



McCLAIN'S  
PRINTMAKING SUPPLIES

2025 CATALOG

## McClain's Printmaking Supplies

Dedicated to the Art and Artists of Relief Printmaking

For forty-six years McClain's has imported tools and relief printmaking materials from Japan as well as the supplies for woodcut, linocut, engraving, and monotype printmaking from around the world. Our mission is to give relief printmakers the support they need to reach their printmaking goals.

### Dear Friends,

In 2022, after two years of Covid, we decided to host an online exhibit based on the theme *Daily Companion*. During those years, many of us had turned to some sort of companionship: a person, a pet, a ritual, a creative outlet. One hundred and seventeen of you sent us a print for the exhibit! Because of that amazing response, we've decided to do it again.

The theme of this year's online exhibit is *Handle with Care*. The country and the world are in a period of upheaval and uncertainty. We hope you are finding ways to look after yourself and those around you. How are you keeping your spirits up? What helps? Taking on a new skill, screaming while running through a field of flowers, ticking off items on your to-do list, the companionship of people or pets, making art? Or perhaps there is a deeper meaning to the idea of handling with care that you would like to explore. Whatever inspires you, we invite you to create a relief print and send it to us.

The *Handle with Care* exhibit will go online in October, 2025.

- Prints must be received by August 31, 2025.
- One print per person.
- Prints sent for the exhibit will not be included in the 2026 Catalog. If you have prints for the 2026 Catalog, please go to the Gallery section of our website for information on how to join in.
- Email your image, along with the full title, your full name and email address to alex@imclains.com so we can credit your work in the exhibit.
- Please label image files with your last name and the title of the print, i.e. "Smith, My Dog Benny."

Try to lose yourself for a while. Enjoy the process. Most of all, have fun. We are looking forward to seeing your work.

In other news, in April McClain's will be attending Puertograbando, the SGCI Conference in Puerto Rico, and we hope to see you there.

We continue to diligently search for new supplies to help you make your best prints and we are happy to help solve any printing problems you have over the phone or by email. McClain's is here because of you and we never forget it. Thank you so much for your continuing support!



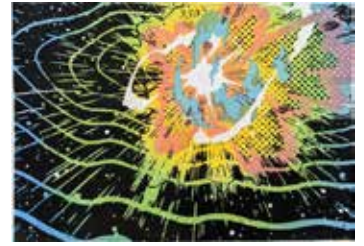
Looking for inspiration for our *Handle with Care* prints... from the top, left to right, we are: Ally (she/her), Bella (she/her), Nabil (he/him), Alex (she/her), Christin (she/her), Daniel (he/him)

## About the Cover Artist

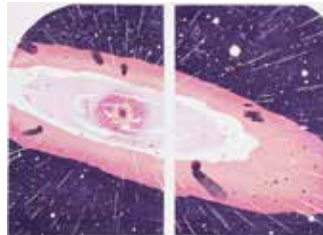
*And From a Nowhere Place*  
12 x 16 moku hanga

### Matthew Willie Garcia

Iowa City, IA  
Matthewwilliegarcia.com  
Instagram: @matthewwilliegarcia



Matthew Willie Garcia is a printmaker whose work moves far beyond the traditional print media, which includes screen printing, mokuhanga, projection-mapping, animation, and large-scale installation. Driven by a passion for both science and science fiction, Garcia explores his queer identity and the mysteries that lie within the vast universe. Garcia employs his knowledge of printmaking to explore these themes through color abstraction, the graphic image, and nonrepresentational forms. Garcia is a California native now based in Kansas City, MO. He holds a B.F.A. from the Kansas City Art Institute and an M.F.A. from the University of Kansas. Garcia has earned acclaim regionally, notably exhibiting at the Nerman Contemporary Museum of Art, Des Moines Art Center and internationally in Japan and Spain. Garcia is currently serving as the Grant Wood Fellow at the University of Iowa.



from the top, left to right:

*States of Existence* 12 x 9 moku hanga

*Queering Space-Time* 12 x 16 moku hanga

*Gentle Attractions and Distant Desires* 12 x 16 moku hanga

*Combustion of Space-Time* 12 x 9 moku hanga

*SpaceScope no. 01* 10 x 20 moku hanga

*Closed, Opened, Isolated, or the Inevitable Heat Death of the Universe* 16 x 12 moku hanga

## Join McClain's Gallery

We accept woodblock prints, linocuts, wood engravings, monotypes and monoprints to show in our catalog and online gallery. Artists are given recognition but there is no payment. The copyrights to all images belong to their respective artists. McClain's will not use the submitted art for any purpose other than display in our catalog, Instagram account or on our website without written permission and we will not release the material in whole or part to any person or company. McClain's reserves the right to decide which prints to accept for publication.

One print per person please. Choose the format easiest for you:


- Photos: Photos made with a Smartphone or digital camera usually work well. Be sure the image is square and meets the size requirements.
- Scanned images: label the file with your last name, the title and save as a jpg. Resolution: 72dpi. Size: 1000 x 1000 pixels (14" x 14" or 35.5 x 35.5cm) maximum.

Email scanned files to [mail@imclains.com](mailto:mail@imclains.com) or copy to a USB drive and send to McClain's, PO Box 230759, Tigard, OR 97281-0759, USA.

- Prints: We are happy to scan your original print if it arrives with a stamped, self-addressed, padded envelope so it can be returned to you. **IMPORTANT:** Please tell us 1) your name and the city and state where you live; 2) the title of the print; 3) the size of the image; 4) the technique used; and 5) your email, social media account or website address (optional).

Thank you very much for sharing your work!

## [www.imclains.com](http://www.imclains.com)

 @imclains.printmaking.supplies

Browse and order online 24 hours a day. New products and sale items appear throughout the year. Check for current prices. Find information sheets, tips, tutorials and how to's about our products and woodblock printmaking techniques.

## Japanese Pronunciation Guide

### Consonants

Japanese consonant sounds are pronounced pretty much the same as English consonants with the exception of the letter "r." Try placing the tongue softly just behind the teeth, as if you were saying "la," and make a sound half way between *r* and *l*. It should take hardly any effort to say. The "r" in the word "baren" uses this sound.

### Vowels

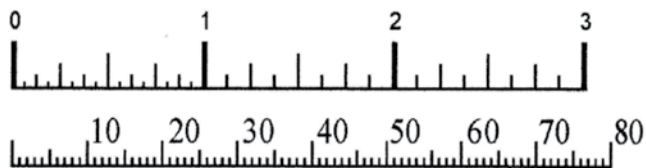
While English has at least eighteen vowel sounds, Japanese has only five:

a	i	u	e	o
"ah"	"ee"	"oo"	"eh"	"oh"

So the word "moku hanga," the Japanese word for woodblock print, is pronounced "moh-koo hahn-gah."

## Metric Conversions

Japan uses the metric system, so sizes for most of the supplies from that country are metric. All other measurements in the catalog are in inches. The rulers below will help you convert from inches to millimeters.



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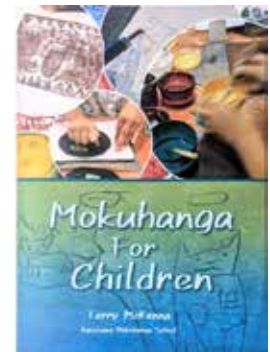
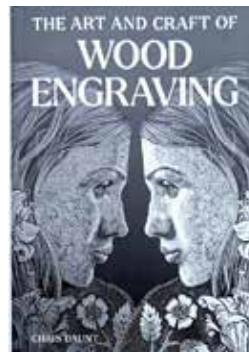
## NEW This Year



Traditional Mizu Bake, page 14



Panson Paper, page 23



The Art and Craft of Wood Engraving and Mokuhanaga for Children, page 27

# Blocks and Plates

Shina Plywood ArtPrint Linoleum Gomuban Monotype Plates



## Shina Plywood

This fine-grained plywood comes from Hokkaido, the northernmost island in Japan. Shina feels virtually grainless as you carve it and it is dense enough to hold sharp edges through many printings.

A very thin layer of glue is used between the Shina plies, so compared to most plywoods, these blocks will feel more like solid wood as you carve them. Also, because the glue is thin, tools stay sharp longer and it is easier on them.

### 3/8" or 1/4" Plywood Comparison

- Because it is thicker, 3/8" is less apt to warp
- On a press, when carved on both sides, 3/8" can be printed without a ghost showing from the carved underside of the block
- If the block is to be carved on both sides, 3/8" is more economical
- If the block is to be carved on just one side, 1/4" is more economical
- Because it is thinner, 1/4" is easier to print on an etching press

If you plan to carve both sides of a block, tape a sheet of heavy paper to the side not being cut. This will protect it from dents and scratches while you carve the top side.

**Grain** On standard sizes, the wood grain runs parallel with the longest dimension. Custom blocks can be cut with the grain running parallel to the short dimension.

**Storing** To prevent warping, store blocks horizontally in a dry place. Protect blocks from dramatic shifts in humidity and temperature.

## 1/4" Shina Plywood

(five plies of Shina)

		1-11 each	12+ each
D1260	4" x 6"	\$2.35	\$2.23
D1261	6" x 8"	\$4.55	\$4.32
D1262	8" x 10"	\$7.75	\$7.36
D1263	9" x 12"	\$10.35	\$9.83
D1264	12" x 16"	\$18.40	\$17.48
D1265	14" x 18"	\$24.20	\$22.99
D1266	14" X 20"	\$26.80	\$25.46
D1267	16" x 20"	\$30.70	\$29.17
D1268	18" x 24"	\$41.45	\$39.38
D1269	20" x 24"	\$46.00	\$43.70
D1270	20" x 30"	\$57.60	\$54.72
D1271	22" x 28"	\$59.15	\$56.19
D1272	24" x 32"	\$73.65	\$69.97
D1273	24" x 36"	\$82.90	\$78.76
D1274	30" x 40"	\$115.10	\$109.35
D1275	36" x 36"	\$124.35	\$118.13
D1276	36" x 48"	\$165.80	\$157.51

**Sizes and Availability** Please note that we may lose the width of the saw blade (up to 1/8") from the dimensions of a block.

Exact and custom sizes can be cut for a small additional charge. The minimum charge for a custom cut is \$1.00 and there are no returns or refunds on custom sizes. Allow up to two weeks for exact sizes, custom blocks, blocks larger than 18 x 24 and big orders to be shipped.

### CUSTOM SIZES

D1296	1/4" Shina	\$0.112 per sq"
D1294	3/8" Shina	\$0.160 per sq"

**SAVE 5%** Receive a 5% discount on orders of 12 or more of the same size and thickness of standard size Shina Plywood blocks. There are no discounts on custom size orders.

## 3/8" Shina Plywood

(five plies of Shina)

		1-11 each	12+ each
D1240	4" x 6"	\$3.40	\$3.23
D1241	6" x 8"	\$6.60	\$6.27
D1242	8" x 10"	\$11.20	\$10.64
D1243	9" x 12"	\$14.95	\$14.21
D1244	12" x 16"	\$26.55	\$25.22
D1245	14" x 18"	\$34.95	\$33.20
D1246	14" X 20"	\$38.75	\$36.81
D1247	16" x 20"	\$44.35	\$42.13
D1248	18" x 24"	\$59.95	\$56.95
D1249	20" x 24"	\$66.50	\$63.18
D1250	20" x 30"	\$83.30	\$79.14
D1251	22" x 28"	\$85.50	\$81.23
D1252	24" x 32"	\$106.46	\$101.14
D1253	24" x 36"	\$119.85	\$113.86
D1254	30" x 40"	\$166.35	\$158.03
D1255	36" x 36"	\$179.75	\$170.76
D1256	36" x 48"	\$239.65	\$227.67



### SHINA GRAB BAG

Twenty piece mix of 1/4" and 3/8" Shina blocks in varying dimensions, none smaller than 2" x 2" or larger than 4" x 4".

D1299	Shina Grab Bag	\$12.95
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## QuikWood

This is the best putty we have tried for repairing wood blocks and linoleum. QuikWood is a strong, fast setting, easy to carve, nonshrinking epoxy putty. MSDS (Material Safety Data Sheet) available upon request. QuikWood has a shelf life of two years if it is kept at room temperature and sealed in its original package.

E5460	3.5" long, 1oz tube	\$8.55
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*Flora Botanical 2*  
25 x 20 multi-plate woodcut  
**Annie Silverman**  
Somerville, MA  
anniesilverman.com  
(see Annie's book on p. 27)

*Alebrjjes*  
12 x 9 reduction woodcut  
**Javier Flores**  
Denver, CO  
lenguajevulgar.com

*Night Owling*  
17 x 9 linocut  
**Leslie Moore**  
Belfast, ME  
LeslieMoore.net



## Cherry Plywood

We are looking for a source of Cherry Plywood blocks that meet our standards. Please check the website periodically for updates. Thank you for your patience and understanding.



## Bench Hooks

Keep both hands on the tool and out of harm's way. Bench Hooks are made from 3/8" thick plywood. The end boards are both glued and nailed for durability. The opening at the top allows blocks to be placed at any angle for easy carving. Another piece on the underside hooks onto a table to keep the bench hook in place.

### Vertical Bench Hook

<b>E5009</b>	9" x 12" (shown)	<b>\$17.60</b>
<b>E5012</b>	12" x 16"	<b>\$20.65</b>
<b>E5014</b>	14" x 20"	<b>\$23.75</b>
<b>E5018</b>	18" x 24"	<b>\$28.60</b>

### Horizontal Bench Hook

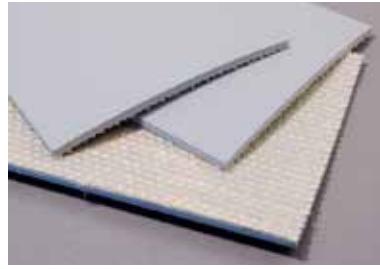
<b>E5012H</b>	12" x 16" (shown)	<b>\$20.65</b>
<b>E5016H</b>	16" x 20"	<b>\$24.50</b>

### Custom Size Bench Hooks

<b>E5020</b>	Custom Bench Hook	<b>\$0.16 per sq"</b>
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## Free Samples

If you have not tried carving Shina, ArtPrint Linoleum or Gomuban, and you live in the U.S., we will be happy to send you a small complimentary sample at no charge. Please call 800-832-4264 or email your name and address to mail@imclains.com.



## Unmounted ArtPrint Linoleum

ArtPrint Linoleum is made specifically for printmaking. Unmounted linoleum is almost 1/8" or 3mm thick. Custom sizes can be cut for a small additional charge. The minimum charge for a custom cut is \$1.00 and there are no returns or refunds on custom sizes. Allow up to one week for custom blocks and large orders to be shipped.

Please note that we may lose the width of the saw blade (up to 1/8" from the dimensions of a block. Exact and custom sizes can be cut for a small additional charge.

**SAVE 5%** Receive a 5% discount on orders of 12 or more of the same standard size of Unmounted ArtPrint Linoleum. There are no discounts on custom size orders.

		1-11 each	12+ each
<b>L1410</b>	4" x 6"	<b>\$1.65</b>	<b>\$1.57</b>
<b>L1411</b>	6" x 8"	<b>\$3.20</b>	<b>\$3.04</b>
<b>L1412</b>	8" x 10"	<b>\$5.50</b>	<b>\$5.23</b>
<b>L1413</b>	9" x 12"	<b>\$7.20</b>	<b>\$6.84</b>
<b>L1418</b>	18" x 24"	<b>\$28.75</b>	<b>\$27.31</b>
<b>L1425</b>	36" x 72"	<b>\$172.70</b>	<b>\$164.07</b>

### CUSTOM SIZE

<b>L1498</b>	ArtPrint Linoleum	<b>\$0.075 per sq"</b>
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## Monotype Plates

These polycarbonate plates are 1.19mm thick (0.047") and can be printed onto dry paper on a press without buckling or tearing the paper.

**SAVE 5%** Receive a 5% discount on orders of 12 or more of the same size Monotype plates.

		1-11 each	12+ each
<b>D1843</b>	9" x 12"	<b>\$6.95</b>	<b>\$6.60</b>
<b>D1848</b>	18" x 24"	<b>\$27.80</b>	<b>\$26.41</b>



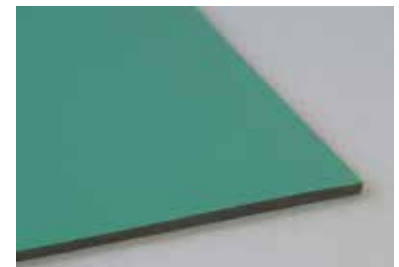
## Mounted ArtPrint Linoleum

ArtPrint Linoleum is made in the Netherlands specifically for printmaking. It is stiff enough to hold fine detail and easily carved with any of McClain's woodblock carving tools. Mounted ArtPrint Linoleum is permanently bonded to a high quality MDF substrate chosen for its uniform thickness. The mounted blocks are 5/8" tall. To prevent warping, blocks should be stored flat in a dry place.

Custom sizes are not available however larger blocks can be cut down for a fee; please call for more information.

**SAVE 5%** Receive a 5% discount on orders of 12 or more of the same size of Mounted ArtPrint Linoleum blocks.

		1-11 each	12+ each
<b>L1610</b>	4" x 6"	<b>\$4.00</b>	<b>\$3.80</b>
<b>L1611</b>	6" x 8"	<b>\$7.75</b>	<b>\$7.36</b>
<b>L1612</b>	8" x 10"	<b>\$13.15</b>	<b>\$12.49</b>
<b>L1613</b>	9" x 12"	<b>\$17.70</b>	<b>\$16.82</b>
<b>L1614</b>	12" x 16"	<b>\$27.75</b>	<b>\$26.36</b>
<b>L1618</b>	18" x 24"	<b>\$62.64</b>	<b>\$59.51</b>



## Gomuban

rubber plate

This firm, easy to carve, vinyl-rubber plate is used extensively in Japanese classrooms. Compared to softer rubber plates, Gomuban is just as easy to carve, but because it is firmer, it does not deform as it is being carved and it holds very fine details and crisp edges even under pressure from a press.

**SAVE 5%**

Receive a 5% discount on 12 or more plates.

