



New York Central

Fine Art Papers

Asia

May 2016

Papers are arranged by country of origin in alphabetical order.

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SWATCH BOOKS

Swatch books are assembled by hand. Each swatch is 3 x 5"

Individual swatches of most of our papers are also available. You may request up to 3 swatches at no charge.

Additional 3 x 5" swatches are then \$1.00 each. Maximum 10 samples.

We DO NOT cut samples from sheets smaller than 12 x 16" - in these cases, you must purchase full sheets.

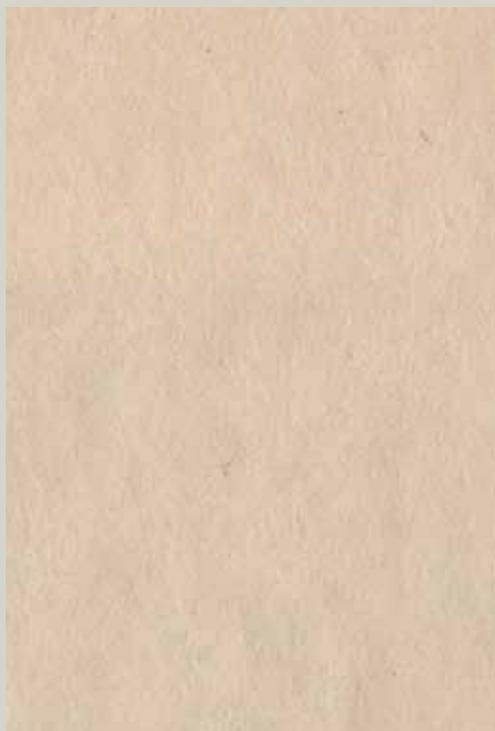
Arches Aquarelle	2.00	Glassine	1.50	Museum Board	5.00
Arpa, Ca'Oliver & Capellades	10.00	Hahnemühle	10.00	Nepal	
Art Spectrum Colorfix	6.00	India		Chautara Lokta	10.00
Bhutan	10.00	Khadi Indian Handmades	10.00	Khadi Himilayan/Lhakpa	8.00
Bockingford & Saunders	6.00	Sanganer	5.00	Printmaking / Drawing	30.00
Canson Mi Teintes	5.00	Japan		Richeson Pastel	4.00
Cave Papers	10.00	Art Papers Handmade	30.00	Rolls (papers available in rolls)	
Chinese Papers	8.00	Art Papers Gampi/Mitsumata	20.00	European & American	20.00
Chinese Silk, Satin & Brocade	20.00	Art Papers Machine-made	15.00	Oriental	20.00
Chinese Woven & Texture Mats	25.00	Bicchu Gampi & Tanai	10.00	Sabertooth Pastel	1.00
Color Plan	6.00	Gifu Machine-mades	4.00	Saint Armand Mill	25.00
Corkskin	6.00	Iwano Handmades	30.00	T.H. Saunders & Bockingford	6.00
Czech Velke Losiny	2.00	Izumo Mitsumata-shi	10.00	Sennelier Le Carte Pastel	5.00
Digital Papers	10.00	Mingei-shi Colors	3.00	Speckletone/Durotone	3.00
Durotone/Speckletone	3.00	Ogura/Ogura Lace	3.00	Strathmore	4.00
Fabriano		Shikibu Gampi	12.00	Stardream	6.00
Artistico	4.00	Shikibu Kizukishi	12.00	Thailand Printing & Painting	4.00
Elle Erre	3.00	Yatsuo	10.00	Translucent Vellum / Tracing	8.00
Ingres/Roma/Rosaspina/Tiepolo	4.00	Japan World Cloth Book Cloth	30.00	Twinrocker Handmades	20.00
Murillo	3.00	Korean Hanji Colors	8.00	Velour/Velour Premium Pastel	4.00
Tiziano	4.00	Lanaquarelle	2.00	Wood Grain & Veneer	20.00
Flint Paper	1.50	Magnani	10.00	Zerkall	6.00
Foils and Metallics	25.00	Mexican Huun/ Papel de Amate	6.00		

Note: decorative papers are illustrated in full color on our website - swatch books are no longer being assembled.



BHUTAN HANDMADE PAPERS

Nestled in the Eastern Himalayas, the beautiful Kingdom of Bhutan has been a center of spirituality for various factions of the Buddhist faith. The papermaking traditions in Bhutan reflect the mingling of these different cultures - with influences from Japan, Nepal and Northern India. The most traditional styles are similar to Nepalese papers made on a screen called a *tame suki* which is constructed of split bamboo. The tame suki allows for excess water and pulp to run through the screen and produces a soft, thick sheet with a pronounced laid surface. Other varieties are made in the Japanese Nagashizuki style where excess pulp is thrown off the side of the screen and results in finer, thinner sheet formations. Sheets are usually dried by couching them directly to the sunny side of the paper mill's outside walls. All papers are neutral pH and have 4 natural deckles.



Bhutan Daphne Thick

TENZIN BHUTAN HANDMADES

Norbu Tenzin was trained in both traditional Bhutanese and Japanese papermaking techniques and is now the owner of The Jungshin Paper Factory in Bhutan. His papers are unsized and totally chemical free.

Bhutan Tenzin Daphne - Japanese style of 100% Bhutanese daphne.

Bhutan Tenzin Dekar - Japanese style of 100% Bhutanese daphne.

Bhutan Tenzin Denak - Traditional Bhutanese style of 100% Bhutanese daphne.

Bhutan Tenzin Egeworthia - Japanese style of 100% Egeworthia (Bhutanese kozo.)

Bhutan Tenzin Jute - Traditional Bhutanese style of 100% jute. Dark Natural.

Bhutan Tenzin Mitsumata

Japanese style from 100% mitsumata, these sheets have a soft touch and a slight luster.

Bhutan Tenzin Rural Tsarsho

Traditional Bhutanese style of 50% mitsumata & 50% daphne. Distinctive, broad laid surface.

Bhutan Tenzin Rural Tsarsho Dyed & Bleached

Traditional-style, of mitsumata & daphne. These heavy weight sheets have a distinctive, laid surface. Hand dyed with native pigments to beautiful tonalities. As with all hand-dyed sheets, color will vary from batch to batch and even sheet to sheet.

Bhutan Tenzin Shawa

Traditional Bhutanese handmade of mitsumata and creeping vines. Dark brown laid paper, flecked with fine, chocolate bark. Dried on metal to give a smooth finish. Back side is lighter color.



Bhutan Mitsumata White 60 gram



Bhutan Mitsumata Natural 60 gram



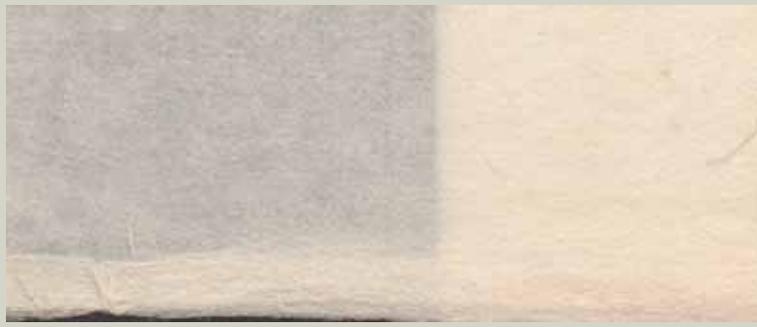
Bhutan Mitsumata Thick White 120 gram



Bhutan Mitsumata Thin 10 gram



Bhutan Egeworthia White 45 gram



Bhutan Egeworthia Natural 45 gram



Bhutan Denak Kap Thin 15 gram



Bhutan Shawa (shows front and back of sheet)



Bhutan Denak Kap Medium 30 gram



Bhutan Rural Tsarsho Dyed Khempa



Bhutan Rural Tsarsho Dyed Dama



Bhutan Rural Tsarsho Dyed Tong Fu



Bhutan Rural Tsarsho & Small Sheets



Bhutan Rural Tsarsho Bleached (on black & white)



Bhutan Rural Tsarsho Dyed Green



Bhutan Rural Tsarsho Dyed Yellow



Bhutan Rural Tsarsho Natural (large sheets)



Bhutan Rural Tsarsho Dyed Indigo



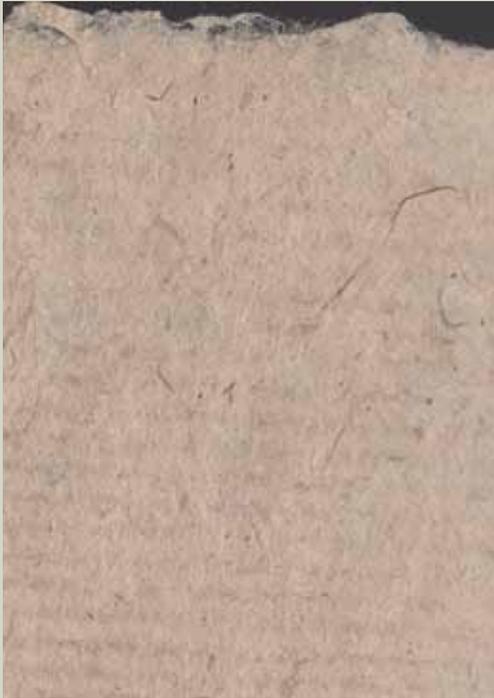
Bhutan Rural Tsarsho Dyed Madder



Bhutan Dekar Natural



Bhutan Jute



Bhutan Khadi Jingshi Tsasho



Bhutan Khadi Tsasho

KHADI BHUTAN HANDMADES

Made by a papermaker called Gonpola in the town of Bomdeling which is a 2-3 hour walk from the nearest road, these sheets are made of denar - which is the Bhutanese variety of daphne.

Bhutan Khadi Denar JDK - Made in the Japanese tradition from Bhutanese daphne.

Bhutan Khadi Jingshi Tsasho - Made in the Japanese tradition to mimic the traditional Bhutanese sheet.

Bhutan Khadi Resho

Traditional Bhutanese handmade. Resho means "cotton" which refers to the use of a cotton cloth over the mould to eliminate the impressions of the bamboo screen.

Bhutan Khadi Tsasho

Traditional-style, Bhutanese handmade of natural lokta fibers. The word "tsasho" translates as "bamboo" which refers to the use of a split bamboo mould. Tone varies from batch to batch.



Bhutan Khadi Denar JDK

Bhutan Egeworthia Laminated

Japanese style of 100% Natural Egeworthia (kozo). Two sheets laminated together to make this smooth, heavyweight sheet with a lovely, subtle sheen. Natural.



Bhutan Khadi Resho



Bhutan Egeworthia Laminated



Chinese An-Jing Pang Pi



Large sheets of Chinese papers arrive lightly folded into bolts, like fabric.

CHINESE PAPERS

China is credited with the invention of paper. The magical substance was so highly prized by the emperor that the secret of its manufacture was closely guarded - in order that mere mortals would be unable to possess this amazing creation. Fortunately for the rest of the world, the technique eventually spread all over China and was later learned by the Japanese - who in turn, also became great masters. China and Japan were responsible for the spread of papermaking throughout the East - into Korea, Southeast Asia, Nepal, Northern and Southern India and like the spice and silk trades, into the Western World.

AN-JING CHINESE HANDMADES

Sheets from the Xian County of Anhui Province made following papermaking traditions that have been handed down for over 1000 years. Regarded throughout China as some of the finest papers available, An-Jing papers utilize locally grown bast fibers such as mulberry, blue sandlewood, hemp and dragon whisker grass. All sheets are neutral pH.

Sheets arrive folded into bolts which is a traditional method of storing the large sheets. Folds usually come out with use or moisture.

An-Jing Clean Bark

Made from 100% blue sandlewood (bast) fiber. "Clean Bark" refers to the preparation of the fibers where dark, outer bark has been carefully removed, resulting in unbleached sheets with pure, clean tonalities and sheet formation. Sized sheets will hold a crisper line. No deckles.

An-Jing Pang Pi - 100% unbleached mulberry. This giant, strong sheet has a natural tone with flecks and swirls of mulberry fiber. 4 Deckles.



Chinese An-Jing Clean Bark Un-sized 20 gram



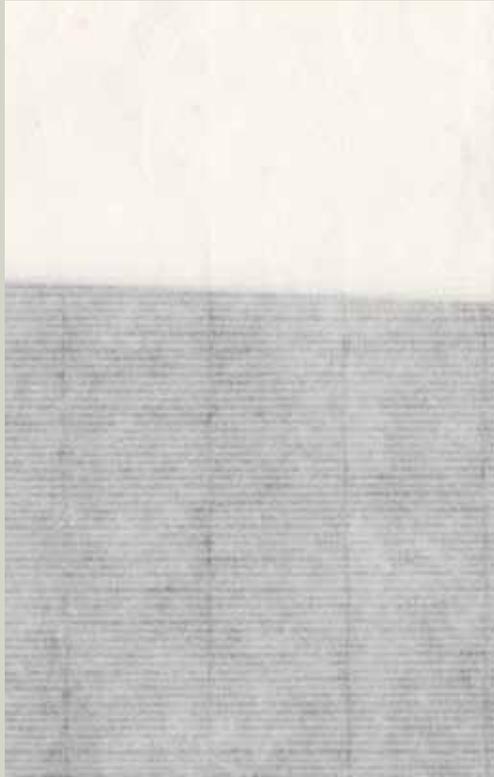
Chinese An-Jing Clean Bark Sized 20 gram



Chinese An-Jing Clean Bark Sized 30 gram

YUEMEI CHINESE HANDMADES

Laid papers from Mainland China made from sulphite, Qin-tan (Chinese kozo) and Dao-cao (rice straw) which is added to increase softness and absorbency. Yumei papers are designed for Oriental painting, book arts and printmaking techniques. All papers are Neutral pH and have cut edges.



Chinese Yuemei Dan

Yuemei Antique - 100% Qin-tan. Thin, pigment dyed sheets.

Yuemei Dan - Qin-tan and dao-cao fibers. Soft, smooth surface. Very absorbent.

Yuemei Dou Bean - Qin-tan and dao-cao fibers. Smooth surface. Lightly sized.

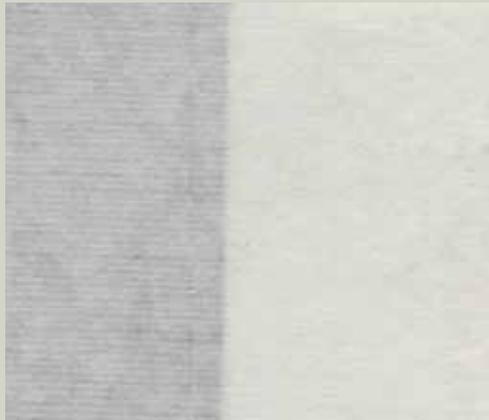
Yuemei Jing-Pi - Qin-tan fiber. Slightly textured. Sized. 2 ply. Natural white.

Yuemei Mao Bian #3 - Bamboo and Qin-tan fiber made on a very fine laid mould.

Yuemei Pao - Qin-tan and dao-cao fibers. Scratchy surface with flecks of fiber.

Yuemei Tortoise - 100% sulphite. Made on a mould that has a tortoise shell design.

Yuemei Yu-Jade - Qin-tan fiber with some Dao-cao. 2 ply. Sized. Smooth.



Chinese Yuemei Antique - Pearl Grey



Chinese Yuemei Antique - Burnt Umber



Chinese Yuemei Tortoise



Chinese Yuemei Dou Bean



Chinese Yuemei Jing-Pi



Chinese Yuemei Mao Bian #3



Chinese Yuemei Pao



Chinese Yuemei Yu-Jade



Juan Silk Unmounted Natural (on black at left, on white above)

YUEMEI CHINESE HANDWOVEN SILKS

***Yuemei* Juan Silk**

This is not paper!! 100% hand woven silk which has been pre-starched making it possible to paint or print on it directly with all waterbased media.

***Yuemei* Juan Silk Mounted**

100% hand woven, starched silk mounted on paper.

Paint on directly or run through your ink-jet printer.

Paper-backed silks are hand mounted with water soluble adhesives and can de-laminate if too much water is applied



Juan Silk Unmounted Golden (on black at left, on white above)



Juan Silk Mounted - Golden



Juan Silk Mounted - White



Juan Silk Mounted - Blue



Juan Silk Mounted - Lavender



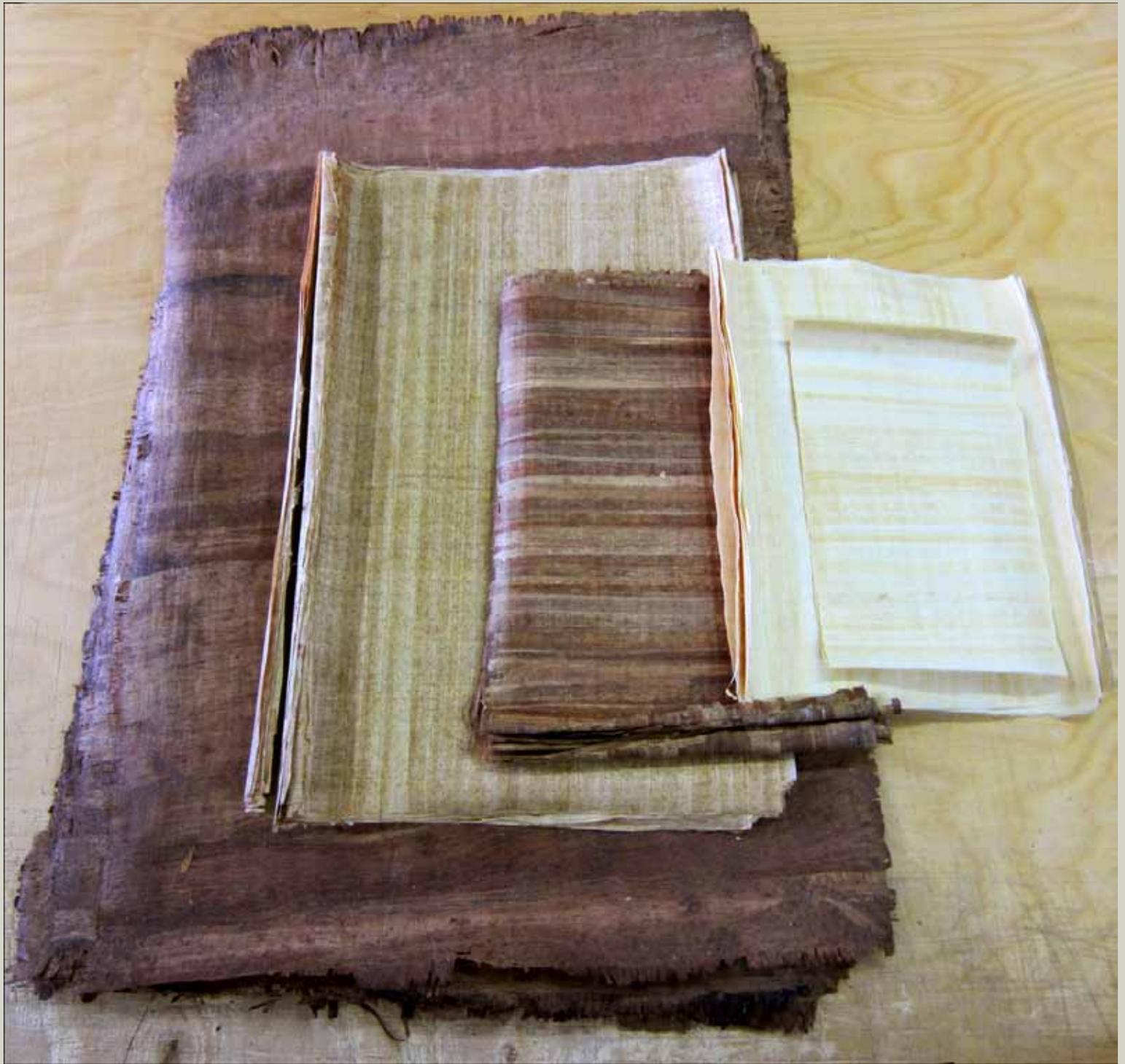
Juan Silk Mounted - Purple



Juan Silk Mounted - Black



Juan Silk Mounted - Pink



seen above from bottom to top: Papryus Fermented - Papryus Lightly Flecked - Papryus Heavily Flecked - Papryus Natural

EGYPTIAN PAPYRUS

Genuine papyrus handmade in Egypt. 4 natural edges.

Stems of the papyrus plant are slit into flat strips that are assembled into two layers - one of rows of horizontal strips topped with another of rows of verticle strips. These are then dried in the sun. As the water (H²O) evaporates, the pieces fuse together because the hydrogen atoms bond with each other. No glue or additives are needed. The Egyptians figured this out thousands of years ago and their dry climate allowed this substance to withstand the test of time!

Papyrus will accept many techniques: ink, gouache, pencil and most drawing media - just use water sparingly - or the extra hydrogen atoms in the water will cause the sheets to separate once again.



INDIA

The papers of India are as varied as the culture that produces them, from the wildly vibrant decorative marbled papers to the simplicity of the more utilitarian, traditional sheets.

India first learned papermaking through their contacts with China, Japan and Nepal but developed its own unique style and technique of papermaking based on different artistic requirements and the use of indigenous fibers such as hemp, jute and cotton. These fibers must be prepared differently from kozo or gampi and necessitated the creation of a different style of moulds and vats for the papermaking process. India also invented the use of starch as a sizing as well as polishing sheets with an agate burnisher to reduce absorption and hold fine detail. Because of its location as a major hub in the spice and silk trade, India is credited with the introduction of papermaking techniques into the Western World.

Papermaking in India has grown extensively since the 1940's, when Gandhi helped to establish the first handmade paper factory in Poona utilizing unwanted rags from the garment industry and providing jobs for many of India's poor.

KHADI INDIAN HANDMADES

Handmade for Nigel MacFarlane and Barbara Bliss, this collection is a result of their personal interest in the promotion of quality controlled, handmade papers in India, Nepal and Thailand. All have 4 Deckles and are neutral pH.



Khadi India - Bagasse Smooth



Khadi India - Bagasse Rough



Khadi India - Banana Smooth



Khadi India - Banana Rough



Khadi India Chapri Green



Khadi India Chapri Red

KHADI INDIAN HANDMADES

Handmade for Nigel MacFarlane and Barbara Bliss, this collection is a result of their personal interest in the promotion of quality controlled, handmade papers in India, Nepal and Thailand. All have 4 Deckles and are neutral pH.

Color will vary from batch to batch based on the natural color of the raw materials used.

Khadi Indian Bagasse Smooth & Rough - Bagasse (sugar cane) and cotton.

Khadi Indian Banana Smooth & Rough - 100% cotton with flecks of banana bark.

Khadi Indian Chapri Colors

Made in the Chapri region in the North of India. 100% cotton sheets made on a special laid mould. Smooth surface..

Khadi Indian Gunny Sack Smooth & Rough - 100% gunny sack.

Khadi Indian Mould-made Cotton Text - 100% cotton rag.

Khadi Indian Mould-made Gunny Text - 100% gunny sack.



Khadi India - Gunny Smooth



Khadi India - Gunny Rough



Khadi India- Cotton Text Medium



Khadi India - Cotton Text Smooth



Khadi India - Gunny Text Smooth



Khadi India - Gunny Text Medium



Khadi India - Grey Light Cotton

Khadi India Cotton Colors

These sheets are made from 100% 'khadda' - handspun cotton rag derived from tailor's cuttings - which makes these sheets exceptionally strong. Internally sized to accept a wide variety of drawing and painting techniques. All have a rough surface, except black - which is available in a rough and smooth. 4 Deckles. Neutral pH.



