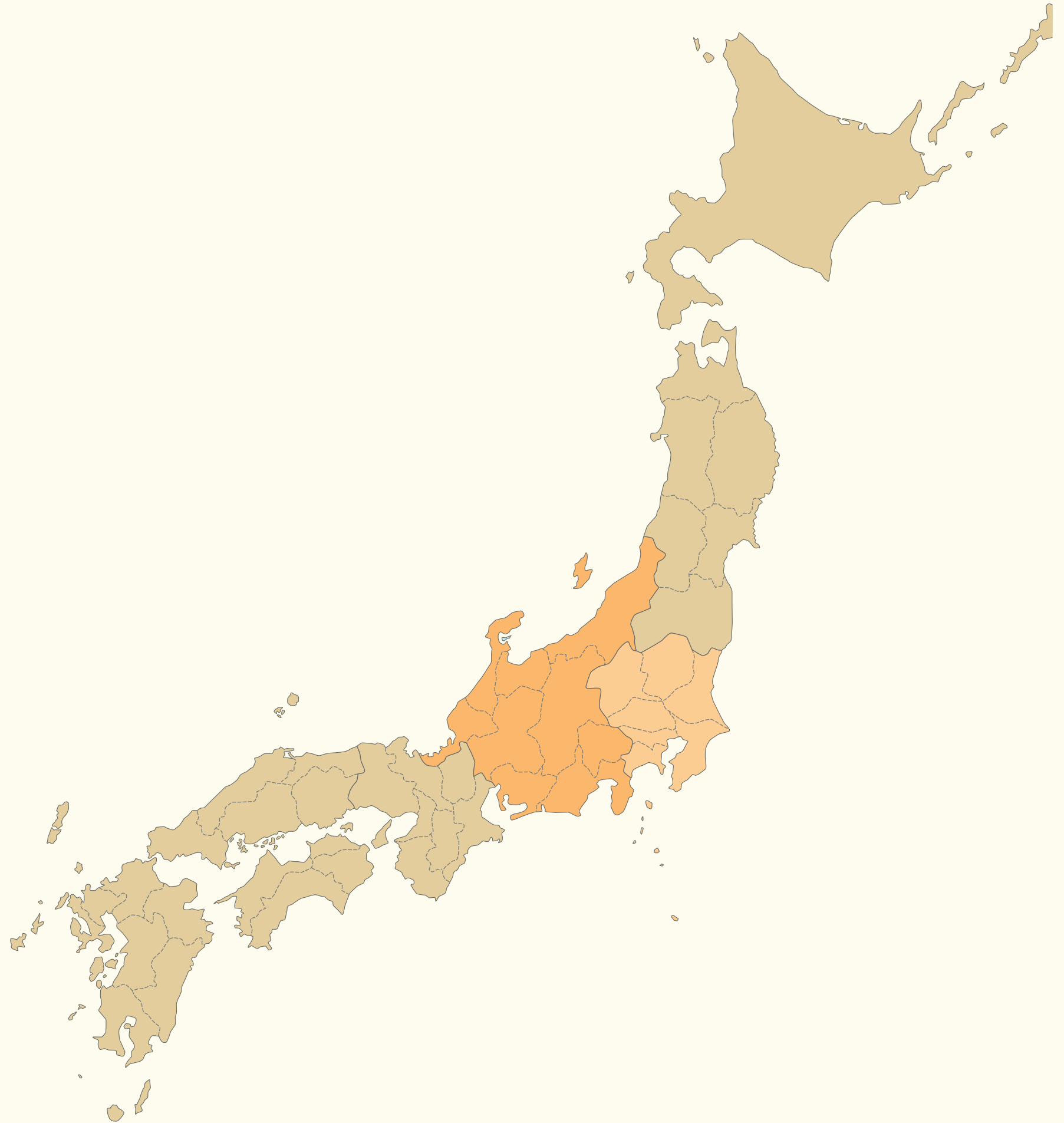
# Bamboo Artists of Eastern Japan (Kanto and Chubu Regions) 関東地方・中部地方の竹工芸家

The bamboo centers of eastern Japan are located primarily in Tochigi, Niigata, and Tokyo prefectures, in addition to scattered pockets in the Kanto and Chubu regions. Many important artists have been based in this region, including descendants of Kosuge Chikudo and Hayashi Shogetsusai. Perhaps the most influential was Iizuka Rokansai (1890–1958), whose artistic innovations have infused the work of other Iizuka-lineage artists as well as artists across Japan.

Rokansai, the sixth son of a family of highly respected bamboo artists, strove to transform the world of bamboo from an artisan's craft into a respected art form. One way he did this was to classify bamboo baskets using the same categories that are applied to calligraphy, flower arrangement, and other Japanese art forms: *shin* (formal), *gyo* (semi-formal), and *so* (informal). A *shin* (formal) basket would be the most technically exacting, requiring careful preparation and fastidious execution. In contrast, the shape of a *so* (informal) basket might evolve as the artist makes it. In reality, the informal *so* baskets are often the most difficult because they demand the most vision on the part of the artist. Because of his enlightened philosophy (as well as his extraordinary technical abilities), Rokansai's flower baskets and other vessels became recognized as works of art in their own right rather than as just functional objects. The Cotsen Collection contains several examples of this artist's work, which are occasionally put on view; but his influence can be seen in the work of artists from across Japan.