		1-11 each	12+ each
<b>D1550</b>	300 x 400 x 3mm (11.75" x 15.75" x 1/8")	<b>\$14.85</b>	<b>\$14.11</b>
<b>D1551</b>	200 x 300 x 3mm (7.87" x 11.75" x 1/8")	<b>\$8.15</b>	<b>\$7.74</b>

# Togituna Japanese Carving Tools

Futatsu Wari Moku Hanga To   Moku Hanga Nomi   Mallets   Josei Moku Hanga To   Namisei Moku Hanga To   Tool Sets

## Futatsu Wari Moku Hanga To

two part woodblock carving tools



Made by *Togituna*, master craftsmen in Japan, using techniques passed down for generations, these hand-forged blades are some of the only tools in the world designed specifically to carve *yama sakura*, the hard mountain cherry traditionally used for Moku Hanga. The material choice, blade geometry, bevel angle and handle design all reflect this legacy of artisans honing their craft for centuries.

Futatsu Wari blades are made of high-carbon #2 Blue steel forge-welded by hand to wrought iron, which provides both an extremely sharp cutting edge and a tool that can be easily sharpened. Compared to Josei or Namisei tools, these blades are more robust and they work exceptionally well on any carving substrate from hardwoods like cherry to softer woods like Shina plywood. Komasuki have a deeper U shape compared to Maru To and Aisuki have a bull-nose or fan shaped tip so they glide more easily through wood compared to Hira To. The blades are approximately 8cm (3 1/8") in length and are designed to be re-sharpened, repositioned, and eventually replaced.

Futatsu Wari handles are made of *kaba* (birch). The brass ferrule can be removed, allowing the handle to swivel open to reveal the blade within. The brass ferrule on the Hangi To can also be removed so the blade will slip out of the groove that holds it in place. The total length of the assembled tool is approximately 12.5cm (5") and the end of the handle is rounded to fit comfortably into the hand when held in the traditional Japanese two-handed grip (see upper left).



6.0mm

### Hangi To

knife, right- or left-handed

C1811R	C1811L	1.5 mm	\$41.20
C1813R	C1813L	3.0 mm	\$41.20
C1814R	C1814L	4.5 mm	\$44.55
C1816R	C1816L	6.0 mm	\$47.85
C1817R	C1817L	7.5 mm	\$57.45
C1819R	C1819L	9.0 mm	\$62.40

The craftsmen are gradually switching to round ferrules on all of the tools so please do not be surprised if the ferrule on your new tool is round.



6.0mm

### Komasuki

u-gouge

C1820	1.0 mm	\$44.20
C1821	1.5 mm	\$42.35
C1822	2.0 mm	\$42.35
C1823	3.0 mm	\$42.35
C1824	4.5 mm	\$47.50
C1826	6.0 mm	\$52.95
C1827	7.5mm	\$56.75
C1829	9.0mm	\$67.30



6.0mm

### Aisuki

bull-nose chisel

C1830	1.0 mm	\$36.55
C1831	1.5 mm	\$34.65
C1832	2.0 mm	\$34.65
C1833	3.0 mm	\$34.65
C1834	4.5 mm	\$38.00
C1836	6.0 mm	\$42.85
C1837	7.5mm	\$47.00
C1839	9.0mm	\$55.55



6.0mm

### Sankaku To

v-gouge

C1840	1.0 mm	\$61.50
C1841	1.5 mm	\$56.30
C1842	2.0 mm	\$56.30
C1843	3.0 mm	\$56.30
C1844	4.5 mm	\$63.10
C1846	6.0 mm	\$71.50

## Replacement Blades

for Futatsu Wari Moku Hanga To

Replacement blades are designed to fit into Futatsu Wari Moku Hanga To handles. Do-it-yourself instructions can be found in the Learning Center on our website or return the tool to us and we will be happy to fit a new blade into the handle for you for free.



### Hangi To, Blade Only

knife, right- or left-handed

C1911R	C1911L	1.5 mm	\$23.95
C1913R	C1913L	3.0 mm	\$27.65
C1914R	C1914L	4.5 mm	\$33.50
C1916R	C1916L	6.0 mm	\$36.50
C1917R	C1917L	7.5 mm	\$39.30
C1919R	C1919L	9.0 mm	\$42.25

### Komasuki, Blade Only

u-gouge

C1920	1.0 mm	\$25.55
C1921	1.5 mm	\$24.35
C1922	2.0 mm	\$24.35
C1923	3.0 mm	\$24.35
C1924	4.5 mm	\$28.20
C1926	6.0 mm	\$30.75
C1927	7.5mm	\$35.20
C1929	9.0mm	\$51.78

### Aisuki, Blade Only

bull-nose chisel

C1930	1.0 mm	\$20.85
C1931	1.5 mm	\$19.85
C1932	2.0 mm	\$19.85
C1933	3.0 mm	\$19.85
C1934	4.5 mm	\$21.75
C1936	6.0 mm	\$24.60
C1937	7.5mm	\$26.95
C1939	9.0mm	\$36.55

### Sankaku To, Blade Only

v-gouge

C1940	1.0 mm	\$37.45
C1941	1.5 mm	\$31.60
C1942	2.0 mm	\$31.60
C1943	3.0 mm	\$31.60
C1944	4.5 mm	\$35.65
C1946	6.0 mm	\$40.80



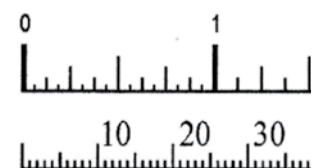
### Tama To

small circle cutter

C1850	6.0 mm	\$62.15
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Search for "Tama To" on website for details. Comes with instructions.

### Inches to Millimeters



## Moku Hanga Nomi

woodblock carving chisels and gouges



**Moku Hanga Nomi**  
top to bottom:  
Fukagata Maru Nomi  
Asagata Maru Nomi  
Soai Nomi  
Kento Nomi

The blades of Nomi tools are made of the highest quality hand-forged steel, and the handles are lacquered *kashi* (Japanese oak), one of the strongest and most durable woods grown in Japan.

Maru Nomi (u-gouges) and Soai Nomi (chisels) are designed specifically for cutting cherry blocks used in Moku Hanga and are excellent for clearing non-image areas with speed and efficiency. While these tools resemble sculptural chisels, their blade geometry and bevel angle are fashioned to perform exacting maneuvers on the flat, horizontal surface of a printing block.

Maru and Soai Nomi are the only tools traditionally used with a *kizuchi* (wooden mallet). The metal ring at the base of the tool preserves the handle when it is tapped with a mallet. They measure approximately 21cm (8¼") in length.

Kento Nomi is a specialized tool designed to make *kento* (registration marks) by hand. In the days of Ukiyo-e printmaking, this was the only tool used by the printer instead of the carver. The length is approximately 16.7cm (6").



**Fukagata Maru Nomi**  
deep u-gouge

C2062	4.5 mm	\$80.35
C2063	6.0 mm	\$82.45
C2064	7.5 mm	\$93.95
C2065	9.0 mm	\$95.05
C2066	10.5 mm	\$99.28
C2067	12.0 mm	\$100.95
C2068	15.0 mm	\$112.95



**Asagata Maru Nomi**  
shallow u-gouge

C2074	4.5 mm	\$71.15
C2075	6.0 mm	\$77.95
C2076	7.5 mm	\$80.90
C2077	9.0 mm	\$81.65
C2078	10.5 mm	\$87.15
C2079	12.0 mm	\$88.95
C2080	15.0 mm	\$94.95



**Soai Nomi**  
bull nose chisel

C2089	9.0 mm	\$143.70
C2090	10.5 mm	\$158.60
C2091	12.0 mm	\$159.95
C2092	15.0 mm	\$168.55
C2093	18.0 mm	\$175.65
C2094	21.0 mm	\$187.95
C2095	24.0 mm	\$215.25
C2096	27.0 mm	\$218.95
C2097	30.0 mm	\$235.55



**Kento Nomi**  
registration mark chisel

C2056	15.0 mm	\$79.52
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Garden Party  
20 x 16 reduction  
woodcut  
**Betsy Hsiao**  
Eden Prairie, MN  
crazyfordaisies.com

## Tosai's Seven Tool Set **SAVE 5%**



**Futatsu Wari Moku Hanga To:**  
9mm Komusuki  
6mm Komusuki  
3mm Komusuki (u-gouge)  
6mm Aisuki (chisel)  
6mm Hangi To (knife)  
**Josei Moku Hanga To:**  
15mm Hira To (chisel)  
18mm Maru To (u-gouge)

This combination of large and small hand-forged professional quality tools chosen by Moku Hanga teacher and artist Richard Steiner of Kyoto, Japan is an excellent foundation set for anyone serious about woodblock printmaking. Includes a canvas tool carrier to protect the tools. No substitutions on tool sizes or shapes. Available with either a left- or a right-handed Hangi To (knife).



### Tosai's Seven Tool Set

C2894R	Right-Handed	<del>\$371.40</del>	\$352.83
C2894L	Left-Handed	<del>\$371.40</del>	\$352.83

## Professional Six Tool Set **SAVE 5%**



**Futatsu Wari Moku Hanga To:**  
1.5mm Komusuki  
3.0mm Komusuki  
6.0mm Komusuki  
4.5mm Aisuki  
3.0mm Sankaku To  
4.5mm Hangi To

The professional quality Futatsu Wari hand-forged tools in this set are all of the basic tools you need for carving smaller blocks or details on larger blocks. Available with either a left- or right-handed Hangi To (knife). Packaged in a metal box to protect the tools. No substitutions on tool sizes or shapes.



### Professional Six Tool Set

C2892R	Right-Handed	<del>\$286.10</del>	\$271.80
C2892L	Left-Handed	<del>\$286.10</del>	\$271.80

## Kizuchi

wood mallet

Hand-crafted from *kashi* (Japanese oak) these wooden mallets are used to tap metal-ringed Nomi (chisels on the left) through the wood. The Deluxe Mallet is heavier and more finely crafted; it also includes a wedge which can be driven further into the handle to tighten the head should it loosen with use. These mallets are well balanced and have a hole in the handle for hanging.



Deluxe and Standard Mallets

width x diameter x length

M4012	Deluxe, 4" x 1.75" x 14"	\$39.95
M4021	Standard, large, 5.5" x 1.8" x 13.25"	\$19.95
M4022	Standard, small, 4" x 1.4" x 11.75"	\$14.25

## Josei Moku Hanga To

superior quality woodblock carving tools



Josei Moku Hanga To are hand-made using the same techniques as our Futatsu Wari tools. The blades are hand-forged, high-carbon steel laminated to wrought iron and are the same 8cm (3 1/8") length as their professional counterparts. The differences come from their intended purposes. The bevel angle on Josei and Namisei tools can be changed to perform a wide range of carving techniques including three-dimensional work and high relief. Like the Futatsu Wari tools, the craftsmen have given our tools a shallow bevel angle intended for carving wood that is resting on a horizontal surface.

Josei tools also come in the widest range of blade design and sizes.

The long handles of the Josei tools are made of *honoki* (silver magnolia) which can be shortened to suit different carving practices. The blade geometry of these tools is slightly different from Futatsu Wari tools to reflect their intended use in a variety of applications. The shape of the u-gouge is more shallow and the chisel is square at the tip, compared to the deeper shape of the u-gouge and the rounded bull-nose chisel blade on the Futatsu Wari tools.

A Josei tool's usable blade extends well into the handle, and as the tool is sharpened over its lifetime it will become shorter. The handle can then be whittled down to expose more usable blade, the same way a pencil is sharpened.

Many carvers cut down the handles of Josei and Namisei tools so they fit comfortably in the hand; see the facing page for instructions.

Total length is approximately 21cm (8 1/4"). Made for hand carving only, not for use with a mallet which will damage the handle.



6.0mm

### Sho To

knife, right- or left-handed

C2602R	C2602L	1.5 mm	\$23.38
C2603R	C2603L	2.0 mm	\$23.38
C2604R	C2604L	3.0 mm	\$23.38
C2605R	C2605L	4.5 mm	\$24.48
C2606R	C2606L	6.0 mm	\$25.74
C2607R	C2607L	7.5 mm	\$30.03
C2608R	C2608L	9.0 mm	\$33.17
C2609R	C2609L	10.5mm	\$35.48
C2610R	C2610L	12.0mm	\$37.95
C2611R	C2611L	15.0mm	\$47.80



6.0mm

### Maru To

u-gouge

C2641	1.0 mm	\$26.57
C2642	1.5 mm	\$24.64
C2643	2.0 mm	\$24.64
C2644	3.0 mm	\$24.64
C2645	4.5 mm	\$25.63
C2646	6.0 mm	\$27.34
C2647	7.5 mm	\$31.24
C2648	9.0 mm	\$34.10
C2649	10.5mm	\$36.52
C2650	12.0mm	\$39.77
C2651	15.0mm	\$49.94
C2652	18.0mm	\$58.47



6.0mm

### Hira To

chisel

C2712	1.5 mm	\$23.38
C2713	2.0 mm	\$23.38
C2714	3.0 mm	\$23.35
C2715	4.5 mm	\$24.42
C2716	6.0 mm	\$26.35
C2717	7.5 mm	\$28.55
C2718	9.0 mm	\$30.97
C2719	10.5mm	\$32.84
C2720	12.0mm	\$35.26
C2721	15.0mm	\$44.88
C2722	18.0mm	\$54.67



6.0mm

### Sankaku To

v-gouge

C2751	1.0 mm	\$37.18
C2752	1.5 mm	\$35.20
C2753	2.0 mm	\$35.20
C2754	3.0 mm	\$35.20
C2755	4.5 mm	\$37.24
C2756	6.0 mm	\$44.28
C2757	7.5 mm	\$58.94
C2758	9.0 mm	\$73.70

## Special Order: Allow eight to twelve weeks for the tools listed below to arrive from Japan

### Sho To

knife, right- or left-handed

C2612R	C2612L	18.0mm	\$56.65
C2613R	C2613L	21.0mm	\$73.98
C2614R	C2614L	24.0mm	\$87.07

### Maru To

u-gouge

C2653	21.0mm	\$75.85
C2654	24.0mm	\$89.38

### Hira To

chisel

C2723	21.0mm	\$71.50
C2724	24.0mm	\$84.21

### Sankaku To

v-gouge

C2759	10.5mm	\$99.94
C2760	12.0mm	\$118.53
C2761	15.0mm	\$174.08

## Magari Moku Hanga To

Bent neck tools are made to be held in a clenched fist or like a pencil, instead of the traditional ways of holding tools. Sizes and prices available at [imcclains.com/catalog/woodblocktools/josei.html](http://imcclains.com/catalog/woodblocktools/josei.html)



### Magari Sho To

bent neck knife, 1.5mm to 24.0mm



### Magari Maru To

bent neck u-gouge, 1.5mm to 24mm



### Magari Hira To

bent neck chisel, 1.5mm to 24mm



### Ryo Ba

double edged knife or chisel, 3.0mm to 18.0mm



## Namisei Moku Hanga To

standard quality woodblock carving tools

Namisei tools are indistinguishable from Josei Moku Hanga To in many ways; the handle design is identical, they are made of high-carbon steel forge-welded to wrought iron, and the blade geometry is virtually identical. The difference is the steel in Namisei tools is machine-forged instead of hand-forged. Namisei tools are also marked with a "C" at the base of the handle to distinguish them from their Josei counterparts. Namisei tools have an 8cm (3 1/8") usable blade mounted in their handles, which can be sharpened many times before the handle needs to be whittled down to expose more usable blade.

Total length is approximately 21cm (8 1/4"). Made for hand carving only, not for use with a mallet which will damage the handle.

### Custom Fit the Tools to Your Hand

Many carvers cut down the long handles on Josei, Namisei and Aogami Moku Hanga To so the tools fit comfortably in their hand. Measure from the tip of your longest finger to the web between the index finger and thumb. Cut the handle so the whole tool, from the tip of the blade to the end of the handle, is this length.



**Sho To**  
knife

C2801	1.5 mm	\$17.38
C2802	3.0 mm	\$17.38
C2803	4.5 mm	\$17.38
C2804	6.0 mm	\$19.20
C2805	7.5 mm	\$23.82
C2806	9.0 mm	\$27.28
C2807	12.0 mm	\$29.10
C2808	15.0 mm	\$33.77



**Maru To**  
u-gouge

C2811	1.5 mm	\$17.38
C2812	3.0 mm	\$17.38
C2813	4.5 mm	\$17.38
C2814	6.0 mm	\$19.20
C2815	7.5 mm	\$23.82
C2816	9.0 mm	\$27.28
C2817	12.0 mm	\$29.10
C2818	15.0 mm	\$33.77



**Hira To**  
chisel

C2821	1.5 mm	\$17.38
C2822	3.0 mm	\$17.38
C2823	4.5 mm	\$17.38
C2824	6.0 mm	\$19.20
C2825	7.5 mm	\$23.82
C2826	9.0 mm	\$27.28
C2827	12.0 mm	\$29.10
C2828	15.0 mm	\$33.77



**Sankaku To**  
v-gouge

C2831	1.5 mm	\$21.95
C2832	3.0 mm	\$21.95
C2833	4.5 mm	\$23.05
C2834	6.0 mm	\$29.15
C2835	7.5 mm	\$35.86
C2836	9.0 mm	\$45.98

## Namisei Four Tool Sets **SAVE 5%**



### Original Four Tool Set

3.0 mm Maru To  
4.5 mm Maru To  
7.5 mm Maru To  
3.0 mm Sankaku To  
Comes wrapped in a bamboo carrier



### Traditional Four Tool Set

3.0 mm Maru To  
6.0 mm Maru To  
6.0 mm Hira To  
6.0 mm Sho To  
Comes wrapped in a bamboo carrier

Many western style printmakers use v- and u-gouges to carve blocks, while moku hanga (Japanese style) printmakers are trained to use a knife, chisel and u-gouges. We offer a set for each style of carving. No substitutions on sizes.

### Original Four Tool Set

C2891		\$80.52	\$76.49
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### Traditional Four Tool Set

C2893R	Right-Handed	\$74.97	\$71.22
C2893L	Left-Handed	\$81.52	\$77.44

## Namisei Six Tool Set **SAVE 5%**



### Namisei Six Tool Set

1.5mm Maru To  
4.5mm Maru To  
9.0mm Maru To  
4.5mm Sankaku To  
4.5mm Hira To  
4.5mm Sho To, right-handed knife shown  
Comes in a red box

An excellent, inclusive set of tools. Comes with at least one of every tool shape. The left-handed set comes with a 4.5mm Josei Sho To (superior knife) in place of the right-handed Namisei Sho To. No substitutions on sizes.

