



HIROSHIGE

Designer's full name: Ando Hiroshige

Designer's pseudonym/nickname: Utagawa Hiroshige, Ichiryusai Hiroshige

Gender: Male

Year Born: 1797

Country Born: Japan

Year Died: 1858

Country Died: Japan

Religion | Political Alignment: Buddhism | Hiroshige was a samurai, specifically a fire warden. He worked as a shogun retainer and that's probably why he had political affiliation with the Tokugawa government.

How did any of the above affect either his/her life experience or work because it/they provided a challenge at the time?

He inherited the mission of a fire warden at a very young age, right after the death of his father. As a fire warden, he was not well paid, so he needed a second job to make a living. He was accepted to be a pupil of Utagawa Toyohiro and established his subsidiary career as a print designer.

Did this designer do notable work in fields other than what would TODAY be considered graphic design?

Hiroshige was an Ukiyo-e artist and he made a lot of woodblock prints during the 19th century.

For what is this designer most noted in relation to design? EXPLAIN.

He is noted for his Ukiyo-e style, and among the Ukiyo-e artists at that time, he was differentiated by his landscape printings. The Ukiyo-e style had a strong influence on international artists of later generations and Hiroshige's unique series of landscape prints were noted due to his use of unusual perspectives and eye-catching colors.

Is there anything controversial about this designer? Explain.

There is nothing notably controversial about this designer.

Explain this designer's education/training, including academic, apprenticeships, and /or mentorships.

He was a pupil of Utagawa Toyohiro – a print designer and the mentor guided him to explore his potential in landscape printing. During his time at Toyohiro's studio, Hiroshige also studied Kano style (a Chinese-influenced painting style) and Shijo style (an impressionistic painting style) on his own. Those two styles had strong impacts on his artworks later.

Did this designer promote a specific ideology in his/her work? Explain.

This designer did not promote a specific ideology in work.

Why is this designer viewed as iconic in the history of graphic design?

Ando Hiroshige was one of the last great masters of the Ukiyo-e period. His artworks had a major influence on the movement of Western art and design in the 19th century. When the trade of Japan was reopened, Japanese arts became well known, which marked the beginning of Japonisme arts. Hiroshige's works inspired many Western artists by the flat, simplified but poetic and natural compositions in his works.

Is there any other important information to know about this designer?

No.

Student: Linh Nhat Phan.

State and explain the one most important effect that your assigned artist and the quality/importance of his/her work had on the history of graphic design.

Ando Hiroshige majorly contributed to the history of graphic design as one of the great masters of Ukiyo-e woodblock prints. Being a samurai, Hiroshige had the chance to closely observe the Edo society. His artworks were differentiated among the contemporaries by uncommon perspectives and subject matters; thus, they had a strong and long-lasting influence on Western designs, including European and American Art Nouveau.

Being respected as an Ukiyo-e artist, Hiroshige was also notable in the history of graphic design for his landscape paintings. His artwork reflected Ukiyo-e characteristics, including calligraphic lines, vibrant colors, and unique depictions of human beings and nature. The style's typical subject matter were beautiful women and courtesans or scenes from recreational theaters. Having studied this style, however, Hiroshige devoted most of his career to making landscape prints. He focused on the beauty of nature and the lives of ordinary people. *Fifty-Three Stations of the Tokaido* (1833-34) was his most popular series. Along with major names like Hokusai and Utamaro, Hiroshige contributed to Ukiyo-e's prosperity. His works later became an inspiration to many figures in the history of graphic design.

Ukiyo-e's heritage strongly influenced European Art Nouveau artists and later generations. During La Belle Époque in France, many designers studied Hiroshige's use of lines, colors and composition. Eugene Grasset, called the Father of Art Nouveau, was obviously influenced by Hiroshige's prints. Influences of Hiroshige's style on Art Nouveau were the use of black contour lines, flatness and asymmetrical compositions. References to Hiroshige's works are also visible in some European Impressionists. For example, Van Gogh was a great admirer of Ukiyo-e. He studied Hiroshige's masterpieces and even traced his works on canvas to understand the use of lines and composition.

Ukiyo-e reached beyond Europe and became the inspiration of American designers in different aspects in the late 19th century. For example, Maxfield Parrish's poster for Scribner's magazine in 1897 showed reference to Hiroshige's landscape prints. Not only influencing 2-D designers, Hiroshige's work also inspired architects like Frank Lloyd Wright, a major figure in the 20th century. Wright specifically mentioned Hiroshige's use

of space in the landscape prints as an inspiration for his creations. Hiroshige and his works became a study subject and inspiration for many American artists in the 19th and 20th centuries.

In conclusion, Hiroshige's work greatly influenced Art Nouveau and contributed to the development of art and designs in the late 19th and the 20th century. Evidence of his importance to the history of graphic design is clear. Although Hiroshige's works were made long ago, admiration for his works has lived on until today.

Bibliography

Abou-Jaoude, Amir Lowell. *A Pure Invention: Japan, Impressionism, and the West, 1853-1906*. *The History Teacher* 50, no. 1 (2016): 57-82. <http://www.jstor.org/stable/44504454>.

Augustin, Birgitta, and Masako Watanabe. *Transforming Power: Art and Arts of Japan's Warriors*. *Bulletin of the Detroit Institute of Arts* 88, no. 1/4 (2014): 4-9. <http://www.jstor.org/stable/43493623>.

Clarke, Fiona et al. *Timely and Timeless*. PDF File. April 13, 2019. <http://www.troutgallery.org/files/publications/pdfs/Timely%20and%20Timeless.pdf>

GOODSTEIN-MURPHREE, ETHEL. *NATURE AND HUMANITY IN A SIMPLE SHED: Fay Jones's Pinecote Pavilion*. In *Shadow Patterns: Reflections on Fay Jones and His Architecture*, edited by SHANNON JEFF, 53-62. FAYETTEVILLE: University of Arkansas Press, 2017. doi:10.2307/j.ctt1t89k9k.10.

Meggs, Phillip B. and Alston W. Purvis. *Meggs' History of Graphic Design, 5th Edition*. Hoboken, NJ: John Wiley & Sons, 2012.

Roberts, Ellen E. *Ukiyo-e in Chicago: Frank Lloyd Wright, Marion Mahony Griffin and the Prairie School*. *Art in Print* 3, no. 2 (2013): 3-10. <http://www.jstor.org/stable/43045535>.

