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Introduction

If you are a designer I am sure you are familiar with the design process. If you are not, design is basically starting from a point. And that point can be a problem, can be an idea, can be anything. In my case it was Haiku. I was so fascinated with this Japanese short poetry and its way of using nature, it became my seed in these collection.

At the same time I had the chance to participate in an exchange program which gave me opportunity to live in Kyoto, Japan, for four months. I didn't miss it and I went there. Throughout the time I was in Japan, I tried to understand their culture and art. I took classes about textile dying techniques and ceramics. I read books about Japanese literature and especially about haiku. I went to some culture trips in which I witnessed how to make washi and indigo dying.

This book is divided into four chapters, In the first chapter there will be definition of haiku, its features and a summary of the master poets. Then, in the following chapter I will explain how my collection was born. In the third chapter, I will explain the methods that I used in the production process. In the last chapter, there will be the conclusion.

In order to find all these information, I did desk-work and field-work. In desk-work, I did a literature review in which I used traditional and electronic libraries, and databases of the universities to find qualitative data. Then, for the field-work I decided to use Observation (Covert Observational Research) research technique to witness the reality from the main source and examine it. Moreover, in this research another source is represented by the people that I encountered and the things that I photographed.

1. Haiku

Haiku is an ancient form of literary art. It is a very short form of Japanese poetry; its history is very long, its evolution intriguing.

Originally haiku was called hokku, which is the first stanza of Renga. Renga is a traditional collaborative Japanese art, maybe the most important literary art of pre-modern Japan. Renga had in fact to be written often by two or more poets. Renga can be as short as two stanzas or as long as it goes. At the end of the 19th century Shiki (a well known poet about whom we will speak later) coined the term haiku, as a synonymous with hokku.

A poem, in order to be considered Haiku has to present some peculiar features. Haiku is typically characterised by three elements:

- The poem consists of 17 syllables and 3 lines
- The poem should indicate through a “season word” (called kigo) the time of year. Most of the time, the kigo is not obvious.
- The poem contains a “cutting word” (called kireji), or at least a division between two contrasting parts

uguisu no bush warbler's*
kasa otoshitaru hat to drop
tsubaki kana camellia

MATSUO BASHO

(**bush warbler* is the kigo word
in this haiku and it is refering to
spring)



There are 33 traditional techniques which have been used for Haiku. I want to mention two of them: Wabi and Sabi. Although they express different concepts, Wabi-Sabi are considered to be twins.

We will try and make a summary of their meaning hereafter, considering that they are untranslatable in a language different than Japanese.

Sabi originally referred to the loneliness of living in nature, remote from society. The word sabi could also be associated with poverty, misery. During time it took a more positive meaning, more connected to the genuine beauty of living simply, typical of poor but honest people.

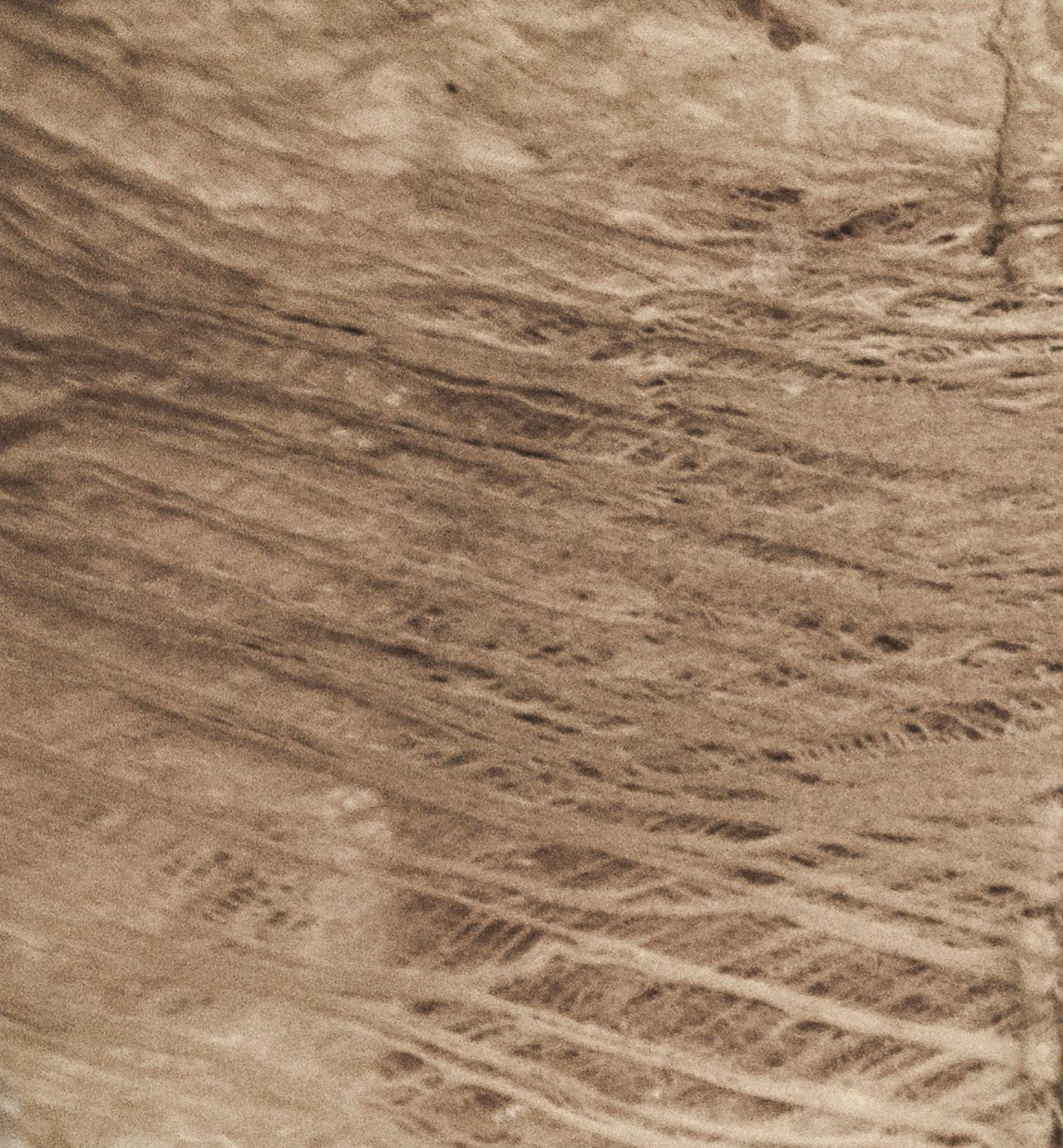
Wabi had along the centuries a lot of different meanings, mostly referred to words such as chill or serenity, but also to connotations such as withered or wrinkled. From a designer's perspective, Wabi may be explained with the image of a long used t-shirt which fabric is torn and color faded but appear beautiful, even better than when it was first bought.

Wabi-Sabi together suggests a sense of solitude, with a hint of serene melancholy, and the awareness that nothing lasts, nothing is finished and nothing is perfect. Moreover, Wabi-Sabi refers to the beauty in the inevitable imperfection of life.

It is also relevant to notice that Haiku is deeply influenced by Zen, not only because of Japanese understanding of Buddhism, but also because of the effect of Matsuo Basho, about whom we will talk in the next chapter. To Zen nature is a crucial concept, so as it is to Haiku. Moreover, as Zen focuses on the ability to see the essence of things, Haiku needs to concentrate a deep meaning in a few words, eliminating everything else.

Haiku is also characterized by its content, about which we will write here after.

Haiku normally is imagistic and generally describes a moment or a scene. Though not directly through the feelings it inspires, but via details connected to nature. Nature is always hinted about or even explicitly mentioned (as we said, Haiku has always a kigo inside). As Liza Dalby put it **'The entire Japanese poetic tradition is grounded in the observance of the passing of the seasons, and it is quite simply second nature for Japanese to view human emotions through seasonal metaphors.'** Nature has is deeply linked to Haiku that a huge vocabulary is used for it: there are more than 16.000 words used in Haiku to describe how nature evolves in different time of the year.



1.1 The Masters and Basho

In history there have been surely thousands of writers who had practiced haiku, but only few of them really made a difference and are still influential today.

Before speaking about the Master of Masters, I would like to mention three of them, each of whom was called master in its century:

Masaoka Shiki, who I mentioned before, lived in the end of 19th century. He is the father of the name Haiku, since before him it was called Hokku.

Kobayashi Issa, shortly known as Issa, lived between the end of the 18th century and the beginning of the 19th century. He is the second well known Haiku master in history.

Yosa Buson, who lived in the 18th century, is famous for bringing the southern chinese painting to Japanese art. In Japanese literature, haiku with paintings by their side is his creation.



Finally, we will describe more in details the oldest and most influential of all, **Matsuo Basho**. He lived in the 17th century (1716-1784) and he is the one who actually recreated the concept of Hokku. He is doubtlessly the most well known Japanese poet, known as the Master of Haiku and Renga, the Master of Masters, the Haisei.

At Basho's time, the way the many poets and man of literature used to implement the art of literature was using fancy and cultured words. The usual aim of a poem was to impress society. Basho did something totally different. Only in his early works we can see some examples of cliches normally used by other poets, but soon his art became different from any other and really unique. Just as an example, in his time a widespread norm was to speak about the croaking of frogs. Frogs were always mentioned for their croaking, but never for their leaping. In the following example, we can see that Basho speaks about the plop sound that water makes when a frog jumps into it, something completely new for Japanese poetry:

furu ike ya old pond
kawazu tobikomu a frog jumps into
mizu no oto the sound of water

Basho didn't care about which words society picked for him, he was using every word that he thought was right for the specific poem.

We can even come across vulgar or rude words in his poems, something totally new for his era.

Mostly, in Basho's work we can find complex or intricate words, used in metaphors or with a cloaked meaning. Basho was a genius with words and how to use them: he could create something that seems simple (never dull), but was yet full of meaning. Sometimes, professional translators had difficulties translating Basho's Haiku into English or other languages because of those expressions.

Among poetry and literature he studied Zen for a long time. He even wanted to become a monk but he couldn't leave the poetry behind. All the Buddhist ideas and way of thinking are present in every word of Basho's work. Basho's attitude toward Zen influences all Haiku's tradition, since it remained part of this kind of poetry also in the following centuries. Basho in his Haiku really tends to search the essence of things, even the smallest and most common. He wanted to emphasize on every single living creature, but also on all the existing things that surround us in this world.

In addition, it is important to highlight Basho's relationship with the concept of travel. The poet liked traveling mostly for one reason: being in a constant journey required simplicity. So, when his health allowed him, he was basically travelling all the time. During his journey he was also keeping diaries, many of which were preserved until today. Thanks to those diaries we can understand better his thought, his way of life and his poetry in general. The poet himself wrote:

“Everyday is a journey and the journey itself home”



Creating the Collection

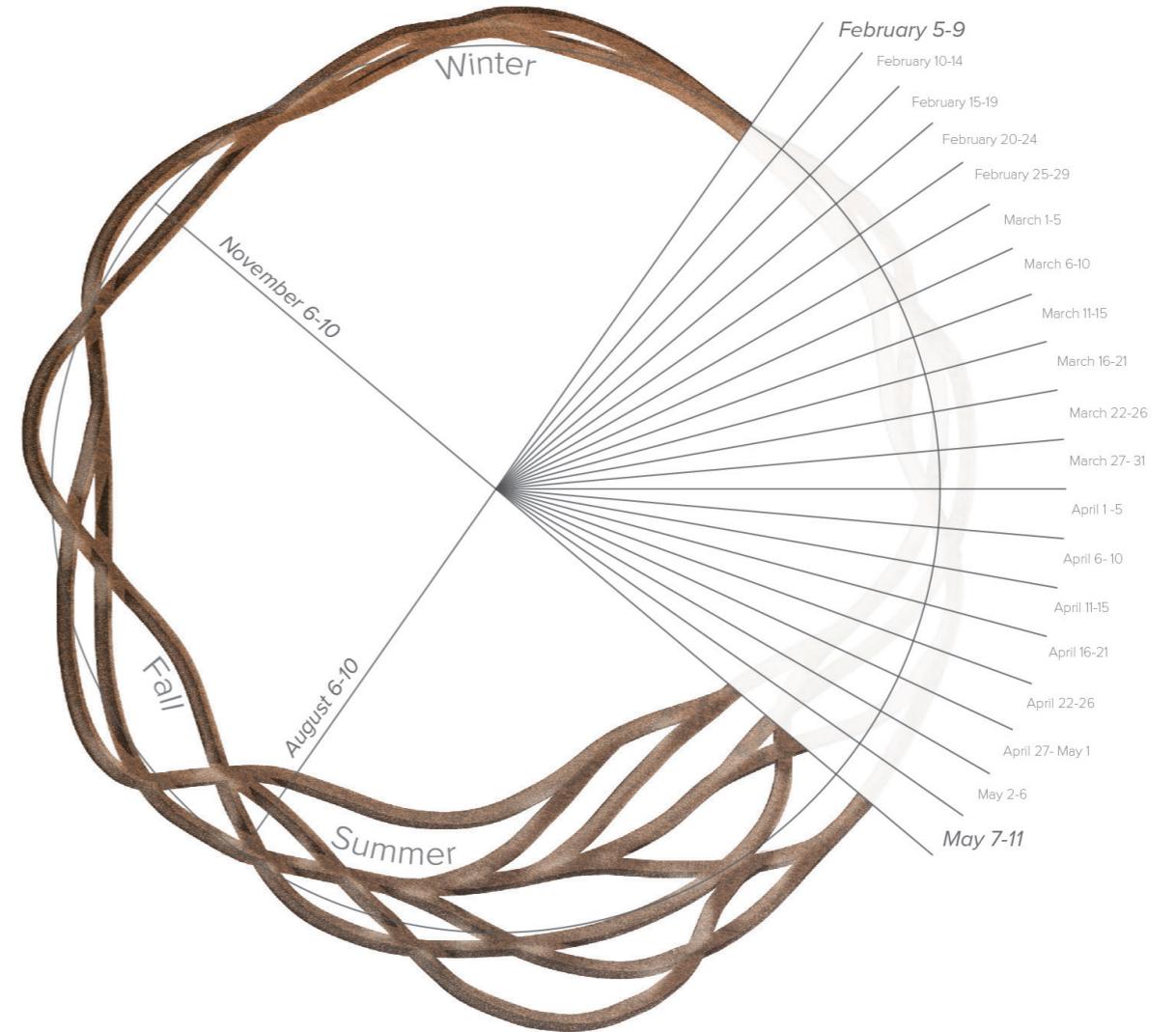
2. Creating The Collection

Shunkai, who was an official astronomer to the shogun in the late 17 century and had a great knowledge about chinese classics, took the Chinese Ancient almanac and synchronized it with Japan's culture and meteorology. After Shunkai, the Chinese Ancient almanac became the Japanese one as well.

Some authors noticed (among them Liza Dalby) that, since Haiku is all about nature, as it is the Japanese Almanac, Haiku itself can be fully related to the Almanac. Japanese Almanac follows the cycle of seasons during the year, according to how nature evolves. As we said before, that is deeply related to what Haiku is.

We can even merge Haiku and the Japanese Almanac, as I will describe shortly in the following part of this chapter.

Japanese Almanac has 72 almost equal periods, which are allowing us to see how nature wakes up and falls back to sleep. Nature change according to a circle, that repeat itself over and over again. The page on the left you can see the illustration of Japanese Almanac which represents my lines in the collection.



Collection shaped through haiku.

So, I decided that it should have 72 pieces of accessories, corresponding to the 72 periods of the Japanese Almanac.

The 72 pieces includes 9 items for all of the following categories: handbag, scarf, armband, hair needle, bracelet, necklace, earring and ring. Each piece of the collection is referred to a haiku (from Matsuo Basho) and to a specific place in the seasonal cycle (corresponding to one of the 72 parts of the year).

I designed the items in such a way that, putting them in a circular form, you can see the transformation of nature during the year. As the earth and the other elements of nature changes, my pieces change too. For example, in spring they are vigorous and full of details, while in winter they are plain and minimal.

As a designer I attach great importance to colors and patterns. I thought about it a lot, and then I decided to use monochrome palette for this collection. Even if I wanted to show the cycle of nature, doing it with colors or by adding artificial patterns would have been too superficial. Therefore I only used shades of brown, which is a color always part of nature. Following the same logic, for the patterns I preferred to use the natural textures, coming directly from the materials.



Fall' 44
Handbag

ivy's leaves

giving the feeling of antiquity

autumn foliage

-

tsuta kage ya

mukashi meki taru

momiji kana

Spring'4
Ring

green willow
dropping in the mud
low tie
-

aoyagi no
doro ni shidaruru
shiohi kana

Summer'26
Scarf

firefly viewing
when the boatman is drunk
unsteady
-

hotaru mi ya
sendo youte
obotsukana



Summer'23
Handbag

an eyebrow brush
is the magic drawn by
safflower blossoms
-
mayuhaki o
omokage ni shite
beni no hana





Fall'54
Hair-needle(above)

Fall'42
Hair-needle(middle)

Spring'17
Hair-needle(below)

Winter'62
Scarf

I wanted to follow Haiku and its most influential underlined philosophy, Zen, also in the selection of the materials.

In Zen there are five main elements in the nature, each of them representing different features:

-*Chi* or *tsuchi*, meaning "Earth", represents the hard, solid objects of the earth.

-*Sui* or *mizu*, meaning "Water", represents the fluid, flowing, formless things in the world.

-*Ka* or *hi*, "Fire", represents the energetic, forceful, moving things in the world.

-*Fū* or *kaze*, meaning "Wind", represents things that grow, expand, and enjoy freedom of movement.

-*Kū* or *sora*, most often translated as "Void", but also meaning "sky" or "Heaven", represents those things beyond our everyday experience, particularly those things composed of pure energy.



Of course, I wanted to use natural materials, and I was somehow forced to it. I wanted also to use the material as much as possible in their raw form.

I picked wood, leather, textile, metal and paper. They are the most well known materials throughout the history of man. Moreover, I found profound connections between those materials and the elements of nature.

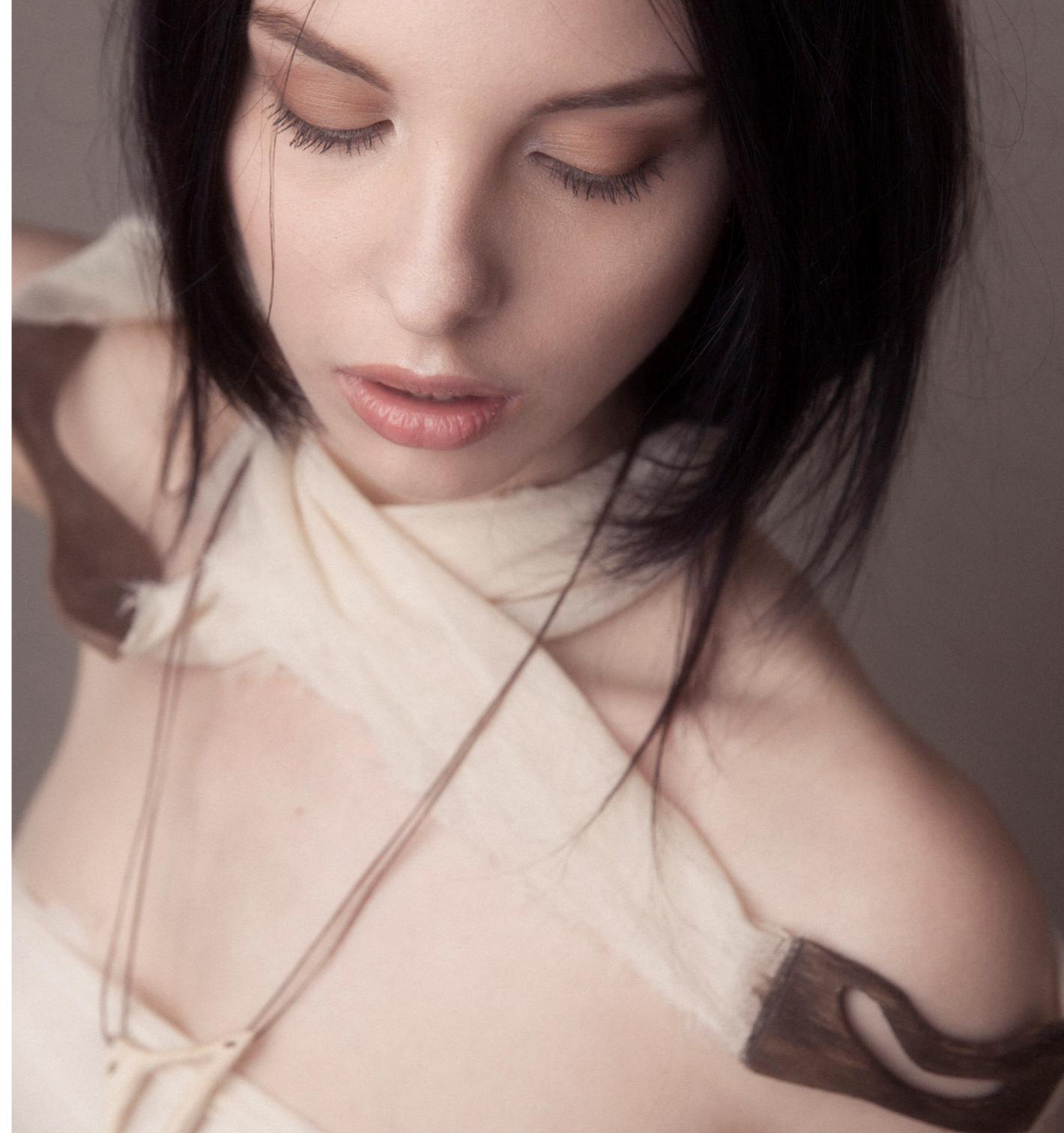
Metal - Earth: metal is the strongest material I picked, and it has exactly the features of earth (Chi), hardness and solidity

Paper - Water: paper is innerly related to water, because pure water (Sui) is crucial to the production of qualitative paper, especially in its Japanese form (Washi), which I used in the project

Wood - Fire: when think of fire (Ka), we always picture wood burning. Wood is also the first means human beings used to actually use fire and try to control it.

