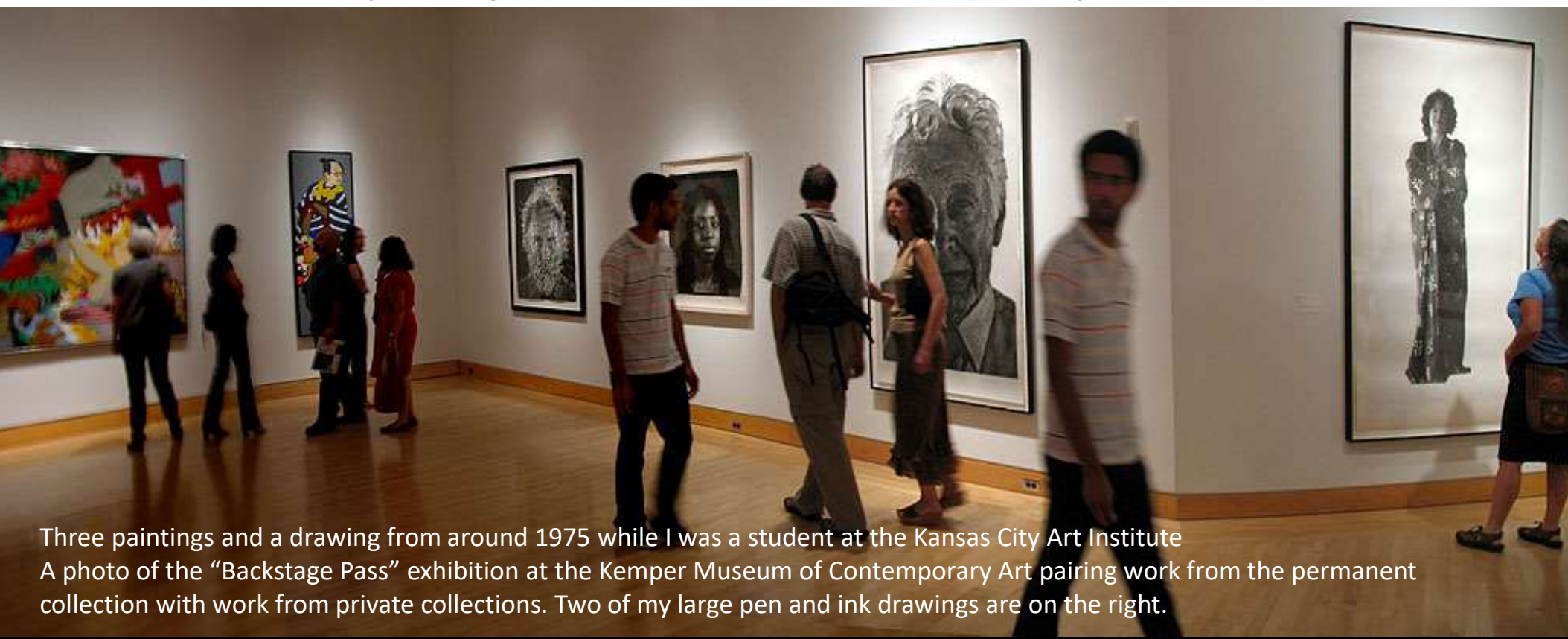




Examples of my work from around 1975 at the Kansas City Art Institute



Three paintings and a drawing from around 1975 while I was a student at the Kansas City Art Institute  
A photo of the "Backstage Pass" exhibition at the Kemper Museum of Contemporary Art pairing work from the permanent collection with work from private collections. Two of my large pen and ink drawings are on the right.



1967

Two color, two block relief monoprint from 1967 when I was 15 or 16



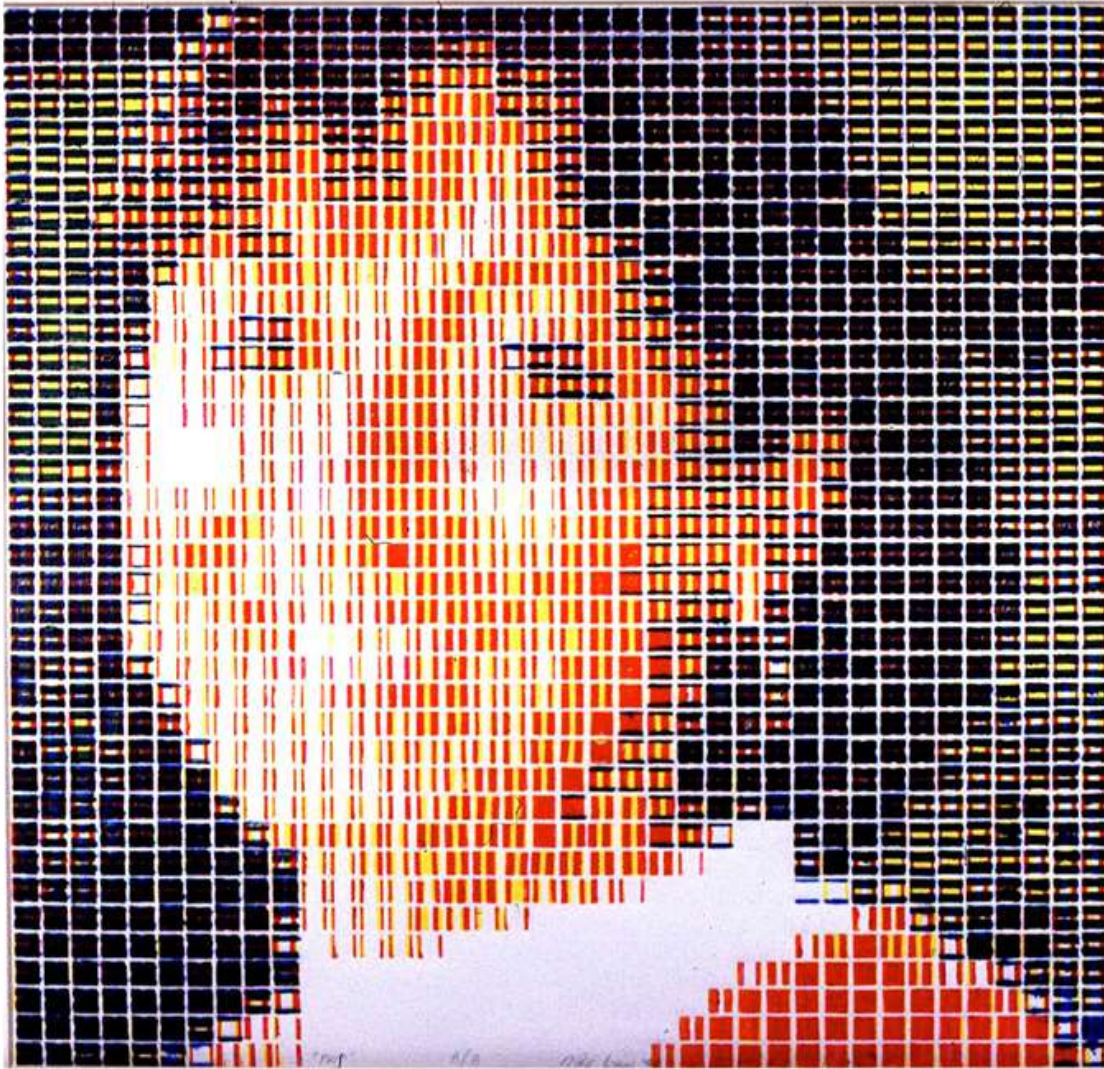




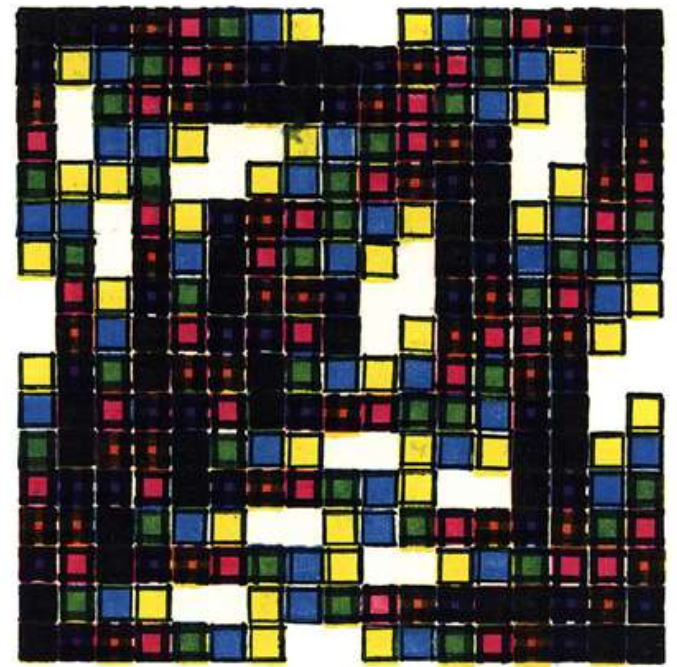
Around 1980 to 1990 I led team which invented and manufactured Robo-Pic high volume automated split case order filling system shown here at Tupperware plant in Halls, Tennessee



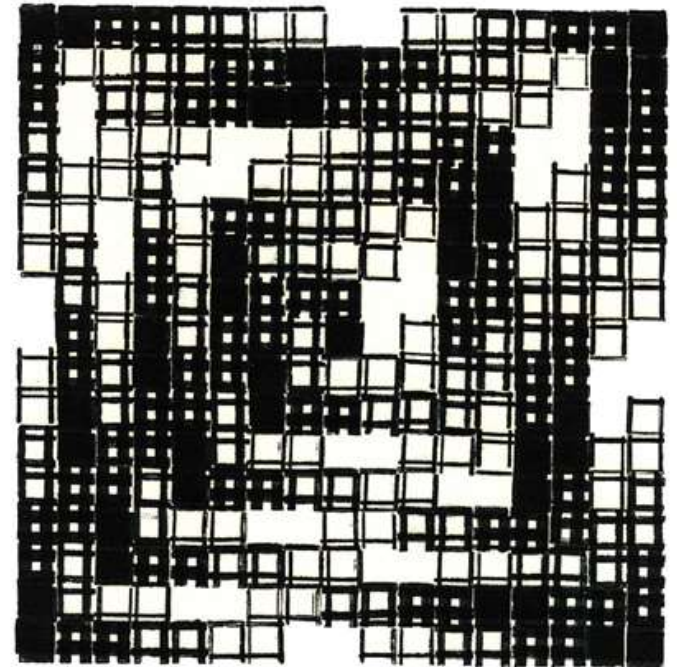
1994 Movable Type – made hundreds of acrylic cubes for typeset relief printing – each cube measured 1/2 by 1/2 inch on each face – faces were machined to print 0%, 25%, 50%, 75%, 100% and arranged in grids to be inked and printed – several example prints.



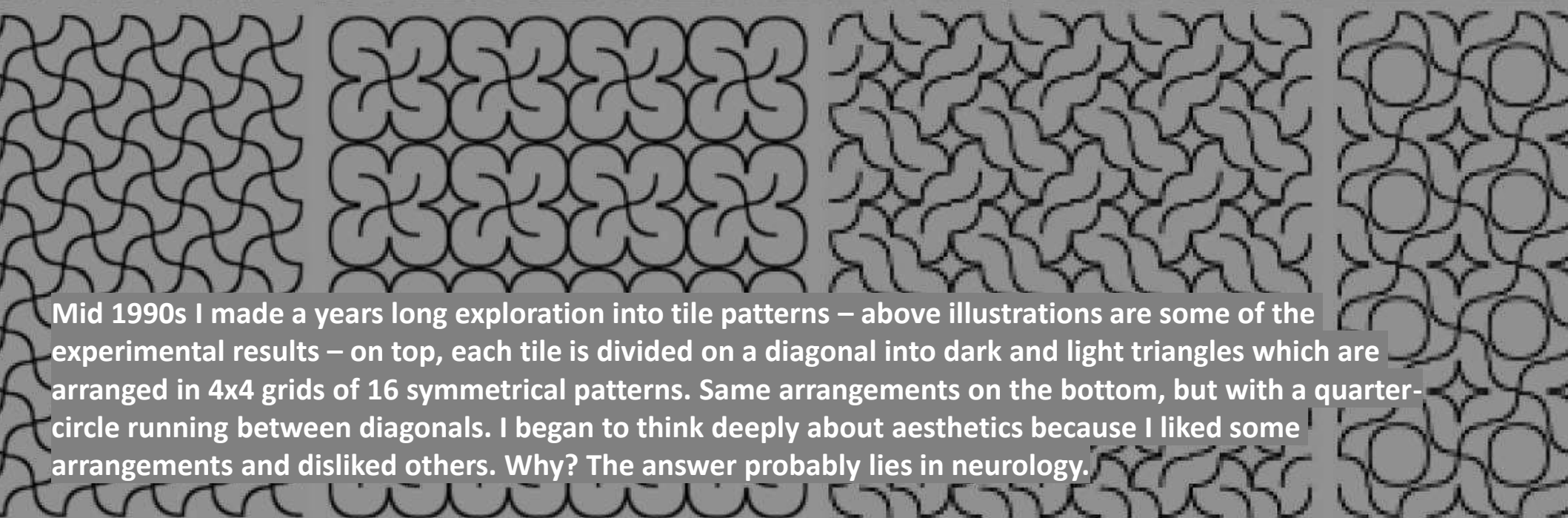
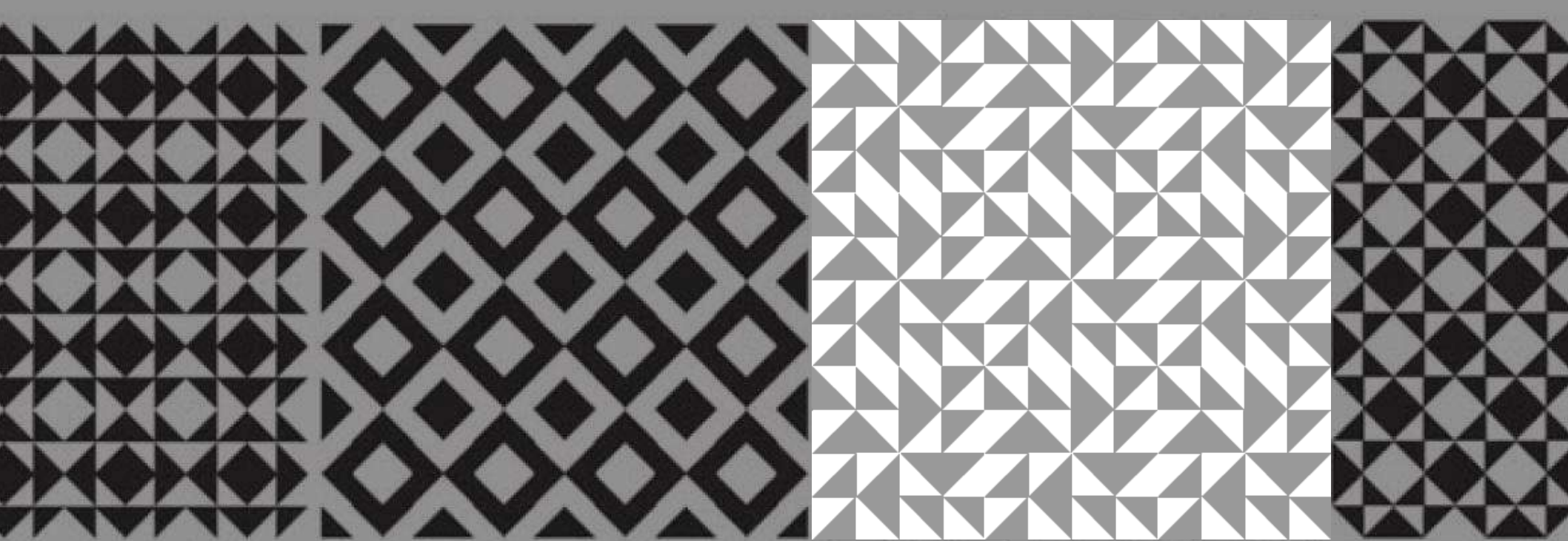
*Pat, 1994, four litho ink color tiled plexi-block print*