One technique in particular distinguishes the work of bamboo artists from eastern Japan: the tendency to split bamboo radially (*masawari*) instead of using the flat or tangential split (*hirawari*) common in western Japan and Kyushu. Bamboo prepared in this way is well-suited to techniques associated with this region, such as the curvilinear bundled plaiting (*tabane ami*) perfected by Rokansai.

A lineage tree of bamboo artists of Eastern Japan can be seen on the other side of this placard.



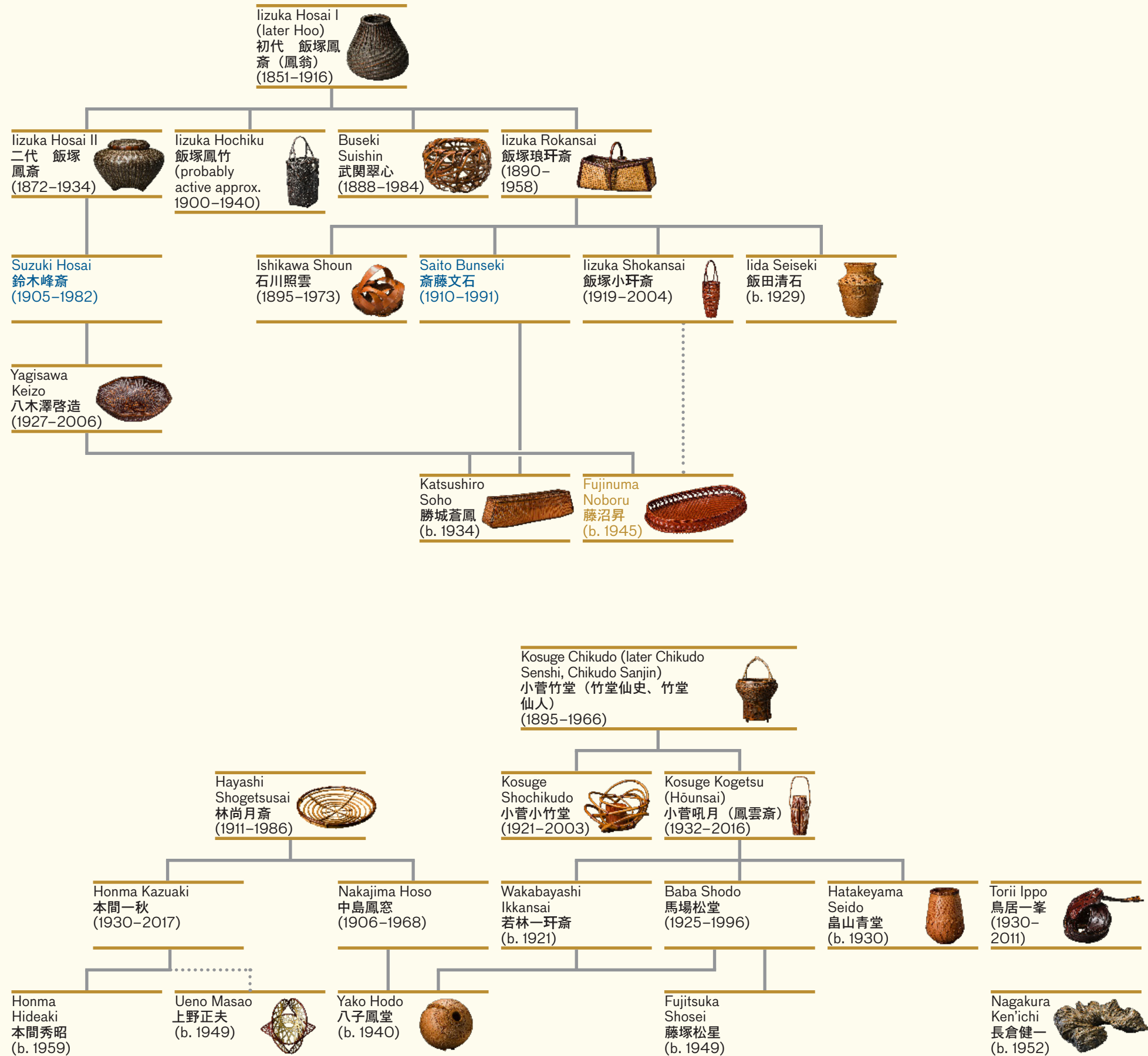
**Notes**

Teacher-student relationships are indicated with solid lines; informal teacher-student relationships are indicated with dotted lines.

Multiple disciples of a single teacher are arranged in order of birth year. This order does not indicate their hierarchy within their respective lineages.

Living National Treasures (Holders of Intangible Cultural Properties) are shown in yellow.

These charts include only artists shown in the 2007 exhibition *Masters of Bamboo* and those who elucidate these artists' lineages or interrelationships. They do not include all artists whose works are on view in the galleries, nor do they give a comprehensive overview of historical or contemporary bamboo artists.



