



McCLAIN'S
PRINTMAKING SUPPLIES

Printmaking Papers

P6801 NISHINOUCHI NATURAL

29.25" x 41.75" 60gm/sqM

Sized

Handmade

90% northern kozo and
10% acid free pine pulp

Nishinouchi is one of our finest papers. A fine-fibered, natural color, handmade paper, Nishinouchi is both tough and delicate. It has the translucency of thinner, more fragile papers but is strong and able to withstand repeated printings for multiple block prints. This is simply a great paper that is beautiful to see and work with. It is sized for the Japanese printing methods but works beautifully with oil base inks. Accepts ink wonderfully while giving sharp, crisp colors when printed. Tears exceptionally well.

Besides printing from a traditional woodblock, Elaine Chandler, McClain's previous owner, found it to be one of the better papers to use when hand printing watercolor monotypes from an acrylic plate. Also excellent for book arts.

P6802 KIZUKI HANGA OFF WHITE

27" x 40.5" 135gm/sqM

Sized

Handmade

100% kozo

This off-white, crisp, heavy weight paper sells for about 40% less than comparable papers in the same weight and size range that are not 100% Kozo. It is sized for *moku hanga* (the Japanese style of printmaking with water-based inks) and is ideal for large, multiple block prints that require many printings. Unlike some papers which tend to flop when they are damp, Kizuki Hanga has the weight and body to make even full-size sheets easy to place on the block. Tears exceptionally well.

This paper could be used for Western style of block printing with oil ink, but it is truly intended for the serious printmaker who wishes to do large as well as small prints using Japanese techniques. It accepts ink beautifully giving back sharp, luminous, clear colors.

P6806 GAMPI NATURAL or OFF WHITE

20" x 30" 96gm/sqM

Unsize

Handmade

100% gampi

A lovely Japanese paper! This acid free paper is handmade with four deckle edges and has a soft, dense feel. It is a waterleaf paper, naturally absorbent, and suitable for block printing, intaglio, *sumi* painting and litho. A very useful paper for *moku hanga*, even without sizing. Just keep the paper a bit dryer than you normally would, and add a little more *Nori* (rice paste) on the block.

P6808 ECHIZEN KOZO OFF WHITE

26" X 38" 55gm/sqM

Sized

Handmade

Kozo with a very small % of
acid free pulp

This is one of the finest printmaking papers available. Colors printed on this paper seem to glow from within. It is a soft, thick paper, takes ink very readily, and is smooth on one side. It still has some of that hand-made character and is not as smooth as machine-made papers like *Torinoko*, (P6853). It is acid free, with four deckle edges. Walt Padgett, cover artist on McClain's 2001 catalog, uses this paper extensively for *moku hanga*. It is also an excellent drawing paper. Tears very easily.

**P6852 ISE DOSA
WHITE**

24" x 37" 55gm/sqM

Sized

Handmade

20% kozo and 80% acid free
pine pulp

A versatile, white, high quality paper of medium-light weight that can be used for either moku hanga or for western style printing using oil base inks. Handmade and crisp to the touch, it is tough enough to withstand multiple block print handling if kept fairly dry. Can be used with most computer printers or photocopiers; test with your machine first. Tears very well.

An excellent handmade paper for the serious student.

**P6853 TORINOKO
WHITE**

25" x 37" 145gm/sqM

Sized

Machine made

70% mitsumata and 30% acid
free wood pulp

A thick, medium weight, white, machine made paper, this Torinoko has a felt-like quality to the touch, with nice heft and body. It is sized for moku hanga, and works well with oil base inks especially if slightly dampened before printing. As with all sized papers, the smooth side is the sized side. In reality both sides of the paper become sized, but because of the manner in which the sizing is ordinarily applied, one side has a stronger coating of the *Dosa* (sizing glue). Can be used with most computer printers or photocopiers; test with your machine first.

An excellent paper for the price, recommended for the serious student as well as printmakers on a budget.

**P6854 TORINOKO
CREAM**

25" x 37" 150gm/sqM

Sized

Machine made

70% mitsumata and 30% acid
free wood pulp

A thick, medium weight, dark cream, machine-made paper, this Torinoko has a felt-like quality to the touch, with nice heft and body. It is sized for moku hanga, and works well with oil base inks especially if slightly dampened before printing. Sized on the smooth side. Can be used with most computer printers or photocopiers; test with your machine first.

An excellent paper for the price. It is recommended for the serious student as well as printmakers on a budget. Colors printed on this paper take on richer, warmer tones.