*Traffic, plexi-block print on paper, 1995*







Mid 1990s I made a years long exploration into tile patterns – above illustrations are some of the experimental results – on top, each tile is divided on a diagonal into dark and light triangles which are arranged in 4x4 grids of 16 symmetrical patterns. Same arrangements on the bottom, but with a quarter-circle running between diagonals. I began to think deeply about aesthetics because I liked some arrangements and disliked others. Why? The answer probably lies in neurology.

Simple tile designs from 1996



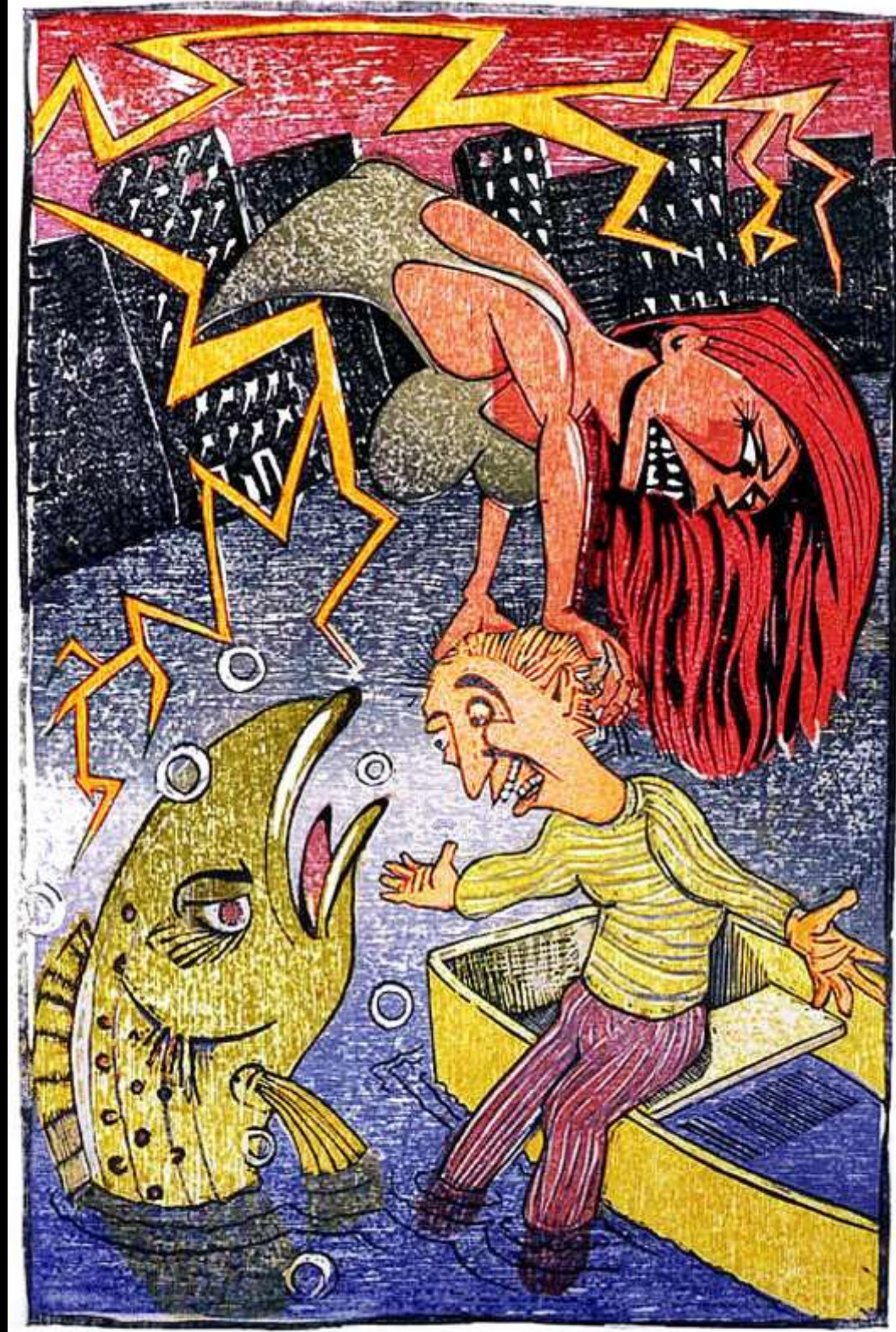


1996 – early attempts at four-block mokuhanga using brushes, watercolor, baren.

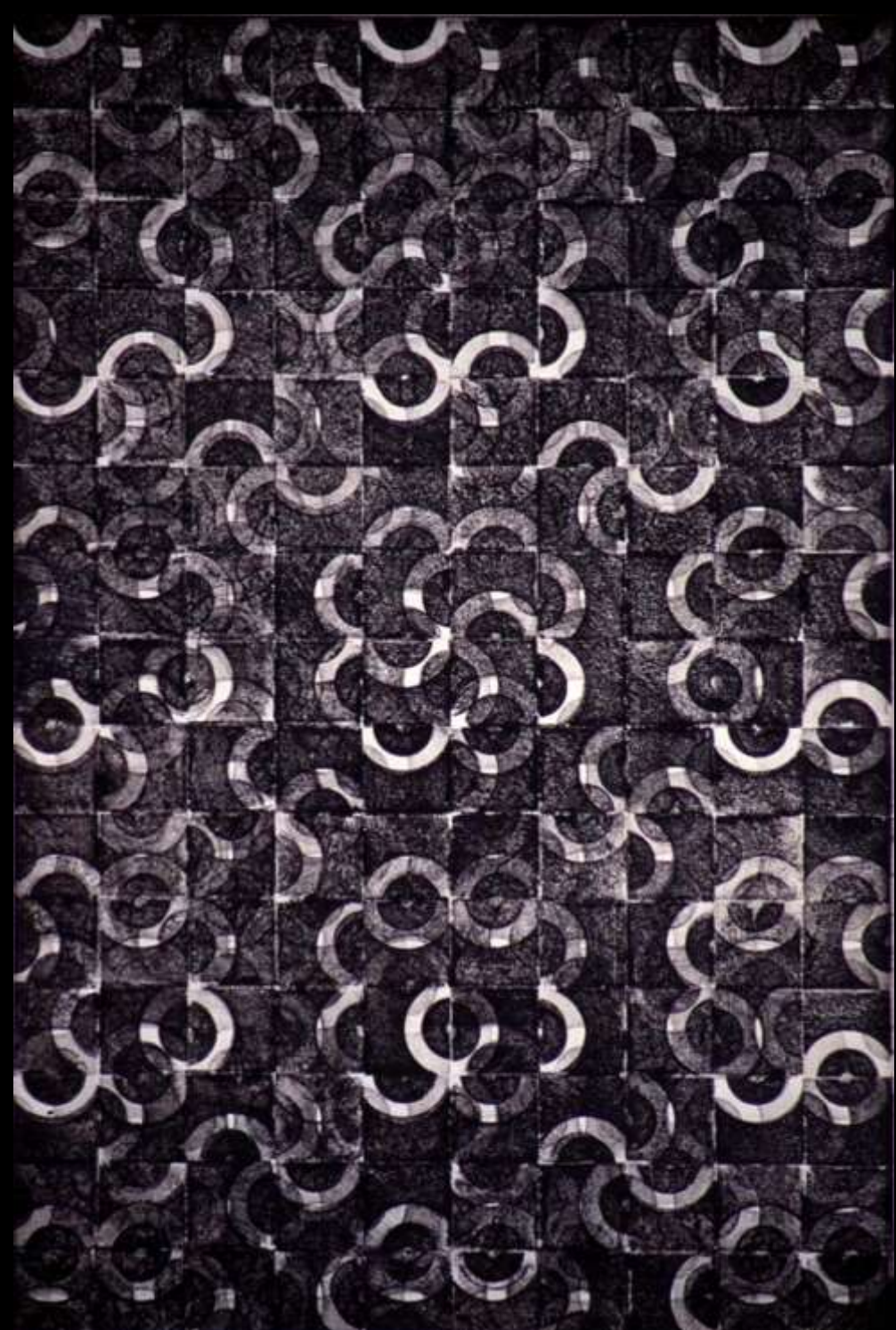




More mokuhanga from 1996 – the right hand print was my first true mokuhanga – produced during a two-week intensive with Hiroki Morinoue in Snowmass, Colorado at Anderson Ranch Art Center







1998 - Movable type blocks printed mokuhanga style – two prints using 1.5" blocks





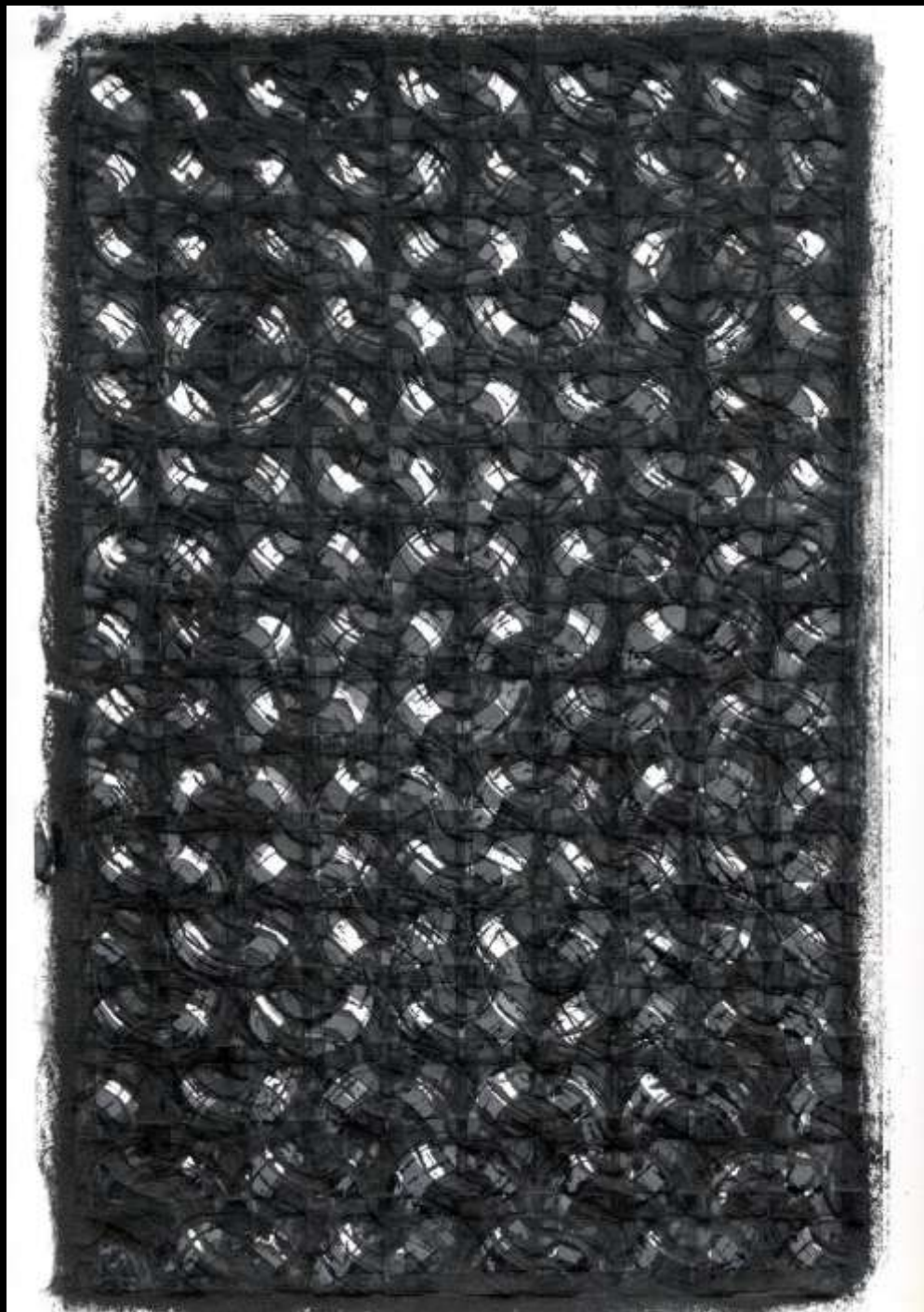
1998 mokuhanga – still  
exploring movable type  
patterns