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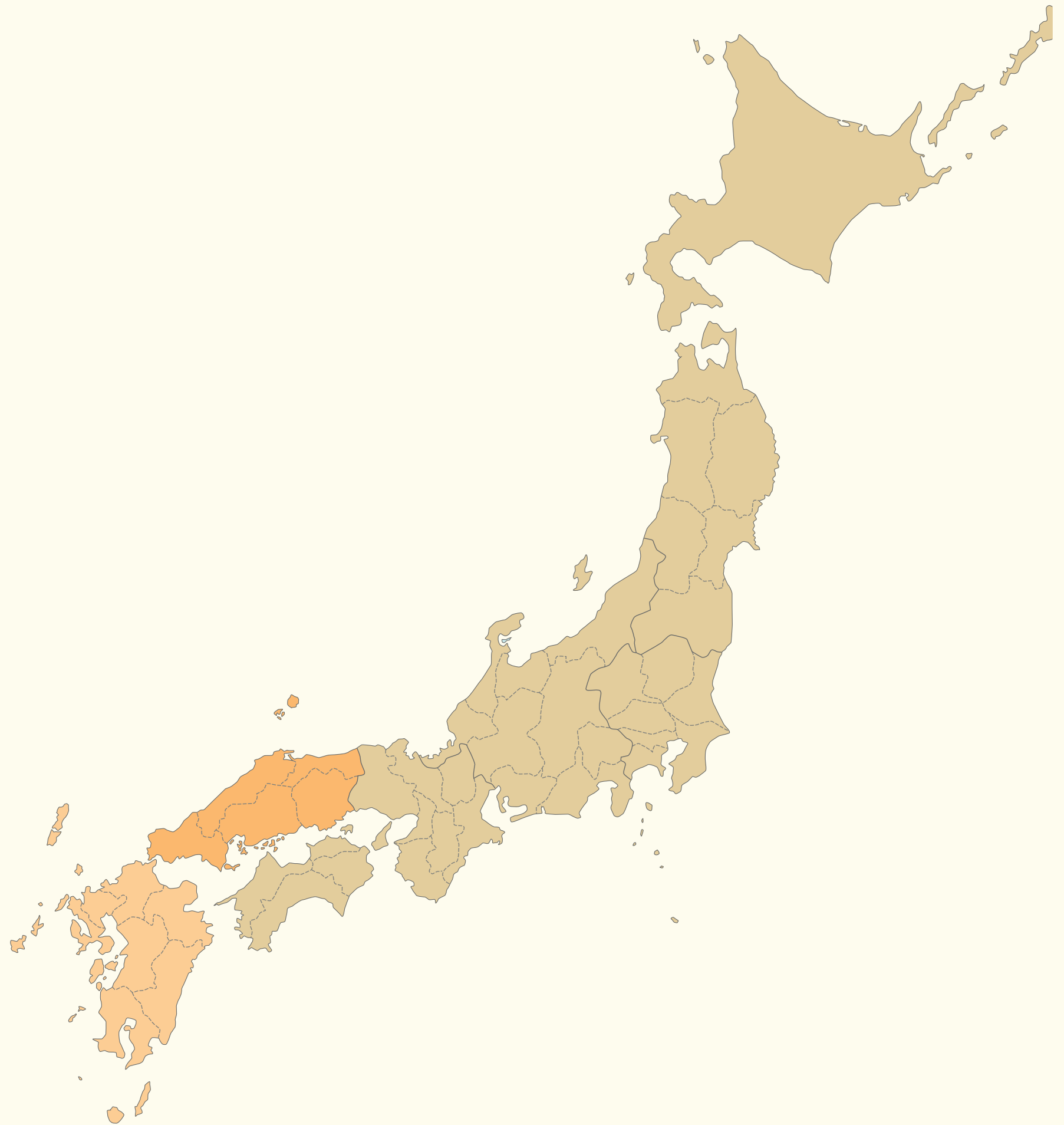
# Bamboo Artists of Southern Japan (Kyushu and Chugoku Regions)

## 九州・中国地方の竹工芸家

Kyushu, Japan's southernmost main island, has long been a center of bamboo art, especially in the area around the town of Beppu, Oita prefecture, which is famous for its hot-spring spas. The climate in this region is perfectly suited for growing bamboo that is both flexible and resilient—qualities highly desirable for making artworks. A large percentage of mass-produced baskets in Japan are made in Oita. Beppu has also been long associated with the large, sturdy jar-shaped pieces known as “Beppu luxury flower baskets,” which are different in sensibility from the more delicate Chinese-style baskets made in Kansai.

Shono Shounsai (1904–1974), Kyushu's most famous bamboo artist, exerted the greatest influence on the expansion of Japanese bamboo art beyond the limitations of the vessel and into the realm of sculpture. Shounsai inspired numerous artists across the country to study bamboo. Kyushu remains a major center of bamboo art-making. Young hopefuls from across Japan travel to Beppu to undergo the comprehensive professional training course offered by the Oita Prefectural Bamboo Craft and Training Support Center, many of whose graduates are carrying the art of bamboo into the twenty-first century.

A lineage tree of bamboo artists of Eastern Japan can be seen on the other side of this placard.