Textile - Wind: textile is the only material, among the ones I used, which is so flexible that it can move as the wind (Fu), and with the wind.

Leather - Void: leather comes from animals, of course. According to Japanese culture any animal has a soul, pure energy beyond our experience which is the essence of Void (Ku)





2.1 Features of the Materials

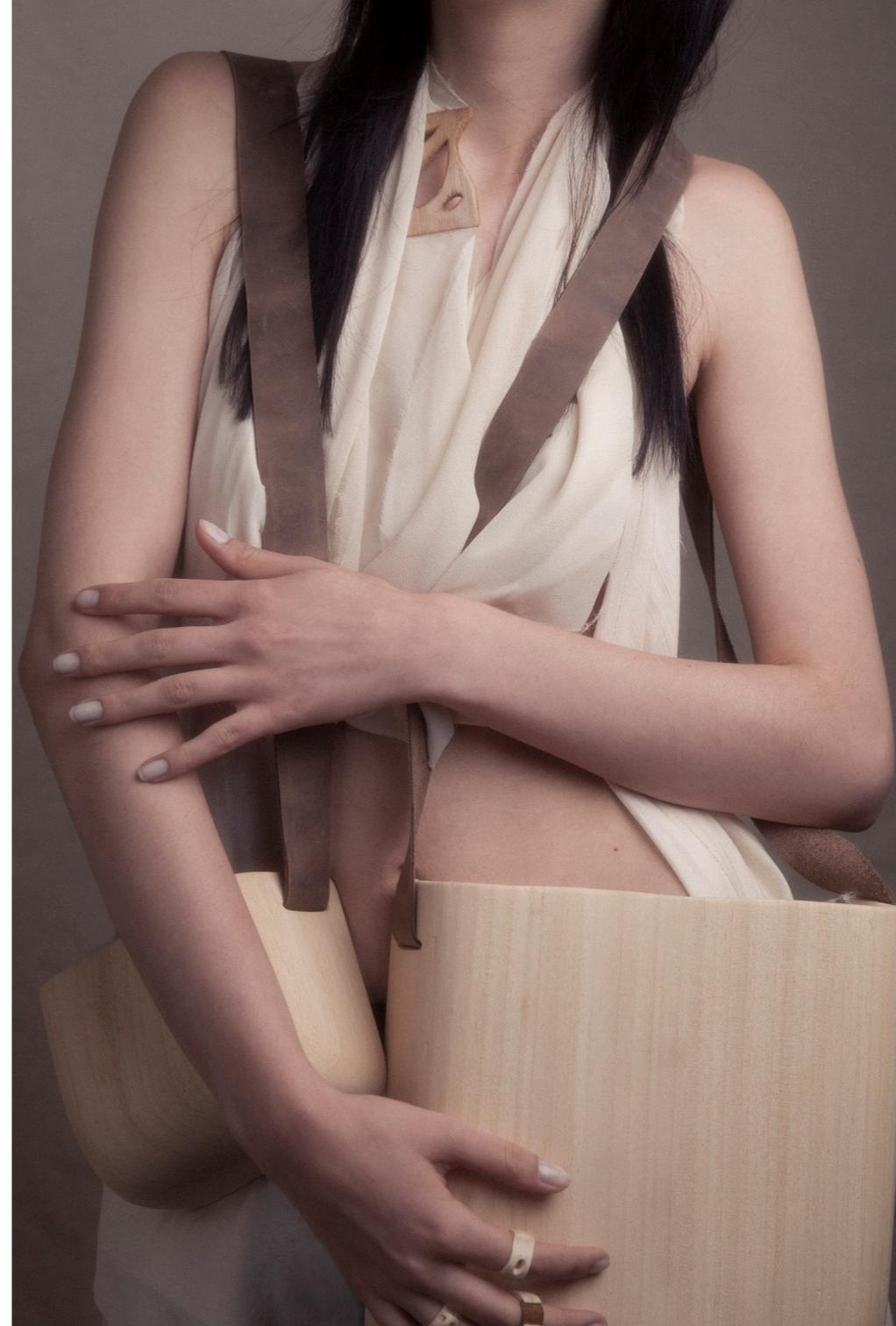
Wood

I worked with 3 different types of wood, mostly because I needed different features.

Balsa tree, originally called Ochroma, has lightweight and low density. It is a large, fast-growing tree that can grow up to 30 metres tall. I used it for the armbands and some of the scarfs, because I needed a light wood with a an extreme bendable feature. I was able to manipulate balsa without using any complex process.

Triplochiton scleroxylon, commonly known as **Ayous**. Even if It has lightweight, ayous has good strength properties when compared with european redwood. The comparative softness of the timber makes it very easy to work with both hand and machine tools. For its characteristic to be both hard and lightweight, I choose this kind of wood for the handbags,

Maple, originally named as Acer, it has a hardwood. The most famous maple, the one that makes syrup, is especially compact. Maple has high density and it durable. Maple is a well known material for baseball bats, bowling pin's or flooring. I needed a wood hard and durable for the items like rings and hair needles. Maple timber is a good match with its light color and natural texture.



Spring'12
Scarf

(balsa -silk)

Winter'63
Handbag (Left)

(ayous- leather- linen)

Winter'64
Handbag (Right)

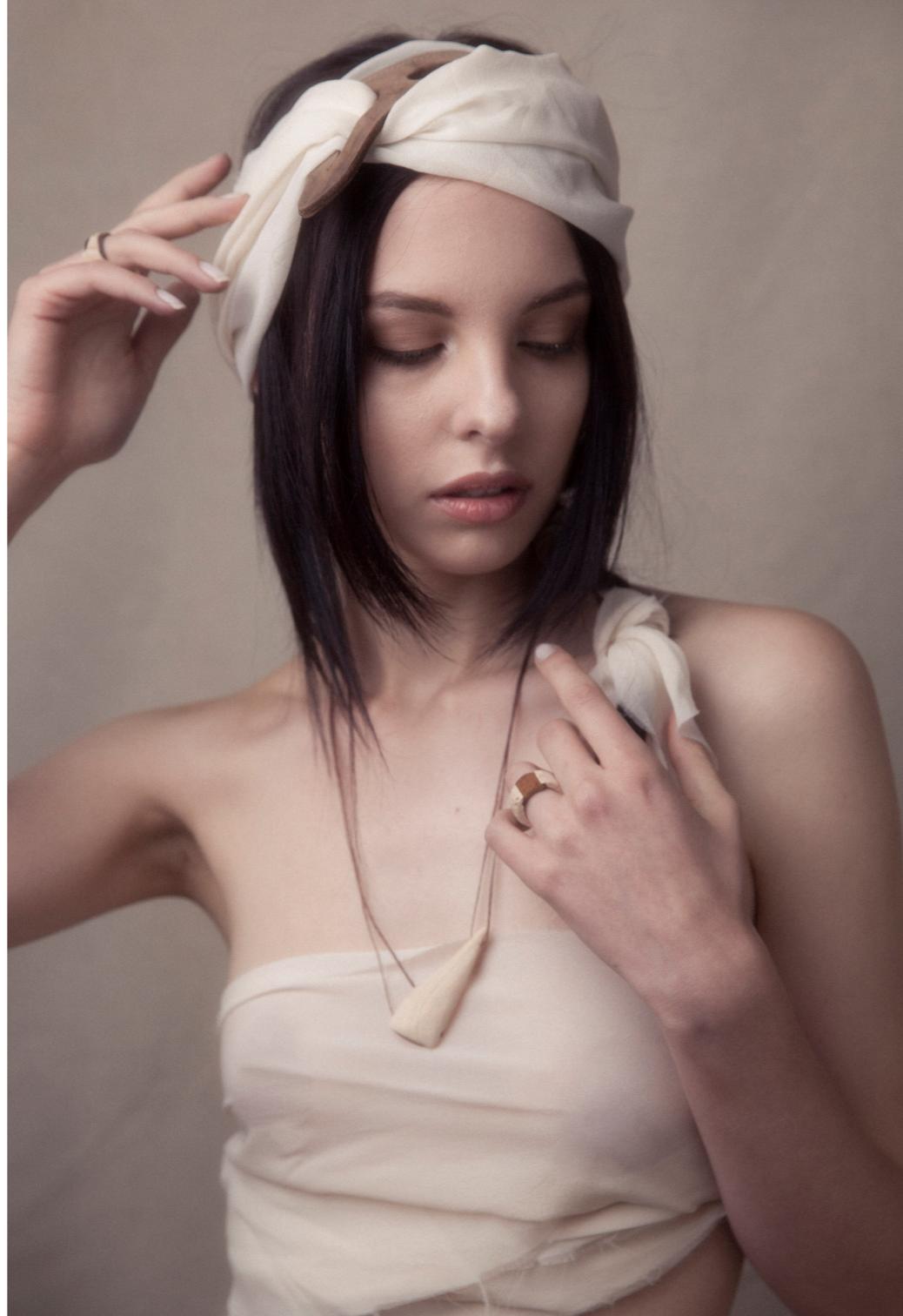
(ayous- leather- linen)

Spring'6
Ring (above)

(maplewood)

Winter'69
Ring (below)

(maplewood- leather)



Summer'35
Scarf

(leather -silk)

Winter'57
Necklace

(leather- maplewood)

Fall'48
Ring (above)

(maplewood- leather)

Winter'68
Ring (below)

(maplewood- leather)

Leather

Leather is a durable and flexible material created by tanning animal rawhide and skin, often cattle hide. It is produced in a wide variety of types and styles, decorated by a wide range of techniques. It was the first material come to my mind for the handbag's strap. I was searching not only hard and durable but also soft and flexible material which can act like a fabric and wood in some aspects. The ox and the goat leather are the ones suitable with I was searching for.

Textile

I worked with silk and linen for the handbags and the scarfs. They are not only light and strong but also they have a particular place in the human history.

Silk is a natural protein fiber, some forms of which can be woven into textiles. The textile derived from the protein fiber is called silk as well. It is produced by certain insect larvae to form cocoons.

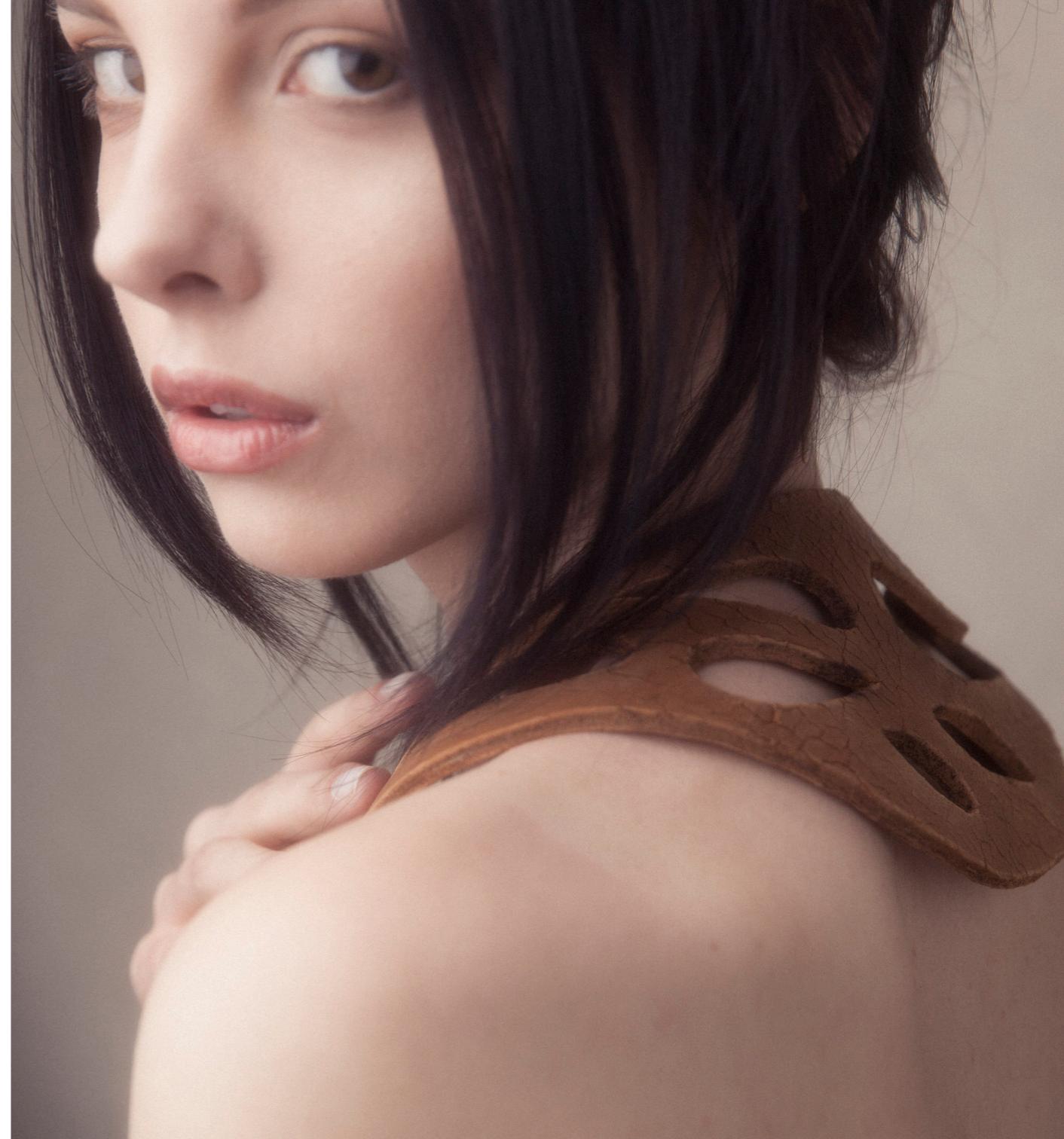
Linen is a textile made from the fibers of the flax plant. Linen is hard to manufacture, but the fiber is very absorbent and garments made of linen are valued for their exceptional coolness and freshness in hot weather. Linen is a very durable, strong fabric, and one of the few that are stronger wet than dry. The fibers do not stretch, and are resistant to damage from abrasion.

Metal

For metal I worked with copper.

In general, metal is a material (an element, compound, or alloy) that is typically hard, opaque and shiny. Metals are normally malleable that is, they can be hammered or pressed permanently out of shape without breaking or cracking. I pick following metals in string from for their natural color and they are easy to work with.

Copper is found as a pure metal in nature, and this was the source of the first metal to be used by humans. A freshly exposed surface of pure copper has a reddish-orange color.





Paper

Paper is a thin material produced by pressing together moist fibres of cellulose pulp derived from wood, rags or grasses, and drying them into flexible sheets. The pulp papermaking process is said to have been developed in China during the early 2nd century AD, possibly as early as the year 105 A.D.

In my project I used Washi, which is Japanese paper. Washi has been made for 1400 years from the bark of three renewable plants, kozo, gampi, mitsumata and hemp. The natural environments where traditional Japanese paper is still made are models of sustainability where pure water is crucial to producing great paper. In this collection I used the darft form of washi which is made by skipping the some steps in the original production process of washi.

I would like to explain in detail what is the production of washi, which is different than the European way of production and is typical of Japanese culture.

I decided to focus on the production process of washi for two reasons. First, I was fascinated by the length, effort and passion that take to make a perfect looking Japanese paper. I witnessed the procedure live, while I was in a cultural trip in Kyoto. Second, I think it is a good example of traditional Japanese lifetime, giving importance to work and time, over everything else.

How Washi is made?

1. Raw Materials of Washi: The typical raw materials are kozo, mitsumata, gampi and hemp. Paper / Parchment can be made from any plant which has fiber, but these four plants are the best. The idea of using these four raw materials is from the wisdom born in the 1500-year old Japanese parchment history.

2. Peeling the Bark: Kozo is harvested in winter, and the cut ends of Kozo are steamed over boiling water. Then, after cooling the steamed kozo with water, the bark is peeled off and dried. The bark at this stage is rough and called Kurokawa or Black Bark. Machine paper is made of the woody fiber, the inner part of the plants, while washi is made of the fiber of the bark.

3. Soaking the Black Bark in Water: The black bark is soaked in water for one day. Then the black outer bark and joints will be removed. The remaining inner bark is dried in the sun. Now this bark is called white bark. The white bark is soaked in water again for five or six hours and rinsed in clean cold water. This is to soften the fiber in the bark, making it easy to boil, and to wash away sand, dirt or impurities in the bark.

4. Boiling the White Bark :The white bark is boiled for one or two hours. It used to be boiled in hot water with lye taken from the ash of burned grass and trees. Now soda ash or caustic potash soda is used instead. This is done to loosen the fiber, and to remove lignin which is determined to the paper.

5. Removing Dirt: The boiled bark is washed again to remove lye. It is washed in a special hut called Kawagoya, or river hut, which has the cleanest running cold water. By soaking it in water, all remaining pieces of dirt and black joints are taken away. This is a necessary stage to get pure white bark for making strong and graceful washi.

6. Beating the Bark: The white bark is put on a beating board made of cherry trees and beaten with a heavy square stick. This is done to loosen the fibers. This stage is called Kokai or loosening fiber in the bark. This beaten bark will be elaborately washed in cold running water again to wash starch and dirt away perfectly. This process is called Kamidashi.

7. Neri: Viscose liquid is produced by boiling the bark of a plant called Noriutugi or pounding the root of the plant Tororoaoi. This viscous liquid substance is called Neri. Neri has a marvelous nature that keeps the paper material floating in the vat and on the bamboo framed screen a long time, and it also enables the piled wet paper to be separated easily sheet-by-sheet at the drying stage.

8. Scooping the solution: There are two methods of making paper, Tame-zuki and Nagashi-zuki. Tame-zuki is the method imported from ancient China. The solution of paper material is scooped in the vat with a wire-netted framed screen once, and while kept horizontal, the frame is shaken back and forth, left and right to mingle the fiber well

9. Pressing the Wet Paper: The just scooped wet paper is piled up directly sheet-by-sheet on the Shitoita or wooden paper bed. The pile of wet paper is left as it is for one night in order to drain water. Then any remaining water is drained out of the wet paper by pressing little by little with a lever pole, putting two or three weights on the tip.

10. Drying: Even after being pressed, the paper is still wet; The paper at this stage is called Shitogami or paper on the bed. One-by-one this paper is peeled off by removing strands of grass that have already been placed between the papers. Using a horse hair brush, each wet paper, which looks like a cloth, is put on a drying board made from the male ginkgo tree; The male ginkgo tree is the best suited because it produces a unique gloss and smoothness which is very important for washi.

11. Wrapping: Both sides of each piece of dried paper are carefully checked. Any paper which has a scratch or dirt and dust on it is separated from the others. The well-examined paper is cut into standardized goods. This paper is wrapped and sold as perfect washi.

(The part above 'how to washi' has been taken from the Kyoto Traditionla Handcarfs Council)

3. Production Process

It is not always easy to produce what you designed on the paper. You need to have the know how about working with the materials you want to use, or you need to learn how to use them during the process itself. While producing this collection I wanted to have natural colored fabrics, so I learned how to dye fabrics with plants, like tea for instance. The other techniques that I used were: wood bending, wood carving, wood milling, sewing, pattern making and cutting.



