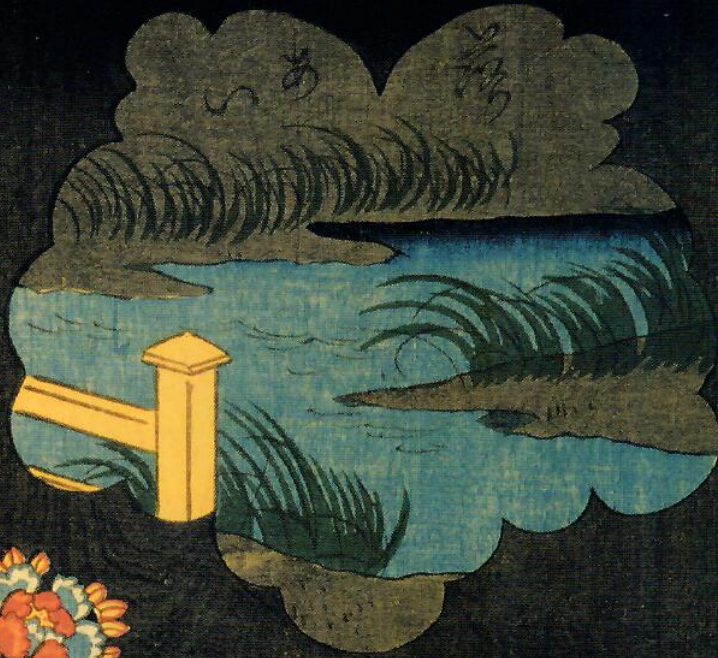


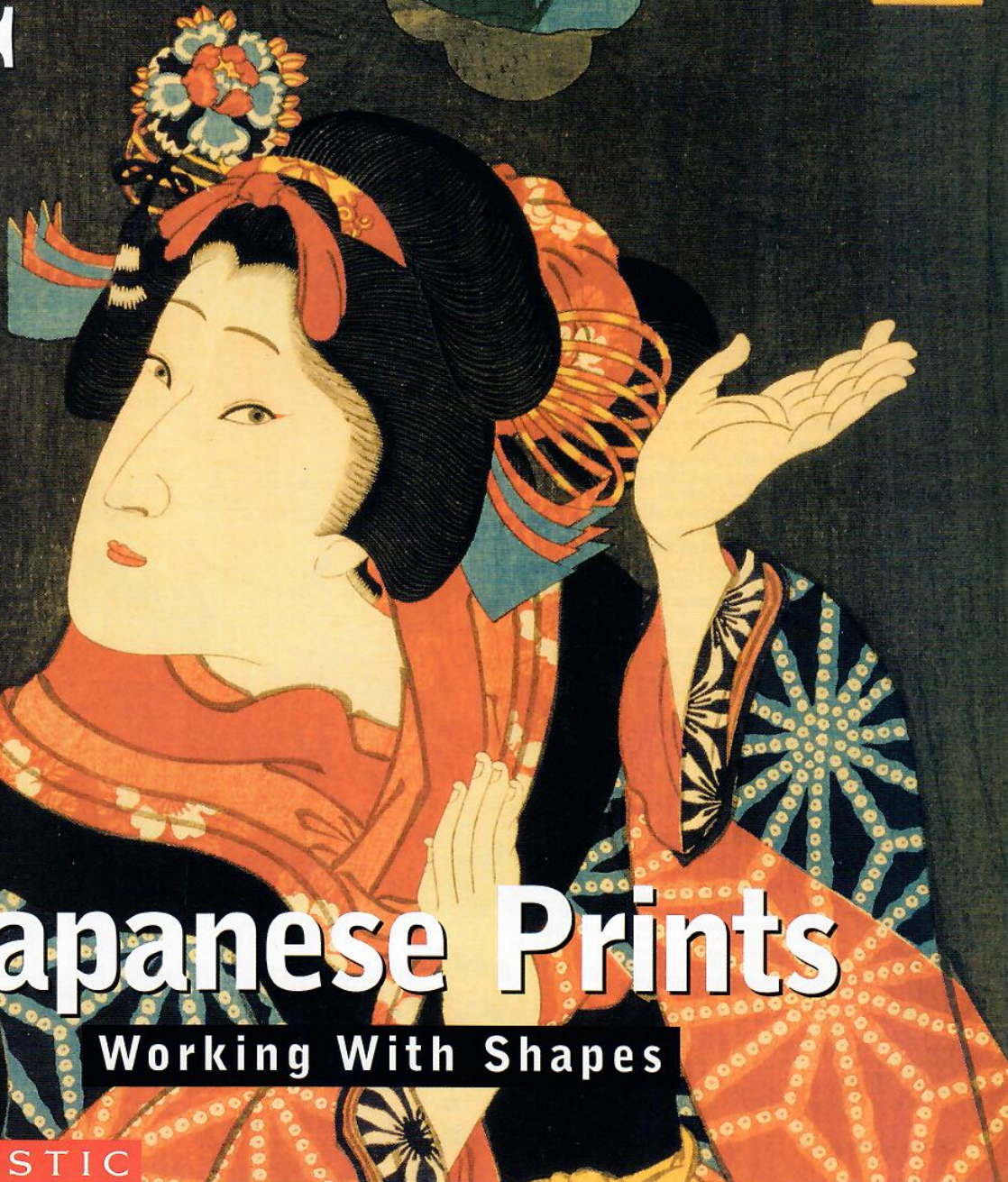
SCHOLASTIC

ART

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Japanese Prints

Working With Shapes

SCHOLASTIC



COVER: Utagawa Kunitoku (1808-76). *Famous Places in Edo*. Library of Congress, Washington, DC.

