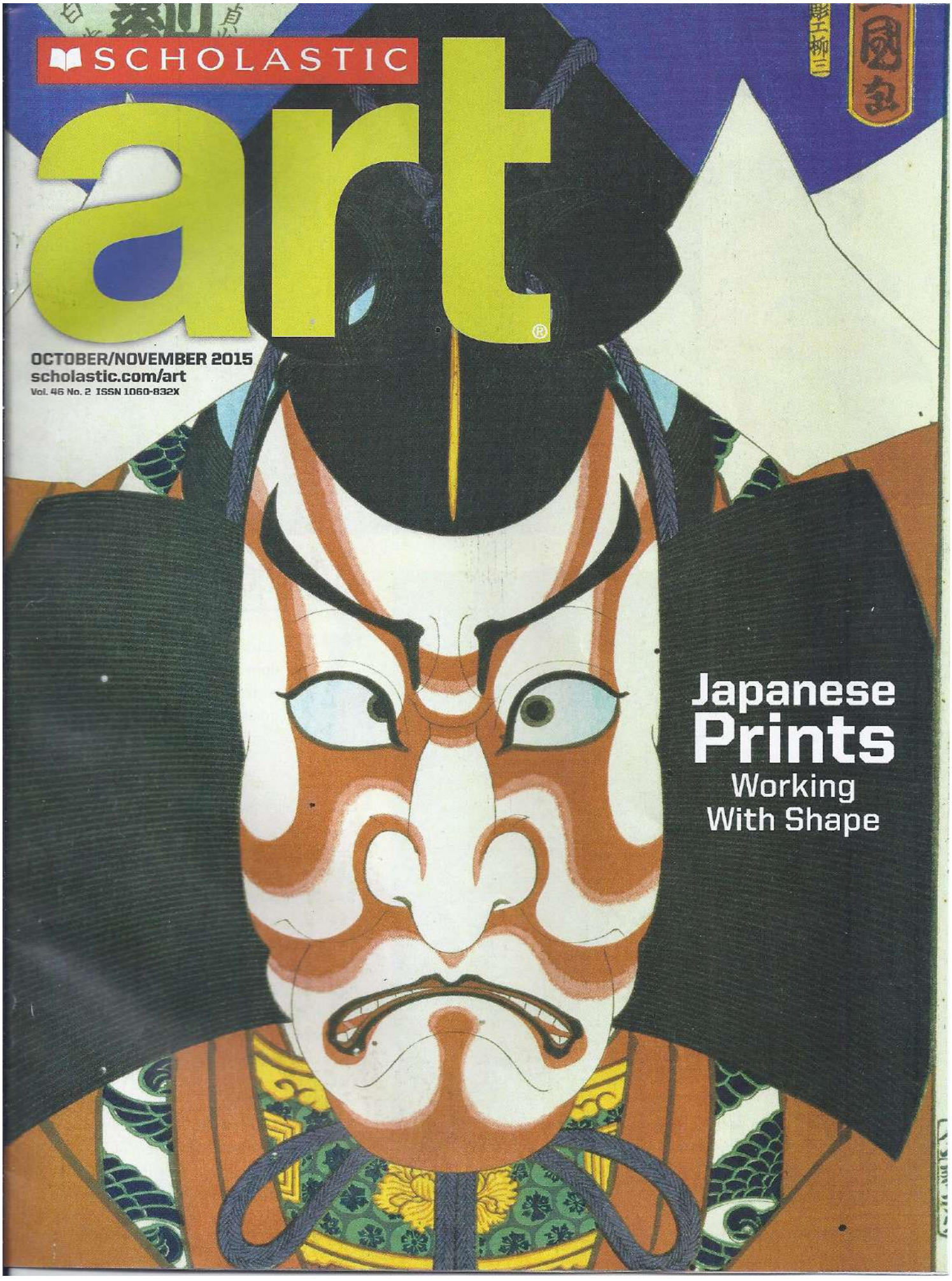
SCHOLASTIC
art
OCTOBER/NOVEMBER 2015
scholastic.com/art
Vol. 46 No. 2 ISSN 1060-832X
Japanese
Prints
Working
With Shape

