

Ink painting 水墨画/墨絵

Introduction

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About this course

- junior researcher/assistant professor at Palacký University
- research area: linguistics, NLP, Indonesian
- graduated from the University of Tokyo 東京大学 and Nanyang Technological University Singapore 南洋理工大学
- learned Japanese ink painting from Kinsui Katori 香取琴水
- learned Japanese calligraphy from Keiko Fukumitsu 福光敬子
- learned seal-engraving from Oh Chai Hoo 胡財和

インドネシア・INDONESIA

『銀竹』 莫誠福 (DAVID MOELJADI)



135 × 35

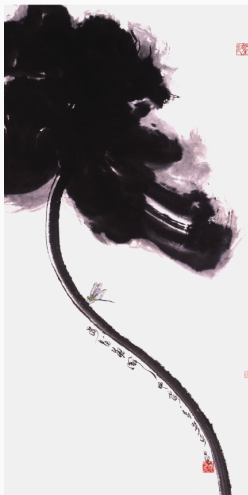
『南国・舞踊』 莫誠福 (DAVID MOELJADI)



135 × 35



- the chairman of the **International Sumi-e Association** 国際墨画会 (<http://www.sumi-e.or.jp/>)
- studied Japanese painting at Kyoto University of Art and Design
- learned Japanese ink painting from Gyokuun Yamada 山田玉雲
- learned Chinese ink painting and calligraphy from Kouhou Takahashi 高橋廣峰
- learned seal-engraving from Jun Nakamura 中村淳
- awarded the Minister of Foreign Affairs of Japan Prize, Asahi Shimbun Prize etc.
- her works are in Zürich, Warsaw, Paris, New York, Tokyo etc.



Ink painting

- one of the well-known traditional arts in Asia from **China**
- was introduced in **Japan** during the **Kamakura period**
- has been uniquely developed in Japan and was introduced to Europe as **Sumi-e**
- the beauty of **untouched white (blank) areas** 余白
 - implicitly suggests the existence of breeze, light, water etc.
 - stimulates the imagination of the audience to feel them
- a profound and inspiring piece of art
- everything is expressed by the mixture of ink and water
 - grading, shading, and blurring
 - color, shades, spatial effect and depth, and perspective

Suibokuga/Sumi-e 水墨画/墨絵

- from the word **Suiunbokushou/Shuǐ yūn mò zhāng** 水晕墨章, described in **Hippouki/Bǐfǎ jì** 筆法記 (Notes on Brushwork), published by the Chinese painter, **Keikou/Jīng hào** 荆浩, at 1st half of 10th century
- **Un** 晕 means blurring on the paper
- **Bokusaiga** 墨彩画 (ink and color painting) or **Suibokuga** 彩墨画 (color and ink painting) = painting with ink, water, and colors (natural mineral pigments and pigments with fixative)



Syllabus (winter semester 2020-2021)

1. Introduction: history, materials and tools, basic techniques
2. **Shikunshi** 四君子: Bamboo (1) 竹
3. **Shikunshi** 四君子: Plum blossom 梅
4. **Shikunshi** 四君子: Orchid 蘭
5. **Shikunshi** 四君子: Chrysanthemum 菊
6. Flower: Rose
7. Fruit: Grapes
8. Vegetables: Eggplant, cucumber, pumpkin, corn
9. Birds: Uguisu (Japanese bush warbler), sparrow
10. Sea creatures: Crab and shrimps
11. Landscape: Mount Fuji

Requirements on students

- If you want to get the credit:
 - Attend at least 10 sessions out of 12 sessions (85% of attendance)
 - Submit at least 10 paintings out of 12 paintings (homework)
 - Active participation in lessons
- If you want to get a “sumi-e instructor” certificate:
 - Attend all 24 sessions (100% of attendance)
 - Submit all homework
 - Active participation in lessons
 - Submit and exhibit 2 paintings to exhibitions in Tokyo, Japan
 - Pay a certain amount of fee to the [International Sumi-e Association](#) for the certificate

