

# Ink painting 水墨画/墨絵

## Introduction

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清風入竹

齊白石畫

畫於



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## About this course

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- 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

文化賞  
Indonesia



- 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* 水量墨章, described in *Hippouki*/*Bǐfǎ jì* 筆法記 (Notes on Brushwork), published by the Chinese painter, *Keikou*/*Jīng hào* 莉浩, at 1st half of 10th century
- Un** 量 means blurring on the paper
- Bokusaiga** 墨彩画 (ink and color painting) or **Saibokuga** 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)

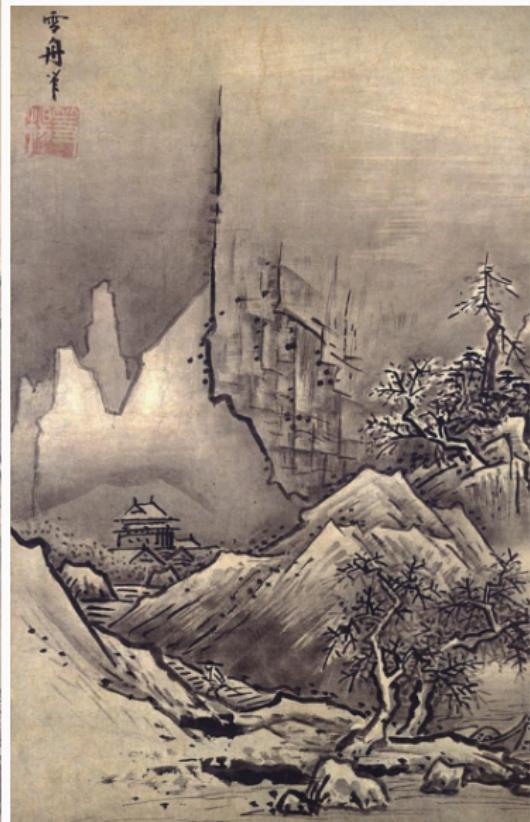
## A brief history

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## History (1)

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- 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, **Shubun** 周文, and **Minchou** 明兆
- one of famous Sumi-e painters in Japan, **Sesshuu** 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 傑屋宗達
  - new styles adopted by Jakuchuu Itou 伊藤若冲 and Shouhaku Soga 曾我蕭白