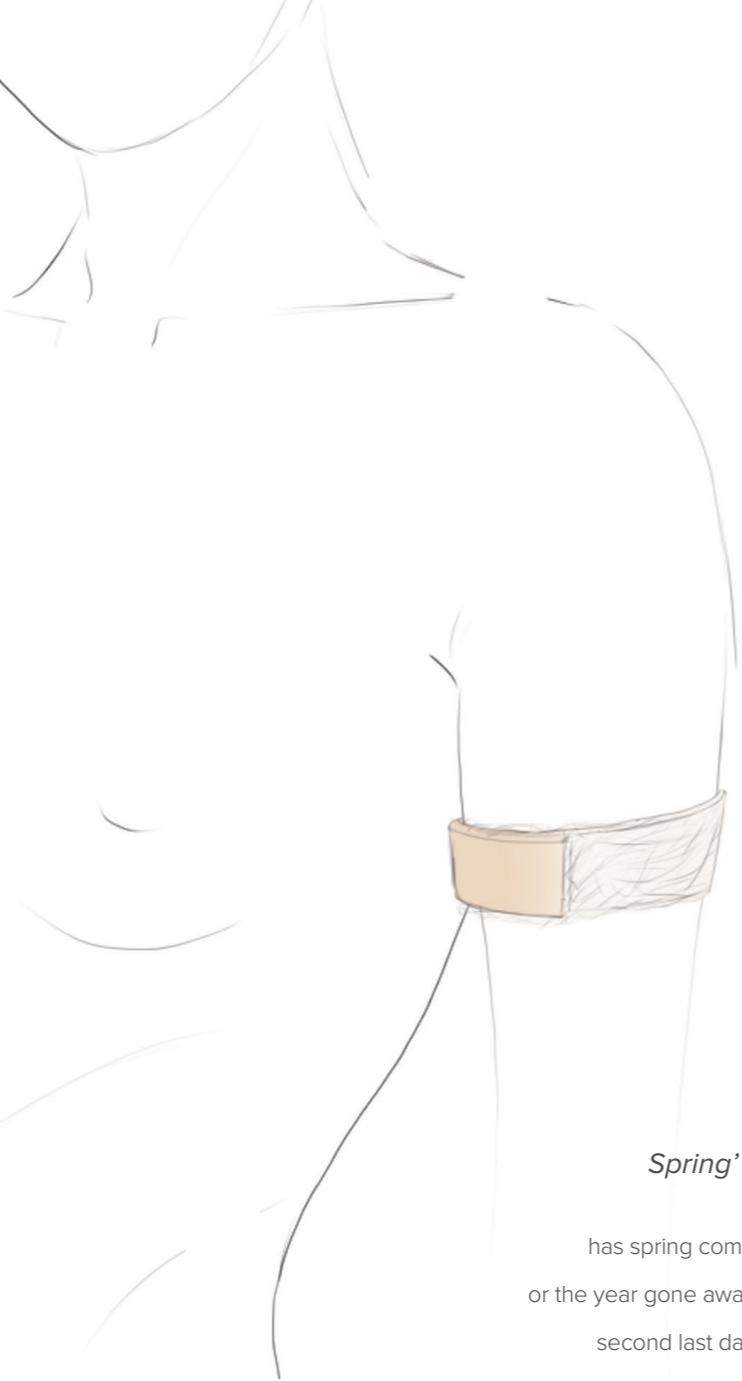




Collection & Haiku : Spring ,Summer, Fall and Winter

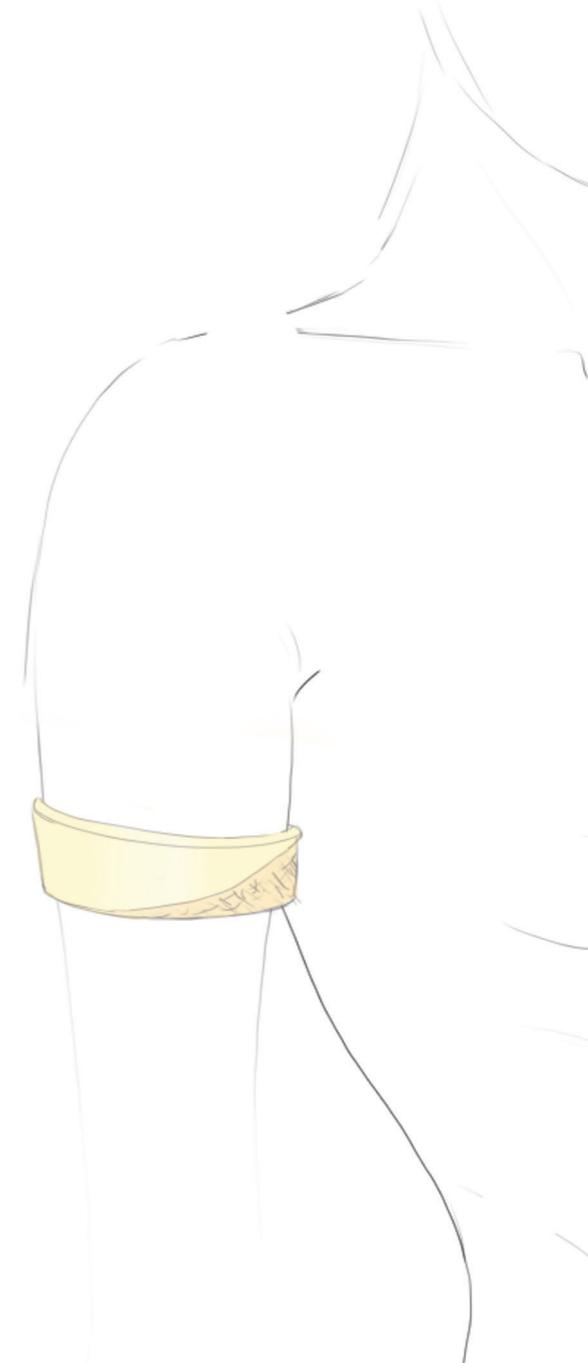


Spring



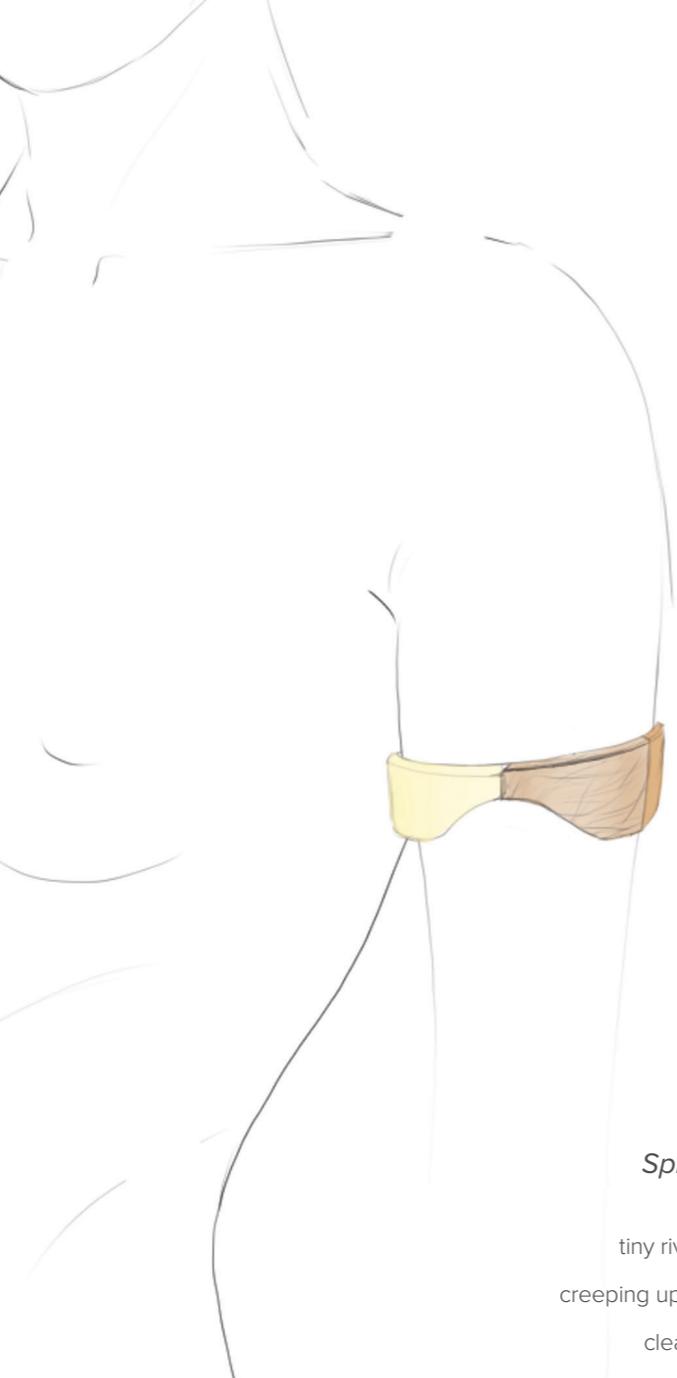
Spring' 1 (1663)

has spring come haru ya koshi
or the year gone away toshi ya yukiken
second last day kotsugomori



Spring' 2 (1684-94)

out of melted snow yuki ma yori
a thin light purple of usu murasaki no
the herb sprout me udo kana



Spring' 3 (1687)

tiny river crab sazaregani
creeping up my leg ashi hainoboru
clear water shimizu kana



Spring' 4 (1694)

green willow aoyagi no
dropping into mud doro ni shidaruru
low tide shiohi kana



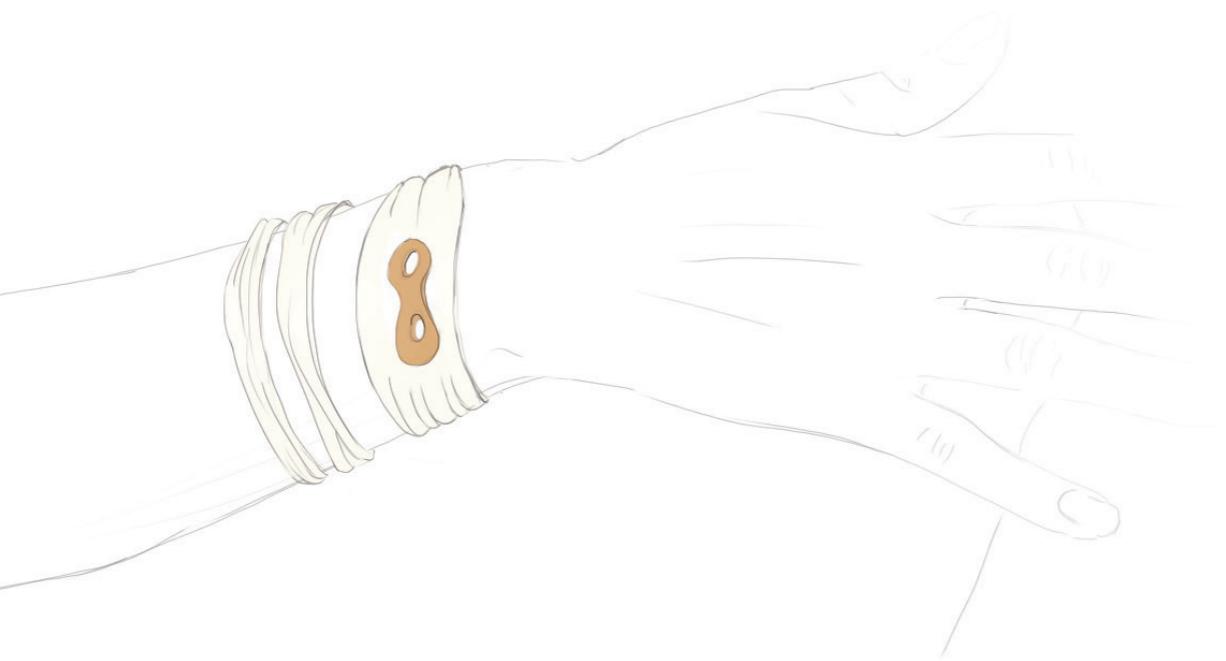
Spring' 5 (1667)

a spring wind achi kochi ya
combs on a mask men men sabaki
willow hair yanagi gami



Spring' 6 (1690)

spring rain harusame ya
leaves on the sprouts futaba ni moyuru
of eggplant seeds nasubi dane



Spring' 7 (1694)

plum sent ume ga ka ni
suddenly the sun comes out notto hi no deru
on a mountain road yamaji kana



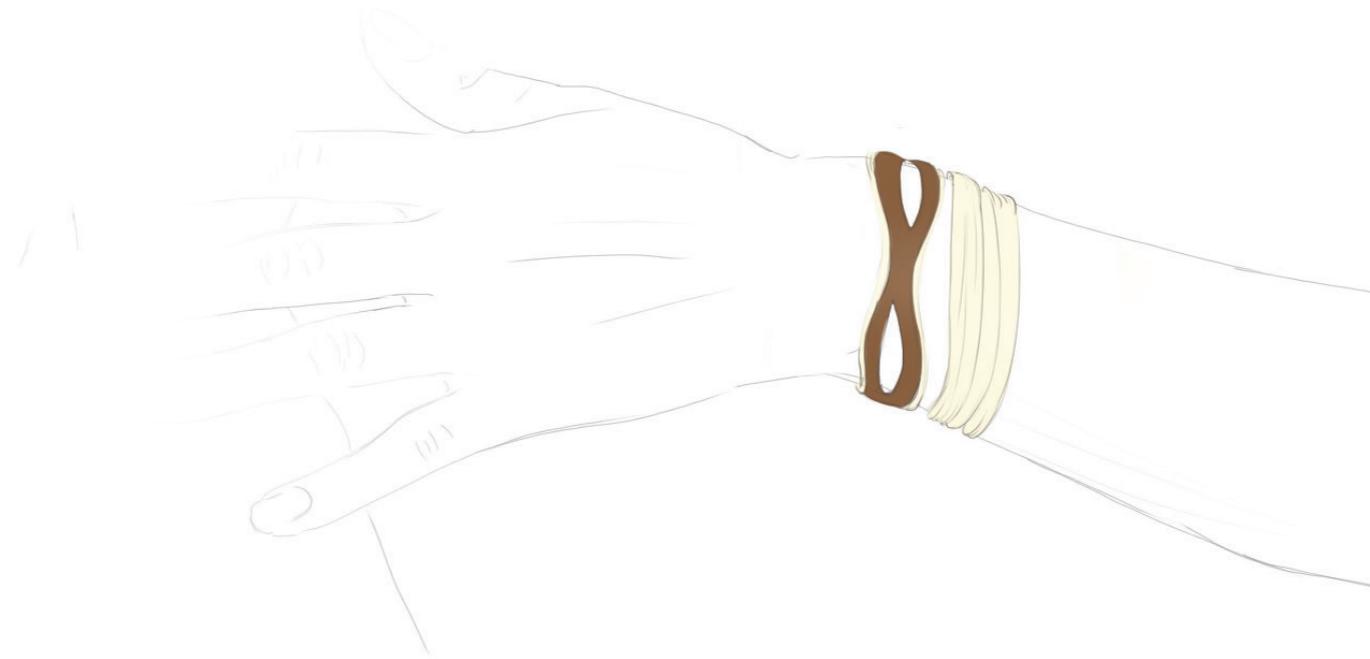
Spring' 8 (1693)

bush warbler ugusi ya
behind the willow yanagi no ushiro
before the thicket yabu no mae



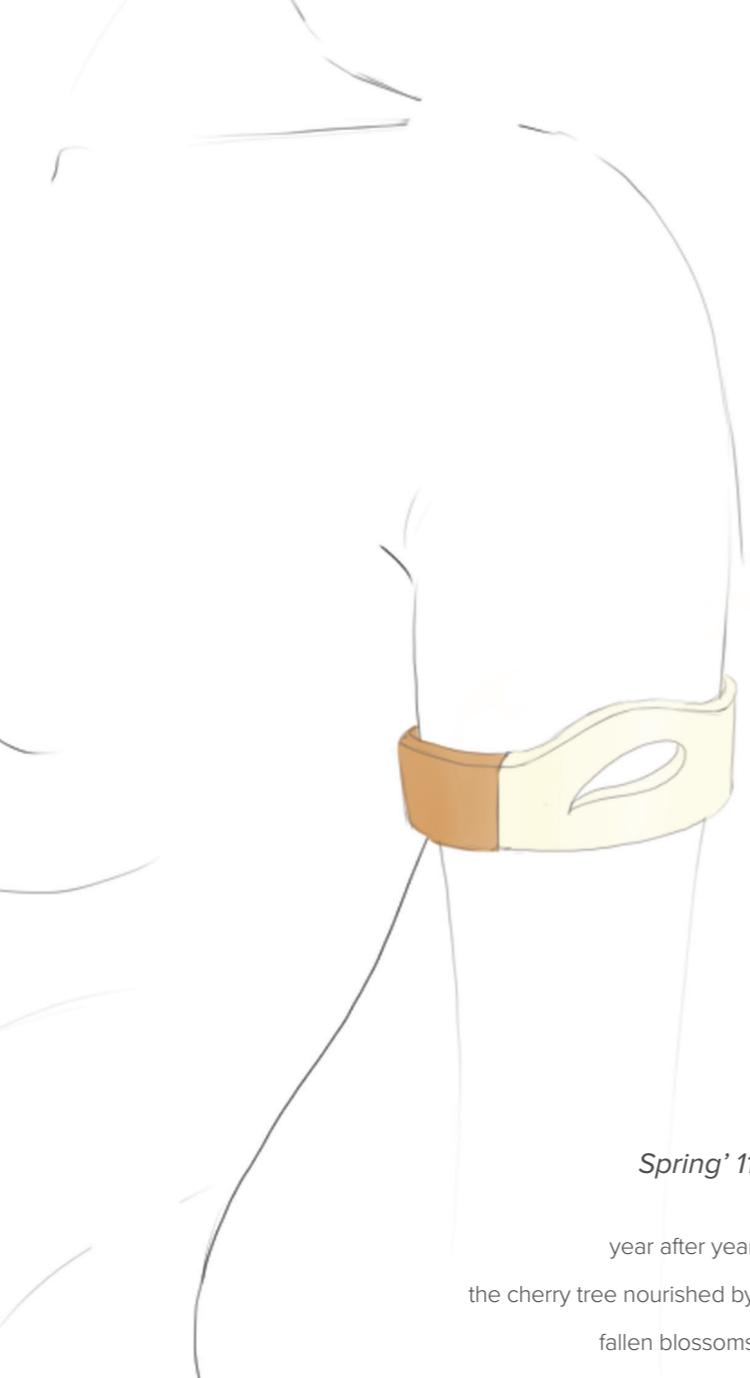
Spring' 9 (1684-94)

butterflies and birds cho tori no
restlessly they rise up uwatsukitatsu ya
a cloud of flowers hana no kuma



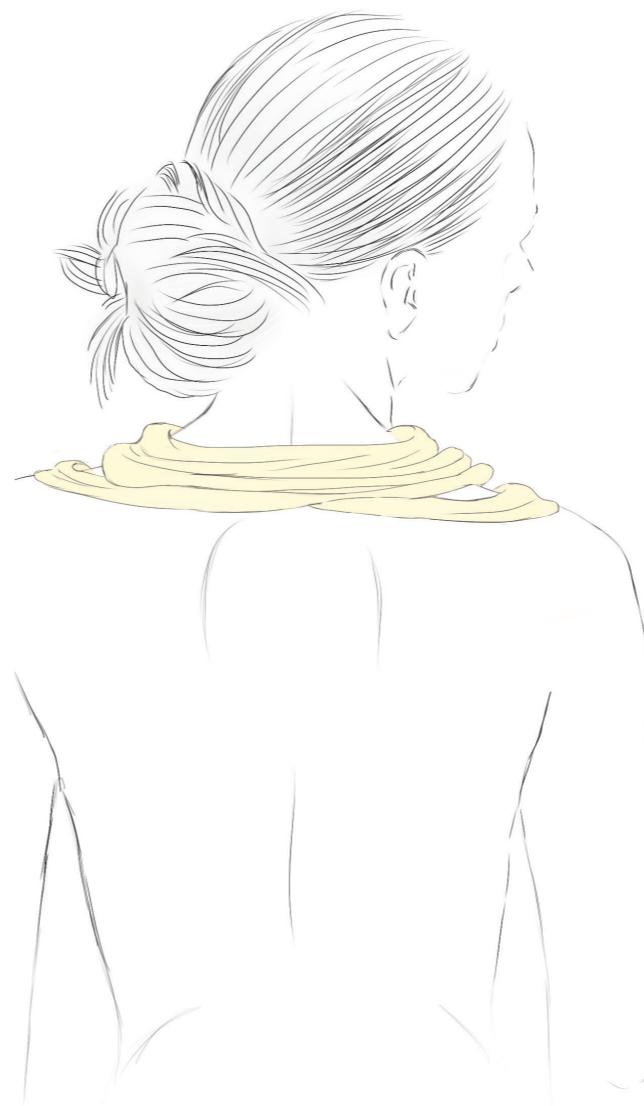
Spring' 10 (1684-94)

baby sparrows suzume ko to
exchange voices with koe naki kawasu
rats in the nest nezumi no su



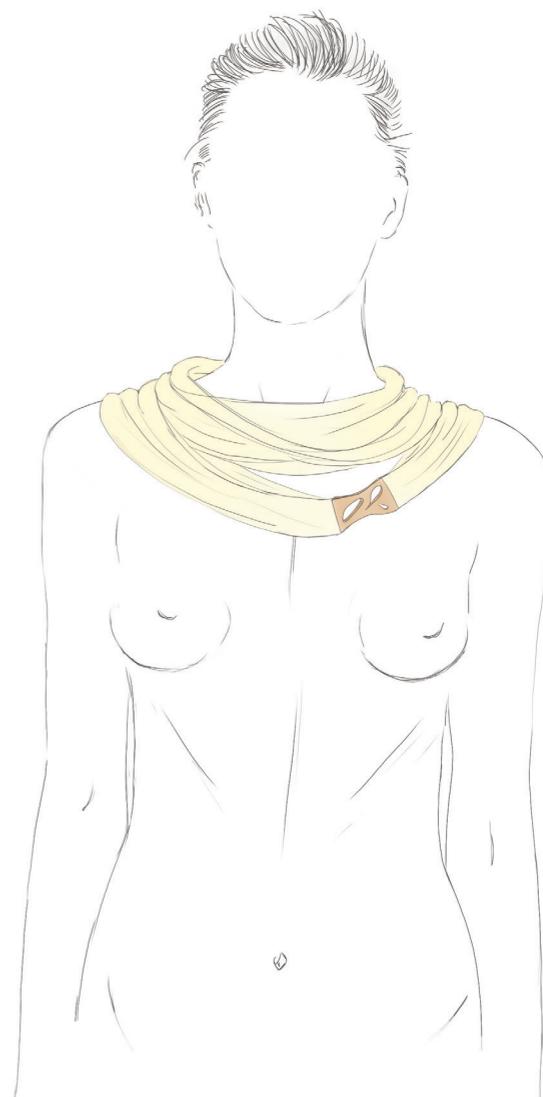
Spring' 11 (1691)