**P6855 TORINOKO EXTRA
LIGHT
CREAM**

24" x 35.5" 50gm/sqM

Sized

Handmade

70% gampi and 30%
mitsumata

This is a very fine-fibered, thin, handmade Torinoko. It is a delicate, creamy color, translucent and soft to the touch. Simply a gorgeous paper, it accepts both oil and water-based inks very well. A great weight for book arts. Can be used with most computer printers or photocopiers; test with your machine first. Tears exceptionally well.

This is one of the finest fibered papers that we carry. The fiber content alone makes this one of our bargain papers for the price. *Gampi* is a highly prized fiber in Japan and is becoming rarer with each passing year because native *Gampi* bushes are slowly disappearing from the wild and *Gampi* refuses to be cultivated.

**P6903 MASA DOSA
WHITE**

22.75" x 32.5" 90gm/sqM

Sized

Handmade

Kozo and acid free pine pulp
(percentages not known)

A relatively thin, very white, hand made paper with four deckle edges and a crisp finish and feel. Do not confuse this with the light weight or waxed Masa commonly sold in the U.S. Think of a crisp, sized Hosho (P7005). Masa Dosa is sized for moku hanga, but like all sized papers, it accepts oil base ink as well, especially if lightly dampened. Can be used with most computer printers or photocopiers; test with your machine first.

This paper is a good choice for beginning to intermediate printmakers, student use, and for proofing. It is tough and crisp, so it is easy to handle.

**P6905 SHIN TORINOKO
WHITE**

25" x 38" 125gm/sqM

Sized

Machine made

50% Manila linen and 50%
acid free pine pulp

A soft, fairly thick, light to medium weight paper with a felt-like quality. It is sized and used for Japanese style of woodblock printmaking. Because it is machine made, it can also be soaked in a water bath and used for intaglio printmaking. Easily torn for dividing into smaller sheets.

This paper is ideal for beginners, student use and for proofing. It is our most economical sized paper.

**P6907 SHIN TORINOKO
CREAM**

21.5" x 31" 120gm/sqM

Sized

Machine made

50% Manila linen and 50%
acid free pine pulp

Smoother, with a harder finish than the white Shin Torinoko, this paper is also categorized as a light to medium weight machine made paper, although it is slightly thinner than the P6905. It is sized and is used for Japanese style woodblock printmaking. Because it is machine made, it can also be soaked in a water bath and used for intaglio printmaking.

This paper is ideal for beginners, student use and for proofing. It is our most economical sized paper.

**P6951 USU MINO
OFF WHITE**

21.5" x 31" 25gm/sqM

Sized

Probably machine made

70% mitsumata and 30% acid
free wood pulp

A very thin, very light weight off-white mending tissue. Used for tracing as well as for transferring images from the key block to color blocks.

**P6952 YAMASHIRO
NATURAL**

25" x 37" 25gm/sqM

Sized

Probably machine made

Fiber content unknown

A fine, very light weight, natural colored paper. Has more body than Usu Mino (P6951). In physical size, it is about 30% larger than Usu Mino.

Intended to be used as mending tissue, and for tracing and transferring images from the key block to color blocks. Can also be used for *chine collé*.

**P6953 KITAKATA
NATURAL**

16" x 20" 30gm/sqM

Unsize

Handmade

90% Philippine Gampi, 10%
acid free wood pulp

A fine, smooth, natural color, light weight, strong paper. It has four deckle edges and is acid free. Can be used with most computer printers or photocopiers; test with your machine first.

This is an excellent paper for *chine collé* and for relief printmaking, including wood engraving.

**P6954 MULBERRY
NATURAL (WARM)**

24" x 33.5" 45gm/sqM

Unsize

Handmade

Kozo and sulfite pulp

A lovely, fine-textured, soft, naturally warm colored paper. Mulberry is long fibered and strong. This is a popular paper among relief printmakers. It is also in demand for *sumi* painting, lithography, and *chine collé*. It has excellent wet strength and is suitable for printing one or two blocks with water-based ink. Works well with oil-based inks.

**P6955 OWARA MULBERRY
NATURAL (COOL)**

25.25" x 37" 45gm/sqM

Unsize

Handmade

50% Kozo and 50% sulfite
pulp; acid free

Owara Mulberry has the same characteristics of P6954 Mulberry but is slightly thinner with a laid finish, and is a cooler, light gray-green color. It has one smooth side and one soft side. This is another wonderful paper for relief printmaking.

