



Moku Hanga Workshop: traditional Japanese print technique.

One part of the workshop is dedicated to woodcut in preferably lime wood and the second to print exercises.

Printing demands an important investment of time as it is necessary to experience training, and it is also the most exciting moment as the work comes to its achievement.

A basic workshop with engraving three woodblocks needs at least 5 full days, with 6 to 8 hours per day.

Japanese paper is used for the printing.

This workshop is animated by Thomas Hallon Hallbert who has more than 30 years experience of different methods of printing art.

Originally coming from Stockholm, Sweden and since 20 years established in Castres, France.

Workshop can be held in English, French, Swedish, Italian, and Spanish.

The workshop can host 8 participants (or more depending on who is hosting the workshop); if there is a numerous interest 2 following workshops could be arranged.

It is possible to come to the workshop with a project, not too detailed, as it has to be adapted to the woodcut technique.

Program of the Workshop « Initiation to Japanese Print technique – Moku Hanga »

The aim with this workshop is the practical execution of wood block engraving following the traditional Japanese print technique. The printing procedure is distinguished by the use of water solvable pigments and printing by the force of the hand using the Japanese tool “baren”, without using any mechanical print press. It permits to achieve similar transparent effects as with aquarelle painting.

You will make a print in several colors based on your own design and print a small edition.

After a brief introduction to the history and analyze of Japanese prints, we start going through the steps of creation:

- Sketching/drawing and how to separate the colors.
- Transferring the drawing to the wood blocks.
- Presentation of the different knives and tools and how to use them.
- Sharpening the tools.
- Preparation and humidification of the papers.
- Preparation of watercolors from dry pigments.
- And finally the print process with water solvable pigments using the Japanese print tool the « baren ».



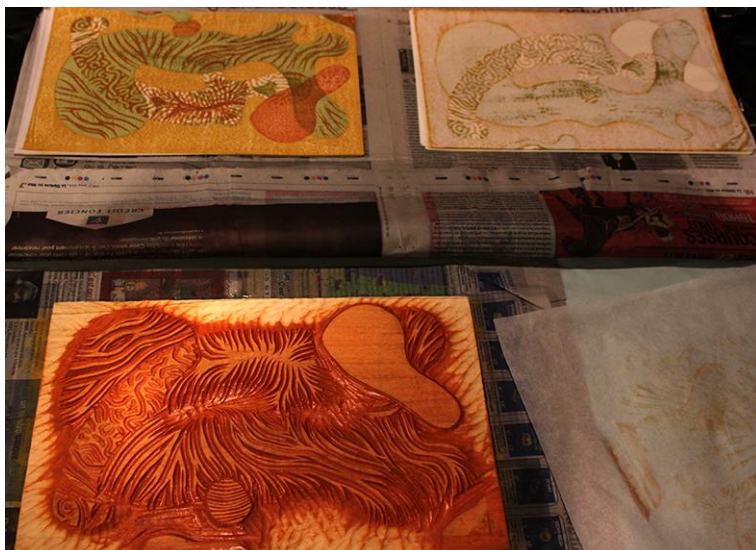
Woodblock with the kento marks in the middle and in the bottom right corner.



Backside of same block with transferred image before carving.



The plywood block. Less profound engravings. All the blocks with kento marks.



Prints in process.

Day by day:**First day.**

We start with examining historical and contemporary prints. Drawing your image and transferring it to your wood blocks. Cutting the position marks called "kento" on each wood block. How to use the "hangito", the knife used to cut the outlines of the motive.

Second day.

We go through how to use the different knives, and how to sharpen them. And then cutting the wood blocks.

Third day.

Last day to cut the wood blocks. Presentation and humidification of the papers for tomorrow's print session. Preparation of water colors from dry pigments. Demonstration of the print procedure and the print tools.

Fourth day.

The first test prints. The printing procedure demands some exercise. And finally determination of the colors to use.

Fifth day.

Printing your limited edition. Summing up the week's work.

Materials:

Included in the price of the workshop:

- one wood block in lime wood, (both sides will be used).
- and one plywood in lime wood.
- Japanese paper for the test prints.
- Japanese paper for your edition prints.

Thomas Hallon Hallbert will bring engraving tools, the basic pigments and inks, and every participant is free to bring their own tools (some linocut tools can be used) and colors: gouache, aquarelle and china ink. Think about bringing your own cups (3 or 4) of about 1 dl size for the mixing of your colors.

Thomas Hallon Hallbert / soosaku hanga/creative block engraving.

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