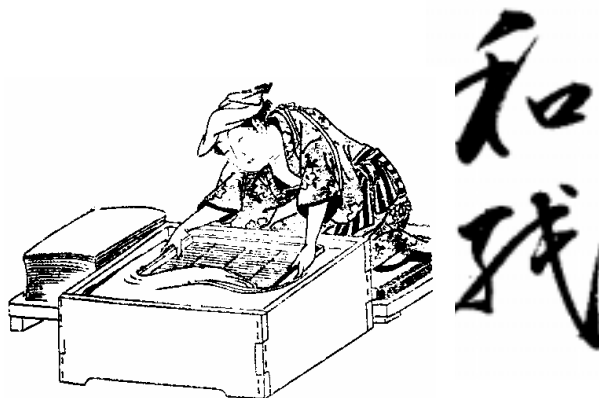


# WASHI

Wā-shē: Japanese paper



## What is Washi?

Washi is distinguished from modern commercial products, even high quality art papers, by being made entirely by hand, using traditional methods, in small isolated villages in Japan. More washi is made in Japan than all the handmade paper produced in the rest of the world. However, production is slow and labor intensive, so the amount of washi available is small, making it relatively expensive. This expense is more than made up for by the high quality and beauty of the paper.

## Raw Materials

Fibers from either the *kozo*, *mitsumata* or *gampi* plants are the traditional materials used for washi. Kozo is by far the most common. Kozo is a light golden color that is sometimes bleached white. It is very strong and absorbent, making it an ideal choice for woodblock printmaking. Of the three fibers, *gampi* has been used to make paper for the longest time, but the plant is now the most scarce, threatening the production of this distinctive paper. *Mitsumata* is the new kid on the block, having been used in paper making for only the last 300 years.

Sometimes buffered, non-acidic wood pulp is mixed with the other fibers. Then the word *hankusa* may be prefixed to the washi name. The wood pulp adds more absorbency and bulk to the paper, and is less expensive than other fibers. Many printmakers knowingly order their personal washi made with a certain percentage of wood pulp in order to attain certain printing results possible only with this mixture of fibers.

Please note that the term "rice paper" is not applied to washi because it is a misnomer and largely inappropriate. Rice straw is quite absorbent but it is weak. It is used in certain Chinese style painting papers, and even then it is mixed with other fibers for strength.

## Dosa: Controlling Absorbency, Adding Body

Dosa (sizing) is added to printmaking paper to control the rate of absorbency, so the pigments print crisply without bleeding. Dosa also adds body and strength to the paper

for easier handling, a quality definitely necessary with multiple block prints.

## Printmaking Washi

Among the thousands of different washi, a few, over the centuries, have proven themselves to be the most satisfactory for printmaking. The most common types, *hosho*, *torinoko*, *nishinouchi* and *mino*, are produced in many different sizes, weights and qualities. The characteristics of these papers depend upon the family traditions of the papermaker, the use for which the paper is made, the quality of the raw materials, and more. Buying from a reputable supplier is the best way to be assured of getting the highest quality paper for printmaking.

## New Papers

New this year from Japan is *Echizen Kozo*. Inks printed on this thick, soft paper seem to glow from within. Made expressly for moku hanga, it is pure pleasure to print on this beautiful paper. For monotype printmakers, we now carry Arches 88 (favored by Gail Ayers for printing with the Pin Press and Akua-Kolor inks) and Hahnemühle Monotype, previously called Silk Screen (favored by Susan Rostow for printing on dry paper with Akua-Kolor inks). We also have added three high quality, handmade printing papers from Bhutan.

## WASHI PAPER SAMPLE BOOK

Nothing compares to seeing and feeling the paper itself. Our Washi Paper Sample book lets you do this before investing in full sheets of paper.

Contains 3" x 5" samples of every paper listed in the catalog, plus a detailed description of each paper with additional information on fiber content and suggested uses.

Shipping weight: 0.1 lb

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<b>P6800</b>	3" x 5" book with paper samples, plus descriptive list	<b>\$6.00</b>
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## Group A Washi

This group includes our finest printmaking papers. They are entirely handmade, with deckle edges on all four sides. The papers are medium to heavy weight, and strong enough to easily withstand multiple printings or

runs from multiple blocks. The colors range from white to natural, and allow sharp, clear ink colors when printed. They are of high fiber content, tear beautifully, and all are acid free.