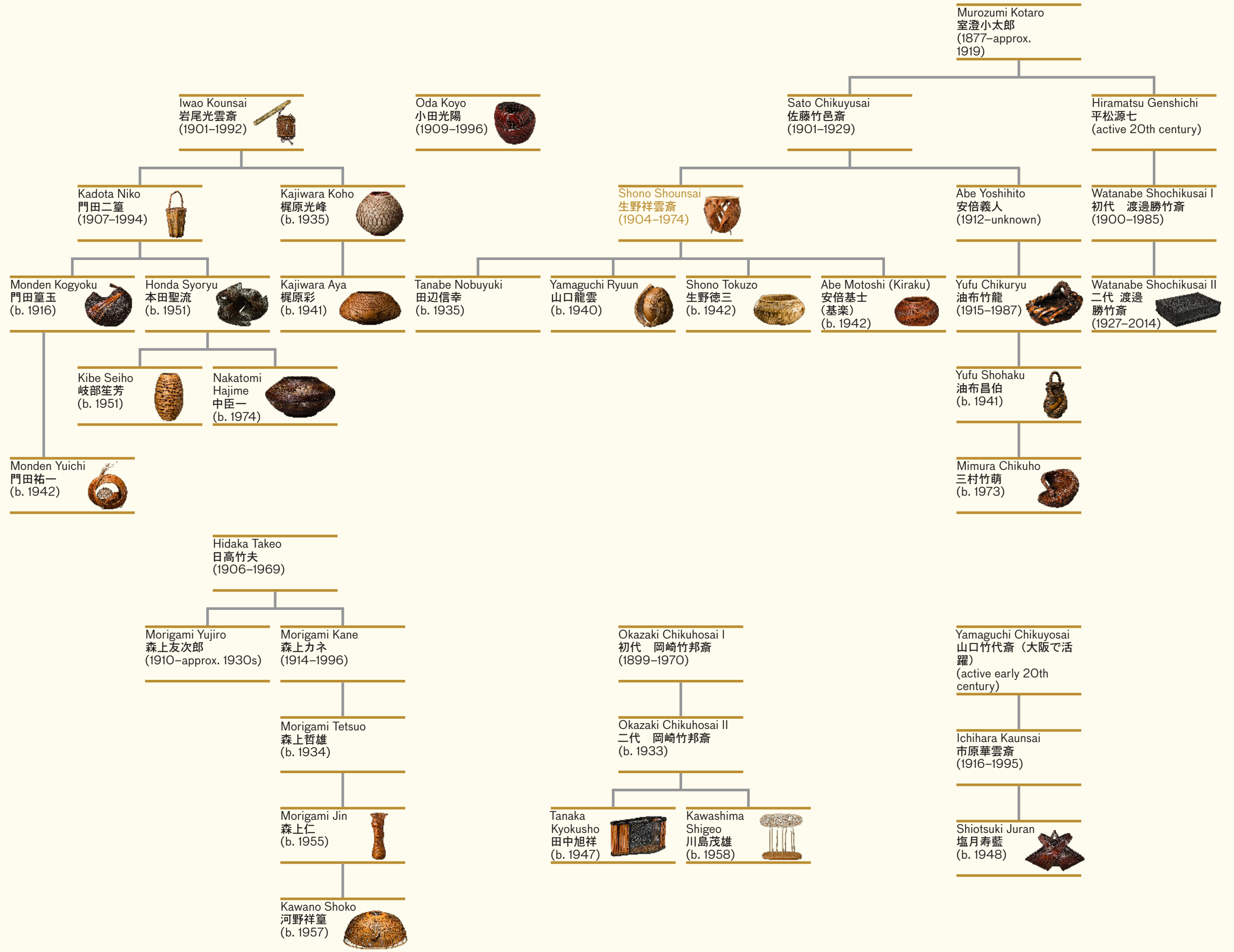
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# Bamboo Artists of Western Japan (Kansai Region)

## 関西地方の竹工芸家

Western Japan—especially the areas surrounding Osaka and Kyoto in the Kansai region—has long been noted for its fine bamboo craft. The region is especially known for producing flower baskets of the highest quality, which are used to hold arrangements displayed in the alcoves (*tokonoma*) of Japanese-style rooms floored with woven straw mats (*tatami*).

The centrality of Kyoto, Japan's ancient capital and still a hub of culture and refined craft traditions, contributed to the region's excellence in bamboo work. In addition, from the 1700s through the early 1900s, the Osaka area was a center for gatherings focused on the making, serving, and drinking of *sencha*, whole leaf green tea. *Sencha* gatherings required not only a variety of bamboo implements to make the tea but also baskets for the display of flowers, providing bamboo artists with a stable patronage base.

Bamboo artists first came into their own in the Kansai region. Because of the popularity of imported Chinese baskets for use in *sencha* gatherings, Japanese bamboo artisans of the Edo period (1615–1868) rarely signed their works: Wholesalers preferred to leave ambiguous the country in which these Chinese-style baskets had been produced. Perhaps the first bamboo artist to use his signature on his work was Hayakawa Shokosai I (1815–1897) of Osaka.

A lineage tree of bamboo artists of Eastern Japan can be seen on the other side of this placard.