### Namisei Six Tool Set

C2890R	Right-Handed	\$119.85	\$113.85
C2890L	Left-Handed	\$126.95	\$121.82

## Make Up Your Own Set and **SAVE 5%**

Receive a 5% discount when you purchase six or more Namisei Moku Hanga To. Tools must be purchased at the same time for this discount to be applied.



You Are What You Eat #30  
32 x 56 linocut, painted with watercolor  
Stacy Tabb  
Crossville, AL  
stacytabb.com

# Michihamono Japanese Carving Tools

## Aogami Moku Hanga To

### Aogami Moku Hanga To

standard quality woodblock carving tools

McClain's has historically carried tools from only one group of Japanese craftspeople, *Togituna*, which were also known as *Shimizu* tools (pages 6 - 9). But, this year we are excited to offer our customers a line of carving tools from Michihamono. These are their "cutlery steel carving knives" which we are calling *Aogami Moku Hanga To*. They are very good quality tools for students and experienced printmakers alike. In Japan these versatile carving tools are used by relief carvers, sculptors, and furniture makers as well as woodblock carvers.

Aogami Moku Hanga To blades are made by forge-welding hard steel (Yasuki #2 Blue steel) to soft iron (mild steel). After forging, the blades are shaped and sharpened by hand, as are all of the Japanese tools we carry. This forge-welding process provides Aogami Moku Hanga To with a keen cutting edge that can easily be re-sharpened. The long 8cm (3 1/8") blade ensures that the tool can be sharpened many times. When the blade gets shorter the handle can simply be whittled down to expose more usable blade, the same way one would sharpen a pencil.

The handles of the tools are made of *hinoki* (Japanese cypress) and are manufactured in two parts to ensure the blades are mounted straight. The oval shape of the handles is comfortable to hold and helps the carver find the correct position for cutting. They are also less apt to roll off the table. The blades have an anti-rust coating of shellac, so if you live in a rust-prone area like Hawaii or Florida they may be a good choice for you. The coating can easily be removed by honing or with a solvent, but it will also be gradually polished from the tip of the blade through the carving process.

Aogami Hira To come with a bull-nose shape similar to our *FutatsuWari Aisuki* (professional bull-nose chisel). The exception is the 15.0mm Aogami Hira To which is kept straight so it can be used to carve Kento registration marks. The total length of these tools is about 8 inches. Made for hand-carving only, not for use with a mallet. Many artists cut down the handles so the tools fit comfortably in their hand (see page 9).



6.0mm



6.0mm



6.0mm



6.0mm

#### Sho To

knife, right- or left-handed

C5802R	C5802L	3.0 mm	\$24.15
C5804R	C5804L	6.0 mm	\$28.30

#### Maru To

u-gouge

C5811	1.5mm	\$24.15
C5812	3.0 mm	\$24.15
C5814	6.0 mm	\$27.85
C5816	9.0 mm	\$27.85
C5817	12.0 mm	\$31.40
C5818	15.0 mm	\$31.40
C5819	18.0 mm	\$33.60

#### Hira To

chisel

C5822	3.0 mm (bull nose)	\$24.15
C5824	6.0 mm (bull nose)	\$27.85
C5826	9.0 mm (bull nose)	\$29.30
C5828	15.0 mm (straight)	\$29.30

#### Sankaku To

v-gouge

C5831	1.5 mm	\$28.30
C5832	3.0 mm	\$28.30
C5834	6.0 mm	\$33.60

## Aogami Four Tool Set **SAVE 5%**



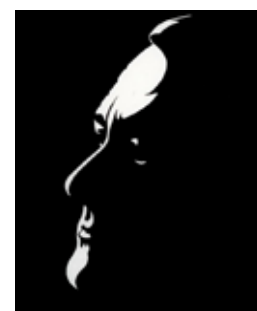
#### Four Tool Set

3.0mm Sankaku To  
3.0 mm Maru To  
6.0 mm Maru To  
9.0mm Maru To  
Comes wrapped in a bamboo carrier

Many printmakers, especially those working in western styles, use only v-gouges and u-gouges to carve blocks. This Set is a great starting place. No substitutions on shapes or sizes.

#### Aogami Four Tool Set

C5840	<del>\$198.15</del>	\$102.74
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*The Big Stir*  
18 x 14 reduction woodcut  
**Jennifer Harper**  
Eustis, FL  
harperprintmakingstudio.com

*B&W Study #3*  
10 x 8 woodcut  
**Steven Hopkins**  
Milwaukee, WI  
hopkins8763@sbcglobal.net



*New Year Snakes*  
15 x 20cm linocut on Gomuban  
**Wuon-Gean Ho**  
London, England  
wuongeant.com



*Perennial (Camas v. Death Camas)*  
31 x 30 eight-color woodcut  
Publisher: Sidereal Fine Art Press  
**Jacob Reyes**  
Orlando, FL  
jacoubreyes.com

## Japanese Woodblock Printmaking Kit **SAVE 5%**

A starter set with the basic supplies you need to make a one block, black & white print using Moku Hanga.

- 3mm *Sankaku To* (v-gouge)
- 4.5mm *Maru To* (u-gouge)
- 18mm *Surikomi Bake* (brush)
- 2oz *Bokuju* (black ink)
- 100gm *Nori* (rice paste)
- 11cm Medium Standard *Baren* (printing disc)
- Camellia Oil
- Two 4"x 6" *Shina* wood blocks
- Five *Washi* Postcards (handmade Japanese paper)
- Complete instructions



**E5900** Japanese Woodblock Printmaking Kit ~~\$102.63~~ **\$97.50**

## Moku Hanga Printing Kit **SAVE 5%**

This kit includes the supplies needed to print multiple color blocks using the Japanese method.

- 15mm *Namisei Hira To* (to carve registration marks)
- Large Standard *Baren*
- Camellia Oil
- 100gm *Nori* (rice paste)
- 2oz *Bokuju* (black ink)
- Holbein Paste Pigments, three Primary Colors (see p. 15)
- 15mm *Surikomi Bake* (printing brush)
- 24mm *Surikomi Bake* (printing brush)
- Flat Steiner Mixing Brush
- 2oz SavvySoap Hand and Brush Cleaner
- 3 sheets of 9"x12" Shin Torinoko, White
- 3 sheets of 9"x12" Nishinouchi, Natural
- Moku Hanga Primer* by Robert McClain
- McClain's Lightweight Tote



**E5902** Moku Hanga Printing Kit ~~\$214.37~~ **\$203.65**

## Western Woodcut Printmaking Kit **SAVE 5%**

An introductory kit for the curious printmaker who wants to explore relief printmaking with quality supplies. Includes sharp, Japanese-made tools that make carving Shina plywood a breeze plus soap & water cleanup ink that rolls out smoothly and evenly on the block.

- 4.5mm *Namisei Sankaku To* (v-gouge)
- 6.0mm *Namisei Maru To* (u-gouge)
- Cow Hide Honing Block and Compound
- 2 - 3/8" 6"x8" *Shina* Blocks
- Caligo Safe Wash Relief Ink, 150ml tube of Black
- Medium Standard *Baren*
- Camellia Oil
- 4" Speedball Brayer
- 8 sheets of 9x12 Bamboo paper
- Relief Printmaking: Woodcut and Linocut* by Royden Card
- McClain's Lightweight Tote



**E5906** Western Woodcut Printmaking Kit ~~\$162.28~~ **\$154.17**

## NT Stencil Cutter



Designed for cutting paper stencils and other delicate work, some carvers prefer Stencil Cutters instead of knives for carving blocks. The cutter comes with ten blades, five at 45° and five at 30° angles. Imported from Japan.



Top: 45° blade  
Bottom: 30° blade

<b>C2840</b>	NT Stencil Cutter Set	<b>\$12.90</b>
<b>C2841</b>	45° replacement blades, 40/box	<b>\$4.95</b>
<b>C2842</b>	30° replacement blades, 40/box	<b>\$4.95</b>

## NT Utility Knife



Pack of 50 Replacement Blades

Cut through thick stacks of paper with this heavy-duty utility knife. Use the screw-stopper to expose the blade and then hold it firmly in place. The blades are scored so when a new edge is needed, use the safe and handy blade snapper to expose a fresh edge.

<b>C2843</b>	NT Utility Knife with 3 replacement blades and blade snapper	<b>\$9.95</b>
<b>C2844</b>	Replacement blades, 50/box	<b>\$26.58</b>

## Canvas Tool Carrier



These carriers hold tools and/or brushes in twenty pockets, ten on each side. The large size is especially useful for carrying long handled tools and chisels. The small carrier holds short-handled tools. Made in Japan.

<b>E4811</b>	Small: 17" long x 9.5" wide	<b>\$22.75</b>
<b>E4812</b>	Large: 17.5" long x 12.5" wide	<b>\$24.15</b>



*A Beautiful Day*  
9 x 7 moku hanga  
**Jacki Boyer**  
Traverse City, MI  
jdkress@comcast.net

*Wood Duck*  
10 x 8 reduction woodcut  
**Teresa Gillespie**  
Oak Harbor, WA  
trgwoodcuts.blogspot.com

# Engraving Tools

Angle Tints Elliptic Tints Gravers Stippling Tool Burins Multiple Line Tools Sandbags Sharpener



## Six Engraving Tool Set

An excellent starting set assembled with guidance from Carl Montford, master engraver and teacher in Seattle, WA.

Save 5%

C3900 (\$113.13)

\$107.48

#4 Angle Tint, #2 Elliptic Tint, #54 Round Graver, #40 Flat Graver, #46 Flat Graver, #4 Lozenge Burin



## Leather Engraver's Sandbags

Blocks are traditionally carved holding the tool steady and moving the block under the tool. Place the block on a stack of Engraver's Sandbags to boost it up for comfortable carving and easy movement.

C3000 5.5" diameter \$22.00

C3001 9" diameter \$29.00



Stone not included, see page 11

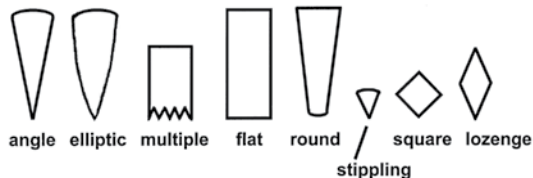
## Crocker Sharpener

A precision jig with adjustments for both pitch and angle, the Crocker Sharpener holds tools firmly in position on the stone. The result is clean, razor-sharp edges on the blades, something virtually impossible to achieve holding the tool against the stone with your fingers.

C3500 \$66.41

## Update on Resingrave

The person who manufactured Resingrave has retired. We are currently looking for a replacement engraving material.



## Engraving Tools

These tools are designed for carving end-grain wood and alternative hard substrates like Polystyrene, Corian and Sintra. They do not work on softer plank wood, plywood or linoleum. For those materials, use the carving tools on pages 6-11.

The higher the size number, the broader the tip on the tool and the wider the mark the tool makes, assuming it is made to the same depth. Engraving tools come from the manufacturer "factory sharp" and need to be sharpened before they will carve their best. A jig called a Crocker Sharpener (below) is highly recommended for putting the sharpest edge possible on these tools.

### Angle Tints

C3101	Size: 1	\$24.96
C3102	2	\$24.96
C3103	3	\$24.96
C3104	4	\$24.96
C3106	6	\$24.96
C3109	9	\$24.96

### Elliptic Tints

C3201	Size: 1	\$24.96
C3202	2	\$24.96
C3203	3	\$24.96
C3204	4	\$24.96
C3206	6	\$24.96
C3209	9	\$24.96

### Flat Gravers

C3440	Size: 40	\$17.00
C3442	42	\$17.00
C3446	46	\$17.00

### Stippling Tool

C3401	\$13.92
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### Round Gravers

C3652	Size: 52	\$17.00
C3654	54	\$17.00
C3656	56	\$17.00
C3659	59	\$17.00

### Burins

C3702	square 2	\$11.76
C3704	square 4	\$11.76
C3722	lozenge 2	\$12.21
C3724	lozenge 4	\$12.21

### Multiple Lines

C3302	2 lines	\$48.71
C3303	3 lines	\$48.71
C3304	5 lines	\$48.71
C3306	7 lines	\$48.71



*Thicket*  
24 x 18 collage, reduction woodcut  
**Carol Acquilano**  
Rochester, NY  
instagram.com/watereagle217

*The Flight of Birds: Circling*  
15 x 10 moku hanga  
**April Vollmer**  
New York, NY  
aprilvollmer.com  
(see April's book on p. 26)

*Historias y Granadas*  
42 x 30 reduction linocut, with chine-collé  
**Christie Tirado**  
Madison, WI  
christietiradoarte.com



*Lake Vista*  
14 x 20 three block linocut  
**Daryl V. Storrs**  
Huntington, VT  
darylstorrs.com



*Perpetually Topsy-Turvy*  
9 x 8.5 woodcut on crosscut round  
**Sandra Starck**  
Herbster, WI  
orkneymagic.sam@gmail.com



*Shenandoah Summer*  
13 x 24 reduction linocut  
**Janis O'Grady**  
North Chesterfield, VA  
janisogrady@gmail.com

# Sharpening

Honing Toishi:Water Sharpening Stones Oil Stones Magnifier



## Honing Block and Honing Compound

A few strokes on leather polishes the steel, keeping your tools in top shape and carving smoothly, without any danger of changing the shape of the bevel. Made of leather glued to a wood base. Honing Compound rubbed into the leather helps polish the blade fast.

**Highly recommended.**

<b>S3430</b>	Cow Hide Honing Block, 4" x 6"	<b>\$12.65</b>
<b>S3425</b>	Honing Compound, 5" long	<b>\$10.45</b>

## Nagura Stone



A soft, man-made chalk stone. Rub the soft Nagura Stone on any ceramic Japanese sharpening stone to create a creamy, lubricating paste that improves sharpening action and gives a high polish to the blade.

<b>S3800</b>	Nagura Stone, 6.5 x 3.4 x 2cm (2 1/2" x 1 15/16" x 9/16" 2000 grit	<b>\$21.95</b>
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## Work Sharp WS3000®

The manufacturer has discontinued the Work Sharp WS3000. We will continue to offer accessories for as long as they are available. Please visit our webpage [imcclains.com/catalog/whetstones/worksharp](http://imcclains.com/catalog/whetstones/worksharp) for an up-to-date list.



**Professional tool sharpening is available. For information see page 30, call us, or visit [imcclains.com/profservices.html](http://imcclains.com/profservices.html) for a list of services in Japan and the U.S.**



## Ceramic Toishi:Water Stones

The grit of a man-made ceramic stone is very uniform all the way through the stone. Ceramic stones put an edge on blades very quickly.

### Flat Ceramic Toishi

Flat Ceramic stones come in three grits: *shiage*to (fine, on the left in the photo), *chudo* (medium, in the middle), and *arato* (coarse, on the right). Use the *shiage*to stone regularly to keep tools in top condition and the *chudo* stone occasionally when the tool is noticeably dull. The *arato* stone is for grinding out nicks.

**Lubricate with water, never oil.**

<b>S3210</b>	Shiageto (fine: 6000 grit) 2.5" x 7.25"	<b>\$52.45</b>
<b>S3211</b>	Chudo (medium: 1000 grit) 2" x 6"	<b>\$26.20</b>
<b>S3212</b>	Arato (coarse: 240 grit) 2" x 8.25"	<b>\$32.34</b>



### Molded Ceramic Toishi

Pre-formed grooves are made for sharpening u-gouges. The separate slipstone (at top of photo) removes the burr that will form inside u-gouges after the bevel side has been sharpened with a couple of strokes. Do not sharpen the inside face of your tool with the slipstone; this will create a second bevel and the tool will not carve well. The back of the stone can be used as a flat stone to sharpen any tool shape.

**Lubricate with water, never oil.**

<b>S3421</b>	Molded, Shiageto (fine: 4000 grit) 2.5" x 4.25"	<b>\$42.85</b>
<b>S3422</b>	Molded, Chudo (medium: 1000 grit) 2.5" x 4.25"	<b>\$36.95</b>

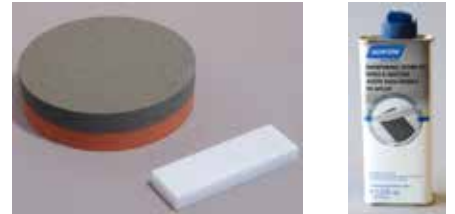
## Ceramic Slipstones



Slipstones are shaped for removing the burr that forms inside v-gouges or u-gouges after the bevel has been sharpened. Do not sharpen the inside face of your tool with the slipstone; this will create a second bevel and the tool will not carve well. They are medium grit and about four inches long. Lubricate with oil.

<b>S3631</b>	Prism, 6 mm	<b>\$16.95</b>
<b>S3636</b>	Cylinder, 6 mm	<b>\$21.85</b>
<b>S3639</b>	Cylinder, 8.0 mm	<b>\$29.45</b>
<b>S3645</b>	Set of 3 <b>Save 5%</b>	<b>\$68.25 - \$64.84</b>

## Oil Stones



Recommended for sharpening engraving tools. The 4" round India Combination Stone has a coarse 150 grit side and a fine 400 grit side. To maintain the edge or give the tool face a polished, mirrorlike finish, use the 3" hard 1000+ grit Arkansas Natural Stone. Sharpening Stone Oil lubricates and flushes away dislodged abrasive chips. 4.5 fl oz can.

<b>S3450</b>	India Combination Stone	<b>\$33.89</b>
<b>S3453</b>	Hard Arkansas Natural Stone	<b>\$38.07</b>
<b>S3455</b>	Sharpening Stone Oil (UPS ground shipping, contiguous U.S. only)	<b>\$8.70</b>

## Pocket Loupe

A magnifier or loupe is essential for examining blade tips while sharpening tools. The Pocket Loupe has two lenses that are 1.25" across. The power of each lens is 5 or 10 when they are stacked together. The lenses slip into their own protective case.



<b>E1029</b>	Pocket Loupe	<b>\$14.59</b>
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Mayapple Leaf  
20 x 20 woodcut  
**Alfred Stark**  
Dekalb, IL  
[patreon.com/starkalfred](http://patreon.com/starkalfred)

# Drawing and Image Transfer

Red Double-Sided Carbon Paper Polyfilm Inkjet Transfer Paper Drawing Pads Watercolor Pencils Cutting Mats



## Red Double-Sided Carbon Paper

Carbon paper is often used to trace drawings onto the block. This red carbon paper is so juicy that it can be used over and over again. Imported from Japan.