Printmaker Utagawa Kunitoku made this print for the actress Oshichi. Above her the artist has included a secondary image, or *koma-e*, of a famous lake in Tokyo.

**SCHOLASTIC
ART**

Maurice R. Robinson, founder of Scholastic Inc., 1895-1982

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2 SCHOLASTIC ART

Visions From t



▲ Japan is in the part of the world known as the Far East.

Map by Jim McMahon

How were Japanese artists able to stunned the rest of the world?

During the middle of the 19th century, European artists began running across examples of a kind of art they had never seen before. These strange new images were filled with fierce swordsmen, actors wearing frightening masks, and fantastic, poetic landscapes. These pictures had all been created using flowing lines and brilliant, unusual color schemes. If skilled Japanese artists had been making prints like these for hundreds of years, why had no Western artist ever seen anything like them before?

The answer lies in Japan's history and location in relation to other countries. Japan, on the eastern side of the



he East

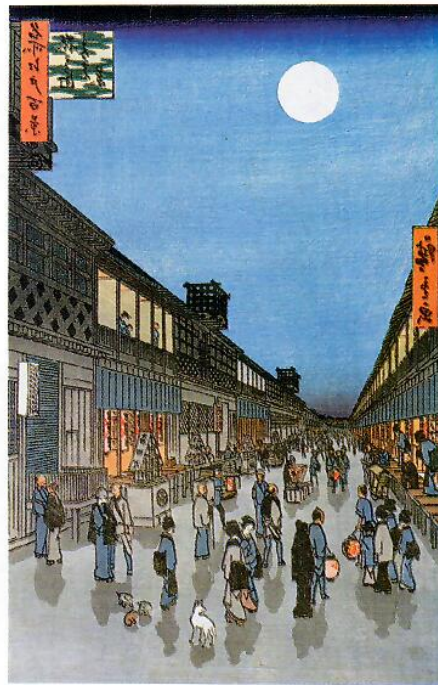
create images that

globe, is made up of a series of islands that had been isolated from the rest of the world for centuries. Warrior rulers had kept Japan closed to foreigners in order to retain their power and traditions. In 1855, at the end of the *Edo Period* (1615-1868), Japan opened its ports to Western ships. Arriving outsiders found prints being sold on the street that were totally different from anything they had ever seen. When they returned home, they brought this art with them. European artists loved the **stylized shapes, unusual points-of-view,**



◀ **This scene by master printmaker Katsushika Hokusai captures the essence of Japan, a land made up of islands surrounded by the sea and connected by bridges.**

Katsushika Hokusai (1760-1849). *An Ancient Picture of the Eight Part Bridge in Mikawa Province* from the series *Curious Views of Famous Bridges in the Provinces*. The Cleveland Museum of Art/Historical Picture Archive/Corbis.



◀ **Japanese prints were originally created as posters for the Edo (now called Tokyo) restaurants, theaters, and teahouses shown in this image made by famous printmaker Hiroshige.**

Ando Hiroshige (1797-1858). *Night View of Saruwaka Street* from the series *One Hundred Views of Famous Places in Edo*, 1856. The Fine Arts Museums of San Francisco, Carlotta Mabury Collection.

dynamic compositions, bright, flat colors, and expressive outlines of Japanese prints. Soon they began incorporating these new elements into their own paintings.

The Japanese art of printmaking, called *ukiyo-e*

(literally “pictures of a floating world”), involves carving shapes into woodblocks, which are then printed to produce **stylized** images of everyday life. In *Night View of Saruwaka Street* (above) master printmaker Ando Hiroshige (heer-oh-SHEE-ge) captured an urban scene in a poetic way that ordinary people could understand. Edo printmakers were inspired by dramatic images of the theater, actors’ makeup and costumes, and the beautiful women of the city’s entertainment district. Many of these prints were in fact posters advertising theater performances. As city people began to travel, the beauties of the natural environment and interesting landmarks also became popular subjects.

Another important printmaker, Katsushika Hokusai (cat-sue-SHE-ka HO-ku-sigh), created the landscape on the left. In this print, the natural, **organic shapes** of the islands contrast with the **linear, geometric** bridges. Hokusai also produced *View of Mt. Fuji* (pages 8-9). Considered eternal and unchangeable, Mount Fuji has long been a symbol representing Japan to people all over the world. To symbolize the majesty and importance of Fuji, Hokusai portrays the mountain as one **large, flat, simple shape**, dominating his **asymmetrical** (different on each side but visually balanced)

composition. He contrasts its giant orange **geometric triangle** with repeated **organic, horizontal** cloud shapes. The artist uses two **complementary** (opposite) colors—orange and blue—to capture both the beauty and violence of this once active volcano.

Text by Harriet Rzetelny

Utagawa Kuniyos



A master printmaker presents the world in his own unique way.

You've already seen works by Hokusai and Hiroshige, two of the best known of the Japanese printmakers. There is a third artist whose work is considered to be equally important. Utagawa Kuniyoshi (oo-ta-GAH-wa koo-nee-YO-she) created the powerful images you'll see on the next four pages. Born in Edo in 1797 (a few years after the U. S. became a nation), Kuniyoshi produced a huge body of work during his 45-year career. The images he created became so popular that Kuniyoshi was often asked by men to tattoo his designs on their bodies. Among the artist's favorite subjects were samurai warriors and adventure stories that celebrated the legendary Japanese past.