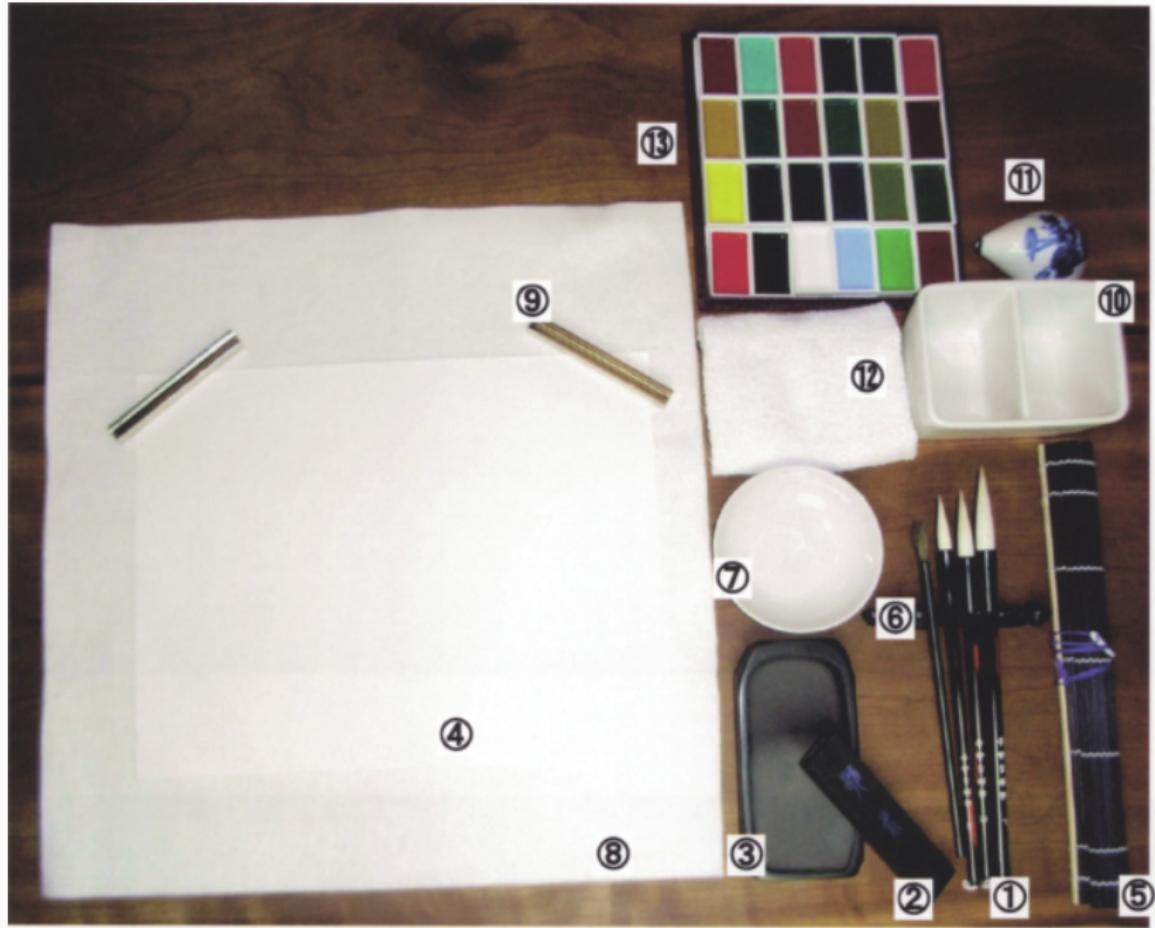
Hasegawa Touhaku “Pine tree forest”, Tokyo National Museum

## The tools

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# Tools

- **Bunboushihou** 文房四宝 (Four treasures of calligraphy)
  - 筆 brush
  - 墨 ink
  - 砚 inkstone
  - 紙 paper
- others
  - 筆巻 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

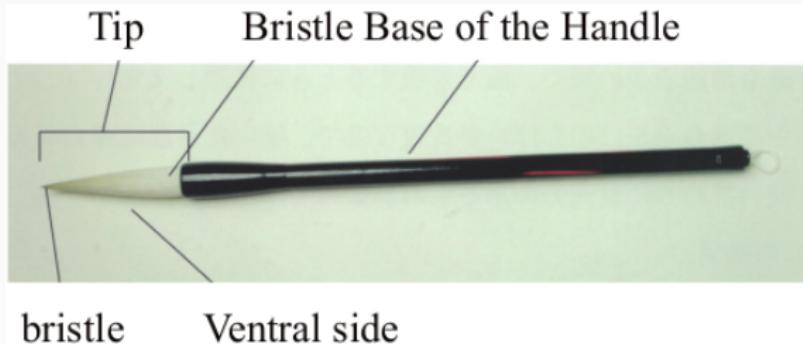


# Brush

- 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
- 穗 tip
- 穗元 bristle base
- 腹 ventral part
- 穗先 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

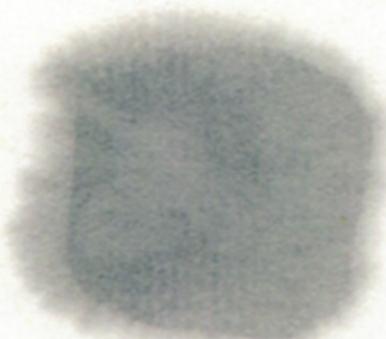


Chaboku

Seiboku



Dark ink



Light ink

Two types of inkstone

1. **Waken** 和硯 (Japanese inkstone): **Amahata-ken** 雨畠硯,  
**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