<b>E4510</b>	9" x 12.5" pack of 10	<b>\$12.95</b>
<b>E4511</b>	9" x 12.5" pack of 100 <b>Save 5%</b>	<b>\$123.00</b>



## Polyfilm Tracing Sheet

Trace your drawing onto the matte side with a pencil or pen. Flip the Polyfilm over, place it shiny side up on carbon paper and trace the image onto the block. Polyfilm is waterproof and will not tear.

<b>P7035</b>	18" x 24" pack of 10	<b>\$20.25</b>
<b>P7036</b>	18" x 24" pack of 100 <b>Save 5%</b>	<b>\$191.90</b>



## Inkjet Transfer Paper

Images printed from an inkjet printer onto this double sided paper will transfer cleanly to absorbent surfaces like wood, linoleum or paper. It does not work on hard, non-porous surfaces like Gomuban.

<b>E4515</b>	8.5" x 11" pack of 10	<b>\$5.25</b>
<b>E4516</b>	12" x 15" pack of 10	<b>\$8.75</b>



*Cormorant and Shiner*  
4.5 x 12.25 linocut  
**Forest Edwards**  
Pittsburgh, PA  
sauropods.win/@Forest/media



## Stonehenge Light Drawing Pad

Acid free, 100% cotton paper in a convenient size for sketching and planning your next print. Smooth with a very slight tooth. Works well with watercolors, graphite and colored pencils. Made in the U.S.A.

(See also Stonehenge full-size sheets on page 24 and heavy-weight printmaking paper pads on page 25.)

<b>P7015</b>	11" x 14" 135gm/sqM, White, 30 sheets	<b>\$24.55</b>
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## Niji Watercolor Pencils

Useful for planning out color ideas for your image. Moku Hanga printmakers making multi-colored prints often find it useful to make color separations, or a drawing of each color they will be printing, before transferring each of those color areas to a separate block.

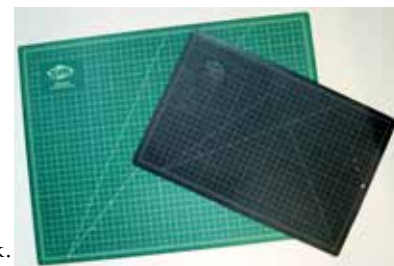
Choose from a wide range of colors and values with the 36 colors included in this set of watercolor pencils. Use dry or add water for even coverage and blending.



<b>E4517</b>	Niji Watercolor Pencils, Set of 36	<b>\$29.95</b>
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## Self Healing Cutting Mats

These high quality cutting mats come with one green and one black side. Both sides have grid lines to help you cut accurately. The mats are very durable and 3mm or a little less than 1/8" thick. The outer layers, printed with grid lines, are semi-soft vinyl. The inner layer is harder and provides the self-sealing qualities. Designed to be used with rotary or Exacto® blades.



<b>E5030</b>	12" x 18"	<b>\$24.95</b>
<b>E5031</b>	18" x 24"	<b>\$38.00</b>



*Cold Storage Beach in Late October*  
10.5 x 15.75 moku hanga  
**Linda Mahoney**  
Northfield, MA  
lmahoneyprints.com

# Brushes

Hanga Bake Surikomi Bake Maru Bake Mizu Bake

Steiner Mixing Brushes Dosa Bake

## Hanga Bake

printing brush

Made entirely from hog hair, these brushes will take the vigorous use necessary to ink blocks quickly. The handles are hand carved from one piece of bamboo and hand sewn onto the cluster of bristles.

Conditioning the brush on Dragon Skin to soften the bristles is helpful but not essential.



<b>B4201</b>	#1, 9 mm (.35")	<b>\$29.50</b>
<b>B4202</b>	#2, 15 mm (.59")	<b>\$34.65</b>
<b>B4203</b>	#3, 24 mm (.94")	<b>\$52.30</b>
<b>B4204</b>	#4, 30 mm (1.18")	<b>\$74.50</b>
<b>B4205</b>	#5, 45 mm (1.77")	<b>\$86.10</b>
<b>B4206</b>	#6, 60 mm (2.36")	<b>\$138.60</b>

## Surikomi Bake

stenciling or printing brush

The brush maker uses a mix of deer and hog hair to make the brush both stiff and absorbent. The hand carved bamboo handles are hand sewn onto the cluster of bristles.

*Surikomi Bake* work very well for Moku Hanga printmaking plus they are economical and ready to use with no conditioning required.



<b>B4221</b>	#1, 3 mm (.12")	<b>\$5.50</b>	<b>B4226</b>	#6, 18 mm (.71")	<b>\$15.35</b>
<b>B4222</b>	#2, 6 mm (.23")	<b>\$7.25</b>	<b>B4228</b>	#8, 24 mm (.94")	<b>\$21.95</b>
<b>B4223</b>	#3, 9 mm (.35")	<b>\$8.35</b>	<b>B4230</b>	#10, 30 mm (1.18")	<b>\$26.95</b>
<b>B4224</b>	#4, 12 mm (.47")	<b>\$10.26</b>	<b>B4232</b>	#15, 45 mm (1.77")	<b>\$72.39</b>
<b>B4225</b>	#5, 15 mm (.59")	<b>\$12.50</b>	<b>B4234</b>	#20, 60 mm (2.36")	<b>\$80.80</b>

## Professional Japanese

### Mizu Bake

water brush

This dense brush holds a great deal of water, so it is fast and easy to dampen paper or apply washes. Unlike wood, the synthetic handle will not split. The brush is made with very dense, high quality Chinese sheep's hair.



<b>B4480</b>	15 cm (5.9" wide x 6 3/4" long)	<b>\$80.20</b>
<b>B4481</b>	18 cm (7.1" wide x 6 3/4" long)	<b>\$103.45</b>
<b>B4482</b>	21 cm (8.3" wide x 6 3/4" long)	<b>\$136.20</b>

## Maru Bake

round cornered printing brush

These traditional Japanese printmaking brushes are crafted from thick, black horse tail hair set into a wooden back. To prevent streaks in the ink, the bristles must be shaped and split by singeing and then rubbing them on

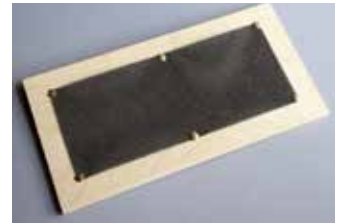
a rough surface (see Dragon Skin, below). Complete instructions are available in the Learning Center at [imclains.com](http://imclains.com).



<b>B4211</b>	#1, 4.0 cm x 5.5 cm (1.6" x 2.2")	<b>\$40.95</b>
<b>B4212</b>	#2, 4.9 cm x 6.2 cm (1.9" x 2.4")	<b>\$43.05</b>
<b>B4213</b>	#3, 5.2 cm x 7.6 cm (2" x 3")	<b>\$52.75</b>
<b>B4214</b>	#4, 6.0 cm x 9.1 cm (2.4" x 3.6")	<b>\$69.00</b>
<b>B4215</b>	#5, 6.0 cm x 10.7 cm (2.4" x 4.2")	<b>\$83.95</b>

## Dragon Skin

A substitute for the traditional shark skin, Dragon Skin is used to efficiently split and soften the tips of the stiff hairs on *Maru Bake* and *Hanga Bake* so the ink will spread out smoothly without streaks or lines. The silicon carbide sanding sheet is supported by a plywood base.



<b>E5213</b>	6.5" x 13" board, 4.5" x 11" sheet	<b>\$17.95</b>
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## Professional Japanese

### Dosa Bake

sizing or water brush

Soft, high quality goat hair is sewn into a wooden handle, giving it a longer life span compared to Economy Dosa Bake below. Large brushes are traditionally used to apply sizing to paper. Also useful for watercolor washes.



<b>B4423</b>	30 mm (1.125" wide x 12" long)	<b>\$25.95</b>
<b>B4426</b>	60 mm (2.35" wide x 12" long)	<b>\$39.75</b>
<b>B4429</b>	90 mm (3.5" wide x 12" long)	<b>\$60.75</b>
<b>B4430</b>	120 mm (4.75" wide x 12" long)	<b>\$108.75</b>



Wild Salmon  
25 x 13 linocut  
**Marie Powell**  
Iiwaco, VA  
[marie-powell.com](http://marie-powell.com)

1st Street, Charlottesville  
9 x 6 linocut  
**Mike Brunelle**  
Charlottesville, VA  
[instagram.com/mbr27/](https://www.instagram.com/mbr27/)

## Traditional Japanese Mizu Bake **NEW!**

water brush

A well-made Japanese brush. The handle is wood, with a hole for hanging the brush to dry. The 30mm (1.25") long bristles are white sheep's hair. Use to dampen paper or newsprint for damp packs, or apply water-color washes.

**B4488** 12.5 cm (5" wide x 7.5" long) **\$35.00**



## Economy Dosa Bake

sizing brush

Made in China from sheep hair, with a metal ferrule nailed onto a lacquered wood handle. Soak in water a few minutes before use to avoid shedding problems.

**B4450** 2.5 cm x 17.2 cm (1" wide x 6.8" long) **\$4.35**

**B4451** 3.5 cm x 18.4 cm (1.4" wide x 7.2" long) **\$4.90**

**B4452** 4.5 cm x 20.3 cm (1.8" wide x 7.9" long) **\$5.75**

**B4453** 6.3 cm x 21.5 cm (2.5" wide x 6.5" long) **\$7.45**

**B4454** 8.5 cm x 26 cm (3.3" wide x 10.3" long) **\$9.50**

**B4455** 9.3 cm x 29 cm (3.6" wide x 11.5" long) **\$10.50**

**B4456** 11.4 cm x 32 cm (4.5" wide x 12.7" long) **\$12.50**



## Steiner Mixing Brushes

ink carrying brush

These handmade brushes from Japan are specifically designed for mixing and then transferring water-based ink from a container to the block with minimal dripping. The bristles are a mix of sheep and horse hair, and the short handle is designed to keep the brush from flipping out of the ink container. Patented by Richard Steiner.



**B4520** Large #20 Flat 10.6mm (5/8" across x 5" long) **\$19.95**

**B4521** Large #20 Round 10mm (3/8" diameter x 5" long) **\$19.95**

**B4515** Small #15 Flat 10.2mm (1/2" across x 5.5" long) **\$14.70**

**B4516** Small #15 Round 8mm (5/16" diameter x 5.5" long) **\$14.70**

# Water-Based Printmaking Accessories

Nori (Paste) Rice Starch Cuppers Konaunmo (Powdered Mica)

## Nori

paste

In Moku Hanga, nori is used to give the water-based ink body so it will spread evenly over the block. Use for chine collé, book repair, and everyday paper pasting jobs too. Made with cornstarch. Water reversible, acid free, strong, no preservative, does not spoil.



**E5414** 100 gram jar (less than 1/2 cup) **\$3.95**

**E5415** 220 gram tube (about 1 cup) **\$7.10**

**E5416** 220 gram jar **\$7.10**

**E5420** 1 kg jar (about 2 pints) **\$26.20**

**E5424** 4 kg bladder (not shown) **SAVE 5%** **\$99.56**

## Pure Dry Rice Starch

For those who prefer to make their own traditional rice starch paste. Archival and neutral pH.

Paste making recipe is included.



**E5440** 4 oz bag (8 tablespoons) **\$6.95**

**E5445** 16 oz bag (32 tbsps) **SAVE 5%** **\$26.40**

## Cuppers

Imported from Japan, these stable, wide-based containers are perfect for storing water-based ink. Cuppers clean easily and are resistant to staining. If they do stain, the color does not transfer.

Two small Cuppers fit into one large Cupper, a great help to prevent ink or paint from spilling when traveling.

**SAVE 5%** Order 12 or more of any size or mix of sizes for a 5% discount.



**1 - 11** **12+**

**E5510** Small (1/4 cup capacity) **\$2.75** **\$2.62**

**E5511** Medium (1 cup capacity) **\$3.25** **\$3.09**

**E5512** Large (1 1/4 cup capacity) **\$3.50** **\$3.33**

## Konaunmo powdered mica

Natural powdered mica adds a shimmering elegance to ink and has been popular with printmakers and painters in Japan for centuries. Mix into the ink for the most subtle effect or apply to wet oil- or water-based ink by brushing it on with a soft brush. Or use a stencil to keep the mica confined to one area.



**E5612** Medium 50gm **\$8.95**

**E5614** Rough (very fine glitter) 50gm **\$8.95**



# Water-based Ink

Holbein Paste Pigments Akua Liquid Pigment Bokuju Tosai's Gouache Set

## Holbein Paste Pigments

Richard Steiner, who received his teacher name Tosai and license to teach Moku Hanga from his teacher Masahiko Tokumitsu, worked with Holbein in Japan to develop this line of pure paste pigments. The colors were chosen to resemble the palette used for 18th and 19th century Japanese Ukiyo-e prints.

Traditionally, Moku Hanga printmakers make their own colors by mixing dry pigments with water and a small amount of alcohol as a dispersant. However dust from handling dry pigments can cause health problems. Holbein Paste Pigments eliminate this concern while providing the same intense, concentrated colors that comes from mixing your own.

Holbein Paste Pigments contain pure color pigments suspended in a base of water, wetting agent and dispersant. Because each pigment requires a different ratio of base ingredients, the amount of pure pigment in each bottle ranges from 30% to 70%. They contain no fillers, binders (such as gum arabic) or toxic chemicals.

Very small amounts of Paste Pigments go a surprisingly long way. Mix a few drops into water until the desired tint is reached. Water also makes Paste Pigments more transparent.

Once Holbein Paste Pigments are completely dry, the ink is non-reversible. Store in air-tight containers and only mix as much as you need for the current project. Clean brushes immediately after printing. Holbein Paste Pigments are non-toxic and a labeled, approved product conforming to ASTM D-4236.

Color samples are approximate.

### 35ml (1.18fl.oz.) Bottle

	<b>K5600</b> Carbon Black ****	<b>\$19.32</b>
	<b>K5603</b> Phthalo Blue ***	<b>\$19.32</b>
	<b>K5604</b> Indanthrene Blue ***	<b>\$24.15</b>
	<b>K5605</b> Ultramarine Blue ****	<b>\$19.32</b>
	<b>K5606</b> Cobalt Blue ****	<b>\$33.76</b>
	<b>K5608</b> Phthalo Green ***	<b>\$19.32</b>
	<b>K5609</b> Shadow Green ***	<b>\$33.76</b>
	<b>K5610</b> Oxide of Chromium ****	<b>\$24.15</b>
	<b>K5611</b> Pyrrole Orange ***	<b>\$19.32</b>
	<b>K5613</b> Naphthol Red Deep **	<b>\$19.32</b>
	<b>K5614</b> Pyrrole Red ***	<b>\$19.32</b>
	<b>K5615</b> Red Ochre ****	<b>\$19.32</b>
	<b>K5616</b> Quinacridone Magenta ***	<b>\$24.15</b>
	<b>K5617</b> Dioxazine Violet ***	<b>\$24.15</b>
	<b>K5620</b> Titanium White ****	<b>\$19.32</b>
	<b>K5622</b> Hansa Yellow Light **	<b>\$19.32</b>
	<b>K5623</b> Imidazolone Yellow ***	<b>\$19.32</b>
	<b>K5624</b> Isoindolinone Yellow ***	<b>\$24.15</b>
	<b>K5626</b> Yellow Ochre ****	<b>\$19.32</b>
	<b>K5627</b> Imidazolone Brown ***	<b>\$24.15</b>

Lightfastness varies depending on the pigment

\*\* indicates lightfastness of 60 years before a shift in color can be detected

\*\*\* indicates lightfastness of 90 years

\*\*\*\* indicates a permanent color



## Holbein Paste Pigment Primary Set

**SAVE 5%**

**K5694** 3 colors **\$57.96** ~~**\$55.06**~~

Naphthol Red Deep, Ultramarine Blue, Hansa Yellow Light. No substitutions.



## Holbein Paste Pigment Introductory Set **SAVE 5%**

**K5695** 8 colors **\$178.66** ~~**\$169.72**~~

Carbon Black, Cobalt Blue, Indanthrene Blue, Pyrrole Red, Quinacridone Magenta, Imidazolone Yellow, Titanium White, Yellow Ochre. No substitutions.



## Tosai's Paste Pigment Professional Set **SAVE 5%**

**K5696** 18 colors **\$405.62** ~~**\$385.33**~~

Includes all of the colors listed to the left. Does not include Carbon Black or Titanium White, because for Moku Hanga sumi (*bokuju*) is the traditional black ink used, and white is shown with bare, unprinted paper. Holbein Paste Pigments mix readily with sumi (*bokuju*), page 18. Colors chosen by Richard Steiner (Tosai). No substitutions.



Upper left to right:

*Incoming Tide*  
12 x 9 reduction linocut  
**William H. Hayes**  
Turner Falls, MA  
theartistsoft.com

*Under the Strawberry Moon*  
8 x 6 reduction woodcut  
**Pamela Beaverson**  
Bend, OR  
pamelabeaverson.com

*Follow the Lanterns*  
moku hanga  
**Nobuko Yamasaki**  
Grosse Pointe Shores, MI  
nobukoyamasaki@mac.com



*Ojama Shimashita (Sorry to Bother You)*  
24 x 24 woodcut  
**Fontaine Rodgers**  
DeLand, FL  
centralfloridaprintmakers.com



*Hamsa and Poppies*  
14 x 11 block print  
**Ahmed Eldarrat**  
Saint Louis, MO  
instagram.com/homewardboundpress

## Akua Liquid Pigment

Developed for monotype printmaking, Akua Liquid Pigments work well for Moku Hanga, a printing technique that uses brushes to add ink to the block. Modified with Tack Thickener, Akua Liquid Pigments can also be applied with brayers.

Made with the highest quality, lightfast pigments, pure gum binders and honey. No chalk, fillers, polymers or resins are added to this heavily pigmented ink.



Modifiers can be used to change the ink for specific uses. Cleans up quickly with soap and water.

Bottles contain 4oz (119ml) of ink or modifier.

Akua Liquid Pigments are a labeled, approved product conforming to ASTM D 4236.