Since ritual and tradition are so important in Japan, prints were put into certain categories—landscapes, beautiful women, flowers and birds, and all aspects of the theater. Although the categories seem a little rigid, each printmaker approached the subject in a completely different way. Compare the landscape above created by Kuniyoshi with the one done by Hokusai on pages 2-3. Hokusai's lines are **uniform** and **thin**. He includes small **details** and many of his shapes are **geometric** and **precise**. Kuniyoshi's lines are

▲ **The pale, simplified shapes in Kuniyoshi's print emphasize the bleakness of this winter landscape.**

Utagawa Kuniyoshi (1797–1861).
The Priest Nichiren Going into Exile on Sado Island, 1831. Allen Memorial Art Museum, Oberlin, OH.

hi



▲ This print's vertical format calls attention to the depth of the waters in which these fish swim.

Catfish, Color woodblock print. Tokyo Museum, Hirake Collection/DNP Archives.Com Co., Ltd.

sympathy for human beings, their troubles and sorrows. The artist's **asymmetrical composition** and **abrupt cropping** emphasize the forbidding and overpowering image of the mountain to which the priest is being exiled. The **static horizon line** and the blue **negative space** of sea and sky as well as the **dots** of falling snow describe the bleak surroundings. The **large positive shape** of the snow-covered mountain which dominates the composition and the **active diagonals** on the left help the viewer identify with the priest's situation. The **repeated shapes** of the conelike

thick, his shapes **highly simplified**, his colors **muted**.

Kuniyoshi was not only skilled in the art of woodcutting, but as *The Priest Nichiren Going into Exile on Sado Island* (far left) illustrates, he also had a deep



◀ Kuniyoshi uses shapes to suggest the traditional status of women in 19th-century Japanese society.

Woman Standing on a Veranda Near a Brazier, 1847-1848. Color woodcut, 37 x 25.1 in. The Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts.

houses located along the curving coastline lead to the print's **focal point**, the lone, orange figure of the priest trudging up the steep hill.

Among the idealized prints of beautiful women that Kuniyoshi created is *Woman Standing on a Veranda* (above).

This print is more than a portrait. It conveys the sense of a woman existing within a highly structured environment. This was a situation experienced by the women who lived in the entertainment district of that time. The natural or **organic shape** of the central figure and the **stylized, curved patterns** of her clothing contrast sharply with the **straight, angular, geometric shapes** of the rigid background that seems to confine her.

Kuniyoshi did many prints that reflect the natural environment—flowers, birds, animals, and especially fish. In *Catfish* (left, center) the **long, vertical format** mirrors the shape of the fish swimming to the bottom of the **asymmetrical composition**. The **active diagonals** in the work and the combination of **transparent** and **solid colors** suggest waves or layers of water. The shapes of the other fish **repeat** that of the catfish, but on a smaller **scale** to complete the impression of a dreamlike, underwater environment.

Dramatic



▲ Compare these two actor prints by Utagawa Kuniyoshi. Which of the performers appears to be the “action star”?

(Left) Actor in Formal Robes Standing Beneath New Year's Ornaments, 1849–1850. Color woodcut 37.3 x 25.1 in. The Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts
(Right) Nakamura Shikan as Higuchi no Jiro, 1830–1838. Color woodcut, 35.2 x 24.3 in. The Fine Arts Museums of San Francisco

It's hard to imagine a time when magazines, TV, and the Internet weren't providing instant publicity about actors and actresses and the films and programs in which they star. In 19th-century Japan, there were no electronic media of any kind. Performances took place on theater stages, and actors and theater owners relied on the posters that print-makers created to tell the public about them.

The theater was one of Utagawa Kuniyoshi's favorite subjects, and he produced many posters for it. In the prints above, Kuniyoshi shows us two actors who were very unlike each other. He did this by choosing shapes that reflected each actor's style, and treating the figures very differently. Classical theater in Edo was very stylized and formal. The stories, costumes, even the actors' movements, stayed exactly the same from performance to performance. The nearly **symmetrical composition** (the same on both sides) of the actor on the left portrays a performer who was probably appearing in one of these classical productions. His calm,