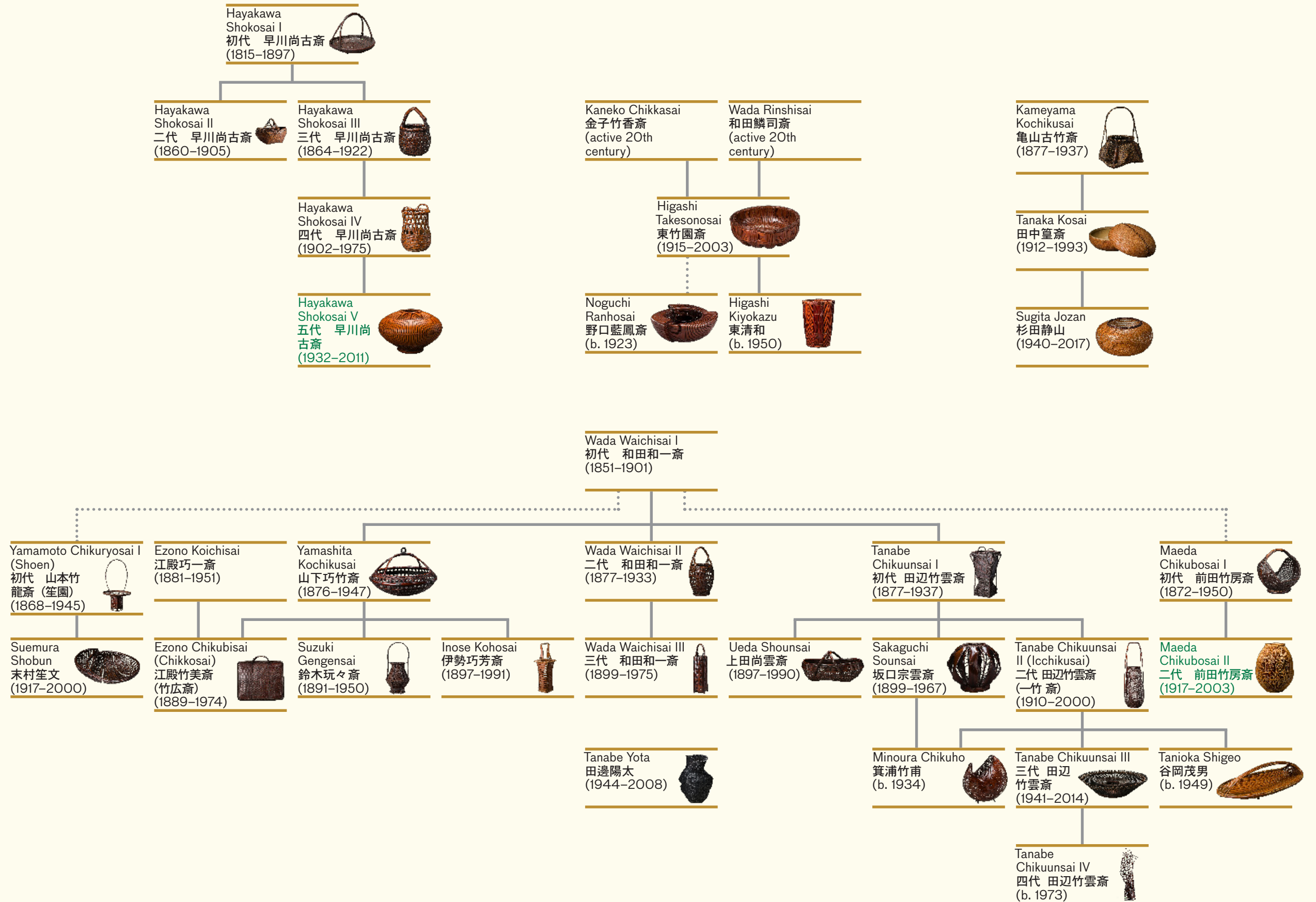
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Living National Treasures (Holders of Intangible Cultural Properties) are shown in green.

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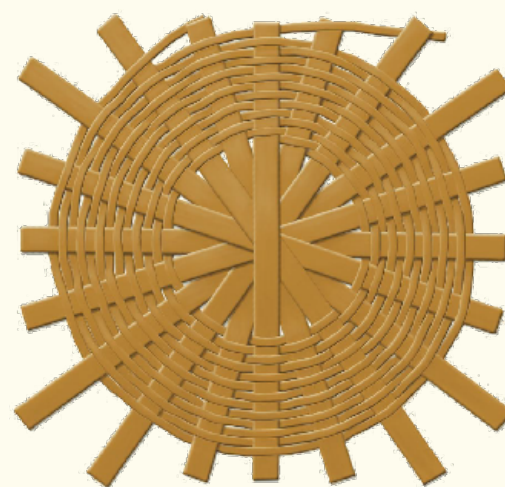