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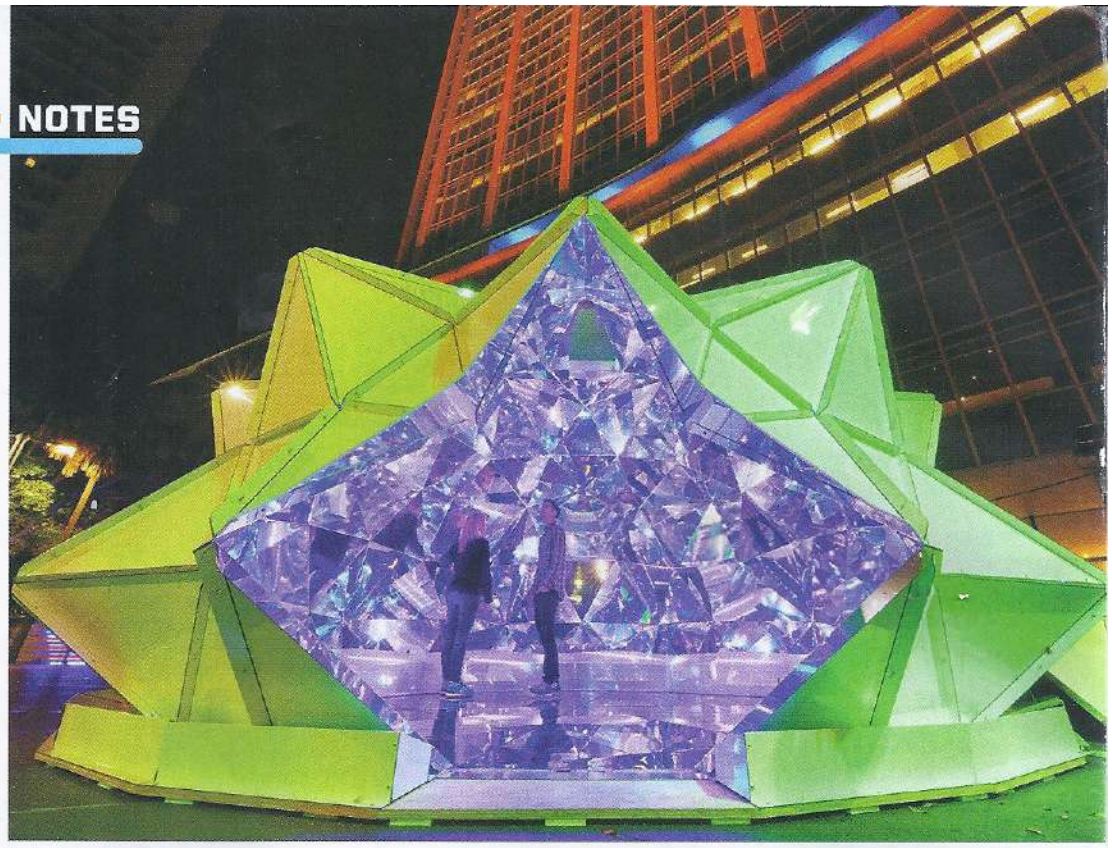
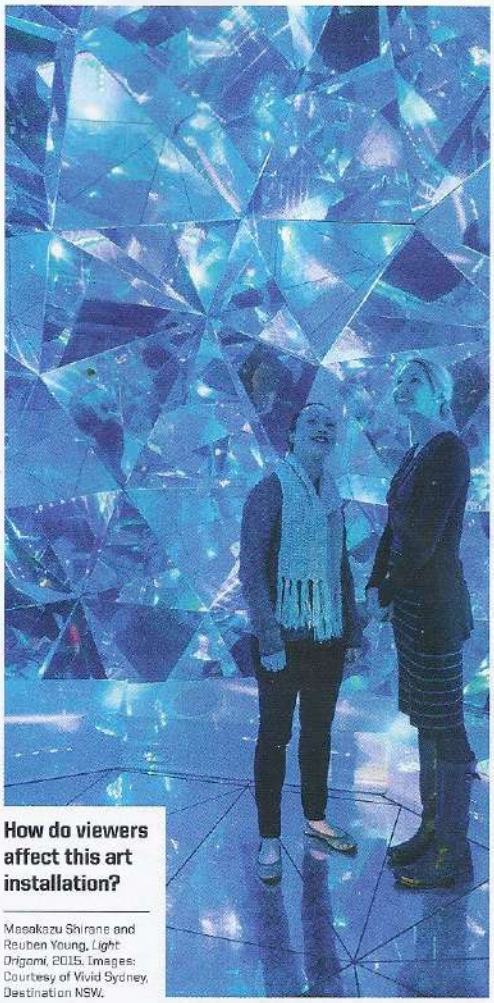
Cover: Utagawa Kunisada (Toyokuni III) (1786-1865) and U. Yoshitora (fl. 1850-1880), from the series "Famous Actors Past and Present," c. 1850-1865. Color woodblock print. Private Collection. Image: ©Christie's Images/Bridgeman Images.





How do viewers affect this art installation?

Masakazu Shirane and Reuben Young, *Light Origami*, 2015. Images: Courtesy of Vivid Sydney, Destination NSW.

Mirror, Mirror

Visitors to a recent festival of light art in Sydney, Australia, experienced a giant interactive sculpture. Japanese artist Masakazu Shirane (mah-sah-kah-zoo shee-rah-nee) and New Zealand artist Reuben (roo-bihn) Young created the installation, called *Light Origami*. Like origami (traditionally made of folded paper), the enormous structure is made up of geometric forms. There are more than 320 aluminum panels. Zippers connect the panels to one another.

Lights illuminate the interior, transforming it into a giant kaleidoscope. The panels reflect viewers' movements like mirrors, incorporating the colors and patterns of their clothing into the display. The viewer is an essential part of this innovative artwork.

Shirane and Young used 3-D computer modeling tools to design the sculpture. Then they worked with a team of building and lighting engineers and designers to construct the artwork.

Flower Power

How does Jen Stark transform paper into colorful 3-D artworks?

Jen Stark (b. 1983), *Over and Out*, 2008. Acid-free paper on wood backing, glue, 19x19x5in. Courtesy of the artist.

Contemporary artist Jen Stark creates bold sculptures, inspired by patterns found in nature, out of brightly colored paper. The Los Angeles-based artist studied animation and textile art, and works in a variety of media, from wood to fibers. She uses the full spectrum of the rainbow in her mesmerizing paper sculptures. She cuts sheets of paper and then glues them together in layers to form her three-dimensional designs.

In this piece, titled *Over and Out*, Stark creates a sense of depth and texture by carefully arranging the vibrantly colored paper. She layers analogous colors (side-by-side on the color wheel) such as red, orange, and yellow. The eye-popping sculpture resembles the petals of a flower in bloom.