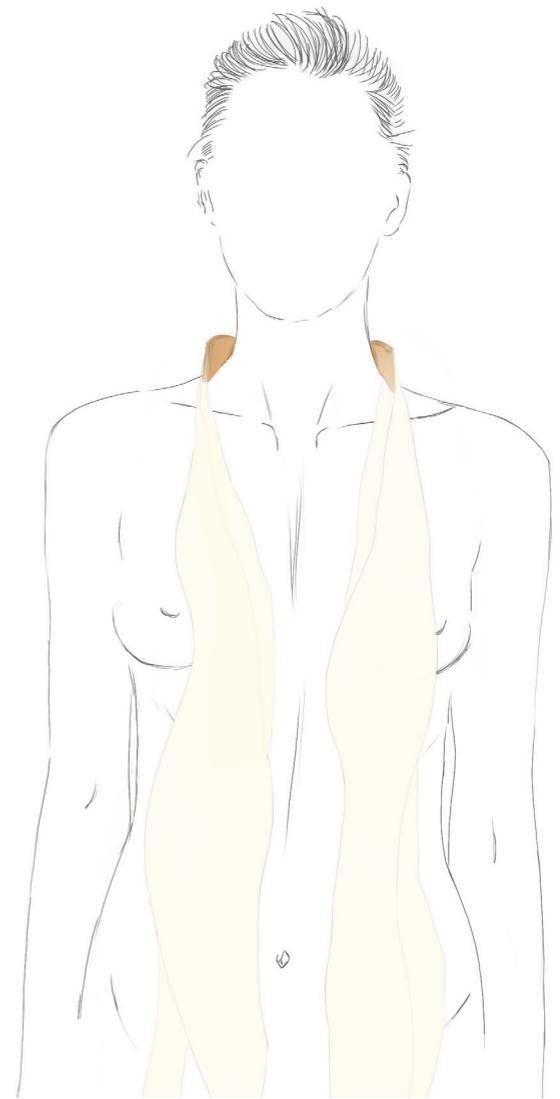
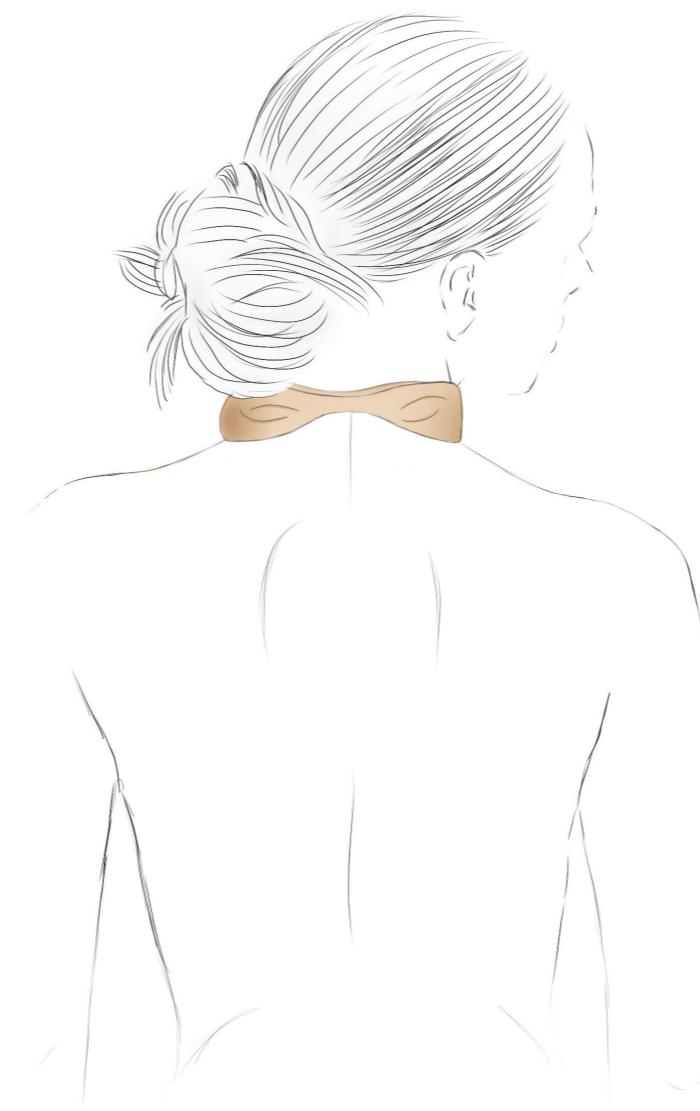
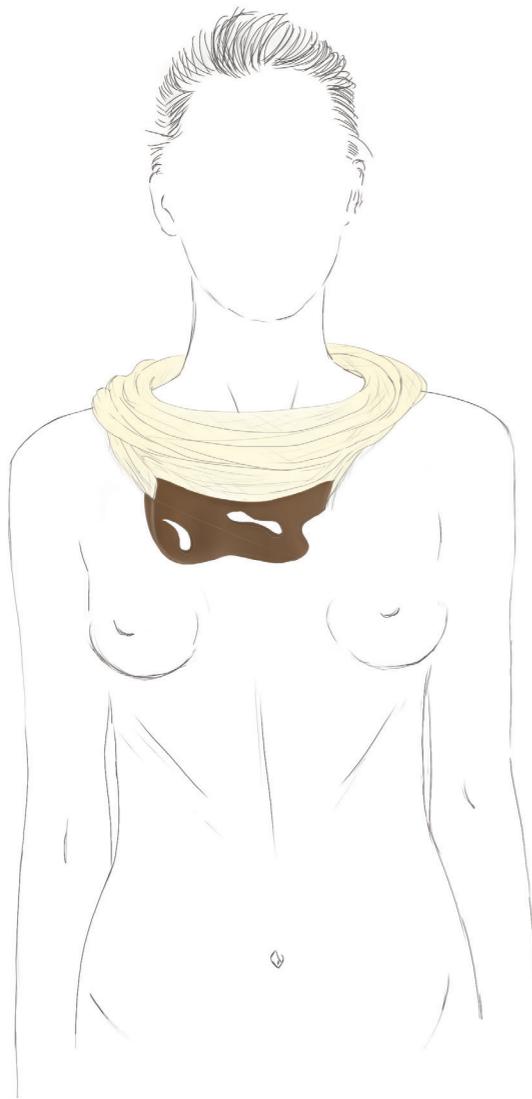
year after year toshi doshi ya
the cherry tree nourished by sakura o koyasu
fallen blossoms hana no chiri



Spring' 12 (1691)

laziness bushosa ya
helped out of bed dakiokosaruru
by spring rain haru no mae





Spring' 13 (1681-82)

old pond furu ike ya
 a frog jumps into kawazu tobikomu
 the sound of the water mizu no oto

Spring' 14 (1694)

eight or nine feet up hakku ken
 in the sky rain falls from sora de ame furu
 a willow yanagi kana

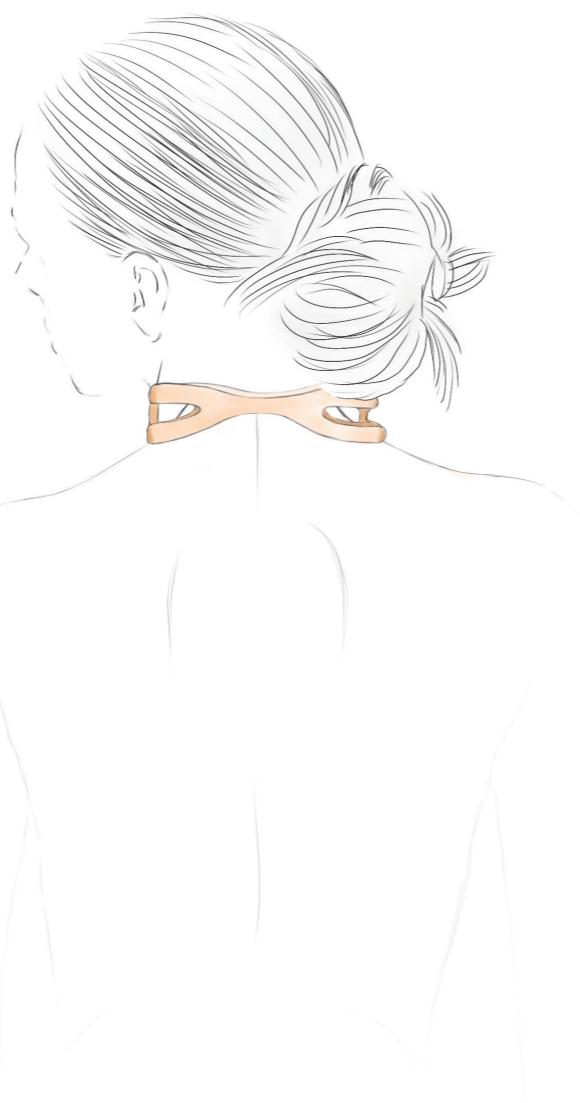


Spring' 15 (1694)

a bush warbler ugusi ya

a bamboo shoot in the grove take no ko yabu ni

grieves of old age oi o naku



Spring' 16 (1684-94)

an old river furu kawa ni

making big eyes kobite me o haru

at the willow yana



Spring' 17 (1688)

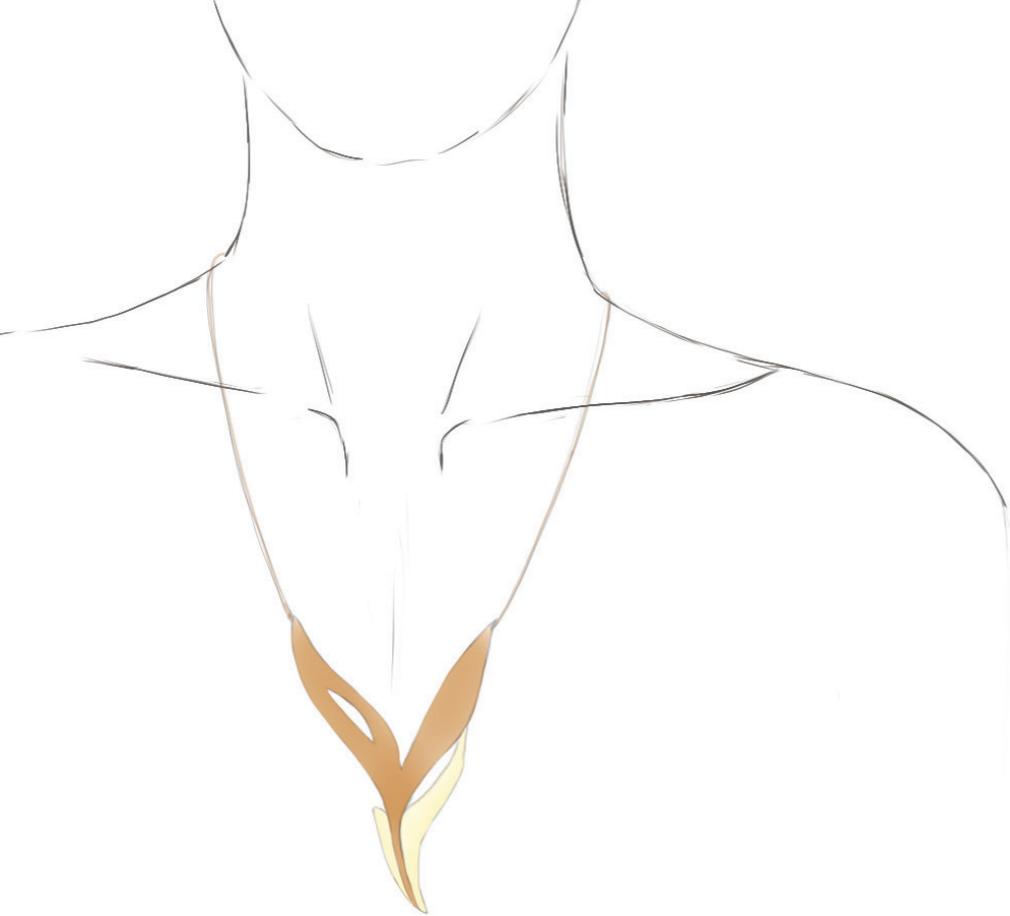
villagers sato-bito va
composing songs to rice ine ni uta yomu
as in the capital miyako kana



Spring' 18 (1691)

yellow flowers yamabuki ya
stuck in a hat just right kasa ni sasu beki
for a branch shape eda no nari





Summer' 19 (1691)

a cuckoo hototogisu
in a bamboo thicket o takeyabu o
leaking moonlight moru tsuki yo



Summer' 20 (1689)

the shape of branches eda buri no
changing every day higoto ni kawaru
a hibiscus fuyo kana



Summer' 21 (1691)

a bamboo shoot takenoko ya
when I was a child it was osanaki toki no
fun to sketch e no susabi



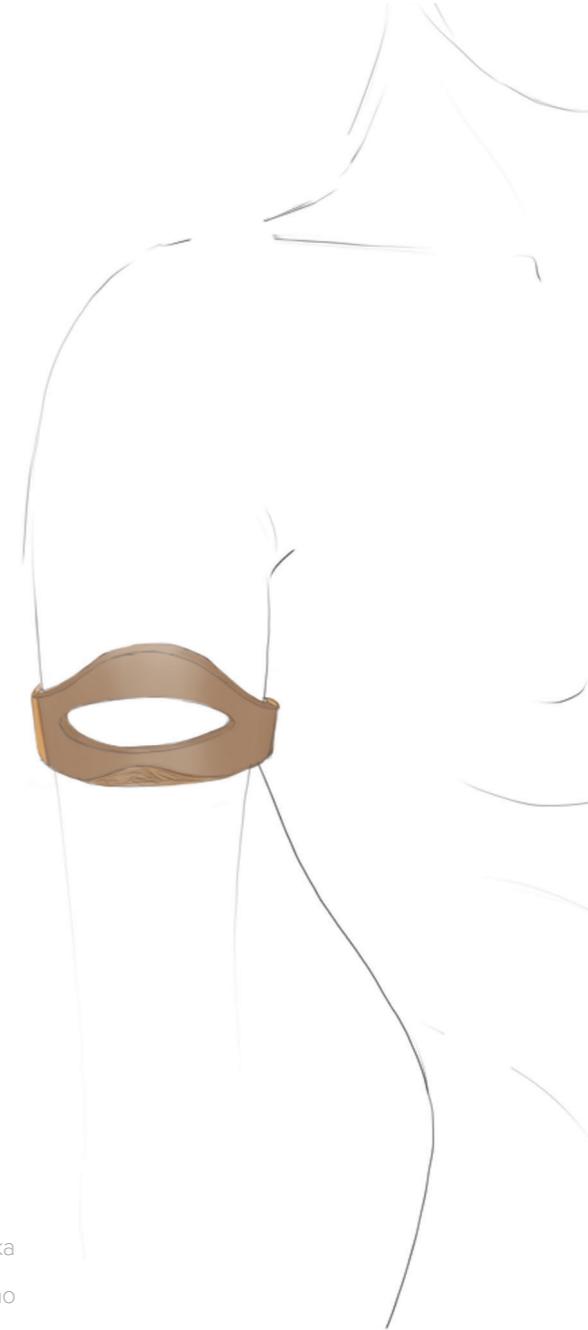
Summer' 22 (1688)

rabbit-ear iris kakitsubata
talking about a trip kataru mo tabi no
is one of its delights hitotsu kana



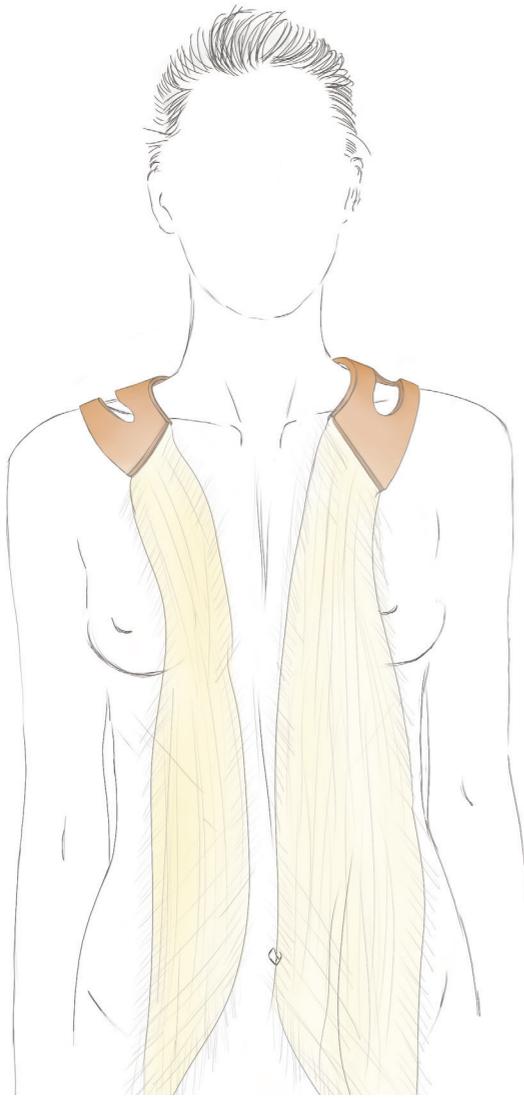
Summer' 23 (1689)

an eyebrow brush mayuhaki o
is the image drawn by omokage ni shite
safflowers blossoms beni no hana



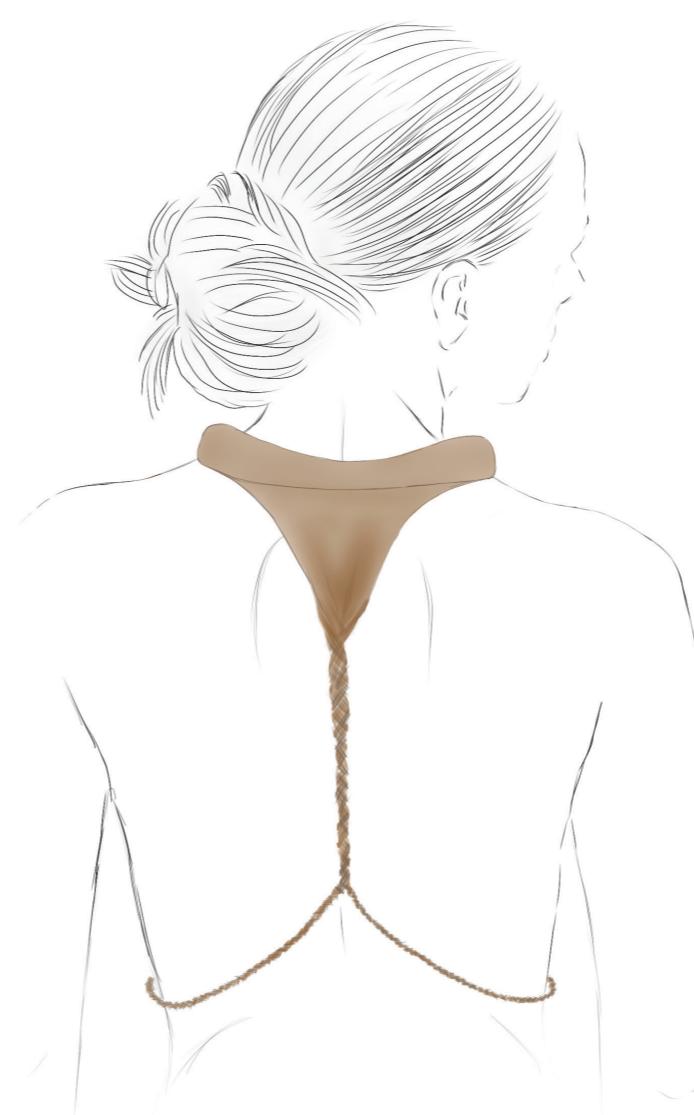
Summer' 24 (1689)

from the west or east nishi ka higashi ka
first of the young rice in mazu sanae ni mo
the sound of the wind kaze no oto