Khadi India - Grey Medium Cotton



Khadi India - Stone Cotton



Khadi India - Powder Blue Cotton



Khadi India - Grey Dark Cotton



Khadi India - Mango Cotton



Khadi India - Ochre Cotton



Khadi India - Indian Orange Cotton



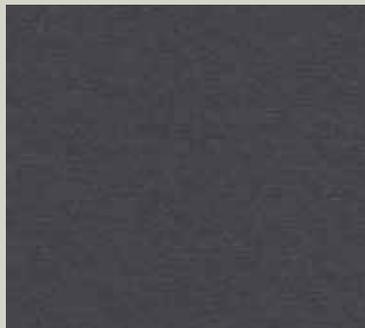
Khadi India - Indian Red Cotton



Khadi India - Indian Pink Cotton



Khadi India - Parrot Green Cotton



Khadi India - Black Smooth Cotton



Khadi India - Black Cotton



Khadi India - Violet Cotton

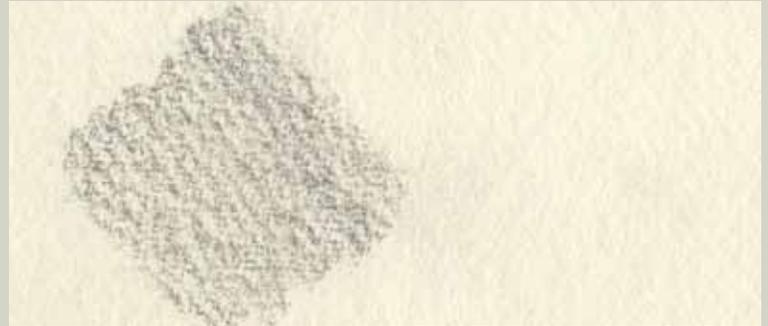
Khadi Indian Khadi Indian Sunn Hemp Contemporary

100% hemp from grain bags. Smooth. This is a traditionally made sheet in the style of those made for Indian and Persian miniatures. Strong, smooth finish with wheat starch sizing. Natural.

Khadi Indian Watercolor

Handmade at a mill established in Karnataka, South India. These sheets are made from 100% 'khadda' - unbleached, handspun cotton rag derived from tailor's cuttings, which gives these sheets their exceptional strength. All are tub sized with gelatine. Neutral pH. 4 deckles.

Khadi India - Sunn Hemp Contemporary

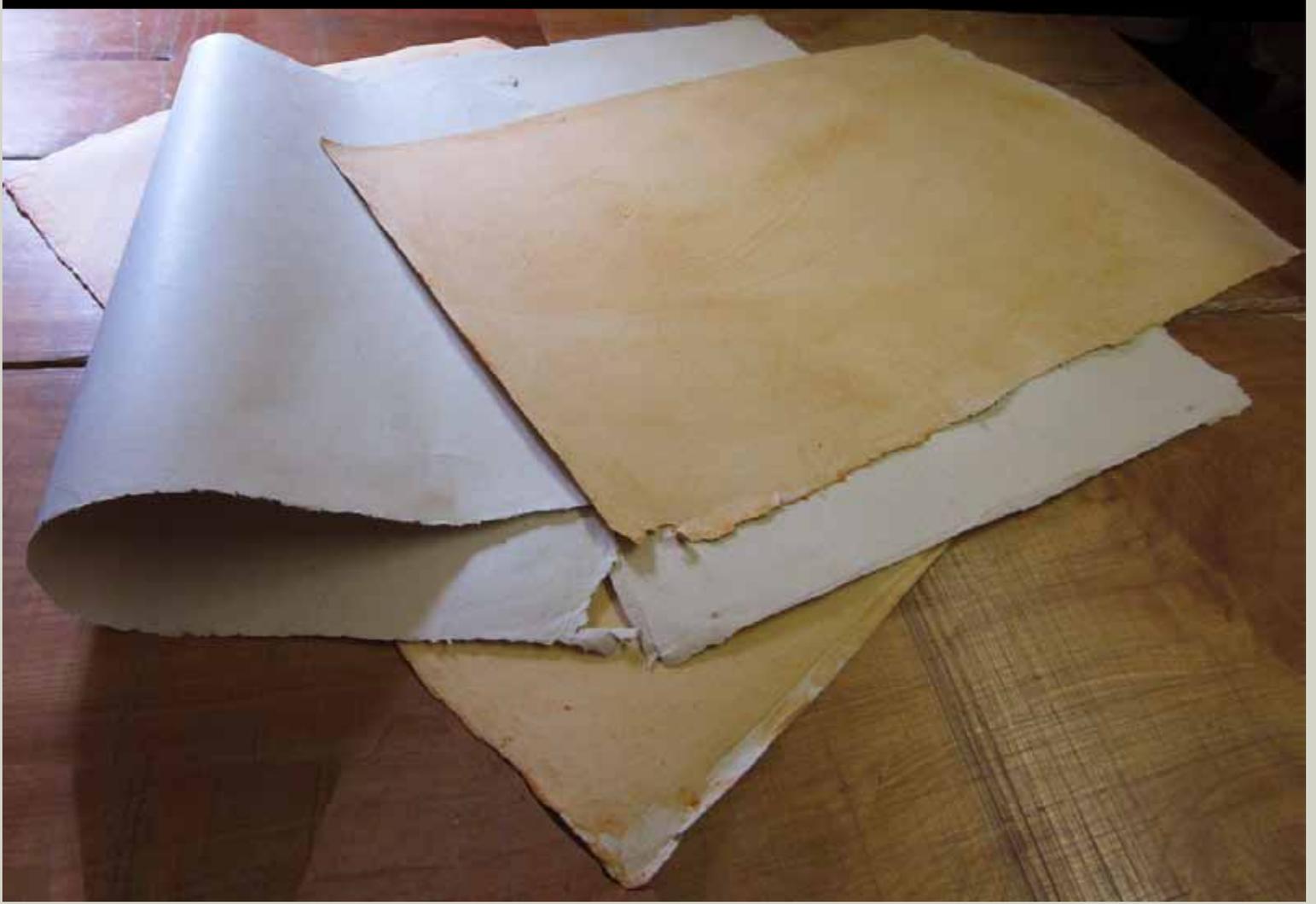


Khadi India - Watercolor Rough

Khadi India - Watercolor Smooth



Khadi India - Watercolor Packages



MHK JUTE INDIAN HANDMADES

Made by Mohammed Hussein Khagzi, these 100% jute papers are made using the most traditional Indian methods of papermaking. Single weight sheets are formed on a chapri (laid) mould and are laminated together during the papermaking process to create heavier sheets. They are brushed onto exterior plaster walls to dry. A dilute starch solution is used as a surface sizing and the sheets have been polished with an agate burnisher to a beautiful, soft sheen. Very beautiful and unusual. All neutral pH with 4 deckles.

MHK Jute Lightweight - Single-weight sheets. Natural tone.

MHK Jute Heavyweight - Double weight sheets made by laminating two single-weight sheets together. Natural tone.

MHK Jute Heavyweight Stained - Double weight sheets that have been stained with an irregular wash of brown earth.



India - MHK Jute Stained



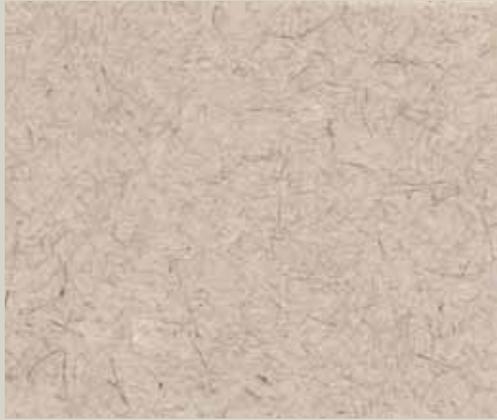
India - MHK Jute Natural



Indian Sanganeer Allah Bux Jute



Indian Sanganeer Salin Sunn Hemp



Indian Sanganeer Kagzi Jute



Indian Sanganeer Rajasthan Straw



SANGANER INDIAN HANDMADES

Handmade in the Sanganeer region of India. Exceptionally strong and multi-purpose. Neutral pH. 4 deckles.

Indian Sanganeer Allah Bux Jute

30% Jute, 70% Cotton. Warm grey tone. Cold Pressed surface

Indian Sanganeer Grass

Jute, Cotton. and wild grass. Light grey speckled with grass. Cold Pressed.

Indian Sanganeer Kagzi Jute

70% Jute, 30% Cotton. Warm light grey speckled with fibers. Cold Pressed.

Indian Sanganeer Salim Sunn Hemp

70% sunn hemp, 30% cotton. Warm light tan with hemp fibers. Cold Pressed.

Indian Sanganeer Rajasthan Straw

100% cotton with straw inclusions. Smooth. White

Indian Sanganeer Wool

100% cotton. White with fine, multi- colored wool threads.



Indian Sanganeer Wool



Indian Sanganeer Grass



SHIZEN INDIAN HANDMADES

Indian Shizen Watercolor Rough

100% Cotton rag, internally and externally sized for watercolor. Rough surface. 4deckles. Neutral pH.

Indian Shizen Pastel Colors

100% Cotton rag with light sizing and a soft, smooth surface. Neutral pH. 4 deckles.



Indian Shizen Watercolor Rough

Indian Shizen Pastel - White

Indian Shizen Pastel - Ivory



Indian Shizen Pastel - Green



Indian Shizen Pastel - Black



Indian Shizen Pastel - Tan



Indian Shizen Pastel - Cocoa



Indian Shizen Pastel - Army Green



Indian Shizen Pastel - Grey



Indian Shizen Pastel - Purple Grey



Indian Shizen Pastel - Blue



SHIZEN INDIAN HANDMADE IN PACKAGES

Indian Shizen Watercolor

100% Cotton rag sized for watercolor. Circles, squares and rectangles in 5 sheet celo-packs.

Indian Shizen Pastel Colors

100% Cotton rag with light sizing and a soft, smooth surface. In packages of 25 sheets.

8½ x 11 - Black Ivory Light Green White Assorted 25 Colors (1 sheet each)
 10 x 10 - 5 Naturals (5 each Black, Grey, Brown, Cocoa, Tan)



TAJA INDIAN HANDMADES

100% Cotton rag sized for watercolor. Cold press surface. Color of sheets changes with the specific batch of cotton rag use to make the sheets 4 Deckles. Neutral pH.



Indian Lime Text & Cover



Indian Jute & Silk



Indonesia Bamboo Writing



Indonesia Silk

India Jute & Silk

Handmade sheets of jute and white silk threads. Soft, durable surface. No deckles.

India Lime Text & Cover

Handmade sheets of 100% cotton rag with a smooth surface. Intense, lime color. Text sheets have no deckles, cover weight has 4 Deckles.

India Saakaar Banana Handmade

Handmade sheets of 100% banana that have a wonderful crispness and have a smooth surface. 4 Deckles. Neutral pH.



Indian Saakaar Banana Heavyweight

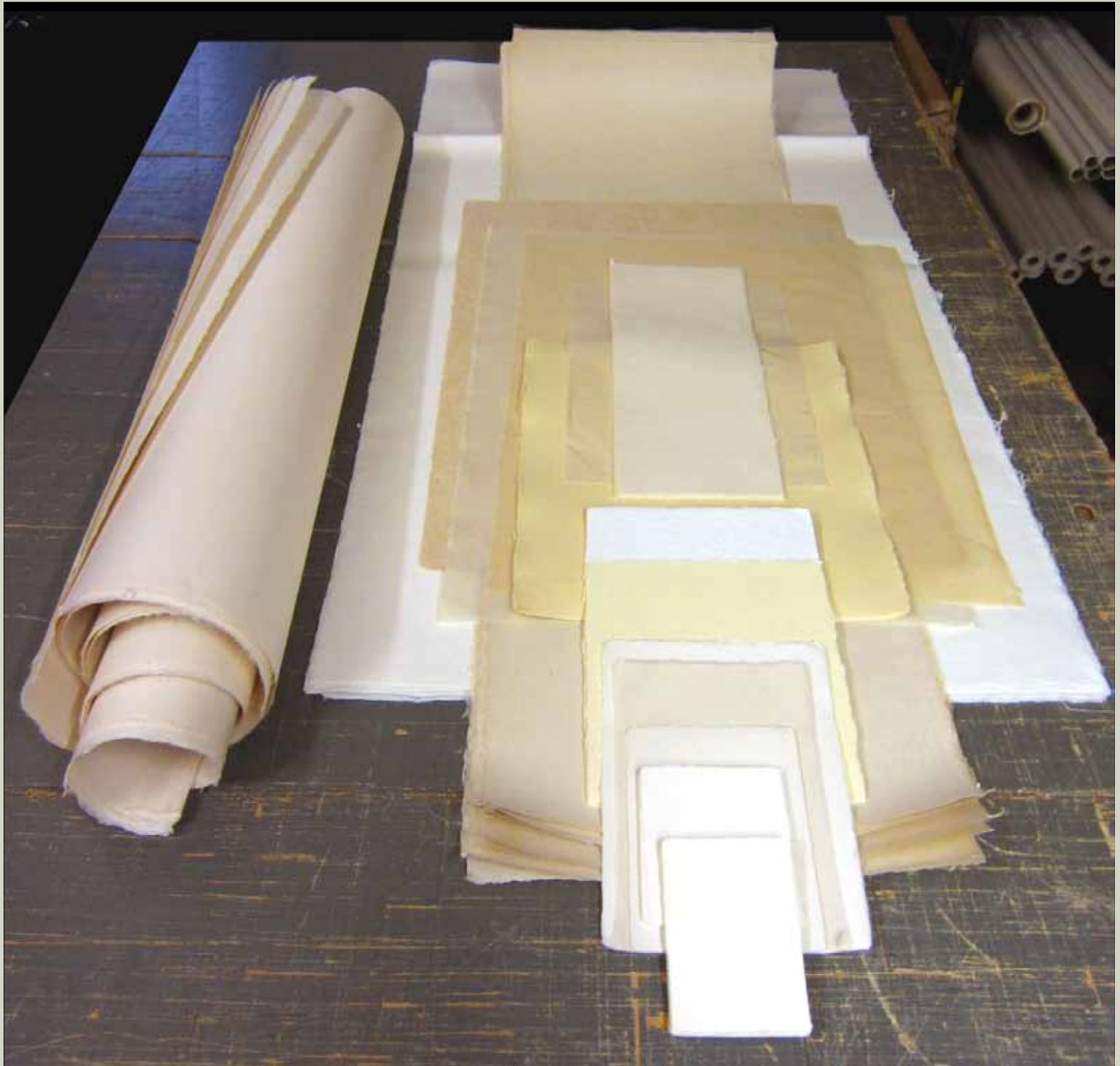
INDONESIAN HANDMADES

Indonesia Bamboo Writing

Bamboo and mixed fiber. Light tan with fabric-like texture. No Deckles.

Indonesia Silk

Indonesian kozo. A very crudly made, yet charming tissue weight sheet. No Deckles.



JAPANESE PAPERS

No other culture has used paper for as many different purposes as has the Japanese. Specific papers are made for lanterns, room dividers, screens, clothing, fans, toys, wallets, wrapping, painting and calligraphy, to name just a few. The exceptional respect for nature and harmony, beauty and tradition that the Japanese exhibit toward all things is evident in their skill and attitude toward papermaking. In keeping with the philosophy of Zen, the purest white sheet should reflect the beauty of the natural fiber as well as the inner harmony of the papermaker.

The demand for Japanese papers has resulted in the mechanization of many traditional methods. However, hand papermaking techniques which require the fibers to be washed, cooked and formed into sheets are still practiced according to family tradition in many rural areas. Each paper has its own character, like the personal signature of the individual papermaker, and is therefore difficult to duplicate from generation to generation.

The natural fibers used in Japanese papermaking – kozo, gampi, and mitsumata, are extremely durable and strong. The papers are usually unsized as papermakers prefer to vary the fiber content to create different weights and levels of absorption. They are excellent for wood block printing, oriental watercolor painting and calligraphy, chine colle and rubbing craft. The variety of surfaces and colors also offer a wide range of possibilities for collage, and decorative and display purposes. Because of their strength and purity, many of the lighter weight sheets are extensively used for paper restoration.

Properties of Fibers & Methods used in Japanese Papers

Kozo - Kizukishi

Kozo is a variety of mulberry that grows wild in Japan. The word, *kizukishi*, means that a paper is made from 100% kozo. The kozo fiber is long and very tough, making it versatile for both thick and extremely thin sheets. Kizukishi sheets are remarkably strong and crisp, regardless of their weight. For example, Tengucho, made on a silk covered bamboo mould, is one of the thinnest papers, yet it is used extensively for repair and relining paintings.

Variations in climate yield different characteristics in the kozo and, consequently, in the resulting sheets. Papers are often identified with a particular area because of the kozo that has been used to make it as well as for the reputation of its papermakers. Kozo grown in colder climates tends to yield sheets that are more resilient and crisp, while kozo from warmer areas has more bulk and produces sheets with softness and greater absorbency.

The natural tone of 100% kozo sheets results from the preparation of the fiber. The bark is made up of three layers: Kurokawa- the black outer layer, Nazekawa- the green middle layer and Shirokawa - the white inner layer. In most cases the kurokawa is completely stripped off and the nazekawa is carefully scraped away with a knife. If a natural tone is desired, some of the nazekawa will be left behind before the kozo is dried. The dried bark is soaked and cooked in an alkali solution to soften the fibers and then rinsed and cleaned once again. For the whitest sheets possible, the pulp is bleached using natural processes such as sun or snow or chemically treated with sodium hypochlorite. A few papers have the addition of the black kurokawa which deepens the color and produces remarkable, rich tonalities.

Gampi

A bast fiber plant with long, thin, shiny fibers of uniform thickness. Although gampi grows wild in much of the Far East, it cannot be cultivated - making it difficult to harvest. In order to produce clear, even sheets, all preparation must be done by hand. This has resulted in a sharp decline in its use for paper making. Gampi yields a strong, crisp sheet that is translucent with almost no visible fibers. These papers have a very smooth surface with a satin-like sheen that becomes more apparent as the sheet becomes thinner.

Mitsumata

For centuries, mitsumata was the preferred material for calligraphy and gold-leaf papers. A bast fiber shrub which mostly grows in Western Japan and other Far Eastern countries, it is flexible and elastic and its fibers are of uniform thickness with blunt ends. It has a shorter fiber length than kozo or gampi which produces a more absorbent, softer sheet with a smooth, lustrous surface similar to gampi. Mitsumata in its natural tone has a distinctive pink cast.

Hemp

A strong bast fiber similar to linen, but with a tendency to split during the beating process, producing a harder, coarser paper with a scratchy surface. One of the oldest recorded fibers used for making paper.

Sulphite & Sulphite Blends

Sulphite is chemical wood-pulp obtained by cutting wood into small pieces and cooking it with calcium bisulphate or sodium sulphite to remove natural resins and break down the cellulose fibers. Sulphite has a short fiber length so Japanese papers with high percentages can be less strong than those of kozo, gampi or mitsumata. However, the sulphite increases bulk, softness and absorbency, - which are important qualities for a variety of techniques. Hosho - one of the sheets preferred by Ukiyo-e printers, usually contains high percentages of sulphite.

Dosa Sizing & Un-sized

Most Japanese papers are unsized, a few have internal or external sizing. The traditional sizing used is **dosa** - an animal based gelatine.

Handmade, Mould-made & Machine-made papers

Regardless of the fibers used or the addition of sizing, the method of formation also affects the resulting paper. Machine processes will produce sheets that are harder than those made by hand even if they have the exact same fiber content. Unlike Western fibers, much of the preparation of kozo, mitsumata and gampi must be done by hand and because the majority of Japanese art papers sheets are thinner than Western, the machines often run at slower speeds, allowing for even, consistent sheet formation.



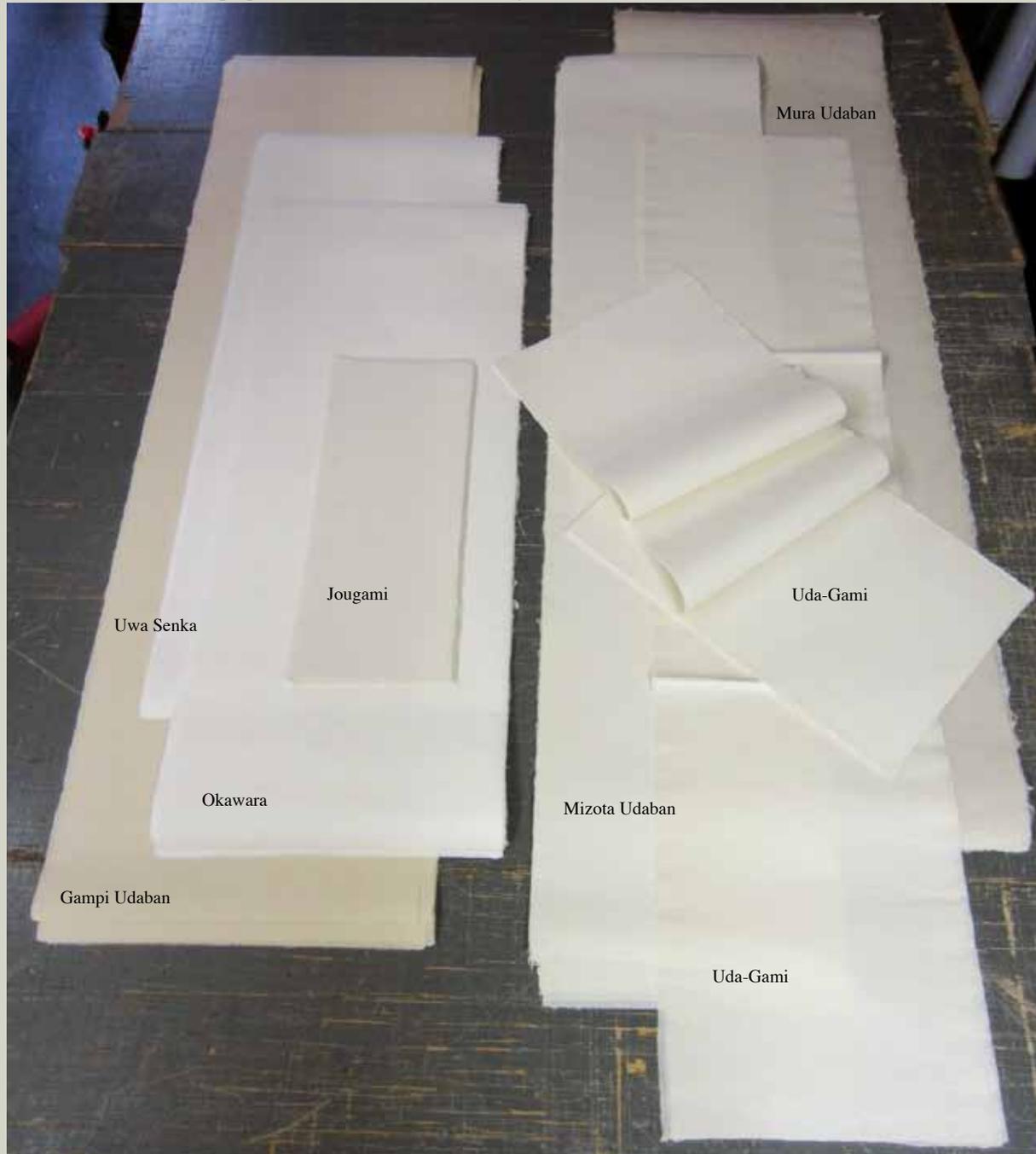
SELECTING JAPANESE PAPERS

It can be a daunting task to select Japanese papers when you can see and touch the actual sheets. To select from written descriptions requires that you take the time to look carefully for attributes that are important to your purpose.

