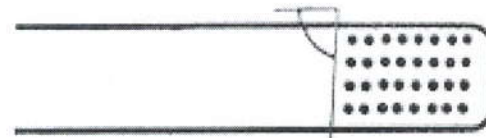
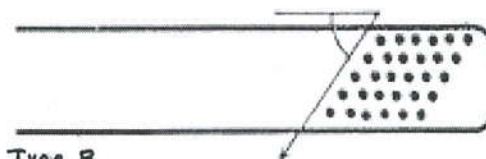


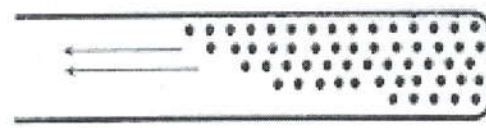
Nanako Types:



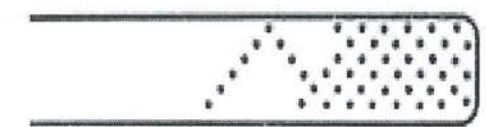
Type A.



Type B.



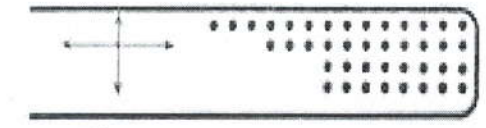
Type C.



Type D.



Type D₁. (Basic grain arrangement.)



Type E.

This is from the book, 'Soken Kodogu Yogo to Meisho no Kaisetsu, an Explanation of Sword Terminology ---

Taken From The Notebooks of Rear Admiral Edwin T. Layton, U.S. Navy (Retired) and other sources' by Alan Harvie:

Nanako Ji: "fish roe ground" A surface decoration produced by forming very small raised bosses by a sharply struck punch or burin called 'nanako tagane'. Shakudo is the metal most often used, but copper and gold are quite often employed. The harder metals, shibuichi, silver and iron are rarely decorated in this way. The size of the dots vary from 0.04" to 0.008" (25 to 125 and inch) and the regularity of the work is marvelous as the dots must be spaced entirely by touch. The dots are usually arranged in straight lines or in lines parallel to the edge of the piece being decorated, but sometimes in more elaborate patterns. Used on guards since the Momoyama period although the technique existed since much earlier periods. Usually done by specialist 'nanako-shi', but sometimes done by the maker of the guard himself. The articles of sword ornamentation made by the Goto artists were practically all on shakudo grounds with nanako finish; after the emergence of the machibori artisans in the mid-Edo period and the popularity of the newly inspired kozuka, shakudo grounds with nanako finish "became the rage". Nanako finish is probably an evolution and refinement of a very old style finish (which it vaguely resembles); "millet finish", 'awa ishime', which is found on some old armorer tsuba. However, awa ishime consisted of small, round dimples punched into the surface of the ground; on the other hand, nanako is formed by striking the ground with a cup-shaped punch to raise, and project upward from the surface, small semi-hemispheric nipples. Since we find nanako finish on old yamagane grounds, it was in use as early as the Kamakura period. It is noteworthy that a nanako finish on a shakudo ground has been used since the time of the first Goto [1440 - 151] in the mitokoromono, "set of three", for use on formal or ceremonial occasions. Later, shakudo nanako became the regular finish for use by the

metal artisans. (deleted repeated sentences) In applying nanako, meticulous and scrupulous care must be used in positioning and striking the "cupping tool" in order to achieve fine, regular, carefully and closely spaced, identical results, row after row. Careless, imprecise and even coarse workmanship can be detected in the nanako of some older works and on "ready made" products, but work of later years, executed with infinite and scrupulous care, are beautiful beyond belief. However, even the finest of execution of nanako finish applied to brass (shinchu) or shibuichi fails to carry the distinct air of refinement and elegance of similar work on shakudo. The very elegance of nanako workmanship reflects not only the extraordinary skills of the Japanese in the execution of minute, detailed work, but also their tremendous patience and artistic inspiration. It is said that blindness of nanako workers at thirty years of age was usual because of the microscopic and meticulous work so carefully and patiently executed. On many old tsuba, pre-dating the period of the Goto, one encounters nanako laid in horizontal or vertical rows; on subsequent work nanako was applied along curved lines conforming to the shape of the tsuba. The Goto family are classed as artists, just as painters, sculptors and calligraphers; they personally carved, engraved, or formed designs in metal, some of which were anchored by the 'shikakari' (1) method, but the nanako was done for them by specialists in that work, whom they employed for that single purpose. The Goto attached the greatest importance to the recruiting, training and careers of superb nanako artisans, but scarcely a single name is known today. Oral tradition is that by careful examination of the workmanship in the execution of nanako, the identity of the Goto master can be determined. There are several types and classifications of nanako, some exceptionally minutely executed, while others show mixed effects: Tatsuta Nanako: Applied in horizontal rows, this style is prevalent in Goto work. There are three discernable types developed over the years. **Type A** is that of the early Goto and is seldom encountered. The nipple grain is small and closely set with attention to the vertical alignment which is slightly slanted. **Type B** is the form used by the mid-Edo Goto and many other contemporary schools. The grain is a little larger and the angle is diagonal to the edge to which the horizontal grains run parallel. **Type C**, in vogue during the closing years of the Bakufu, has the grain smaller and relatively

low with evidence of excellent hammer control, resulting in a very even and fine nipple line. The alignment is horizontal with reference to the edge and the vertical alignment varies somewhat.<http://www.nihontoka...n0001.jpg>
Gunome Nanako: Said to have been invented by the second master of the Muneta family, Matabei, about 1560. There are two patterns: **Type D** shows the original design in which the nanako nipples are so arranged as to fall uniformly into diamond shaped groups of five each with a straight line produced on each of the four sides. The second, and later pattern **Type E**, was with the nipples larger in the case, being arranged in rows at absolute right angles. The gunome is so-called due to the resemblance to that of the disposition of 'go' pieces on the board in the game

of 'Go'.http://www.nihontokanjipages.com/forum/uploads/15_scan0002.jpg
http://www.nihontokanjipages.com/forum/uploads/15_scan0002.jpg
Daimyo To Nanako: Introduced approximately a century later (ca. 1740 - 50) by another Muneta master, Norinao, was the so-called daimyo to nanako, due to its being deemed to be of such excellence as to be reserved for the use of the great lords: daimyo and nobles. The grains, or nipples, were arranged in horizontal rows separated by spaces of equal size. In some, the background has flowered figures on it, so small they can only be seen with the help of a fairly strong magnifying glass. In some cases there are three grains, one on top of the other. Ignored by the Goto family but used by other kinko. Seldom seen.
Shaka Nanako Ji: The nipples of the type of nanako are extremely large and are said to resemble the "curls" one sees on the head of Buddha -- representing the snails that covered Buddha's head to protect him from the heat of the sun -- according to Buddhist lore. Irregular nanako was, as a general rule, punched by the shitaji, plate makers, or amateurs and is of no consequence. It should be remembered that nanako was punched free-hand and was not meant to be scrutinized under a magnifying glass. Necessary allowances should be made when patterns are being examined. In the style of decoration called 'kin sunago ji', gold dust ground, the design is in flat inlay of various metals and then gone over with nanako. The uniformity and regularity of the grains when changing from a hard to soft metal, or the reverse, is wonderful.