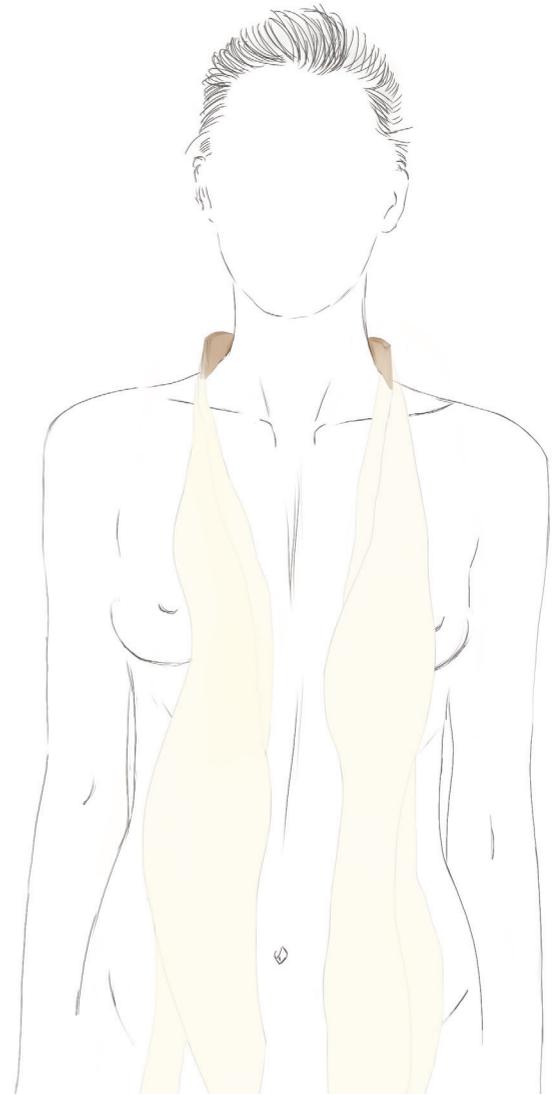
Summer' 25 (1687)

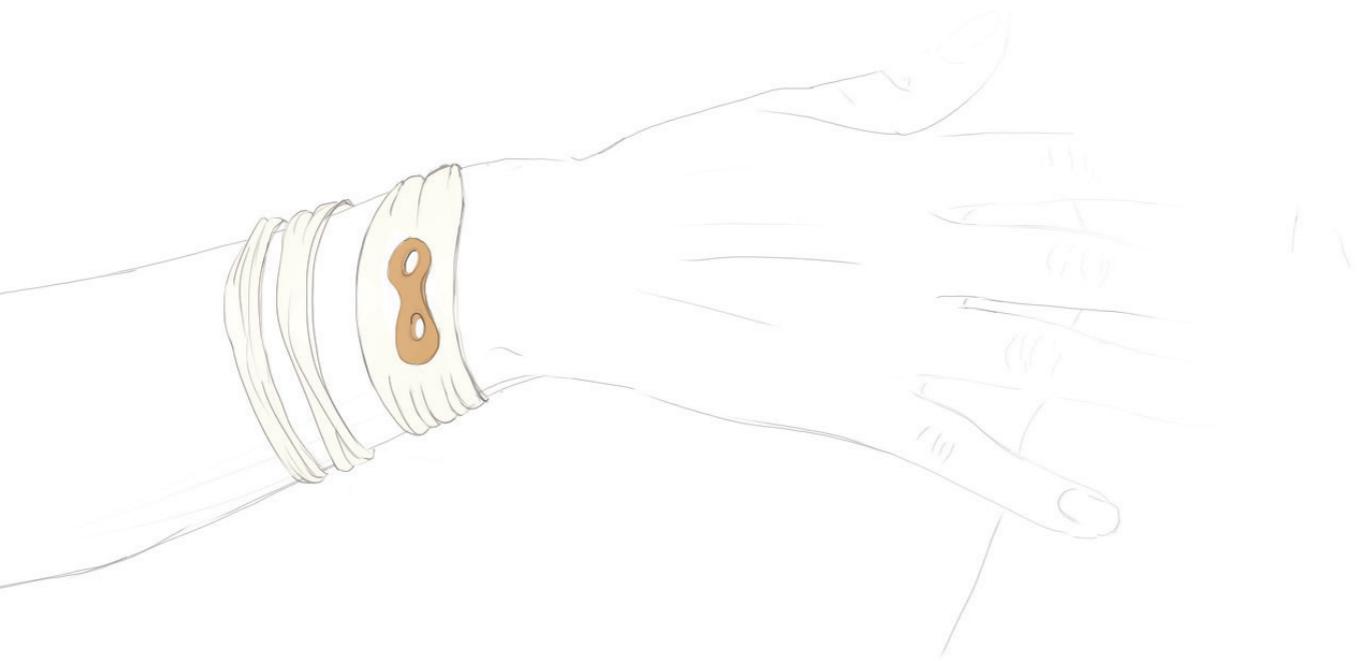
summer rain samidare ya
 the bucklet hoop splits oke no wa kiruru
 a night voice yoru no koe



Summer' 26 (1690)

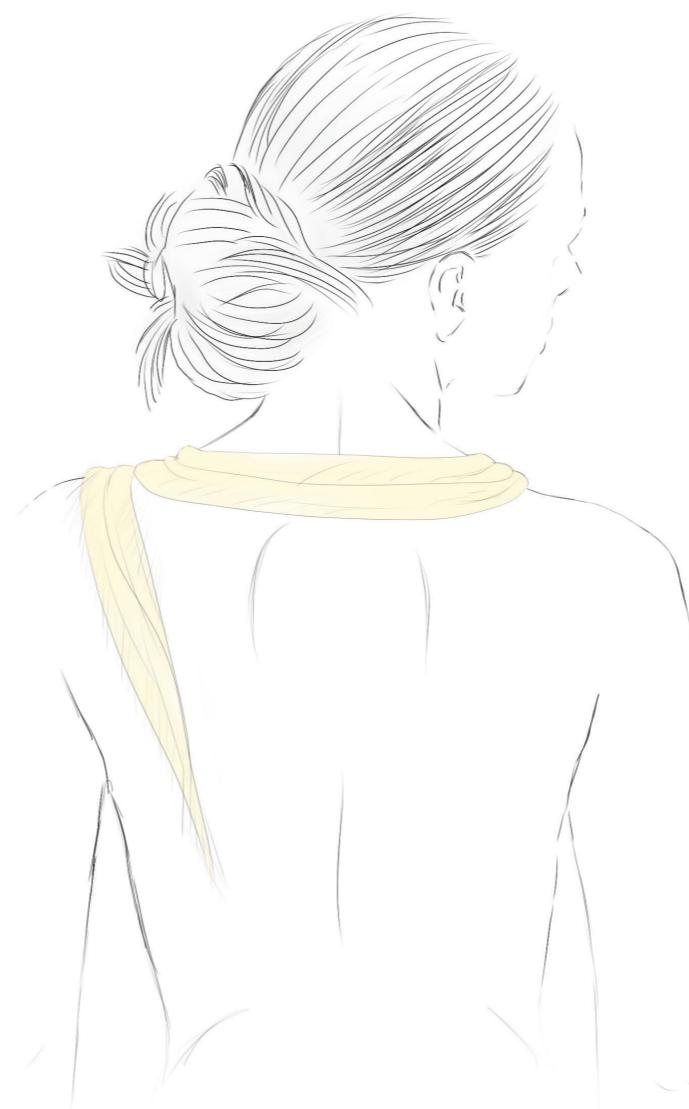
firefly viewing hotaru mi ya
 when the boatman is drunk sendo youte
 unsteady obotsukana





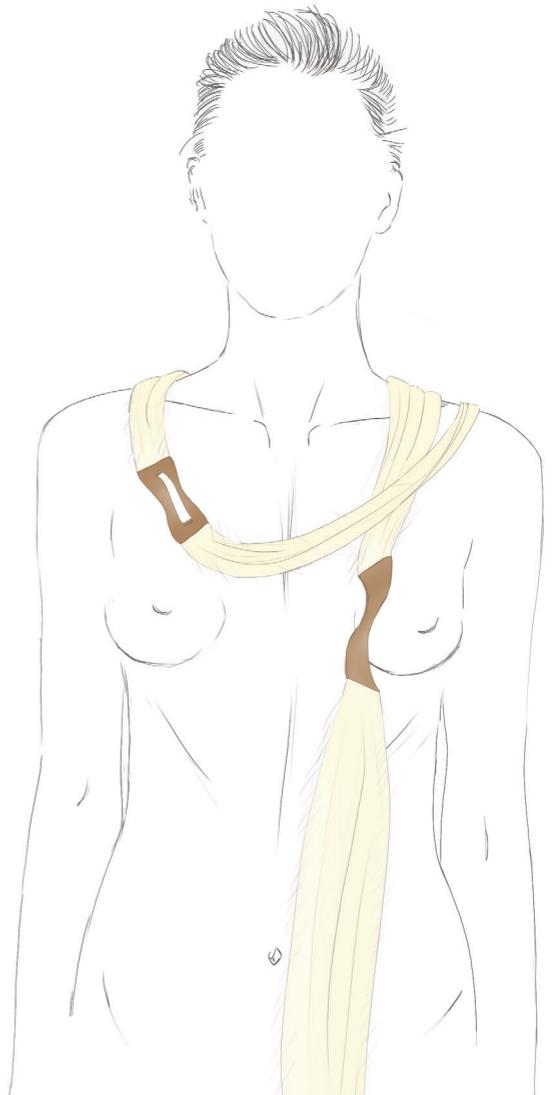
Summer' 27 (1690)

a silk tree nebu no ki no
 even through the leaves weary kyo mo yakiba no
 of starlight kemuri kana



Summer' 28 (1678)

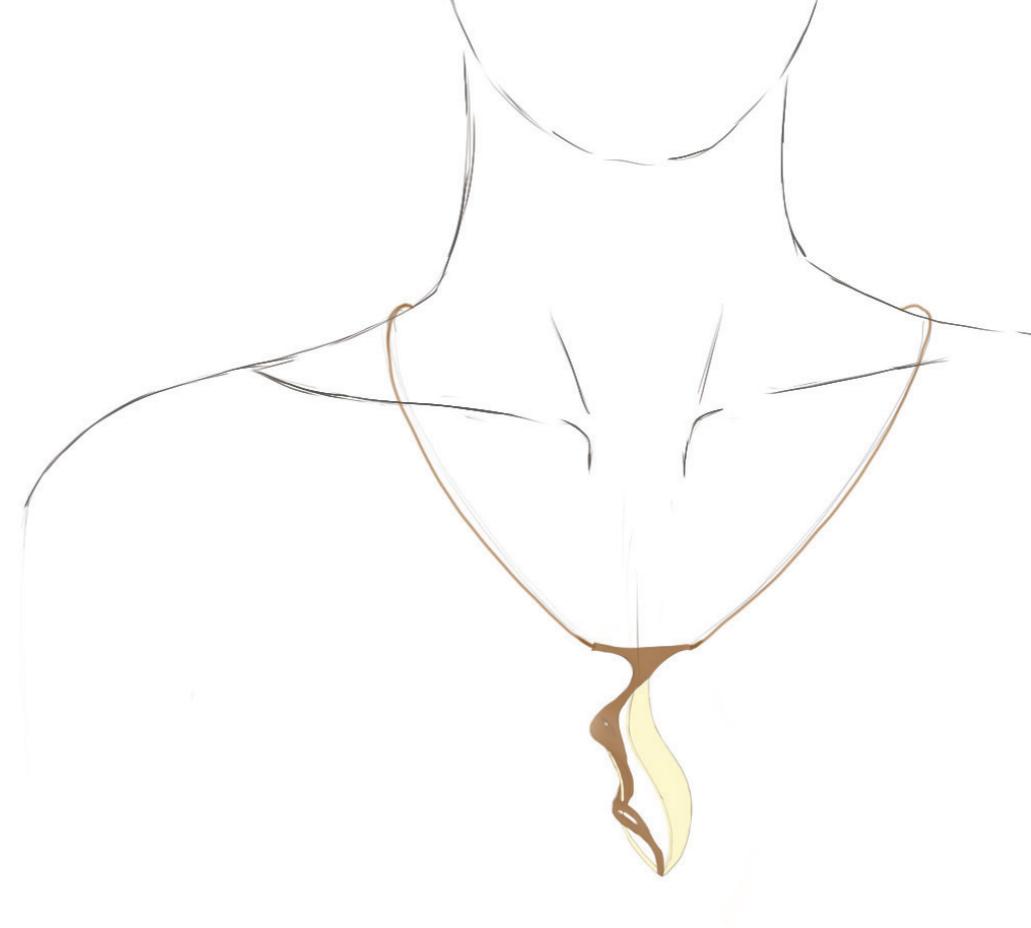
surely star-lovers sazo na hoshi
 using as a rug hijikimono ni wa
 a deer skin shika no kawa





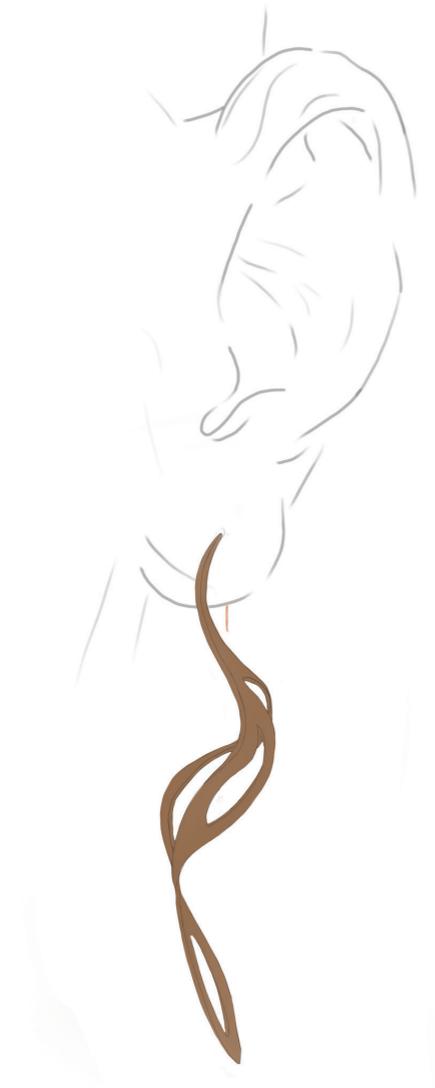
Summer' 29 (1689)

such stillness shizukasa ya
piercing the rock iwa ni shimi iru
a cicada's voice semi no koe



Summer' 30 (1691)

pine and cedar matsu sugi o
to admire the wind homete ya kaze no
smell the sound kaoru oto



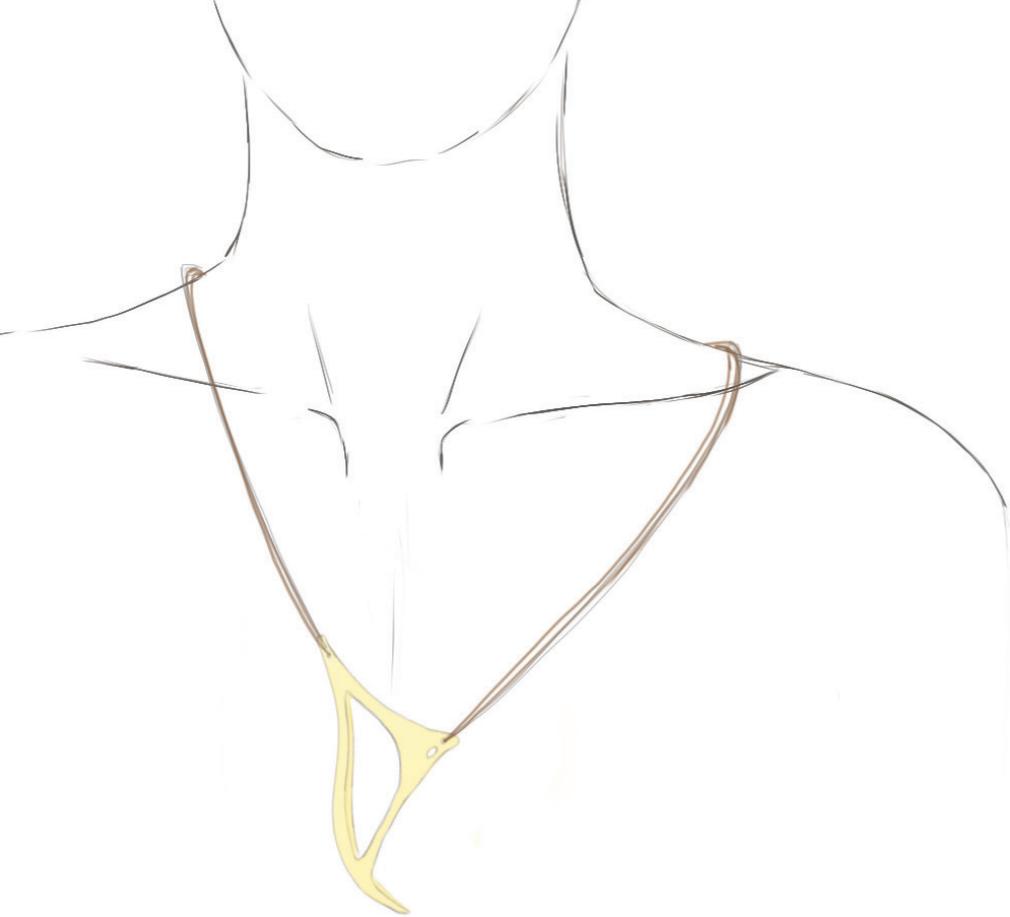
Summer' 31 (1690)

three feet high san jaku no
a storm in the mountain yama mo arashi no
of tree's leaves ko no ha kana



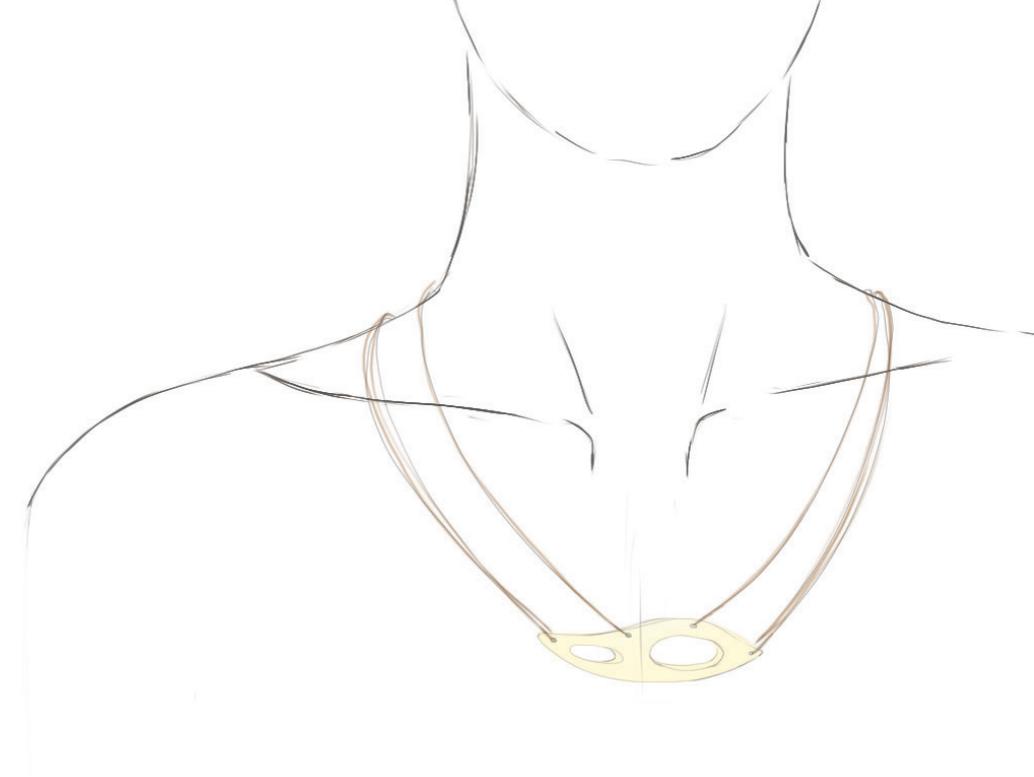
Summer' 32 (1688)

lotus pond hasu ike ya
leave the leaves for ora de sonomama
the ancestor's festival tamamatsuri



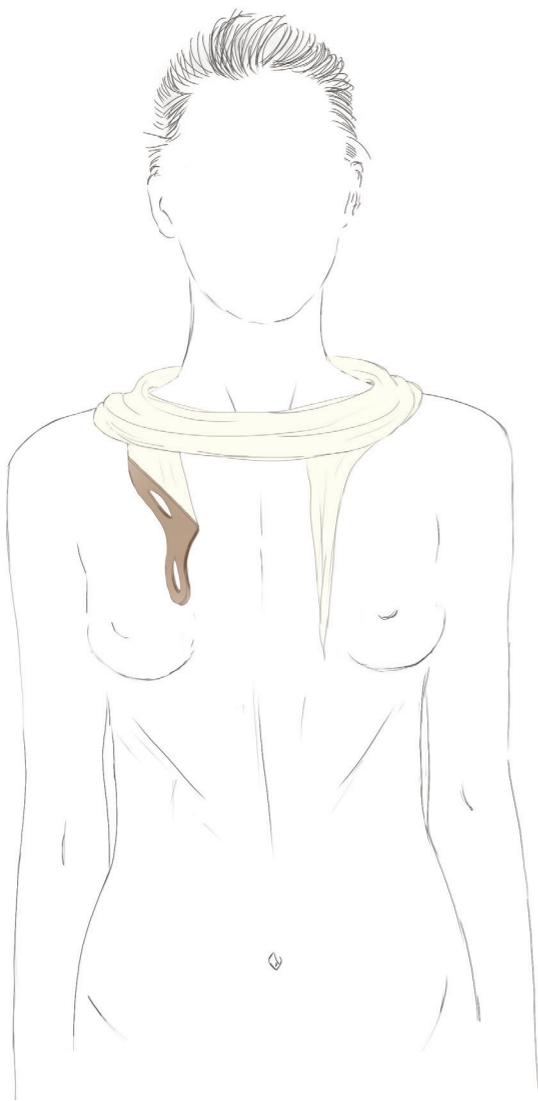
Summer' 33 (1688)

higher than the lark hibari yori
resting in the sky sora ni yasurau
on the mountain pass toge kana