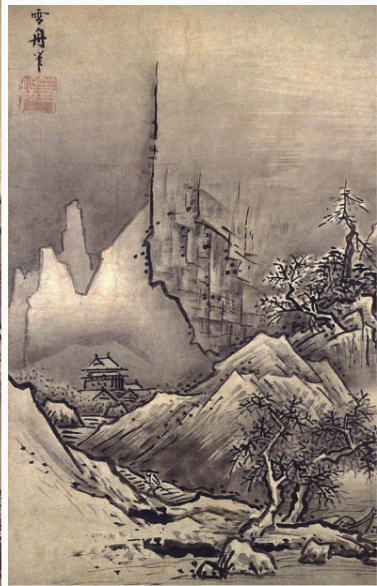
Tools to be prepared/purchased

- Buy or prepare by yourself:
 - 25 sheets of paper = 20Kč or a sketch book
 - 1 small brush = 80Kč or 1 small watercolor brush
 - 1 big brush = 140Kč or 1 big brush = 200Kč or 1 big watercolor brush
 - shared ink = 15Kč or watercolor ink
- Prepare by yourself:
 - 3 white shallow dish for palette
 - 1 piece of felt cloth for underlay
 - 3 empty plastic glasses for brush washer
 - 1 wiping cloth
 - seal (optional)

A brief history

History (1)

- originates in **China** between 5th and 6th century
- was introduced to Japan together with Buddhism in the beginning of **Kamakura Period** (1185-1333)
- was spread in Japan through **Zen Buddhism** monks
- the oldest existing ink painting in Japan is from Nara period (710-794)
- **Muromachi Period** (1338-1573): a large number of Chinese ink paintings were imported to Japan through the expansion of the trade between Japan and China
- the import of Chinese ink painting contributed to the emergence of professional painters such as **Josetsu** 如雪, **Shuubun** 周文, and **Minchou** 明兆
- one of famous Sumi-e painters in Japan, **Sesshu** 雪舟, went to China to learn ink painting



Sesshuu “Autumn landscape” and “Winter landscape”,
Tokyo National Museum

History (2)

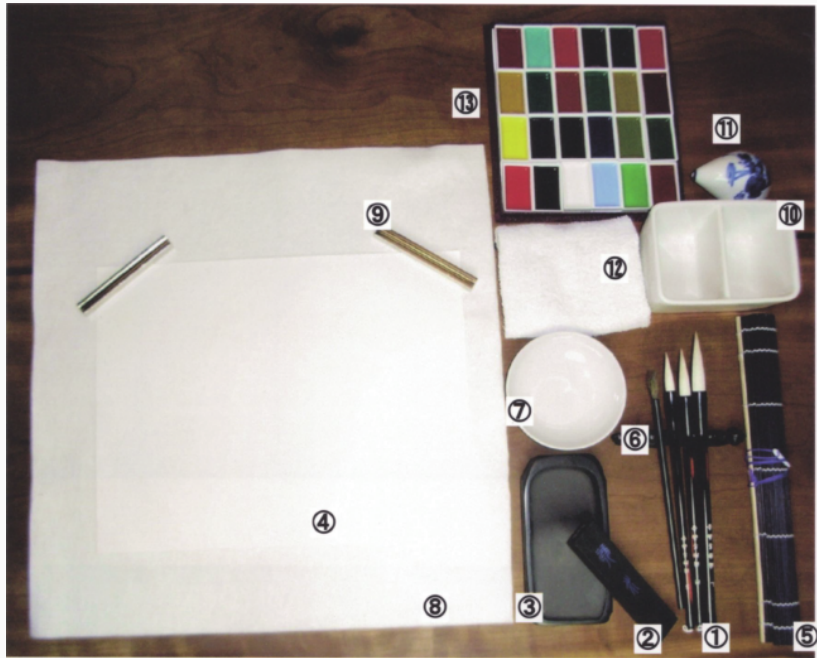
- **Momoyama Period** (1568-1600): many castles were built; Sumi-e was used for interior in the castles
 - large-scale paintings (masterpieces) were created by famous schools: **Kano school** 狩野派 and **Hasegawa school** 長谷川派
- middle of **Edo period** (1603-1867): the **Southern School** 南画 of ink painting in China was introduced to Japan
 - takes more impressionistic approach
 - influenced **Oukyo Maruyama** 円山応挙, **Buson Yosano** 与謝野蕪村, and **Gyokudou Uragami** 浦上玉堂
 - in contrast with the traditional **Northern School** 北画, focuses more on techniques
- middle to late Edo Period: great development of Japanese ink painting
 - **Tarashikomi technique** invented by **Soutatsu Tawaraya** 俵屋宗達
 - new styles adopted by **Jakuchuu Itou** 伊藤若冲 and **Shouhaku Soga** 曾我蕭白



Hasegawa Touhaku “Pine tree forest”, Tokyo National Museum

The tools

- **Bunboushihou** 文房四宝 (Four treasures of calligraphy)
 - 筆 brush
 - 墨 ink
 - 硯 inkstone
 - 紙 paper
- others
 - 筆卷 container for brushes
 - 筆置 brush rest
 - 絵皿 (white) shallow dish as palette
 - 下敷 (white) non-slipping, thick underlay
 - 文鎮 paperweight
 - 筆洗 brush washer
 - 水滴 water jug
 - 布巾 wiping cloth
 - 絵の具 watercolor