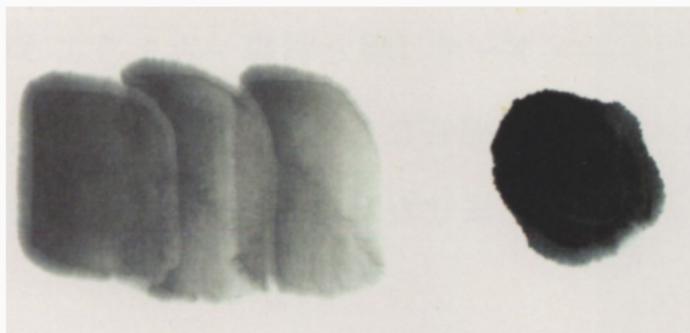


- same ink painting can appear differently depending on the paper used
- should be stored in a dry and well-ventilated place, avoiding direct sunlight
- types of paper
  1. **Washi** 和紙 (Japanese paper)
  2. **Toushi** 唐紙 (Chinese Paper)

# Washi (Japanese paper) i

## 1. Gasenshi 画仙紙/雅仙紙 (Gasen paper)

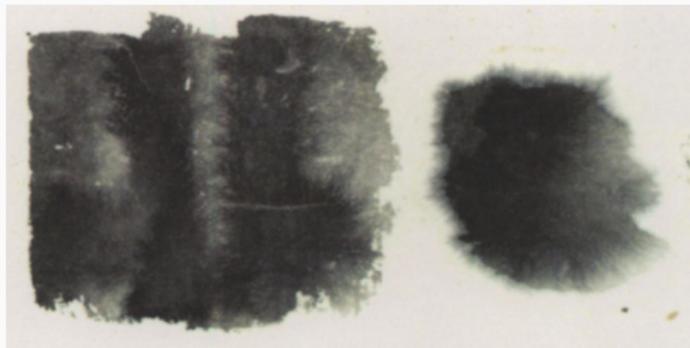
- reflects the shading of ink beautifully
- leaves distinct brushstrokes
- good for single stroke ink painting e.g. bird-and-flower paintings
- types of Gasenshi
  - Issoushi 一層紙 (one-layered paper): thin and easy to be blurred
  - Nisoushi 二層紙 (two-layered paper): beautiful blurring and shading
  -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



# Washi (Japanese paper) ii

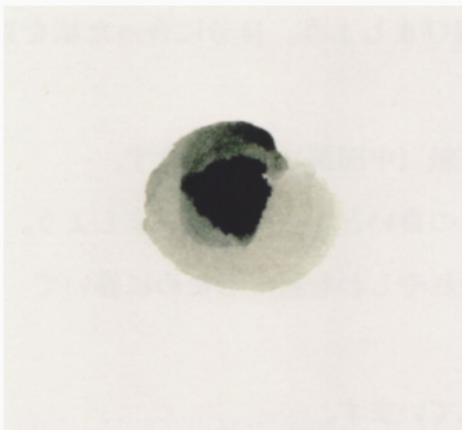
## 2. Mashī 麻紙 (hemp paper)

- various types: *Shiro-mashi* 白麻紙 (white), *Ki-mashi* 黃麻紙 (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 Mashī: *Ichigou* 一号 (No.1, thin), *Nigou* 二号 (No.2, medium-thick), *Sangou* 三号 (No.3, thick)



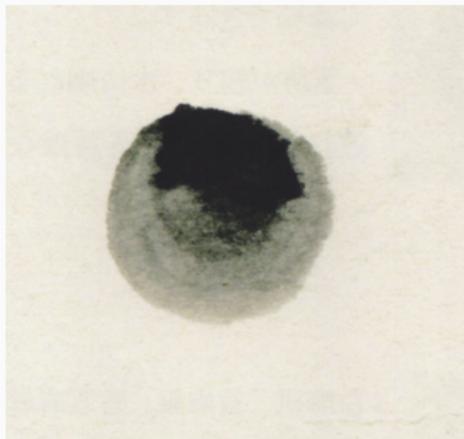
## 3. Torinokoshi 鳥の子紙

- 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)