1999-ish Movable  
type mokuhanga  
from 1.5" blocks



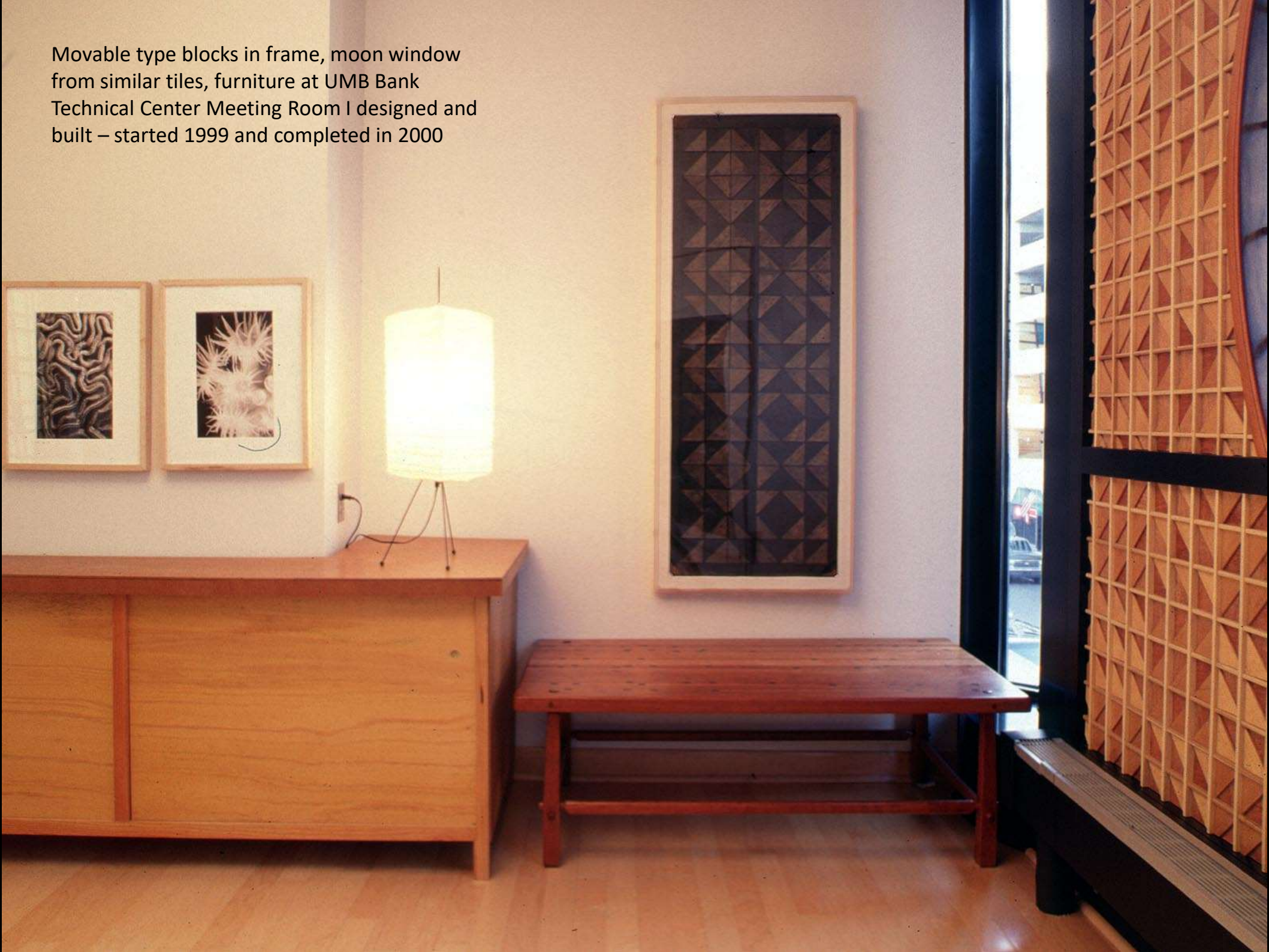




More movable type mokuhanga from 1998 or 1999

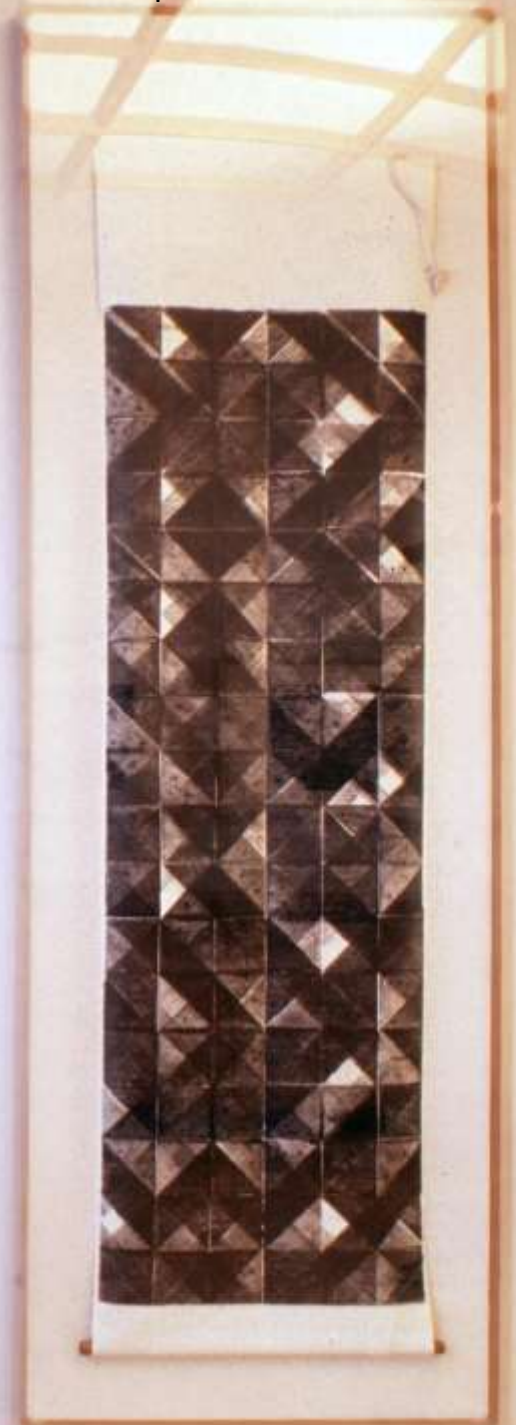
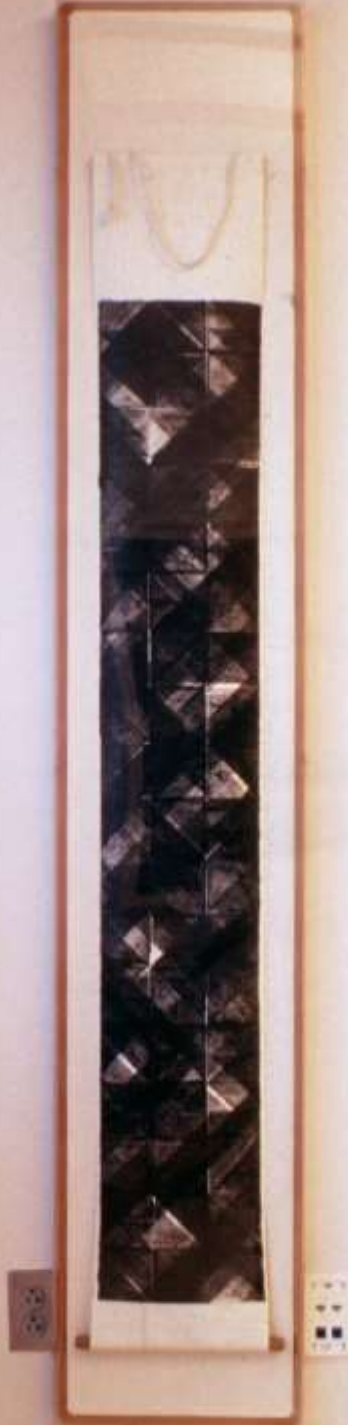
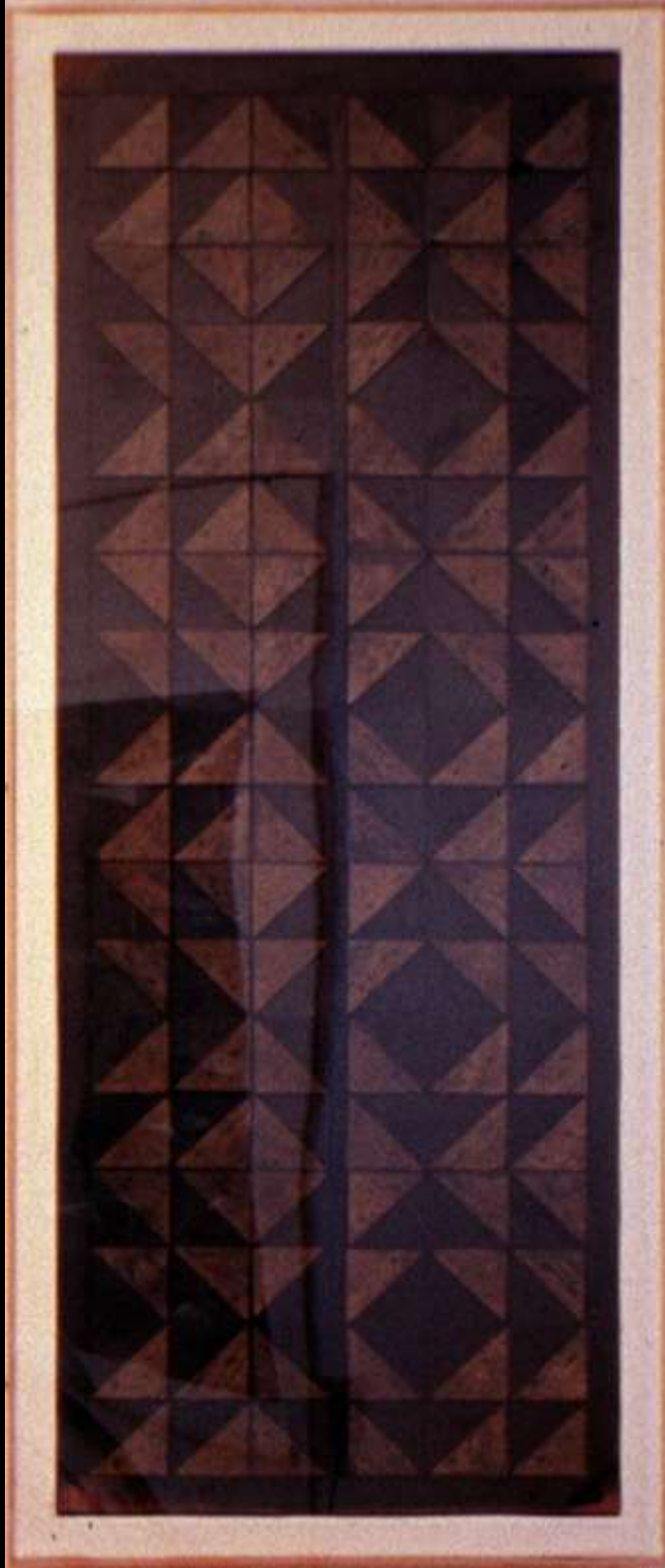


Movable type blocks in frame, moon window  
from similar tiles, furniture at UMB Bank  
Technical Center Meeting Room I designed and  
built – started 1999 and completed in 2000





Blocks and two mokuhanga sumizuri prints from the blocks mounted as scrolls in UMB room – completed 2000







December 5, 2000 – 6 x 4 inches, new year card – 15 block mokuhanga – variations printed – about 160 cards were printed.



Mokuhanga from around  
October 27, 2000, "It's a  
Dog's Day"





First aizurie attempt "Blue Robe" around January 23, 2002







"Music" May 15, 2002, chuban with Prussian blue and sumi





August 2002 "Blue Shoes" oban mokuhanga from 17 blocks



July 2002 "Mother and Child" oban mokuhanga from 26 blocks





August, 2003 larger (16 x 22 inches - double oban) reduction print from 18 blocks underway from 2003 – “Sarah Reclining” this one about block 5





2003 - Block from around the state above





A few states later...





And a few states later...