If **size** or **weight** is a major consideration, the lists on the next page may help to narrow your search. Those looking for **large formats** should also see the **Roll Section** of this catalog.

If **strength** is also a factor, consider sheets with higher percentages of kozo, gampi or mitsumata.

papers in traditional scroll formats seen below



size	paper
18 x 21½	Iwano Hoshō
18 x 24	Gampi Yamaguchi
18 x 24	Silk Tissue
18 x 25	Okawara Student
19 x 24	Hoshō Professional
20 x 25	Iwano #35
20 x 26	Kochi
20 x 26	Toyama
20 x 26	Kozoshi DHM13
20 x 30	Shikibu Gampis
20 x 31¾	Gampi PP19
20½ x 28	Sekishu-Hanshi
21 x 28½	Sekishu Gampi
21 x 29	Goyu
21 x 30½	Tengucho HM
21 x 31	Gampi Double-Sided
21 x 31	Izumo Mitsumata
21 x 31	Masa
21 x 31	Morisa
21 x 31	Torinoko HM
21½ x 31	Gifu
21½ x 38½	Mitsumata Pink
22 x 22	Mohachi
22 x 27½	Mitsumata Tissue
22 x 30	Gampi Torinoko
22 x 30	Kozo Gampi
22 x 30	Mohachi
22½ x 35¼	Hosokawa Ohban
23½ x 35	Rayon M0321
24 x 33½	Gampi Yuki
24 x 33½	Mulberry
24 x 35½	Shikibu 27 & 11
24 x 36	Hoshō Professional
24 x 36	Hosokawa Student
24 x 36	Kizukishi
24 x 36	Nishinouchi N1
24 x 37	Sugikawashi
24 x 37	Lens Tissue
24 x 39	Kizuki Kozo
24 x 39	Sekishu
24.8 x 37	Gampi Unryu-shi
24½ x 39	Kaji Natural
24½ x 36	Zairai
24½ x 38½	Gampishi Usuyou
24½ x 38½	Kankoshi
24½ x 38½	Kozoshi HK
24½ x 38½	Shoji
24¾ x 35¼	Kozo Gampi
24¾ x 36½	Salago K
24¾ x 37	Akatosashi
24¾ x 37	Gampi F1
24¾ x 39	Inshu Kozo 003
24¾ x 39	Inshu Kozo 005
25 ¼ x 36¼	Hon Mino
25 x 33	Tosazome Purple
25 x 34½	Gifu
25 x 35	Harukaze SH4
25 x 36¼	Hon Mino
25 x 37	Gampi Yamaguchi
25 x 37	Dry Tear Tissue
25 x 37	Gampi Yamaguchi
25 x 37	Gampi Smooth #43
25 x 37	Gasen

Japanese Papers Arranged by Size

size	paper	size	paper	size	paper	size	paper
4 x 6	Shojoshi	9½ x 11½	Izumo Mingei	12½ x 18	Nara Fukinushi	16 x 20	Kitakata
5 x 5½	Shikishi Mini	9½ x 11½	Shikishi	12½ x 18	Shojoshi	16 x 22	Hoshō Student
6 x 8	Etchu Card	10 x 13	Taniai	12½ x 19½	Izumo	16 x 25	Mohachi
7 x 10	Mura Binsen	10 x 13¾	Mohachi	12½ x 57	Mizota Udaban	16 x 56	Gampi Udaban
7 x 10	Yukyu Natural	10 x 14	Shojoshi	12½ x 58	Uda-Gami	16 x 56	Mura Udaban
7½ x 7½	Kakishibu-Shi	11 x 15	Kakishibu-Shi	12½ x 58	Uda-Gami Thin	16½ x 22	Hoshō Kozo
7¼ x 18½	Jougami	11 x 15¼	Ogunigami	13 x 15	Tamura Koban	16½ x 22	Hoshō Natural
8 x 11½	Mitsumata Letter	11¼ x 15	Oguni Chiri	13½ x 16	Kozo Koban	16½ x 22½	Gampi Bicchu
8½ x 11	Mohachi	11¾ x 16½	Gampi Tissue	13½ x 16	Mura Rokubu	17 x 22	Iyo Glazed
8½ x 11¾	Shojoshi	12 x 16	Kikuchi	14 x 38	Okawara	17 x 23	Gampi Yamaguchi
8½ x 8½	Mohachi	12 x 16	Okawara	14 x 38½	Uwa Senka Long	17 x 23½	Dry Tear Tissue
9 x 12	Hanshi	12 x 16	Uwa Senka	15½ x 17¾	Kozoshi 14	17½ x 22	Gampi Yamaguchi
9½ x 10½	Shikishi Kochi	12 x 24	Mizota Hanban	15½ x 19	Tosa Kasagami	17½ x 25½	Gampi Layered
							Gampi Smooth #43

continued next page

ART PAPERS - Japan

Japanese papers arranged by size - continued from previous page

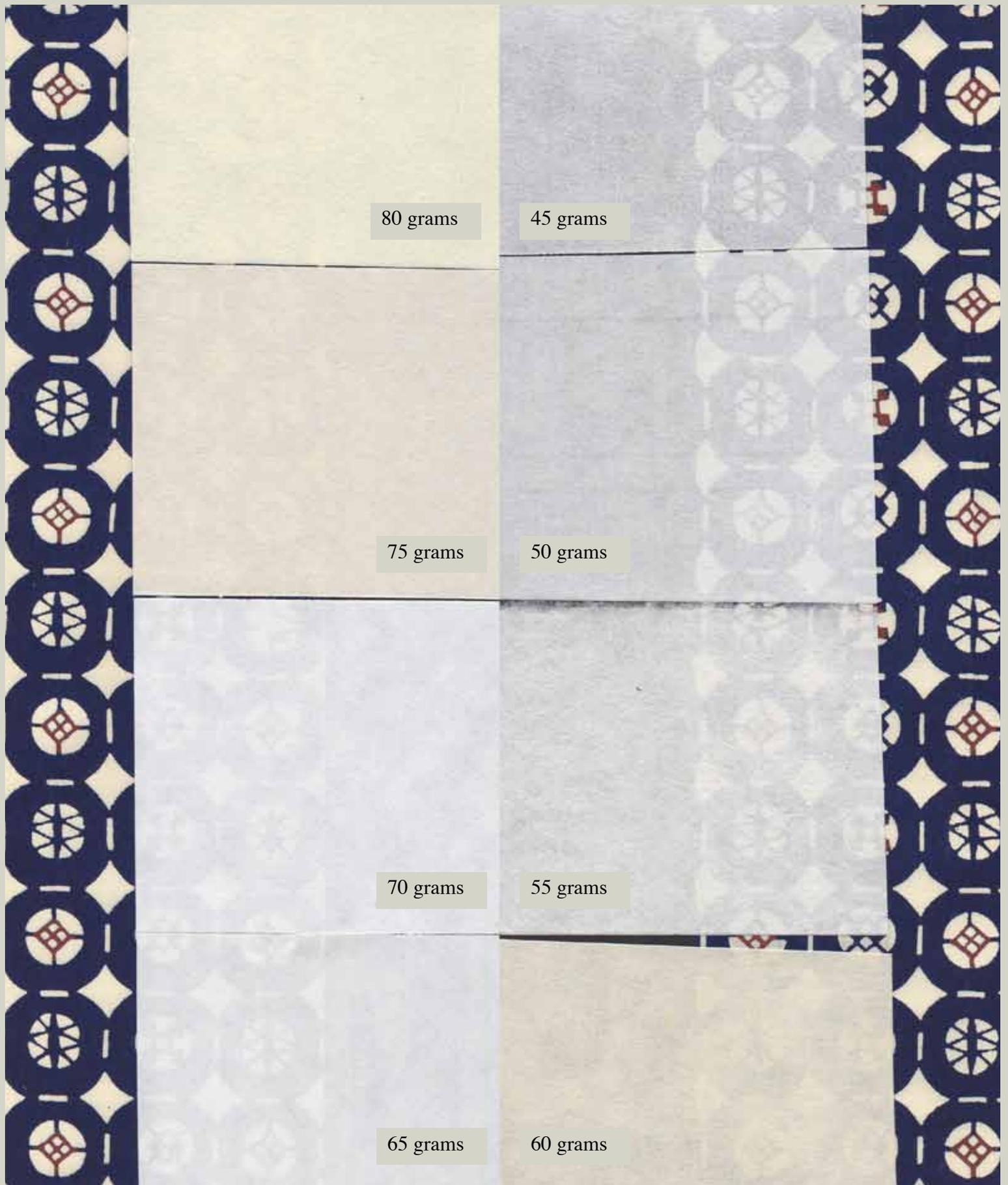
size	paper	size	paper	size	paper	size	paper	size	paper
25 x 37	Gampi Toyo	25 x 37	Yatsuo	25 x 38	Shigure SH15	25 x 39	Kiraku Kozo	29½ x 55	Seiko-Sen
25 x 37	Gozen Sized	25 x 38	Gampi C	25 x 38	Shikoku Gampi	25½ x 38	Tosa Hanga	29½ x 56	Otoshi Medium
25 x 37	Inshu Kozo 016	25 x 38	Gampi HM 5	25 x 38	Shiramine	25½ x 34½	Kozoshi Uwazen	30 x 56	Daitoshi
25 x 37	Inshu Mitsumata	25 x 38	Gampi MM	25 x 38	Silk Tissue	25½ x 38	Kozo Misumi	31 x 43	Torinoko Brushstrok
25 x 37	Kikura Kozo	25 x 38	Gifu	25 x 38	Takefu	25½ x 38½	Hon-Mino	31 x 47	Mohachi
25 x 37	Kozo Moriki	25 x 38	Kakishibu-Shi	25 x 38	Tengucho	26 x 38	Echizen Hanga	36 x 72	Torinoko MM
25 x 37	Kozuke White	25 x 38	Katazome Genshi	25 x 38	Tosa Kozo #8	26 x 39	Kawashi	38 x 74	Okawara MM
25 x 37	Manila Hemp	25 x 38	Kihada Kozo Dyed	25 x 38	Vegetable Papers	26½ x 38	Inshu Rydudou	42½ x 77½	Iwano
25 x 37	Mitsumata / Salago	25 x 38	Kozoshi HM	25 x 38	Walnut Kururu	27½ x 39	Hoshi Iyo	60 x 84	Mashi Thick
25 x 37	Mitsumata Fuji	25 x 38	Kozoshi MM	25 x 38	Yame Kozo	27½ x 53½	Kihosen Kana		
25 x 37	Mitsumata Umeda	25 x 38	Mingei-shi	25 x 38	Yuku-shi	28 x 53½	Iwano #17		
25 x 37	Rayon Gauze	25 x 38	Mino-Gami HM3	25 x 38½	Honen Sized	28½ x 41	Nishinouchi		
25 x 37	Shikibu Gampi-shi	25 x 38	Misu with Clay	25 x 38½	Inshu Gampi 01	29 x 56	Nishinouchi		
25 x 37	Shikibu Kizukishi	25 x 38	Mulberry	25 x 38½	Sakamoto	29½ x 40	Seichoshi		
25 x 37	Tengucho CT	25 x 38	Sansui SH8	25 x 38½	Senka-Shi	29½ x 55	Seichosen		

Japanese Papers Arranged by Gram Weight

gram	paper	gram	paper	gram	paper	gram	paper	gram	paper
5	Tengucho Thin	20	Mitsumata Tissue	30	Sekishu	44	Kozuke White	65	Salago K
9	Lens Tissue	20	Shikibu Mitsumata	30	Senka-Shi HM35	44	Senka-Shi HM37	70	Izumo Mitsumata
9	Tengucho CT	21	Gampi Yamaguchi	30	Tamura Koban	45	Daitoshi Extra-Thick	70	Kawashi
9	Tengucho	21	Kikura Kozo	30	Walnut Kururu Kozo	45	Echizen Hanga Dosa	70	Masa
10	Gampishi Usuyou	21	Kozoshi HM2	31	Gampi HM 5	45	Gampi Yuki	70	Morisa
10	Silk Tissue	21	Sekishu-Hanshi	31	Kozoshi M0207-2	45	Gifu 21	75	Gampi Double-Sided
11	Hon Mino HP04	22	Kozoshi M0203	32	Gampi Smooth #43	45	Iwano Shikoshi Colors	79	Kozoshi Uwazen
11	Tengucho Handmade)	22	Taniai	32	Seichosen	45	Kakishibu-Shi Kozo	80	Kozoshi M0207-3
12	Dry Tear Tissue	24	Gampi Toyo MM24	32	Seiko-Sen	45	Mingei-shi Natural	80	Sakamoto
12	Gampi Tissue A3	24	Kaji Natural	33	Inshu Rydudou	45	Mulberry	80	Sugikawashi
13	Gampi C - HM33	24	Kozoshi MM1	33	Mizota Hanban	45	Nishinouchi N0001	83	Kankoshi HK0062
13	Shikibu Gampi-shi	24	Mino-Gami HM3	33	Otoshi Medium	45	Shoji	85	Hosho
13	Yuku-shi Snow	24	Mitsumata & Salago	35	Gasenchi Echizen	46	Okawara Student	85	Iwano #24 #34 #32 #33
14	Kizukishi	24	Mitsumata Fuji	35	Honen Sized	46	Tosa Kasagami	85	Iyo Glazed
14	Kochi Natural	24	Mitsumata Umeda	35	Inshu Kozo 016	49	Seichoshi-Homare	90	Gampi Unryu-shi #1
15	Gampi Bicchu	24	Mura Binsen	35	Izumo Mingei	49	Uda-Gami HM41	90	Tosa Hanga
15	Gampi MM 18 & 19	24	Sansui SH8	35	Kiraku Kozo	50	Gampi F1	95	Hosho Student Grade
15	Hon Mino HP02	25	Akatosashi	35	Kozoshi HK0023	50	Gampi Layered	100	Gampi Torinoko
16	Manila Hempe	25	Gifu 08	35	Mura Rokubu	50	Gampi Udaban	100	Kikuchi
16	Yame Kozo Hadakura	25	Nara Fukinushi	36	Gampi Yamaguchi	50	Goyu	100	Takefu
16	Yuku-shi	25	Nishinouchi N0004	36	Kozoshi MM2	50	Iwano #17	109	Kochi
17	Inshu Kozo 003	25	Rayon Gauze	36	Ogunigami	50	Katazome Genshi	110	Mashi
17	Sekishu Gampi HP60	25	Shigure SH15	36	Zairai	50	Rayon M0321	110	Sakamoto Heavy
18	Shikibu Kozo Dyed	26	Shikibu Gampi-shi	38	Harukaze SH4	50	Tosa Kozo #8	110	Shiramine
19	Hon Mino HP05	26	Shikibu Kozo-shi 27	38	Senka-Shi HM36	55	Inshu Rydudou5	116	Kozoshi Misumi 1
20	Dry Tear Tissue	26	Uda-Gami Thin	39	Hosokawa Student	55	Kozo Koban	118	Kozo Gampi
20	Gampi F2	27	Yuku-shi Snow Bleached	39	Yukyu Natural	55	Kozoshi HK0027	120	Shikoku Gampi
20	Gampi MM20	28	Gampi Yamaguchi	40	Gozen Sized	55	Uwa Senka	125	Torinoko Handmade
20	Gifu 14 Moon Peach	28	Kihosen Kana Writing	40	Hosokawa Ohban	56	Kozoshi M0206 M0207	132	Kozoshi Kochi-Shi
20	Gifu 18 Washi Sized	29	Mitsumata Pink & Grey	40	Iwano #19 #5	60	Gifu Mino Colors	176	Kozo Gampi
20	Gifu Green Tea	30	Gampi Yamaguchi	40	Kozo Moriki	60	Iwano #30	185	Mohachi Handmade
20	Hanshi	30	Gifu 02	40	Mingei-shi Colors	60	Nishinouchi N0003	194	Kozoshi DHM14
20	Inshu Gampi 01	30	Hon-Mino HP01	40	Vegetable Papers	60	Oguni Chiri	200	Iwano #35
20	Inshu Kozo 005	30	Jougami	40	Yatsuo	60	Okawara MM	200	Shojoshi
20	Inshu Mitsumata	30	Kihada Kozo Dyed	41	Yuku-shi Snow Bleached	60	Torinoko Brushstrokes	240	Torinoko MMN
20	Izumo Mitsumata-shi	30	Kitakata	43	Kizuki Kozo	60	Toyama	300	Etchu Card
20	Misu with Clay	30	Kozoshi HK0022	44	Kikura Kozo	64	Mura Udaban	300	Mohachi Handmade
20	Mitsumata Letter	30	Nishinouchi N0002	44	Kozoshi M0202	65	Hosho Iyo	300	Shikishi
								500	Mohachi Handmade



Incremental weights of Japanese papers scanned on decorative and black background to illustrate relative translucency



Incremental weights of Japanese papers scanned on decorative and black background to illustrate relative translucency



Akatosashi

Japan Akatosashi

Handmade of 70% Thai kozo harvested at a specific time to create this deep natural sheet. Made in the Kochi Prefecture. Neutral pH. 4 Deckles.

Japan Daitoshi Extra-Thick

Handmade. Kozo mix. Made by Yasushi Ozaki in the Kochi Prefecture. 4 Deckles. Neutral pH. White. *As is traditional in Japan, Daitoshi arrives from Japan lightly folded into a bolt.*

Japan Dry Tear Hinging Tissue

Machine-made. Japanese Kozo. Archival paper with assorted sizes of tear lines to use for hinging and repair. No Deckles.

The hinging tissue can also be used for more decorative effects in chine colle and collage.

Japan Echizen Hanga Dosa

Handmade. Kozo and wood pulp. Dosa sized to reduce bleeding. 4 Deckles. Neutral pH. Natural.

This is a sturdy and beautiful sheet. The dosa sizing allows this paper to work for more Western techniques and digital prints.

Japan Etchu Card

Handmade. 100% kozo. Small, heavy-weight card has distinctive laid lines from the papermaking screen. Neutral pH. 4 deckles. White .



Daitoshi Extra-Thick



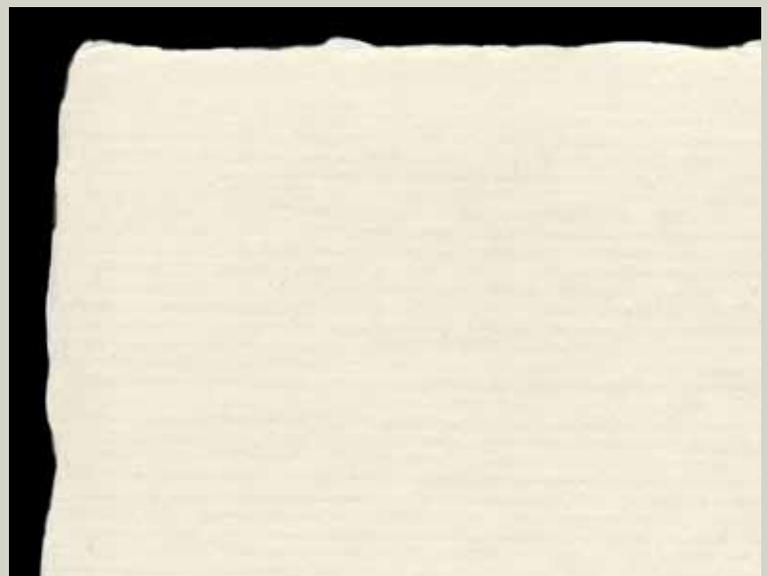
Dry Tear Hinging Tissue 12 gram



Dry Tear Hinging Tissue 20 gram



Echizen Hanga Dosa



Etchu Card



Japan Gampi Bicchu Torinoko Handmade

Handmade. 100% gampi and hand-dyed with natural, vegetable dyes. These stunning, small sheets are remarkable for their beautiful tones and lustrous surface. Dried on antique wooden planks, their surface is embossed with a subtle "ghost" of the woodgrain. Neutral pH. 4 Deckles.



Gampi Bicchu 71 Natural



Gampi Bicchu 8 Pinkl



Gampi Bicchu 6 Rose



Gampi Bicchu 9 Plum



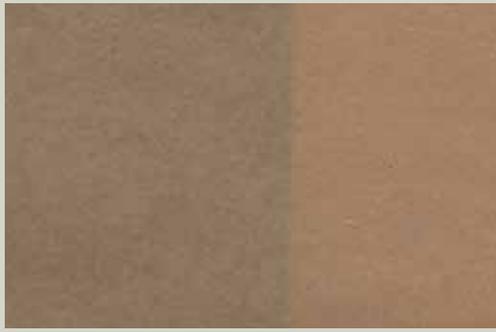
Gampi Bicchu 12 Beige



Gampi Bicchu 10 Carnelian



Gampi Bicchu 5 Grey



Gampi Bicchu 4 Walnut



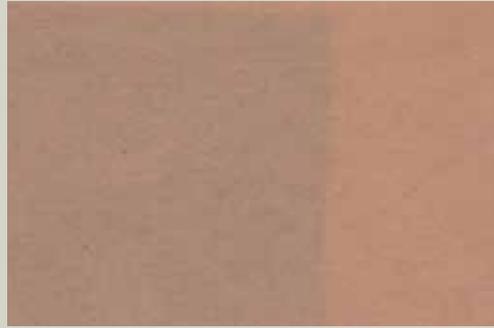
Gampi Bicchu 2 Dark Tan



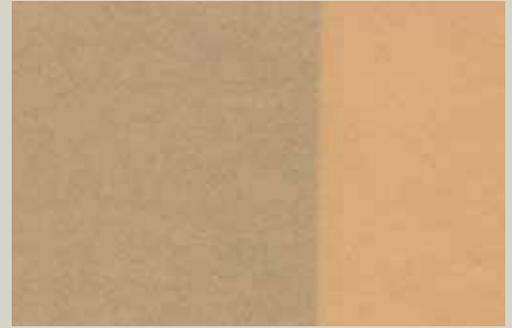
Gampi Bicchu 13 Deep Ochre



Gampi Bicchu 3 Umber



Gampi Bicchu 1 Tan



Gampi Bicchu 14 Light Ochre



Gampi MM18 Natural

Japan Gampi MM18 Natural & MM19 White - Hiromi Collection

Japan Gampi MM20 Natural & White

Machine-made of 100% Japanese gampi. Extra fine quality. Neutral pH. 2 Deckles, 2 cut edges.

Japan Gampi Double-Sided

Two sheets of machine-made, 100% Philippine gampi laminated together. Neutral pH. No deckles.

Japan Gampi F1 & F2

Machine-made. 100% gampi. Neutral pH. 2 Deckles. Natural.