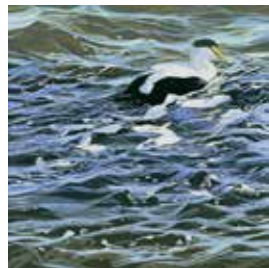


Color samples are approximate.

	<b>K7800</b> Lamp Black, semi-transparent PBLK7	<b>\$13.95</b>
	<b>K7801</b> Jet Black, intense PBLK7	<b>\$13.95</b>
	<b>K7802</b> Phthalo Blue Green, intense PBI5:3	<b>\$15.50</b>
	<b>K7803</b> Phthalo Blue, intense PB15	<b>\$15.50</b>
	<b>K7805</b> Ultramarine Blue, transparent PB29	<b>\$15.50</b>
	<b>K7806</b> Phthalo Green Yellow, semi-transparent PG36	<b>\$15.50</b>
	<b>K7813</b> Crimson Red, intense PRI70	<b>\$18.50</b>
	<b>K7814</b> Quinacridone Red, intense PVI9	<b>\$18.50</b>
	<b>K7816</b> Quinacridone Violet, intense PVI9	<b>\$18.50</b>
	<b>K7820</b> Titanium Dioxide White, semi-transparent PW6	<b>\$14.75</b>
	<b>K7821</b> Pyrrole Orange, intense PO11	<b>\$18.50</b>
	<b>K7822</b> Hansa Yellow, intense PY74	<b>\$15.50</b>
	<b>K7824</b> Diarylide Yellow, intense PY83	<b>\$18.50</b>
	<b>K7826</b> Yellow Ochre, intense PY42	<b>\$14.75</b>
	<b>K7828</b> Burnt Sienna, semi-transparent PBR7	<b>\$14.75</b>

### Modifiers

<b>K7890</b>	Retarder (acts as a release, slows drying rate)	<b>\$10.95</b>
<b>K7891</b>	Blending Medium (wash effects or use as resist)	<b>\$10.95</b>
<b>K7892</b>	Tack Thickener (thickens ink for use with brayers)	<b>\$10.95</b>
<b>K7893</b>	Extender (reconstitutes air thickened ink, works as a transparent base)	<b>\$10.95</b>
<b>K7888</b>	Release Agent, 8oz jar (release for monotype prints and ghost prints)	<b>\$18.00</b>



left to right:  
*In the Shallows*  
12 x 12 reduction linocut  
**Sherrie York**  
Bristol, ME  
sherrieyork.com

*Crossing Over, Something Darwin Missed*  
7 x 9 linocut  
**Lulu Wootton**  
Vermont  
luluwoot@gmail.com



left to right:  
*A Room with a View*  
18 x 21 reduction woodcut  
**Philip Carrico**  
Port Townsend, WA  
carricovestudio.com

*Mother Earth*  
four block relief print  
**Ashley DeVan**  
ashleydevanart@gmail.com

## Akua Liquid Pigment Process Color Set **SAVE 5%**

**K7895** 4 inks that mix well for the widest possible range of colors **\$63.45 \$60.28**

Jet Black Phthalo Blue Green Quinacridone Red Hansa Yellow. No substitutions.

## Akua Liquid Pigment Woodblock and Linocut Set **SAVE 5%**

**K7897** 4 colors and 1 modifier **\$74.40 \$70.68**

Jet Black Phthalo Blue Crimson Red Hansa Yellow Tack Thickener. No substitutions.

## Akua Liquid Pigment Introductory Set **SAVE 5%**

**K7896** 9 colors and 2 modifiers **\$175.60 \$166.82**

Lamp Black Tit. Diox. White Ultramarine Blue Phthalo Blue Pyrrole Orange  
Crimson Red Hansa Yellow Yellow Ochre Burnt Sienna Retarder Blending Medium  
(OK to substitute Tack Thickener or Extender for Modifiers shown)

## Akua Liquid Pigment Professional Set **SAVE 5%**

**K7898** 15 colors and 5 modifiers **\$303.95 \$288.75**

Includes all of the colors and modifiers listed to the left

## Yasutomo Black Bokuju

(popularly called *Sumi*)

Carbon-based, liquid black ink formulated for calligraphy, *sumi-e* painting and printmaking. It is the traditional black ink used by the Ukiyo-e printers.

Bokuju is nontoxic and is a labeled, approved product conforming to ASTM D 4236.

**K7270** 2 fl oz (70 ml) **\$7.50**

**K7271** 6 fl oz (177.4 ml) **\$11.35**

**K7273** 12 fl oz (354.9 ml) **\$20.70**



## Yasutomo Vermilion Bokuju

(popularly called *Sumi*)

Vermilion is ideal for printing a *hanko*, or personal seal, from a wood block.

Bokuju is nontoxic and is a labeled, approved product conforming to ASTM D 4236.

**K7274** 2 fl oz (70 ml) **\$6.90**



## Tosai's Gouache Set

This set designed for moku hanga combines Japanese

made gouache and Bokuju

(see above). Includes ten colors in 10ml (.34 fl

oz) tubes: Carmine Red, Permanent Yellow Orange, Lemon Yellow, Leaf Green,

Permanent Green Deep, Aqua Blue, Ultramarine Deep, Iris, Yellow Ochre and Burnt Umber. 4 fl oz of black Bokuju completes the set.

This is a labeled, approved product conforming to ASTM D 4236.

**K8010** 10 gouache colors + black bokuju **\$98.99**



*End of the Line*  
5 x 8.5 white line print  
**Lee Rossiter**  
Pinckney, MI  
weezer8520@gmail.com

# Brayers

Japanese Brayers Speedball Brayers Takach Brayers



## Japanese Brayers

Ideal for relief printmaking, these sturdy, well-made brayers have a tough Nitrile rubber roller on a hard plastic core, held by a metal frame with a wooden handle. The brayers are made in Taiwan to Japanese specifications.

These 50 durometer, 45mm diameter rollers will roll out 5 1/2" of ink without a lap mark.

Clean with Gamsol when using traditional, oil-based inks like Gamblin; clean with Dawn dish washing liquid when using water-soluble inks like Caligo, or water-based inks like Akua Liquid Pigment. The rollers on the brayers can be removed easily with a Phillips screwdriver for cleaning and drying.

Long exposure to UV light will cause Nitrile rubber to crack, so store the brayers in a box or cupboard away from the sun or florescent lights.

### Brayer (Roller Plus Handle)

50 dur.	width x diameter	
B4866	100 x 45 mm (3 13/16" x 1 3/4")	\$72.75
B4867	164 x 45 mm (6 7/16" x 1 3/4")	\$88.95
B4869	240 x 45 mm (9 1/2" x 1 3/4")	\$126.85

## Speedball Soft Rubber Brayers

The roller is made from natural gum rubber with a ground finish, attached to a plastic core and held in a steel frame that will not warp as the brayer is being used. The round plastic handle fits easily in your hand.

The rollers are 35 durometer hardness and roll out almost 3 3/4" of ink without a lap mark. Use with linseed oil- or water-based inks. Soy oil may make this roller sticky; try dusting with cornstarch or talc after cleaning if this happens. Store away from UV light. Made in the U.S.



35 dur.	width x diameter	
B4792	2" x 1 3/16"	\$14.95
B4794	4" x 1 3/16"	\$17.85
B4796	6" x 1 3/16"	\$18.95



## Takach Hand Brayers

These are the finest brayers available today. The roller is a blend of natural rubber and Buna Nitrile, which has a longer life span than other materials and maintains a consistent hardness. The rubber is wrapped on an aluminum roller core, then cured, ground and polished.

Self-lubricating bronze bushings are installed in the powder-coated brayer frame to ensure smooth operation. The metal frame forms a stand for the brayer. With larger sizes, try holding the handle upright, perpendicular to the printing block. The pressure from the weight of the brayer will help apply the ink with very little effort.

The 1 3/4" diameter rollers roll out 5 1/2" of ink and 2 1/2" diameter rollers roll out 7 3/4" of ink without a lap mark. 12" and 14" Jumbo Brayers have big 3 1/2" diameter rollers that roll out 11" of ink, providing an 11" x 12" or 11" x 14" square of ink without a lap mark.

The most versatile rubber hardness is 35 durometer. Most printmakers prefer them because their flexibility makes it easy to ink the block evenly and quickly. Hard 60 durometer brayers are preferred for rolling out light applications of ink, to avoid filling in fine details, or show wood grain.

Takach Hand Brayers are shipped directly from the manufacturer. The cost of shipping varies depending on weight and destination; average cost ranges from \$15 to \$30 for one brayer going by UPS Ground in the U.S.

Please allow approximately two weeks for delivery.

35 dur. (medium)	60 dur. (hard)	width x diameter	
B4931	B4911	2" x 1 3/4"	\$79.00
B4934	B4914	4" x 2 1/2"	\$196.00
B4936	B4916	6" x 2 1/2"	\$224.00
B4938	B4918	8" x 2 1/2"	\$249.00
B4940	B4920	10" x 2 1/2"	\$278.00
B4912	B4946	Jumbo Brayer: 12" x 3 1/2"	\$332.00
B4913	B4947	XL Jumbo Brayer, two handled: 14" x 3 1/2"	\$368.00

## Takach Specialty Brayers

Specialty Brayers are made with 35 durometer rubber wrapped on an aluminum core. They roll out 5 1/2" of ink without a lap mark. The roller is placed in a sturdy metal frame with a self-lubricating bearing.



B4922	1/4" wide	\$59.00
B4924	1/2" wide	\$60.00
B4926	3/4" wide	\$61.00
B4928	1" wide	\$62.00
B4929	Set of 4 Specialty Brayers: 1/4", 1/2", 3/4" and 1" <b>SAVE 10%</b>	<b>\$242.00</b> <b>\$217.00</b>

# Oil-based Ink

Gamblin Relief Ink Caligo Safe Wash Relief Ink



## Gamblin Relief Ink










- Archival, lightfast pigments in pure burnt linseed plate oil
- No fillers or additives
- Lightfast pigments (Blue Wool Scale 6 or higher)
- High pigment load so a little goes a long way
- Rolls out easily and smoothly, great coverage
- Intense colors, brilliant undertones

While stiff enough to hold fine detail, this low tack, traditional ink is formulated to spread out smoothly and evenly on the block with little or no modification. The dense, saturated colors mean less ink is required to pull a quality print.

All of the pigments are lightfast and will not change or fade over time. A very small amount of cobalt dryer has been added to the ink so it will dry within 2-6 days. Clean up with Gamsol Odorless Mineral Spirits (page 29). Gamblin is the first American color house to be B-Corp certified. Made in Portland, Oregon.

Color samples are approximate.

### 175ml can

	<b>K7700</b> Portland Intense Black, opaque, PBk 7, PB 27:1	<b>\$19.75</b>
	<b>K7702</b> Prussian Blue, semi-transparent, PB 27:1	<b>\$20.95</b>
	<b>K7703</b> Phthalo Blue, transparent, PB 15:4	<b>\$23.95</b>
	<b>K7708</b> Phthalo Green, transparent, PG 7	<b>\$23.95</b>
	<b>K7712</b> Naphthol Scarlet, semi-transparent, PR 188	<b>\$23.95</b>
	<b>K7714</b> Quinacridone Red, transparent, PV19	<b>\$20.95</b>
	<b>K7720</b> Titanium White, opaque, PVW 6, PVW 4	<b>\$19.75</b>
	<b>K7726</b> Hansa Yellow Light, semi-transparent, PY 3	<b>\$23.95</b>
	<b>K7732</b> Sepia, opaque, PR 101	<b>\$20.95</b>
	<b>K7735</b> Transparent Base	<b>\$19.75</b>

### Modifiers and Skin Papers

<b>K7736</b>	Gamblin #000 Burnt Plate Oil (thinner), 8oz Ships UPS Ground, contiguous U.S. only	<b>\$12.00</b>
<b>K7739</b>	Gamblin Tack Reducer 150ml (5 fl oz), a clear gel made from a very light drying oil to efficiently reduce tack.	<b>\$18.80</b>
<b>K7738</b>	Gamblin Magnesium Carbonate, 100gm <i>Can be irritating if inhaled; use a mask (page 28)</i>	<b>\$14.00</b>
<b>K7799</b>	Box of 500 27/8" Skin Papers for 175ml cans	<b>\$24.95</b>

## Ink Knives

The steel blades have just the right amount of flex to mix oil-based ink easily. The rosewood handles are riveted onto the blade for durability. Made in the U.S.A.



<b>E4500</b>	1 1/4" wide Ink Knife, 7 1/4" long	<b>\$15.45</b>
<b>E4501</b>	1 1/2" wide Ink Knife, 7 1/4" long	<b>\$16.25</b>
<b>E4502</b>	2" wide Ink Knife, 7 1/4" long	<b>\$17.50</b>

## Gamblin Relief Ink Basic Color Set **SAVE 5%**

<b>K7795</b>	Includes Black, Phthalo Blue, Quinacridone Red, Hansa Yellow Light, Titanium White, Transparent Base. No substitutions.	<del><b>\$128.10</b></del> <b>\$121.70</b>
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## Gamblin Relief Ink Earth Color Set **SAVE 5%**

<b>K7796</b>	Includes Black, Sepia, Hansa Yellow Light, Naphthol Scarlet plus mixing chart for creating Yellow Ochre, Burnt Sienna, Burnt Umber and Raw Umber. No substitutions.	<del><b>\$88.60</b></del> <b>\$84.17</b>
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## Gamblin Relief Ink Professional Set **SAVE 5%**

<b>K7798</b>	Includes all 9 colors, Transparent Base, #000 Burnt Plate Oil, Tack Reducer, Magnesium Carbonate and Skin Papers Ships UPS Ground, contiguous U.S. only	<del><b>\$287.65</b></del> <b>\$273.25</b>
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## Gamblin Textile Black Ink

After seven years of printing woodblocks on over 30,000 T-shirts, Drive-By Press in collaboration with Gamblin has perfected a rich, dark black, linseed oil-based ink formulated for even coverage, quick drying time and color fastness on cotton fabrics. Heat set after it is dry. Holds up to repeated washing.



<b>K7740</b>	Textile Black Ink, 1lb can	<b>\$22.95</b>
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## Tom Huck's Outlaw Black Relief Ink

The official ink of Tom Huck and Evil Prints, Outlaw Black is crafted by Gamblin Artist's Colors in Portland, Oregon. Outlaw Black is a very stiff, cool-black linseed oil-based ink designed for printing finely detailed blocks.



<b>K7742</b>	Outlaw Black Relief Ink, 1lb can	<b>\$22.95</b>
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## Gamsol Odorless Mineral Spirits

Most solvents are produced for the industrial paint industry where solvent strength and low cost take priority. Gamsol, available from Gamblin Artists Colors, is different. It comes from a family of solvents used in products that are expected to come into contact with the body, such as hand cleaners, cosmetics and food service equipment. Shipping restrictions apply for some states. For more information, see page 29.



<b>K7498</b>	33.8 fl oz (approximately 1 quart)	<b>\$26.50</b>
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<b>K7499</b>	128 fl oz (1 gallon)	<b>\$65.50</b>
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## Ink Cans, Pack of Six

Store oil-based ink in these seamless aluminum metal cans to keep it fresh and ready to use. Cover ink with a skin paper and wrap electrical tape around the lid to make it air tight. 2.5" in diameter and 2" tall. Each 4oz can holds approximately 1/2 cup (118ml) of ink.



<b>E5515</b>	Ink Cans, Pack of Six	<b>\$12.95</b>
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<b>K7799</b>	Box of 500 27/8" Skin Papers	<b>\$24.95</b>
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## Caligo Safe Wash Relief Ink

- Linseed oil base plus an emulsifier; cleans up with soap and water
- Excellent choice when solvents cannot be used
- Lightfast pigments (Blue Wool Scale 6 or higher)
- Heavily pigmented so a little goes a long way
- Rolls out easily and smoothly, great coverage

Modify like any other linseed oil-based ink. Thin the ink with Caligo Oil, which contains the same emulsifier used in the Caligo Safe Wash colors. Thicken with Gamblin Magnesium Carbonate, use Gamblin Tack Reducer to reduce the tackiness of the ink so it releases easily, speed up drying time with Cranfield Wax Drier.

Skin Papers help keep ink in cans from skinning over. Replace the skin paper after removing ink and seal with electrical tape. Also ink in cans is sold by weight rather than volume so the can size will vary depending on the color.