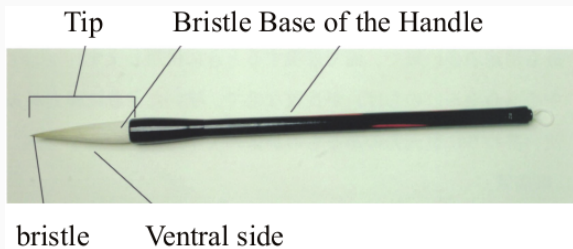


Brush

- made from the hair of animals: sheep, horse, deer, badger, marten, rabbit, raccoon, and water buffalo
- other special brushes made from feather, straw, bamboo, brunches, and vines
- types of brush
 1. **Mokkotsu-fude** 没骨筆: to paint broad strokes
 2. **Sengaki-fude** 線描筆
 - **Mensou-fude** 面相筆 (outline brush): to draw thin lines
 - **Sakuyou-fude** 削用筆: to draw hard lines
 - **Sokumyou-fude** 即妙筆: to draw soft lines
 3. **Renpitsu** 連筆 (continuous brush): more elastic than wide brush
 4. **Hake** 刷毛 (wide brush): to paint broad stroke, to apply water to paper, and to make shading
 5. others: fur brush, feather brush, bamboo brush, wooden brush



Brush parts



- 筆軸（筆管） handle
- 穂 tip
- 穂元 bristle base
- 腹 ventral part
- 穂先 bristle

- Two types of ink (by origin)
 1. **Wasumi** 和墨 (Japanese ink): used to paint on Japanese paper
 2. **Touboku** 唐墨 (Chinese ink): used to paint on Chinese paper
- Two types of ink (by material)
 1. **Shouen-boku** 松煙墨
 - made from pine soot and **nikawa** 膠 from animal bones and skin
 - also called as **Seiboku** 青墨 (blue ink) due to its slightly bluish black color
 - to express beauty of softness and pureness, to paint snow and water
 2. **Yuen-boku** 油煙墨
 - made from lamp soot produced by burning rape seed oil, paulownia oil, or castor oil
 - also called as **Chaboku** 茶墨 (brown ink) due to its slightly brownish black color
 - for paintings with bold and strong strokes

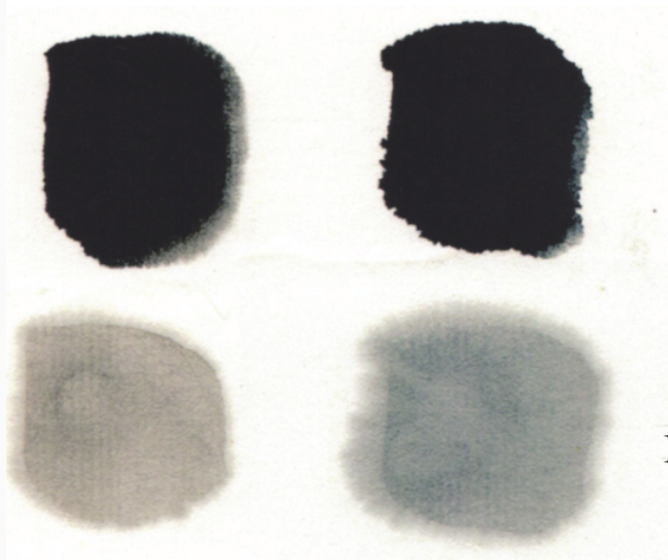


Chaboku

Seiboku

Dark ink

Light ink



Two types of inkstone

1. **Waken** 和硯 (Japanese inkstone): **Amahata-ken** 雨畑硯, **Genshou-ken** 玄昌硯, **Ogachi-ken** 雄勝硯 etc.
2. **Touken** 唐硯 (Chinese inkstone): **Tankei-ken** 端溪硯, **Kyuujuu-ken** 歙州硯, **Tougaryoku-ken** 洮河綠硯 etc.