Summer' 34 (1685)

woodcutter yamagatsu no
keeps his mouth closed otogai tozuru
tall bed-straw grass mugura kana



Summer' 35 (1688)

an octopus jar tako tsubo ya
the short-lived dreams hakanaki yume o
of the summer moon natsu no tsuki



Summer' 36 (1690)

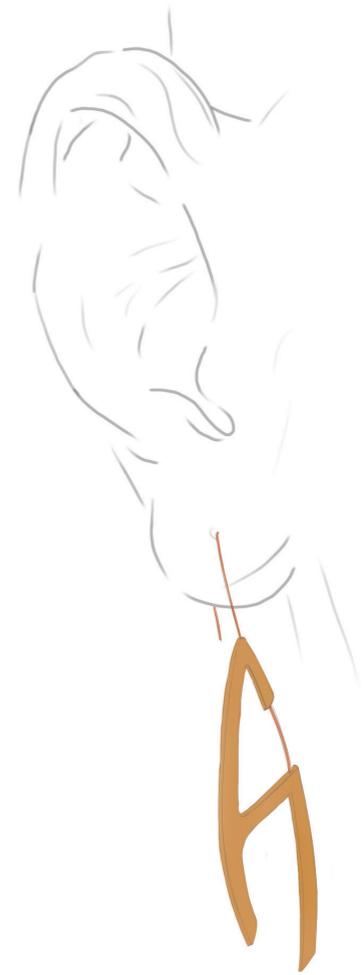
path of the sun hi no michi ya
the hollyhock leans into aoi katamuku
early summer rain satsuki ame





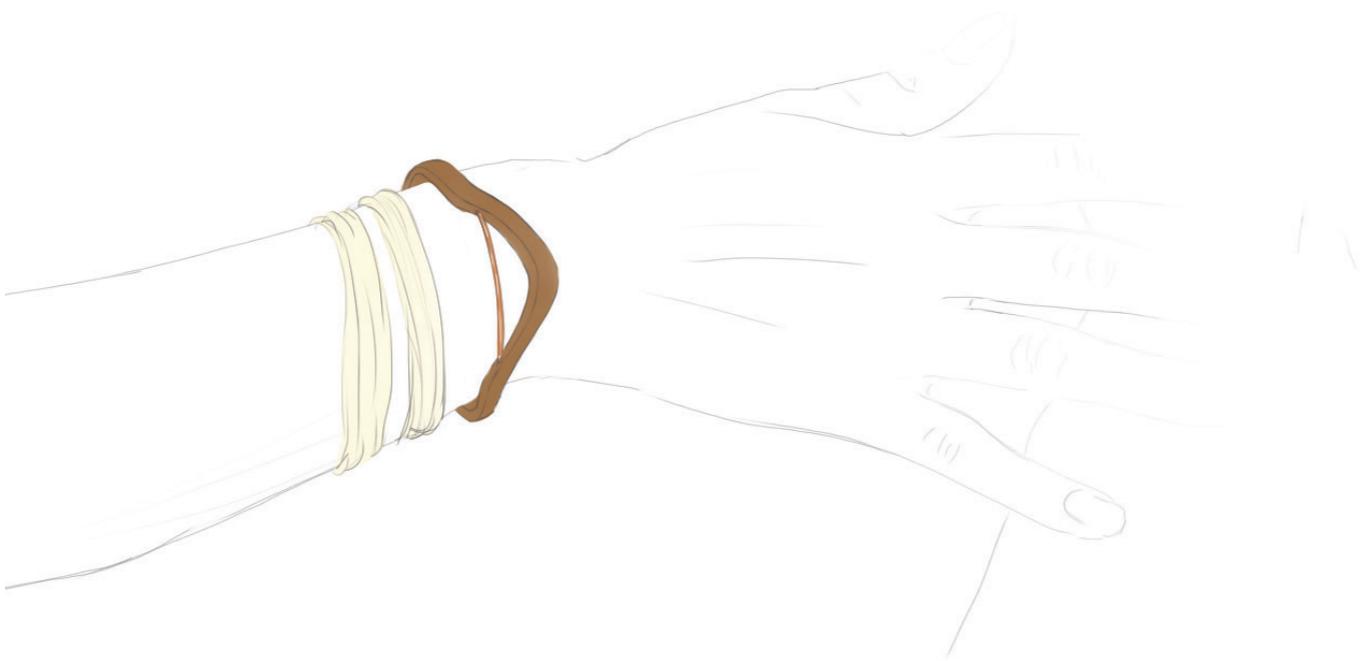
Fall' 37 (1688)

hot raddish mi ni shimite
piercing the body daikon karashi
autumn wind aki no kaze



Fall' 38 (1689)

between the waves nami no ma ya
small shells mingle with ko-gai ni majiru
bits of bush clover hagi no chiri



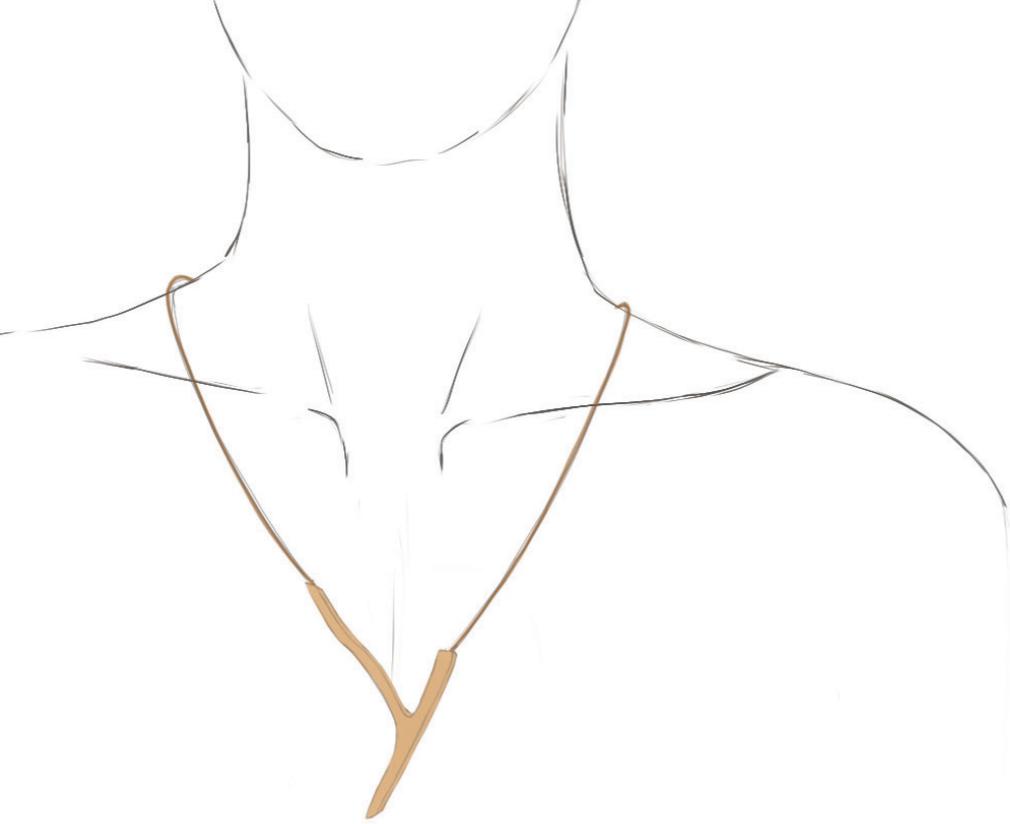
Fall' 39 (1684)

clouds of fog kumo kiri no
quickly doing thier best to show zanji hyakkei o
one hundred scenes tsukushi keru



Fall' 40 (1691)

early autumn hatsu aki ya
the folded mosquito net tatami nagara no
as a blanket kaya no yogi



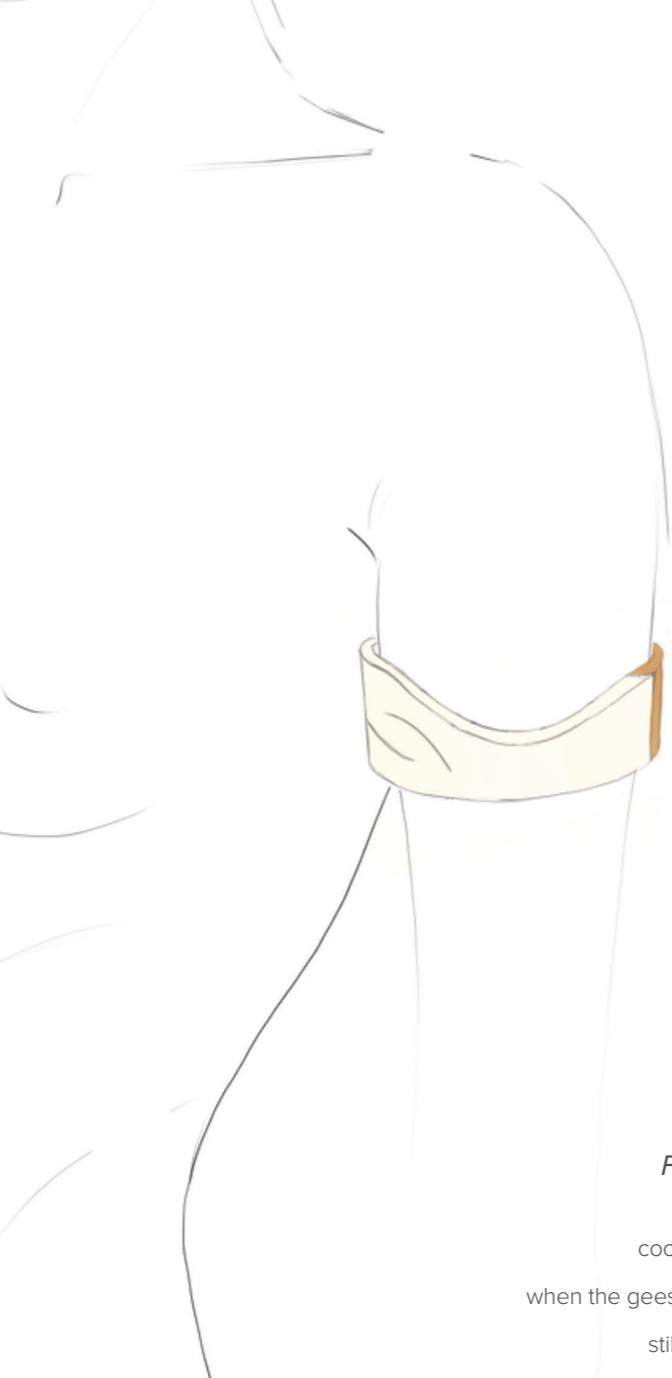
Fall' 41 (1684)

iny planted tsuta ue te
with four or five bamboo take shi go hon no
an autumn storm arashi kana



Fall' 42 (1687)

inside the world yono naka wa
of rice harvest time ine karu koro ka
a straw hut kusa no io



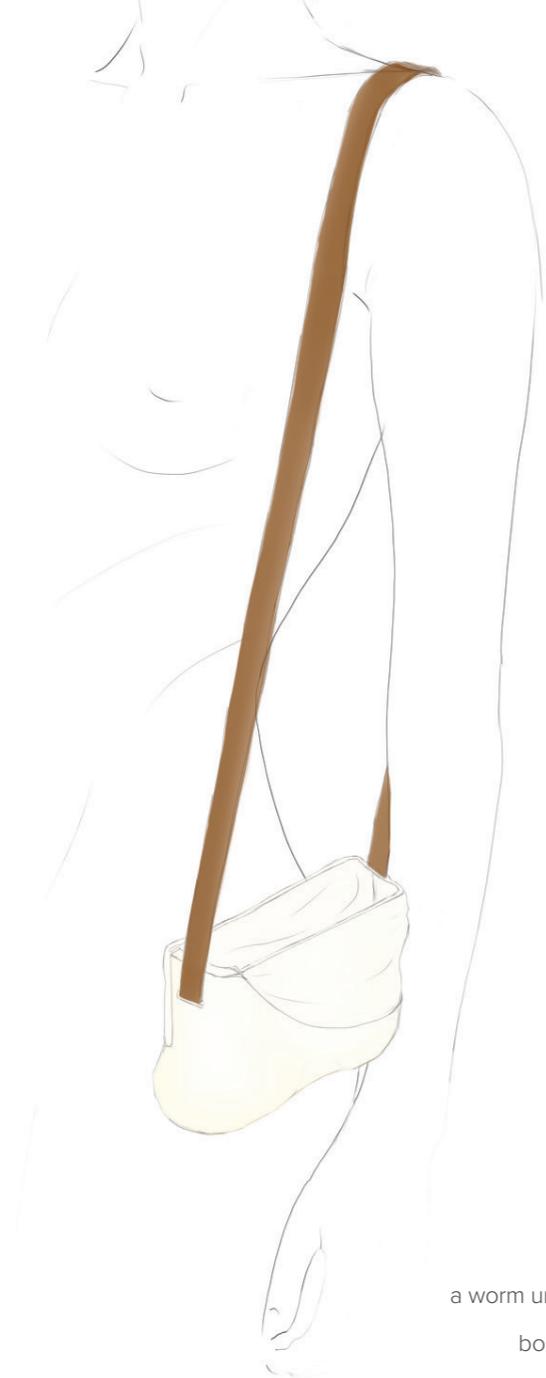
Fall' 43 (1694)

cockscorb tkeito ya
when the geese come kari no kuru toki
still redder nao akashi



Fall' 44 (1688)

ivy leaves tsuta no ha wa
giving the feeling of antiquity mukahsi meki taru
autumn foliage momji kana



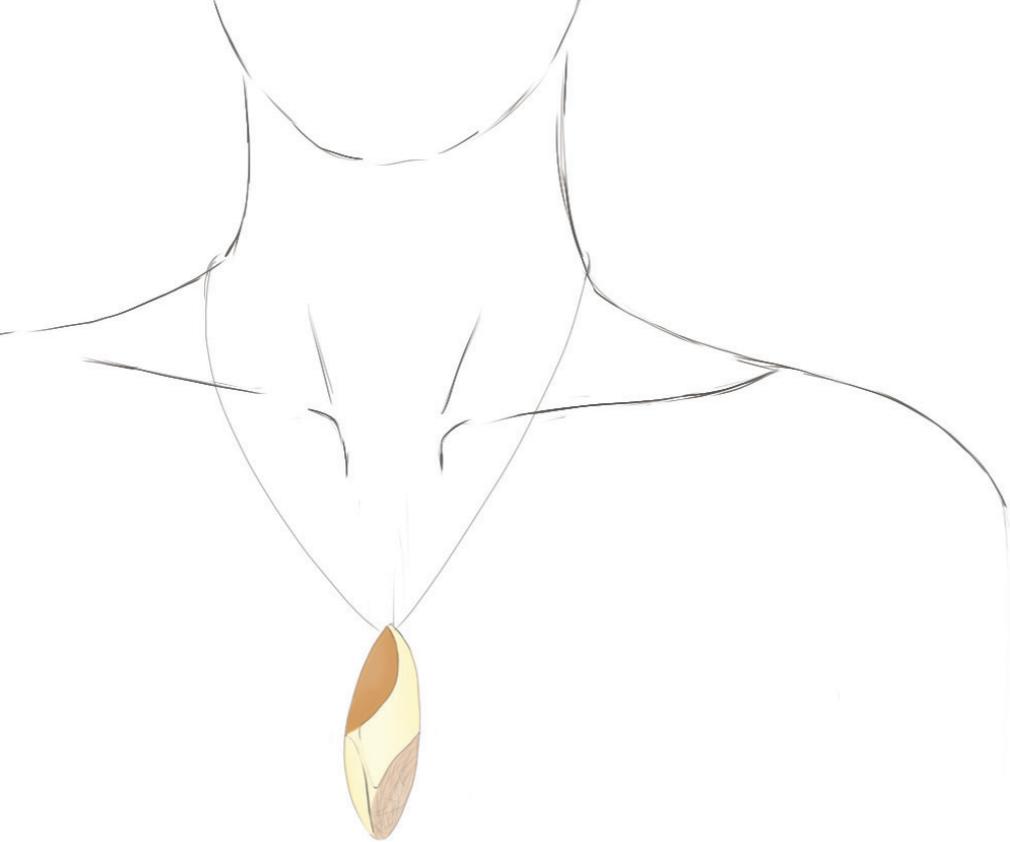
Fall' 45 (1681)

a night secret yoru hisokani
a worm under the moon mushi wa gekka no
bores in chestnut kuri o ugatsu



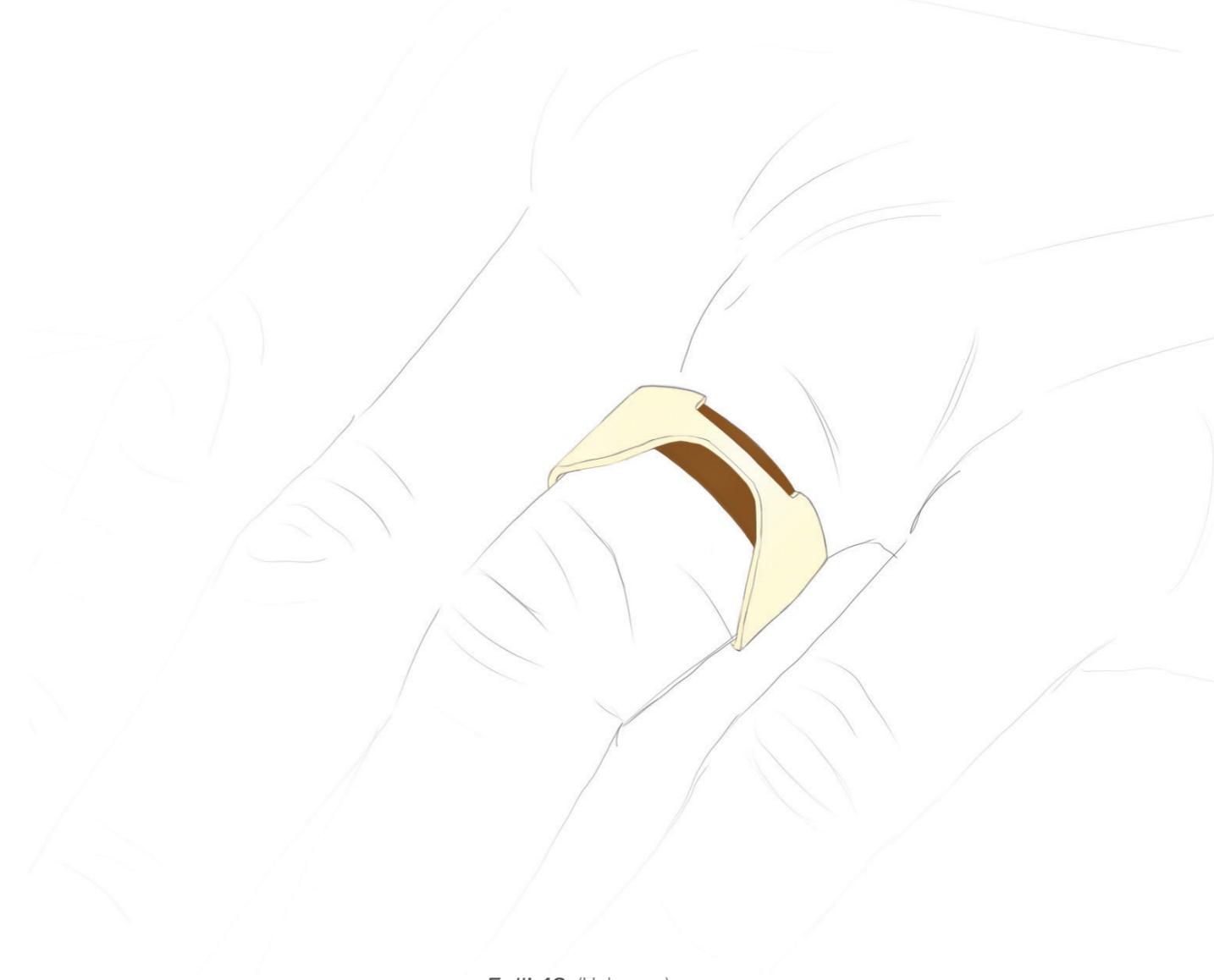
Fall' 46 (1688)

that cloud ano kumo wa
waiting for lightning or a sign inazuma o matsu
of the wife-god of rice tayori kana



Fall' 47 (1691)

loneliness *sabishisa ya*
hung on a nail *kugi ni kaketaru*
a cricket *kirigirisu*



