

**UCSC****Tama Art University****Relief and Mixed media Printmaking****Moku Hanga - UCSC Printmaking in Tokyo**

**Instructor: Jimin Lee**  
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**July 29 ~ August 1. 12:00 p.m. -- 7:00 p.m.**  
**Break 3:00 p.m. – 4:00 p.m.**  
**UCSC Baskin Arts G10**

This course will be taught both at UCSC and at Tama Art University (Tamabi) in Japan. Students will learn a wide range of both traditional and contemporary, Western (oil-based) and Eastern style (water-based) woodblock printmaking processes. At UCSC, Art 161B (four studio sessions) will cover techniques, application of tools, materials, issues and concepts and a condensed history of the development of woodblock printmaking.

At Tama Art University (Tamabi), students will study the treasured historical skills and tools of Moku Hanga resulting in a greater understanding and appreciation of this special printmaking process. Classes will include field trips to local museums and galleries, hands-on workshops including a traditional paper mill (washi) in Ogawa Town (小川町の和紙の街), and interactions with professors and local artists/students in the printmaking department at Tamabi. Through various class activities, excursions, and cultural visits students will be exposed to diverse and multi-regional art practices that will broaden their perspectives and increase their understanding not only in the field of printmaking/print media but in the larger contemporary visual culture. This program hopes to stimulate and inspire our UCSC art major students and prepare their artistic careers and advance their possibilities for study opportunities internationally.

### **I. Course Objectives**

- A. To demonstrate proficiency in a wide variety of relief techniques, processes, methods, materials, technical skills, aesthetic concepts and terminology of relief printmaking.
- B. To identify the tradition, historical developments, latest current trends and contemporary issues in relief printmaking.
- C. To learn how to use the required equipment and materials safely and appropriately.
- D. To analyze the role of relief printmaking as a contemporary discipline and understand how it can cross over with other visual methods to expand creative possibilities.
- E. To build up a portfolio using relief printing processes by combining a broad spectrum of approaches to the print medium, while increasing student's knowledge and creative range.
- F. Through field trips and cultural excursions, to obtain first-hand experience of rare and historical artifacts, objects, books and prints.
- G. To build intercultural competencies by interacting with local people, visiting artists/presenters and faculty, and working together with students from Tama Art University in shared studio space.
- F. To acquire historical knowledge of how global printing technology and industry have developed, exchanged and influenced with and by East Asia, especially China, Korea and Japan
- I. To explore diverse multi-regional art practices, materials, and history and thereby open students' perspectives to a wider range of contemporary visual culture.
- J. To provide further research possibilities in the field of relief printmaking and Japanese traditional handmade paper (Washi).

### **II. Course Content**

Students will be exposed to the multiple possibilities available in the development of relief printmaking through a series of lectures, demonstrations, critiques, field trips and assignments.

- A. Review of basic relief techniques, materials and supplies
- B. Preparation of wood blocks as a relief pattern using different carving tools
- C. Review of historical developments, latest current trends and issues in relief printmaking
- D. Safe and appropriate use of the equipment, tools and materials needed for modern and traditional relief techniques

- E. Color separations and build up layers by repetitions of cutting and printing
- F. Introduction to water-based relief along with in depth study of Moku Hanga (the Ukiyo-e technique)
- G. Intensive Moku Hanga workshops at Tamabi
- H. Field trips to selected museums in both traditional wood block prints and contemporary arts and a workshop in a washi paper mill
- I. Interact with faculty and work together with students from Tamabi by sharing the studio space
- J. Artist presentations and speeches about their present works in progress/completed
- K. Further research possibilities in the field of relief printmaking

### III. Instructional Methodology

#### A. Requirements and Expectations

Everyone is expected to attend all class meetings and participate in all required field trips and excursions ON TIME. Missed classes and excursions without justification and approval by instructor will affect your final grade. Everyone is expected to participate fully in class assignments, critiques and discussions. Respecting your class workmates in the studio and maintaining a cooperative, fair and efficient studio environment is essential.

Since this course will be held at two different universities in countries respectively, each student must follow and respect all the complicated processes including international travels. Please notify me immediately if any problems or concerns regarding classes, travel, health, safety and/or other related activities. Although it may seem obvious and common sense, please be polite and respectful to each other; display sensibility to the host culture; honor diversity and differences within the group; watch out for each other's safety and wellbeing.

#### B. Evaluation

Studio assignments will be evaluated using the following criteria: Level of understanding of format and material concerns; the ability to use this information, to what extent personal ideas are extended into work; the amount of personal growth you've experienced in this class; time spent on projects; and effective documentation. Class discussion, attitude and participation during critiques will also form an important part of your determining evaluation.

