

way to raise debate and gain the attention of city hall.

The city government hired a couple of private experts to come judge the value of the house in December. We were astounded that they pronounced the house of little scholarly value because of the state of disrepair, and because no plaque (*munafuda* 棟札) could be found with a date of construction. We pointed out that the survey was made from a hasty tour of the house and contained a number of errors of fact, but the city rejected our appeal, noting that without a date of construction it would be very hard to get national designation as a cultural property.

The movement lagged under the weight of this judgement, but received a fortunate boost when a member of the preservation committee carefully dismantled a sliding door of the house to reveal within a significant number of Edo period documents. Later two more doors were dismantled, all of them containing documents from the 1840s or earlier (Most doors still remain untouched, for we have made our point.). They were mostly letters between a mother and her son, serving the lord in Edo, most having to do with tea ceremony. These documents garnered us the active support of local tea societies. Meanwhile, economically powerful local organizations, such as the hotel association, began to lobby in our support. With their help, we have built a broad consensus among politically important groups, and thus achieved in December of 1992 a vote by city council that the building should indeed be preserved. Currently we are gathering contributions, and the city is looking for funds to purchase the land. We have passed the first and greatest hurdle, but the work is not yet done.

During this movement I learned some sad facts concerning historic preservation in Kōchi. Many fine Edo period buildings, including two splendid residences of the daimyo himself, and one of an important house elder, survived the war. The bombings, certainly horrid, were still only half as devastating as remembered, but because of development these homes were torn down and became hotels and stores, one even becoming the proverbial parking lot. I was astounded at how frequently people expressed to me that "old" carries connotations of dirty, useless and ugly. New is good. The highly publicized nature of our activity has hopefully allowed more people to rethink these definitions, striking Japan at a time when it is reconsidering the meaning of affluence.

Anyone who would like to assist in some fashion, by making a small contribution or by visiting the house when in Shikoku, please contact me at Dept. of History, UCSB, Santa Barbara CA 93106, or by E-mail.

Privileging the Visual, or Slide Showing Without Tears:
A Practicum for Integrating Art History into
Japanese Cultural Studies -- Part I

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As the boundaries between disciplines blur, visual imagery in classroom lectures becomes an increasingly effective tool for teaching. Whether it be the massive ruins of Azuchi 安土 Castle as an icon of fragile authority won and lost, a picture map displaying codes of territoriality, or the boundaries of sumptuary laws flouted in the clothing of a Yoshiwara 吉原 prostitute, images speak with an immediacy that catalyzes the synergy between cognition and recognition. The variety, quality, and quantity of Japanese art of the pre-modern period make it a vivid resource for teaching. Part I of this article addresses the problems of procuring and using slides, while Part II (appearing next issue) offers one art historian's approach to the presentation of the various media that comprise the visual culture of the Kinsei era.

Procuring Slides

Many art department slide libraries allow faculty from other departments to use their collections but often impose annoying restrictions (every item must be signed out, slides can't leave the building, etc.). Rather than submitting to such hassles, it is far easier to take your own slides to keep and use as you wish. Money can often be found at one's institution for such an enterprise, and some organizations like AAS provide modest start-up grants.

Taking Slides

This is much simpler and cheaper than most people think. To get high-quality images from books, you need only a single-lens reflex camera with a built-in light meter, a macro-lens, a few clothespins, clamps, or paperweights to keep the book pages from flopping, and a grey card bought from a camera store. Copy stands are more trouble than they are worth. If you use slide film of ASA 100 or more, and shoot outdoors, you can easily hand-hold the camera.* Use film designed for daylight or blue flash, and don't work near any overhead lights, which

* The lower the ASA the higher the quality of the image, but lower ASA film requires a slower shutter speed, thus making it more difficult to keep still while you're shooting. ASA 64 or 100 are good compromises.

will skew the color; Kodachrome, Ektachrome and Fuji yield roughly equal quality.