Gampi MM19 White



Gampi MM20 White



Gampi MM20 Natural



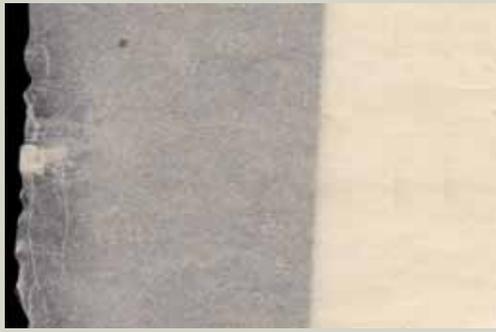
Gampi Double Sided



Gampi F2



Gampi F1



Gampi-C HM33



Gampi HM5



Gampi Layered



Gampi 43



Gampi A3



Japan Gampi-C HM33 Natural - Hiromi Collection

Handmade. 100% Gampi. Neutral pH. 4 Deckles.

Japan Gampi HM5 Off-White - Hiromi Collection

Handmade. 90% Gampi, 10% Kozo. Neutral pH. 4 Deckles. Off-white.

Japan Gampi Layered

Machine-made. 100% gampi tissue mounted onto sulphite base. Neutral pH. 2 Deckles. White

Japan Gampi Smooth 43

Machinemade. Gampi with flecks of bark. Neutral pH. No Deckles.

Japan Gampi Tissue A3

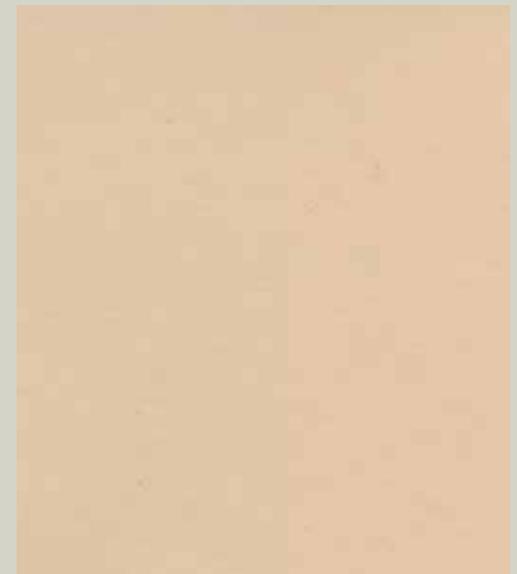
Handmade of 100% Japanese gampi. Small, A3 format sheets. Neutral pH. 4 deckles. Natural.

Japan Gampi Torinoko White & Natural

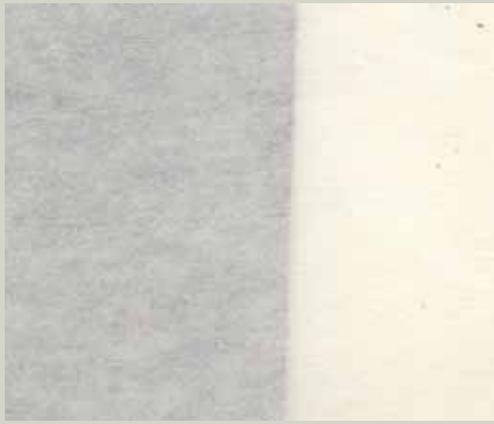
Handmade of 100% Philippine gampi. A recreation of paper made by the late Masao Seki by Kensho Ishimoto of the Kochi Prefecture. Opaque sheets dried between metal plates to create a smooth, shimmering surface. 4 Deckles. Neutral pH.



Gampi Torinoko White



Gampi Torinoko Natural



Japan Gampi Toyo Natural MM24

Machine-made. 95% Philippine gampi 5% straw. Neutral pH. 2 Deckles. Natural.

Japan Gampi Udaban

Handmade. 100% gampi. Smooth with a pronounced laid pattern in a scroll format. Neutral pH. 4 Deckles.

Japan Gampishi Usuyou - Machinemade of 100% Gampi. 2 Deckles. Neutral pH.

Japan Gampi Unryu-shi #1

Machinemade. Smooth, lustrous natural background with inclusions of gampi bark. 2 Deckles.

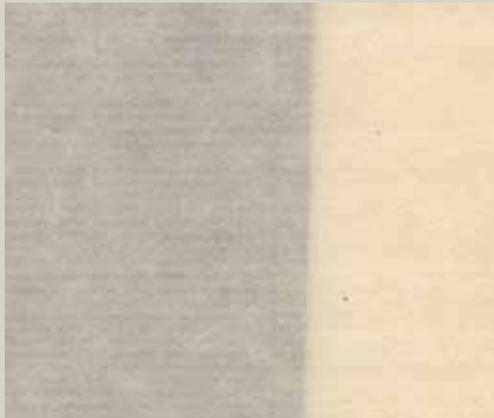
Japan Gampi Yamaguchi

Handmade from 100% Japanese gampi. Conservation quality, lustrous surface. Neutral pH. 4 deckles.

Japan Gampi Yuki

Handmade from 100% Philippine gampi. Neutral pH. 4 deckles.

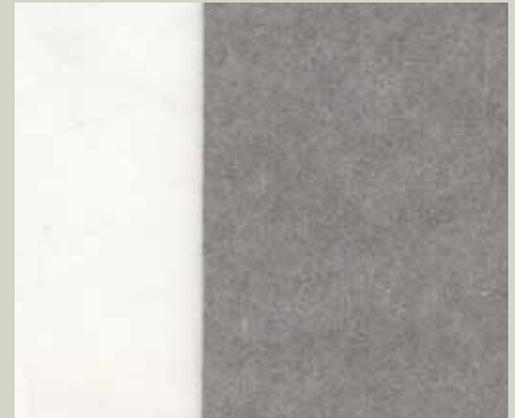
Gampi Toyo MM24



Gampi Udaban



Gampi Usuyou Natural



Gampi Usuyou Milk White



Gampi Yamaguchi 21 gram



Gampi Yamaguchi 28 gram



Gampi Unryu-shi #1



Gampi Yamaguchi 30 gram



Gampi Yamaguchi 36 gram



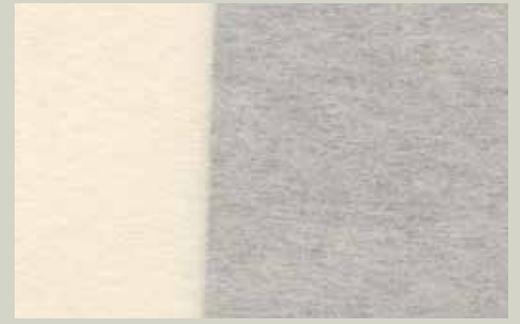
Gampi Yuki



Gifu 02 Kozo Natural



Gifu 08 Kozo White



Gifu 18 Washi Sized



Gifu Green Tea Light Tone



Gifu Green Tea Deep Tone



Gifu 14 Moon Peach Medium



Gifu 21 Moon Peach Heavy

***Japan* GIFU MACHINE-MADES**

Machine-made in the Mino Prefecture, these economical sheets are internally sized making them useful for many techniques including ink jet and laser printing. All are blends of kozo and sulphite and are double sided - with one smooth and one lightly textured. Neutral pH. No deckles.



Gifu Mino 300 - Pure White



Gifu Mino 24 - Taupe



Gifu Mino 30 - Clay



Gifu Mino 326 - Wild Grape



Gifu Mino 23 - Silver Grey



Gifu Mino - 27 Curry



Gifu Mino - 302 Fire



Gifu Mino 25 - Lavender



Gifu Mino 301 - Teal



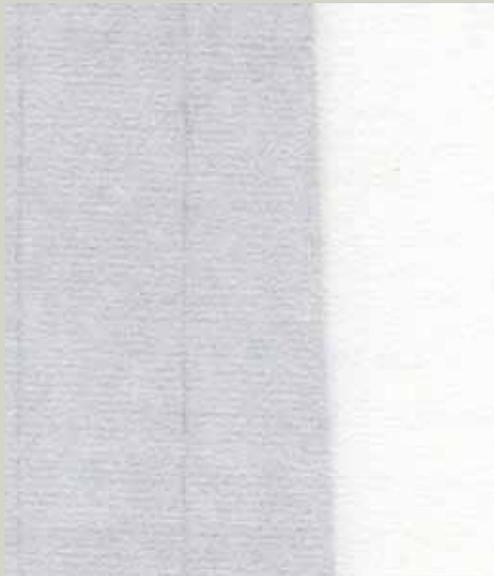
Gifu Mino 29 - Mountain Apple



Gifu Mino 28 - Roasted Tea



Gifu Mino 26 - Plum



Japan Gasenchi Echizen

Handmade from mitsumata and sulphite. Neutral pH. Laid tissue weight. No deckles. White.

Japan Goyu

Handmade of kozo and sulphite pulp. Neutral pH. Soft surface. 4 deckles.

Japan Gozen Sized

Handmade from 100% Japanese kozo. Internal sizing allows for absorbency without excessive bleeding. Neutral pH. 4 deckles.

Japan Hanshi

Machinemade from sulphite. Lightweight, student grade sumie paper. Cut edges. 100 sheet packages.

Japan Harukaze SH4 - Hiromi Collection

Mould- made of 20% Bleached Kozo, 80% Sulphite. Neutral pH. 2 Deckles, 2 torn edges.

Japan Hiryu SH12 - Hiromi Collection

Mould-made of bleached kozo, black kozo, sulphite and recycled paper. Neutral pH. 2 Deckles, 2 torn edges.

Japan Honen Sized

Machine-made from Kozo and sulphite. Neutral pH. Sized, smooth surface. 2 deckles.

Honen was a favorite at Aiko's in Chicago.

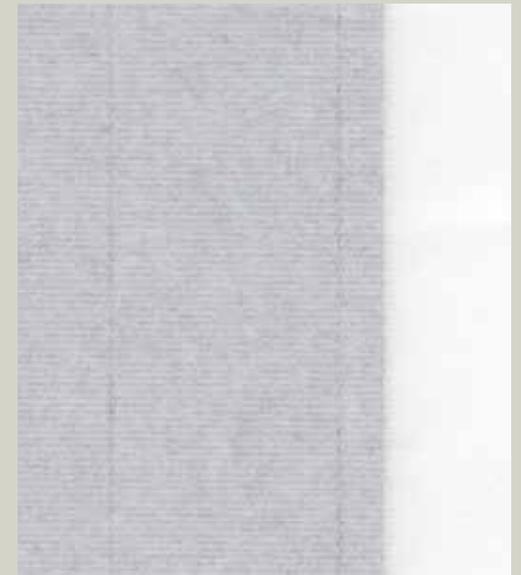
Gasenchi Echizen



Goyu



Gozen Sized



Hanshi



Hiryu SH12



Honen Sized



Hon Mino HP01 - 30 gram



Hon Mino HP02 - Uso 15 gram



Hon Mino HP04 - Thin 11 gram



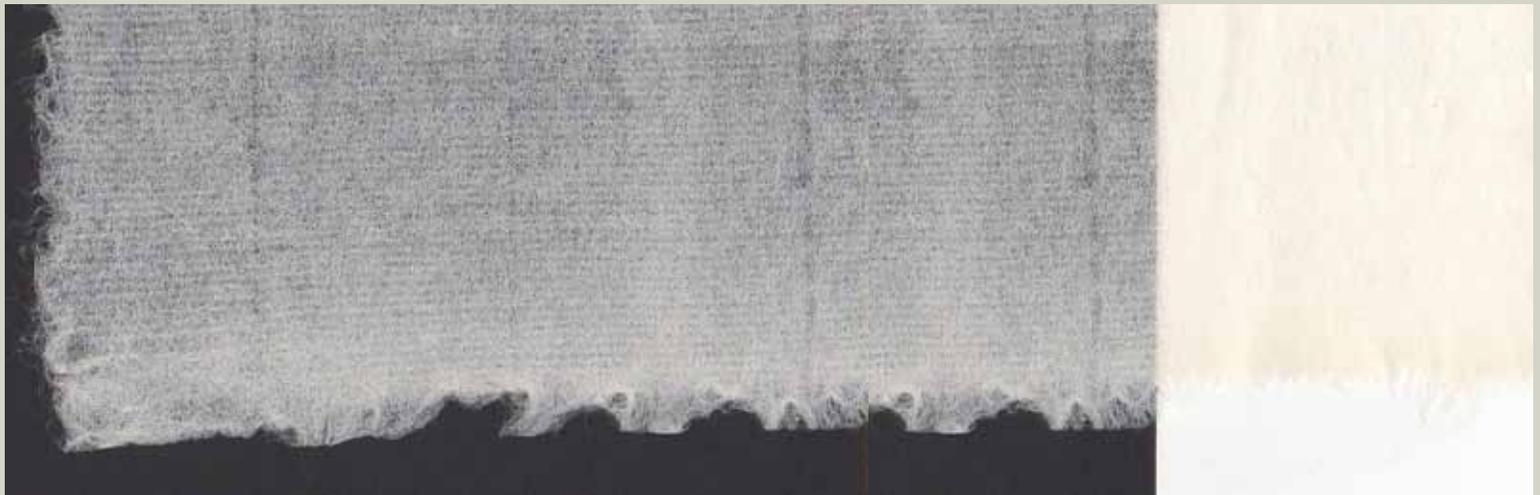
Hon Mino HP05 - Chochin 19 gram

Japan Hon-Mino-Gami - Hiromi Collection HP01-5

Mino-Gami papers have been highly praised since the year 702 when their quality won them the honor of being used for official documents. In 1969, the techniques of Hon-Mino-Gami were designated as Important Cultural Properties and five members of this community were selected as National Living Treasures of Japan. The papers listed below are made by students of these five papermaking masters, including Mr. and Mrs. Furuta - who continued to make these grades well into their 80's. They are of 100% Nasu Kozo which is grown in the Ibaragi Prefecture and has a shorter fiber than other kozo. This kozo gives these sheets their special texture and warmth. Sheets are formed in the winter months only as the cool temperatures result in a much finer, crisper sheet. New York Central and Hiromi International are honored to be exclusive distributors of these rare, beautiful papers in the United States. All are off-white and have 4 Deckles. Neutral pH.

Traditional names have been given to each grade, however, the only difference is the weight of the paper. Color can vary from the specific batch of kozo harvested.

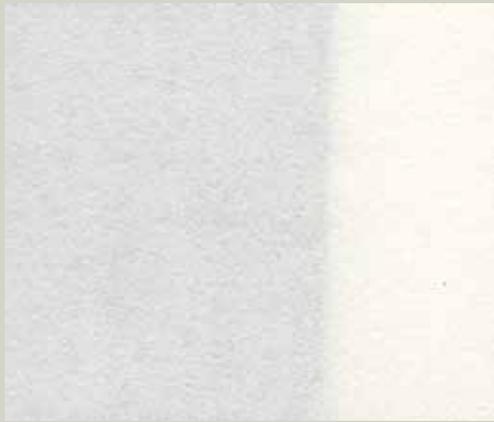
Mino Gami is one of three groups of papers designated as an Important Intangible Cultural Treasure by the Japanese Government.

***Japan Hon Misu-Gami***

Handmade in the Nara Prefecture, Hon Misu-Gami was chosen as a "selected traditional technique" by the Japanese Ministry of Culture in 1977.

These sheets are made by Ryoji Uekubo - the only remaining paper maker who follows the traditions that have been in his family for generations.

Misu-gami is made of 100% Tosa kozo with the addition of *gofun* - ground seashell - which helps to reduce expansion and shrinkage when wet. The sheets are also dried using an unusual method called *subuse* where the wet sheets are placed directly from the Su (bamboo screen) onto the drying board instead of the regular process of stacking the wet sheets and pressing overnight. The subuse method creates finished papers that are much softer. These soft and dimensionally more stable sheets are especially good for prints with multiple registration and for mounting - such as scroll backing.



Hosho Professional

HOSHO

Hosho translates as "document paper" which reflects the tradition of its use. Originally made during the 14th century of 100% kozo, hosho was considered a luxury item reserved for the aristocracy. Over the years, many varieties of hosho have been made, adding sulphite pulp for softness and absorbency. Hosho was the preferred paper for Ukiyo-e printmaking.

***Japan* Hosho Professional**

Handmade of sulphite. Neutral pH. One side smooth, one cold pressed. 4 Deckles. White.

***Japan* Hosho Kozo** - Handmade of 100% Japanese kozo. Neutral pH. Unsized. 4 deckles.

***Japan* Hosho Natural** - Handmade of sulphite pulp. Neutral pH. Soft white. 4 Deckles.

***Japan* Hosho Student Grade** - Handmade of sulphite, scratchy surface. Neutral pH. 2 Deckles.



Hosho Kozo

***Japan* Hosho Iyo** - Handmade from kozo and sulphite. Neutral pH. 4 deckles.

***Japan* Hosokawa Ohban**

Handmade from 100% Hosokawa kozo. Neutral pH. Smooth surface. 4 deckles. Dark natural with fine visible fibers and flecks. 4 deckles.

Hosokawa is known for its kozo. This sheet is remarkably strong! It also has a beautiful sheet formation, with fine lustrous fibers. Hosokawa washi is one of three groups of papers designated as an Important Intangible Cultural Treasure by the Japanese Government.

***Japan* Hosokawa Student**

Handmade in the Hosokawa Prefecture of 70% Thai kozo & 20% sulphite. Neutral pH. 4 deckles.



Hosho Natural



Hosho Student



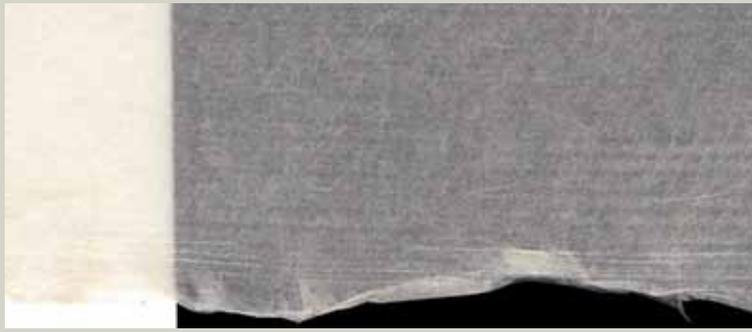
Hosho Iyo



Hosokawa Ohban



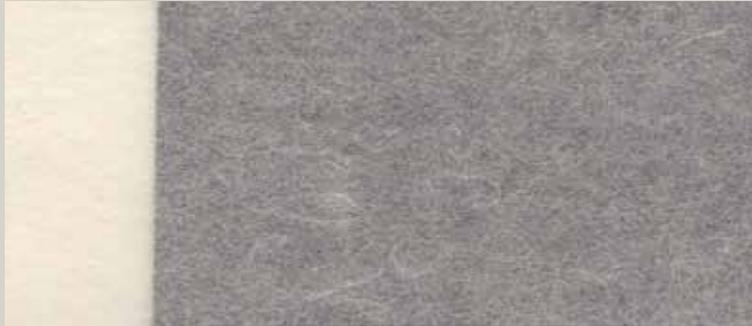
Hosokawa Student



Inshu Gampi 01



Inshu Kozo 016



Inshu Kozo 003



Inshu Kozo 005



Inshu Mitsumata White



Inshu Mitsumata Natural



Inshu Rydudou 33 gram



Inshu Rydudou 55 gram

INSHU PREFECTURE

Known primarily for industrial papers, the Inshu Prefecture also has papermakers with exceptional skills using the finest quality materials.

Japan Inshu Gampi 01

Handmade of 100% Japanese gampi. The papermaker employs few modern techniques and prepares his gampi using a handmade mallet. Thin, sheer tissue. Neutral pH. 4 Deckles. Natural.

Japan Inshu Kozo 003 & 005 - Handmade of 100% Japanese kozo. Conservation quality with an almost lustrous surface. Neutral pH. 4 Deckles.

Japan Inshu Kozo 016 - Machine-made. Smooth finish with excellent sheet formation. Neutral pH. 2 Deckles. Off-White.

Japan Inshu Mitsumata Natural & White - Handmade. 100% Mitsumata. Smooth, crisp tissue. Neutral pH. 4 Deckles. White and Natural.

Japan Inshu Rydudou Kozo - Mould-made of 100% Thai kozo. Conservation quality with an almost lustrous surface. Neutral pH. 4 Deckles.



IWANO HANDMADES

National Living Treasure Mr. Heizburo Iwano is known throughout Japan as one of the last papermakers to specialize in thick, large scale sheets for printing, calligraphy and conservation. Of the few papermakers who have supplied us with large format sheets in the past, some have now died, while others are too old to continue to make them. Iwano Handmades are exceptional not only in their scale, but in their quality and consistency - attributes that result from generations of papermaking skills that have been handed down within the Iwano family. Truly some of the finest papers available in the world today! All sheets are neutral pH and have 4 natural deckles.

Japan Iwano Handmades Akamashi Natural - Made of kozo and hemp. Natural tonality in a scratchy, absorbent sheet.

Japan Iwano Handmades Echizen Gasen Nisoh

Made of wood pulp and kozo. The sheets are made by layering thin sheets together to create a thicker, more opaque sheet that is highly absorbent. For sumi-e painting and block printing.

Japan Iwano Handmades Echizen Kizuki Hosho

This paper is known throughout Japan as the finest Hosho paper available today that rivals those used by Ukiyo-e printers. Most Hosho sheets are made of wood pulp while this is made of the finest, 100% Japanese kozo. Off-white.

Japan Iwano Handmades Hanga-shi Gampi - Gampi and wood pulp. Opaque with a smooth surface and slight luster. White.

Japan Iwano Handmades Hanga-shi Kozo - Kozo and wood pulp. Heavyweight, smooth surface. White and Natural.

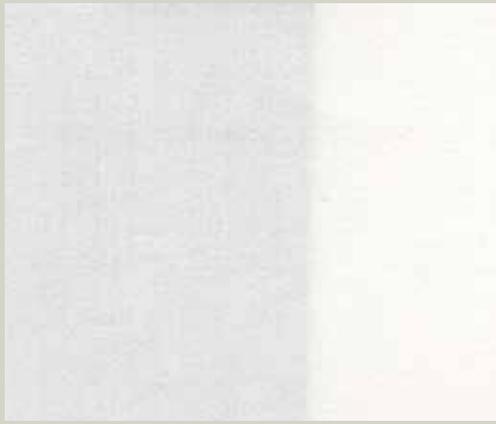
Japan Iwano Handmades Hanga-shi Mitsumata

100% Mitsumata. Luxurious, mottled sheet with a satin smooth surface. The mitsumata fiber imparts a very faint sheen. Remarkably beautiful!

Japan Iwano Handmades Kumo Hadamashi - 100% Kozo with dosa sizing. Prized throughout Japan as one of the finest printmaking papers..

Japan Iwano Handmades Shikoshi Colors - Dyed sheets made of kozo and gampi. The papers have a subtle sheen and deep rich tonalities.

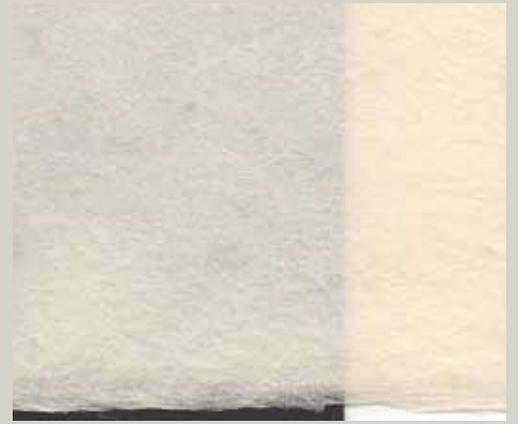
Japan Iwano Handmades Shiromashi Dosa - 100% hemp with dosa sizing. These sheets have a wonderful, scratchy surface. Natural tone.