Assignment #1 (UCSC) = 15%

Assignment #2 (UCSC) = 15 %

Assignment #3 (Tamabi) = 30 %

Assignment #4 (Tamabi): Written report/journal of field trips = 10%

Overall participation in class discussions and critiques and presentations of work (UCSC and Tamabi)= 20%

Attendance and clean up performance (UCSC and Tamabi) = 10%

#### C. Texts and other materials

- |   |                                     |                                   |
|---|-------------------------------------|-----------------------------------|
| 1. The Complete Printmaker              | by John and Tim Ross, Clare Romano  | The Free Press, NY, London        |
| 2. Prints and People                    | by A. Hyatt Mayor                   | Princeton University Press        |
| 3. Making Woodblock Prints              | by Merlyn Chesterton and Rod Nelson | The Crowood Press                 |
| 4. Japanese Printmaking                 | by Toshi Yoshida & Rei Yuki         | Charles E. Tuttle Company         |
| 5. Japanese Woodblock Printing          | by Rebecca Salter                   | A & C Black, London               |
| 6. The Floating World of Ukiyo-e        | by Sandy Rita and Others            | Harry N. Abrams, Publishers       |
| 7. Japanesque                           | by Karin Breuer                     | Fine Arts Museum of San Francisco |
| 8. Partners in Print                    | by Julie Nelson Davis               | University of Hawaii Press        |
| 9. PowerPoint lectures/Library research |                                     |                                   |
| 10. www. Baren.com                      |                                     |                                   |

### IV. Class Schedule

#### **UCSC**

Four studio sessions (July 29, 30, 31 and August 1)

Two completed oil-based woodblock prints:

**One single color image (edition size is three) and one collaborative multi-color woodblock (edition size is five)**

**July 29 (M)**

**Program overview**

Materials list: tools and supplies

Reference books, texts and prints

Presentation of relief print examples

Initial exploration of what student's knowledge is and what their expectations may be for this class.

**Assignment #1:** Single color oil-based woodblock print

Edition size -- three

Drawing/image transfer on the block

Cutting tools; set-up for block carving

Cutting the block

Paper preparations

Press set up; printing

**Assignment #2:** Collaborative multi-color woodblock

Edition size -- five

A small group of 3-4 students create one multi-color (block) print.

This is a collaborative project. By working with 3 or 4 peer classmates, students will decide their scope of the project ; colors and paper, etc.

Image transfer on the block; color separations and clarify the sequential cutting areas

Paper preparations

Press set up; registration

Develop an image and build up layers by repetitions of cutting and printing

Color separations; exploration of patterns and textures

Cutting the blocks

Color inks for relief printing and transparency

Use of rollers and brayers; inking

Press set up; printing

**July 30 (T)**

Studio Session

**Pre-departure Orientation (4:00 p.m. – 5:00 p.m.)**

**July 31 (W)**

Studio Session

**August 1 (TH)**

Studio Session

Complete Assignment # 1 and # 2

**Critique/presentation**

**V. Tools and Materials**

Woodblock:

Shina – **12 x 16" size** and can be cut on both sides.

Woodblock- one that has an even, close grain that can be cut cleanly with the tool like pine, poplar, cherry, pear, boxwood, willow, linden, silver magnolia or maple etc. Some hardwoods are too dense to be readily carved, while softer, unseasoned woods have a tendency to split and mar easily. Birch plywood is hard and has good even grain.

Carving tools: Japanese woodcutting knife, round gouge, V-tool or veiner, flat chisel, extra flat gouge, etc., electric power tools.

**Paper:**

Oriental papers (Hosho, Kitakata, Torinoko, Kozo, Mitsumata, Mulberry, etc.)

Western printmaking papers (Arches Cover, Rives BFK, Somerset, Fabriano, etc.)

**Misc.:**

Ink rollers and brayers

Japanese baren, wooden spoons

Bench hook, gouging jigs

Wood glue, wax, shellac

Tool sharpening stone

Wire brush, sandpaper (fine, medium, rough)

Mandatory supplies to be supplied by students for UCSC portion

Printing papers, mylar, tracing paper, sharpies

Apron, gloves, newsprint (pads or sheets, larger than your print size)

Curating tools: pencils, X-Acto knives or utility knives or blades, erasers

**VI. Sources of Supplies**

Carving tools & woodblock

Birch Plywood from local lumber stores or Home Depot

Hida Japanese Garden Bonsai tool co. 1333 San Pablo Ave., Berkeley, (510) 524-3700

Woodline, Tool & Supply Corporation 1731 Clement Ave., Alameda, (510) 521-1810

**McClain's: relief printmaking supplies PO Box 40163, Portland, OR 97240, (800) 832-4264, (503) 238-8674**

Paper & mail order

**Hiromi Paper International, <https://hiromipaper.com/>, 9469 Jefferson Blvd., Suite 117, Culver City, CA 90232**

Daniel Smith, <http://danielsmith.com/>

Dick Blick Art Materials, [www.dickblick.com](http://www.dickblick.com), 1-800-723-2787,