EYE CANDY

How does the artist transform sugar and starch into a realistic lollipop sculpture?

Shinri Tezuka (b. 1988), *Fish Lollipop*, 2015. Starch and sugary syrup. Courtesy of the artist.

This sculpture of a fish is shockingly realistic, and it's also edible! Japanese candy artist Shinri Tezuka (shin-ree teh-zhoo-kah) uses an ancient technique to create intricate lollipops like this one. First, he boils sugar syrup and starch until it becomes clear and dough-like. When it is hot and flexible enough, Tezuka rolls the candy onto a stick. Then the real sculpting beings. The artist uses tiny scissors and brushes to quickly carve detailed fish, birds, and other creatures. When the candy cools and hardens, Tezuka paints it using brightly colored, edible dyes.

This art form is centuries old. Called amezaiku (ah-meh-zeye-koo), the sweet sculptures were originally given as religious offerings at Japanese temples. The craft gained a following in other countries, but only a few amezaiku artists are working today. Tezuka helps keep the art form alive in Japan by teaching others in his candy shop how to make their own creative confections.

Prints for the People

Japanese printmakers bring dance, battle, and ceremony to life in astonishing detail

In what way does the artist use shape to show motion in this print?

Utagawa Kunisada (Toyokuni III) (1786-1865), *Actors as Lion Dancers*, c. 1850. Color woodblock print, triptych, 14x28 5/8in. (35.56x72.71cm). Los Angeles County Museum of Art. The Joan Elizabeth Tanney Bequest. Image: ©2015 Museum Associates/LACMA. Licensed by Art Resource, NY.

For centuries in Japan, only the wealthiest people could afford to own art. But then Japanese artists revolutionized the way they worked. Using a technique called **printmaking**, artists could **reproduce** their designs many times. Since artists could make copies of a work, **prints** weren't as expensive as unique artworks. A single print could cost as little as a bowl of noodle soup. For the first time, ordinary people could own works of art. Japanese prints became common throughout Japan and eventually inspired artists in Europe and around the world.

Masterpieces Multiplied

A print is a copy of an image, usually made on paper. In traditional **woodblock printing**, an artist designs the image on paper. Then a block carver transfers the image onto the surface of a block of wood. He or she cuts away sections of the block's surface, leaving behind the raised area that will receive ink. Finally, a printer applies ink to the block and presses the image onto a sheet of paper. The carved block is like a stamp, printing the **reverse**, or mirror image, of the original design. The printer can make **multiples**, or many copies, of each work.

Isolated Island

Printmaking thrived in Japan from the 17th to the 19th centuries. During this period, the Japanese government limited the country's contact with the world. Despite this isolation, the arts flourished in Japanese cities. Prints created in the 19th century are known as ***ukiyo-e*** (yoo-kee-oh-ey), "pictures of the floating world." Artists hoped the images would help viewers remember to enjoy the world's ever-changing, or floating, nature.

Japanese artists depicted a wide range of subjects—from dramatic landscapes and theatrical performances to scenes of daily life. No matter what subjects they illustrated, the structure of every print is in the basic **shapes** used to design the work.

Watch a Video
scholastic .com/art

How does Kunisada's use of flat color emphasize the shapes in this scene?

Utagawa Kunisada (Toyokuni III) (1786-1865), *Tea House along the banks of the Tamagawa at Edo*, 1820s. Color woodblock print, 37.8x75.8cm. Victoria and Albert Museum. Image: V&A Images, London/Art Resource, NY.

A Flattened, Floating World

Since artists in Japan weren't exposed to art from other cultures, they developed a unique style. They used shapes like building blocks. Utagawa Kunisada (ooh-tah-gah-wah koo-nee-sah-dah) captures the drama of theater in his works on the cover and at left. In the print on the cover, Kunisada uses color to divide the actor's face into distinct shapes. In his work at left, black **diagonal lines** in the fabric loosely form a triangle. The actor and his mask both gaze up, echoing the diagonal. **Repeating** circles show the folds in the fabric, creating a sense of motion.

While Western artists tried to create the illusion of **three-dimensional space** in art, Japanese artists frequently showed **flattened space** in their work. In the work above, Kunisada uses areas of **flat color** to divide the room into squares and rectangles. The background seems to lift up, flattening the space.

In the work at right, Katsushika Hokusai (kat-soo-shee-kah hoh-koo-sigh) shows two warriors battling. The interlocking **patterns** make it difficult to distinguish the figures from one another. Hokusai doesn't add shadows, which makes the figures appear as a single flat shape. A long diagonal, created by a sword reaching from the upper right to the lower left, balances the swirling excitement of the scene.

How does Hokusai balance this composition?

Katsushika Hokusai (1760-1849), *Watanabe no Genga Tsuna and Inokuma Nyūdō Raiun*, from an untitled series of warriors in combat, c. 1833-1835. Woodblock print; ink and color on paper, 14 3/4x10 7/16in. (374x265.5cm). Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17552. Image: MFA.

Seasons of Change

These artists celebrate Japan's stunning natural landscapes

Why does Hiroshige use a vertical composition for this print?

Utagawa Hiroshige (1797-1858), *Red Blossom Plum*, c. 1847. Polychrome woodblock print; ink and color on paper, 13 5/8x4 1/2in. (34.6x11.4cm). The Metropolitan Museum of Art, The Howard Mansfield Collection, Purchase, Rogers Fund, 1936. JP2517. Image ©The Metropolitan Museum of Art. Image source: Art Resource, NY.