Waken



Token

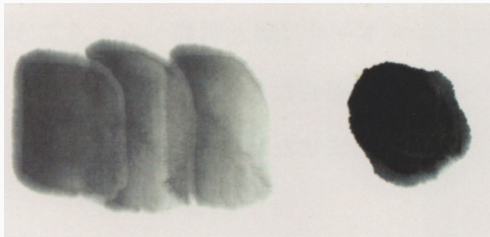


- same ink painting can appear differently depending on the paper used
- should be stored in a dry and well-ventilated place, avoiding direct sunlight
- types of paper
 1. **Washi** 和紙 (Japanese paper)
 2. **Toushi** 唐紙 (Chinese Paper)

Washi (Japanese paper) i

1. Gasenshi 画仙紙/雅仙紙 (Gasen paper)

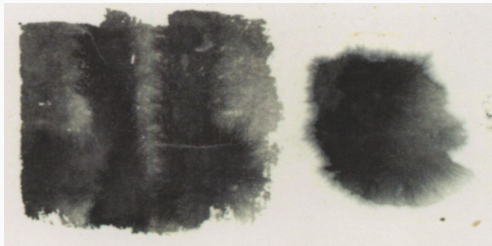
- reflects the shading of ink beautifully
- leaves distinct brushstrokes
- good for single stroke ink painting e.g. bird-and-flower paintings
- types of Gasenshi
 - **Issoushi** 一層紙 (one-layered paper): thin and easy to be blurred
 - **Nisoushi** 二層紙 (two-layered paper): beautiful blurring and shading
 - **Sansoushi** 三層紙 (three-layered paper): thick and easy to have dry and shading strokes



Washi (Japanese paper) ii

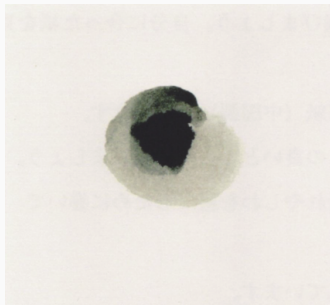
2. Mashi 麻紙 (hemp paper)

- various types: **Shiro-mashi** 白麻紙 (white), **Ki-mashi** 黄麻紙 (yellow), and **Yukihada-mashi** 雪肌麻紙
- to express beautiful blurring
- does not leave brush strokes, water resistant
- suitable for painting landscape
- types of Mashi: **Ichigou** 一号 (No.1, thin), **Nigou** 二号 (No.2, medium-thick), **Sangou** 三号 (No.3, thick)



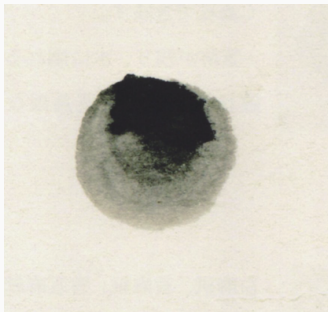
3. Torinokoshi 鳥の子紙

- smooth and glossy in the surface
- used for Japanese Fusuma (papered sliding doors) and Byoubu (paper screens)
- not suitable for gradation but suitable for Tarashikomi technique



4. Jukushi 熟紙

- paper coated with Dosa liquid (mixed glue and alum)
- cannot express blurring



Toushi (Chinese paper)

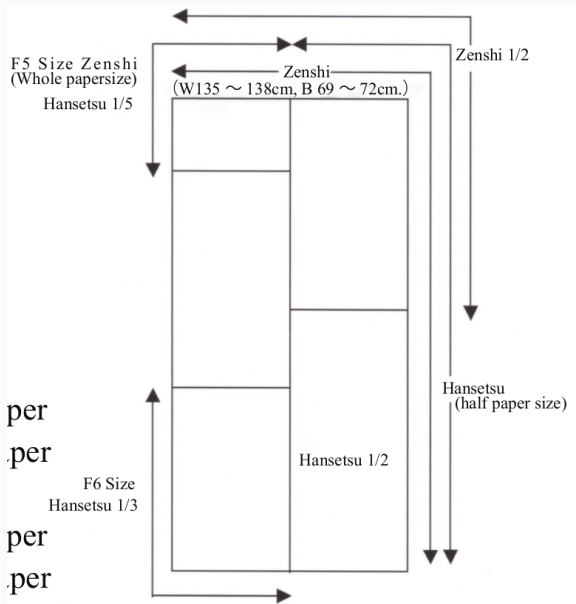
1. Senshi 宣紙

- broad definition: Chinese paper
- narrow definition: paper made of bamboo (short) fiber
- highly water absorptive, suitable for bird-and-flower paintings
- made in Anhui Province in China
- types of Senshi
 - **Tansen** 单宣 (thin): 一層紙 (one-layered), 二層紙 (two-layered)
 - **Kyousen** 笱紙 (thick): 一層紙 (one-layered), 二層紙 (two-layered)
 - **Gyokubansen** 玉判箋: high quality Senshi with the surface pressed and glossy

