

Inside The Studio With Daryl Howard **Sponsored by Asel Art**
ADAPTING TRADITIONAL JAPANESE WOODBLOCK PRINT TO THE ART
CLASSROOM

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(on my home page of my web-site, there is an 8 minute video of inking, registering and pulling a print)

Purpose:

To explore the traditional Japanese printmaking “hands-on” technique for the classroom application.

Perception:

To be exposed to the actual making of ink, application of ink with brush and registration of a woodblock print.

Historical/Cultural:

The history of Ukiyoe (Floating World) antique prints will be discussed using authentic examples of the prints.

Creative/Performance:

Creation of at least one print with the gradation technique, using woodblocks carved by the artist, printed at least twice, to create abstract imagery.

Evaluation/Critique

The artist will evaluate the traditional process including the registration, transferring of color and inking technique.

MATERIALS NEEDED:

Snapblocks used in place of barens

www.mppsnapblocks.com

Tempera paint

Glycerin

Paper/plastic cups

Nori (Japanese rice paste)

Stencil brushes (large, three per person)

Mixing brushes (two per person)

Stonehenge paper

Newsprint (larger than the Stonehenge)

Plastic bags

Paper towels

Step 1:

Cutting print paper.....

Cut Stonehenge print paper 2” larger than carved woodblock.

Step 2:

Cutting newsprint....

Cut newsprint 4” larger than the print paper.

Step 3:

Dampening print paper.....

Dampen newsprint 24 hours before printing (use a spray bottle filled with water), place print paper between pieces of newsprint and seal in plastic bag (print paper, Stonehenge, will receive moisture from the newsprint).

Step 4:

Ink Making.....

Day of printing, make ink. Use 2 tablespoons tempera paint, 1 tablespoon rice paste (Nori, mixed to the thickness of whipping cream by adding water to thin and Nori to thicken), and 2 drops glycerin. Mix with mixing brush in paper/plastic cup.

Step 5:

Inking.....

Using stencil brushes, first place a small amount of Nori onto stencil brush #1, paint onto woodblock where lightness in image is desired. Second, place a small amount of colored ink onto stencil brush #2, paint onto darkest area of image. Third, place a small amount of Nori onto stencil brush #3....and blend the colored ink into the Nori until you see the desired effect desired.

Step 6:

Registration.....

Remove one sheet of dampened Stonehenge print paper from the plastic. Holding the back side of the paper toward yourself, place the lower right corner into the carved right corner on the woodblock and place the bottom edge along the exact edge of the carved block, gently lower onto inked block.

Step 7:

Using the baren.....

Holding the Snapblock firmly, rub the back of the paper to transfer the color from the block to the paper (be certain not to let the Snapblock fall into a “carved” away area). The harder and longer you apply pressure, the darker the color. The lighter you apply pressure, the lighter and more textured the color.

Step 8:

Pulling the print

Remove the print paper slowly from the woodblock by picking up opposite corners of the paper. If you will be printing this print again, place it back into the dampened newsprint (the print paper must stay damp when adding multiple colors). For a one color print or completed multiple color print, place the print paper onto a flat surface to dry.

Step 9:

Signing the print

Using a number two pencil, sign the woodblock print on the lower bottom edge of the paper, the artist’s name appears on the lower right.