August 2003 - Completed print from 18 blocks





Teeny tiny mokuhanga from January 2003 – each less than four square inches from 8 blocks



2003



2003 Baren Summit gathered in my studio for a week of mokuhanga. April Vollmer and Michael Schneider attended among many others. Here we're at the Spencer Museum of Art where there was an exhibit of our work "Inspired by Japan"

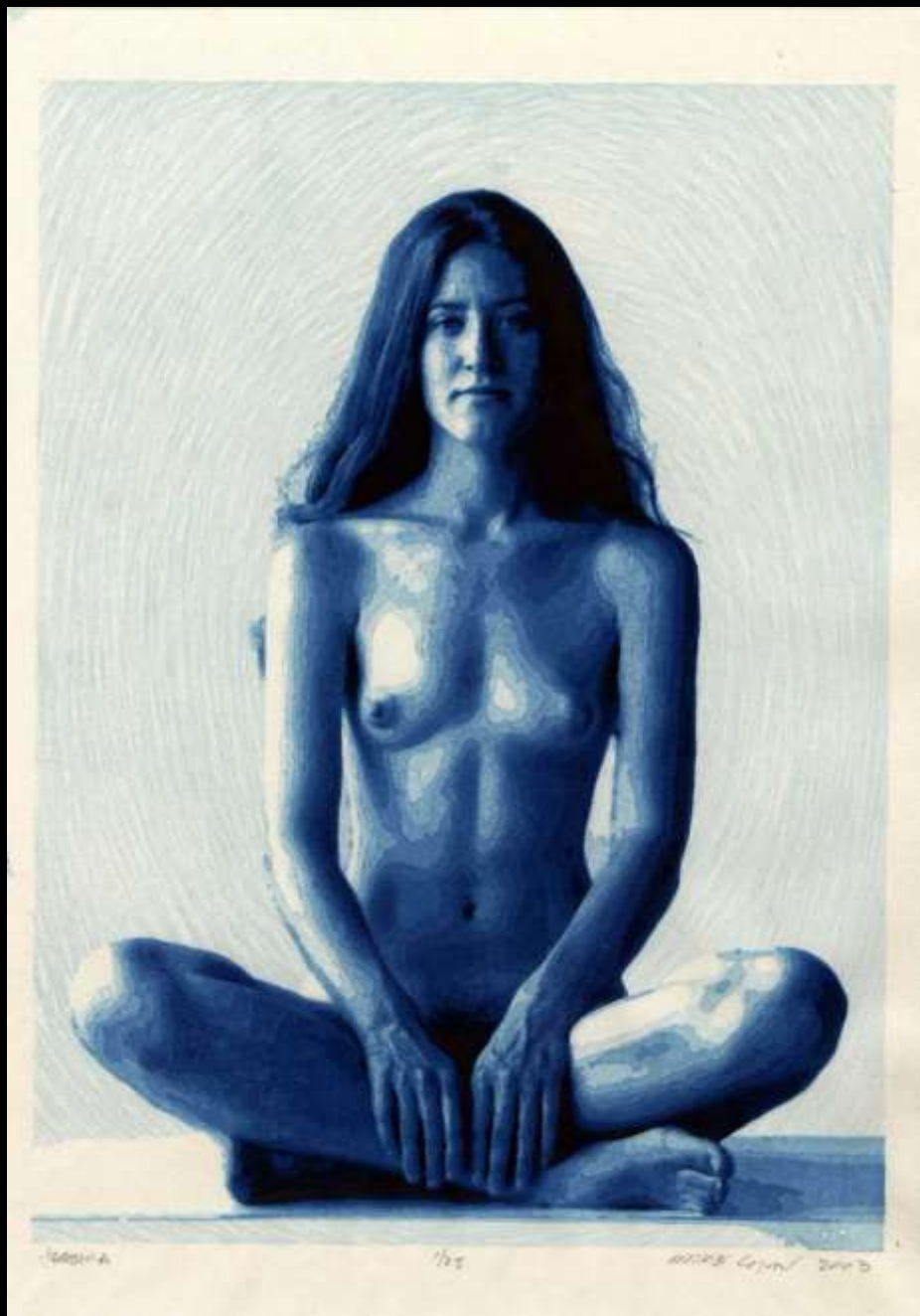




More  
photos  
from  
“Inspired by  
Japan” at  
the Spencer  
Museum of  
Art



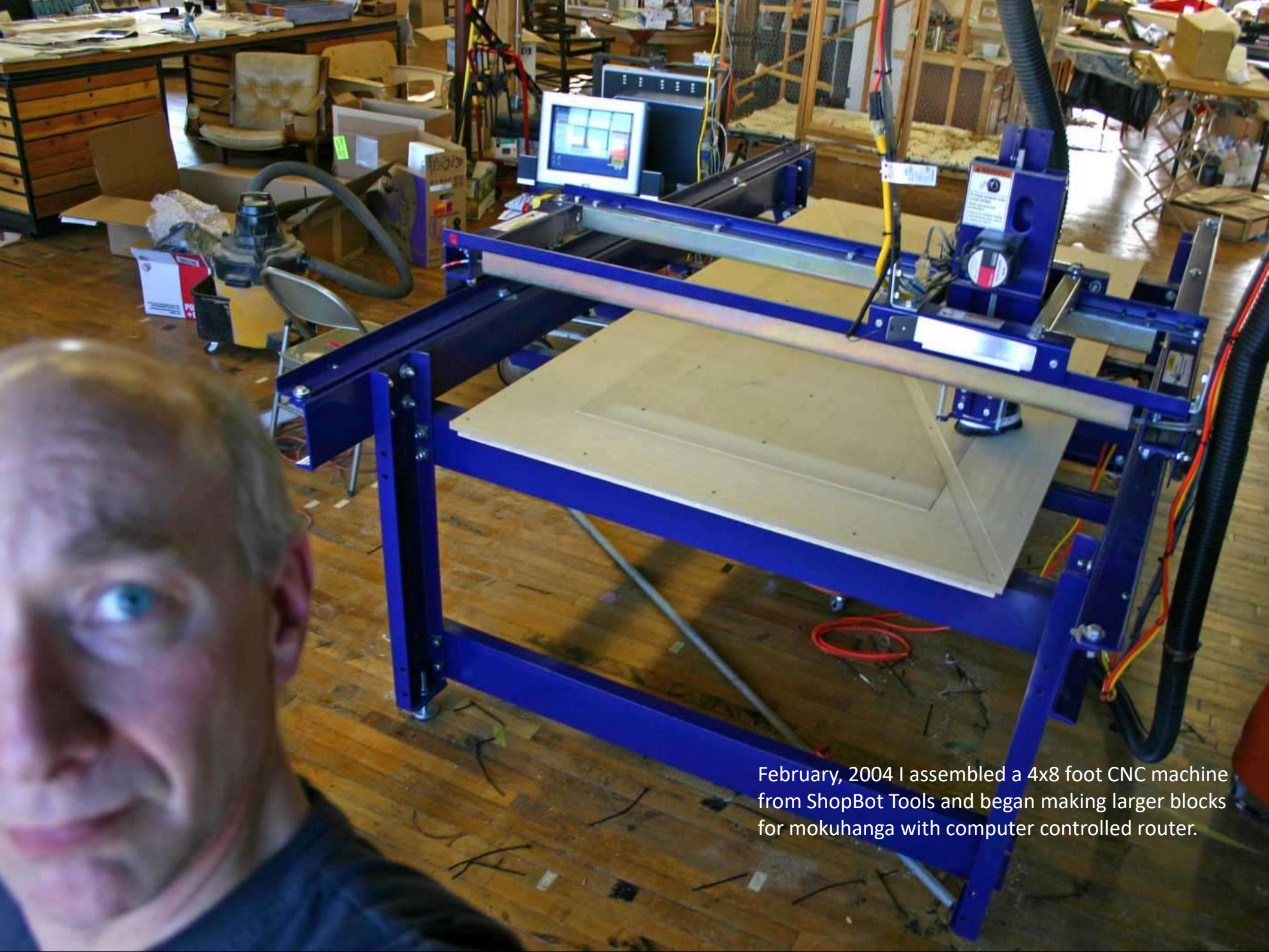




September 19, 2003 "Jessica Seated, 19 state reduction mokuhanga hand carved from a single cherry plank







February, 2004 I assembled a 4x8 foot CNC machine from ShopBot Tools and began making larger blocks for mokuhanga with computer controlled router.



April 2004, "Anthony" "30 x 21 inches,  
woodblock print from 15 cherry plywood  
blocks, dry pigment and neri-zumi in paste  
of rice starch on Iwano Ichibei hosho  
Exhibited 2015, China Art Museum,  
Shanghai, PRC, Permanent collection of  
McNeese State University





[VIDEO](#) shows machine carving of the dozen blocks for 'Hannya' January 22, 2006,  
chuban (about 10x8 inches) mokuhanga – view the video  
[youtube.com/watch?v=8z2NEUO1ISc](https://www.youtube.com/watch?v=8z2NEUO1ISc)

# ShopBot

For the following settings, speed for  
each tool (inches per minute)

XY Speed

XY

Z

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50

For the following settings, speed for  
each tool (inches per minute)

XY Speed

XY

Z

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100

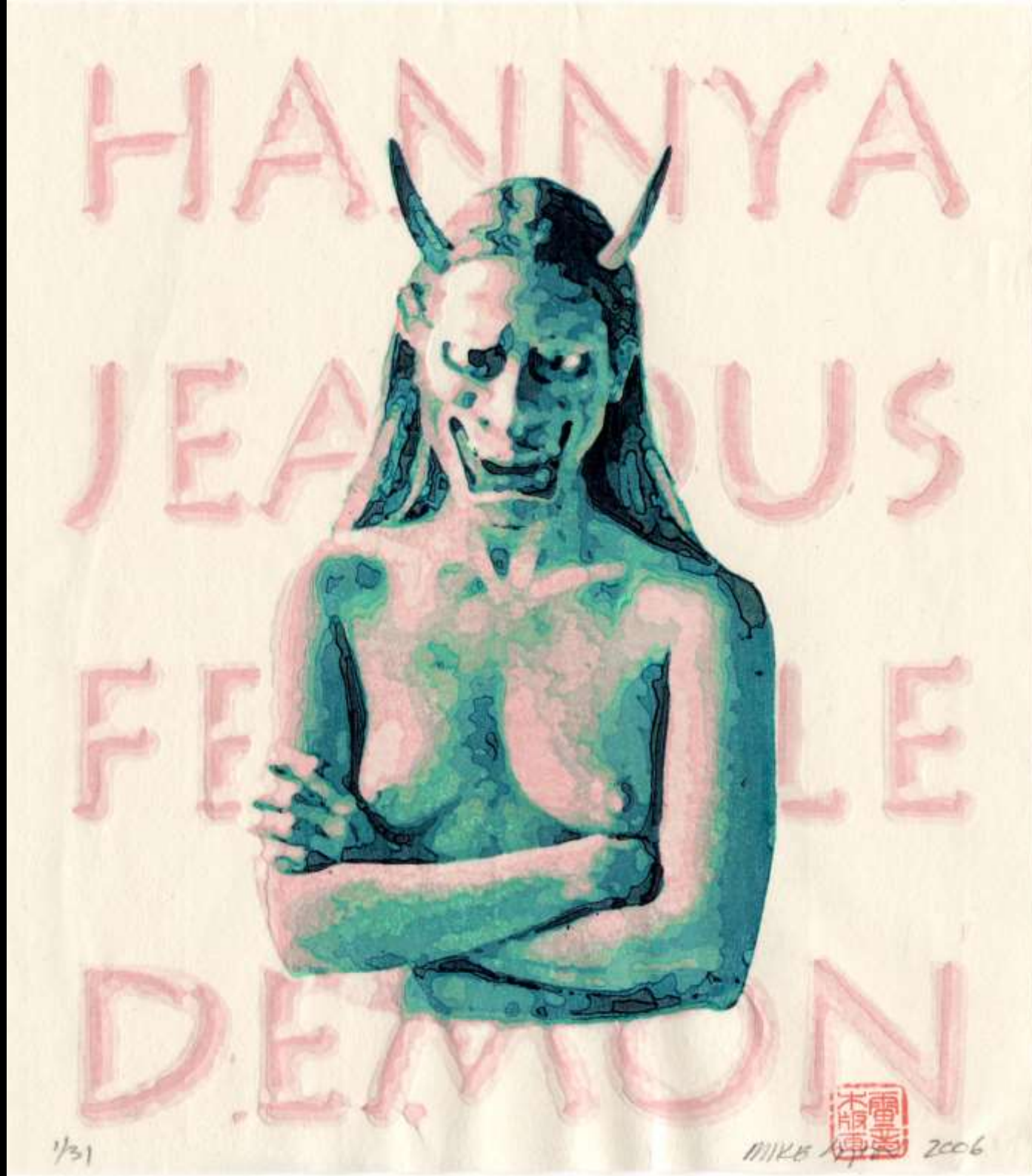
Speed

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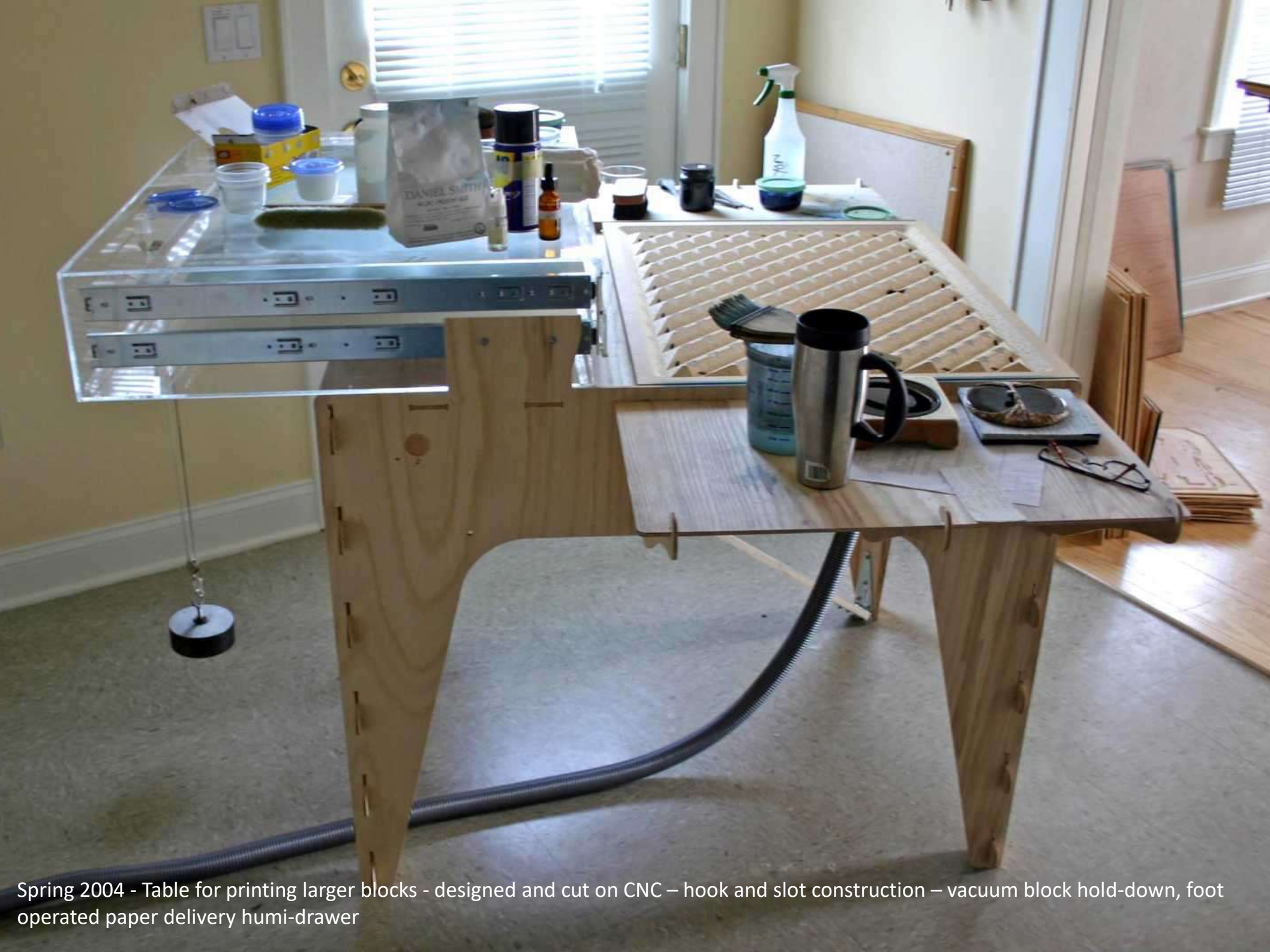
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'Hannya' January 22,  
2006, chuban (about 10x8  
inches) mokuhanga