Savoir –Faire, [info@savoirfaire.com](mailto:info@savoirfaire.com), [www.savoir-faire.com](http://www.savoir-faire.com)

Graphic Chemical & Ink Co, <https://www.graphicchemical.com/>, 1-800-465-7382

**TAMA ART UNIVERSIT Y (TAMABI)****Moku Hanga - UCSC Printmaking in Tokyo**

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**Guest instructor:**

**Prof. Kuniko Satake**

**Prof. Hiroko Furuya**

**Workshop (August 20-27), 10:00 am – 5:00 p.m.**

**Tamabi printmaking studio (Hanga Kenkyushitu)**

Japanese woodblock printmaking, Moku Hanga, is generally known as the “Ukiyo-e technique,” which is widely studied by artists today. In the Western tradition, oil-based ink is applied with a roller and printed onto the paper’s surface often with the help of a press. In the Japanese tradition, water-based ink is applied with a brush and then printed by hand pressing deeply into the absorbent Japanese paper without use of a press. This method influenced some late 19th-century impressionist artists, such as Van Gogh, Toulouse Lautrec, Edgar Degas and Edouard Manet.

The classes at Tamabi will be in an intensive workshop format, 集中講義 (syu-tyu-kougi), from August 20 through August 27. Students will create Ukiyo-e style of water-based wood block print(s). Students will choose either to create a multi- color (block) print (a more traditional style) or experimental Moku Hanga print. All materials including carving tools, paper and ink will be provided. Before the workshop at Tamabi, we will visit museums, cultural sites and galleries in Tokyo to learn historical, cultural and visual elements of the Moku Hanga to prepare your work at Tamabi Hanga Kenkyushitu.

Mon. August 12	Tue. August 13	Wed. August 14	Thurs. August 15	Fri. August 16	Sat. August 17	Sun. August 18
Arrive in Tokyo Hotel check-in Toyoko Inn Asakusa Senzoku Tsukuba Express	Edo -Tokyo Museum  Sumida Hokusai Museum  Asakusa Sightseeing	Ueno: Tokyo Metropolitan Art Museum  The National Museum of Western Arts	Ogawa Town 小川町の和紙の街	Nezu Museum  Ota Memorial Museum of Art  Mori Art Museum	Ozu Washi  Bumpodo  Ginza Gallery Visits	Free time  Move to Tama City and check- in to Toyoko Inn Hashimoto
Mon. August 19	Tue. August 20	Wed. August 21	Thurs. August 22	Fri. August 23	Sat. August 24	Sun. August 25
Tamabi Orientation	<b>Special Workshop:</b> <b>MOKU LITHO</b> Lithograph on Wood with Prof. Satake  10:00am- 5:00 pm	<b>MOKU HANGA</b> <b>集中講義 1</b> (syu-tyu-kougi)  10:00am- 5:00 pm <b>Assignment #3</b>	<b>集中講義 2</b> (syu-tyu-kougi)  10:00am- 5:00 pm	<b>集中講義 3</b> (syu-tyu-kougi)  10:00am- 5:00 pm	<b>集中講義 4</b> (syu-tyu-kougi)  10:00am- 5:00 pm	Free time
Mon. August 26	Tue. August 27	Wed. August 28	Thurs. August 29	Fri. August 30		
<b>集中講義 5</b> (syu-tyu-kougi)  10:00am- 5:00 pm	<b>集中講義 6</b> (syu-tyu-kougi)  10:00am- 5:00 pm <b>Assignment #3</b> <b>due</b>	Short exhibition / presentation of the work  Machida City Museum of Graphic Arts	Last Day -- activities TBA  <b>Assignment #4</b> <b>due-written</b> <b>report / journal</b> <b>of filed trips</b>	Depart Japan		

Edo -Tokyo Museum <https://www.edo-tokyo-museum.or.jp/en/>

Sumida Hokusai Museum <http://hokusai-museum.jp/>

Tokyo Metropolitan Art Museum <https://www.tobikan.jp/en/>

Tokyo National Museum <http://www.tnm.jp/?lang=en>

The National Museum of Western Art <https://www.nmwa.go.jp/jp/index.html>

Nezu Museum <http://www.nezu-muse.or.jp/en/>

Ota Memorial Museum <http://www.ukiyoe-ota-muse.jp/eng>

Mori Museum <https://www.mori.art.museum/en/>

Ozu Washi Mills <http://www.ozuwashi.net/en/>

Bumpodo <http://www.bumpodo.co.jp/>