You may shoot under sunny or overcast conditions, so long as you do it either in early to mid-morning or middle to late-afternoon. If the sun is directly overhead, the shadow of your head will appear in the image, and the sun often produces a glare reflecting off the page. A coffee table dragged outside works well for your base of operations.

First, you need to get an accurate light reading. Set the camera's light reading apparatus on automatic. Lay the grey card flat, and, holding the camera about nine inches above it (making sure you do not cast a shadow), look through the lens and adjust the f-stop until it coordinates with the shutter speed of 125 (a speed fast enough to protect the sharpness of the image if you move slightly, but not so fast that the f-stop becomes so low to compromise your depth-of-field).** Set the f-stop to whatever reading is indicated, and then change the shutter speed from automatic to 125 (i.e. use the camera in the manual mode).*** Use this combination of f-stop with the 125 shutter speed even if the automatic light meter later gives you another reading. The only time you need to re-check the grey-card reading is if the light conditions suddenly change, for example, moving from overcast to sunny.

Align the book so that the centerfold does not have a reflection along the gutter, and make sure that the shadow of your head, a stray hair, or the camera-strap are not in the picture. Get the page as flat as possible. If your image is near the beginning or the end of the book, place another book of comparable thickness underneath so that the entire surface of the page is equidistant from the camera lens (otherwise parts will be out of focus, and you may end up with a trapezoid-shaped image). If you get up close enough to keep all four sides of the image within the boundaries of what you see through the lens, you will be saved the trouble of masking the finished slide (such cropping of an image is not recommended, however, if you're shooting the entire composition of a painting, for this destroys the integrity

** The faster the shutter speed, the smaller the chance will be that slight movement will ruin the picture. The trade off, however, is that the faster the shutter speed, the larger the lens aperture (i.e. the lower the f-stop). Larger apertures (lower numbered f-stops) reduce your depth-of-field, simultaneously reducing the variation in the range in which your picture will be in focus. I'm good at standing still but bad at focusing, so I use the shutter speed of 60, which gives me a more forgiving depth-of-field.

*** The reason to take the light reading from the grey card is that it represents the average of the lights and darks of the spectrum, and protects you in case your target image deviates from this average. An ink-outline drawing, for example, will skew the reading because the light meter's sensor will pick up only the white, thus incorrectly the image.

of the artist's design).

Masking, Labelling, Storing, and Loading Slides

Slides with parts of the book margin showing around the edges can be masked with electrician's tape, a cheaper alternative to the expensive professional silver slide-masking tape available at photo shops. Mask from the back of the slide, thus saving the front of the mount for written information. Always label your slides as soon as they are ready. As someone whose desk is piled with mountains of unlabelled (and unidentifiable, hence unfile-able and unusable) slides because of failure to heed this elementary rule, I cannot emphasize too strongly what an irritant it is to forget the subject of a given slide. Noting the source of the slide on the slide will enable you to return to the book to get more information about the object, which is not always possible while you are shooting. Do your labelling on the front side of the slide mount, that is, the part facing you when the image is oriented exactly as it was when you took it from the book. Draw a circle in the bottom left corner of the slide mount. If your photo shop delivers the finished product in plastic mounts, you will need to buy adhesive labels that will take writing, as well as adhesive dots to paste in the lower left corner.

Buy a portable metal slide storage box and devise a coherent system of categorizing. The only thing worse than not having a slide of some object critical to your lecture is knowing you have the slide but not being able to put your hands on it. These tiny objects are eminently prone to getting mislaid. Slides are ruined by exposure to dust, heat, fingerprints, and prolonged light—don't leave a slide on the screen for 20 minutes unless you wish to watch it burn up, and don't leave it lying around for long periods unprotected.

To load your slides for a carousel projector, arrange them with the label side towards you and turn them upside down so the dot is in the upper right-hand corner. Put them in the carousel trays in this position.

Sources for Slides

The best sources for good quality reproductions are the Japanese-language multi-volume sets, which can often be borrowed on inter-library loan. Sets focusing on material relevant to Kinsei include:

Genshoku Nihon no bijutsu 原色日本の美術 (Japanese art in true color), 32 vol., Shogakkan, ca. late 1960s. Different editions are numbered differently, but after vol. 11 the material largely treats Kinsei.