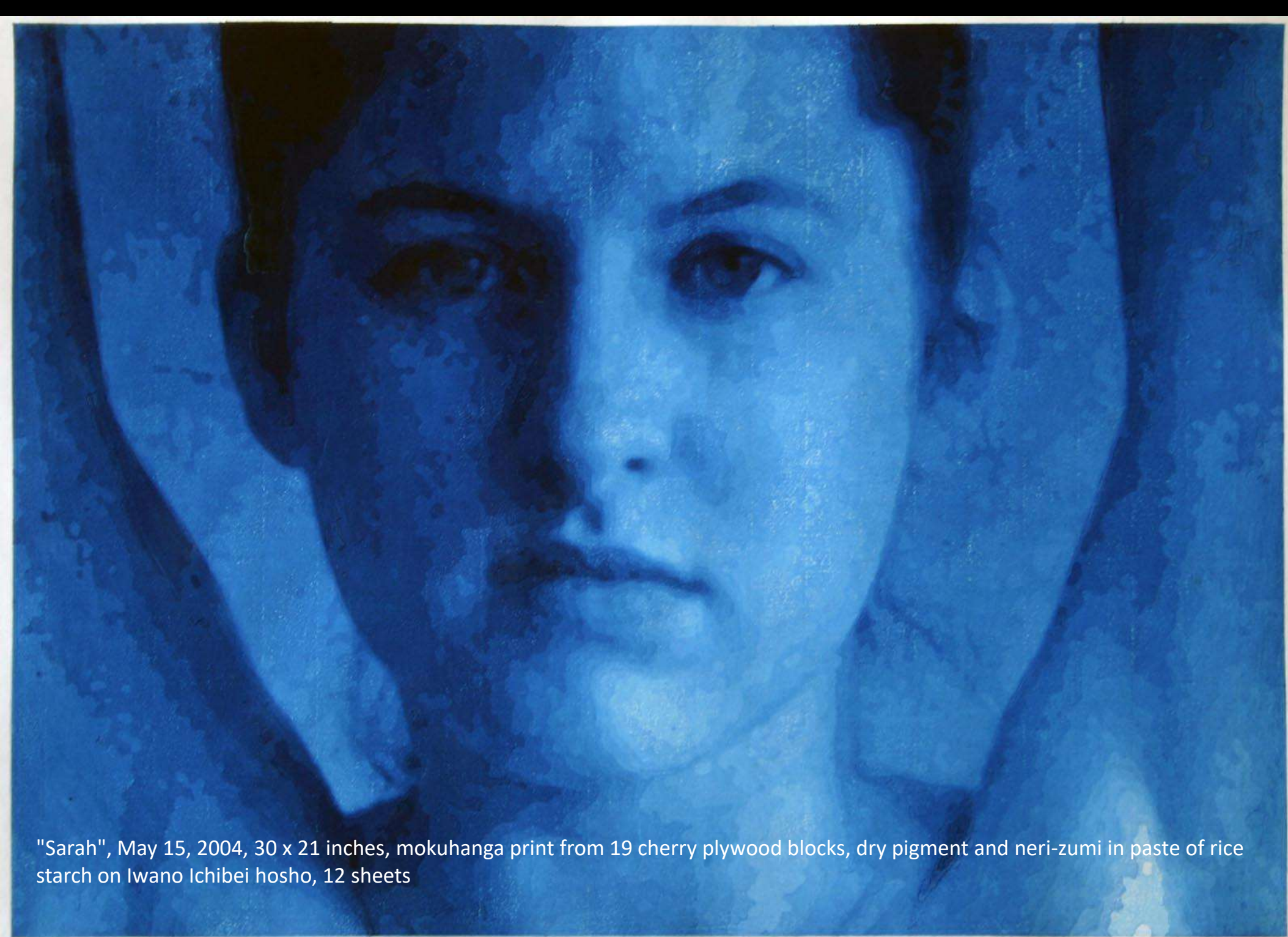






Spring 2004 - Table for printing larger blocks - designed and cut on CNC – hook and slot construction – vacuum block hold-down, foot operated paper delivery humi-drawer





"Sarah", May 15, 2004, 30 x 21 inches, mokuhanga print from 19 cherry plywood blocks, dry pigment and neri-zumi in paste of rice starch on Iwano Ichibei hosho, 12 sheets





"untitled (Max)", March 26, 2004,  
10 x 7.5 inches, mokuhanga print  
from 10 cherry plywood blocks,  
dry pigment and neri-zumi in  
paste of rice starch on Iwano  
Ichibei hosho, 24 sheets

"Rod", August 5, 2004, 30 x 21 inches, mokuhanga  
print from 16 cherry plywood blocks  
dry pigment and neri-zumi in paste of rice starch on  
Iwano Ichibei hosho, 12 sheets printed  
Exhibited 2015, China Art Museum, Shanghai, PRC





"Sarah", May 26, 2004, 15 x 10 inches, mokuhanga from 22 cherry plywood blocks, dry pigment and neri-zumi in paste of rice starch on Iwano Ichibei hosho, 24 sheets printed



October 4, 2004 "Jessica", "Elizabeth & Rod", "Mia" woodblock prints -- this is what each 11 x 16 inch sheet looked like before the individual prints were cut out. This particular sheet was left uncut, but was signed and numbered 24/24 after the image was scanned.







October 2004 - The 16 blocks carved for the prints. Each block is 1/4" plywood with a cherry veneer and each is 12 x 16 inches with registration notches (kento) carved into the lower right corner and just left of center on each block. The blocks are very flexible, so I hold them absolutely flat on my printing table using a special vacuum plenum I made for the purpose.





*Mia*, 19 state reduction from baltic birch plywood block, dry pigment and neri-zumi in paste of rice starch on Iwano Ichibei hosho, May 2004





October 2004 mokuhanga exhibition at Ezoshi in Kytoto





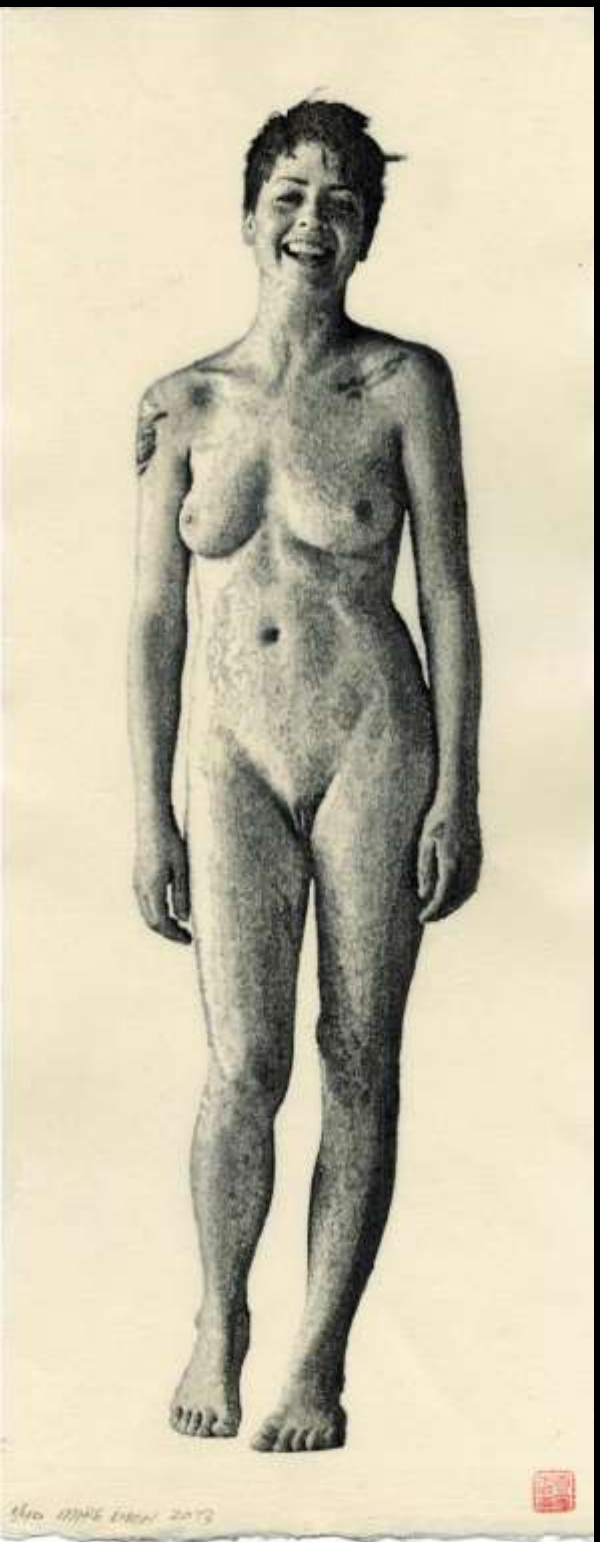
October 2004 mokuhanga exhibition at Ezoshi in Kytoto – opening reception





"Lily & Sarah (Spring Becomes Summer)", August 17, 2004, 9 x 8 inches, woodblock print from 32 cherry plywood blocks, dry pigments in rice flour paste on Iwano Ichibei hosho, 48 sheets printed

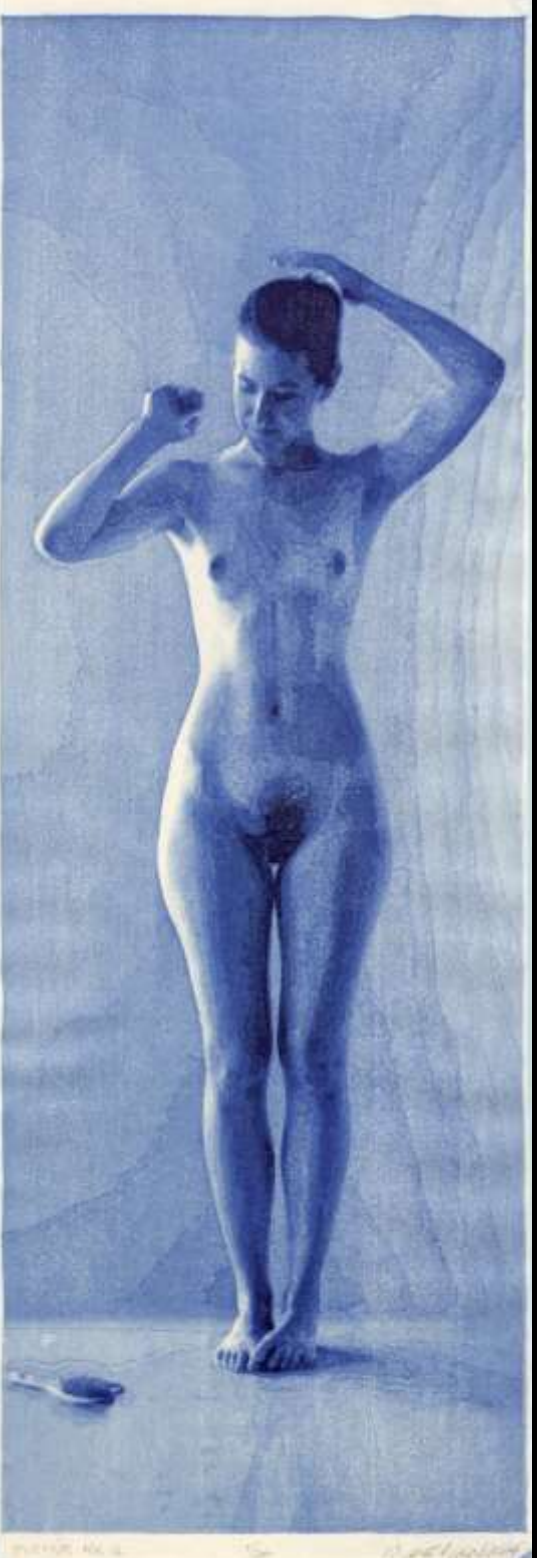




"Carrie", July Bohemian Centerfold, 2013, 21.5 x 8.5 inches, woodcut from 16 blocks



"Danielle", August 9, 2004, 22 x 8 inches, mokuhanga print from 16 cherry plywood blocks, dry pigment and charcoal in paste of rice starch on Iwano Ichibei hoshō, 16 sheets printed.