	Name and color	Dimensions (in inches)	Sized?	gm/sqM	Fiber content	1-10 sheets	11-50 sheets	51+ sheets
<b>P6801</b>	Nishinouchi – NTL	29.25 x 41.75	yes	60	90% kozo, 10% pulp	<b>\$12.90</b>	<b>\$12.25</b>	<b>\$10.95</b>
<b>P6802</b>	Kizuki Hanga – OWH	27 x 40.5	yes	135	100% kozo	<b>\$30.45</b>	<b>\$28.90</b>	<b>\$25.90</b>
<b>P6806</b>	Gampi – NTL	20 x 30	no	96	100% gampi	<b>\$11.60</b>	<b>\$11.00</b>	<b>\$9.85</b>
<b>P6807</b>	Inomachi – WHT	22 x 30	no	180	100% kozo	<b>\$30.00</b>	<b>\$28.50</b>	<b>\$25.50</b>
<b>P6808</b>	Echizen Kozo – OWH	26 x 38	yes	55	Kozo, a small % of pulp	<b>\$19.25</b>	<b>\$18.30</b>	<b>\$16.26</b>

## Group B Washi

These versatile papers are of very good quality. They are either handmade, or partially so, from a mixture of fiber and buffered, acid free wood pulp. Of medium-light to heavyweight, all are strong enough to handle

multi-block printing. This group of medium priced washi is for the serious student and for professional printmakers on a budget.

	Name and color	Dimensions (in inches)	Sized?	gm/sqM	Fiber content	1-10 sheets	11-50 sheets	51+ sheets
<b>P6852</b>	Ise – WHT	24 x 37	yes	55	20% kozo, 80% pulp	<b>\$10.05</b>	<b>\$9.55</b>	<b>\$8.55</b>
<b>P6853</b>	Torinoko – WHT	25 x 37	yes	145	70% mitsumata, 30% pulp	<b>\$13.20</b>	<b>\$12.55</b>	<b>\$11.20</b>
<b>P6854</b>	Torinoko – CRM	25 x 37	yes	150	70% mitsumata, 30% pulp	<b>\$9.90</b>	<b>\$9.40</b>	<b>\$8.40</b>
<b>P6855</b>	Torinoko – CRM lt.wt.	24 x 35.5	yes	50	70% gampi, 30% mitsumata	<b>\$6.20</b>	<b>\$5.90</b>	<b>\$5.30</b>

## Group C Washi

This is a group of good quality printmaking paper for bargain prices. Unlike the inexpensive washi found elsewhere, these all have been sized for your printing convenience. These papers are mostly machine made, and have a higher wood pulp content. They range from

ph 6.5 to ph 7.5 (ph 7 is acid free). The papers in this group run from light to medium weight, with a good strength to weight ratio. These papers are perfect for practice and proofing. Ideal for student use.

	Name and color	Dimensions (in inches)	Sized?	gm/sqM	Fiber content	1-10 sheets	11-50 sheets	51+ sheets
<b>P6903</b>	Masa – WHT	22.75 x 32.5	yes	90	Kozo, acid free pine pulp	<b>\$6.50</b>	<b>\$6.15</b>	<b>\$5.50</b>
<b>P6905</b>	Shin-Torinoko – WHT	25 x 38	yes	125	50% Manila linen, 50% acid free pine pulp	<b>\$3.75</b>	<b>\$3.55</b>	<b>\$3.20</b>
<b>P6907</b>	Shin-Torinoko – CRM	25 x 38	yes	120	50% Manila linen, 50% acid free pine pulp	<b>\$3.75</b>	<b>\$3.55</b>	<b>\$3.20</b>

Color code: WHT = White (bright) OWH = Off-white to light ivory	NTL = Natural, unbleached: buff to ivory CRM = Cream to Tan
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Different papers may be combined to qualify for quantity discounts. Cosmos Blotters must be shipped separately, and are not combinable with other papers for quantity discounts.

Shipping weight for less than 10 sheets papers: because we take extra care packing your paper order, please figure a **minimum shipping weight of 4 lb**—thank you! For shipping more than 10 sheets, please call 800-832-4264 for the exact amount.

## Group D

In this case, "D" stands for Diversity! These papers are mostly un-sized, and have diverse fiber content. They range from ph 6.5 to ph 7.5 (ph 7 is acid free). Suitable for

a variety of uses, these papers can be used with oil or water based ink, for printmaking, wood engraving, painting, lithography, Gyotaku (fish prints), and chine collé.

