**Print Recipe**

Name: Cathie Crawford

Title: ***Nascent***

Type of print: Mokulito, (lithography on wood)

Image size: 20”X25” bleed print

**Ingredients (include brand names)**

Plate: 1/4” birch and luan plywood (two plates)

Plate size: 22”X27”

Paper: Hosho Professional

Paper size: 20”X25”

Ink: Gamblin and Daniel Smith oil based relief ink (thinned with linseed oil for the two Mokulito runs only). The Gamblin etching ink I used for the transparent white run did not work that well. I do not recommend etching ink for this process.

Type of press or hand printed: Dickerson Combination Press

Tools and other materials used:

Drawing materials: Sharpie permanent markers, lithographic tusche, Sennelier oil pastels (these were very old and did not work very well)

Etch: talc, Gum Arabic, tannic acid.

**Step by step instructions on how print was created together with photographs.**

**This can be found on my website under Mokulito, Second Mokulito. [www.cathiecrawford.com](http://www.cathiecrawford.com)**

**CSP already has a video of me talking about the Mokulito process which was made for the Piedmont show and you can also find it on my website.**

**[www.youtu.be/9mQoCi8oVJo](http://www.youtu.be/9mQoCi8oVJo)**

This Mokulito (lithography on wood) was done without cutting any wood. The background color was printed first in four separate runs using mylar stencils printing in relief.  Then the actual Mokulito block was printed twice, first in a transparent white etching ink and then in a transparent blue relief ink. I do not recommend the etching ink. The drawing for the Mokulito was a combination of Sharpie permanent oil based markers, Senelier Pastels, and lithographic tusche on sanded birch 1/4” plywood. After the drawing was complete and dry for the Mokulito block, I covered the drawing with talc and gave it a coat of gum arabic applied with a brush. It sat for several weeks while I printed the background color in relief using another block and mylar stencils. I then gave the Mokulito block a second “etch” with 50/50 gum arabic and tannic acid. It is best to wait a day or week before printing the “etched” block. I received wonderful technical advice from an Austrian printmaker, Berhard Cociancig [keicic-arts.com](http://keicic-arts.com)

The printing matrix for ***Nascent***, my second Mokulito, was much more stable then my first (also documented with photos, run by run on my website) and I was able to get an edition of 10.