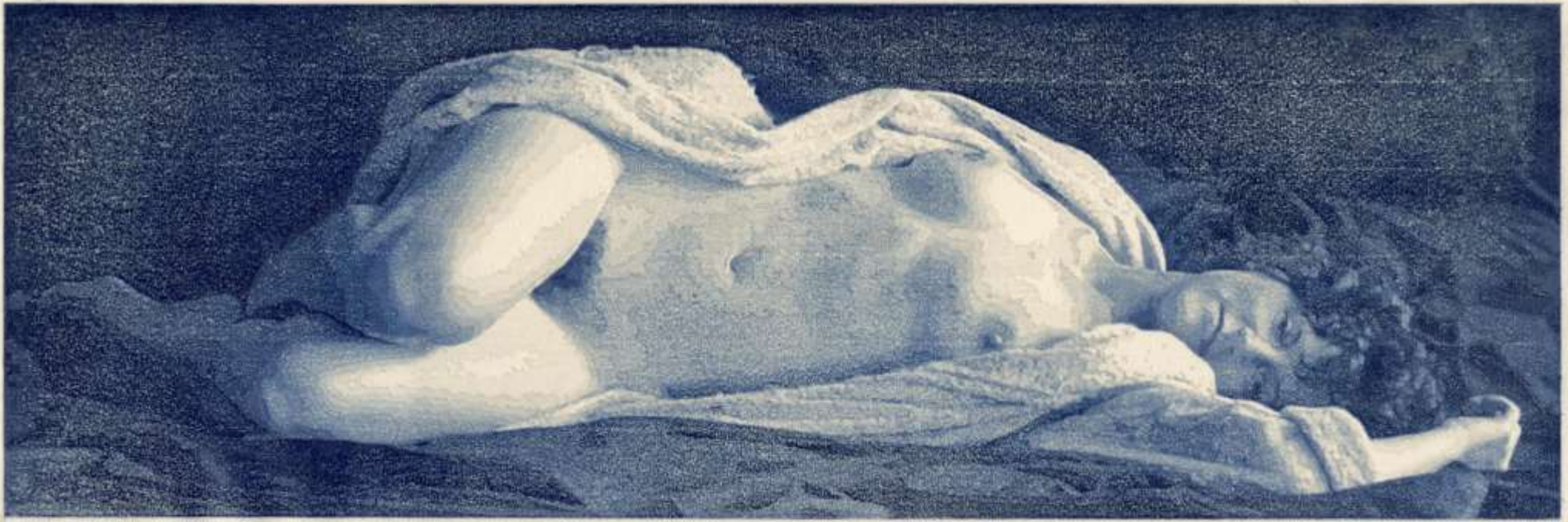
"Fixing Hair", January 5, 2004, 21.75 x 7.35 inches, mokuhanga print – 23 state reduction, Prussian Blue and Sumi on Iwano Ichibei hoshō, Edition of 20 (28 sheets printed)



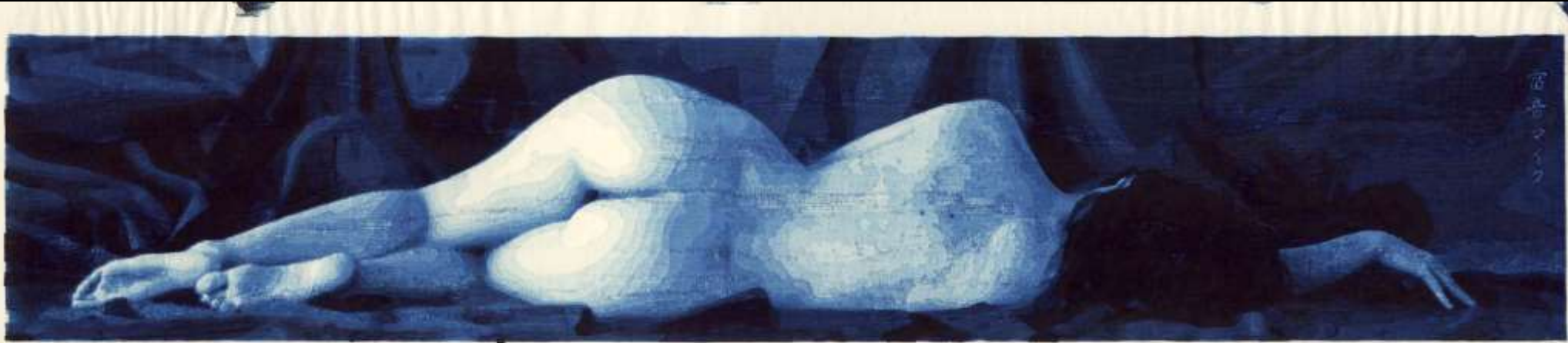


"Jessica on dark drapery", July 1, 2004, 10 x 15 inches, woodblock print from 16 cherry plywood blocks, dry pigment and neri-zumi in paste of rice starch on Iwano Ichibei hosho, 16 sheets printed.





“Sarah (pink robe)”, June 29, 2004, 7 x 22 inches, woodblock print from 16 cherry plywood blocks, dry pigment and neri-zumi in paste of rice starch on Iwano Ichibei hosho, 24 sheets printed.



“Jessica Reclining (rear)”, February 29, 2004, woodblock print – 16 state reduction of Spanish cedar plank, dry pigment and neri-zumi in paste of rice starch on Iwano Ichibei hosho, 24 sheets printed. Partially printed with the wonderful new Korokoro Baren, and partially with my favorite hon-baren.





"Elizabeth and Rod", June 25, 2004, 15 x 10 inches, mokuhanga from 24 cherry plywood blocks, dry pigment and neri-zumi in paste of rice starch on Iwano Ichibei hosho, 24 sheets printed



"Shannon and Danielle seated", June 30, 2004, 15 x 10 inches, mokuhanga from 24 cherry plywood blocks, dry pigment and neri-zumi in paste of rice starch on Iwano Ichibei hosho, 24 sheets printed





October 2004 - Living National Treasure of Papermaking, Iwano Ichibei signed some paper for me with several of my prints on table and Emperor's certificate behind at upper left.





Mike Lyon and April Vollmer - 2005 Jan 10 – Feb 14 *"Japanese Woodcuts including work by April Vollmer, Mike Lyon, Daniel Heyman, Yasu Shibata, Takuji Hamanaka, Keiji Shinohara, Bill Paden and Suezan Aikins"*, **Burns Atrium Gallery**, Union College, Schenectady, NY





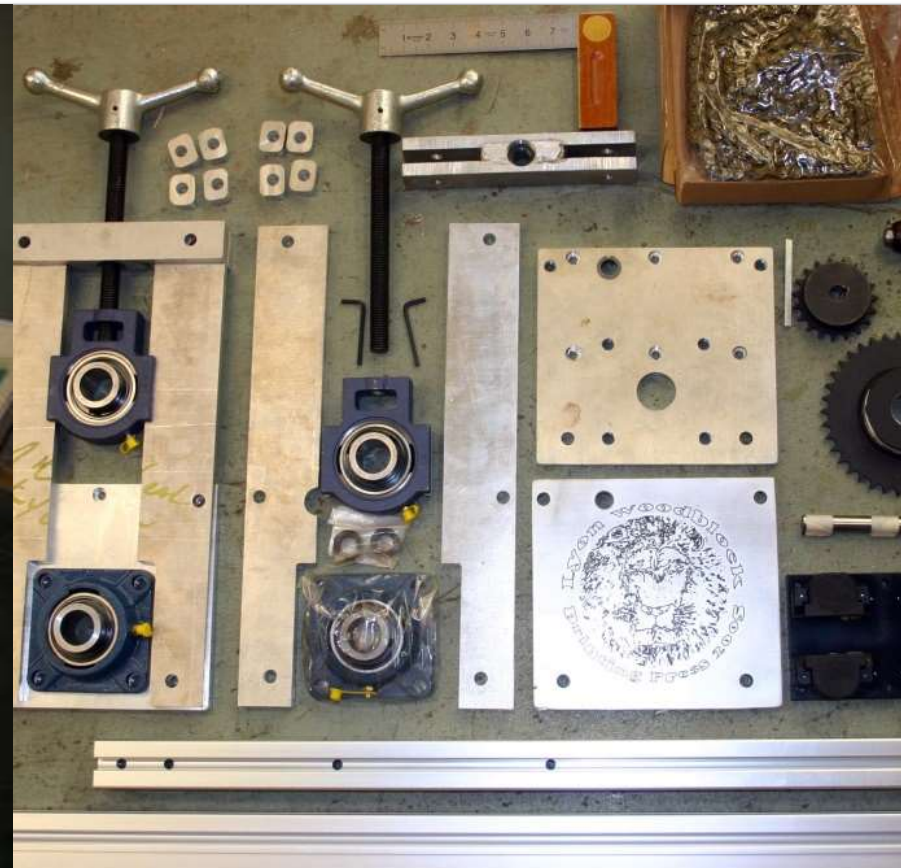
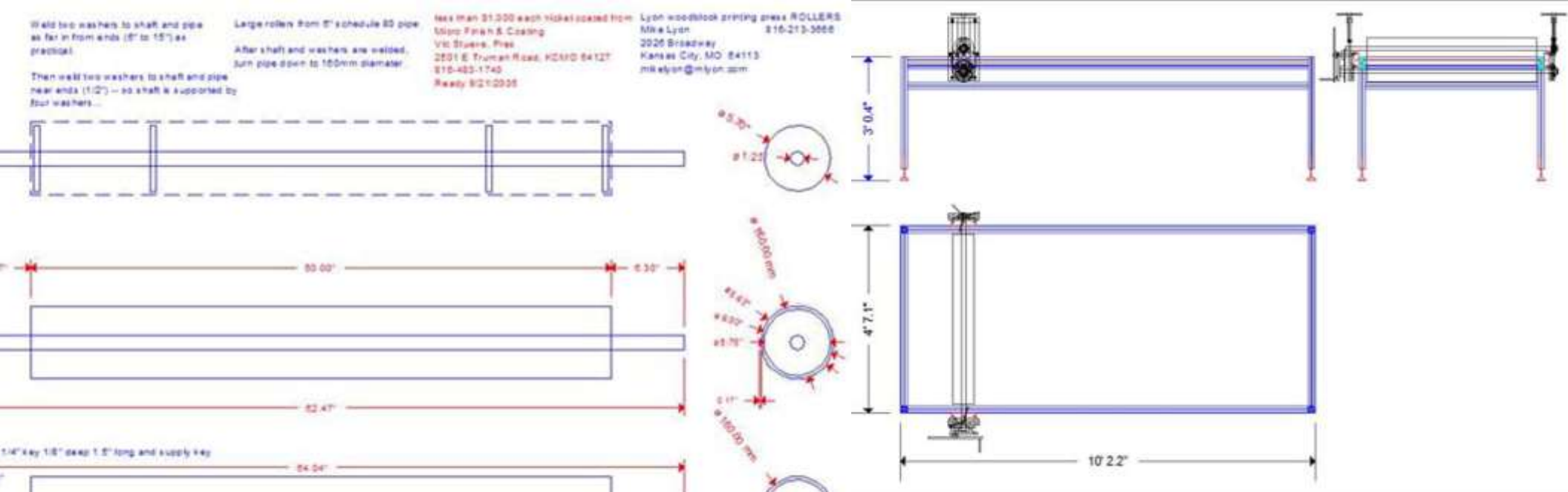
Madeline and Kit, 2012, woodblock print from 17 blocks, dry pigment, rice paste, and water on paper handmade by Iwano Ichibei, 1st edition of 12 plus Baren edition of 19



[Video](#): printing Madeline and Kit mokuhanga from 17 blocks – illustrates on use of sliding humidrawer paper delivery – video on-line at [youtube.com/watch?v=i15kCRy6EVw](https://www.youtube.com/watch?v=i15kCRy6EVw)







My design plans (top) and homemade parts (lower right) for 5 x 10 foot stationary bed pinch roller press (lower left)





"Sara", 42 x 77 inch mokuhanga (17 blocks) Permanent Collection, Beach Museum of Art







'Leaves', Feb 2006, 77 x 42 inches, woodcut on handmade Japanese paper





Carving reduction block for 'Aspen Grove', Feb 2006, 77 x 42 inches, mokuhanga on handmade Japanese paper





Aspen and Leaves 77 x42 inch mokuhanga prints hanging in studio (next to 4 x 8 foot blocks – press with vacuum hold-down in foreground)