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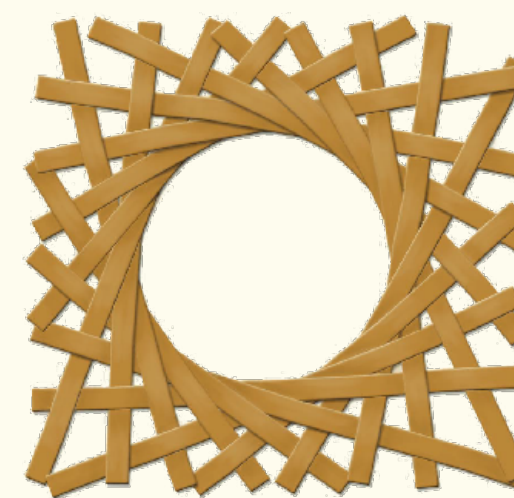


# Bamboo Plaiting Techniques

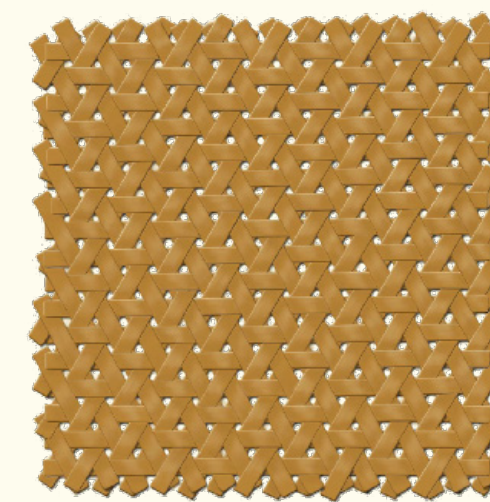
WJ = Western Japan  
SJ = Southern Japan



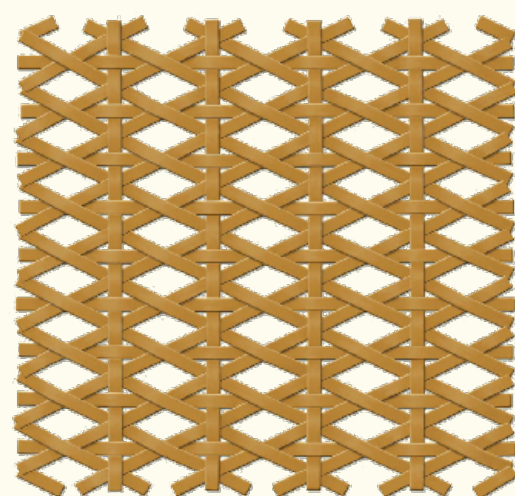
**1. Chrysanthemum Base Plaiting**  
菊底編み *kiku zoko ami*  
Base made by layering strips in radiant arrangement and plaiting (usually mat plaiting or twining) around them in spiral pattern. Common on baskets dating from 1800s to early 1900s, especially from western Japan.



**2. Circular Plaiting**  
輪弧編み *rinko ami*, 阿弥陀光編み *Amida ko ami*, 蛇の目編み *ja no me ami*, 丸じんく編み *maru jinku ami* (WJ)  
Sometimes translated “bull’s-eye plaiting” or “snake-eye plaiting.” Strips of bamboo arranged tangentially to create circular opening. Most frequently used to form ring at basket’s base but can also be used to finish rim.



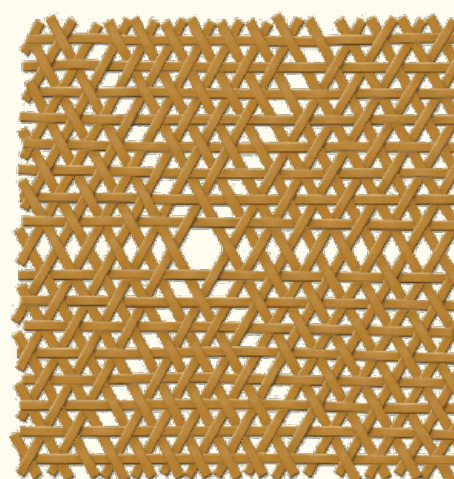
**3. Clematis Plaiting**  
鉄線編み *tessen ami*, 亀甲編み *kikko ami*  
Variation on hexagonal plaiting initiated by pressing six strips of hexagonal cells together tightly, creating radiant, almost floral arrangement, hence the name. Relatively opaque surface practical for basket bases or trays.



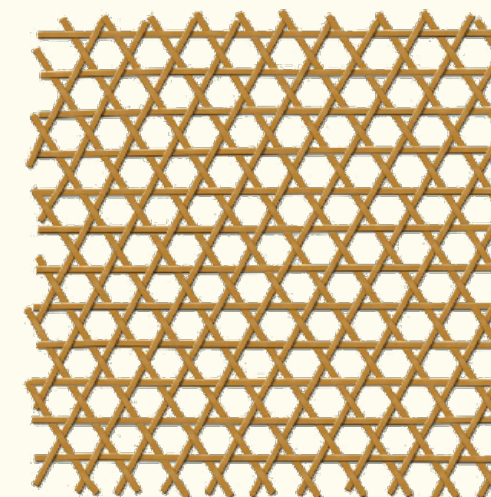
**4. Compound Lozenge Plaiting**  
四つ目返し *yotsume gaeshi* (WJ), 差し 菱目編み *sashi hishime ami*  
Diagonally oriented square plaiting supplemented with vertical and horizontal elements. Commonly seen in Western Japan, where horizontal strips are often replaced with rows of twining.