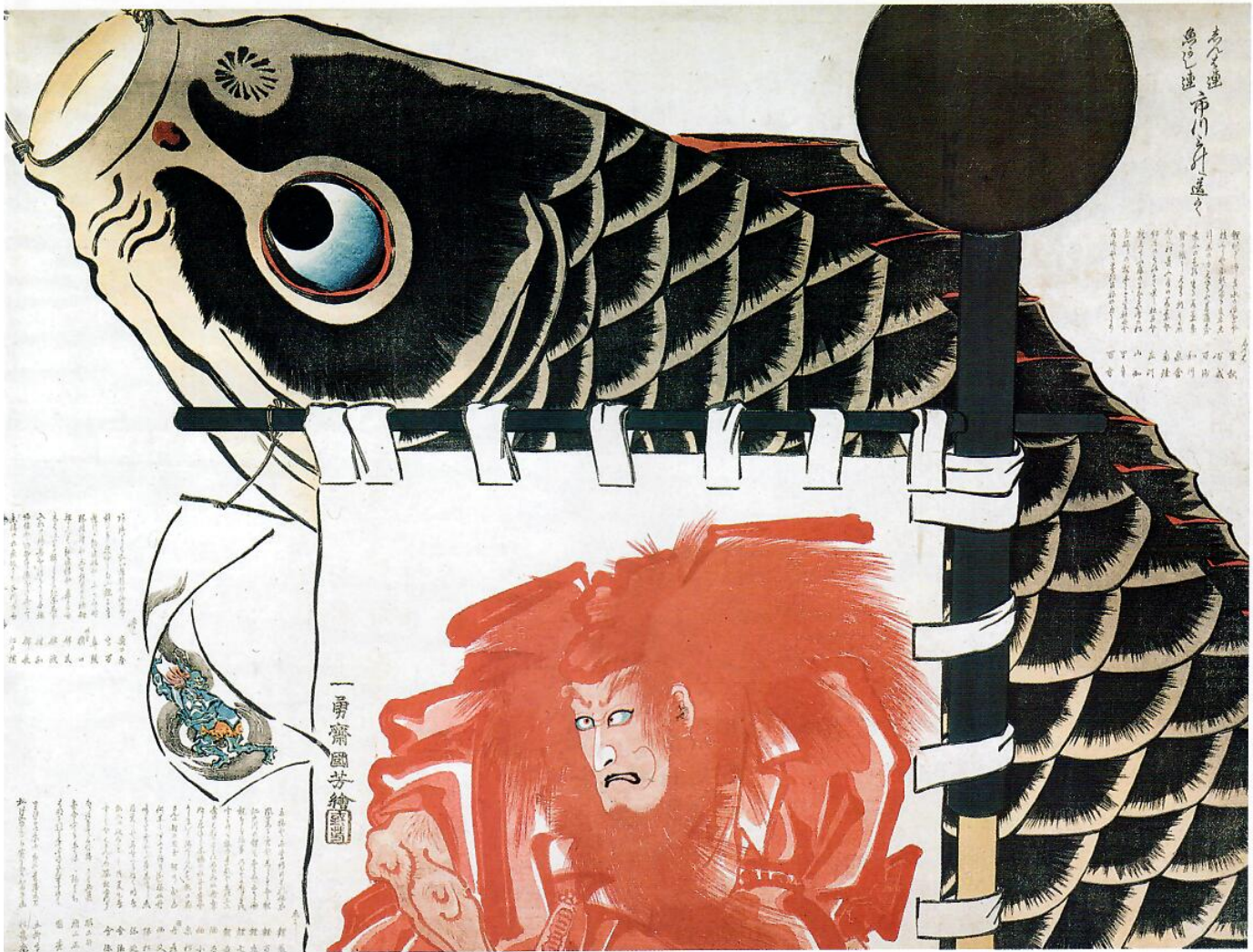
static figure is **centered** in an area of **negative white space**. His pale face stands out against a **horizontal band** that runs across the top.

In contrast, the **asymmetrical composition** and **active diagonals** give the actor (above, right) a dynamic energy that is more like today's movie posters. He looks as though he may have been appearing in an action-adventure story. The whirling figure and blue cloudlike forms that swirl around him are barely contained within the page. Tight cropping makes the figure seem to burst out of the frame. The **interlocking, curved shapes** in his robe add to the feeling of motion.

Kuniyoshi expressed his love of the theater and its actors in many ways. Popular performers had their fan clubs, just as celebrities do today. Two of these fan clubs paid for Kuniyoshi to create a large poster (right), to honor their favorite star, Danjūrō VIII. The actor had left the Edo stage for a time to visit his father, Danjūrō VII, who was also a well-known actor. Because he was out of favor with the

Shapes

Kuniyoshi loved plays, and actors were among his favorite subjects.



current government, Danjūrō's father had been exiled to another city. Kuniyoshi wanted to create a poster that would honor both Danjūrōs, father and son.

The print is made up of a **shape within a shape**. The red portrait on the banner in the foreground is of the actor's father in a well-known role. It **overlaps** the distinctive shape of a carp in the background. In Japan the carp is known as the "king of fish." Able to swim upstream, the carp is a symbol of strength and determination. The carp in this print serves several purposes. It stands for the endurance of the Danjūrō family of actors. It also pays tribute to the fan clubs

whose members worked in the fish district. Perhaps Kuniyoshi wanted to celebrate the hoped-for return of the exiled actor. In fact, Danjūrō VII was eventually pardoned and both actors returned to their adoring public.

This print incorporates two distinct styles. The actor's head is **painterly**, the features are **modeled**, and the edges are **soft**. The shape of the carp in the background is **stylized, flat, simplified, and hard-edged**.

▲ Kuniyoshi made this print as a tribute to two famous actors who were also father and son.

A Farewell Surimono for Ichikawa Danjūrō VIII, 1849. Color woodblock print. © The British Museum.

MASTERPIECE
OF THE MONTH #2

SCHOLASTIC

ART

View of Mount Fuji by Hokusai

Katsushika Hokusai (1760-1849). *South Wind, Clearing Skies*, from the series *Thirty-six Views of Mount Fuji*, ca. 1829-33. Color woodblock print, 10 1/16 x 14 7/8 in. Carnegie Museum of Art, Pennsylvania/Historical Picture Archive/Corbis.



“The skies are clearing, Mount Fuji sudden

ly appears—how intriguing!”—haiku by Basho (1644-94)



Cultural Contrasts

Today's young Japanese artists have updated traditional shapes.



“WHEN I WAS A CHILD, I IMAGINED COMICS AS MY REALITY.” —YOSHITOMO NARA

CULTURE CLASH

In the tradition of earlier classical printmakers, **shape** is also the most important element in the work of a great many young Japanese artists working today. The island in the foreground of Yoshitomo (yo-shee-TO-mo) Nara's drawing *Ocean Child* (left) is taken directly from a landscape done by the great printmaker Hiroshige (see print on page 3). But towering over Hiroshige's island is the shape of a creature of Nara's own creation—a giant cartoon child.