Iwano 17 - Echizen Gasen Nisoh



Iwano 19 - Asamashi Natural



Iwano 24 - Kumo Hadamashi



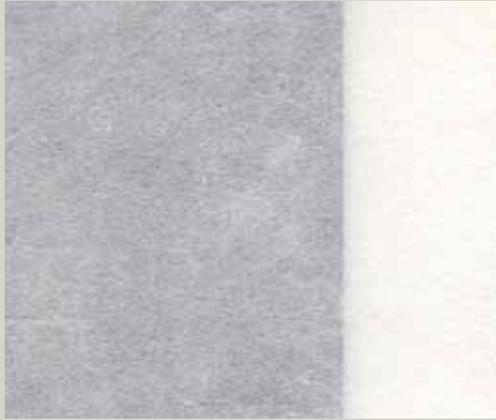
Iwano 35 - Hanga-shi Mitsumata



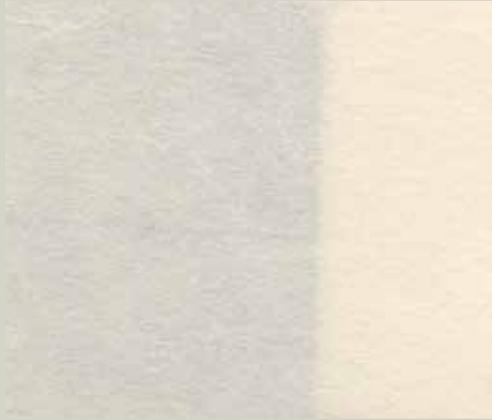
Iwano 34 - Hanga-shi Gampi



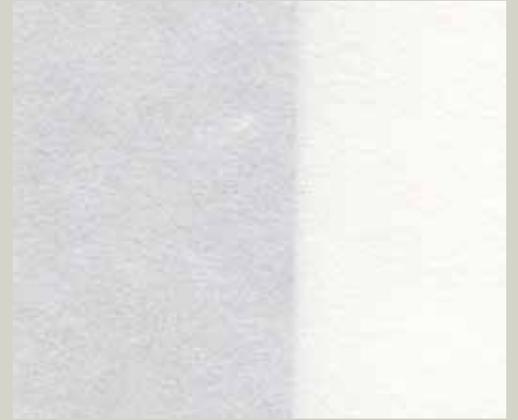
Iwano 30 - Echizen Kizuki Hosho



Iwano 5 - Shiromashi Dosa



Iwano 33 - Hanga-shi Kozo Natural



Iwano 32 - Hanga-shi Kozo White



Iwano 12 - Shikoshi Indigo



Iwano 15 - Shikoshi Brown Black



Iwano 13 - Shikoshi Purple



Iwano 14 - Shikoshi Vermillion



IZUMO MINGEI MITSUMATA-SHI

Following family traditions, these beautiful sheets are handmade of 100% mitsumata by the grandsons of the late Mr. Eishiro Abe - the very first papermaker to be designated as a National Living Treasure by the Japanese Government. Mitsumata yields a sheet that has a smooth, lustrous quality similar to gampi, but with a warmer, softer touch. The web of fine fibers absorbs the colorants with a slight irregularity, giving the sheets especially rich, shimmering tonalities. 4 Deckles. Neutral pH.



Izumo Mitsumata Thin 20 gram



Izumo Mitsumata Thick Natural 70 gram



Izumo Mitsumata Thick White 70 gram



Izumo Mitsumata 9 - White (35 gram)



Izumo Mitsumata 124 - Natural



Izumo Mitsumata 160 - Amber



Izumo Mitsumata 121 - Dark Blue



Izumo Mitsumata 177 - Raw Umber



Izumo Mitsumata 195 - Pale Pink



Izumo Mitsumata 123 - Silver Grey



Izumo Mitsumata 199 - Blue Grey



Izumo Mitsumata 131 - Pale Rose Grey



Izumo Mitsumata 132 - Burgundy



Izumo Mitsumata 116 - Lilac



Izumo Mitsumata 151 - Rose



Izumo Mitsumata 163 - Black



Izumo Mitsumata 36 - Brick



Izumo Mitsumata 122 - Red



Iyo Glazed

Japan Iyo Glazed

Handmade from 100% sulphite. Rough one side, smooth one side. Dried on metal panels, the smooth side has a slightly harder surface that acts as a type of sizing. 4 deckles.

Japan Jougami - Handmade of 70% kozo 30% sulphite. Small sheets. Neutral pH. 4 deckles.

Japan Kaji Natural - Handmade from 100% kozo. Neutral pH. 4 deckles.

Japan Kakishibu-Shi Kozo

Handmade of 70% Kozo, 30% sulphite. Colored with fermented persimmon juice to a rich mahogany brown that darkens with age. Persimmon acts as a natural bug repellent and reduces the absorbency of the sheet. 4 Deckles.

Japan Kankoshi - Handmade of kozo and sulphite. Scratchy surface. Neutral pH. 4 Deckles.

Japan Katazome Genshi

Mould-made of Chinese kozo and abaca. Often used for katazome stencil techniques. Neutral pH. 4 Deckles.

Japan Kawashi

Machine-made of 70% sulphite, Thai kozo and abaca. Thin and crisp, this uncoated paper paper works well with digital printers. Neutral pH. Natural.

Japan Kihada Kozo Dyed

Made in the Toyama Prefecture of kozo & kozo black bark and hand-dyed with kihada - a natural vegetable dye that produces an unusual dull mustard color. Because kihada is a natural insect repellent, this paper was traditionally used for sacred and valuable texts. Yellow.

Japan Kihosen Kana Writing

Handmade from a mixture of kozo and sulphite. Chinese style sumi-e painting paper made in Japan using Japanese fibers. These "gasenchi" papers with their distinctive, tightly laid surface are becoming exceptionally rare. Large, lightly folded sheets. No deckles.

Japan Kikuchi - Handmade from kozo & sulphite. Neutral pH. A heavyweight version of Okawara.



Jougami



Kaji Natural



Kankoshi



Kihada Kozo Dyed



Katazome Genshi



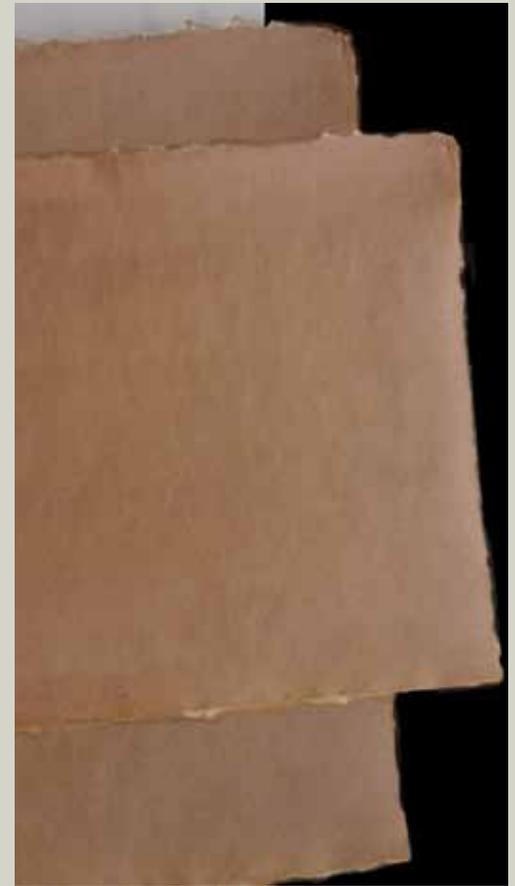
Kikuchi



Kawashi



Kihosen Kana Writing



Kakishibu-Shi



Kikura Kozo 21 gram



Kikura Kozo 44 gram



Kiraku Kozo



Kitakata Machine-made



Kitakata Handmade Natural



Kitakata Handmade Greenish

Japan Kikura Kozo

Machine-made of kozo & sulphite. Neutral pH. Strong with cloudy sheet formation. No deckles.

Japan Kiraku Kozo

Handmade of kozo. Neutral pH. Strong sheet with an even sheet formation. Neutral pH. 4 deckles.

Japan Kitakata Handmade

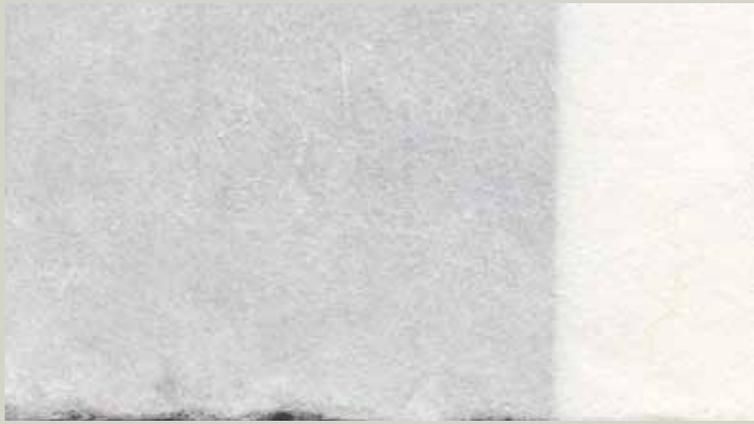
Handmade from 90% Philippine gampi and sulphite. Neutral pH. Smooth opaque surface. 4 deckles. Natural or Greenish-buff.

A favorite for many years, Kitakata's smooth surface and gampi content make it responsive for printing, painting and digital work.

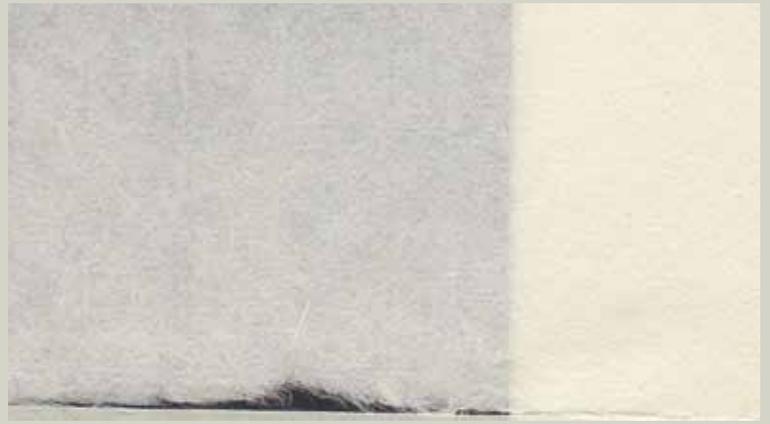
Japan Kitakata Machine-made

90% Philippine gampi and sulphite. Neutral pH. Smooth surface. 2 deckles.

Sheets of the same grade available in rolls. The gampi content and smooth surface make this excellent for a range of techniques - including printing, digital and drawing.



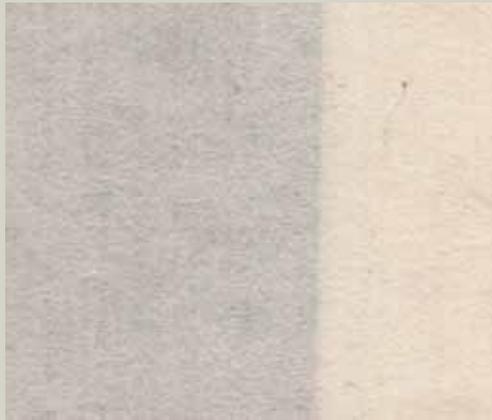
Kizuki White



Kizuki Natural



Kizukishi



Kozo Koban Natural



Kozo Gampi Torinokoshi



Kochi White



Kochi Natural

Japan Kizuki Kozo

Handmade from 100% Thai kozo fiber. Smooth, fine surface with an even sheet formation. One of the whitest sheets available that uses no chemical whiteners. Neutral pH. 4 deckles. Natural & White

Japan Kizukishi - Handmade from 100% Japanese kozo. Neutral pH. Conservation grade. Very strong tissue weight. 4 deckles. Off-white.

Japan Kochi - Handmade from kozo and sulphite pulp. Neutral pH. 4 deckles. White and Natural.

Japan Kozo Gampi Torinokoshi

Handmade of kozo and gampi. Smooth surface of satin-like, lustrous fibers. Off-white. 4 Deckles.

These rare, beautiful, heavyweight sheets have a shimmering, mottled "mother of pearl" surface.

Japan Kozo Koban Natural - Handmade of 100% kozo. Small sheets with substance and weight. Neutral pH. 4 deckles.



Kozo Moriki Natural White



Kozo Moriki Pale Yellow



Kozo Moriki Kincha Ochre



Kozo Moriki Orange



Kozo Moriki Forest Green



Kozo Moriki Burnt Orange



Kozo Moriki Fuchsia



Kozo Moriki Red



Kozo Moriki Purple



Kozo Moriki Wisteria

***Japan* Kozo Moriki**

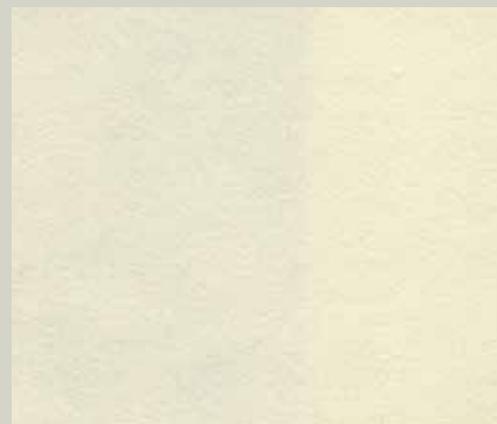
Handmade of kozo and sulphite. Neutral pH. Strong somewhat crisp surface. 4 deckles. Beautiful colors dyed in the style of the Moriki Family.



Kozo-shi HM2



Kozo-shi Uwazen DHM9



Kozo-shi Misumi DHM11



Kozo-shi HK22



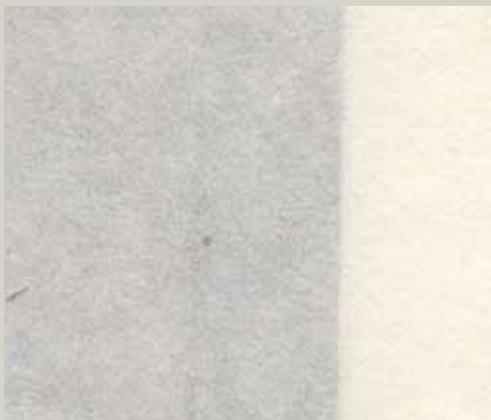
Kozo-shi DHM14



Kozo-shi Kochi-shi DHM13



Kozo-shi HK23 White



Kozo-shi HK23 Natural



Kozo-shi HK27

KOZO-SHI HANDMADES

Japan **Kozo-shi HM2 White** - 100% Thai Kozo. A very clear, even lightweight sheet. Neutral pH. 4 Deckles.

Japan **Kozo-shi Uwazen Natural DHM9**

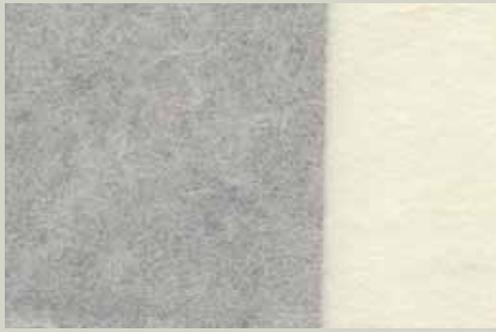
40% Kozo, 60% sulphite. Thick with strong dosa sizing. Excellent for printmaking and Western techniques.

Japan **Kozo-shi Misumi DHM11** - Natural. 30% Kozo, 70% sulphite. Heavyweight, dosa sized sheet.

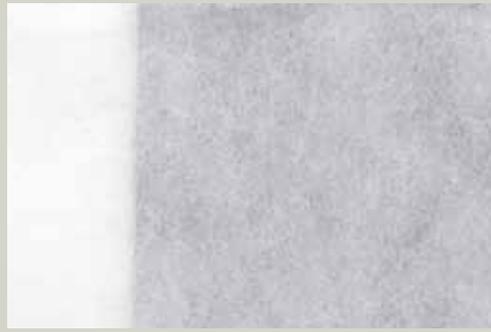
Japan **Kozo-shi Kochi-Shi DHM13** - Natural. 30% Kozo, 70% sulphite. Thick with strong dosa sizing..

Japan **Kozo-shi DHM14 Natural** - 30% Kozo, 70% sulphite. Thick with strong dosa sizing.. Neutral pH. 4 Deckles.

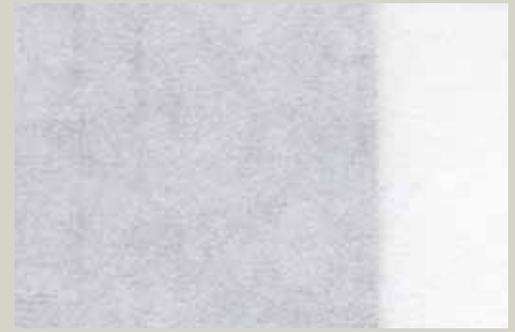
Japan **Kozo-shi HK Series** - Handmade of kozo & sulphite. Crisp sheets in various weights and tones. Neutral pH. 4 Deckles.



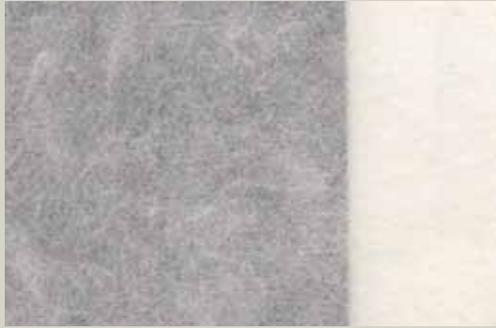
Kozo-shi MM1 Natural



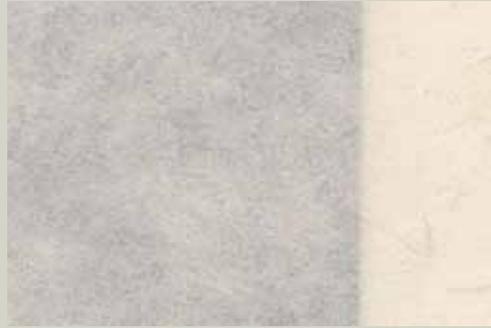
Kozo-shi MM2 White



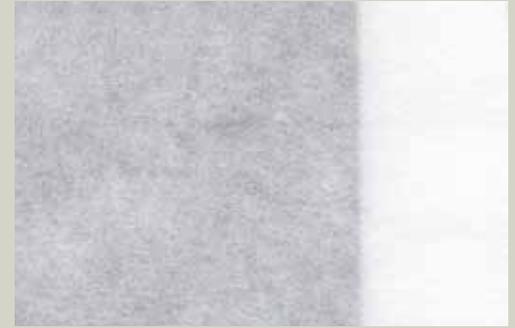
Kozo-shi M0207



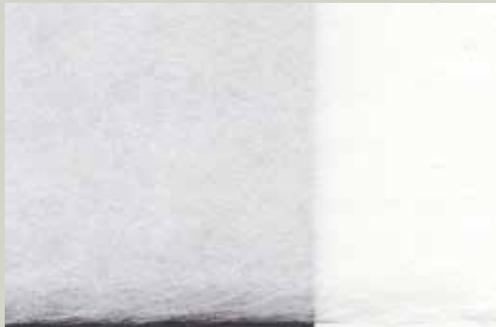
Kozo-shi M0203



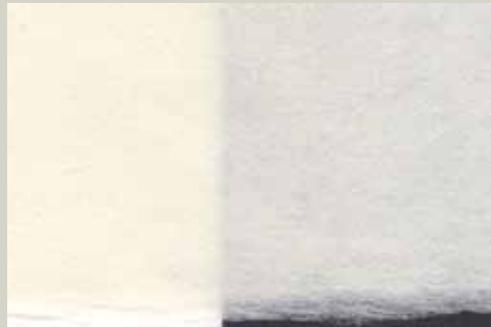
Kozo-shi M0202



Kozo-shi M0207-2



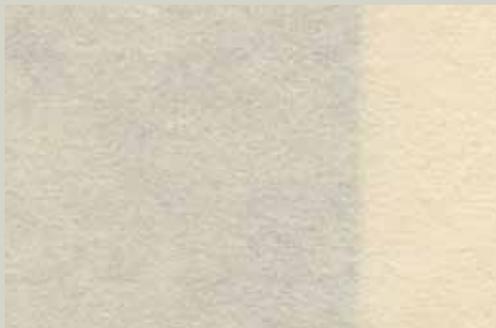
Kozo Thick White



Kozo Thick Natural



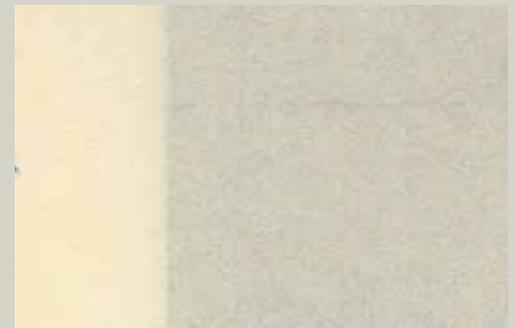
Kozo-shi M0207-3



Kozo-shi M0206



Kozuke White



Kozuke Ivory

KOZO-SHI MACHINE-MADES

Japan Kozo-shi MM1 Natural - 30% Kozo, 70% Sulphite Thin and strong. Neutral pH. 2 Deckles.

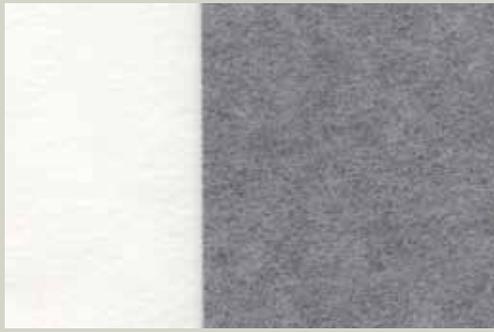
Japan Kozo-shi MM2 White - 70% Bleached Kozo, 30% Sulphite. . Neutral pH. 2 Deckles.

Japan Kozo-shi M0200 Series -Kozo mix. Crisp sheets in various weights and tones. Neutral pH. 2 Deckles.

Japan Kozo Thick White & Natural - 90% Kozo, 10% Sulphite Thick and strong with internal sizing . Neutral pH. 2 Deckles.

Japan Kozuke White & Ivory

Machine-made of 70% kozo. Fine, even sheet formation internally sized for strength & durability. Neutral pH. 4 deckles.



Lens Tissue Manila Hemp

Japan Lens Tissue Manila Hemp - Machinemade of Manila hemp. Neutral pH. No deckles.

Japan Lens Tissue Rayon - Machinemade of 100% rayon. Neutral pH. No deckles.

Japan Manila Hemp Natural & Ice Blue

Machinemade of 100% Manila hemp. Neutral pH. Crisp sheet with a satin-like sheen. No deckles.

Japan Masa - Machinemade of sulphite. Neutral pH. One side smooth, one textured. No deckles.