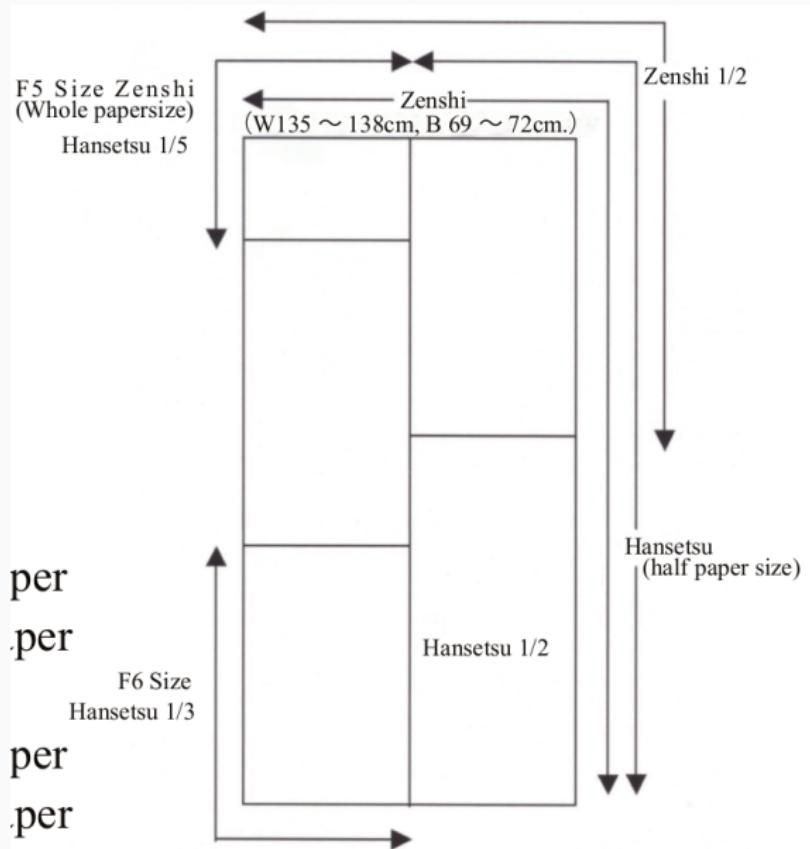
## 1. Senshi 宣紙

- 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 囗紙 (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



# Watercolor



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

## The techniques

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# Basic movement of brush

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## 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



Dark ink

Medium ink

Light ink



# 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



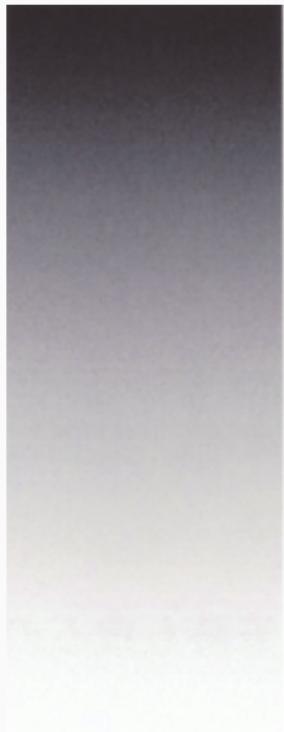
Kounou 更濃 very light ink



Koutan 更淡 pale ink



close to white



# Two Major Techniques i

## 1. Kuroku-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
- **Kuroku tensai** 鉤勒填彩 or **Kuroku 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 graduation
- was used by Oukyo Maruyama 円山応挙, refined by Goshun 呉春 and favored by the Maruyama and Shijou schools



## Other various techniques

- **Kappitsu-hou** 滴筆法 (dry brush technique)
- **Junpitsu-hou** 潤筆法 (wet brush technique)
- **Hatsuboku-hou** 洩墨法 (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 **Yuuin** 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

# References



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