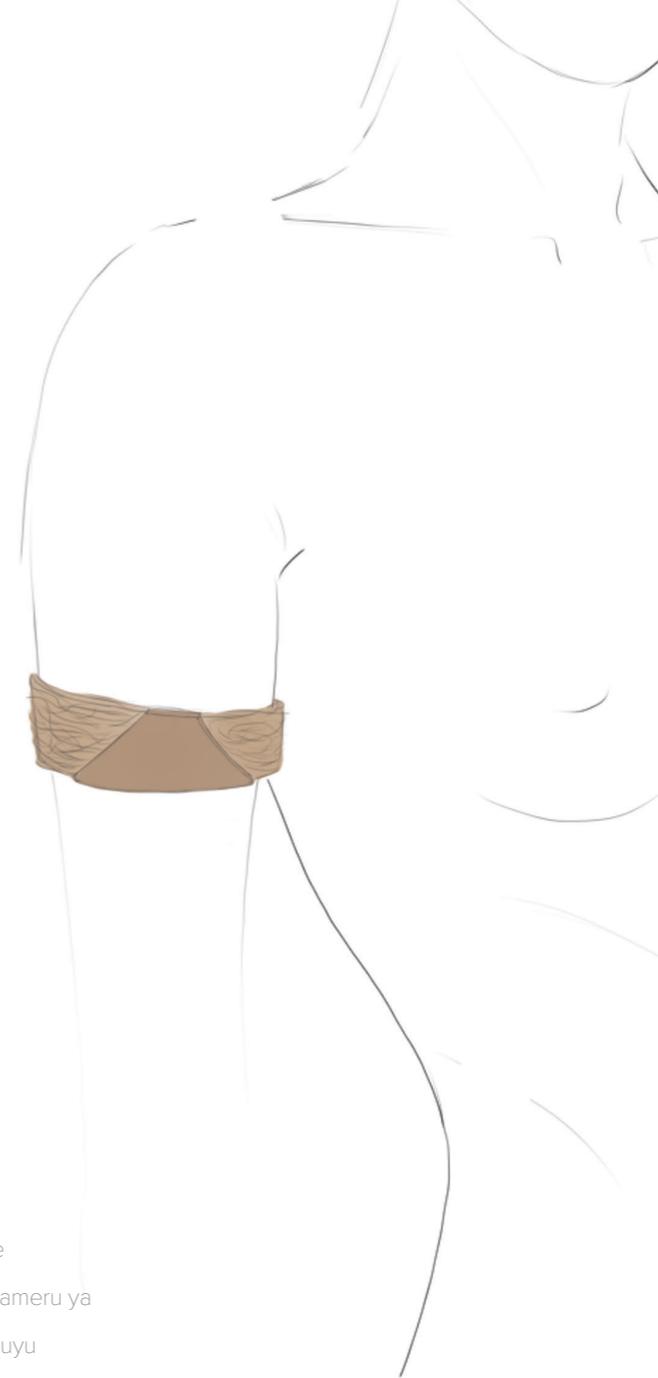
Fall' 48 (Unknown)

dew drips drips *tsuyu toku toku*
wanting to rinse away *kokoromi ni ukiyo*
this dust of this world *susugabaya*



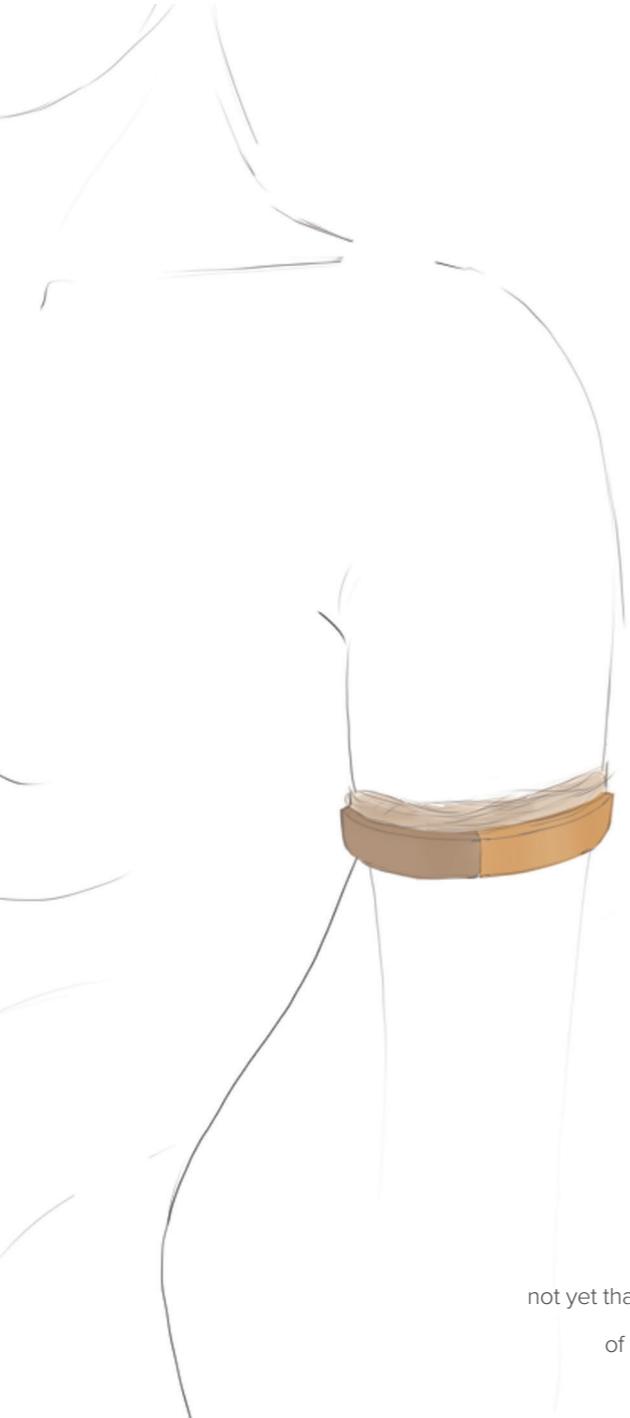
Fall' 49 (1686)

all the flowers withered hana mina karete
such sadness in the dropping aware o kobosu
of a weed's seed kusa no tane



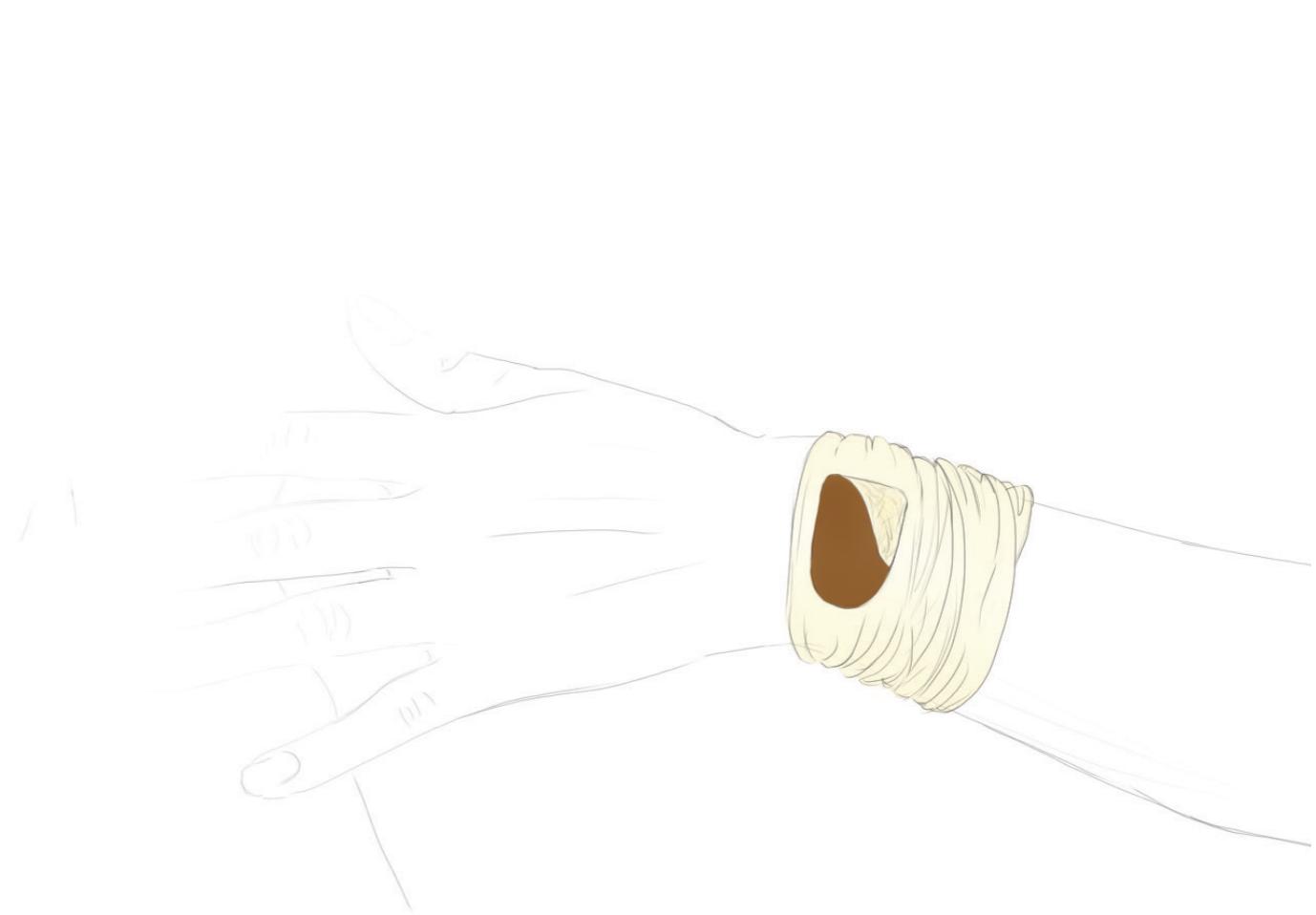
Fall' 50 (1688)

passing through autumn aki o hete
a butterfly seems to lick cho mo nameru ya
chrysanthemum dew kiku no tsuyu



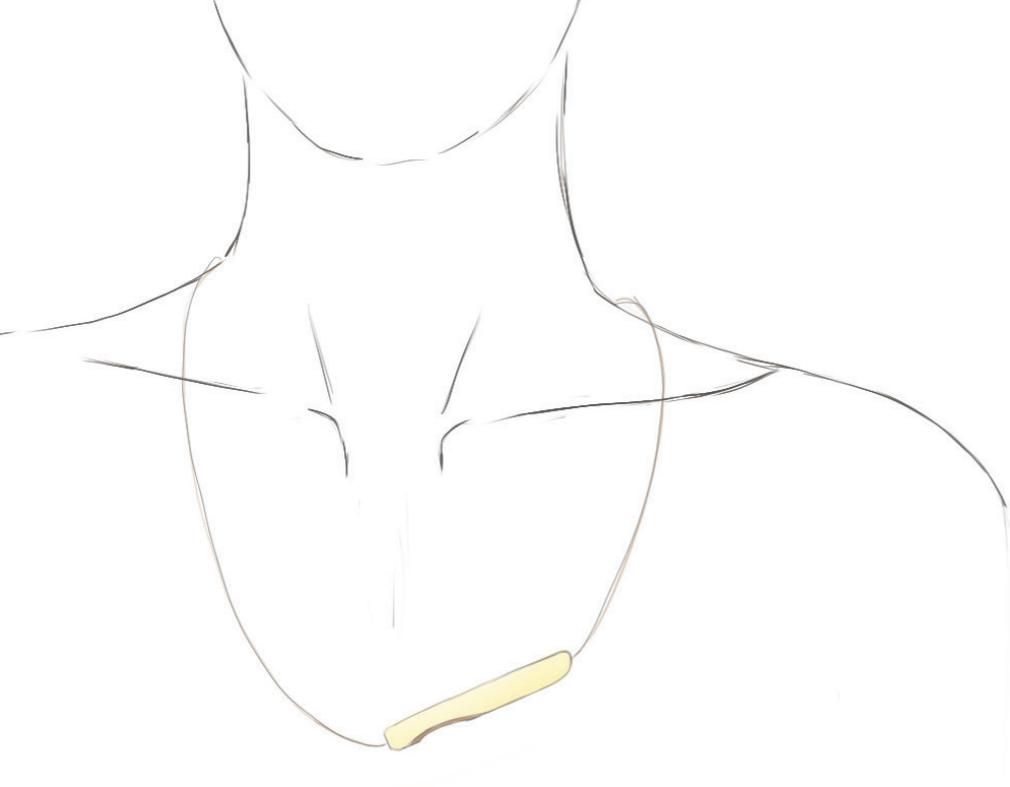
Fall' 51 (1693)

mushrooms hatsutake ya
not yet that many days mada hikazu henu
of autumn dew aki no tsuyu



Fall' 52 (1684)

if taken my hand te ni toraba kie n
it would vanish in hot tears namida zo atsuki
autumn frost aki no shino



Fall' 53 (1684-94)

lantern plant hozuki wa
fruit and leaves and shells mi mo ha mo kara mo
are autumn colors momiji kana



Fall' 54 (1694)

the color of wind kazairo ya
planted artlessly shidoro ni ue shi
in an autumn garden niwa no aki

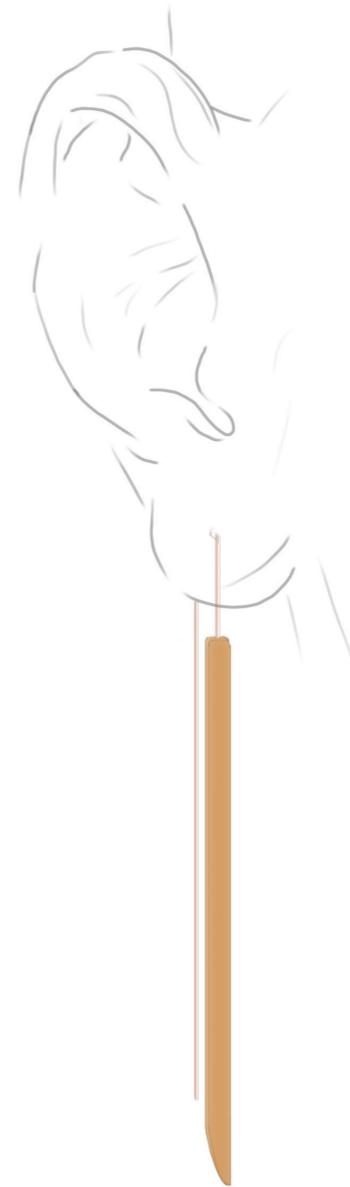


Winter



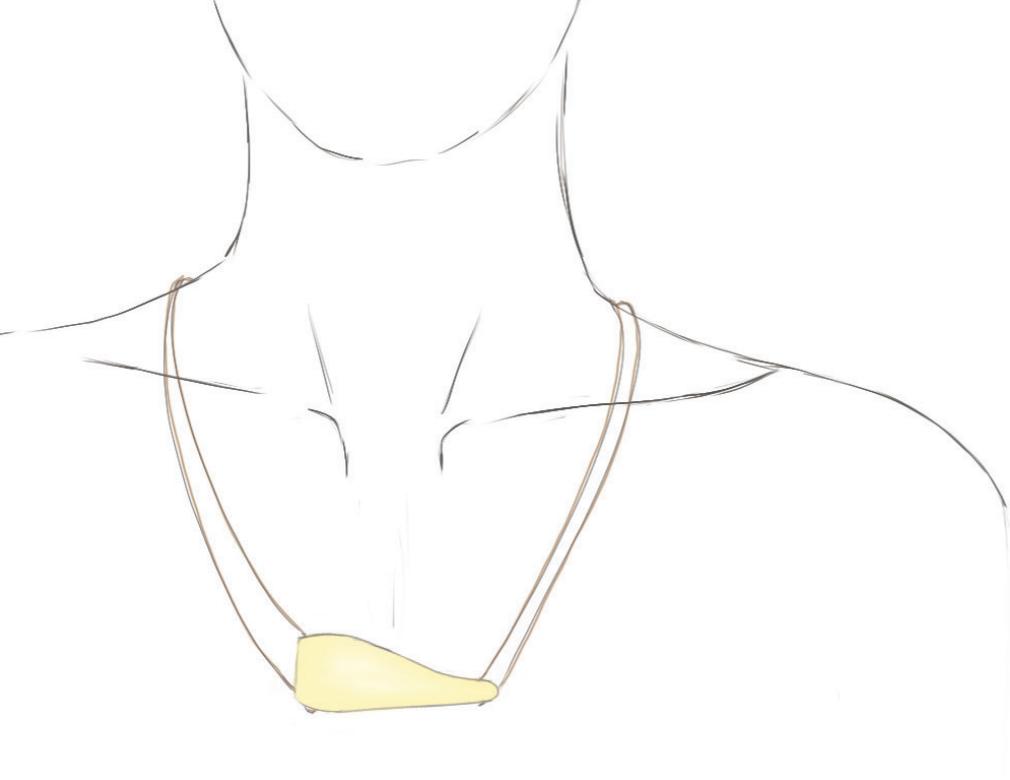
Winter' 55 (1687)

taking medicine kusuri nomu
it is as bad as having sarademo shimo no
frost on the pillow makura kana



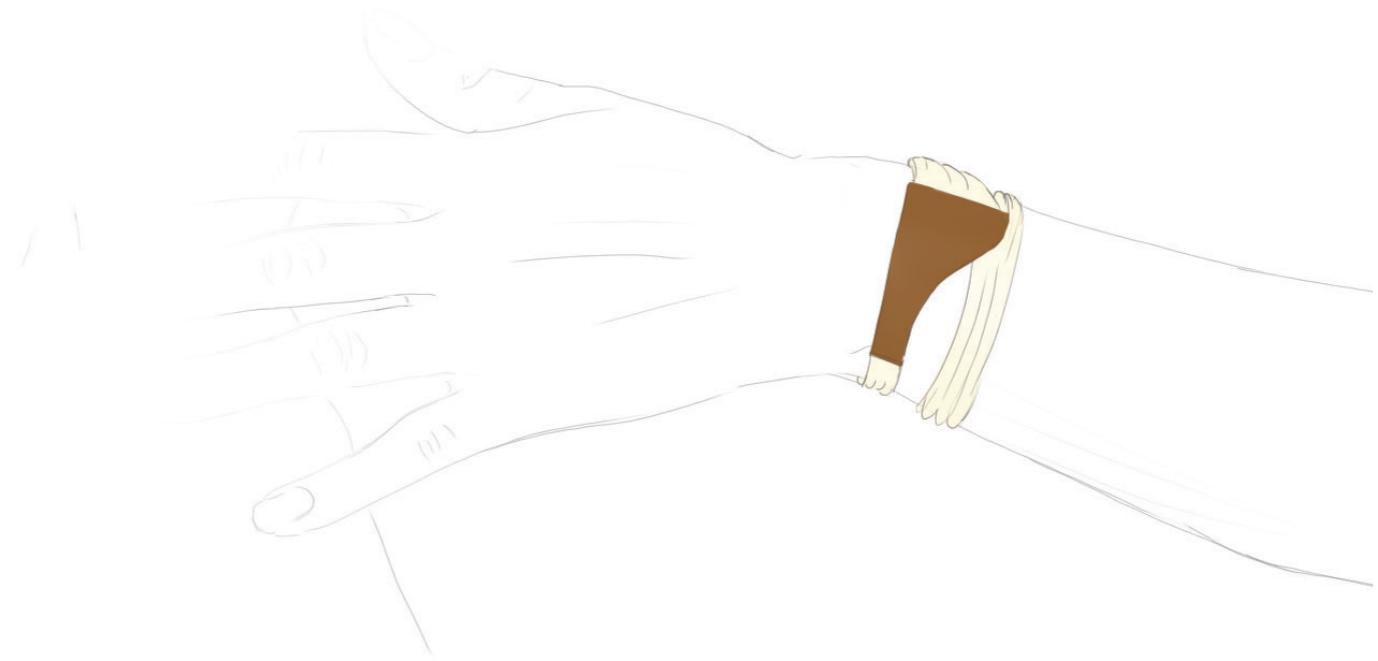
Winter' 56 (1684-94)

during the night yosugara ya
the bamboo freezes take korasuru
a morning frost kesa no shimo



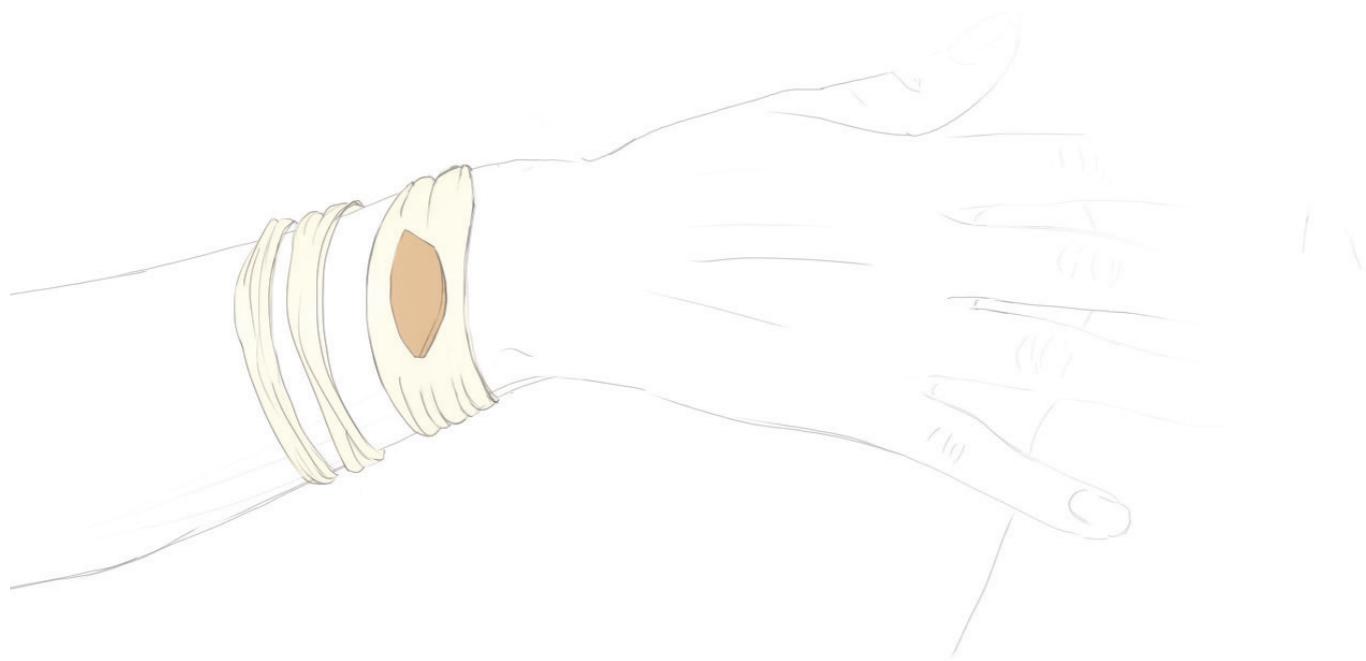
Winter' 57 (Unknown)

such a pine matsu nare ya
it pulls out of the mist kiri ei sara ei to
with a 'yo ho heave ho' hiku hodo ni