'Leaves', Feb 2006, 77 x 42 inches, woodcut on handmade Japanese paper



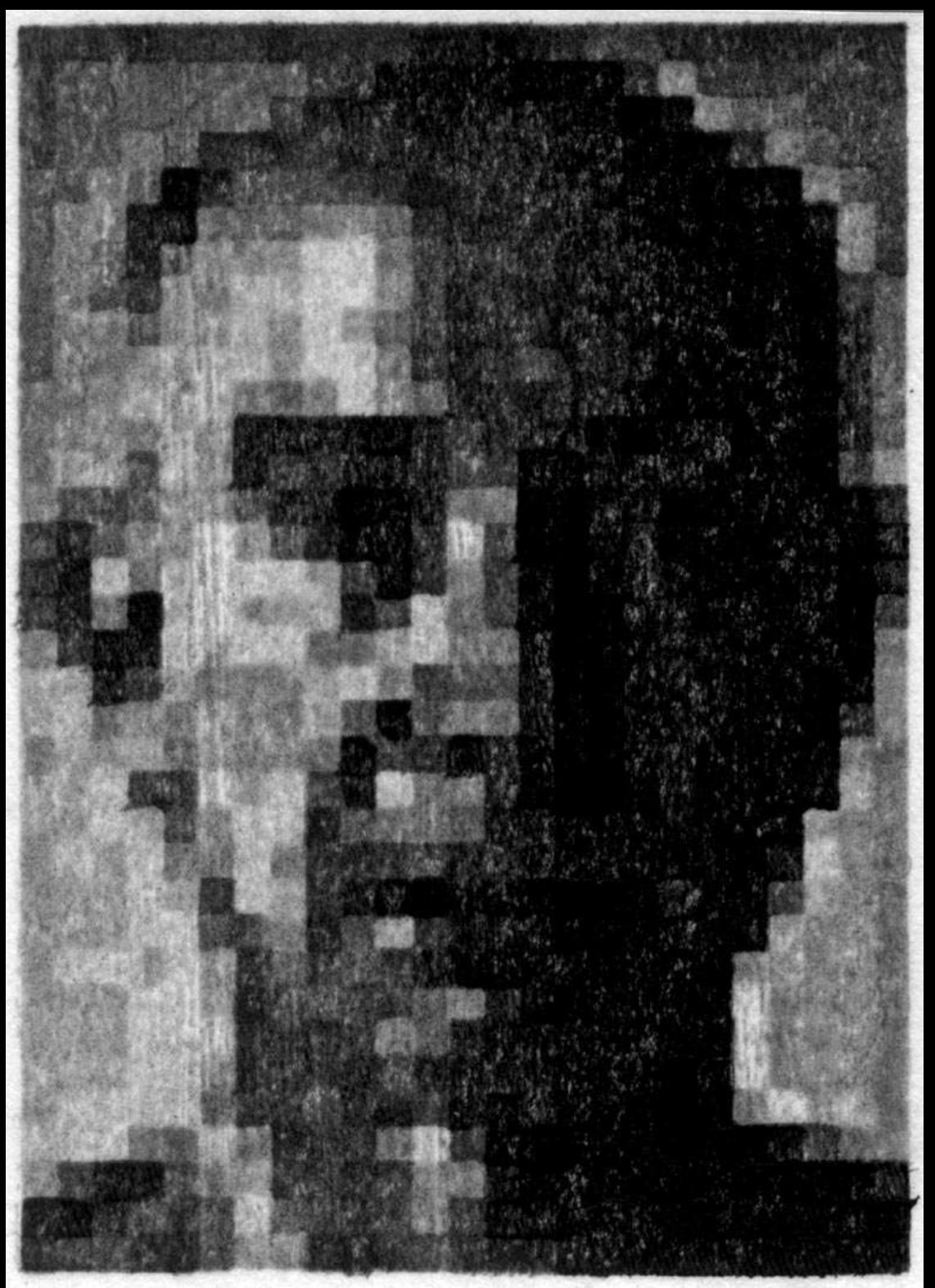
'Aspen Grove', Feb 2006, 77 x 42 inches, mokuhanga on handmade Japanese paper





2005 Machine carved block and print – mapping Z (vertical) axis for V-bit carving to lightness value of reference image – spiraling out from cat's eye – lighter values are deeper cuts





October 2011 – tiny 3 x 2 inch mokuhanga from 16 blocks – four images per block – indicates accuracy of machine carving – registration of 1/10 or less inch squares.





2010 press and garage door opener powered paper delivery humidrawer - clockwise from left – dampening block, inking block, registering sheet, printing



VIDEO: July 18, 2010 printing large woodblock print from 16 blocks – time-lapse at [youtube.com/watch?time\\_continue=6&v=M1rqU-TUiBI](https://www.youtube.com/watch?time_continue=6&v=M1rqU-TUiBI)

**15th of 16 blocks**  
rotation from 14th to 15th,  
dampening and printing





2017-08-09 Secret Garden 34 x 34 inches mokuhanga from 12 48 inch square blocks – edition of 12





Detail of block for "Secret Garden"



[VIDEO](https://www.youtube.com/watch?v=uNDrsRsiJao): August 2017 printing 34 x 34 inch mokuhanga "Secret Garden" from 12 blocks  
[youtube.com/watch?v=uNDrsRsiJao](https://www.youtube.com/watch?v=uNDrsRsiJao)

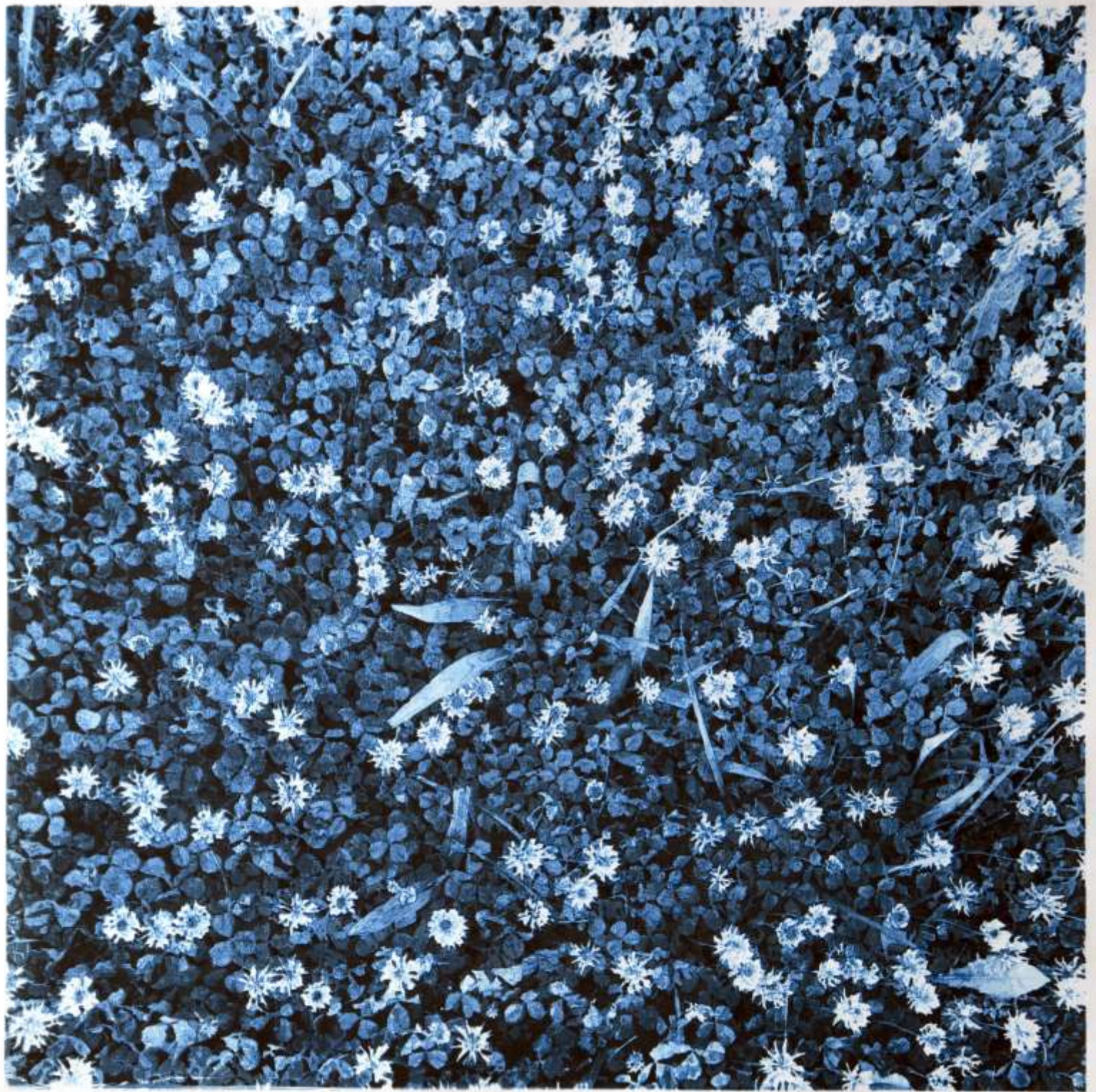






Detail: 2017 "Secret Garden"





August 9, 2017  
"Secret Garden"  
36x36 inches from  
twelve 48 inch  
square blocks,  
edition of 12 on  
Iwano Ichibei paper



2017 - Detail of block wedged into kento template (this way, block can't shift during inking or printing)





[VIDEO](#): Mike Lyon prints small mokuhanga woodblocks by hand with automated paper delivery and wedged kento template [youtube.com/watch?v=Wi-vEZ7Zxhl](https://www.youtube.com/watch?v=Wi-vEZ7Zxhl)







Machine carving block in wedged kento template (screwed to machine bed)





2017 - Block wedged to kento template





September 2017 Garage drawer  
paper delivery is efficient even  
for very small prints!





2017 - Wedged kento template with block,  
prints in take-up drawer, finished print



1/8

17th June 2017



Several textbooks include entries about my work – pictured above, “Post-Digital Printmaking: CNC, Traditional, and Hybrid Techniques” by Paul Catanese and Angela Geary, “Modern Printmaking” by Sylvie Covey, “Japanese Woodblock Print Workshop” by April Vollmer



Since his CNC router was capable of carving full 122 x 244 cm (4 x 8 ft) sheets of wood, Lyon was prompted to create an even larger Humidrawer that utilised a garage door opener for the linear motion system in place of the counterweight. Additionally, this version of the device integrated a self-designed and built pinch-roller press with a stationary bed, which allowed him to work with enormous paper, printing from blocks up to 122 x 244 cm (4 x 8 ft).

The large Humidrawer and woodblock press shown in Figure 171 demonstrates a number of improvements from the previous version, including an additional drawer for receiving printed states that does not interrupt the flow of paper through the system. Mike has used this

Grass 2.2.

of the CNC router into

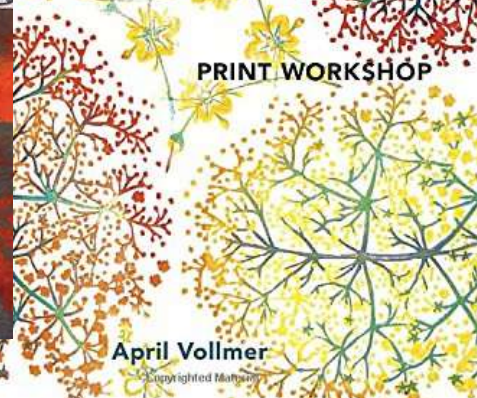
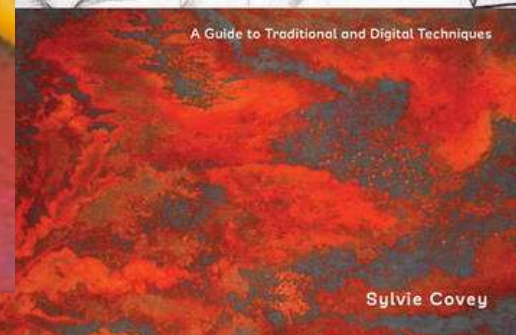
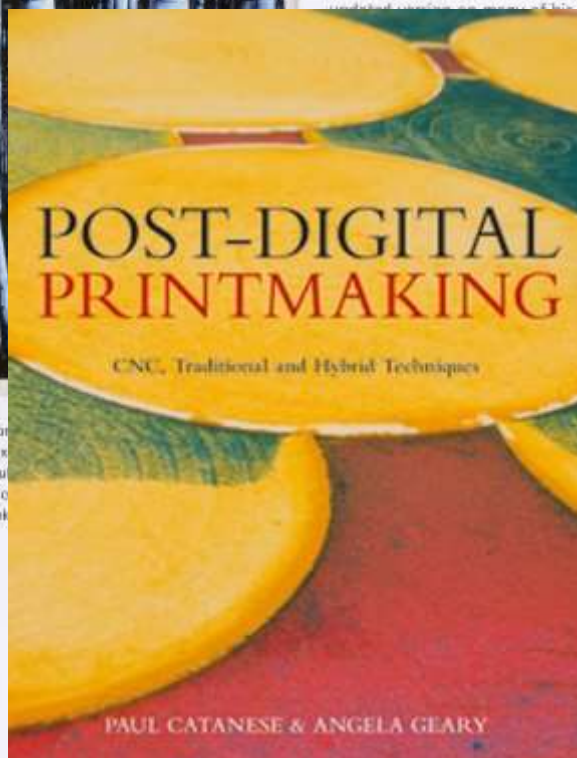


Figure 170. Mike Lyon  
Size: 38 x 25 cm (15 x  
Shinkichi Numabe. Pu  
Mokuhankan. Image o  
and David Bull of Mok

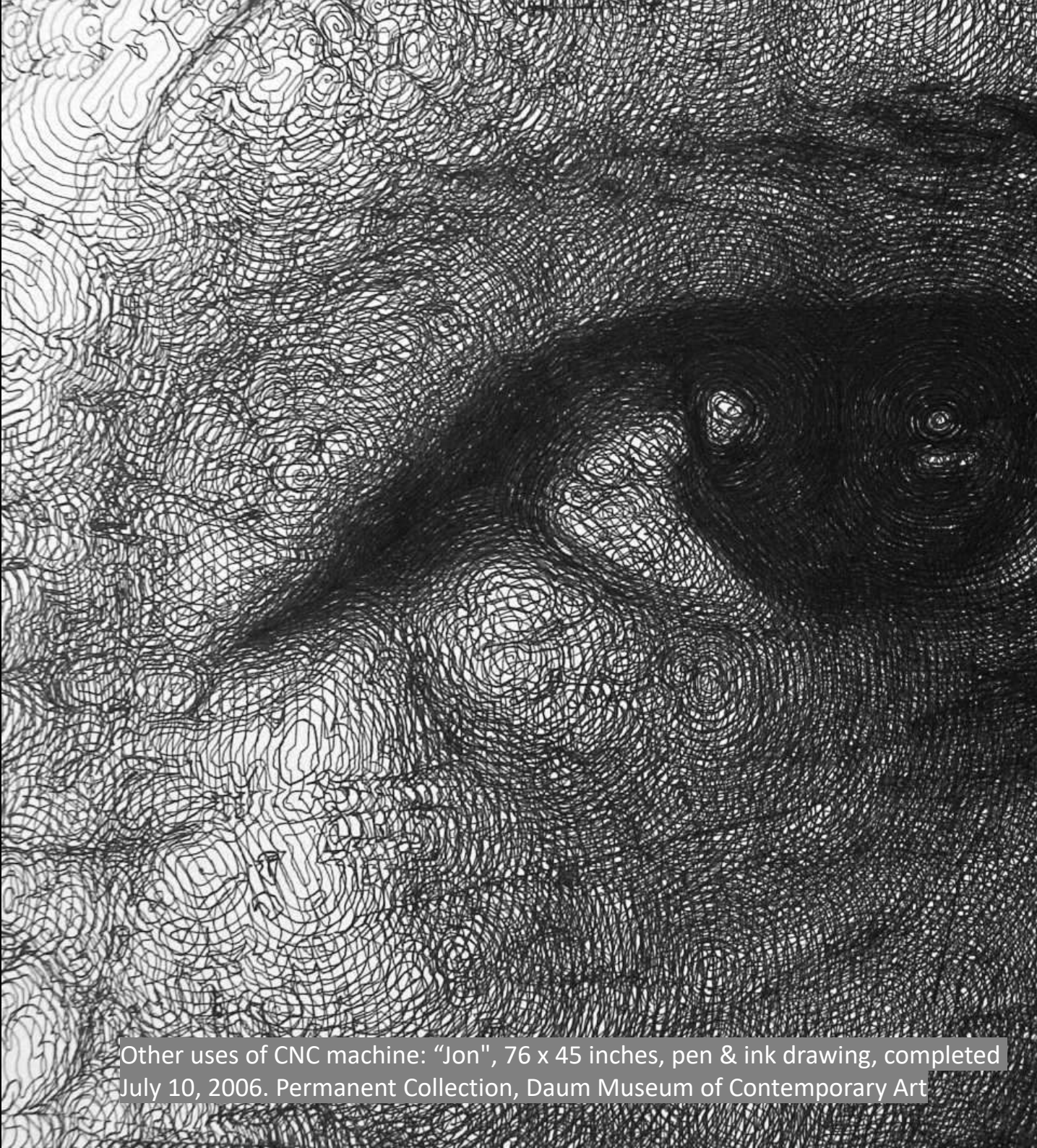
that they have some downward tension, so th