When Westerners think of traditional Japanese art, they usually think of classical woodcut prints. But other graphic images are more representative of modern Japan. In his art, Nara combines classical woodcuts with elements of Japanese popular culture—those found in *manga* (Japanese comic books) and *animé* (stylized animated films). In the middle of a cultural icon such as a Hiroshige woodcut, appears a **simplified** child's head with large, **exaggerated** eyes. The incongruous, intrusive and overwhelming presence of this figure, done with a few **broad, uniformly thick strokes**, effectively expresses the clash of generations in contemporary Japan.

◀ Yoshitomo Nara (b. 1959). *Ocean Child*, 1999. From the series *In the Floating World*. Fuji Xerox copy. Tomio Koyama Gallery, Tokyo.

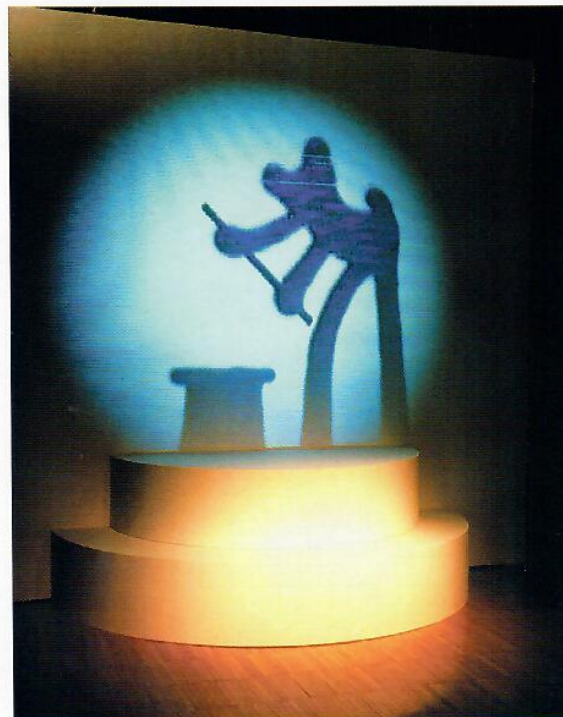
“SHADOWS ARE SO ELUSIVE. WE ALWAYS WANT TO KNOW WHAT THEIR SHAPES MEAN.” —HIROKO SHIMIZU

TRICKY MICKEY

Other contemporary Japanese artists, such as conceptual artist Hiroko Shimizu (hear-OKO shim-EEZ-oo), use technology to produce their art. In her video installation *Tricky* (right), a bright spotlight shines on a small, stagelike sculpture. A figure seems to appear on stage, but it is only his shadow. This shadow-magician with Mickey Mouse-like ears waves a wand and pulls a giant spider out of a top hat. He then waves his magic cloth and his assistant appears.

Shimizu is fascinated by the impact that animation and film have on contemporary society. As these **flat, simplified, exaggerated**, cartoonlike shapes silently repeat the same tricks over and over, the viewer becomes aware that this performance is just an illusion. The artist's shapes look real, but her images have no substance. They can only exist when they are projected onto a screen.

▶ Hiroko Shimizu, (b. 1967). *Tricky*, 1998, video installation, dimensions variable. Grey Art Gallery, N.Y., N.Y.





“DOB IS A SELF-PORTRAIT OF THE JAPANESE PEOPLE. HE IS CUTE BUT HAS NO MEANING AND UNDERSTANDS NOTHING OF LIFE OR REALITY — TAKASHI MURAKAMI

MICKEY MANGA

Like Yoshitomo Nara, contemporary Japanese artist Takashi Murakami (ta-KAH-she murr-ah-KAH-me) blends today's Japanese manga and animated cartoons with traditional Japanese painting and print-making. Murakami feels that Japanese art has always been and continues to be two-dimensional. He suggests that the flat quality of 19th-century prints is carried on in the compression or flatness found in contemporary Japanese graphic art, comics, and animation. The artist uses the term *superflat* to define this quality. The term also expresses the artist's view of Japanese consumer culture as shallow and empty.

Murakami's Mickey Mouse-like character DOB (above) has many identities. He can be a cute, wide-eyed cartoon, then can turn suddenly into a threatening, fanged monster. This DOB's large inflatable head is made up of variations on a single shape—the circle. The eyes are formed by **interlocking** and **concentric** circles within circles. Circles are **repeated** in varying scale throughout the work. Some are **outlines**, some are not. Circular designs float around the ears, while the mouth is a circle cut in half.

▲ Takashi Murakami (b. 1962). *Melting DOB*, 1999. Acrylic on canvas, 39 1/2 x 39 1/2 in. Tomio Koyama Gallery, Tokyo

Creating a Color Print

When Natalie Poldiak's art teacher disagreed with her about the best subject to choose for her senior print project, she didn't take the comment as criticism. In fact, Natalie welcomed the insight from her teacher, Ed Pozun. "I love taking creative risks and making art that is out of the ordinary," Natalie, 18, says. "Because someone brought my attention to it, I saw possibilities I might not have seen before. His criticism made me think harder and push further." The result was Natalie's award-winning print, right.

Indeed, Mr. Pozun so inspired Natalie that she wants to become an art teacher herself. She is a freshman majoring in art education at Indiana University of Pennsylvania. "I want to make students love art as much as he made me love art," says Natalie. Being a teacher will also allow her to continue creating art. "Art is such a big part of my life, just like breathing."