	Name and color	Dimensions (in inches)	Sized?	gm/sqM	Fiber content	1-10 sheets	11-50 sheets	51+ sheets
<b>P6951</b>	Usu Mino – OWH	21.5 x 31	yes	25	70% mitsumata, 30% acid free wood pulp	<b>\$2.95</b>	<b>\$2.80</b>	<b>\$2.50</b>
<b>P6952</b>	Yamashiro – NTL	25 x 37	yes	25	unknown	<b>\$6.75</b>	<b>\$6.40</b>	<b>\$5.75</b>
<b>P6953</b>	Kitakata – NTL	16 x 20	no	30	Gampi (acid free)	<b>\$2.45</b>	<b>\$2.25</b>	<b>\$2.10</b>
<b>P6954</b>	Mulberry – NTL (warm)	24 x 33.5	no	45	Kozo and sulfite pulp	<b>\$4.65</b>	<b>\$4.40</b>	<b>\$3.95</b>
<b>P6955</b>	Owara Mulberry – NTL (cooler gray/green)	25.5 x 37	no	45	50% kozo, 50% sulfite pulp (acid free)	<b>\$4.10</b>	<b>\$3.85</b>	<b>\$3.65</b>
<b>P6958</b>	Kozo – WHT	24 x 36	no	25	Kozo + ? (probably wood pulp)	<b>\$2.30</b>	<b>\$2.20</b>	<b>\$1.95</b>
<b>P6959</b>	Kizuki Yame – NTL	24.5 x 38.5	no	25	100% kozo	<b>\$6.60</b>	<b>\$6.25</b>	<b>\$5.60</b>
<b>P7002</b>	Unryn – NTL "Cloud-dragon paper"	24 x 36	no	40	Kozo + ? (probably wood pulp)	<b>\$2.40</b>	<b>\$2.20</b>	<b>\$2.00</b>
<b>P7003</b>	Kasui – NTL	24 x 36	no	35	Kozo + bits of kozo bark	<b>\$2.50</b>	<b>\$2.35</b>	<b>\$2.15</b>
<b>P7005</b>	Hosho – WHT (premium grade)	19 x 24	no	60	Kozo, mitsumata, sulfite pulp fibers	<b>\$5.78</b>	<b>\$5.30</b>	<b>\$4.65</b>

### Western Printmaking Papers

<b>P6991</b>	Tableau – NTL	6.75 x 8.5	no	45	Hemp (acid free)	<b>\$0.15</b>	<b>\$0.15</b>	<b>\$0.15</b>
<b>P6992</b>		9 x 12				<b>\$0.20</b>	<b>\$0.20</b>	<b>\$0.20</b>
<b>P6993</b>		18 x 24				<b>\$0.90</b>	<b>\$0.80</b>	<b>\$0.75</b>
<b>P6994</b>		20 x 30				<b>\$1.20</b>	<b>\$1.10</b>	<b>\$1.05</b>
<b>P6995</b>		24 x 36				<b>\$1.65</b>	<b>\$1.45</b>	<b>\$1.25</b>
<b>P6996</b>	Tableau ROLL	40" x 432'				<b>\$295.00</b>		
<b>P7007</b>	Stonehenge – WHT	22 x 30	yes	250	100% cotton, acid free	<b>\$1.55</b>	<b>\$1.45</b>	<b>\$1.30</b>
<b>P7008</b>	Arches 88 – WHT	22 x 30	no	300	100% cotton, acid free	<b>\$4.75</b>	<b>\$4.50</b>	<b>\$4.00</b>
<b>P7009</b>	Hahnemühle Monotype-WHT	19 x 25	no	300	Alpha cellulose, WHT	<b>\$2.88</b>	<b>\$2.70</b>	<b>\$2.45</b>
<b>P7010</b>	Cosmos Blotters	19 x 24	no	360	100% cellulose (acid free)	<b>\$1.15</b>	<b>\$1.05</b>	<b>\$0.95</b>

### Papers Made in Bhutan

Bhutanese papers are noted for their physical presence and high quality. Daphne is crisp, with a hard finish, and shows swirling fibers with tiny bits of bark scattered throughout. Edgeworthia is slightly lighter in weight with fewer fibers showing. Both papers take either oil or water-based ink beautifully, and are acid free. They are strong and will stand up to many printing runs.

Papermaking using Daphne and Edgeworthia fibers has been a traditional craft in the Himalayan foothills for hundreds of years. Proof of the archival quality of these

fibers can be found in paper used for Buddhist woodblock and manuscript books over 1200 years ago, which show no signs of deterioration.

These lovely 4-deckle edged papers are suitable for use in many art forms, including printmaking of all kinds. They can also be used in a laser printer or copier. As with all handmade papers, weight, color, and size may vary slightly from batch to batch.

Please Note: These new papers are much more uniform and smooth compared to the Daphne paper McClain's used to carry.

<b>P7107</b>	Daphne – NTL <i>Available Late Fall 2002</i>	24 x 39	yes	Med	Inner bark fibers from <i>Daphne Cannabina</i> shrub	<b>\$5.95</b>	<b>\$5.65</b>	<b>\$5.10</b>
<b>P7108</b>	Edgeworthia – OWH (called Mitsumata in Japan)	24 x 39	yes	Light	Inner bark fibers from <i>Edgeworthia chrysantha</i>	<b>\$5.95</b>	<b>\$5.65</b>	<b>\$5.10</b>
<b>P7109</b>	Edgeworthia – NTL	24 x 39	yes	Light	Same	<b>\$5.95</b>	<b>\$5.65</b>	<b>\$5.10</b>