**P6958 KOZO
WHITE**

24" x 36" 25gm/sqM

Unsize

Probably handmade

Kozo plus supplementary
material, probably wood pulp

A strong, but thin and delicate looking paper with a slight random pattern of longish fibers embellishing an otherwise fine fibered surface. This paper is slightly off-white in color, and is handmade. Kozo has four deckle edges and tears easily.

This durable, translucent paper is intended for woodblock printmaking and *gyotaku* (fish prints). It is suggested that for *gyotaku*, the paper be dampened slightly. Shape retention is excellent.

**P7002 UNRYU
NATURAL**

24" x 36" 40gm/sqM

Unsize

Handmade?

Kozo plus supplementary
material, probably wood pulp

A beautiful, delicate, translucent, natural colored paper. Slightly darker in color and heavier in weight than P6958 Kozo. An overall, swirling pattern of long, unbeaten Kozo fibers creates a much more pronounced texture in this paper giving it the name "Cloud-dragon paper." Unryu is a handmade paper, with four deckle edges. Fiber content is Kozo and a supplementary material, most likely wood pulp. No fiber content percentages are given by the supplier. Does not tear well at all.

This elegant paper is suitable for woodblock printing with water or oil-based inks, collage, and ornamental bookbinding. It has also been used for *gyotaku* (fish prints).

**P7005 HOSHO
WHITE**

17" x 23" 60gm/sqM

Unsize

Machine made

Kozo, mitsumata and sulfite
pulp fibers

A very white machine made paper known for its thickness, fluffiness and strength. This Hosho is professional grade. It resists shrinking very well. Suitable for use with oil based block printing ink. Water-based inks will bleed readily on this paper; if you do not want this effect, try the sized Masa Dosa (6903) instead. Can be used with most computer printers or photocopiers; test with your machine first.

**P7008 ARCHES 88
WHITE**

22" x 30" 300gm/sqM

Unsize (waterleaf)

Mould-made

100% cotton fiber

A bright white paper with a smooth surface, Arches 88 is ideal for monotype, silk screen, lithography, even intaglio. It absorbs ink freely when it is dry, but if you plan to use it for intaglio processes, dampen it lightly first by placing it in a damp pack. It is very smooth on both sides. Arches 88 is acid free and has two deckle edges. This is a favorite monotype printmaking paper of Gail Ayers, manufacturer of the PinPress.

**P7107 DAPHNE
NATURAL**

21.5" x 32" 95gm/sqM

Sized

Handmade

100% Daphne

Daphne paper, like Edgeworthia (below), is sustainably hand-made in Bhutan from the inner bark fibers of the daphne shrub.

Sized during the papermaking process, Daphne is suitable for all kinds of printmaking, including moku hanga. Accepts water-based ink and *Bokuju* (liquid sumi) or *Sumi* exceptionally well, without bleeding. Daphne is heavier and a little rougher than Edgeworthia (see the next paper), showing more bits of fiber.

Compared to the Daphne previously sold by McClain's, this paper is much more uniform and does not bleed when printed with water-based inks.

Daphne can be used for a wide variety of art and craft projects, including artist books, letterpress, water colors, drawing, and calligraphy. Can be used with most computer printers or photocopiers; test with your machine first.

**P7108 EDGEWORTHIA
OFF WHITE**

**P7109 EDGEWORTHIA
NATURAL**

21" x 34" 40gm/sqM

Sized

Handmade

100% Edgeworthia
(Mitsumata)

Edgeworthia paper is made in Bhutan from the inner bark fibers of the edgeworthia shrub, which is known as *Mitsumata* in Japan. Papermaking using edgeworthia has been a traditional craft in the Himalayan foothills for hundreds of years. The bark is harvested without killing the plant. The bark is stripped off the shrub and in two or three years the bark grows back, ready to be harvested again. Proof of the archival quality of edgeworthia fibers can be found in paper used for Buddhist woodblock and manuscript books over 1200 years ago, which show no signs of deterioration.

Sizing is added during the papermaking process, so Edgeworthia is suitable for all kinds of printmaking, including intaglio and moku hanga. Accepts water-based ink and *Bokuju* (liquid sumi) or *Sumi* exceptionally well, without bleeding. The paper is very uniform and even.

These papers can be used for a wide variety of art and craft projects, including artist books, letterpress, water colors, drawing, calligraphy, and stationary. Can be used with most computer printers or photocopiers; test with your machine first.



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DEDICATED TO THE ART AND ARTISTS OF RELIEF PRINTMAKING

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