Genshoku ukiyoe daihyakka jiten 原色浮世絵大百科辞典, (Dictionary in true color of a panoply of ukiyoe), 11 vol.,

Taishūkan, 1980-82.

Nihon bijutsu kaiga zenshū 日本美術絵画全集 (Complete collection of Japanese painting), 25 vol., Shueisha, ca. 1978-81. Vols. 9 and after treat Kinsei painting.

Nihon bijutsu zenshū 日本美術全集 (Complete collection of Japanese art), 25? vol., Gakushū Kenkyūsha, ca. 1980. From 17 treats Kinsei material.

Nihon bijutsu zenshū 日本美術全集 (Complete collection of Japanese art) (different series from the above), total planned 24 vol., Kōdansha, late 1980s-early '90s. Vol. 14-20 treat Momoyama and Edo.

Nihon byōbue shūsei 日本屏風絵集成 (Collection of Japanese screen painting), 17 vol., Kōdansha, ca. late 1970s-early '80s. See especially vol. 12-14 on genre painting—good for battle scenes and the like.

Nihon meisho fūzoku zue 日本名所風俗図絵 (Illustrated pictures of places and customs), 18 vol., Kadokawa, ca. 1979. Excellent source of illustrated woodblock guidebooks and the like.

Nihon no minka 日本の民家 (Japanese commoners' residences), 8 vol., Gakken, ca. 1982.

Nihon no tōji 日本の陶磁 (Ceramics of Japan), 17? vol., Chūōkōronsha, ca. early 1970s. All Kinsei.

Nippon tōji zenshū 日本陶磁全集 (Complete collection of Japanese ceramics), 30 vol., Chūōkōronsha, ca. late 1970s. From vol. 10 treats Kinsei.

Ukiyoe shūka 浮世絵集画, 16 vol., Shogakkan, 1978-1985.

Ukiyoe taikai 浮世絵大系 (Overview of ukiyoe), 17 vol., Shueisha, 1973-76.

Two English-language books worth acquiring for their outstanding reproductions and wealth of information:

Gluckman, Dale Carolyn and Takeda, Sharon Sadako, ed., *When Art Became Fashion: Kosode in Edo-Period Japan*, Los Angeles: Los Angeles County Museum of Art, 1992.

Shimizu, Yoshiaki, ed., *Japan: The Shaping of Daimyo Culture 1185-1868*, Washington, D.C.: National Gallery of Art, 1989.

Showing Slides in the Classroom

Classrooms not set up for showing slides can present all manner of diabolical problems. Often it is impossible to get the room dark enough. Or, conversely, since most classrooms don't have dimmers, once the lights are extinguished, the room is plunged into total darkness so that one cannot see one's notes. I always bring a flashlight when I have to lecture in a room not set up for art history classes. Unless you have a way of raising the projector above the heads of the audience, you must clear an aisle so that your students will not cast their shadows on the screen like Javanese puppets. Also, if you lack an extension cord for the projector's advance mechanism, you either must stand in the back of the room with the projector or designate someone to change your slides for you. A blank white wall makes a perfect screen for showing slides, but make sure there is an outlet on the opposite wall next to your projector or else come equipped with an extension cord that will accommodate the projector's three-pronged plug.

Art historians use two projectors so they can show pairs of images. This is advantageous when you want to show a whole object on one side and details of it on the other, or if you want to draw contrasts between two forms of imagery. It is very easy, however, for the novice to become confused. Start out using one projector. If you've never showed slides before, it's probably easiest to give your regular lecture first, then show the slides at the end. Otherwise you'll find yourself either making a few remarks about a particular slide and giving most of the rest of your lecture in the dark with the slide burning up on the screen, or else you'll be repeatedly running around turning lights and projector on and off. When you've finished showing slides, leave the projector's fan running until the machine is cool before turning it off.