Sylvie Covey

April Vollmer

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Other uses of CNC machine: "Jon", 76 x 45 inches, pen & ink drawing, completed July 10, 2006. Permanent Collection, Daum Museum of Contemporary Art



"Addy and Arthur", 2013, 81 x 44 inches, drawing in black and white ink on pigment tinted paper



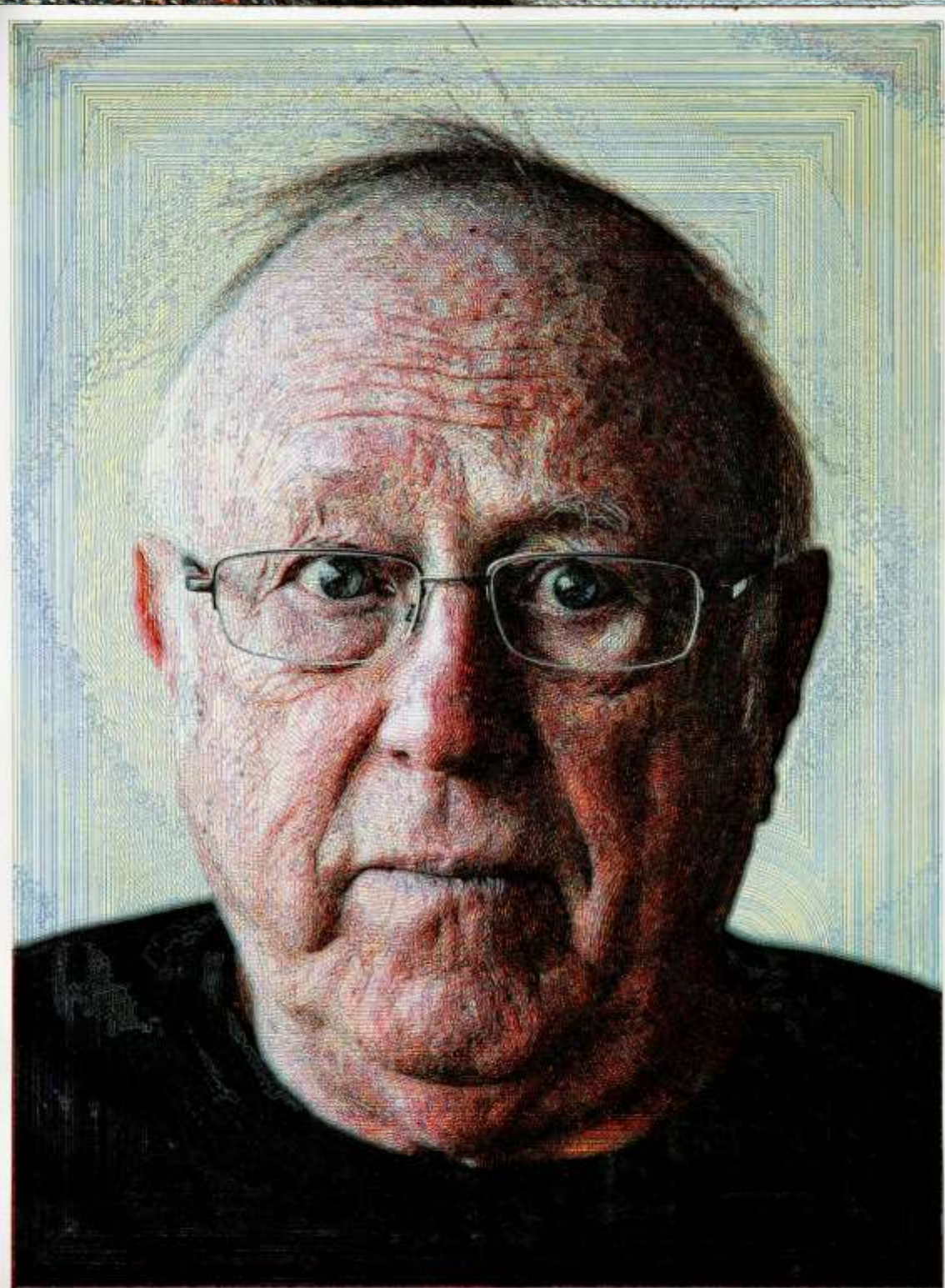
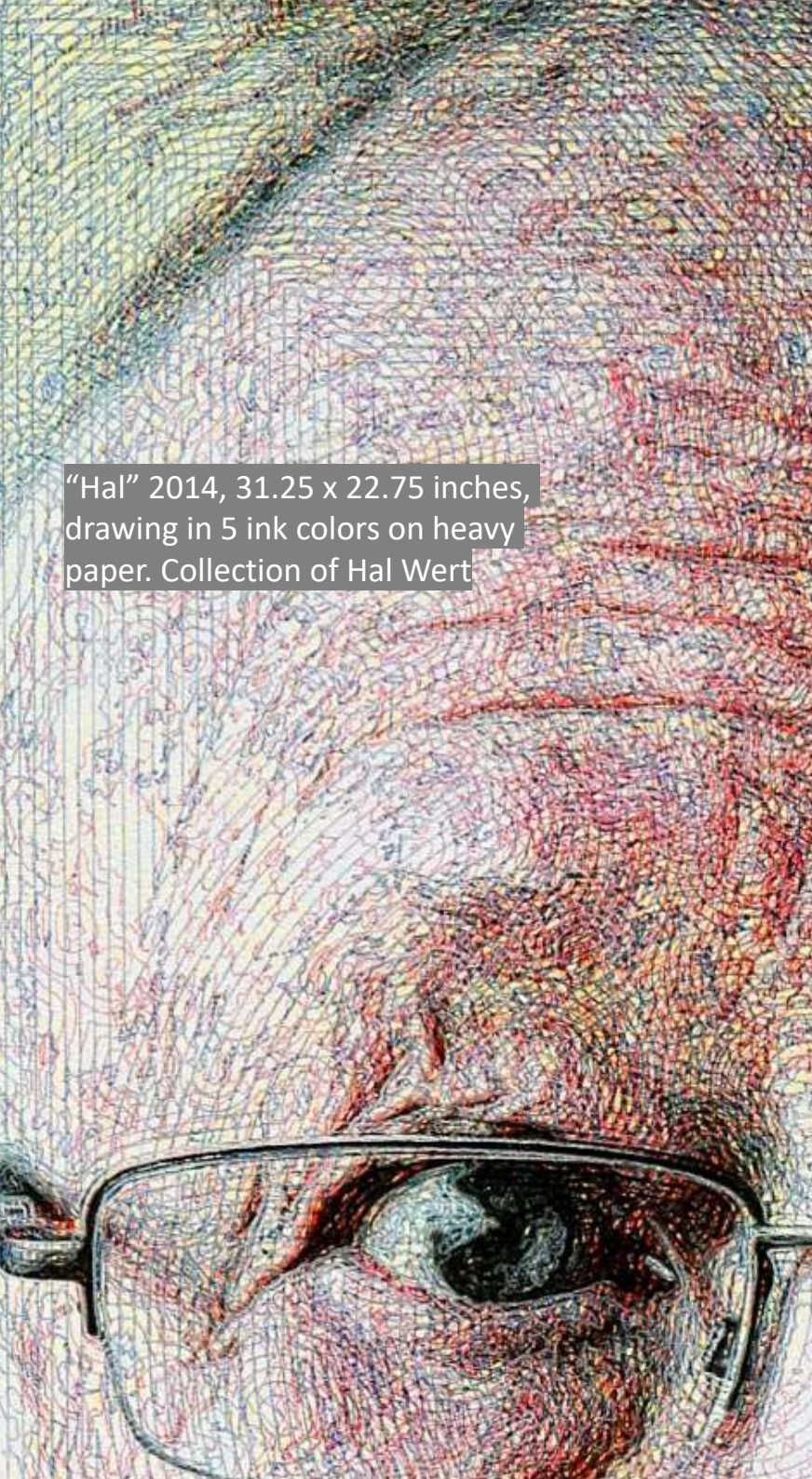




"Dinh" 2013, 30 x 22.5 inches, blue, red, yellow, black, white inks on paper



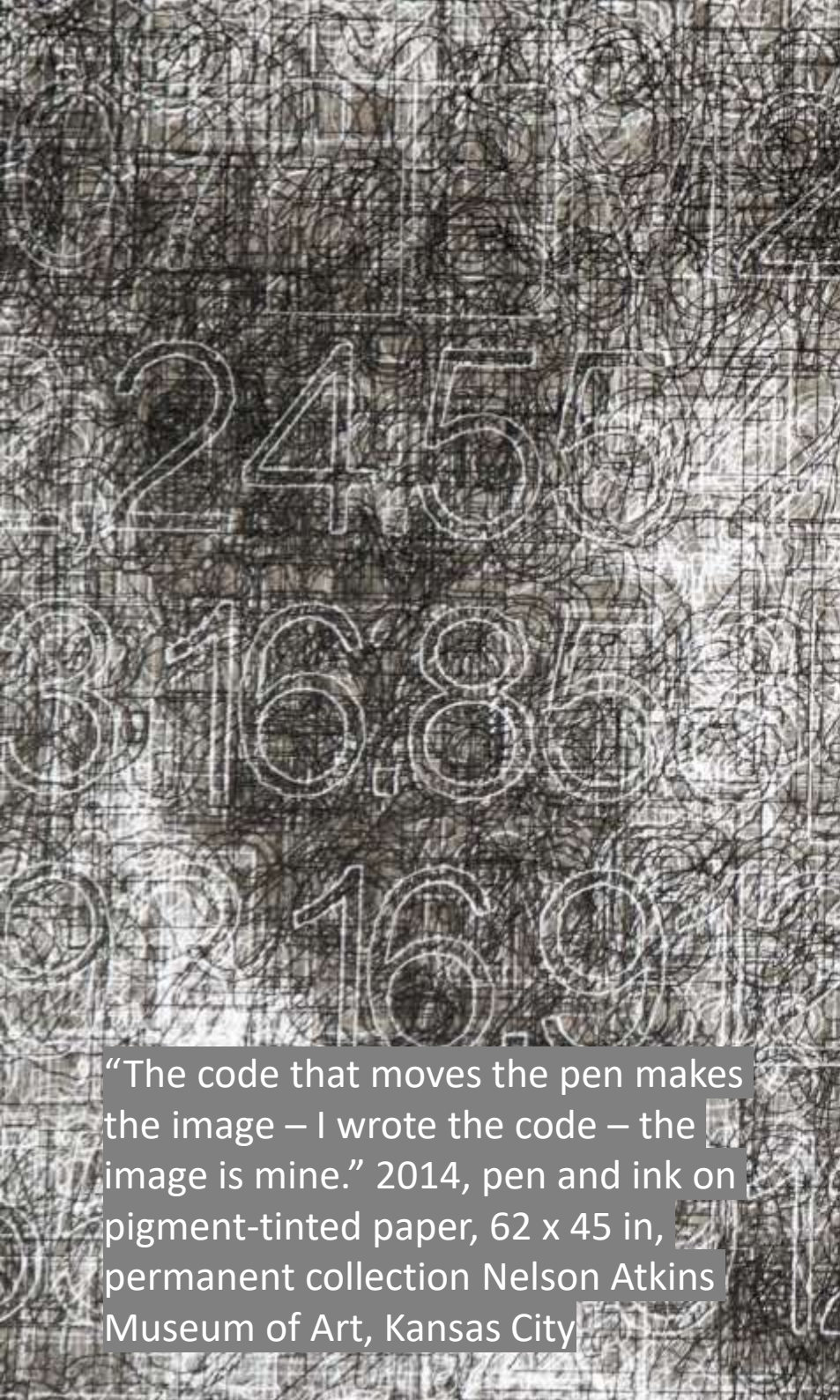
"Hal" 2014, 31.25 x 22.75 inches,  
drawing in 5 ink colors on heavy  
paper. Collection of Hal Wert



HW

Hal Wert 2014





"The code that moves the pen makes the image – I wrote the code – the image is mine." 2014, pen and ink on pigment-tinted paper, 62 x 45 in, permanent collection Nelson Atkins Museum of Art, Kansas City



Mike Lyon

[mLyon.com](http://mLyon.com)

[facebook.com/mikelyon.kc](https://facebook.com/mikelyon.kc)

Lyon Collection of 18th – 21st Century Japanese Prints  
(currently 1,465 objects)

[woodblockprints.org](http://woodblockprints.org)