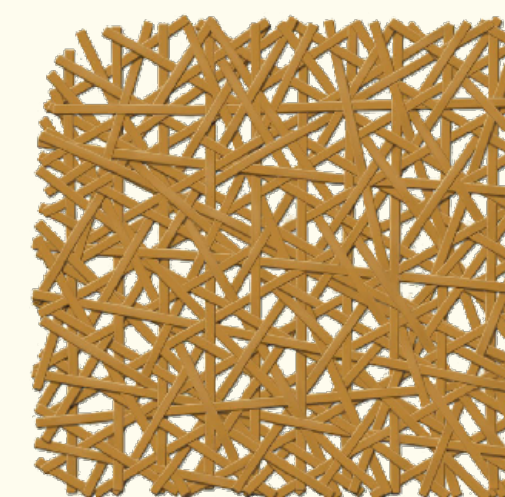
**5. Diamond Twill Plaiting**  
柘網代編み *masu ajiro ami*  
Variation on twill plaiting often used at center of basket’s base. Called floral twill plaiting (花網代編み *hanaajiro ami*) when used as repeated design over a large area.



**6. Hemp-Leaf Plaiting**  
麻の葉編み *asa no ha ami*, 麻編み *asa ami* (WJ), 鱗編み *uroko ami* (WJ)  
Triangular pattern incorporating three extra strips into each cell of basic hexagonal plaiting. Plaiting in six different directions from central hexagonal cell results in hexagonal star pattern resembling the shape of a hemp leaf.



**7. Hexagonal Plaiting**  
六つ目編み *mutsume ami*, 籠目編み *kagome ami*, 亀甲編み *kikko ami* (WJ)  
Openwork pattern of hexagonal cells, each formed from six strips. Also the foundation for techniques such as hemp-leaf plaiting and clematis plaiting.



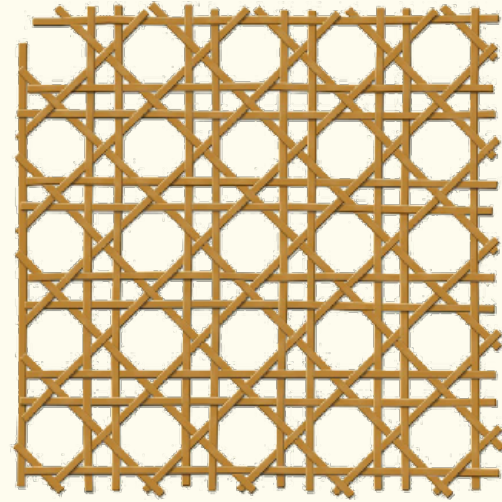
**8. Irregular Plaiting**  
乱れ編み *midare ami*, やたら編み (WJ), *yatara ami* (SJ), 氷裂編み *hyoretsu ami* (WJ), 落松葉編み *ochimatsuba ami* (SJ)  
No set rules, though most artists work over hexagonally plaited armature. Often strips begin at the base, move up to the rim, then return to the base.



### 9. Mat Plaiting

ござ目編み *gozame ami*, ぬき編み *nuki ami* (WJ)

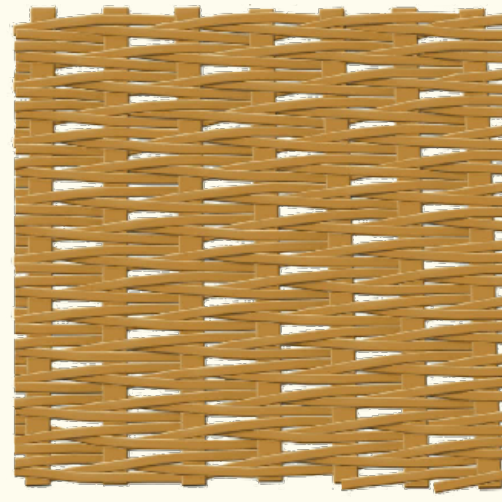
Also called simple plaiting. One of the most common basketry techniques. Differs from square plaiting in that horizontal elements are narrower and more closely spaced than vertical elements, creating horizontally faced surface.



### 10. Octagonal Plaiting

八つ目編み *yatsume ami*

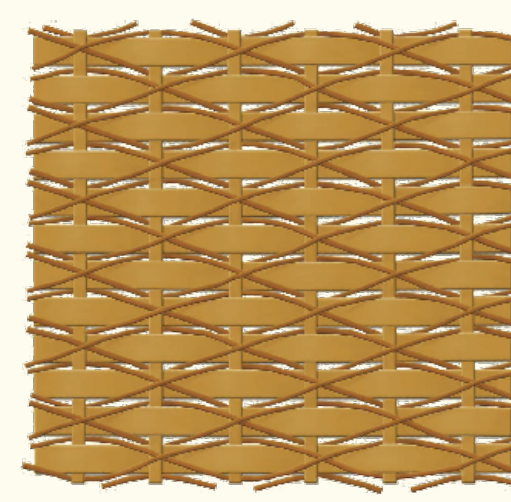
Openwork pattern of octagonal cells each formed from eight strips—four creating square pattern and four creating lozenge pattern. As plaiting proceeds, each strip of the eight goes over one strip and under the next.