SKETCHBOOK STARTER

Draw a landscape near your home. Use cropping to emphasize the season.

Nature is integral to Japanese culture. In Shinto (shin-toh), one of the most practiced religions in the country, people believe that the natural world is filled with spirits. Seasons in Shinto don't just mark the coming of a change in weather, but are also a cause for celebration. Many Japanese prints reflect this reverence for nature and for the seasons themselves.

Pink Blossoms

Artist Utagawa Hiroshige (oo-tah-gah-wah hee-roh-shee-geh) portrays blooming flowers, a symbol of spring, in his print at left. By **cropping** the scene closely, the artist focuses on the moment when the flowers bloom, right at the beginning of the season. Hiroshige uses an elongated **vertical** composition to emphasize the shape of the growing plant. He also makes use of **negative space**, leaving the background mostly blank, to emphasize the flowers' varied shapes. Thin **outlines** describe their delicate petals.

Hiroshige includes **characters**, a form of writing, in this work. Added with a brush and ink in a technique similar to painting, characters were common in the prints of this period. Here the artist adds a poem about the "drowsy air of springtime."

Mountain Landscape

Mount Fuji (foo-gee) looms in the **background** in the print above right by Utagawa Kuniyoshi (oo-tah-gah-wah koo-nee-yoh-shee). The artist adds jagged **highlights** and **shadows** in shades of gray to represent the mountain's varied terrain.

How does Kuniyoshi use shape to give Mount Fuji a three-dimensional appearance?

Utagawa Kuniyoshi (1797-1861), *Act Eight* (Hachi danme), 1854. Color woodblock print, 8 15/16x13 15/16in. (22.70x35.40cm). Los Angeles County Museum of Art (LACMA). Gift of Arthur and Fran Sherwood (M.2007.152.68).

This series of irregular shapes gives Mount Fuji a **three-dimensional** appearance.

Kuniyoshi divides the scene into broad shapes. From the lush green of the grass to the rich blue sky, **bands** of color highlighting the summer season stretch across the picture and divide the composition **horizontally**. The diagonal edge of the grass in the foreground echoes the upward motion of the triangular mountain. The tree on the left side of the image creates a natural **frame** for the scene. Its branches sweep across the top of the work, providing a sense of seclusion for the figures.

A Snowy Day

In *Beauty Walking on a Snowy Day*, right, Kunisada places a woman in the center of the composition. Her dark clothing's saturated colors create a striking **silhouette** against the bright, snow-covered background.

The artist uses basic shapes to create the woman's features. Her face is a simple oval. Thin lines seem to create two sides of a triangle, representing her nose.

Kunisada **juxtaposes** the smooth curve of her umbrella with the **organic**, irregular shape of the trees in the background. He adds repeating curved lines to emphasize the underside of the umbrella.

Although this work depicts a snowy day, leaves cling to the tree branches in the background. This detail leaves viewers to wonder if the image marks the onset of winter or the return of spring. Works that explore the transition from one season to the next, which are common in Japanese art, remind viewers that the natural world is always changing.

In what way does Kunisada use color to emphasize shape in this scene?

Utagawa Kunisada (Toyokuni III) (1786-1865), *Beauty Walking on a Snowy Day*. Color woodblock print, 13 5/8x 9 9/16in. (34.8x24.3cm). Los Angeles County Museum of Art (LACMA). Gift of Mr. and Mrs. Felix Juda (M.73.37.608).

Revolution in Blue

With a new pigment, Japanese artists print dynamic images of water

Representations of water were key subjects for Japanese artists. In Shinto, water represents the purity of life. The waterfalls, oceans, and rivers around the island nation also offered artists stunning vistas. But there was a big problem. Before the 1830s, printmakers made ink with natural **pigments**, powders made by grinding materials such as flower petals. These pigments were hard to make and faded quickly. Over time, the blue skies and waters in prints transformed to dull yellow-brown and green.

In the 1830s, everything changed. Limited trade with the Dutch and Chinese brought a new pigment, called Prussian blue, to Japan from Europe. It allowed artists to create a variety of rich and durable shades of blue. The introduction of Prussian blue kicked off what scholars call the Blue Revolution. People from all over Japan demanded vibrant prints of deep blue waters and bright blue skies.

Churning Whirlpool

In Hiroshige's *Awa Province, Naruto Rapids*, above right, water crashes against rocks. The work is nearly **monochromatic**, printed almost entirely with various shades of blue. Hiroshige uses white and shades of blue to create a **spiral**. A **stylized**, or simplified, wave creates a dramatic arch that follows the edge of the image, echoing the circular motion of the water. Froth reaches like tentacles at the edges of the violent waves.

How does the artist create a circular motion in this print?

Utagawa Hiroshige (1797-1858), *Awa Province, Naruto Rapids*, 1855. Woodblock print. Victoria and Albert Museum (E.3605-1886).

Stories in Ink

Kuniyoshi tells the story of a man slaying a giant fish in the work above right. To show the fish's enormous size, the artist developed the composition as a **triptych**, or a work created in three sections. The fish is so large that it fills all three parts and dwarfs the human figures by comparison.

Kuniyoshi represents the water with black and shades of blue. He uses long, ribbonlike shapes to show individual ripples in the water. The **curved** shape of the fish's body emphasizes this circular

WRITE ABOUT ART

How is the influence of the Blue Revolution visible in the print above?

Why might Kuniyoshi have created this work as a triptych?

Utagawa Kuniyoshi (1797-1861), *Onawaka-maru slaying a giant carp*. Victoria and Albert Museum (E.10905-1886). Image: V&A Images/Art Resource, NY.

How does Hokusai use blue to emphasize the waterfall's movement in the print below?

Katsushika Hokusai (1760-1849), *Kirifuri Fall in Kurokami Mountain, Shimotsuke Province*, c. 1827. Victoria and Albert Museum (E.653-1901). Image: V&A Images/The Art Archive at Art Resource, NY.

motion, drawing the viewer's attention to the figure at the center of the scene.

In Hokusai's work at right, a waterfall cascades down a rocky hillside. Hokusai uses mostly white areas of unprinted paper to represent the falling water. He introduces blue in the delicate stripes at the edges of the water. These lines emphasize the water's plunging movement. It falls into a rushing stream, represented by repeating dots and rippling lines. Small figures look on, emphasizing the grand **scale** of the waterfall.

Worldwide Influence

Because Japan was isolated for so long, the world was unaware of Japanese printmaking. That all changed in 1853 when Japan's leaders began to open the country to the West. Traders wrapped their exports in discarded prints to protect their goods. The prints made their way to Europe, where they astonished artists and collectors.

Japonisme, art and design influenced by Japanese art, quickly became popular in Europe and America. The unusual use of cropping, flat color, and shape inspired painters, including Edgar Degas, Paul Gauguin, and Mary Cassatt. They incorporated Japanese styles into their own work and changed Western art forever.

5 Things to Know About Hokusai

1 MANY TALENTS

Hokusai is best known as a printmaker. But he worked in other **media**, such as painting and **engraving** (another form of printmaking) too. He also made ink drawings, like this self-portrait. As a youth, he studied wood carving and gained experience in publishing as well.

This ink drawing is a rare self-portrait of Hokusai.

Katsushika Hokusai (1760-1849), *Self-portrait as an Old Man*, c. 1830. Ink on paper, H: 38.5cm. Musée des Arts Asiatiques-Guimet. Image: ©RMN-Grand Palais/Art Resource, NY.

This is one of Hokusai's most popular prints.

Katsushika Hokusai (1760-1849), *Under the Wave off Kanagawa*, c. 1830-1832. Polychrome woodblock print; ink and color on paper, 10 1/8x14 15/16in. (25.7x37.9cm). Claude Debussy Centre St. Germain en Laye. Image: Gianni Dagli Orti/The Art Archive at Art Resource, NY.

2 ICONIC ARTWORK

Hokusai's *Under the Wave off Kanagawa* (kah-nah-gah-wah) is part of a **series** of prints, called *Thirty-Six Views of Mount Fuji*. The group of works was so popular that Hokusai eventually added to the series, creating a total of 46 prints.

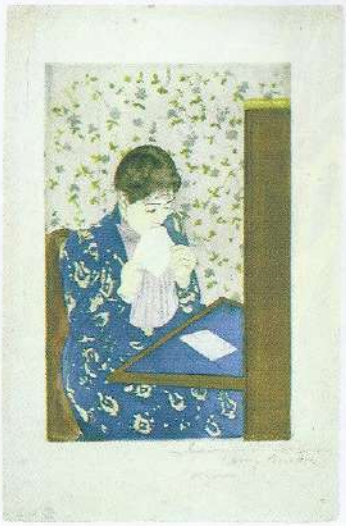
How are *tatebanko* different from traditional prints?

Katsushika Hokusai (1760-1849), *Dance of the Gods at the Heavenly Cave*, c. 1808-1813. [Cut-out Lantern Pictures.] Woodblock print; ink and color on paper, 10 7/16x15 1/16in. (28.5x38.3cm). Museum of Fine Arts, Boston. William Sturgis Bigelow Collection (11.20434).

3 ART FOR EVERYONE

Hokusai was one of the leading makers of *tatebanko* (tah-teh-bahn-ko), prints that could be cut apart, like paper dolls, and glued into three-dimensional dioramas. This example depicts a legend in which the gods lured the Sun Goddess out of a cave with music and dancing.

How does Cassatt use shape in this print?



Mary Cassatt (1844-1926), *The Letter*, 1890-1891. Drypoint, softground etching, and aquatint on laid paper plate. ©2015 Stock Sales WGBH/ Scala/Art Resource, NY.

4 INFLUENCED OTHERS

Hokusai had a far-reaching impact. Even during his own time, Western artists, such as Mary Cassatt, incorporated his use of bold shapes and flat color into their work. Can you find a relationship between this print by Cassatt and the works of Hokusai?

5 ALWAYS LEARNING

Legend has it that on his deathbed, Hokusai exclaimed, **"If heaven had granted me five more years, I could have become a real painter."** The artist believed that there was always more to learn.

CONTEMPORARY CONNECTION

Views of Japan Today

Idō Masao is preserving Japan's printmaking tradition

Contemporary Japanese artist Idō Masao (ee-doh mah-sah-oh) works in the style of traditional woodblock printmakers. But the artist infuses the subject matter and techniques of the past with the innovations of printmaking today.

Born in 1945 in China, Masao grew up in Japan. He spent many hours playing in the hills outside his rural childhood home. After his family moved to Kyoto (kyoh-toh), a large Japanese city, Masao began his career making textiles. When he learned about woodblock printing, he immediately began studying the technique. Like his predecessors, he hoped to express the world's natural beauty.

In the prints above, Masao depicts the four seasons. The vertical compositions emphasize the **depth of space** in each scene. A path leading from the foreground to the background pulls the viewer's eye deep into the narrow space of each image.

Masao uses layers of color to create complex **textures**. He juxtaposes the organic shapes of the trees, flowers, and shadows with the **geometric shapes** of the architecture. The **color scheme** of each work emphasizes the season Masao represents.

Masao is committed to keeping the printmaking tradition alive in Japan. In 2008, he completed a series of prints, titled *One Hundred Scenes of Kyoto*, similar to Hokusai's *Thirty-Six Views of Mount Fuji*. He also founded a nonprofit organization that teaches printmaking. "I thought these wonderful techniques . . . should be preserved and handed down for the future," he explains.

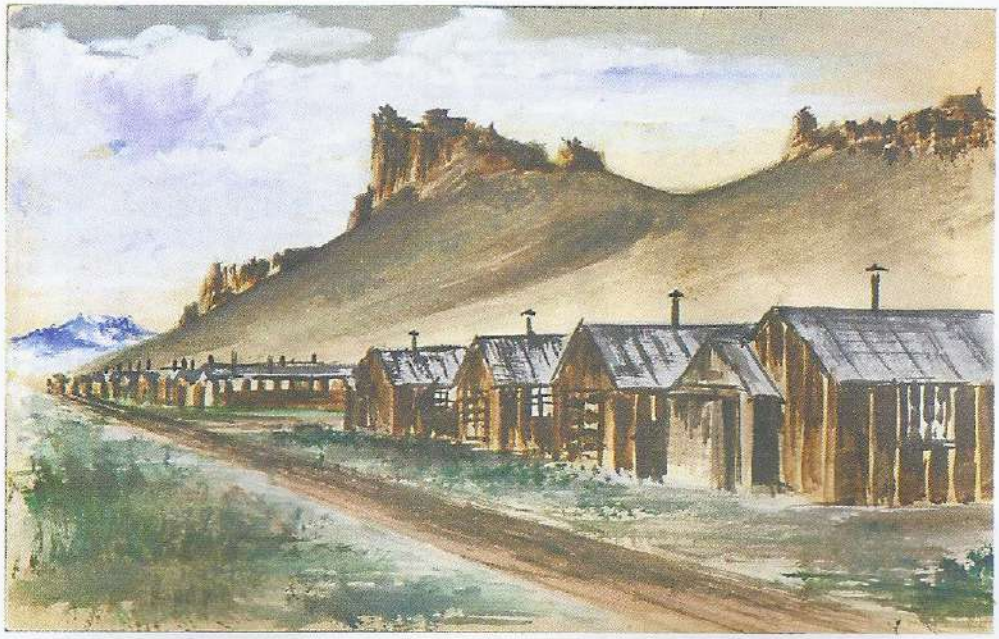
How does Masao juxtapose organic shapes with geometric shapes?

Idō Masao (b. 1945), left to right: *Yukima, Komichi, Seishu, Shunjitsu*. Woodblock prints. Sedo Gallery.

Idō Masao

Photo of Idō Masao: Courtesy of Sedo Gallery.

DEBATE



History for Sale?

A proposed auction of art by Japanese Americans imprisoned during World War II ignites public outrage

An artist completed this painting in a Japanese American internment camp.

Unknown Artist, Watercolor. Eaton Collection. Courtesy of Japanese American National Museum.

On December 7, 1941, Japan attacked the United States naval base at Pearl Harbor in Hawaii. The attack killed more than 2,000 Americans and drew the U.S. into World War II. In an effort that officials believed would increase national security, the U.S. government forced more than 110,000 Japanese Americans into internment camps, a type of prison. They were held there until 1945. Nearly 50 years later, the U.S. government issued an apology for this disgraceful act.

While in the internment camps, some people found comfort in making art. Recently, an auction house in New Jersey planned to sell a collection of more than 400 artworks created in the camps. The proposed auction caused public protest.

The collection originally belonged to a man who was opposed to the mass incarceration [imprisonment]. Later, the collection passed to a family that couldn't care for it, so they decided to sell it. "We weren't trying to extort [unfairly take] money from anyone," one family member explained.

Critics said it was wrong to profit from the prisoners' work. They argue that the collection should be donated to a museum where it could be used to educate people. Nearly 8,000 people signed an online petition, which called the auction "a betrayal of those imprisoned people who thought their gifts would be used to educate, not be sold to the highest bidder."

Public opposition won, and the auction house canceled the sale. Instead, the Japanese American National Museum in Los Angeles acquired the collection.

Is it ethical to sell art by people who were unjustly incarcerated? Why or why not?

Tell us what you think! *scholastic.com/art*

CRAFT AN ARGUMENT

1. How could these works be used to educate people?
2. Why do some find it inappropriate to sell art created by people while they were unfairly imprisoned?
3. Should people be allowed to sell artworks created by people while they were unjustly incarcerated?

STUDENT OF THE MONTH

Printed Puzzle

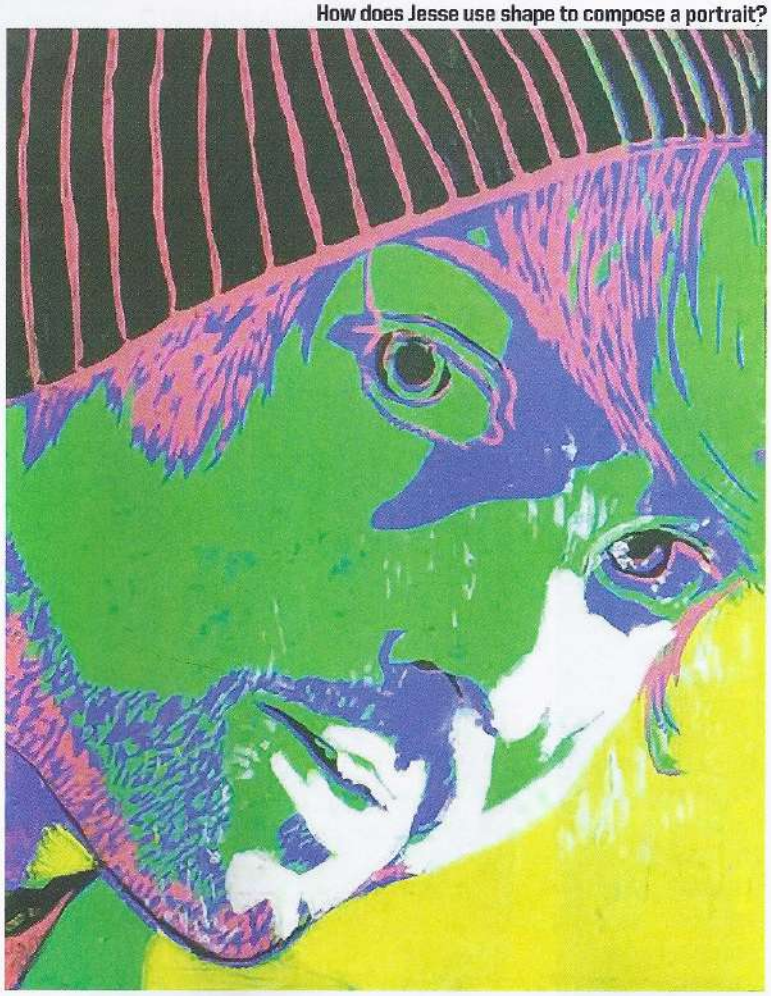
This artist practices problem solving in his vibrant prints

Jesse Alex creates prints, like the one at right, the way you might solve a puzzle. "I enjoy figuring out the lines and shapes that belong on each layer I print," says Jesse, 18. Jesse is a freshman studying art at the University of Montevallo, in Montevallo, Alabama. He hopes to someday incorporate printmaking into his career.

What inspired this award-winning print? It was part of a series of prints I created for my AP Studio Art portfolio my senior year. The prints were a series of portraits that tried to capture a range of emotions in each face. I was listening to a musician who sings about being true to yourself. I wanted to express his defiant spirit. I found a picture of him, and the idea just evolved from there.

How did you create your print? I sketched the face onto linoleum in pencil and traced over the lines with a waterproof pen. I printed this piece on black paper, so I cut out the darkest values in the image first, like the pupils, the nostrils, and the hat. I covered an ink roller with pink and laid it down on the black paper. I rubbed the back with a spoon to make sure the pink ink transferred. Then I washed the linoleum and carved details for the next-darkest color, which was green, and laid that down. I repeated the same process for each color. White was the brightest value, so I printed that layer last.

How does Jesse use shape to compose a portrait?



How did you use shape to compose a face? I looked at each part, like the eyes, nose, mouth, and eyebrows, and I imagined how I would draw lines so they would form shapes. I used the shapes to create a face.

What was most challenging about making this print? I had to work slowly and deliberately, because once I etched a line on the linoleum I couldn't erase it. If I made a mistake, I'd have to start from scratch. So the most challenging part was making sure I carved the layers in the right order, from darkest value to brightest.

Do you have any advice for aspiring artists like yourself? Keep making art. Experiment with different types of art to figure out what you like. If you do what makes you happy, you'll discover the artist you're meant to be.

Scholastic Art & Writing Awards

Jesse won a Gold Key for his print in the 2015 Scholastic Art & Writing Awards. To find out more about this program, visit artandwriting.org.

Jesse Alex

Jesse Alex, 18, Gold Key, printmaking. Images courtesy of the Alliance for Young Artists & Writers and the Scholastic Art & Writing Award Winners of 2015.

Develop a Print

Use what you've learned about Japanese printmaking to create your own print

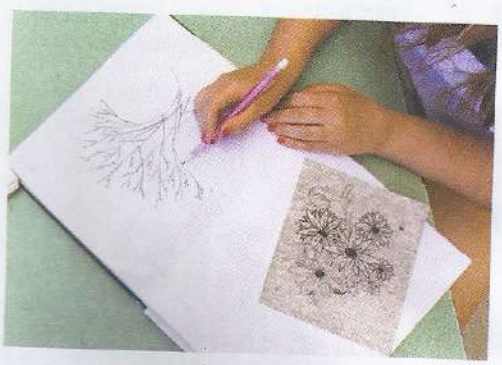
MATERIALS

- sketch paper
- graphite pencil
- carbon paper
- linoleum or other carving surface blocks
- permanent marker
- linoleum-cutting tools with a variety of blades
- block printing inks
- Plexiglas
- rubber brayers
- printing paper
- barens

You've seen how artists like Hokusai use prints to celebrate the world around them. Now it's your turn to design a composition using shape, carve a block, and make your own print.

The student who created this design printed the image on wood.

The student who made these prints experimented with different colors.



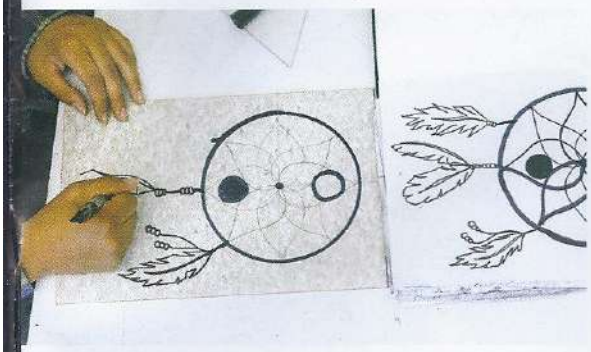
Sketch your design. Use shapes to simplify the composition.

STEP 1 Design Your Image

What aspect of nature sparks your imagination? It might be the leaves that shade your yard, your favorite animal, or a stunning landscape. Design a sketch that illustrates your idea. Incorporate common shapes, such as spheres, squares, and triangles, to help clarify your design. Use bold outlines to emphasize the most important elements of your sketch. Remember that your sketch will be reversed when you create your final print. If you include any letters or numbers, they should appear backward in your design.

TIP: Keep your sketch simple. Then add the details later.

What shapes can you identify in this print?



Transfer your design onto your linoleum block.

STEP 2 Carve Your Block

Place a sheet of carbon paper on your linoleum. Then place your sketch on top. Trace over your sketch using a graphite pencil. This will transfer your drawing onto the linoleum. Then use a permanent marker to trace over your drawing on the linoleum. Use the marker to emphasize the areas of your image that you'd like to appear in your print. Leave the areas you plan to cut away clean. Carve your linoleum, removing only the clean areas. Always cut away from your body and be aware of other students working nearby.

TIP: Create texture by varying the way you carve your linoleum.

STEP 3 Print Your Image

Select a color for your print. Use a brayer to roll the ink onto a sheet of Plexiglas, evenly coating the brayer with ink. Roll the ink onto your block and then carefully place your printing paper on top of the inked block. Roll a clean, dry brayer or baren in all directions over the paper to make a crisp impression. Gently pull the paper off your plate and allow time for it to dry. Experiment with printing in different colors. You also might want to try printing on unusual surfaces and found materials. These could include newspapers, magazines, fabric, or wood. When you're finished, sign, title, and number each print.

TIP: You can use markers, colored pencils, or paint to add details to your prints once they are dry.

All photographs by Farah Nosh/Getty Images.

Carve your linoleum.

Use a brayer to roll the ink onto a sheet of Plexiglas.

Roll the ink onto your block evenly and then place a sheet of paper on top of the inked block.

Roll a clean, dry brayer or baren over the paper.

Pull the paper off your plate to reveal your print.

Watch a Video! scholastic.com/art

Prepared by: Lisa Yamaoka
South Kamloops Secondary School
Kamloops, British Columbia, Canada

LEFT: Justin reveals a freshly printed work. ABOVE: Justin inks a plate while artist Otto Neals observes.

Pressing Prints

Justin Sanz talks about managing a community printmaking workshop

SCHOLASTIC ART: What is your job?
JUSTIN SANZ: I am the workshop manager for the EFA Robert Blackburn Printmaking Workshop. We provide professional-quality printmaking facilities and classes, and we work with artists who might need technical help creating their prints.

SA: Why might an artist need help?
JS: Sometimes artists, both established ones and students, don't have the technical skills needed for printmaking. I provide advice about printing techniques.

SA: What kind of advice do you give?
JS: It's usually technical. But sometimes it can be creative. Recently, I thought a student's print might look flat. So I suggested that she vary the techniques for some layers to create a more vibrant piece.

SA: How do you work with the artists?
JS: The artist creates the blocks, plates, or screens that will be used for printing. We'll talk about ways of using color. Then I mix the color and print a proof. The artist either approves the proof or we discuss ways to change the print to achieve the artist's vision for the print.

SA: Who takes care of the presses?
JS: I do the basic maintenance, such as oiling some of the moving parts. But we have a machinist come in to check the machines and replace worn parts. For the most part, the machines are very durable.

SA: Do you have advice for students?
JS: Get an internship. Then work hard and prove yourself to be trustworthy and responsible. People notice a strong work ethic. They'll remember you and possibly recommend you for a job.

SA: What do you love about your job?
JS: The workshop community is amazing! We have such a positive atmosphere. And unlike working alone in my own studio, there are always people around to give me feedback on my work. It's nice to have people around!

CAREER PROFILE

PRINT WORKSHOP MANAGER

SALARY:
Print workshop managers can earn from $32,000 to $90,000 per year, depending on location and experience.

EDUCATION:
Most printmaking workshop managers have a bachelor of arts degree (B.A.) or a bachelor of fine arts degree (B.F.A.).

GETTING STARTED:
- Take printmaking classes. Gain experience in different media.
- Develop a portfolio to showcase your skills.
- Get an internship at a print shop.

Photographs by Nora Rodriguez; Courtesy of the EFA Robert Blackburn Printmaking Workshop.

POSTAL INFORMATION: Scholastic Art® (ISSN 1060-832X; in Canada, 2-c no. 55867) is published six times during the school year, Sept., Oct./Nov., Dec., Jan./Feb., Mar./Apr., May/June, by Scholastic Inc. Office of Publication: 2931 E. McCarty Street, P.O. Box 3710, Jefferson City, MO 65102-3710. Periodical postage paid at Jefferson City, MO 65101 and at additional offices. Postmasters: Send notice of address changes to SCHOLASTIC ART, 2931 East McCarty St., P.O. Box 3710, Jefferson City, MO 65102-3710.