Japan Mashi Thick Handmade

Handmade by Kanetoshi Ozaki in the Kochi Prefecture of 50% kozo & 50% hemp. The addition of the hemp fibers gives these sheets their strength, color and scratchy surface. The Dosa sizing adds additional surface resiliency. Natural off-white tone. 2 Deckles. Neutral pH.



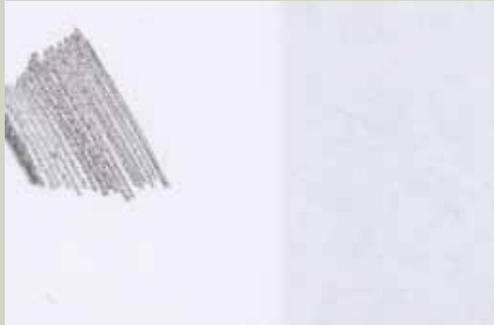
Lens Tissue Rayon



Manila Hemp Natural



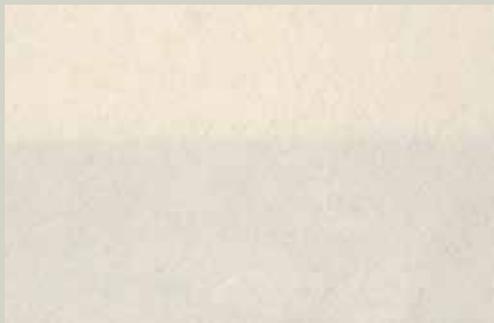
Manila Hemp Ice Blue



Masa Cool White (smooth side shown above)



Masa Soft White (rough side shown above)



Mashi Thick



Mashi Thick which is available sized with dosa or without, has a wonderful, rough surface.

**Japan Mingei-shi Natural SH35**

Mould-made of 40% Kozo, 60% Sulphite. Mingei-Shi translates as "folk craft paper."

Traditionally used for making dolls and toys and printing into decorative sheets. 2 Deckles. 2 torn edges. Neutral pH.

Japan Mingei-shi Colors

Handmade from a blend of kozo and sulphite. Neutral pH. Dyed sheets. 2 Deckles. 2 torn edges.

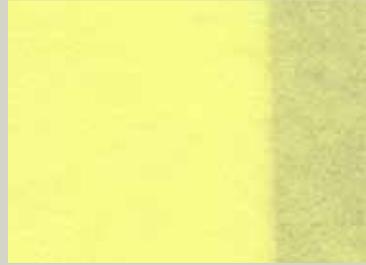
Mingei-shi Natural SH35



Mingei-shi Grey Green



Mingei-shi Beige



Mingei-shi Lemon



Mingei-shi Spring Green



Mingei-shi Pale Umber



Mingei-shi Lavender



Mingei-shi Magenta



Mingei-shi Red Orange



Mino-Gami HM3



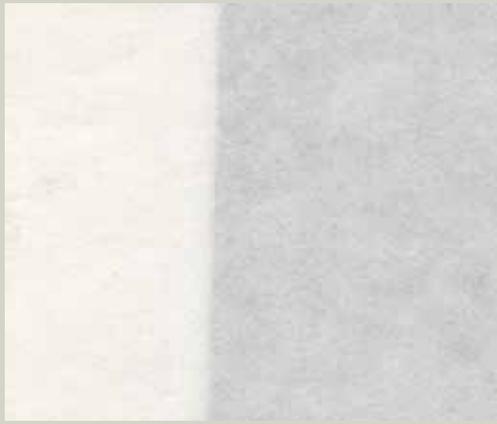
Misu with Clay Pigment

Japan Mino-Gami HM3 - Off-white Mino tissue. Thin yet strong, this paper is ideal for conservation, mounting and repair. 100% Nasu Kozo. Neutral pH. 4 Deckles.

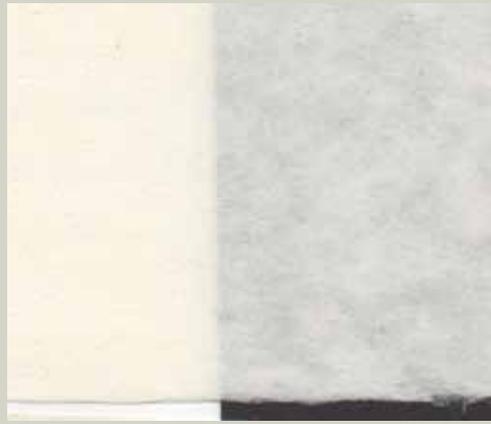
Mino Gami is one of three groups of papers designated as an Important Intangible Cultural Treasure by the Japanese Government.

Japan Misu with Clay Pigment HP55

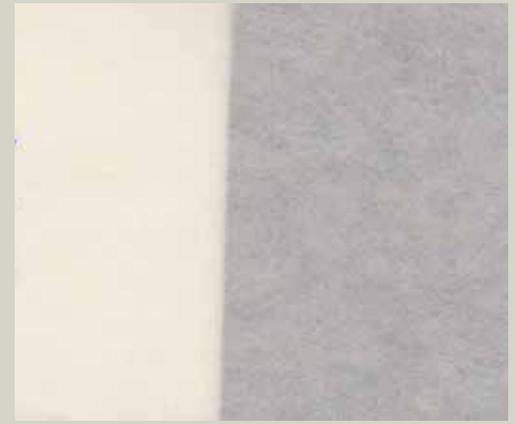
Handmade from 100% kozo. Neutral pH. Distinctive, laid surface from the unusual sou made of split bamboo. 4 deckles. Natural.



Mitsumata Fuji



Mitsumata Letter Size



Mitsumata Umeda



Mitsumata & Salago

Japan Mitsumata Fuji - Handmade from 100% Chinese mitsumata. Neutral pH. 4 deckles.

Japan Mitsumata Letter - Handmade from 100% mitsumata. Neutral pH. 4 deckles..

Japan Mitsumata Umeda- Handmade from 100% Japanese mitsumata in Echizen Prefecture by master paper maker Mr. Umeda. Neutral pH. 4 deckles..

Japan Mitsumata & Salago - Machine-made from mitsumata and Philippine gampi (salago). Neutral pH. 4 deckles.

Japan Mitsumata Tissue - Handmade from 100% mitsumata. Neutral pH. 4 deckles.

Japan Mitsumata Pink & Grey - Handmade from 100% mitsumata. Neutral pH. 4 deckles. Thin and crisp with magnificent markings from the wooden drying planks.

Japan Mizota Hanban & Mizota Udaban - Handmade of 100% kozo. Hanban and Udaban refers to the traditional sheet sizes. Neutral pH. 4 Deckles..



Mitsumata Tissue



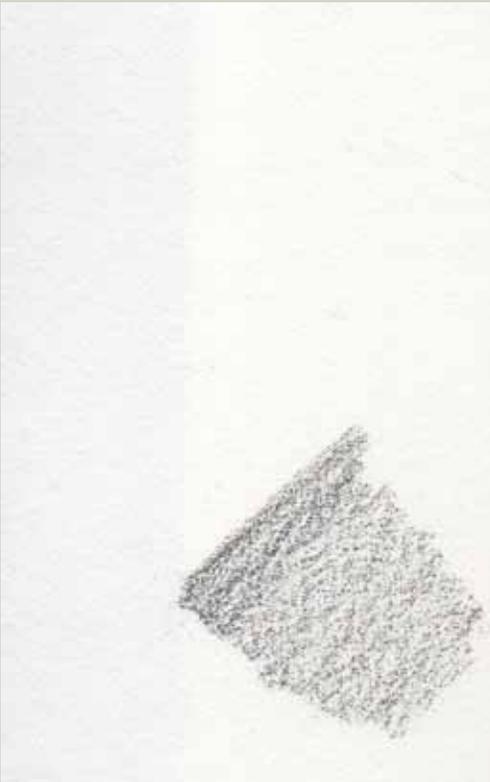
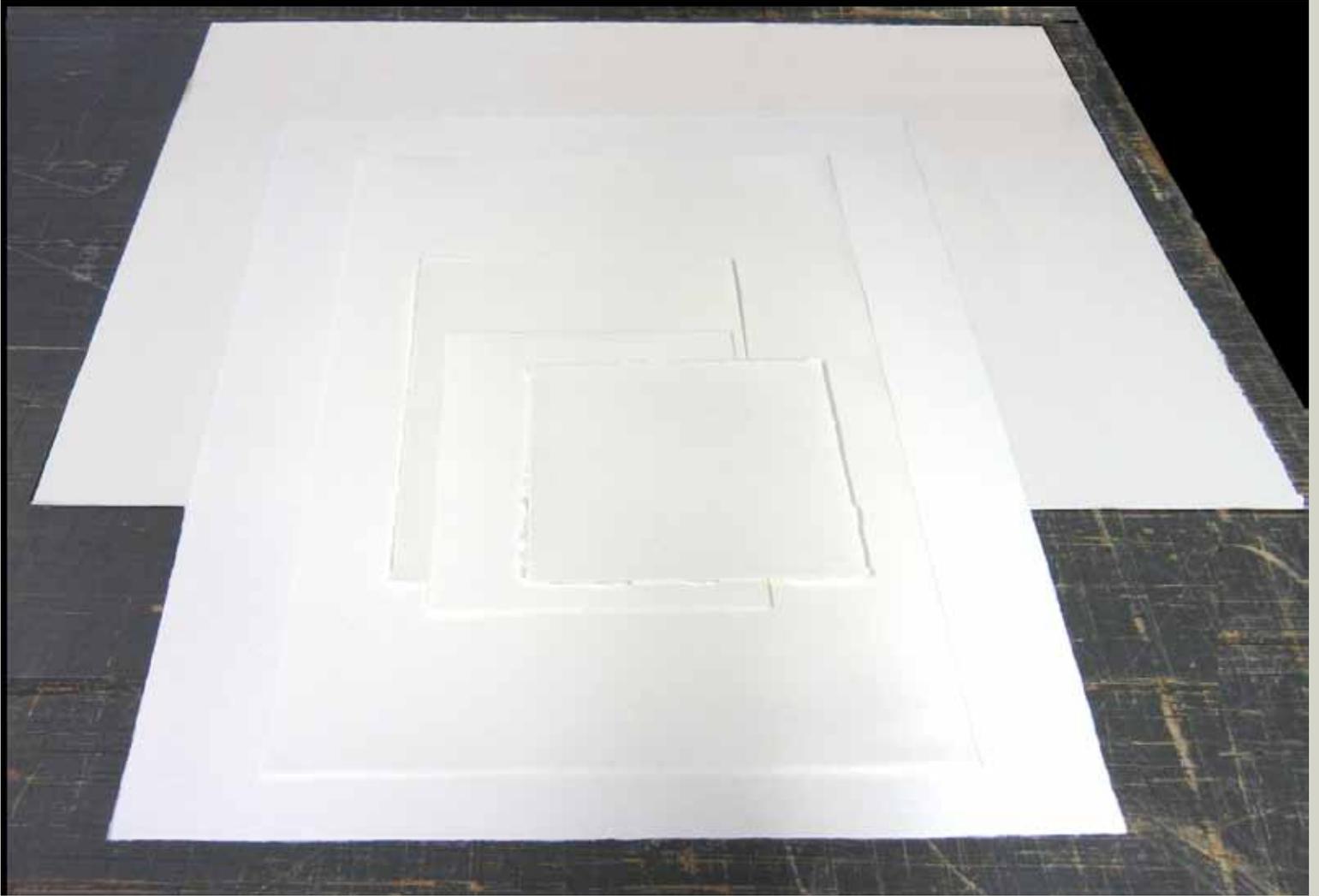
Mitsumata Pink



Mitsumata Grey



Mizota Hanban & Udaban



Mohachi

MOHACHI HANDMADE

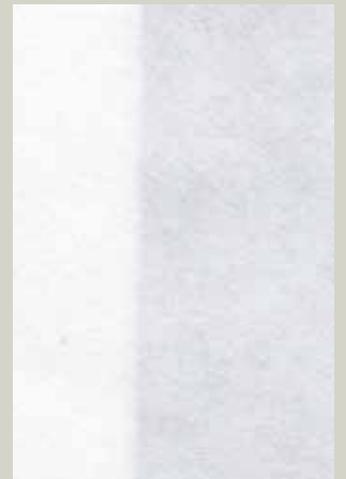
Developed by master papermaker Mohachi Oki, these exceptionally heavyweight sheets are made of hemp, cotton and sulphite. They are also internally sized to give remarkable strength and allow them to perform not only for traditional Japanese, but Western printmaking techniques as well. White with a soft, smooth surface. 4 Deckles. Neutral pH.



Morisa MM26 Haijiro



Morisa MM25 Azabu



Morisa MM23 Shirakabe

Japan Morisa

Machinemade of kozo and sulphite. Neutral pH. One side smooth, one textured. No deckles.



Mulberry

Japan Mulberry

Handmade of kozo and sulphite. 4 deckles. Neutral pH. White.

One of the first Japanese papers widely distributed in the U.S., our version is closely matched to the original. Soft, strong and versatile .

Japan Mura Rokubu

Handmade of 100% kozo. Off-white with a lightly scratchy surface. Neutral pH. 4 Deckles.

Japan Mura Udaban

Handmade of 100% kozo. Scroll format. Dried on wooden boards, these distinctive sheets have subtle embossed markings from the boards and a beautiful, deep natural tone. Neutral pH. 4 Deckles.



Mura Rokubu



Mura Udaban

NARA FUKINUSHI NATURAL DYED UDA

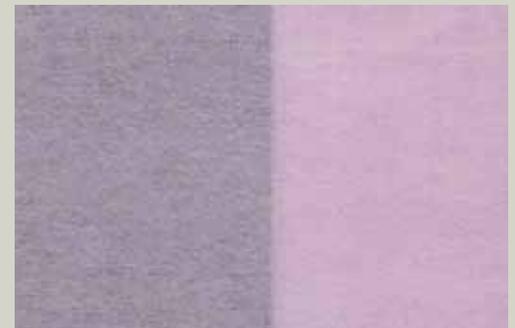
Handmade of 100% kozo grown in the Nara Prefecture and made and dyed by National Living Treasure Mr. Hiroyuki Fukinushi. The sheets are colored by soaking the sheets for a full day in traditional, fade resistant, natural dyes. The resulting color depends on the growing season, humidity, temperature and therefore will vary from batch to batch and sometimes from sheet to sheet. 4 Deckles. Neutral pH.



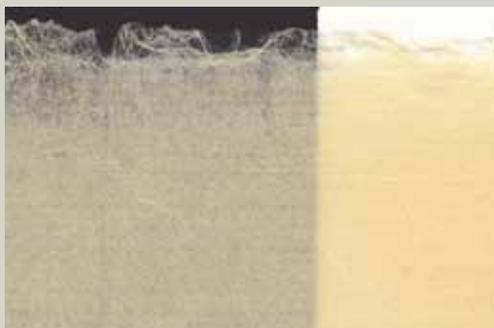
Nara Fukinushi Dyed Indigo



Nara Fukinushi Dyed Akebi



Nara Fukinushi Dyed Sakaki



Nara Fukinushi Dyed Mimosa



Nara Fukinushi Dyed Mugwort



Nara Fukinushi Dyed Cherry



Nishinouchi 1 Natural



Nishinouchi 2 White Single Thick



Nishinouchi 3 White Double Thick



Nishinouchi 4

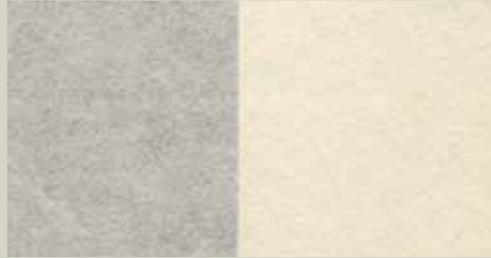
NISHINOUCHI

Handmade of Hosokawa kozo which is considered some of the finest grown in Japan. Exceptionally strong and beautiful. 4 Deckles. The udaban sheets are available in one weight (1 sou) and in a double weight where two sheets are couched together (2 sou.)

Hosokawa washi is one of three groups of papers designated as an Important Intangible Cultural Treasure by the Japanese Government.



Natsume 4002



Oguni Gami



Oguni Chiri

Japan Natsume 4002

Handmade from 100% kozo. Smooth white with shiny white fibers. Neutral pH. 4 deckles.

Japan Oguni Chiri & Ogunigami - Handmade from 100% kozo. Neutral pH. 4 deckles.

Japan Ogura

Handmade from Manila hemp, kozo & sulphite. Neutral pH (Natural only). 4 deckles. Coarse, heavily textured surface with swirls of fiber.



Ogura Natural



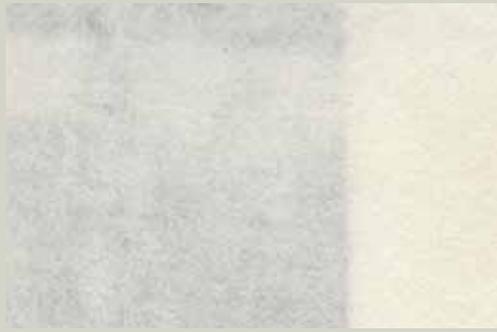
Ogura Violet



Ogura Light Brown



Ogura Antique Rose



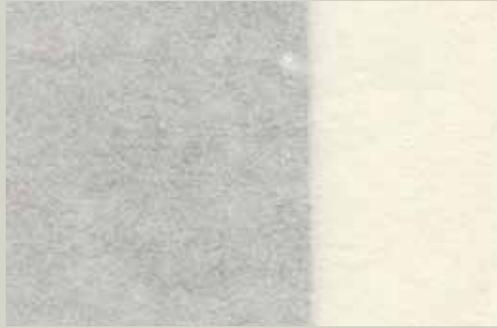
Okawara Handmade



Okawara Machine-made Pinkish Natural



Okawara Machine-made Greenish Natural



Okawara Student Grade

Japan Okawara Handmade - 100% kozo. Neutral pH. Fine laid texture. 4 deckles.

Japan Okawara Machine Made - Kozo and sulphite. Neutral pH. 2 deckles.

Japan Okawara Student Grade

Handmade from kozo and sulphite. Neutral pH. 2 deckles.

All varieties of Okawara are well known for their scale, value and performance.

Japan Otoshi Medium Weight - Handmade of kozo and sulphite by Mr. Masahige Tomokusa. Neutral pH. 4 Deckles.

Japan Rayon M0321 - Machine-made on Shikoku Island of 100% rayon. The sheets have a fabric-like touch and strength. Neutral pH. No deckles.

Japan Rayon Gauze - Machine-made of 100% rayon. Neutral pH. No deckles.

Japan Salago K

Handmade of 100% Philippine gampi. Smooth, lustrous surface. Neutral pH. 4 deckles.

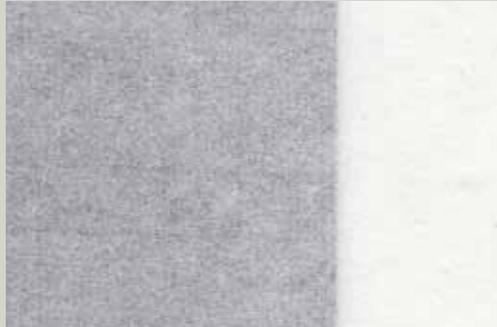
Japan Sakamoto

Machine--made of Kozo & Sulphite. Smooth one side, textured on the other. Neutral pH. 2 deckles.

Another favorite paper originally carried by Aiko's in Chicago.

Japan Sansui SH8 - Hiromi Collection

Off-White. Mould-made of 10% kozo, 70% sulphite, 15% recycled paper, 5% rayon. Neutral pH. 2 deckles.



Otoshi Medium



Rayon M0321



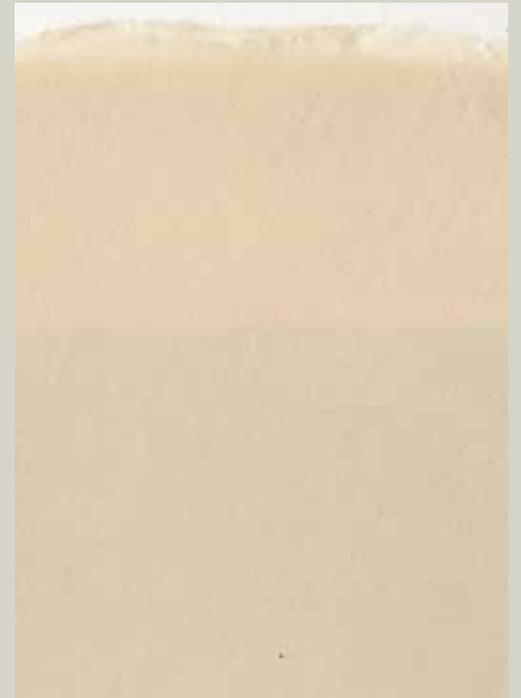
Sakamoto 80 gram



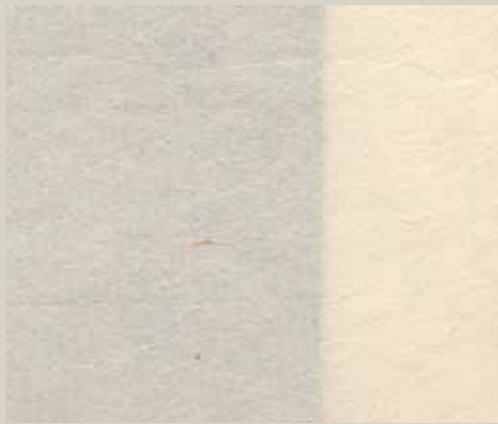
Rayon Gauze



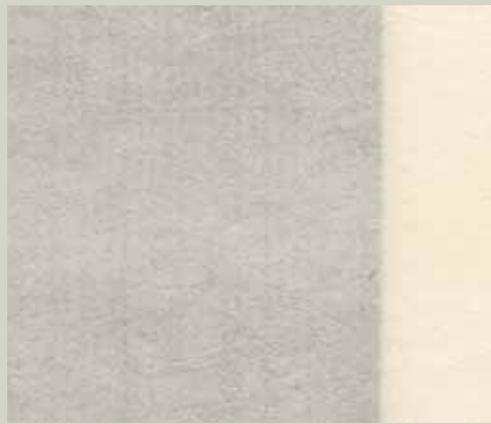
Sansui SH8



Salago K



Seichoshi-Homare



Seichosen



Seiko-Sen

Japan Seichoshi-Homare Kozo

Handmade by Mr. Shigeru Osaki a *National Living Treasure*. His papers are designated as a Cultural Asset by the Japanese Government. Made in the winter when the cold temperature assures the crispness and purity of the sheet on a mould with a pronounced laid pattern and dried on ginko tree boards in the sunlight. The grain of those old wood panels is often visible in these stunning sheets. All fibers are harvested from the local mountains that surround the Ozaki home. Neutral pH. 4 Deckles.

Japan Seichosen Kozo**Japan Seiko-Sen Mitsumata**

Sekishu Natural



Sekishu White

Japan Sekishu - Handmade, 80% kozo and 20% sulphite. Neutral pH. 4 deckles. White and Natural.

Thin, strong, affordable and versatile, sekishu is used extensively for repair, hinging and lining fabrics for book binding.