How did you first get involved with art?

I've been drawing ever since I was little. When I was younger, I used to watch my dad sketch landscapes. I think that inspired me as well.

How did you create this award-winning piece?

It was a project for fine arts class in my senior year. We had to create a silk screen print using six different colors. The rest was left up to us.

How did you get your idea?

I did a lot of figure drawings, and laid them on the floor to see one which had the most potential. I wanted the subject to be out of the ordinary. I wanted it to stand out. At first I chose a more straightforward figure and pose. But with Mr. Pozun's help, I picked this figure.

Why did this figure attract you?

Usually all the emotion is in someone's face. But here, the position of his body and arm show emotion, without show-

ing his face. The person in my print could be distressed. Or, he might be rolling over because he's tired. You don't really know what he's feeling. Not seeing his face gives the print a mysterious quality. It makes it a stronger work of art.

Who is the subject?

I asked a friend to pose for me. I drew 10 or 15 pencil drawings of him in different poses.

Did you alter the pose and the composition?

I didn't alter the pose at all. In real life, he wore a green T-shirt with a design in the middle, and he was lying on a wooden table. I added the stripes and the diamond pattern and altered his surroundings a bit. In the drawing, you could see more of his shoes. For the print, I cropped them and put his figure in the center of the composition.

How important is shape in your composition?

Very important. I think the shapes makes the figure interesting. Everything is simplified. I don't have any jagged or straight lines. My goal was to have the viewer focus on the hands covering the figure's face. To do that, I left the central focal point clean and spare and surrounded it with circular lines and patterns.

Why did you choose those patterns?

The diamonds are a personal touch. I love diamonds and wanted to include them in my print somehow. By placing them in the foreground, I think it draws your eyes up toward his face. I chose stripes for the shirt because



NATALIE POLDIAK

"The person in my print could be distressed. Or, he might be rolling over because he's tired. You don't really know what he's feeling. Not seeing his face gives the print a mysterious quality. It makes it a stronger work of art."



they looked good against the diamonds. I probably sketched 20 different pattern and color combinations in order to get the right ones.

Why did you use flat shapes?

The shapes evolved this way because I only had six colors to work with. I would have tried to make the print look more realistic if I had had more colors to work with. But it wasn't an option. It's hard to do shading with only six colors. Without shading, the shapes appear flat.

How did you actually make the print?

I did a series of figure drawings in pencil. After I settled on one, I created a composition by changing the flow of the lines, smoothing out the curves, and simplifying the shapes. Then I added patterns and colors to the figure.

When I was totally satisfied, I made the stencil for the first color. I traced the outline of the shape onto a piece of film and laid it on top of the silk screen [material stretched over a frame]. We put a solution onto the film, which made it melt onto the silk screen. Then we peeled off the backing, and used a squeegee to force the paint through the screen onto the paper. I repeated this process for every color I used until the figure was complete. At times it was hard to control the medium; for instance, lining up the shapes from

color to color. If you messed up the tiniest bit when cutting the film, you had to start all over again. The print took seven weeks of art classes from start to finish.

What was the biggest challenge for you in creating this piece?

Executing my ideas and making the print as interesting as I wanted it to look. Working this way is very different from the artwork I do. I usually paint abstract figures and shapes. I have complete freedom to work with color and make an interesting composition. I didn't have the same level of creative freedom with this medium. It was a much more difficult process.

What advice do you have for aspiring artists like yourself?

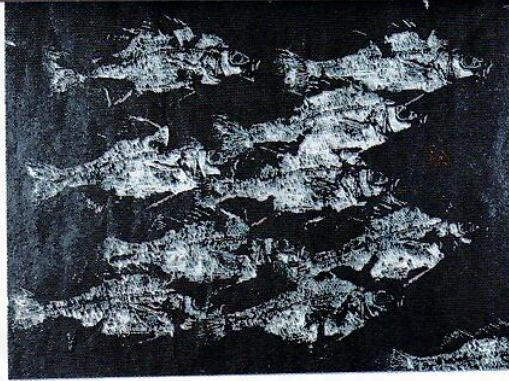
It's helpful to welcome criticism from other people. Although you may not like it at first, be open-minded about how other people see art as compared to how you see it. You may end up with something even better. In most cases that's how my artwork was done. It always ended up being a better piece when I was able to keep an open mind.

To find out more about The Scholastic Art & Writing Awards, ask your teacher to write to: The Alliance for Young Artists & Writers, Inc., 557 Broadway, New York, NY 10012-3999 or phone 212-343-6892. www.scholastic.com/artandwriting



BETHANY R. GRAVERT
AND KATIE V. BUNT

By printing silver ink on a black background, Bethany and Katie have created the ghostly **negative image** of a single, light fish in dark water. The application of ink to the edges of the fins gives them a delicate **linear** quality that contrasts with the **solid shape** of the body.



KATIE V. BUNT

By printing one light, **flat** shape over and over, Katie has created an entire school of fish. The **repeated, overlapping** images set up **foreground** and **middle-ground** areas which seem to move **horizontally** and **diagonally** across the page.



SCHOLASTIC ART WORKSHOP

Making a Japanese Gy

Use an ancient Japanese technique to create a unique print of a fish.

You've seen how Japanese printmakers *flattened, simplified, and stylized* the shapes they used in their block prints. Classical Japanese printmakers also created single prints, which were printed directly from the object itself. To create these Gyotaku (gee-oh-TAH-koo) prints, artists would apply inks to a distinctly shaped natural object—usually a fish—and transfer the image to paper. In this workshop, you'll use a real fish to make your own distinctive Gyotaku print.