### 11. Pine-Needle Plaiting

松葉編み *matsuba ami*

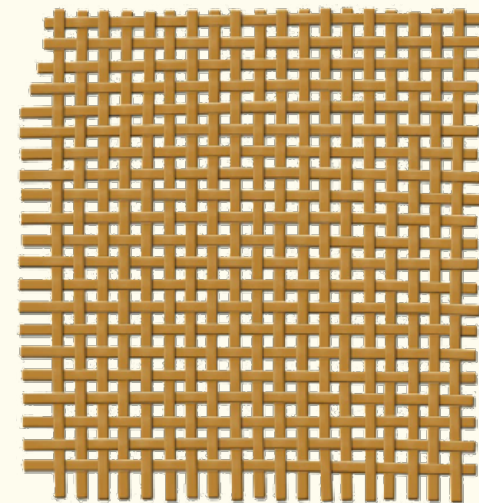
Variation on twining using three horizontal elements in 2-1 twill. Y-like arrangement reminiscent of pine needles created by changing orientation of pattern in alternate rows, giving a mirrored effect. Called “wave plaiting” (青海編み *seikai ami*) when same orientation used for every row.



### 12. Plover Plaiting

千鳥編み *chidori ami*, 千鳥掛け編み *chidori gake ami*, 編みすがり *ami sugari*

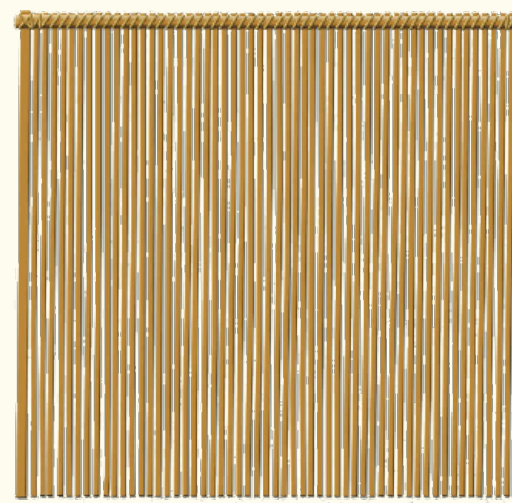
Type of mat plaiting in which each row is supplemented by two fine strips that undulate and cross one another as they zigzag above and below horizontal strips. Creates delicate crosses resembling tiny bird tracks on sand, hence the name.



### 13. Square Plaiting

四つ目編み *yotsume ami*

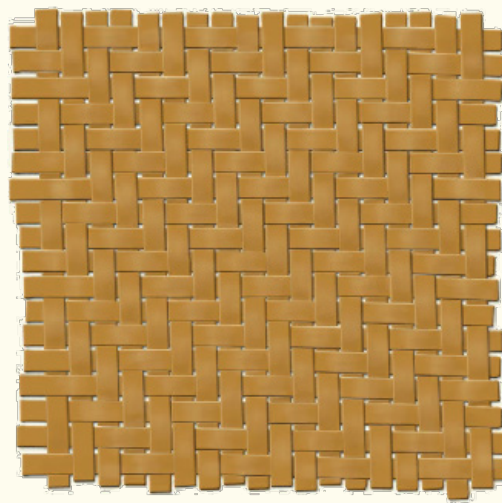
Type of simple plaiting with balanced vertical and horizontal elements. Often results in openwork because of stiffness of material. Can be used for base or walls of basket. Variation formed by changing width of vertical and/or horizontal strips.



### 14. Thousand-Line Construction (Comb Plaiting)

千筋組 *sensuji gumi*, 櫛目編み *kushime ami*

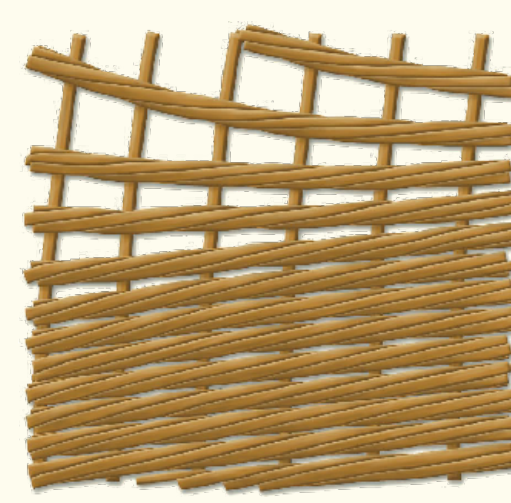
Technically not plaiting. Involves placing stiff elements in parallel rows and securing them using any of a variety of methods. Also “parallel construction” (組 *kumi*).



### 15. Twill Plaiting

網代編み *ajiro ami*

Diagonally oriented technique in which strips of one direction float over multiple strips of other direction in regular pattern. Variations made by changing orientation or length of floats, or width, color, or texture of strips.



### 16. Twining

縄目編み *nawame ami*

Literally “rope plaiting.” Fine strips—often three or four—are alternately lifted up and around all the others and inserted into vertical elements in staggered twill pattern. Distinctive diagonal rope-like effect. Stable, suitable for openwork.

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