### 150ml tubes (5 fl oz) Color samples are approximate.

	<b>K7600</b> Black, opaque PBk 7	\$22.20
	<b>K7602</b> Process Blue (Cyan), transparent, PB 15:3	\$20.65
	<b>K7603</b> Phthalo Blue, transparent, PB 15:3	\$21.35
	<b>K7604</b> Prussian Blue, semi-transparent, PB 27	\$22.20
	<b>K7606</b> Phthalo Green, transparent, PG 7	\$25.15
	<b>K7610</b> Light Orange, semi-opaque, PY47, PY12, PO34	\$24.80
	<b>K7611</b> Rubine Red, semi-transparent, PR 57:1	\$21.15
	<b>K7612</b> Naphthol Red, transparent, PR 112	\$22.65
	<b>K7613</b> Process Red (Magenta), transparent, PV 19	\$28.85
	<b>K7617</b> Carbazole Violet, semi-transparent, PV 23	\$29.40
	<b>K7620</b> Opaque White, opaque, PW 4	\$20.10
	<b>K7622</b> Arylide Yellow (Cool), semi-transparent, PY 3	\$22.21
	<b>K7623</b> Process Yellow, transparent, PY 3	\$21.26
	<b>K7624</b> Diarylide Yellow (Warm), semi-transparent, PY 3	\$24.83
	<b>K7626</b> Yellow Ochre, opaque, PY 42	\$20.95
	<b>K7628</b> Burnt Sienna, semi-opaque, PY3, PR112, PBK7	\$22.20
	<b>K7630</b> Burnt Umber, semi-opaque, PBR7, PBK7	\$20.20
	<b>K7631</b> Raw Umber, semi-opaque, PBr 7	\$19.90
	<b>K7635</b> Extender (Transparent Base)	\$19.48

## Caligo Safe Wash Relief Ink Process Color Sets


















<b>K7694</b>	<b>75ml Tube Set</b> includes Process Blue (Cyan), Process Red (Magenta), Process Yellow, Black, Opaque White, Extender in gift box. No substitutions.	<b>SAVE 14%</b> <del>\$75.29</del> <b>\$64.60</b>
<b>K7695</b>	<b>150ml Tube Set</b> includes Process Blue (Cyan), Process Red (Magenta), Process Yellow, Black, Opaque White, Extender. No substitutions.	<b>SAVE 5%</b> <del>\$132.54</del> <b>\$125.90</b>
<b>K7695LB</b>	<b>500gm Can Set</b> includes Process Blue (Cyan), Process Red (Magenta), Process Yellow, Black, Opaque White, Extender. No substitutions.	<b>SAVE 5%</b> <del>\$238.15</del> <b>\$226.24</b>

## Caligo Safe Wash Relief Ink Professional Sets **SAVE 5%**

<b>K7698</b>	<b>150ml Tube Set</b> includes all 18 colors available in tubes, Extender and Oil. Ships UPS Ground, contiguous U.S. only	<del>\$445.17</del> <b>\$422.89</b>
<b>K7698LB</b>	<b>500gm Can Set</b> includes all 18 colors available in cans, Extender, Oil and 500 Skin Papers. Ships UPS Ground, contiguous U.S. only	<del>\$806.15</del> <b>\$765.84</b>



### 500gm Cans (just over 1lb) Color samples are approximate.

	<b>K7600LB</b> Black, opaque PBk 7	\$39.95
	<b>K7602LB</b> Process Blue (Cyan), transparent, PB 15:3	\$36.50
	<b>K7603LB</b> Phthalo Blue, transparent, PB 15:3	\$38.20
	<b>K7604LB</b> Prussian Blue, semi-transparent, PB 27	\$39.95
	<b>K7605LB</b> Ultramarine Blue, transparent, PB 29 (not available in tubes; pigment can expand and cause tube to burst.)	\$46.65
	<b>K7606LB</b> Phthalo Green, transparent, PG 7	\$46.50
	<b>K7610LB</b> Light Orange, semi-opaque, PY47, PY12, PO34	\$45.25
	<b>K7611LB</b> Rubine Red, semi-transparent, PR 57:1	\$37.35
	<b>K7612LB</b> Naphthol Red, transparent, PR 112	\$41.15
	<b>K7613LB</b> Process Red (Magenta), transparent, PV 19	\$55.25
	<b>K7620LB</b> Opaque White, opaque, PW 4	\$34.85
	<b>K7622LB</b> Arylide Yellow (Cool), semi-transparent, PY 3	\$39.95
	<b>K7623LB</b> Process Yellow, transparent, PY 3	\$37.85
	<b>K7624LB</b> Diarylide Yellow (Warm), semi-transparent, PY 3	\$45.95
	<b>K7626LB</b> Yellow Ochre, opaque, PY 42	\$36.95
	<b>K7628LB</b> Burnt Sienna, semi-opaque, PY3, PR112, PBK7	\$40.15
	<b>K7630LB</b> Burnt Umber, semi-opaque, PBR7, PBK7	\$35.50
	<b>K7631LB</b> Raw Umber, semi-opaque, PBr 7	\$33.85
	<b>K7635LB</b> Extender (transparent Base)	\$33.75







### Modifiers and Skin Papers

<b>K7636</b>	Oil, 250ml can. UPS Ground, contiguous U.S. only	\$17.22
<b>K7738</b>	Gamblin Magnesium Carbonate, 100gm <i>Can be irritating if inhaled; use a mask</i>	\$14.00
<b>K7739</b>	Gamblin Tack Reducer 150ml (5 fl oz)	\$18.80
<b>K7634</b>	Cranfield Wax Drier (75ml tube)	\$14.25
<b>K7790</b>	Box of 500 4" Skin Papers for 500gm Cans	\$24.95

## Cranfield Traditional Metallic Relief Ink

Clean up with Gamsol or oil, *not* soap and water. These are very intense inks but for even more punch, try printing them over a similar color, gold over yellow for example.



	<b>K7637</b> Gold, 75ml tube	\$23.95
	<b>K7637LB</b> Gold, 500gm can	\$91.00
	<b>K7638</b> Silver, 75ml tube	\$18.50
	<b>K7638LB</b> Silver, 500gm can	\$64.75
	<b>K7639</b> Copper, 75ml tube	\$23.95
	<b>K7639LB</b> Copper, 500gm can	\$91.00

## Cranfield Traditional Metallic Relief Ink Set

<b>K7693</b>	75ml tubes, one each of Gold, Silver and Copper	<b>SAVE 5%</b> <del>\$66.40</del> <b>\$63.05</b>
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# Baren

Hon Baren    Ball Bearing Baren    Murasaki Baren    Disk Baren    Standard Quality Baren    Takenokawa    Tsubaki Abura

## Premium Hon Baren

A *Hon Baren* is the ultimate tool for the serious Moku Hanga printmaker. The qualities of a *Hon Baren* are subtle, but once experienced these baren are clearly a superior printing tool. Each baren takes six months to a year of intense labor to create, requiring the skills of a true master craftsman.



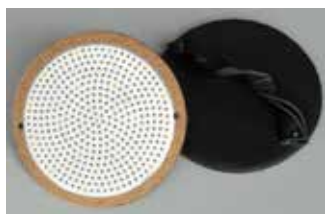
The 8-*ko* (strand) baren is the most versatile and comes in three basic textures: coarse, for printing large areas on thick paper; medium (the most versatile) for general use especially on fine or medium paper; and fine, for printing delicate carving on thin paper. 12-*ko* and 16-*ko* baren are more expensive and designed for strong printing usually on heavy paper. All *Hon Baren* are 13cm (5<sup>3</sup>/<sub>16</sub>" ) wide.

**SPECIAL ORDER ONLY.** At the exchange rate when this catalog was printed, prices start at around \$1,200. Please call or email for current prices. After you place your order, our price will not increase. If the exchange rate improves by the time your Baren arrives, we will pass the savings on to you.

<b>A5801</b>	13cm (5.13") 8 Ko Hon Baren, Coarse	<b>special order</b>
<b>A5802</b>	13cm (5.13") 8 Ko Hon Baren, Medium	<b>special order</b>
<b>A5803</b>	13cm (5.13") 8 Ko Hon Baren, Fine	<b>special order</b>

## Ball Bearing Baren

These baren require only a minimal amount of pressure to pull a print, a definite plus if you print large editions or if you are suffering from arthritis or a repetitive stress injury to your hand or arm.



The metal plate holding the ball bearings sits on a cork disc with leather on the other side. The thick, twisted leather handle is very comfortable to hold. Cushioning keeps the ball bearings from rattling as the baren moves and the difference in price between cushioned and uncushioned is \$10.00.



Top:A5902, 378 ball bearings  
Bottom:A5904, 612 ball bearings

612 Ball Bearing Baren approximate an 8-*ko* *Hon Baren* or a medium *Murasaki Baren*, and are designed for general printing, fine lines and printing detailed areas. 378 Ball Bearing Baren approximate a 16-*ko* *Hon Baren* or a coarse *Murasaki Baren*, and are designed for printing large, flat color areas. All Ball Bearing Baren are 14cm (5.5") wide; the metal disk holding the ball bearings is 12cm (4<sup>3</sup>/<sub>4</sub>" ) wide.

The prices of special order baren is based on the exchange rate. Please call or email for the current price. After you place your order, the price we quote will not increase. Allow six to eight weeks for delivery of special order baren.

<b>A5901</b>	378 ball bearings (top photo, for printing large areas)	<b>special order</b>
<b>A5902</b>	378 ball bearings, (for printing large areas, cushioned)	<b>special order</b>
<b>A5903</b>	612 ball bearings (bottom photo, most versatile)	<b>special order</b>
<b>A5904</b>	612 ball bearings (most versatile, cushioned)	<b>\$285.00</b>

## Murasaki Baren

A more affordable version of the *Hon Baren*. It uses the same backing disc as the *Hon Baren* but the coil is hand-twisted from a hard, synthetic cord that easily transfers pressure to the block. Includes a sample of *Camellia Oil*.



<b>A6025</b>	12.0 cm soft: delicate detail, less apt to leave baren marks on paper	<b>\$290.00</b>
<b>A6026</b>	12.0 cm medium: all-around general use, thin or medium paper	<b>\$225.00</b>
<b>A6027</b>	12.0 cm coarse: large areas, thick paper	<b>\$242.00</b>

## Disk Baren

This high tech plastic baren was designed by the famous Japanese printmaker and teacher Akira Kurosaki. The replaceable disc has many small bumps on the surface, simulating the points on a *Hon Baren* coiled pad, that apply pressure evenly across the paper as you print. No bamboo baren cover is used. Replace the disk when the bumps start to wear down. Comes with a sample of *Camellia Oil*, which is applied to the baren face so it will glide easily.



<b>A6035</b>	13cm (5 <sup>3</sup> / <sub>16</sub> " ) Disk Baren	<b>\$47.25</b>
<b>A6035R</b>	Replacement Disk	<b>\$21.95</b>



Medium Baren  
paper coil

Large Baren  
cotton twine coil

## Standard Quality Baren

These baren are constructed with lacquered cardboard disks and bamboo sheath covers. Because of price, many printmakers start with a *Medium Baren*. However the stiffer cotton twine coil in the *Large Baren* transfers the pressure from your arm more efficiently so you can pull a better print with less work. A sample of *Camellia Oil* is included.

<b>A6208</b>	11.0 cm (4.3") Medium, twisted paper coil	<b>\$12.50</b>
<b>A6209</b>	13 cm (5 <sup>3</sup> / <sub>16</sub> " ) Large, synthetic twine coil	<b>\$41.95</b>



*Transition*  
20 x 28 multi-block reduction relief  
Cathryn Powell  
South Lake Tahoe, CA  
cathrynpowellfineart.com



*Sandhill Crane*  
24 x 18 linocut  
Jill Bergman  
Steamboat Springs, CO  
jillbergman.com

## Takenokawa bamboo sheath

Eventually the *barengawa* (bamboo sheath) on a baren will wear out and need to be replaced. Complete instructions for recovering baren can be found in the Learning Center on our website. We suggest buying more than one to have a backup in case the first try is not successful.



**A6450** at least 13.5 cm x 50 cm (19.7" x 5.3") **\$4.95**

## Tsubaki Abura

### *Camellia japonica*, camellia oil

Just a drop of camellia oil applied to the sheath covering a baren keeps it supple and prolongs its life. Our Camellia Oil is cosmetic grade, so it is also good for your skin.

Camellia Oil is also used to protect steel tool blades from rust. Apply a small amount to the blade after sharpening on water stones or before storing tools for a long time.



**A6660** 2.0 fl oz bottle **\$12.85**

## Ategami

### back paper

This thin, waterproof paper creates a barrier between the baren and the damp printing paper, protecting them from one another and allowing the baren to move freely as you print.



**A6551** 11.75" x 16' (half roll) **\$19.95**

**A6550** 11.75" x 32' (full roll) **\$39.95**



left to right:  
*Bookmark of Days*  
10 x 7 monotype  
**Cara Gonier**  
Boston, MA  
caragonier.weebly.com

*Repose*  
5 x 4 wood engraving  
**Evan Charney**  
Shrewsbury, MA  
evansart.smugmug.com



left to right:  
*Spring Magnolia*  
21 x 14 whiteline relief  
**Cindy Bonito**  
Newcastle, CA  
cindyabonito@yahoo.com

*so one must descend*  
9.25 x 6.5 reduction woodcut  
**Rick Gerber**  
Fremont, NH  
rpgerber@comcast.net



"L" on left



"L" on right

## Registration Boards

Eliminates the need to carve *kento* (registration marks) into the wood blocks themselves. Carve the marks into the "L" or use tape to make temporary registration marks. Place the inked block firmly into the corner of the "L" and use the marks to accurately position the printing paper on the block. Works best with blocks up to 12" x 16" in size and 3/8" in height. Complete instructions can be found in the Learning Center at [imcclains.com](http://imcclains.com).

Available with the corner of the "L" on the left or right side. The right side is more commonly used but some people, lefties especially, prefer to use their left hand to put the paper into the corner *kento*.

If you would like a different size Registration Board, or a lower or taller "L," we will be happy to make it for you. Please allow up to one week for us to make custom Registration Boards.

**E4900L** "L" on left, 13" x 17" base board **\$22.85**

**E4900R** "L" on right, 13" x 17" base board **\$22.85**

### CUSTOM SIZE

**E4901** Custom Registration Board **\$0.11 per sq. inch**

## Spot Printer

The print has gone through the press, you lift a corner to see how it looks and one small area needs a bit more ink. Out comes your handy Spot Printer and with a little rubbing, the ink transfers and the print is saved! The Spot Printer can also be used to pull prints and while it takes time, it is easier on your hand compared to using a spoon.



**A6718** 2" diameter, 2" tall **\$9.95**



## Akua PinPress

The Akua PinPress is designed for the monotype printmaker who needs a portable and affordable press. Works especially well printing with Akua inks. The PinPress lets you create monotypes at home, in the classroom, or anywhere you travel.

The roller is precisely machined to an incredibly even and smooth surface for uniform contact between the roller, paper and plate. Durable all metal construction with aluminum and brass bushings insures long lasting, trouble-free printing.

For best results use a piece of tempered plate glass as the press bed. The PinPress will only take even impressions from very flat surfaces such as Scratch Foam, mylar, thin acrylic or polycarbonate Monotype Plates.

**A6714** 2" diameter x 20" long **\$286.95**

# Washi

Handmade Japanese Paper: **Nishinouchi Kizuki Hanga Kizuki Hoshō Echizen Torinoko Masa Dosa Yamashiro Kitakata Hoshō**

**Quantity Discount** Different printing papers can be combined to qualify for quantity discounts.

**Shipping** Large sheets of paper are shipped rolled. If you prefer to have paper shipped flat please let us know when you place your order. Carriers base their charges on the size as well as the weight of the box, so consider ordering as much paper as possible to spread out that higher shipping cost.

## Group A Washi

This group includes our finest printmaking papers intended for Moku Hanga. They are all handmade with deckle edges on all four sides. The papers are medium to heavy weight and strong enough to easily withstand multiple printings from multiple blocks.



Nishinouchi

Kizuki Hanga

Kizuki Hoshō

Echizen Kozo Natural

Echizen Kozo White

## Paper Swatches

Nothing compares to seeing and feeling the paper itself. Our Paper Swatches let you do this before investing in full sheets. Also useful in identifying mystery papers in your studio. Includes all of the Japanese and western papers we carry.



**P6800** 3" x 5" swatches plus detailed descriptions of each paper and their suggested uses. **\$16.95**

### Nishinouchi

A great paper with a subtle brushed texture that accepts ink well, Nishinouchi is surprisingly strong and able to withstand repeated printings from multiple blocks. A good weight for book arts. This year the fiber content was changed so the mill could continue making the paper for the same price. We have tested it and see no difference in performance.

Sized	Handmade (4 deckle edges)		50% Northern Kozo + 50% acid free pulp			
	color	dimensions	weight	1-24	25-49	50+
<b>P6801</b>	Natural	29.25" x 41.75"	60gm/sqM	<b>\$19.35/sheet</b>	<b>\$18.38/sheet</b>	<b>\$17.42/sheet</b>

### Kizuki Hanga

An exceptionally low price for 100% Kozo paper of this weight and size. Ideal for multiple block prints, Kizuki Hanga's weight and body make it easy to lay full size dampened sheets on the block.

Sized	Handmade (4 deckle edges)		100% Kozo			
	color	dimensions	weight	1-24	25-49	50+
<b>P6802</b>	Off-White	27" x 40.5"	135gm/sqM	<b>\$43.85/sheet</b>	<b>\$41.65/sheet</b>	<b>\$39.47/sheet</b>

### Kizuki Hoshō

The Echizen district's famous printmaking Washi, created by Living National Treasure Ichibei Iwano. 100% Kozo of the highest grade. Smooth surface; accepts water-based ink extremely well.

Unsized	Handmade (4 deckle edges)		100% Kozo			
	color	dimensions	weight	1-24	25-49	50+
<b>P6803</b>	Natural	18" x 21.5"	75gm/sqM	<b>\$54.00/sheet</b>	<b>\$51.30/sheet</b>	<b>\$48.60/sheet</b>

### Echizen Kozo

A fairly soft, dense, medium-weight paper, very smooth on one side. Imparts a bright look to water-based ink. Designed for moku hanga, works well for all relief printmaking techniques.

Sized	Handmade (4 deckle edges)		100% Kozo			
	color	dimensions	weight	1-24	25-49	50+
<b>P6808</b>	Natural	26" x 38"	55gm/sqM	<b>\$39.75/sheet</b>	<b>\$37.76/sheet</b>	<b>\$35.78/sheet</b>
<b>P6809</b>	White	26" x 38"	55gm/sqM	<b>\$39.75/sheet</b>	<b>\$37.76/sheet</b>	<b>\$35.78/sheet</b>

## Group B Washi

These versatile, sized papers are very good quality. They are either machine made or handmade, from a mixture of fiber and buffered, acid free wood pulp. Torinoko is strong enough to handle multi-block printing.



Torinoko White

Torinoko Dark Cream

### Torinoko

Very smooth and uniform on one side and fairly rough on the other, this heavyweight, machine made paper is sized for printing with water-based ink. Works well for gradation printing.

**White will be available around the middle of 2025.**

Sized	Machine made (no deckles)		70% Mitsumata and 30% pulp			
	color	dimensions	weight	1-24	25-49	50+
<b>P6853</b>	White	25" x 37"	145gm/sqM	<b>\$17.60/sheet</b>	<b>\$16.72/sheet</b>	<b>\$15.84/sheet</b>
<b>P6854</b>	Dark Cream	25" x 37"	150gm/sqM	<b>\$17.60/sheet</b>	<b>\$16.72/sheet</b>	<b>\$15.84/sheet</b>





Torinoko Lt Wt

### Torinoko, Light Weight

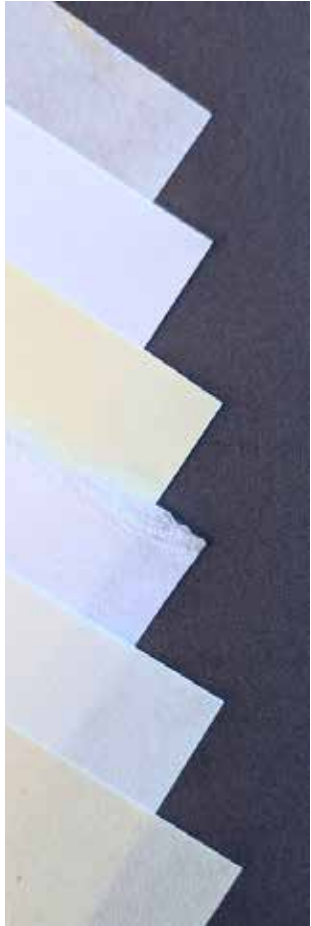
A uniform, fine-fibered handmade paper, translucent and soft to the touch. A lovely paper for book arts as well as printmaking techniques.

