

Traditional woodblock printing techniques	Process (carving/printing)	Technique classification	Detailed name	overview
Ukiyo-e printmaking techniques	Carving	Hair carving (hair splitting)		carved into just 1 mm. Moreover, drawing not only straight hair but also curly hair is so delicate that it seems impossible for a human to do it. This refers to carving the hairline on the head. In ukiyo-e, the rough sketch only had rough lines, and the fine carving of hair was left to experienced masters. When the master carved the vital points of the face, hair, hands, and feet, this was called "head carving."
		Brush Blur		Put paint on the area you want to blur, then spread it with a brush to blur it. It is mainly used to blur small areas.
	Board blur		A technique in which the woodblock is carved at an angle with a flat knife to create a colored surface, preventing the color from being applied evenly to the paper and creating a color gradation.	
	Wipe Blur	Blur one character	A woodblock technique in which the woodblock is wiped with a damp cloth to dampen it, and then paint is placed on top of it and rubbed, creating a watery, gradation effect.	
		Aimless Blur	This technique involves wetting a blank woodblock with a cloth, applying paint in a line on top of it, and then printing the area that has been mixed with the water to create a blur. It is often used in the sky areas of Hiroshige's woodblock prints.	
	Texture (convex)		Similarly, if you drip water onto an uncarved surface, then put paint on top of it and rub it, you can create a natural gradation of light and dark tones. Since each piece is different, it is called a "non-target" gradation.	
	Dry sliding (concave)		A technique in which a colored print is placed on a deeply engraved block (kimedashi block) that does not carry color, and strong pressure is applied to create unevenness on the surface. For example, it is used to create a three-dimensional effect in colorless areas, such as the soft roundness of a snowman or clouds. In modern printmaking, this technique, along with the following air-printing and fabric-grain printing techniques, is collectively known as the "embossing" technique.	
	Woodgrain Rubbing		This is a method of making a plate in which the ink lines are printed in a concave shape rather than a convex shape, and then applying strong pressure without applying paint. It is used to express kimono patterns, white hair, wavy surfaces, etc.	
	Kira printing		A technique in which a cloth such as silk or gauze is attached to the area that will become the color block, and then pressure is applied from above while rubbing to create the effect of cloth grain.	
		Rubbing mica	"Tsutaya Juzaburo used kira-buri for his masterpieces. It is a high-class expression method unique to ukiyo-e that cannot be imitated by printing. Famous works include Utamaro's Girl Blowing a Vidro and Sharaku's Otani Oniji. This is a technique in which mica-buri is layered over the base color of woodblock prints. This gives the surface of the printed paper a beautiful, sparkling luster like a pearl. The main materials used are minerals such as mica, but shells can also be used. Finely crushed mica is mixed with mineral pigments and dissolved in glue to dye the woodblocks. 1. White mica-buri (shirokirazuri) • A technique that makes use of the white shine of mica. • It gives the background of a portrait of a beautiful woman a pale luster, resulting in a refined finish. 2. Black mica-buri (kurokirazuri) • It is used for works that require the shine of mica on a black background to give it a sense of weight and depth. • It is often used as background for actor paintings and theater paintings, and creates a dramatic atmosphere. 3. Benikirazuri • A technique that adds the sparkle of mica to a crimson background. • It is sometimes used for celebratory scenes and special occasions, as it gives a gorgeous and luxurious impression."	
		Scattered mica	A method of printing in which mica powder is mixed into paint and the surface is then rubbed to create shiny dots.	
		Placed Mica	This method involves applying dissolved glue to the print and rubbing it onto the paper, then sprinkling mica powder on top and brushing off any unnecessary mica.	
	Whitewash printing		A technique in which a mixture of mica and glue is boiled and brushed onto the surface, and is used for the backgrounds of large-headed paintings.	
	Scattering white chalk		This is a woodblock printing technique in which a white pigment called gofun (powdered seashells) is mixed into the wood and printed. The gofun turns black over time, creating a unique effect.	
	Front printing (glossy printing)		A technique in which whitewash dissolved in glue is applied to a brush and then scattered across the painting by hitting it with a stick, in order to depict scenes such as falling snow.	
		Sesame paste	This technique is used to express a pattern on a kimono that is a single color. First, the color of the background is printed, and then a "front plate" is made with the pattern carved into it to match the printed image. The printed work is placed face up on top of the front plate, and the pattern is made to stand out by rubbing it with a baren or a hard spatula.	
	Land Crushing		This is a printing technique that uses the baren, pressure, and movement during color printing to create a rough finish like sesame seeds. In the "Shin-hanga" works of the Taisho period, there are prints that look like they have been intentionally made with streaks created by standing the baren upright.	
	Wireless scanning		A woodblock print technique in which the background of the picture is printed in one color. It can be printed in one color, such as pink or yellow, or with mica.	
		This is a woodblock print that has no ink lines and is printed using only color blocks. It is also called		