Japan Sekishu-Hanshi Tsuru HP06 - Hiromi Collection**Japan Sekishu-Hanshi Mare HP07 - Hiromi Collection**

Handmade of 100% Japanese Sekishu kozo by Mr. Akira Kubota in the Shimane Prefecture, all of the green bark is left intact, resulting in a much stronger sheet and a unique, darker tone. Highly praised for restoration and for printing techniques.

Tsuru is beaten and dried by machine while Mare is beaten by hand and dried on boards, resulting in a softer, finer sheet.

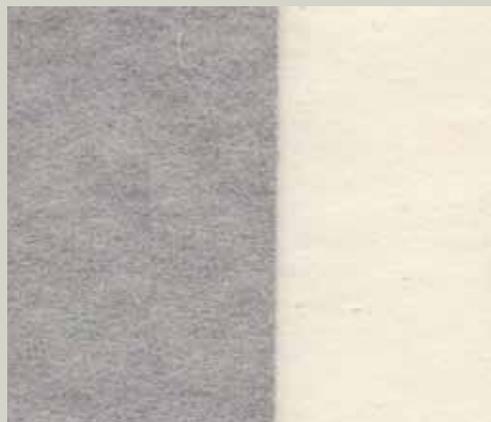
Japan Sekishu Torinoko Gampi HP60 - Hiromi Collection

Handmade of 100% Japanese gampi by Akira Kubota in the Shimane Prefecture. Dark natural tone gampi with a beautiful luster. Very strong.

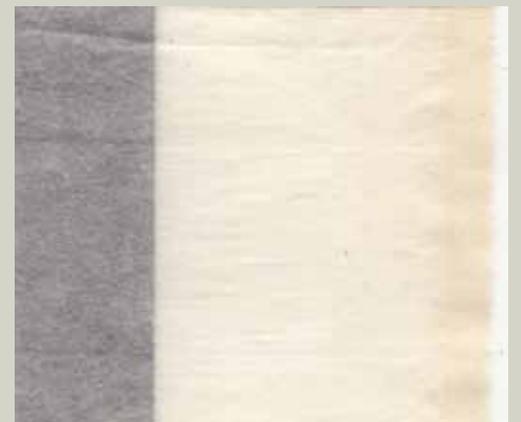
Sekishu Hanshi is one of three groups of papers designated as an Important Intangible Cultural Treasure by the Japanese Government.



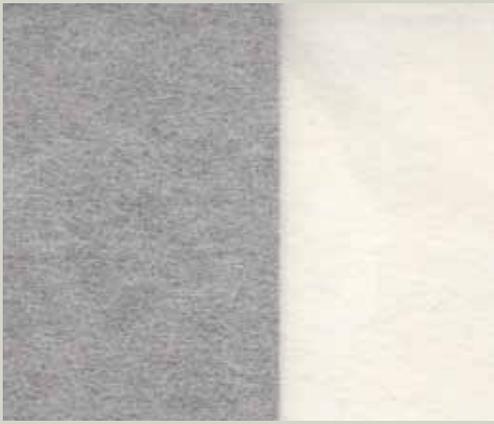
Sekishu-Hanshi Tsuru HP06



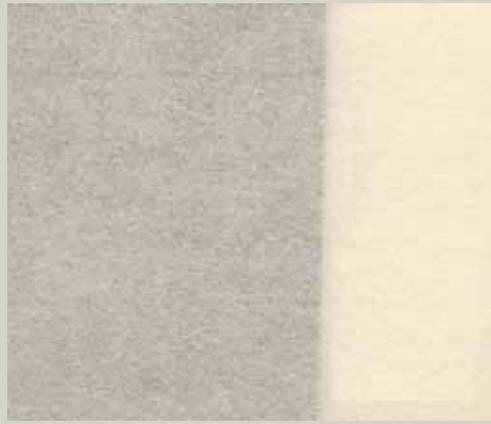
Sekishu-Hanshi Mare HP07



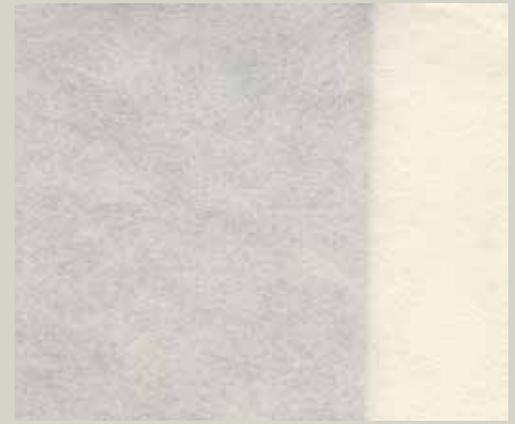
Sekishu Torinoko Gampi HP60



Senka-Shi HM35 (30 gram)



Senka-Shi HM36 (38 gram)



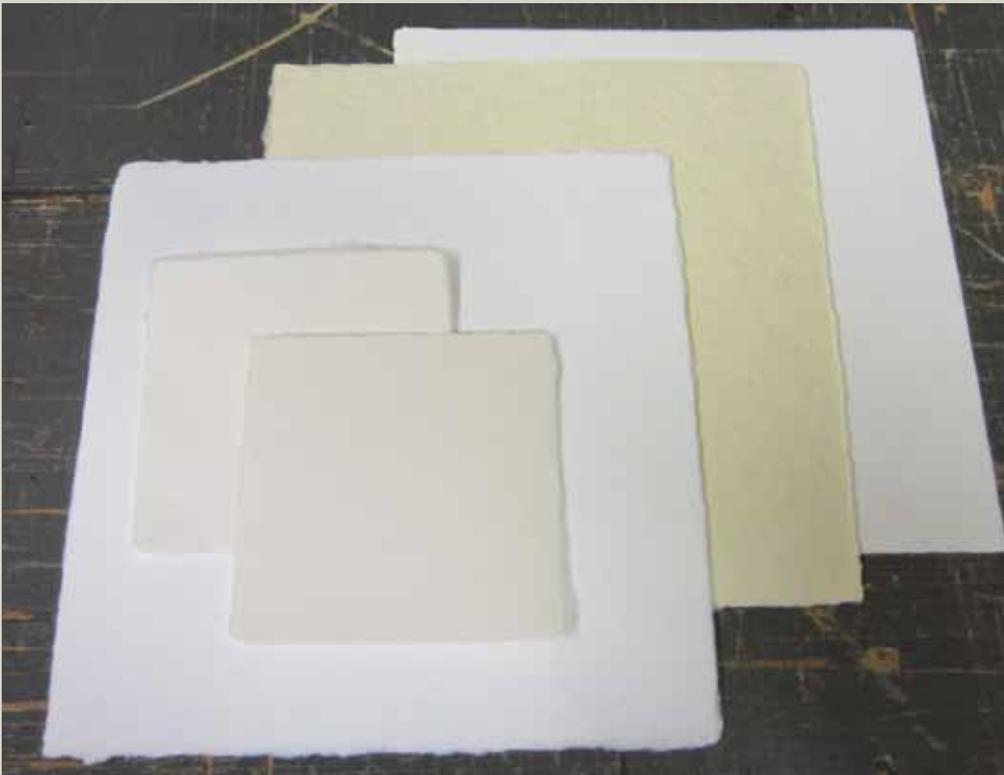
Senka-Shi HM 37 (44 gram)

Japan Senka-Shi HM35-37 - Hiromi Collection

Handmade of 100% Japanese kozo. These conservation grade papers are made by Yoshifumi Okatsu in the Kochi Prefecture. The differing weights are made by combining two thinner sheets into one during the papermaking process. Neutral pH. 4 Deckles.

Japan Shigure SH15 - Hiromi Collection

Off-White. Mould-made of 50% Kozo, 50% Sulphite. A thin, crisp sheet with subtle, cloud-like swirls of fibers.



Shigure SH15

SHIKISHI

"Shikishi" refers to the very specific size of these sheets - which is small and not quite square. Traditionally used for calligraphy and the mounting of small paintings, these sheets would handle most other techniques as well. 4 Deckles. Neutral pH.

Japan Shikishi Kochi - Handmade of kozo & sulphite. Smooth surface. Neutral pH. 4 Deckles. White or Natural.

Japan Shikishi Mitsumata Kumohada - Handmade of mitsumata layered on top of a kozo base. Lustrous surface. Natural.

Japan Shikishi Mini - Handmade of kozo & sulphite

Japan Shikishi Mohachi - Handmade of hemp, cotton & Sulphite



SHIKIBU JAPANESE HANDMADES

The Echizen prefecture is best known today for their extensive varieties of decorative, machinemade sheets, but for hundreds of years, the region has produced many of the finest handmade sheets found in Japan. Unlike other areas of Japan, where we see a decline in the tradition of papermaking, the Echizen Prefecture is experiencing a renaissance - with a new generation of papermakers learning and continuing the old and revered techniques of their masters. These sheets of exceptional quality and beauty were made by master papermaker Futoshi Umedo who specializes in papers made of gampi and mitsumata. All sheets are neutral pH.

***Japan* Shikibu Gampi-shi White & Colors.**

100% Japanese Gampi. Magnificent, lustrous sheets in white, natural and hand-dyed in an array of colors. Neutral pH. 4 Deckles.



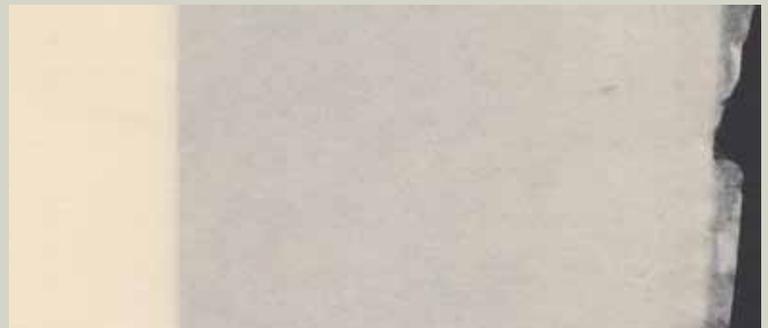
Shikibu Gampi 01 White 13 gram



Shikibu Gampi 03 White 26 gram



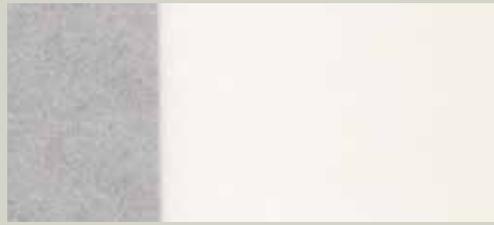
Shikibu Gampi 06 Natural 13 gram



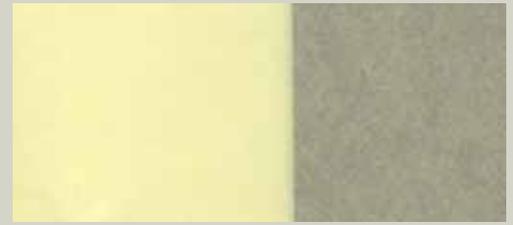
Shikibu Gampi 08 Natural 20 gram



Shikibu Gampi 40 - Light Blue



Shikibu Gampi 36 - White



Shikibu Gampi 38 - Light Yellow



Shikibu Gampi 41 - Ice Blue



Shikibu Gampi 37 - Off-White



Shikibu Gampi 39 - Yellow



Shikibu Gampi 53 - Royal Blue



Shikibu Gampi 55 - Black



Shikibu Gampi 42 - Leaf Green



Shikibu Gampi 54 - Navy Blue



Shikibu Gampi 56 - Grey



Shikibu Gampi 43 - Green



Shikibu Gampi 52 - Purple



Shikibu Gampi 47 - Beige



Shikibu Gampi 44 - Olive Green



Shikibu Gampi 51 - Plum



Shikibu Gampi 45 - Light Tan



Shikibu Gampi 50 - Orange



Shikibu Gampi 48 - Pink



Shikibu Gampi 46 - Deep Tan



Shikibu Gampi 49 - Red



***Japan* Shikibu Kizukishi Kozo Dyed**

100% Japanese kozo. These strong, sheer sheets are dyed in a subtle range of colors. The sheets are translucent even in the darker colors. The natural tones mimic those found in aged papers, making them particularly useful for restoration of aged documents, books and fabrics. Exceptional quality!



Shikibu Kozo 0 - White



Shikibu Kozo 1 - Deep Natural



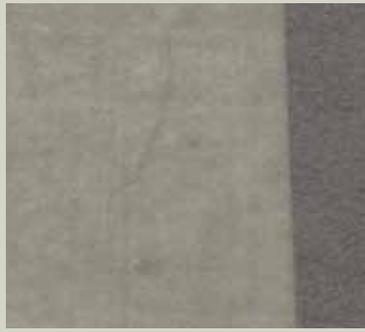
Shikibu Kozo 2 - Light Tan



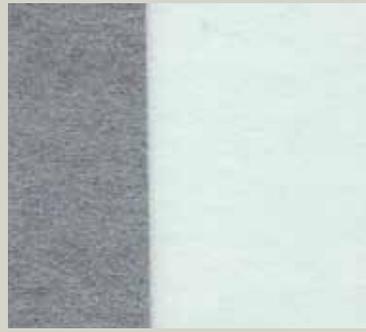
Shikibu Kozo 3 - Tan



Shikibu Kozo 6 - Silver Grey



Shikibu Kozo 7 - Smoke



Shikibu Kozo 16 - Light Blue



Shikibu Kozo 13 - Blue



Shikibu Kozo 5 - Sienna



Shikibu Kozo 4 - Brown



Shikibu Kozo 11 - Teal



Shikibu Kozo 14 - Navy



Shikibu Kozo 10 - Deep Red



Shikibu Kozo 9 - Amber



Shikibu Kozo 12 - Green



Shikibu Kozo 15 - Black



Shikibu Kozo #27

Japan Shikibu Kozo-shi #27

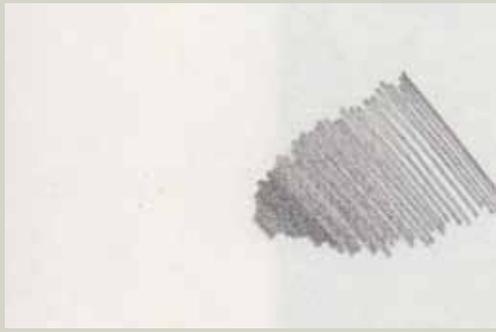
100% Japanese kozo. Off-white tonality with an exaggerated laid pattern. Neutral pH. 4 Deckles.

Japan Shikibu Mitsumata-shi

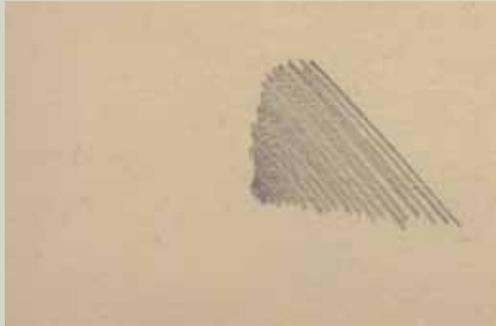
100% Japanese Mitsumata. Off-white tonality with a warm, lustrous sheen. Although the sheets are ultra-smooth, they have a remarkable, fabric-like visual texture because of the unusual sou. Neutral pH. 4 Deckles.



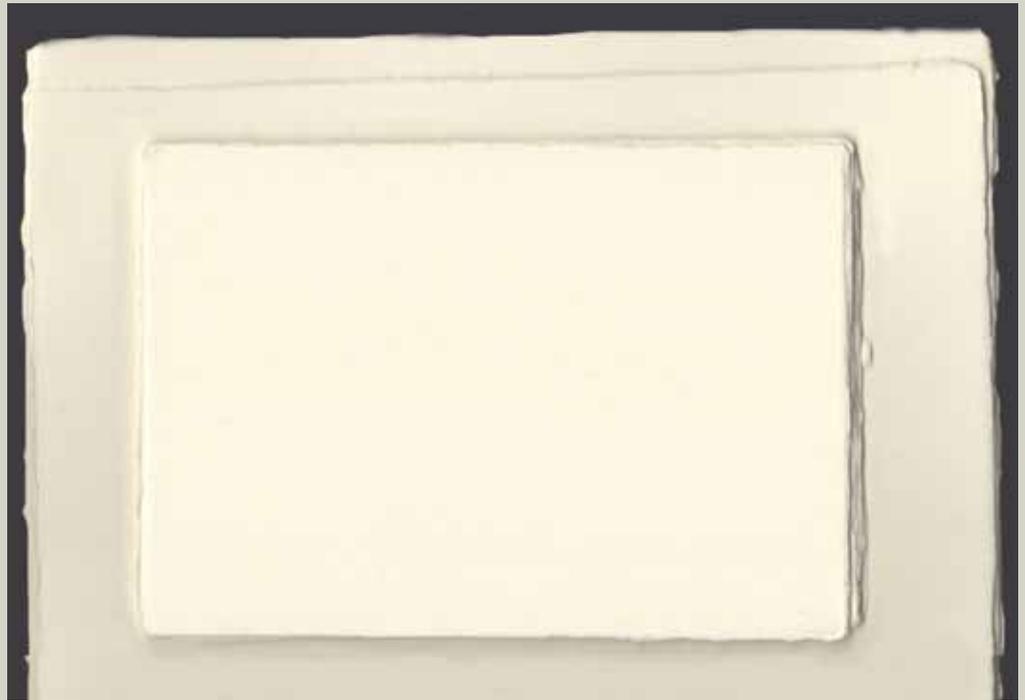
Shikibu Mitsumata-shi



Shikoku Surface Gampi White



Shikoku Surface Gampi Deep Natural



Shojoshi



Shikoku Surface Gampi White



Shoji



Silk Tissue



Sugikawashi

Japan Shikoku Surface Gampi

A two layer, machinemade sheet. A thin sheet of lustrous, smooth gampi is fused together with an opaque base sheet of kozo, hemp and wood pulp. 2 Deckles. Neutral pH. White or Natural.

Excellent for printing techniques including digital ink jet.

Japan Shiramine MM5- Hiromi Collection

Mould-made of 40% Kozo, 60% Sulphite. Dense sheet for printing and painting. Neutral pH. 2 deckles.

Japan Shoji- Handmade of kozo & sulphite. Neutral pH. 4 Deckles. White.

A middle weight, moderately priced, Aiko favorite.

Japan Shojoshi

Mouldmade of 100% sulphite. These small, thick, sheets have one ultra-smooth surface and one scratchy surface. Excellent for Western printmaking and some drawing techniques. 4 Deckles. Neutral pH. Off-White.

Japan Silk Tissue - Machine-made from gampi and sulphite. Neutral pH. No deckles. Natural.

Japan Sugikawashi

Handmade in the style of traditional bark papers of ancient Japan from pulverized cedar bark and hemp fibers. Brown Neutral pH. 4 deckles.



Takefu White (smooth side seen above)

Japan Takefu

Machine-made of sulphite. Double-sided sheets - smooth & textured. Neutral pH. No deckles.

Japan Tamura Koban - Handmade of 100% kozo. Crisp, sized sheet with a natural tone and delicate, laid lines. Neutral pH. 4 deckles.

Japan Tengucho Machine-made

White. 100% Thai Kozo cooked in caustic soda. Made in Kochi Prefecture on a machine designed only to make this sheer paper. Used for restoration and many collage techniques. Neutral pH.

Japan Tengucho CT Colors Machine-made

100% Thai Kozo. Thin and strong. For chine colle and many collage techniques. Neutral pH.



Takefu Natural (textured side seen above)



Tamura Koban



Tengucho Machine-made Thin 5 gram



Tengucho Machine-made W1 9 gram



Tengucho CT11 - Royal Blue



Tengucho CT02 - Pink



Tengucho CT18 - Beige



Tengucho CT15 - Pale Blue



Tengucho CT12 - Purple



Tengucho CT03 - Red



Tengucho CT19 - Chocolate



Tengucho CT10 - Black



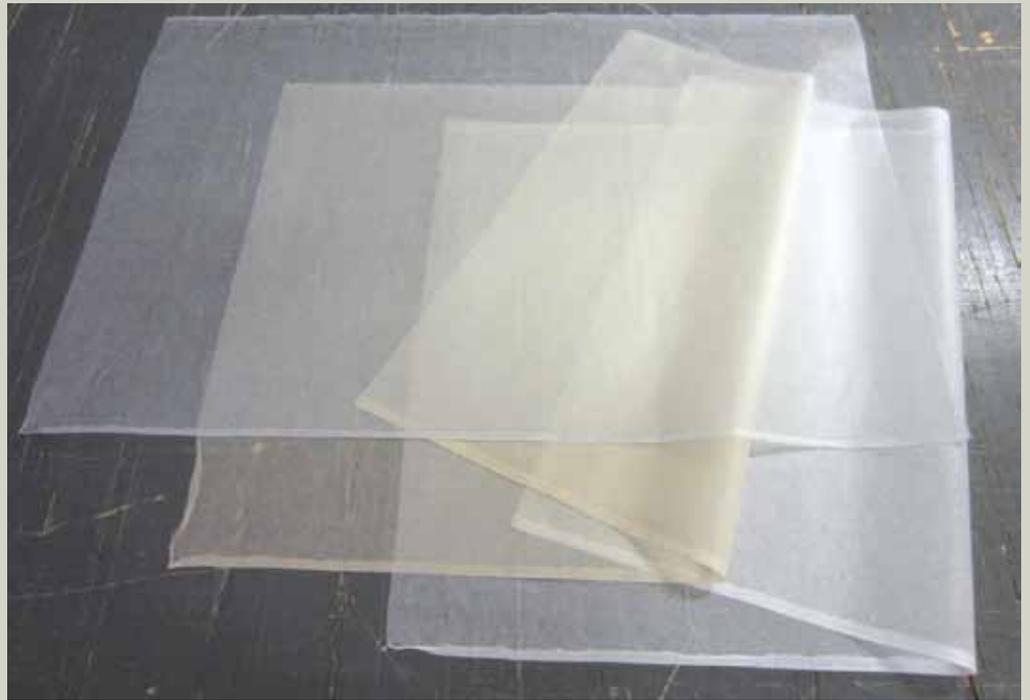
Tengucho CT07 - Light Green



Tengucho CT08 - Tea Green



Tengucho HM1 & CS



Tengujoushi Dyed - Pale Brown

Japan Tengucho HM1 Handmade- Hiromi Collection

Only one family remains that can master the skill of making this incredible paper. The extreme agitation of the pulp when the sheets are formed, interlocks the kozo fibers to produce this ultra-fine, ultra-strong, sheer tissue. Made in the Kochi Prefecture by Hironao Hamada, a 4th generation paper maker who was trained and is the grandson of the *National Living Treasure* Mr. Sachio Hamada. The fibers are formed on a silk covered sou and are prepared by cooking in wood ash, making this variety especially stable and preferred for conservation. Neutral pH. 4 decks. White.

Japan Tengucho CS Handmade

Made as above of 100% kozo prepared by cooking in caustic soda making this paper less expensive.

Japan Tengujoushi Handmade Dyed

Handmade of 100% Kozo and hand-dyed. Colors will vary from batch to batch. 4 Decksles.