**Sized Handmade (4 deckle edges) 70% Gampi and 30% Mitsumata**

	color	dimensions	weight	1-24	25-49	50+
<b>P6855</b>	Cream	24" x 35.75"	50gm/sqM	\$12.75/sheet	\$12.11/sheet	\$11.48/sheet

## Group C Washi

This is a group of good quality printmaking paper at low prices. These papers are sized for printing with water-based ink. They contain a higher percentage of wood pulp than Group A or B papers, ranging from pH 6.5 to 7.5 (pH 7 is neutral).



Koze-shi

### Koze-shi

The surface of this paper is very smooth for even coverage when printing with water-based ink. A good choice for etching and chine collé as well. The paper fibers create a subtle swirling pattern. No laid lines.

**Inner Sizing (added to vat when paper is formed) Machine made (no deckle) Koze and acid free sulphite pulp**

	color	dimensions	weight	1-24	25-49	50+
<b>P6908</b>	Off-White	25" x 38"	36.5 gm/sqM	\$8.15/sheet	\$7.74/sheet	\$7.34/sheet

Shin Torinoko White

### Shin Torinoko

These machine made papers are the most economical sized printmaking paper that we carry. Very smooth on one side, with a felt-like quality on the other. This paper holds up well with Moku Hanga and multiple block printmaking as well as western style techniques.

**Sized Machine made (no deckle) 50% Manila linen (flax), 50% acid free pine pulp**

	color	dimensions	weight	1-24	25-49	50+
<b>P6905</b>	White	24.75" x 37.5"	125gm/sqM	\$5.95/sheet	\$5.65/sheet	\$5.36/sheet
<b>P6907</b>	Cream	24.75" x 37.5"	120gm/sqM	\$5.95/sheet	\$5.65/sheet	\$5.36/sheet

Shin Torinoko Cream

Masa Dosa

### Masa Dosa

Crisp, bright white handmade paper with very subtle laid lines. Accepts ink well. It is thick and tough enough to print multiple blocks.

**Sized Handmade (4 deckle edges) Koze and acid free pine pulp**

	color	dimensions	weight	1-24	25-49	50+
<b>P6903</b>	White	22" x 32"	90gm/sqM	\$9.95/sheet	\$9.45/sheet	\$8.96/sheet

Pansion Light Natural

### Pansion **NEW!**

Used at the MI-LAB Artist in Residence Moku Hanga program in Japan: endeavor.or.jp/mi-lab. Pansion accepts ink easily. Use for digital printing, Moku Hanga and western relief styles. Smooth, slightly iridescent surface. White is very uniform, Natural is more rustic with bits of fiber.

**Internally sized Machine Made Koze and acid free pine pulp**

	color	dimensions	weight	1-24	25-49	50+
<b>P6909</b>	Light Natural	25" x 38"	80gm/sqM	\$5.75/sheet	\$5.46/sheet	\$5.18/sheet
<b>P6910</b>	Natural	25" x 38"	64gm/sqM	\$5.75/sheet	\$5.46/sheet	\$5.18/sheet

Pansion Natural

## Group D Washi

In this case, "D" stands for Diversity! These papers are mostly unsized and contain diverse fiber content. They range from pH 6.5 to 7.5 (pH 7 is neutral). Suitable for a variety of uses, including book arts and conservation as well as printmaking.



Yamashiro

### Yamashiro

A fine, lightweight paper with very subtle laid lines. Intended for use as a mending tissue, Yamashiro also works well transferring a printed key block image to multiple blocks.

**Sized Probably machine made (no deckle) Fiber content unknown, probably Koze**

	color	dimensions	weight	1-24	25-49	50+
<b>P6952</b>	Natural	25" x 37"	25gm/sqM	\$7.80/sheet	\$7.41/sheet	\$7.02/sheet

Kitakata Natural

### Kitakata

This strong, smooth paper is excellent for relief printmaking, including wood engraving. Natural is a warm shade; green is a cool, light, greyish green.

**Unsized Handmade (4 deckle edges) 90% Philippine Gampi, 10% acid free wood pulp**

	color	dimensions	weight	1-24	25-49	50+
<b>P6957</b>	Green	16" x 20"	30gm/sqM	\$3.95/sheet	\$3.75/sheet	\$3.56/sheet
<b>P6953</b>	Natural	16" x 20"	30gm/sqM	\$3.95/sheet	\$3.75/sheet	\$3.56/sheet

Kitakata Green



Mulberry

Hosho Professional

Hosho Student

### Mulberry

A fine textured, soft, naturally warm colored paper with very subtle laid lines. Mulberry is long fibered and strong. Made by Hiroko Tanino, who has been recognized by UNESCO for her preservation and continuation of traditional papermaking techniques.

	Unsize		Handmade (4 deckle edges)		30% Thai Kozo, 70% acid free sulfite pulp		
	color	dimensions	weight	1-24	25-49	50+	
<b>P6954</b>	Warm White	24" x 33.5"	45gm/sqM	\$10.40/sheet	\$9.88/sheet	\$9.36/sheet	

### Hosho, Professional and Student

A very white handmade paper with subtle laid lines, known for its thick, fluffy texture. Hosho is very absorbent. Hosho Student has a slightly softer surface and a bit more texture than Hosho Professional.

	Unsize		Handmade (4 deckle edges)		100% acid-free sulfite pulp		
	color	dimensions	weight	1-24	25-49	50+	
<b>P7005</b>	Pro: White	19" x 24"	85gm/sqM	\$6.75/sheet	\$6.48/sheet	\$6.08/sheet	
<b>P7006</b>	Student: White	18" x 22"	95gm/sqM	\$4.20/sheet	\$3.99/sheet	\$3.78/sheet	



### Washi Cards

Handmade from 100% Kozo with four deckle edges, these elegant cards are perfect for creating works of art to sell or send to friends. The cards are sized, so they will accept either water or oil-based inks equally well. Packaged in sets of five cards or envelopes.

	number and color	dimensions	
<b>P7200</b>	5 Postcards, Light Natural	4" x 6"	\$15.00
<b>P7202</b>	5 Foldable Cards, Light Ntl	6" x 8"	\$19.00
<b>P7210</b>	5 Envelopes	4.5" x 6.5"	\$10.75

### Western Printmaking Paper

High quality Western paper made from cotton linter. They are heavy, thick, opaque and designed to be printed on a press.



Arches 88

Rives BFK

Stonehenge

### Arches 88

A bright white waterleaf paper with a smooth surface on both sides, Arches 88 is ideal for silk screen, lithography, intaglio and monotype.

	Unsize		Mould made (2 deckle edges)		100% cotton		
	color	dimensions	weight	1-24	25-49	50+	
<b>P7008</b>	White	22" x 30"	300gm/sqM	\$8.85	\$8.40	\$7.97	

### Rives BFK

A classic, bright white printmaking paper with a slightly textured surface, Rives BFK is used for western printmaking techniques.

	Internally Sized		Mould made (2 natural deckles, 2 torn deckles)		100% cotton		
	color	dimensions	weight	1-24	25-49	50+	
<b>P7012</b>	White	22" x 30"	280gm/sqM	\$8.30	\$7.89	\$7.47	

### Stonehenge

Affordable, versatile, archival paper. Dimensionally stable for perfect registration. Smooth surface with a slight tooth. Use for drawing and western printmaking techniques. Made in the U.S.A.

	Internally Sized		Machine made (2 deckles edges)		100% cotton		
	color	dimensions	weight	1-24	25-49	50+	
<b>P7007</b>	White	22" x 30"	250s	\$4.25	\$4.04	\$3.83	



left to right:  
*Winter Wren 2024*  
 7 x 5 reduction linocut  
**Audrey Delgado**  
 Happy Valley, OR  
 instagram.com/delgadoarts

*Gotcha*  
 4 x 3 wood engraving  
**Terry Norvell**  
 Lexington, KY  
 tknorvell@gmail.com



*Volunteer Garden*  
 12 x 12 mokulito on wood block  
**Janis Anton**  
 Oakland, CA  
 instagram.com/janisanton



*Hawkeye*  
 9 x 12 linocut  
**Ted Shaine**  
 Boca Raton, FL  
 instagram.com/tedshaine



*Maladaptation*  
 8 x 8 moku hanga  
**Savannah Crawford**  
 Lancaster, OH  
 savannahcrawfordart.weebly.com

## Paper Comparison Chart (In Order by Item Number)

Group	Item #	Name	Color(s)	Size (inches)	gm/sqM	Contents	Handmade	Sized	Price 1 - 24	25 - 49	50+
A	P6801	Nishinouchi	Natural	29.25 x 41.75	60	50% Kozo, 50% acid free wood pulp	yes	yes	\$19.35	\$18.38	\$17.42
	P6802	Kizuki Hanga	Off-White	27 x 40.5	135	100% Kozo	yes	yes	\$43.85	\$41.65	\$39.47
	P6803	Kizuki Hoshō	Natural	18 x 21.5	75	100% Kozo	yes	no	\$54.00	\$51.30	\$48.60
	P6808	Echizen Kozo	Natural	26 x 38	55	Kozo, small % of acid free wood pulp	yes	yes	\$39.75	\$37.76	\$35.78
	P6809	Echizen Kozo	White	26 x 38	55	Kozo, small % of acid free wood pulp	yes	yes	\$39.75	\$37.76	\$35.78
B	P6853	Torinoko	White	25 x 37	145	70% Mitsumata, 30% acid free pulp	no	yes	\$17.60	\$16.72	\$15.84
	P6854	Torinoko	Dark Cream	25 x 37	150	70% Mitsumata, 30% acid free pulp	no	yes	\$17.60	\$16.72	\$15.84
	P6855	Torinoko, Lt.Wt.	Cream	24 x 35.5	50	70% Gampi, 30% Mitsumata	yes	yes	\$12.75	\$12.11	\$11.48
C	P6908	Kozo-shi	Off-White	25 x 38	36.5	Kozo, acid free sulfite pulp	no	yes	\$8.15	\$7.74	\$7.34
	P6905	Shin Torinoko	White	24.75 x 37.5	125	50% Manila linen, 50% acid free pulp	no	yes	\$5.95	\$5.65	\$5.36
	P6907	Shin Torinoko	Cream	24.75 x 37.5	120	50% Manila linen, 50% acid free pulp	no	yes	\$5.95	\$5.65	\$5.36
	P6903	Masa Dosa	White	22 x 32	90	Kozo, acid free wood pulp	yes	yes	\$9.95	\$9.45	\$8.96
	P6909	Pansion	Light Natural	25 x 38	80	Kozo, acid free wood pulp	no	yes	\$5.75	\$5.46	\$5.18
	P6910	Pansion	Natural	25 x 38	64	Kozo, acid free wood pulp	no	yes	\$5.75	\$5.46	\$5.18
D	P6952	Yamashiro	Natural	25 x 37	25	unknown, probably Kozo	no?	yes	\$7.80	\$7.41	\$7.02
	P6953	Kitakata	Natural	16 x 20	30	90% Gampi, 10% acid free wood pulp	yes	no	\$3.95	\$3.75	\$3.56
	P6957	Kitakata	Green	16 x 20	30	90% Gampi, 10% acid free wood pulp	yes	no	\$3.95	\$3.75	\$3.56
	P6954	Mulberry	Natural (warm)	24 x 33.5	45	30% Kozo, 70% acid free wood pulp	yes	no	\$10.40	\$9.88	\$9.36
	P7005	Hosho Professional	White	19 x 24	85	100% sulfite wood pulp	yes	no	\$6.75	\$6.48	\$6.08
	P7006	Hosho Student	White	18 x 22	95	100% sulfite wood pulp	yes	no	\$4.20	\$3.99	\$3.78
	Western	P7008	Arches 88	White	22 x 30	300	100% Cotton	no	no	\$8.85	\$8.40
P7012		Rives BFK	White	22 x 30	280	100% Cotton	no	yes	\$8.30	\$7.89	\$7.47
P7007		Stonehenge	White	22 x 30	250	100% Cotton	no	yes	\$4.25	\$4.04	\$3.83



## Stonehenge Printmaking Paper Pads

Made with the same 250gm/sqM, 100% cotton, archival Stonehenge printmaking paper found at the bottom of page 26. Smooth surface with a slight tooth. This heavy paper is made for use on a printing press. Available in two sizes convenient for travel and making small prints. (See also Stonehenge light-weight 137g/sqM drawing paper pads on page 12.)

<b>P7013</b>	9" x 12" White, 15 sheets	<b>\$21.15</b>
<b>P7014</b>	11" x 14" White, 15 sheets	<b>\$29.15</b>

## Glassine

Our Glassine is acid free, neutral pH and approved for archival purposes. It is used to package and protect art work. Sheets are 24" x 36". Glassine paper is slick, grease resistant, has a high resistance to the passage of air, and is almost impervious to the passage of water vapor. Very smooth, semi-transparent.



<b>P7020</b>	1.0lb, approx. 25 sheets	<b>\$32.75</b>
<b>P7025</b>	3.5lb, approx 65 sheets	<b>\$85.15</b>
<b>P7030</b>	36" x 300' Roll	<b>\$120.00</b>

## Newsprint

30# newsprint, smooth on both sides, takes ink very well. Not acid free. Good for proofing. Made from recycled paper. Sheets are approximately 18" x 24" give or take about a half inch. Sold by weight so the number of sheets may vary.



<b>P7050</b>	1.5 lb, approx. 50 sheets	<b>\$5.95</b>
<b>P7055</b>	3.0 lb, approx. 100 sheets	<b>\$10.95</b>

**Please Note: Newsprint and Glassine cannot be combined with printmaking papers for quantity discounts. Shipped rolled.**

## Dosa Kit

This kit includes everything you need to make one gallon of *dosa* (paper sizing): 8oz of the highest grade rabbit skin glue, very finely ground so it will dissolve in water quickly; 4oz of alum; and detailed instructions. Animal skin glue is also traditionally used as a fixative for dry pigments.



<b>E5800</b>	Dosa Kit + instructions	<b>\$12.75</b>
<b>E5810</b>	Dry Animal Skin Glue, 8 oz (20 Tbsp.)	<b>\$8.65</b>



*The Catch*  
11 x 8.5 collagraph  
Judi Castille  
Gouzon, France  
judicastille.com

# DVDs

## Journey to Hokusai

with Tom Killion, filmed by Chikara Motomura

A successful, western printmaker deeply touched by the art of Hokusai, Tom journeys to Kyoto to learn Moku Hanga from Kenji Takenaka, a 5th generation printmaker. This film also examines the source of aesthetics found in Japanese art, craft and lifestyle.

**R2640** 1 hour 30 minutes, view trailer at [vimeo.com/355736854](http://vimeo.com/355736854) **\$29.00**



## Becoming Made

with Mary Brodbeck

A beautiful documentary about the creative process of Moku Hanga. Includes interviews on the value of creative work. For those hoping to be inspired, or wishing to inspire others, in art and in this printmaking process.

**R2660** 35 minutes, view trailer at [vimeo.com/112420838](http://vimeo.com/112420838) **\$18.00**

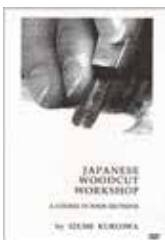


## Japanese Woodcut Workshop A Course in Four Sections

with Izumi Kuroiwa

Think of this DVD as a week long workshop plus a refresher course that you can watch any time you like. Engaging and inspiring.

**R2501** 75 minutes, bookmarked **\$59.95**



## Painterly Printmaking with Monotype

with Julia & Gail Ayers

Using the PinPress monotype roller and nontoxic Akua inks, Gail and Julia use brushes, brayers, Q-tips, fingertips, Needle Applicators and lint free cloths to create their images.

**R2620** 104 minutes **\$39.95**



## Safer Printmaking with Akua Water-based Inks

with Susan Rostow, William Jung and friends

In addition to information on color mixing, modifiers, and applicators, learn how to create reductive, additive and viscosity monotypes; Akua Intaglio prints; four-process color photo-intaglio prints; and more.

**R2601** 53 minutes, bookmarked **\$25.00**



## Between Ink And Paper

with Catherine Kernan

Expands on the basic information in *Safer Printmaking with Akua Water-based Inks* with exciting new ideas and techniques. Using Akua Liquid Pigment and Akua Intaglio inks in an inventive woodcut and monoprint process, Kernan uses offsets to plastic, viscosity rolls, and pulls ink from one block to another to create new images.

**R2630** 85 minutes **\$47.37**



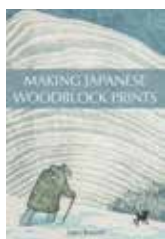
# Books

## Making Japanese Woodblock Prints

by Laura Boswell

Excellent color photos and detailed step-by-step instructions, from designing multi-block images to finished print. Includes info on carving kento registration and a great troubleshooting guide.

**R2524** 96pp, soft, 9.5" x 6.8" **\$22.95**



## Japanese Woodblock Print Workshop

A Modern Guide to the Ancient Art of Mokuhanga

by April Vollmer

A how-to handbook with illustrated explanations of technique and tips on combining moku hanga with other printmaking styles. Includes information on Japanese paper, tools, materials, and resources. Intended to make this water-based technique accessible to contemporary artists.

**R2525** 256pp, hard, 8.25" x 10.25" **\$29.99**



## Japanese Woodblock Printing

by Rebecca Salter

From a brief history to a discussion of materials and their use and care, followed by a thorough description of methods and techniques, this book is full of ideas, tips and information. Full color illustrations.

**R2520** 128pp, soft, 6" x 9.5" **\$21.99**



## The Art and Craft of Woodblock Printmaking

Woodblock Printmaking with Oil-based Inks and the Japanese Watercolor Woodcut

by Laitinen, Moilanen and Tantt

No relief printer's library is complete without this thoroughly researched, accurate, encyclopedic book. The instructions are clear and easy to understand. Both line drawings and photos, many in color, illustrate the text.