MATERIALS

- Variety of fresh, flat fish with good definition such as: porgy, angelfish, trout, black sea bass, pinfish, crappie, sun perch, bluegill, sunfish, carp, red and black drum, or life-like, rubber fish replicas
- Nonlatex (due to allergic reaction) disposable gloves
- Saran Wrap or large plastic fruit/vegetable bags
- Large zip-lock storage bags
- Large airtight plastic storage containers
- Reconstituted lemon juice
- Clean newspapers
- Paper toweling
- Container for water to rinse brushes
- Primary, secondary, white, black water soluble block printing ink or tempera or acrylic paint *
- T pins or large straight pins
- Cotton balls
- Toothpicks
- Q-Tips
- Old bath towels
- Cardboard or foam board
- 9 by 12, 12 by 18, and 18 by 24 in. white, black, assorted color Subi block printing paper or rice paper
- 1 1/8 in. soft, flat brushes

PREPARATION

Go to your local fish market. Select a thin, fresh, whole fish with definite shape, prominent scales, fins. Wrap fish in plastic; cover with ice. Keep fish **VERY COLD** (in home economics or cafeteria refrigerator). Print within 24 hours. (Thawed frozen fish print well.) Study fish



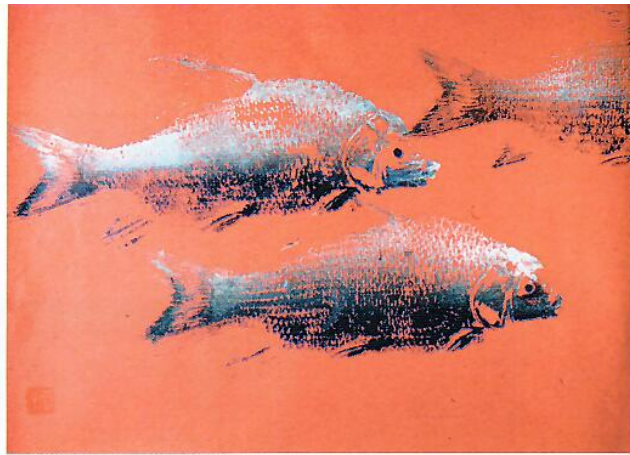
Wash fish with lemon juice, blot dry, and place on cardboard. Spread and pin fins, open mouth with cotton, and dry thoroughly before printing.

* For this assignment Dick Blick Water Soluble Block Printing Ink, Tempera and/or Blickrylic were used

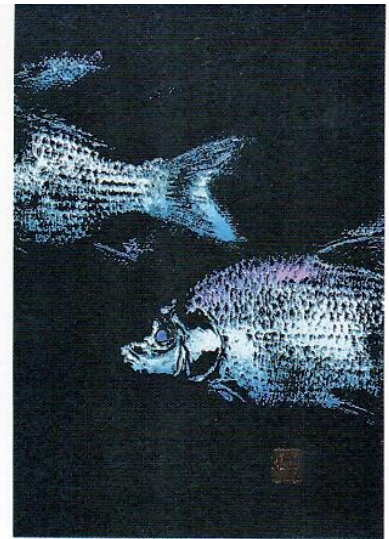
Prepared by Ned J. Nesti Jr., Morrison Junior High School, Morrison, IL. Assisted by Andrea D. Beveroth, School of Art, Northern Illinois University, DeKalb, IL, Nicholas Bonneur and Charlie Dubnick



MICHELLE BOS AND LARRY E. GATZ Michelle and Larry chose a fish with a short, fat shape, centered it, and repeated it twice. The two dark, positive shapes—one red and one blue—stand out against the solid yellow background.



HALEY J. RYAN Haley has expressed movement by repeating, overlapping, and cropping her long, thin fish. By using light ink on the "top" and dark ink on the "bottom," Haley creates a three-dimensional, modeled fish. The bright-red background color adds to the active feeling.



HALEY J. RYAN Haley has used the same fish to make this print. By varying size, background, color, and composition, she has made the fish look very different. The large, light, multicolored shapes swimming into and out of the picture frame gives the viewer the sensation of swimming beside the two fish.

otaku Print



Brush ink from head to tail; then reverse direction. To print, put paper on fish. Damp paper will mold over surface, catch details.

anatomy; learn terms: *anterior dorsal fin*, *posterior dorsal fin*, *caudal fin* (tail), *anal fin*, *pelvic fin*, *pectoral fin*.

STEP 1

Work with partner; prepare fish for printing. Handle carefully; don't squeeze. Wash with lemon juice (not water) to remove coating. LIGHTLY rub in direction of scales. Rinse with cold water. Blot, and put on cardboard. Spread fins with T-pins, open mouth, stuff with paper towels. Dry fish with hair dryer set on no heat (NOT HOT!). If fins stay in place after removing some pins, begin to ink. If fins move, let fish dry longer. If one side is damaged, print the other.

STEP 2

Stack newspapers under fish. Ink fish, then slide top sheet out for clean printing surface. After considering size/shape of fish, composition (symmetrical/asymmetrical), and avail-

able ink colors, select paper size, color/s. Plan composition before inking/printing fish. Gently brush smooth, thin, even layer of ink on fish from head to tail; then reverse direction. Ink lips, fins, tail. Leave eye blank; can be painted a different color later. Print soon after inking fish or ink will dry.

