

McClain's Printmaking Papers

GROUP A WASHI

NISHINOUCHI P6801 NATURAL

29.25" x 41.75" 60gm/sqM

Sized

Handmade

90% northern Kozo and
10% acid free pine pulp

Nishinouchi is one of our most versatile papers. Fine-fibered, natural color and handmade, Nishinouchi is tough while still showing the translucency of thinner, more fragile papers. It is strong and able to withstand repeated printings for multiple block prints. Sized for the Japanese printing methods but also works beautifully with oil base inks. Accepts ink wonderfully while giving sharp, crisp colors when printed. Tears easily.

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

KIZUKI HANGA P6802 OFF WHITE

27" x 40.5" 135gm/sqM

Sized

Handmade

100% Kozo

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

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

KIZUKI HOSHO P6803 NATURAL

18" x 21.5" 75gm/sqM

Unsize

Handmade

100% Kozo

Created by Living National Treasure Ichibei Iwano and now made by his granddaughter, this is the famous Moku Hanga printmaking Washi from the Echizen district of Japan used by professional printers in Japan. The smooth surface accepts water based ink extremely well and prints with smooth coverage easily. Made from 100% Japanese Kozo from Ibaraki Prefecture, the highest grade of Kozo available. Colors printed on this paper are luminous and clear.

Used by calligraphers as well as printmakers.

ECHIZEN KOZO P6808
NATURAL

ECHIZEN KOZO P6809
WHITE

26" X 38" 55gm/sqM

Sized

Handmade

Kozo with a small % of acid free pulp

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

GROUP B WASHI

TORINOKO P6853
WHITE

25" x 37" 145gm/sqM

TORINOKO P6854
DARK CREAM

25" x 37" 150gm/sqM

Sized

Machine made

70% mitsumata and 30% acid free wood pulp

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

Colors printed on the White paper will be very true; on the Cream paper, they take on richer, warmer tones. The Cream Torinoko is the darkest colored paper we carry.

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

TORINOKO LIGHT WEIGHT
P6855
CREAM

24" x 35.75" 50gm/sqM

Sized

Handmade

70% gampi and 30% mitsumata

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

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

GROUP C WASHI

MASA DOSA P6903
WHITE

23" x 32" 90gm/sqM

Sized

Handmade

Kozo and acid free pine pulp (percentages not known)

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

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

SHIN TORINOKO P6905
WHITE
25.5" x 38.25" 125gm/sqM

A soft, fairly thick, light to medium weight paper with a smooth surface. It is sized and used for Japanese style of woodblock printmaking. Easily torn for dividing into smaller sheets.

SHIN TORINOKO P6907
CREAM
25" X 38.25" 120gm/sqM
Sized
Machine made
50% Manila linen and 50%
acid free pine pulp

The cream colored paper is smoother, with a harder finish, compared to the white Shin Torinoko. It is also slightly thinner than the white.

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

KOZO-SHI P6908
OFF-WHITE
25" x 38" 36.5gm/sqM
Internally Sized
Machine made (no deckle)
Kozo and acid free pine pulp
(percentages not known)

A thinner paper that accepts water based ink exceedingly well. If you are looking for an inexpensive paper that gives smooth, even coverage, this is a good one to try. The paper fibers create a subtle swirling pattern on the paper. Sizing is added to the vat while the paper is being formed instead of being applied with a brush after the sheet is made.

Popular for printmaking, inkjet printing and conservation uses.

GROUP D WASHI

USU MINO P6951
OFF WHITE
21.5" x 31" 25gm/sqM
Sized
Probably machine made
70% mitsumata and 30% acid
free wood pulp

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

YAMASHIRO P6952
NATURAL
25" x 37" 25gm/sqM
Sized
Probably machine made
Fiber content unknown

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

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

KITAKATA P6953
NATURAL
KITAKATA P6957
GREEN
16" x 20" 30gm/sqM
Unsize
Handmade
90% Philippine Gampi, 10%
acid free wood pulp

A fine, smooth, light weight, strong paper. It has three deckle edges (the fourth edge is torn) and it is acid free. Can be used with most computer printers or photocopiers; test with your machine first. Tears easily.

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

MULBERRY P6954
WARM WHITE
24" x 33.5" 45gm/sqM
Unsize
Handmade
30% Kozo, 70% acid free pulp

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

BAMBOO P7004
WARM WHITE
27.5" x 39.375"
105gm/sqM
Unsize

Machine made (no deckles)
90% bamboo, 10% cotton

Warm-white in color, this paper works quite well for Moku Hanga as well as engraving, letterpress or woodblock techniques using oil-based inks. Acid free, neutral pH, with a slightly textured surface. A very useful paper for a very reasonable price.

HOSHO PROFESSIONAL
P7005
WHITE
19" x 24" 60gm/sqM
Unsize

Handmade
Sulphite Pulp

A very white handmade paper known for its thickness, fluffiness and strength. This Hosho is professional grade. It resists shrinking very well. Suitable for use with oil based block printing ink. Water-based inks will bleed readily on this paper; if you do not want this effect, try the sized Masa Dosa (P6903) instead. Can be used with most computer printers or photocopiers; test with your machine first.

HOSHO STUDENT
P7006
WHITE
18" x 22" 95gm/sqM
Unsize

Handmade
Sulphite Pulp

Compared to Hosho Professional, Hosho Student has a slightly rougher surface and a bit more texture. Suitable for use with oil-based block printing ink. Water-based inks will bleed readily on this paper; if you do not want this effect, try the sized Masa Dosa (P6903) instead. Can be used with most computer printers or photocopiers; test with your machine first.

WESTERN PAPERS

ARCHES 88 P7008
WHITE
22" x 30" 300gm/sqM
Unsize (waterleaf)
Mould-made
100% cotton fiber

A bright white paper with a smooth surface, Arches 88 is ideal for monotype, silk screen and lithography. It absorbs ink freely when it is dry, making it ideal for use with Akua inks. It is very smooth on both sides. Arches 88 is acid free and has two deckle edges. This is a favorite monotype printmaking paper of Gail Ayers, manufacturer of the PinPress.

RIVES BFK
WHITE
22" x 30" 280gm/sqM
Sized
Mould-made
100% cotton fiber

A classic, bright white printmaking paper with a very slightly textured surface, Rives BFK can be used for all printmaking techniques, including relief, monotype, silk screen, lithography and intaglio. It is internally sized for controlled ink absorption. Rives BFK is acid free and buffered with Calcium Carbonate. Two natural and two torn deckled edges.



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