**R2514** 288pp, soft, 9.7" x 8.4" 2nd edition **\$57.95**



## Mokuhanga Fundamentals

Detailed step-by-step instructions on the basic techniques for designing, carving and printing, guide you from start to finish. The style is conversational and the book is lavishly illustrated with excellent, clear photos and drawings of every step.

**R2526** 159pp, soft, 8.25" x 11.7" **\$39.95**



## Creative Print

Take Mokuhanga to the next step! This unique book takes you to new levels of creative design, transfer, carving and printing to give your work enhanced complexity and visual interest. For artists working to build their abilities and produce exciting, contemporary work.

**R2527** 250pp, soft, 8.25" x 11.7" **\$48.50**



### **Mokuhanga for Children** by Terry McKenna **NEW!**

Introduce Moku Hanga to young students. Moku Hanga is a safe, non-toxic printmaking technique that requires only a few basic supplies. Create prints without carving tools, use stencils and jigsaw blocks, make single color and multiple color prints. Inspire students from 6 through 16.

**R2543** 212pp, soft cover, 11.75" x 8.25" **\$34.50**



### **Relief Printmaking: Woodcut and Linocut**

written and illustrated by Royden Card

This book is both informative and inspirational. Written with the beginning student in mind, the illustrations provide any printmaker with an incentive to experiment.

**R2511** 63pp, spiral, 8.5" x 11" **\$19.95**



### **Moku Hanga Primer: Making Woodblock Prints**

by Robert McClain

Written in an easy, conversational style by the founder of McClain's, this description of Japanese woodblock printing materials and techniques is concise and informative. Illustrated with drawings by the author.

**R2504** 9pp, soft, 8.5" x 11" **\$8.50**



### **The Art and Craft of Wood Engraving** **NEW!**

by Chris Daunt

A practical, step-by-step guide to the process of wood engraving by long-time wood engraver, teacher and maker of wood engraving blocks. Covers making fluid lines, tonal shifts and texture plus an extensive guide on good printing techniques either when using a press or printing by hand. Extensively illustrated.

**R2505** 128pp, soft cover, 9.5" x 6.75" **\$19.99**



### **Mokuhanga: Manual Ilustrado de Xilografía Japonesa**

by Fabiola Gil Alares

Written in Spanish by a long-time teacher and Moku Hanga artist who studied extensively in England and Japan, this step-by-step comprehensive guide to Moku Hanga is illustrated with more than 200 color pages and includes QR codes to practical videos.

**R2532** 233pp, soft, 10.58" x 8" in Spanish **\$54.45**



### **Wood Engraving, How To Do It**

by Simon Brett

The classic, comprehensive book on wood engraving. It clearly explains the process of engraving and printing, material requirements and changes in engraving practices. The illustrations are especially inspiring and very helpful.

**R2506** 160pp, soft, 6.75" x 9.6" **\$25.95**



### **Sharp Tools** by Terry McKenna

Step-by-step, with 150 photographs and 50 hand-drawn process illustrations, this manual is an essential guide to sharpening tools yourself. Sharp tools save you time and effort by cutting cleanly and disturbing uncut wood far less. They are essential for carving more detailed images.

**R2529** 64pp, soft, 11.75" x 8.25" **\$25.00**

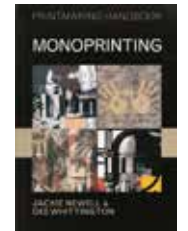


### **Monoprinting**

by Jackie Newell & Dee Whittington

The authors share the basics of making monoprints and then they cover how to push the boundaries with a wide variety of techniques. Both instructional and inspiring. Illustrated with color photos.

**R2535** 128pp, soft, 6" x 9.5" **\$29.95**

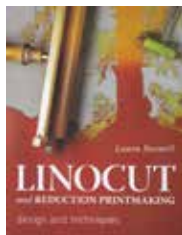


### **Linocut and Reduction Printmaking**

by Laura Boswell

Divided into three parts, this book contains creative advice and instructions on choosing tools and materials, drawing and design, creating reduction layers and building up colors. Over 300 illustrations are used. A very useful resource for woodcut artists interested in making reduction prints as well.

**R2528** 160pp, cloth, 8.75" x 10.5" **\$55.00**



### **A Woodblock Index, Woodblocks Carved by Annie Silverman, Volume 1: 1999-2021**

written and illustrated by Annie Silverman

The author reuses her blocks to create images that dance with life, color and complexity. See the individual blocks and example of how they are combined; more prints using this technique can be seen at anniesilverman.com An inspiring book.

**R2543** 130pp, soft, 9" x 12" **\$40.00**

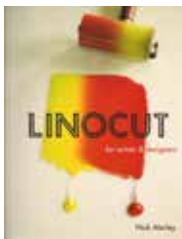


### **Linocut for Artists & Designers**

by Nick Morley

Excellent, thorough instructional book with full-color illustrations and photos showing each step. Includes design ideas, advice on hand printing as well as using presses, multiple block and reduction printmaking, carving tips and more. A very useful resource for woodcut artists too.

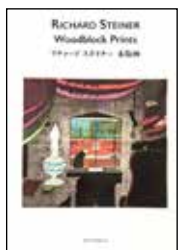
**R2540** 176pp, soft, 11.25" x 8.6" **\$29.79**



### **Woodblock Prints** by Richard Steiner

A collection of 71 prints from internationally known Moku Hanga artist and teacher, Richard Steiner, from his exhibit, "50 Years of Woodblock Printmaking," plus 11 bonus prints. The prints from his very personal journey range from playful to serious and are always honestly original. Signed by the artist.

**R2541** 70pp, soft, 11 3/4" x 8 1/4" **\$36.25**



### **The Woodcut Artist's Handbook**

by George A. Walker

Western style woodcut as well as wood engraving techniques are covered. Detailed line drawings and full color block prints illustrate descriptions of techniques and the tools used.

**R2516** 168pp, soft, 6.25" x 9.5" **\$29.95**



Morning Walk  
9 x 12 reduction linocut  
Donna W. Brown  
Alamo, CA  
donna.w.brown.com

# McClain's Swag

# Safety and Clean Up

## McClain's Big Canvas Tote

Made with heavyweight 12oz canvas, with two-ply handles and a reinforced bottom, this sturdy tote is made to carry heavy loads.

A zip-top secures the contents in the main bag while a front pocket holds small items. This big 16" x 20" x 6" tote holds 12" x 16" blocks and still zips up, or it can hold up to 16" x 20" blocks if you don't mind them sticking out the top.



**E2017** 16" x 20" x 6" **\$24.50**  
(40.6 x 50.8 x 15.24cm)

## McClain's Lightweight Tote

Just right for a few books or art supplies. Made of light-weight cotton sheeting with reinforced straps. Fill with small supplies and tuck into your Big Canvas Tote!



**E2016** 12.5" tall x 12" wide **\$5.95**  
(31.75 x 30.5cm)

## McClain's Apron

Made from sturdy, black, 65/35 polyester/cotton with McClain's logo embroidered in red and light gray on the front. These aprons have extra long 34" ties and an easily adjustable neck strap that stays where you put it. The apron has two large pockets and a pencil pocket. Wash and dry normally; will not shrink.



**E2015** Apron: **\$29.50**  
22.5" wide x 33.5" long

## McClain's Logo Mug

Of course you use kento! But if you're not sure what the heck we are talking about, this mug comes with detailed instructions for using traditional Japanese kento registration, an amazingly accurate way to register paper onto a block. Once you try it, you'll never use anything else. Now you are also in the know!

This classic ceramic mug holds tea, coffee, cocoa, root bear floats, whiskey, brushes, pencils, anything you like. Makes a great gift for any relief printmaker including yourself.



**E2012** "When you know, you Kento" 11oz mug **\$8.95**

## Ansell TouchNTuff® Nitrile Gloves

Gloves provide the best protection from ink and chemicals for your hands. Nitrile is non-allergenic and tougher than latex. These gloves are textured for better gripping and lightly powdered inside so they are easy to pull on and off.



**E1020** Small, size 6 1/2 - 7, box of 100 (smaller hands) **\$32.19**  
**E1022** Large, size 8 1/2 - 9, box of 100 (fits most) **\$32.19**  
**E1024** Extra Large, size 9 1/2 - 10, box of 100 (big hands) **\$32.19**

## Allway Scraper

The right tool for efficiently scraping ink off of glass slabs and other work surfaces. A scraper works much better than an ink knife, saving on towels and cleaners.



**E4505** Scraper + 5 Blades **\$5.50**  
**E4506** 5 Replacement Blades **\$1.25**  
**E4507** 100 Replacement Blades **\$23.75**

## Dine-A-Cloths

These are the best lint free cloths we have found for cleaning brayers, wiping rollers, removing ink from glass slabs and general clean up. If you are using water-based ink, you can wash the Dine-A-Cloths and reuse them again and again.



**E1030** Pack of Five **\$10.25**



Upper left to right:  
*Henry Hudson's Collar*  
8.5 x 8.5 linocut  
**John Cote**  
Beacon, NY  
instagram.com/john\_cote\_cotedraws/

*That Which Beholds*  
10 x 7 four block reduction woodcut  
**Nick Wroblewski**  
Duluth, MN  
nickwroblewski.com/

Left:  
*Atrophy*  
7 x 5 monotype  
**David Elston Miller**  
Romeo, MI  
instagram.com/rantsfromthestudio

## SavvySoap Hand and Brush Cleaner

Made primarily from corn oil, SavvySoap removes paint, ink and grime; restores bristles even from hardened brushes; gets ink out of clothing; neutralizes solvent odors plus it is kind to your skin. Because it contains no harmful terpinol or petroleum compounds, it is environmentally safe and biodegradable. Works with or without water and has a clean citrus scent. Conforms to ASTM D 4236 guidelines.



<b>E1002</b>	SavvySoap® Travel Size 2oz	<b>\$4.95</b>
<b>E1015</b>	SavvySoap® 16oz bottle	<b>\$18.95</b>
<b>E1012</b>	SavvySoap® 1 Gallon	<b>\$67.00</b>
<b>E1011</b>	Pump for Gallon container	<b>\$6.50</b>
<b>E1013</b>	SavvySoap® 1 Gallon, with Pump <b>Save!</b>	<b>\$69.83</b>

## SkinSafer Barrier Cream

SkinSafer protects your hands from inks, paints, glues and grime. SkinSafer is greaseless and has a mild peppermint scent. Apply before messy jobs to protect hands and speed washing up. Conforms to ASTM D 4236 guidelines.



<b>E1004</b>	SkinSafer® Barrier Cream 4oz jar	<b>\$15.45</b>
<b>E1006</b>	SkinSafer® Barrier Cream 16oz jar	<b>\$24.75</b>

## Nail Brush

These brushes have a row of bristles on each side, and work well for rubbing soap into brayer rollers as well as cleaning fingernails. Natural bristles are mounted into a hardwood handle.



<b>E1035</b>	1 5/16" x 3 5/8" (9.2 x 2.5cm)	<b>\$11.65</b>
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## Gamsol Odorless Mineral Spirits

Most solvents are produced for the industrial paint industry where solvent strength and low cost take priority. Gamsol, available from Gamblin Artists Colors, is different. It comes from a family of solvents used in products that are expected to come into contact with the body, such as hand cleaners, cosmetics and cleaning food service equipment.



Gamsol is a petroleum distillate with 99.995% of the aromatic solvents, which are the most harmful part of petroleum solvents, refined out. It is odorless and non-toxic when used as recommended. Gamsol contains no hazardous air pollutants or ozone depleting compounds. It cannot be absorbed through healthy skin, plus it evaporates 100% and has a much higher flash point than turpentine or hardware store mineral spirits for studio safety. That said, wear gloves when cleaning up with Gamsol and store oil-soaked rags in an Oily Rag Safety Can (such as those offered by JustRite) until they can be disposed of safely. Or, soak rags in water, place them in an old jar or similar container and dispose of them outside in your household garbage can or dumpster.

**Ships by UPS Ground in the contiguous U.S. only. No UPS Air or USPS shipping is allowed. 128 fl oz cannot be shipped to CA, CO, CT, DE, MD, NH, RI, or UT due to regulations regarding VOCs (Volatile Organic Compounds). Only 33.8oz (1 quart) containers of Gamsol can be shipped to these eight states.**

MSDS (Material Safety Data Sheet) available on request.

<b>K7498</b>	33.8 fl oz (approximately 1 quart)	<b>\$26.50</b>
<b>K7499</b>	128 fl oz (1 gallon)	<b>\$65.50</b>



Left to right:  
*Florida Alligator*  
36 x 24  
**Larry Vienneau**  
Loveland, CO  
instagram.com/larryvienneau/

*Dunbar*  
6 x 4 wood engraving  
**Anselmo Swan**  
Vancouver BC Canada  
anselmoswan.com



Upper left to right:  
*Bouffant*  
14 x 14 reduction woodblock  
**Marian Wachter**  
Seattle, WA  
marianwachter.com

*King Protea*  
11 x 8.5 linocut  
**Daria Humphries**  
Las Vegas, NV  
instagram.com/art\_inktd/



Left to right:  
*Redwoods*  
10.5 x 8.5 reduction linocut  
**Cory Campbell**  
Newbury Park, CA  
ccampbell@lvusd.org

*Pilgram*  
24 x 36 woodcut  
**Gino Castellanos**  
Boca Raton, FL  
ginocastellanos.com

## Our Guarantee and Service

**McClain's Guarantee** We sincerely want you to be satisfied with any product you receive from us. If you are not satisfied with an item, please contact us and arrange to return it within a reasonable time for exchange or a refund in the manner of the original payment.

The only exception to this policy is paper. Due to the fragile nature of paper and the possibility of damage in return shipping, we cannot accept returns. We strongly recommend purchasing Paper Swatches (p. 22) or one or two sheets of paper to test before buying a large quantity.

The hard steel blades on Japanese tools can chip or break due to inexperience or carving habits acquired from using poor quality or dull tools. The smallest sizes are especially vulnerable to breaking because there is not a lot of metal there. Misuse is the responsibility of the person using the tool, but if you feel that there might be a defect, please contact us. We will ask you to return the tool to us either for repair or replacement at our discretion.

Our obligation is limited to the cost of the item; shipping costs are not covered. A restocking fee equal to 10% of the value of the item will be charged for items returned after three months. We are not responsible for damage caused by misuse or abuse of our products.

**Returns and Exchanges** Authorization is not required if you decide to return or exchange an item. Simply choose from the following options:

1) Return the item to us with a note inside the package telling us if you would like an exchange or refund. We will take care of your request as soon as we receive your package.

2) For faster service, place an order for the replacement item(s) through our website or call 800-832-4264 (U.S.) or 503-641-3555 (local or international). We will charge you for the new order and ship it to you as soon as possible. Send back the original item, including a note telling us if you would like a credit or refund. When we receive your return, we will either issue the refund or credit your account for the cost of the original item.

Our obligation is limited to the cost of the item; shipping costs are not covered. A restocking fee equal to 10% of the value of the item will be charged for items returned after three months.

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**Please visit [imclains.com](http://imclains.com) for the most current prices.**

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**Tool Sharpening** Any Japanese woodcut tool purchased from McClain's can be returned to Japan for professional sharpening. To hold down shipping and handling costs, tools are returned to Japan at the end of every odd month. Allow eight to twelve weeks for tools to make the round trip.

Daniel Jasa and Brad Owens in the U.S. also sharpen carving tools from any manufacturer and the turn-around time is much faster. Please go to [www.imclains.com/profservices.html](http://www.imclains.com/profservices.html) for more information.

**Technical Questions** The printmakers at McClain's are happy to talk with you about any printmaking questions you might have. For orders and technical questions, call 800-832-4264. For technical questions only or to exchange printmaking ideas, please call 503-641-3555.

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Local: 503-641-3555 International: 001+1+503-641-3555

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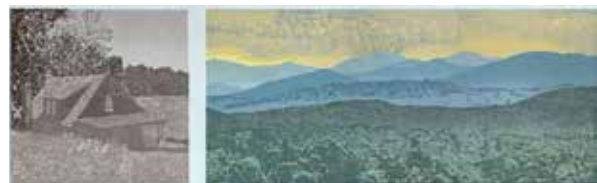
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**Quantity Discounts** Quantity discounts are available on Shina wood blocks, ArtPrint Linoleum, Gomuban, Monotype Plates, certain carving tools and sets, Akua Ink sets, Caligo Safe Wash Relief Ink sets, Gamblin Relief Ink sets, Cuppers and all printmaking papers. For a complete list go to [imclains.com/volumediscounts.html](http://imclains.com/volumediscounts.html).

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Appalachian Aerie  
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linocut  
Ernie Wood  
Austin, TX  
[erniewood.com](http://erniewood.com)



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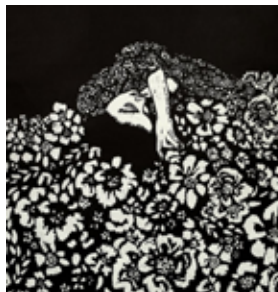
*Weeping Glacier on Bredablik Peak, Baffin Island, Canada*  
20 x 30 seven color reduction woodcut  
**Todd Anderson**  
Clemson, SC  
[ToddAndersonArtist.com](http://ToddAndersonArtist.com)



*Dual Nature*  
18 x 24 woodblock  
**Lyell Castonguay**  
Lewiston, ME  
[lyellcastonguay.com](http://lyellcastonguay.com)



*Annie Jones*  
16 x 10 woodcut  
**Niki Noland**  
Wichita, KS  
[instagram.com/artby\\_niki/](http://instagram.com/artby_niki/)



Above, left to right:

*Flora*  
15 x 15cm linocut and watercolor  
**Patricia Hernández**  
Torreón Coahuila, México  
[instagram.com/bruja.grafica/](http://instagram.com/bruja.grafica/)

*Two Oak Leaves*  
8 x 10 white line woodcut  
**Sue Fierston**  
Silver Spring, MD  
[Suefierston.com](http://Suefierston.com)

*Alma Mia En Los Laureles*  
24 x 24 linocut  
**Magda León**  
Providence, RI  
[magdaleonarte.com](http://magdaleonarte.com)

*Robison Herb Garden - Cornell Botanic Gardens*  
10 x 12 linocut and hand watercolored  
**Linda Griswold Davis**  
Rochester, NY  
[Lindagravis@gmail.com](mailto:Lindagravis@gmail.com)



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