

INK COMPARISON CHART

| | WATER-BASED INKS | | | | OIL-BASED INKS | | |
|-------------------------------------|---|--|---|---|--|---|---|
| | Gamblin Dry Pigments page 30 | Bokuju (sumi) page 31 | Tosai's Pigment Set (gouache) page 31 | Akua Kolor Ink page 32 | Akua Intaglio Ink page 37 | Caligo Safe Wash Relief Ink page 38 | Gamblin Relief Ink page 39 |
| Ingredients | pure, lightfast dry pigments with no additives | vegetable oil soot | lightfast pigments, gum arabic. No opaquing agent | lightfast pigments, water and gum base | lightfast pigments, water and soy oil base | lightfast pigments, linseed oil, emulsifier and <1% dryer | lightfast pigments, linseed oil, small amount of dryer in some |
| Recommended Printmaking Uses | Moku Hanga,* can be added to other inks to increase color intensity | Moku Hanga* | Moku Hanga* | Moku Hanga,* Monotype. Thicken for Woodcut, Linocut. Use to tint Akua Intaglio | Intaglio, Solarplate, Monotype, Woodcut, Linocut, Colograph | Woodcut, Linocut, Monotype | Woodcut, Linocut, Monotype |
| Characteristics | rich, intense, matte colors some pigments are water soluble, others require addition of alcohol to dissolve in water Caution: can be inhaled; use mask and gloves when handling | rich, matte black add water to lighten to shades of gray and for more transparency very runny water soluble (dissolves easily in water) | rich, matte colors highly pigmented thick consistency add water to thin and for more transparency water soluble | rich, matte colors highly pigmented add Extender for more transparency runny roll up thin layers or apply with brushes or applicators long working time water soluble | rich, matte colors highly pigmented add Akua Transparent Base for more transparency buttery consistency roll up thick layers thick layers may never dry, especially on hard surfaced papers | rich, semi-gloss colors highly pigmented finely ground pigments add Caligo Extender for more transparency thin with Caligo Oil thick consistency can mix with other oil-based ink but soap & water clean up may be lost contains an emulsifier that attracts water | rich, semi-gloss colors highly pigmented finely ground pigments add Gamblin Transparent Base for more transparency thin with 000# Burnt Plate oil thick, buttery consistency archival |
| Typical Drying Time | fast | fast | fast | normal (2-6 days) | very slow, dries by absorption instead of evaporation | normal (2-6 days). Cobalt dryer can be added | normal (2-6 days). Cobalt dryer can be added |
| Paper Handling | print on paper from damp pack | print on paper from damp pack (not too wet). | print on paper from damp pack | Prints well on dry paper print on paper from damp pack for Moku Hanga | Print on dry or damp paper use absorbent, unsized papers like Arches 88 or Hosho (page 49) | Print on dry, damp or wet paper | Print on dry, damp or wet paper |
| Clean Up | soap and water | soap and water | soap and water | soap and water | dry rag followed by soap, then water | dry rag followed by soap, then water | mineral spirits (see Gamsol, page 54) |

*Japanese style of woodblock printmaking. Water-based ink or paint is spread across the block with stiff brushes.