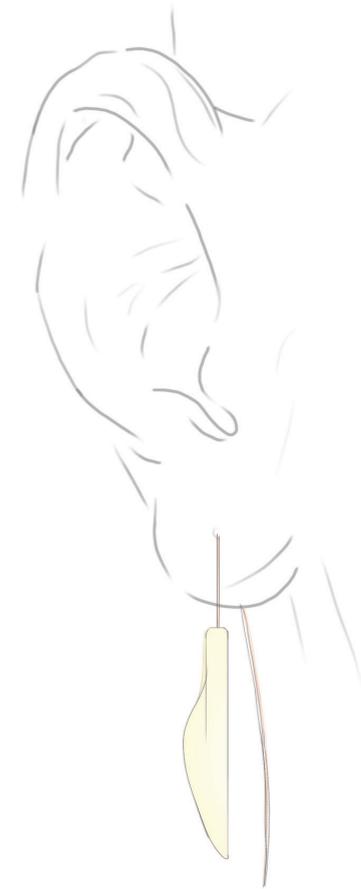
Winter' 58 (1687)

more reassuring yume yori mo
than in a dream utsutsu no taka zo
the real hawk tamomoshiki



Winter' 59 (1687)

on snow and sand yuki ya suna
you can fall off a horse muma yori ochiyo
drunk on wine sake no yoi



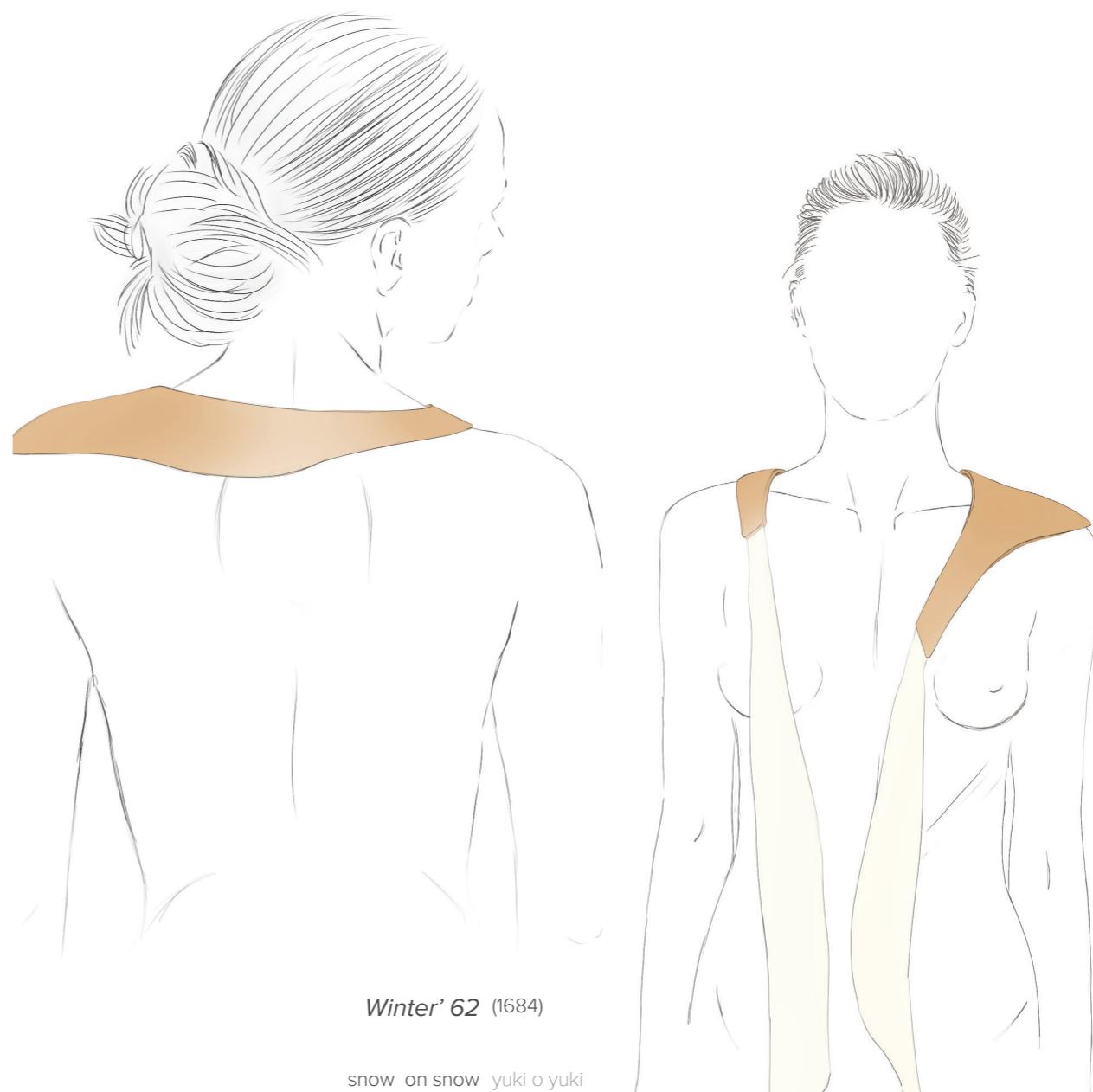
Winter' 60 (1687)

first celebrate mazu iwae
the followers in your heart ume o kokoro no
confined in winter fuyu-gomori



Winter' 61 (1686)

first snowfall hatsu yuki ya
 enough to bend down suisen no ha no
 narcissus leaves tawamu made



Winter' 62 (1684)

snow on snow yuki o yuki
 this night in December koyoi shiwasu no
 a full moon meigetsu ka



Winter' 63 (1681)

gathering in waterweed mo ni sudaku
if catching an ice fish shiramo ya tora ba
it would disappear kie nu beki



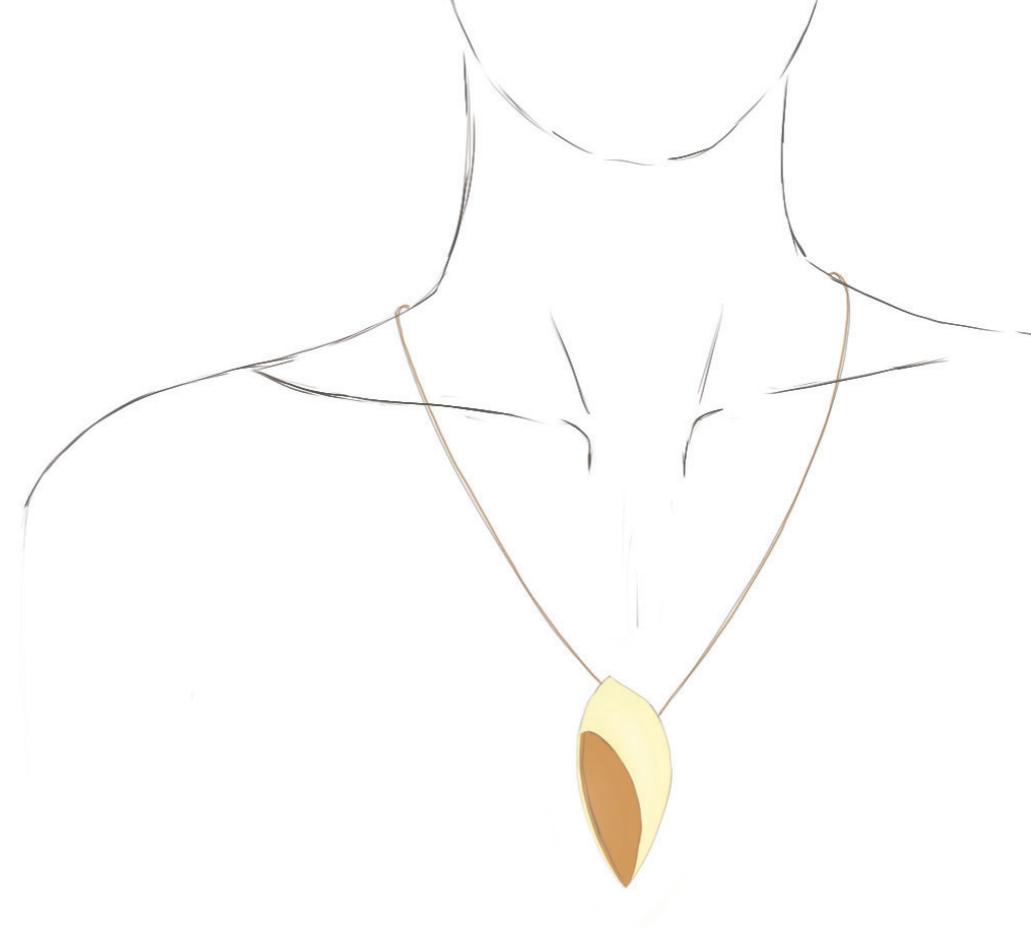
Winter' 64 (1666)

hailstones mixed arare majiru
with large flakes of snow katabira yuki wa
finely patterned cloth komon kana



Winter' 65 (1689)

winter garden fuyu niwa ya
the moon and insect's song tsuki mo ito naru
a thin thread mushi no gin



Winter' 66 (1686)

moon and snow tsuki yuki to
seem to be ignoring each other nosabari kerashi
end of the year toshi no kure



Winter' 67 (1690)

three feet of san jaku no
mountain also storm of yama mo arashi no
tree of leaves ko no ha kana



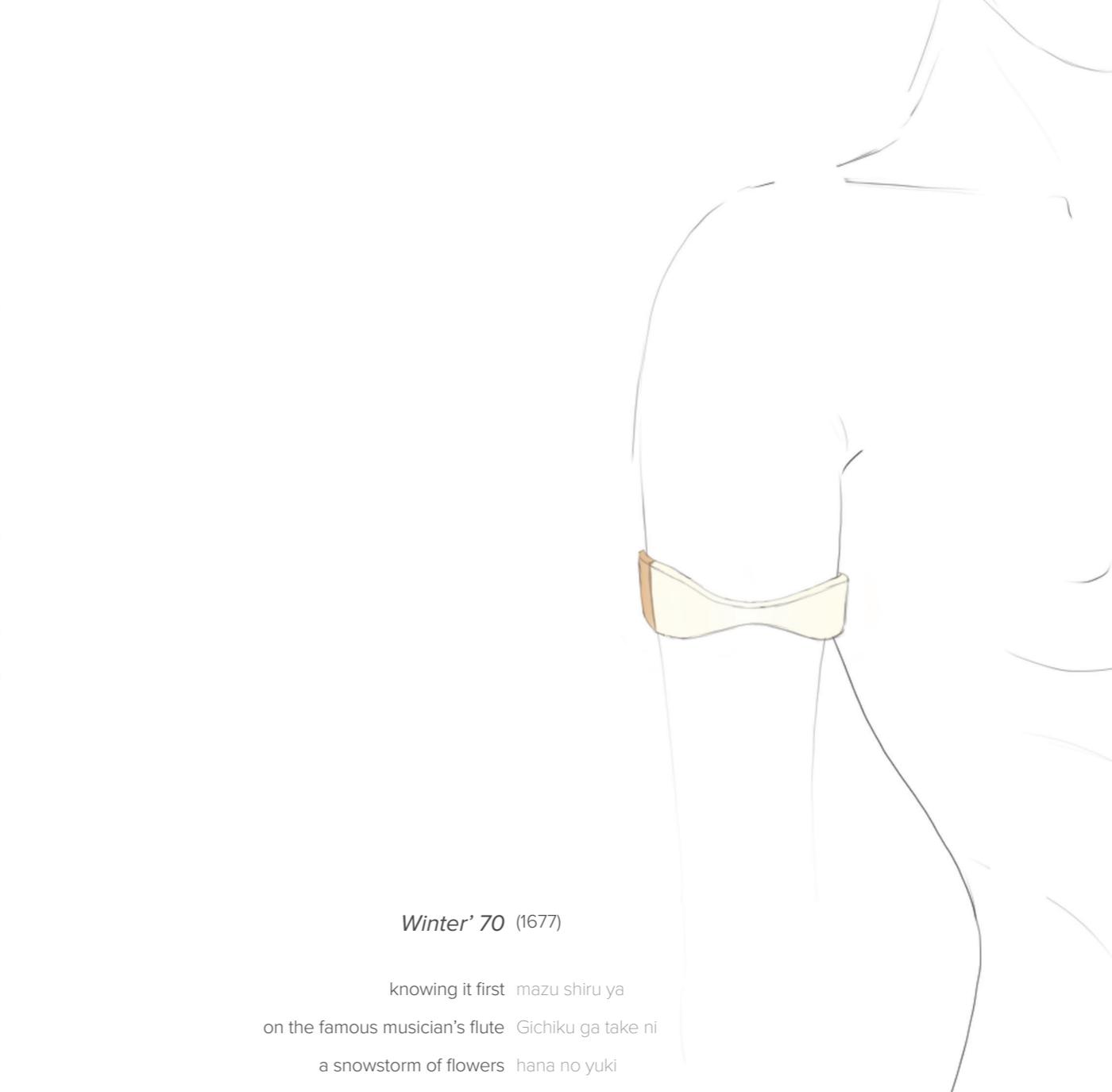
Winter' 68 (1684-94)

a withering wind kogarashi ya
hiding in the bamboo take ni kakurete
has calmed down shizumari nu



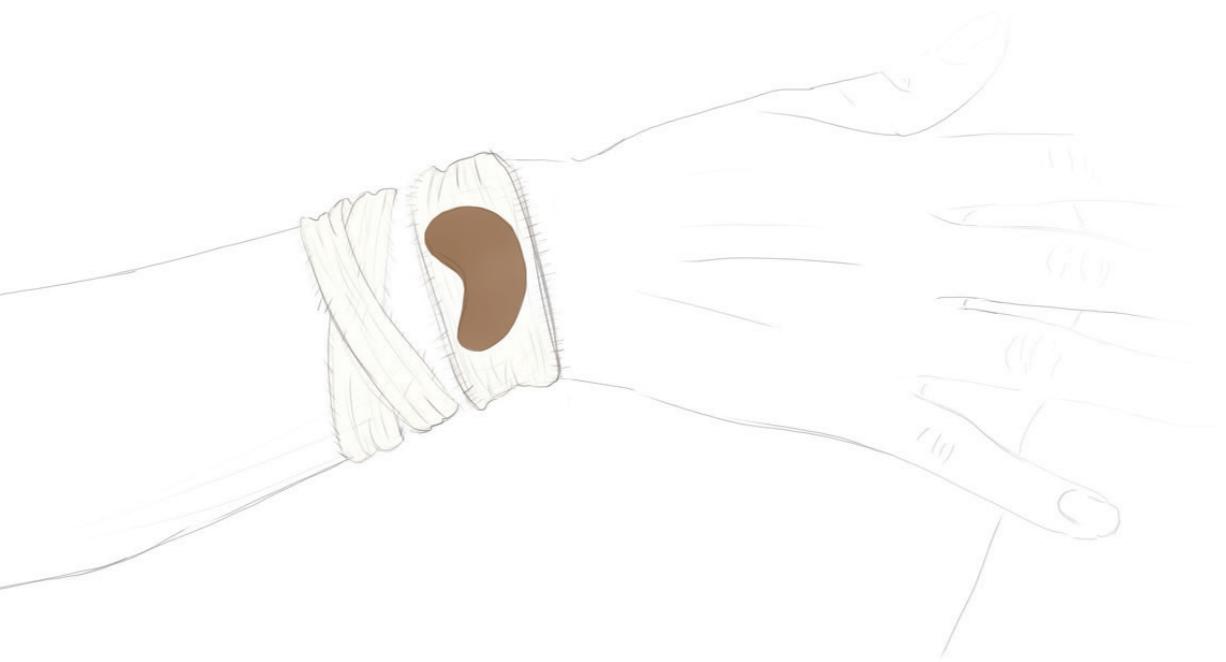
Winter' 69 (1690)

snow falling yuki chiru ya
pampas reeds for the shrine hut hoyo no susuki no
still not cut kari nokoshi



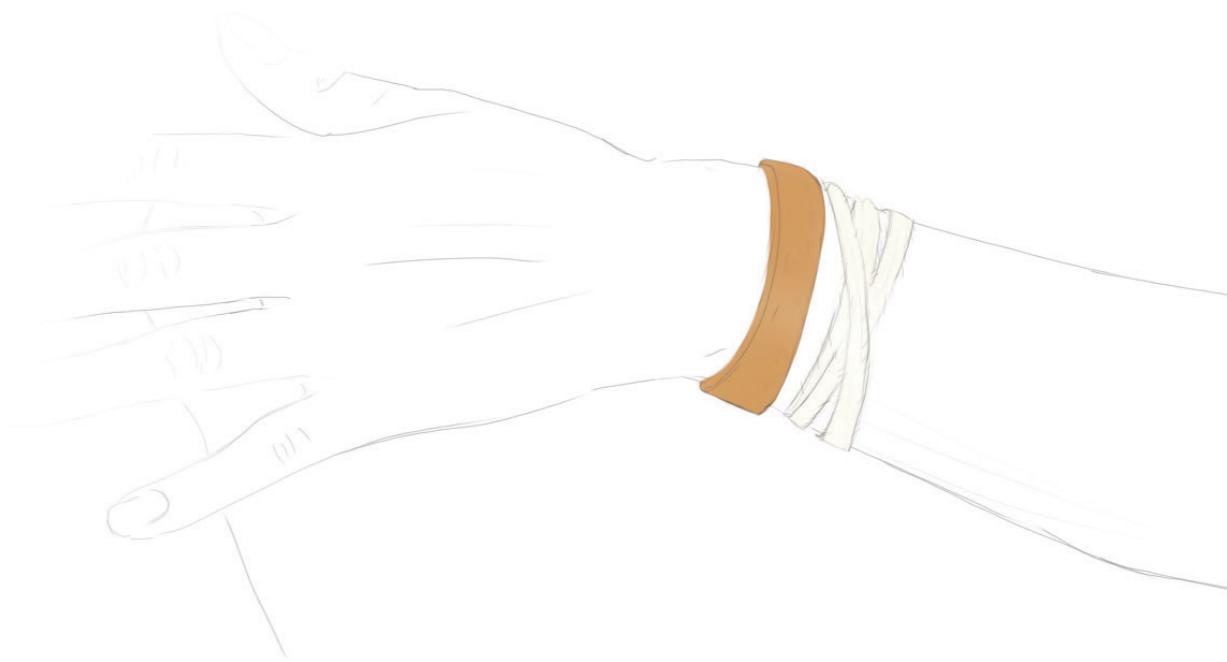
Winter' 70 (1677)

knowing it first mazu shiru ya
on the famous musician's flute Gichiku ga take ni
a snowstorm of flowers hana no yuki



Winter' 71 (1687)

frozen dew tsuyu itete
a dry brush draws fude ni kumihosu
clear water shimizu kana



Winter' 72 (1684-94)

hackberries falling e no mi chiru
sound of agray starling's wings muku no haoto ya
on a stormy morning asa arashi

5. Conclusion

All over in this paper I wanted to explain the design process of my accessories collection from a designer's point of view. To do this, we made a little journey starting from Haiku with its inseparable feature, nature. Then we saw the master's of master, Matsuo Basho. From him we found a path to Zen and we circled back to nature. Through nature we met Japanese Almanac which is dividing a year into 72 pieces. At that point 72 pieces became my pieces. Than I just needed to connect the dots in my mind to decide the lines, colours, patterns and materials without going out of the borders of haiku. As I mentioned before, I used wood, leather, textile, washi and metal in my pieces. Such a variety of materials needed different methods to work with. So during the production process I improved my skills working with those materials and even I learned new ones.

In the end, as we said Lus Collection has 9 pieces for all of the following categories: handbag, scarf, armband, hair needle, bracelet, necklace, earring and ring. Each piece of the collection is referred to a specific haiku and to a definite place in the seasonal cycle. When we put them in a circular form, you can see the transformation of nature during the year.

I hope you enjoyed it.



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