2. Pishi 皮紙

- comparable to Japanese Mashi, suitable for landscape painting

Paper size





① Sanzenbon nikawa (Animal glue) ②
Liquid animal glue ③ Dosa liquid ④ Natural
mineral pigments ⑤ Pigments ⑥ Watercolor
in tubes

The techniques

Basic movement of brush

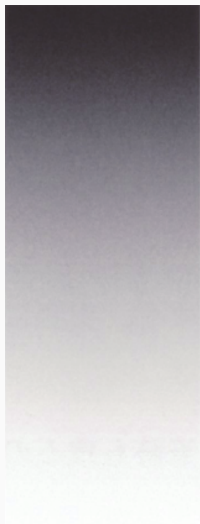
1. **Zouhou** 藏鋒 (upright brush)
 - the tip of the brush passes down the center of the line
 - a type of stroke that the brush is held perpendicular to the paper
2. **Rohou** 露鋒 (oblique brush)
 - the tip of the brush moves in one side of the line
 - gradation in a single brush stroke

Chouboku 調墨 (shades of black)

- A saying: 「墨に五彩あり」 **Ink has five colors**
→ ink has the colors to express everything in the world
- Sumi-e can visualize all colors through gradation
- properly choose the balance of water and ink
- **Sanbokuhou** 三墨法 (three ink technique): one of the Chouboku techniques to express gradation



Names of colors: Gradation from white to black



close to black

↑

Shouboku 焦墨 deep, dark ink

↑

Nouboku 濃墨 dark ink

↑

Chuuboku 中墨 medium ink

↓

Tanboku 淡墨 light ink

↓

Kounou 更濃 very light ink

↓

Koutan 更淡 pale ink

↓

close to white



Two Major Techniques i

1. Kouroku-hou 鉤勒法 (outlining technique)

- to draw outlines of objects
- also called as Hakubyou 白描 (white paint) or Senbyou 線描 (line paint) technique
- Kouroku tensai 鉤勒填彩 or Kouroku chakushoku 鉤勒着色 technique: to paint inside lines with ink or watercolor



Two Major Techniques ii

2. Mokkotsu-hou 没骨法 (boneless brush technique)

- to use thick brush strokes to paint objects with gradation
- **Tsuketate** 附立 technique: a type of Mokkotsu technique to use gradation of ink and paint with it at a breath
- can express a three-dimension effect and shading with gradation
- was used by Oukyo Maruyama 円山応挙, refined by Goshun 呉春 and favored by the Maruyama and Shijou schools



Mokkotsu

Other various techniques

- **Kappitsu-hou** 渴筆法 (dry brush technique)
- **Junpitsu-hou** 潤筆法 (wet brush technique)
- **Hatsuboku-hou** 澆墨法 (splashed ink technique)
- **Haboku-hou** 破墨法 (broken ink technique)
- **Senzen-hou** 渲染法 (ink wash technique)
- **Unzen-hou** 暈渲法 (blurring technique): 暈法 Bokashi technique, 片暈法 Katabokashi technique
- **Kumadori-hou** 隅取法 (shading technique): Soguma, Jiguma, Sotoguma
- **Tarashikomi-hou** たらし込み法 (tarashikomi technique)
- **Tenpitsu-hou** 転筆法 (rolling brush technique)
- **Hahitsu-hou** 破筆法 (broken brush technique)
- **Sakafude-hou** 逆筆法 (reverse brush technique)

- add signature of pseudonym (or name if you do not have pseudonym) and **Rakkan** 落款 (seal)
- to add seal means to identify your work
- mainly **Gain** 雅印 (name seal) and **Yuin** 遊印 (fun seal; a seal of a word which fits to the artwork)
- two types of seals: **Shubun** 朱文 (red letters) and **Hakubun** 白文 (white letters)
- usually made of stone, but also wood, bamboo, and ceramics
- Seal sizes: Size 4 for Shikishi paper, Size 5 for size 4 to 8 paper, Size 6 and 7 for size 10 to 20 papers, Size 8 for Hansetsu, and Size 8 to 1 sun for Zenshi



Gain & Hakubun



Gain & Shubun



Yuin & Hakubun



Yuin & Shubun



Course design and slide content borrow heavily from [the International Sumi-e Association](http://www.sumi-e.or.jp) 一般社団法人国際墨画会 (www.sumi-e.or.jp)

教科書『楽しい水墨画 I - 基礎』

Textbook: “Joyful Japanese Ink Painting I-Basic Skills” by Kinsui Katori