STEP 3

To print, position paper above fish for best composition. Carefully lower paper on fish. *Do not move paper after it has touched fish!* Rub fish gently, touching all parts to avoid blank spots. Hold fish's head so paper will not slip while printing. *To avoid double images, do not press same spot twice.* When done, carefully peel paper straight up. Fish can be re-inked in different color, but ink must dry before overprinting.



Clean fish carefully with cold water when changing colors. Fish can be used for three days as long as it is immediately stored in cold refrigerator.

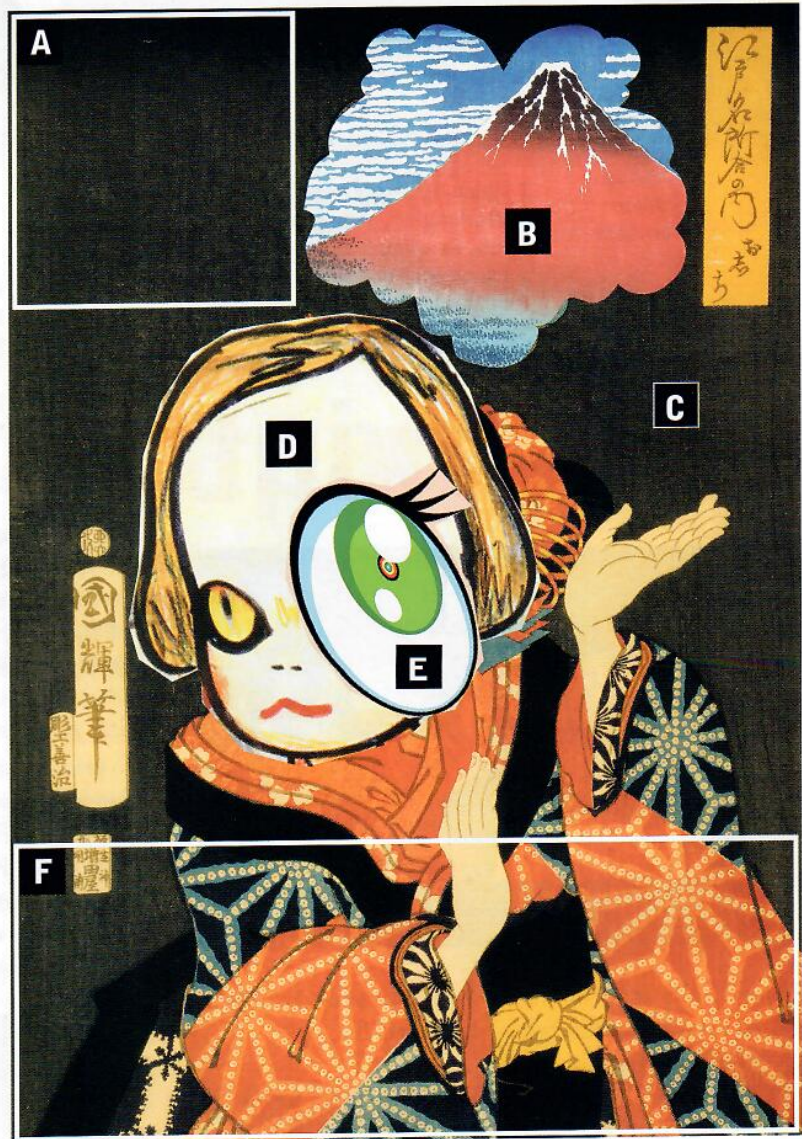
Press paper evenly on fish to print. Pull paper away, straight up. Use one-inch-square soap eraser to design and print a Japanese *hanko* stamp to sign your print. Use any combination of initials. (See Web sites on hanko printing).

Japanese Shapes

How do Japanese artists use shape to create their powerful images?

Traditional Japanese printmakers carved their compositions into wood-blocks. From these they printed their dynamic and innovative images. Contemporary Japanese artists and designers work with very different materials. But they still use the same techniques and principles of design to create art that relates to today's world.

The image on the right is made up of details of both the old and the new works featured in this issue. Next to each of the terms and names, write the letter appearing in the portion of the image that seems most appropriate. (Some letters may relate to more than one phrase.)



- | | | |
|--|---|---|
| <input type="checkbox"/> 1. Mount Fuji | <input type="checkbox"/> 9. Yoshitomo Nara | <input type="checkbox"/> 17. Oshichi |
| <input type="checkbox"/> 2. Ocean Child | <input type="checkbox"/> 10. Stylized shapes | <input type="checkbox"/> 18. Flat shapes |
| <input type="checkbox"/> 3. Simplified shapes | <input type="checkbox"/> 11. Manga | <input type="checkbox"/> 19. Animé |
| <input type="checkbox"/> 4. Negative space | <input type="checkbox"/> 12. Organic shapes | <input type="checkbox"/> 20. Secondary image |
| <input type="checkbox"/> 5. Geometric dot patterns | <input type="checkbox"/> 13. Concentric circles | <input type="checkbox"/> 21. Superflat |
| <input type="checkbox"/> 6. Katsushika Hokusai | <input type="checkbox"/> 14. Complementary colors | <input type="checkbox"/> 22. Incongruous |
| <input type="checkbox"/> 7. Geometric triangle | <input type="checkbox"/> 15. Repeated horizontal shapes | <input type="checkbox"/> 23. Utagawa Kunitera |
| <input type="checkbox"/> 8. South Wind, Clearing Skies | <input type="checkbox"/> 16. Takashi Murakami | <input type="checkbox"/> 24. Koma-e |