Tengujoushi Dyed - Yellow Green



Tengujoushi Dyed - Green



Tengujoushi Dyed - Rose



Tengujoushi Dyed - Red



Tengujoushi Dyed - Lavender



Tengujoushi Dyed - Pale Blue



Tengujoushi Dyed - Pale Pink



Torinoko Handmade



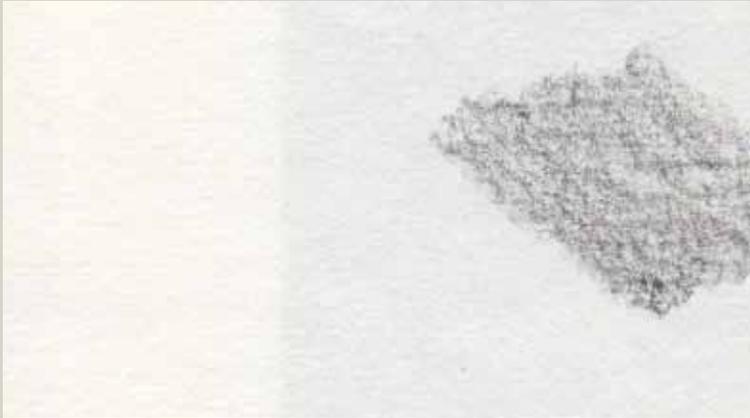
Torinoko Brush Strokes



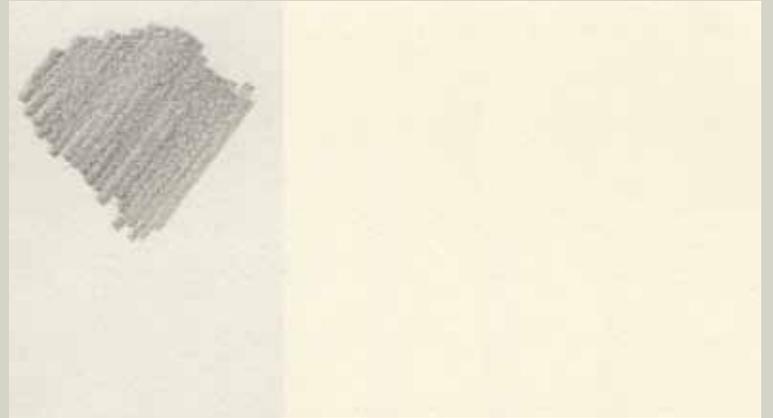
Torinoko Black



Tosa Kasagami



Torinoko White (textured side seen above)



Torinoko Natural (smooth side seen above)

Japan Torinoko Handmade

Kozo and sulphite blend. Neutral pH. Soft, absorbent yet strong. 4 Deckles.

Japan Torinoko Machine-made White Natural & Black

100% Sulphite. Used in Japan for Fusuma sliding doors, these sheets are also well suited for drawing and printmaking. Double-sided. Neutral pH No deckles.

Japan Torinoko Brush Strokes

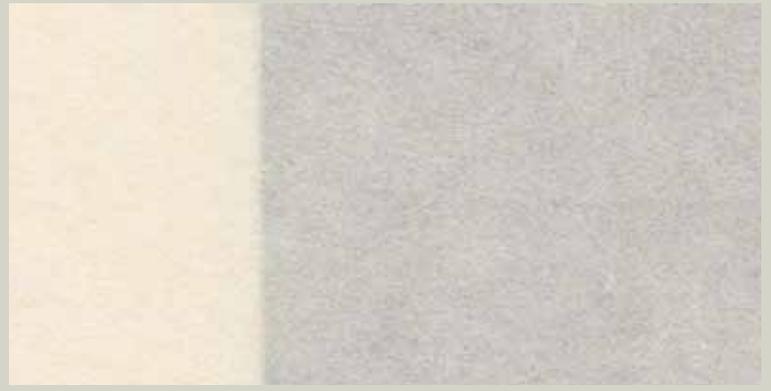
Machine-made of 100% sulphite. Absorbent sheet embossed with brush strokes to resemble those usually found on handmade sheets. Neutral pH. No deckles.

Japan Tosa Kasagami

Handmade of 100% kozo. Lovely sheet formation with visible fine fibers and a soft, scratchy surface. 4 Deckles. Neutral pH.



Tosa Hanga



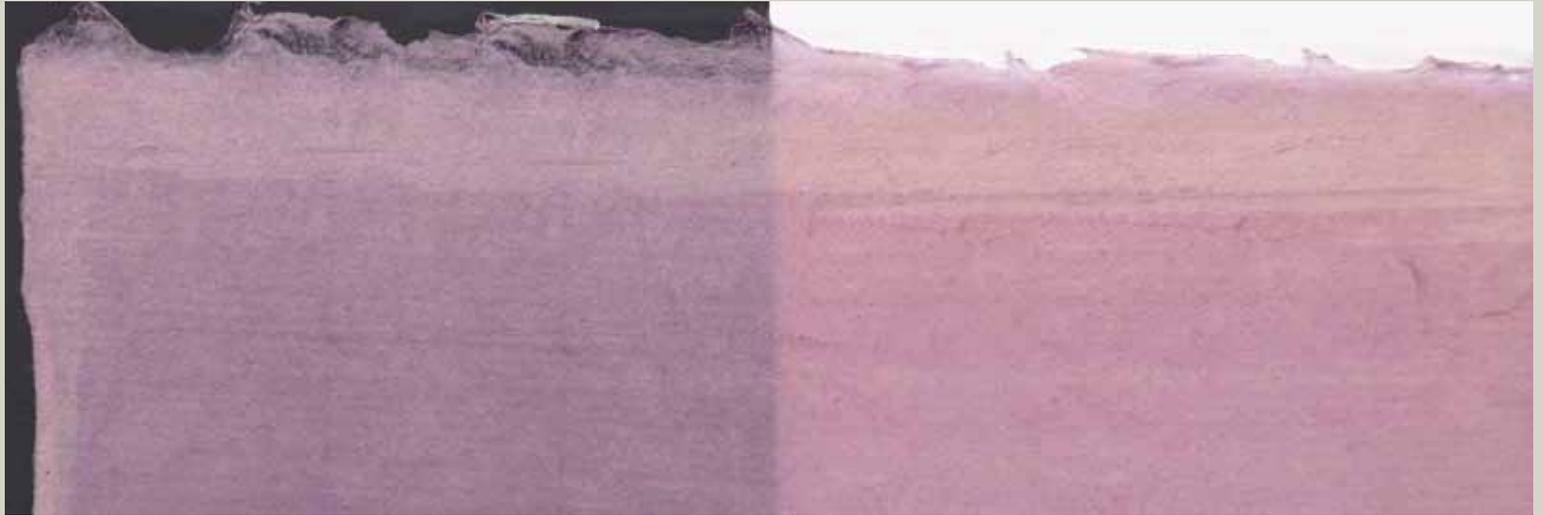
Tosa Kozo #8 Natural



Tosa Maruishi



Tosa Kozo #8 White



Tosazome Purple

Japan Tosa Hanga

Handmade in the Kochi Prefecture from kozo and sulphite. Thick, sturdy, internally sized sheet used extensively for printmaking. Neutral pH. 4 deckles.

Japan Tosa Kozo #8 Natural & White

Handmade of kozo and wood pulp. Internally sized. Dense, even sheet formation. Excellent for printing techniques. 4 Deckles. Neutral pH.

Japan Tosa Maruishi

Handmade in the Kochi Prefecture from kozo and sulphite. Thick, sturdy, internally sized sheet used extensively for printmaking. Neutral pH. 4 deckles.

Japan Tosazome Purple

Handmade of 100% Kozo and hand painted with dosa that has been colored with a natural plant dye. Uneven, purple tone that shows the brushstrokes. Very unusual and beautiful. 4 Deckles.



Walnut Dyed Kururu Kozo



Toyama



Uwa Senka



Uda-Gami HM40



Uda-Gami HM41



Vegetable - Melon



Vegetable - Onion



Vegetable - Sweet Potato



Vegetable - Corn



Vegetable - Horse Radish

Japan Toyama - Handmade from 100% kozo. Smooth surface embedded with visible light fibers. 4 decksles.

Japan Uda-Gami HM40 & HM41 - Hiromi Collection

Off-white. Uda clay is added to soften the paper, minimize stretching and shrinkage and to prevent worm damage. These sheets are made by Hiroyuki Fukinushi in the Nara Prefecture. Traditional scroll format.

Japan Uwa Senka Small & Long

Handmade of 100% kozo. Soft surface with visible fibers and laid marks. Neutral pH. 4 Decksles.

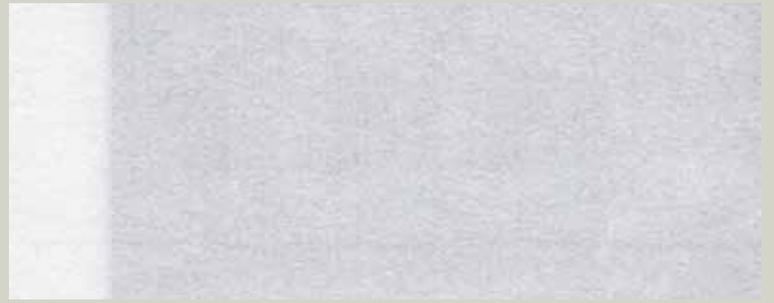
Japan Vegetable Papers - Handmade from a mixture of kozo and vegetable fibers. 4 Decksles:

Japan Walnut Dyed Kururu Kozo

Handmade of 100% kozo and hand dyed with natural walnut stain to a beautiful, pale brown tone. Color varies from batch to batch. 4 Decksles.



Yatsuo A13 - Natural



Yatsuo A1 - White



Yatsuo B2 - Beige



Yatsuo B25 - Kraft



Yatsuo B27 - Tan



Yatsuo C4 - Brown



Yatsuo C30 - Graize



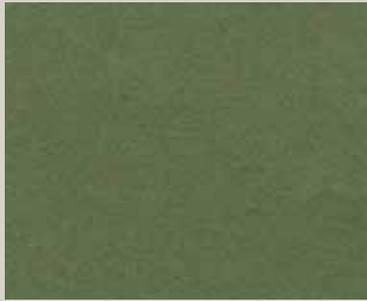
Yatsuo B8 - Green Grey



Yatsuo B22 - Blue Green



Yatsuo B4 - Grey



Yatsuo C10 - Green



Yatsuo B6 - Cloud Blue



Yatsuo B7 - Grey Blue



Yatsuo C7 - Taupe



Yatsuo B18 Lime



Yatsuo E3 - Apple Green



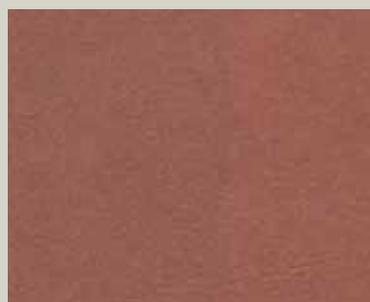
Yatsuo B12 - Yellow



Yatsuo B15 - Mustard

Japan Yatsuo

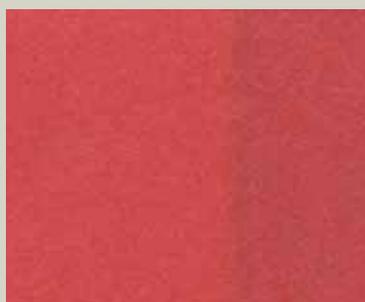
Handmade from kozo and sulphite pulp. Neutral pH. Strong, soft surface. 4 deckles. Colors will vary somewhat from batch to batch.



Yatsuo C2 - Antique Rose



Yatsuo C8 - Coral



Yatsuo D4 - Dull Red



Yatsuo D1 - Bright Red



Yatsuo C3 - Wine



Yatsuo C16 - Maroon



Yatsuo D3 - Dark Red



Yatsuo E4 - Tomato



Yatsuo C12 - Dark Blue



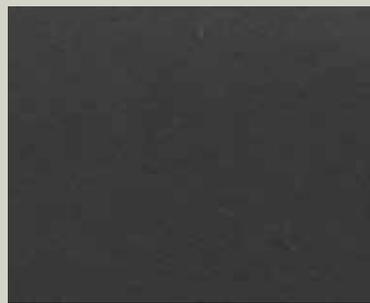
Yatsuo C6 - Purple



Yatsuo C11 - Orange



Yatsuo B35 - Light Orange



Yatsuo D8 - Black



Yatsuo C3 - Blue Black



Yatsuo B33 - Pink



Yatsuo B32 - Peach



Yatsuo C19 - Aquamarine



Yatsuo E1 - Electric Blue



Yatsuo B28 - Lavender



Yatsuo B31 - Rose

Japan Yatsuo

Handmade from kozo and sulphite pulp. Neutral pH. Strong, soft surface. 4 deckles. Colors will vary somewhat from batch to batch.



Yame Kozo 1



Yame Kozo 2



Yame Kozo 3



Yame Kozo 4

Japan Yame Kozo Hadakura

Handmade from 100% kozo, these conservation grade tissues are dyed in 4 tones of natural. Neutral pH. 4 Deckles.



Yuku-shi 13 gram



Yuku-shi 16 gram



Yuku-shi 27 gram



Yuku-shi 41 gram

Japan Yuku-shi Snow Bleached Handmades

Handmade in Gokayama in northeast Japan near the Sea of Japan by Mr. Miyamoto. These sheets of 100% kozo are made following 1200 year old traditions that originated in this area because of its cold, snowy climate. Locally grown kozo is harvested, cleaned of the outer bark and impurities and then bleached in the snow for 7 - 10 days before the fiber is cooked, beaten by hand with a wooden mallet and formed into sheets. No machines or chemicals of any type are used in these processes, resulting in papers that are exceptionally pure. The sheets have a unique warm, natural tone. Neutral pH. 4 Deckles.



Yukyu Natural



Zairei

Japan Yukyu Natural

Handmade from kozo. Small, lightweight sheets. Neutral pH. 4 Deckles.

Japan Zairei

Machine-made of 50% sulphite, Thai kozo, abaca and straw. Thins, crisp sheet works well in digital applications. Neutral pH. White.

KOREA

Making *Hanji*, the Korean word for paper has been practiced in Korea for many centuries where the process was first introduced by Japan and China. However, over the years, the Koreans improvised on those initial techniques and developed their own unique system - most notably creating a *su* (bamboo mould) suspended by a central hinging post that allowed sheets to be formed by collecting the layers of pulp in a side to side slapping fashion. Sheets made this way are known as *webal*. The Korean mulberry, called *dak*, used to make the sheets is a close relative of *kozo* and is prized for its strength and density. Japanese papermakers often import Korean *dak* for some of their own papers simply because of its difference from the *kozo* harvested in Japan.

Sadly, the finest papers from Korea have become difficult to obtain and even in Korea, *webal* style papers are rare and costly. Today, like Japan, the Korean Government encourages traditional papermaking by recognizing special skills, giving official status to the artisans and their creations.

Korea Hanji Colors

Handmade of 100% *dak* (Korean mulberry) Soft surface with swirls of fibers and laid marks. Neutral pH. 4 Deckles.



Korean Hanji - K7 Pale Lilac



Korean Hanji - K1 Pink



Korean Hanji - K11 Grey Pink



Korean Hanji - K20 Aquamarine



Korean Hanji - K46 Tan



Korean Hanji - K49 Celery



Korean Hanji - K57 Grey Green



Korean Hanji - K54 Mustard



Korean Hanji - K37 Yellow



Korean Hanji - K22 Putty



Korean Hanji - K21 Grey



Korean Hanji - K29 Lime



Korean Hanji - K89 Black



Korean Hanji - K66 Dark Green



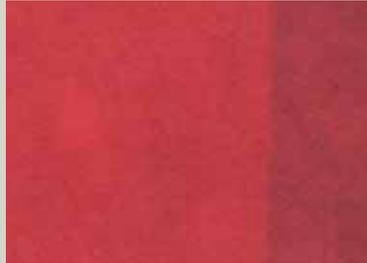
Korean Hanji - K64 Green



Korean Hanji - K59 Olive



Korean Hanji - K25 Dark Blue



Korean Hanji - K6 Red



Korean Hanji - K78 Plum



Korean Hanji - K19 Blue



Korean Hanji - K85 Chocolate



Korean Hanji - K12 Lavender



Korean Hanji - K67 Umber

Korea Hanji Colors - Handmade of 100% dak (Korean mulberry) Soft surface with swirls of fibers and laid marks. Neutral pH. 4 Deckles.

Korea Hanji Oiled

Handmade of 100% dak, this paper has been treated with perilla oil that darkens with age and light into uneven, yet remarkably beautiful amber tonalities. This style of paper was originally intended for architectural purposes and was applied in layers as flooring in traditional Korean homes. 4 Deckles.

Korea Hanji Mulberry Mix - Handmade of 50% dak and 50% kozo. Neutral pH. 4 Deckles.

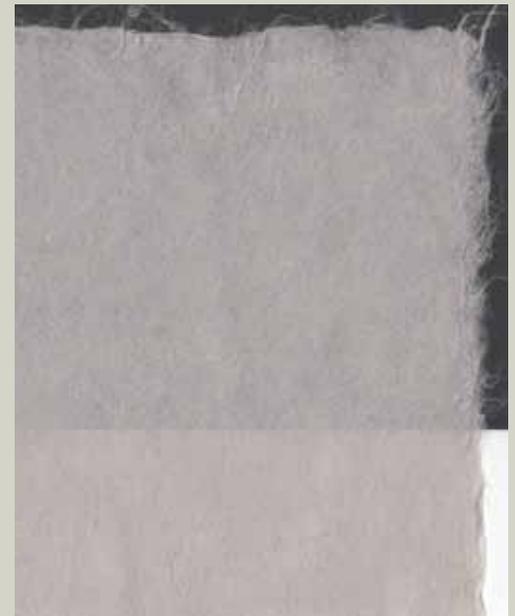
Korea Hanji Stone Grey - Handmade of 100% dak and pigmented with ground biotite granite. Neutral pH. 4 Deckles.



Korean Hanji Oiled



Korean Hanji Mulberry Mix



Korean Hanji Stone Grey



NEPAL

Nepalese paper making is an unusual hybrid of techniques that were influenced by both Japan and India. Because of the climate, the herding culture and the isolation of the area, paper making was usually performed by shepherds during the months that they attended their flocks near the forest edge. Because they travelled considerable distances from their villages, it was essential that most of the supplies needed could be found readily along the way. Daphne (Nepalese gampi) grows abundantly in high altitudes and is easily harvested.

In their traditional manner of paper making, the fiber was pounded with stones to prepare the pulp before cooking in wood ash. A stream or even a ditch filled with water served as the vat. The moulds which were made of bamboo, were lightweight and portable. The sheet formation was then performed by placing the mould into the vat and floating the beaten pulp on top of the mould. When the fibers were distributed to the paper maker's satisfaction, the mould was then lifted from the vat and turned out onto wooden planks to dry in the sun. This technique produces delightfully inconsistent sheets, each with its own individual character, a smooth surface that faced the wood and a rough outer side. Sheet formation is cloudy with somewhat uneven clumps of pulp.

But, paper makers and artists in Nepal are also aware of the more refined characteristics of Japanese papers and therefore, also construct sheets using Japanese methods. This includes controlled cleaning and cooking of the fiber and forming the sheets by lowering the mould into the vat of prepared pulp and vigorously agitating to distribute the fibers evenly before couching.

As demand has grown for Nepalese goods, we see many more influences on the methods of the manufacturers. Some use one particular style, many use their own unique combination of techniques to produce these wonderful, useful papers.

Because of presentation, it is often easy to forget that almost all Nepalese sheets are made of 100% gampi fiber (daphne or lokta) and therefore can perform in similar ways to their much more expensive, Japanese counterparts. Nepalese sheets are great for printing by hand, chine colle, sumi-e painting and drawing techniques where minimum erasure is required.



Nepal Chautara Lokta

Handmade of 100% daphne in Traditional Nepalese fashion. However the pulp is cleaned of imperfections, cooked and beaten using modern techniques to yield sheets that are consistent and even. Smooth surface with a light sheen. Hand-dyed. 4 deckles. Neutral pH.

Because dye crawls, sheets are darker on one side than the other and colors will vary from batch to batch.

Nepal Banana Tissue

Nepal Chautara Lokta - Yellow

Nepal Chautara Lokta - Natural Light

Nepal Chautara Natural Heavy



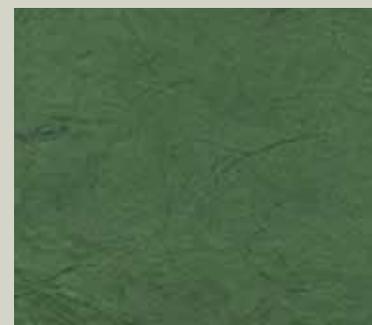
Nepal Chautara Lokta - Gold



Nepal Chautara Lokta - Parrot Green



Nepal Chautara Lokta - Lime



Nepal Chautara Lokta - Grass



Nepal Chautara Lokta - Chestnut



Nepal Chautara Lokta - Kiwi



Nepal Chautara Lokta - Mint



Nepal Chautara Lokta - Sage



Nepal Chautara Lokta - Olive Brown



Nepal Chautara Lokta - Olive Green



Nepal Chautara Lokta - Moss



Nepal Chautara Lokta - Jade



Nepal Chautara Lokta - Black



Nepal Chautara Lokta - Forest



Nepal Chautara Lokta - Robbins Egg



Nepal Chautara Lokta - Sea Green



Nepal Chautara Lokta - Teal Deep



Nepal Chautara Lokta - Navy



Nepal Chautara Lokta - Denim



Nepal Chautara Lokta - Light Blue



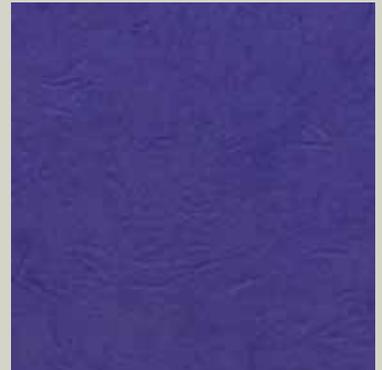
Nepal Chautara Lokta - Turquoise



Nepal Chautara Lokta - Sky Blue



Nepal Chautara Lokta - Royal Blue



Nepal Chautara Lokta - Sapphire



Nepal Chautara Lokta - Oyster



Nepal Chautara Lokta - Violet



Nepal Chautara Lokta - Purple



Nepal Chautara Lokta - Eggplant

Nepal Chautara Lokta

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Nepal Chautara Lokta - Cranberry



Nepal Chautara Lokta - Burgundy



Nepal Chautara Lokta - Espresso



Nepal Chautara Lokta - Brick



Nepal Chautara Lokta - Red Earth



Nepal Chautara Lokta - Terra Cotta



Nepal Chautara Lokta - Deep Orange



Nepal Chautara Lokta - Latte



Nepal Chautara Lokta - Fuchsia



Nepal Chautara Lokta - Red



Nepal Chautara Lokta - Pumpkin



Nepal Chautara Lokta - Clay



Nepal Chautara Lokta - Cerise



Nepal Chautara Lokta - Shrimp



Nepal Chautara Lokta - Pink



Nepal Chautara Lokta - Pebble

Nepal Chautara Lokta

Handmade of 100% daphne in Traditional Nepalese fashion. However the pulp is cleaned of imperfections, cooked and beaten using modern techniques to yield sheets that are consistent and even. Smooth surface with a light sheen. Hand-dyed. 4 deckles. Neutral pH.

Because dye crawls, sheets are darker on one side than the other and colors will vary from batch to batch.



Nepal Jazz - Aubergine



Nepal Jazz - