

# Japanese Woodblock Printmaking (Moku Hanga)

## Supply List

### Please bring from home:

A drawing for a print that can be traced. Ideally the drawing should be no larger than 5" x 7", clear-edged, using two or three colors. Leave at least a 1" margin around your drawing. Think simple shapes – there will not be much time to carve.

- spray bottle
- four small containers to hold paint or Nori, and one larger container or bowl to hold water
- one or two watercolor brushes (old ones are fine)
- optional: pencil or pen and paper to take notes (we have an assortment of basics in the studio)
- optional: apron (aprons are also available at the studio)

### The following materials will be supplied by materials fee

Moku Hanga Kit (one per person), including:

- 1 - u-gouge and 1 - v-gouge Japanese carving tool
- 1 - Baren (the handheld Japanese printing press)
- 1 - Surikomi Bake (ink spreading brush)
- 1 - piece of Mylar
- 1 - piece of carbon paper
- 1 - piece of Ategami (protective paper)
- 3 - 6" x 8" ¼" Shina Plywood blocks
- Nishinouchi Washi (Japanese handmade paper)
- *Moku Hanga Primer* by Robert McClain

### Supplies MAC has in studio to use:

- 12" or 18" ruler
- Masking tape or artist's tape
- Rags and paper towels
- Toothbrush or other soft bristle brush
- Leather honing block and compound (to keep tools sharp)
- Bench Hook
- Nori (rice starch paste)
- ultra-fine Sharpie
- sanding blocks
- plastic garbage bags
- newsprint
- Grab Bag of sample pieces of Shina for practice
- Akua Kolor inks

## **Workshop Outline**

### **Day 1, Monday June 1:**

- 1) Planning
  - Decide on the size of the print and blocks
  - Add *kento* (registration) marks to the drawing
  - Color separation and overlapping considerations
- 2) Trace the image onto the blocks
  - Sand the Shina wood blocks
  - Flip the image
  - Trace image onto block(s)
  - Decide which color will be printed on each block
- 3) Carve
  - SAFETY: sharp tools, bench hooks; stopping periodically to hone tools; stretching fingers and wrists
  - How to hold tools to prevent hand fatigue
  - How to hold the knife to prevent undercutting
  - Using the right size tool for the job
  - Using chisels to clear and to flatten marks from u-gouges
  - How deep do you need to carve?
  - Special effects: texture, beveling the outside edge to soften
  - Cleaning the block before printing

### **Day 2, Tuesday June 2:**

#### **Morning**

- 1) Continue carving

#### **Afternoon**

- 2) Prepare Paper for Printing
  - Using a knife to get clean edges
  - Marking the lower right corner on the back of the paper
  - Making a damp pack and the many ways to make one
- 3) Carve kento marks

### **Day 3, Wednesday June 3:**

- 1) Baren
  - How to print with a Baren
  - Caring for your baren
  - Different kinds (there will be some available to try out)
- 4) Print
  - Using Kento registration
  - Trial proofs
  - Water Balance
  - Nori

### **Day 4, Thursday June 4:**

- 1) Advanced Printing
  - Overprinting
  - Showing grain
  - Solid vs *gomazuri*
  - Bokashi*
- 2) Print Show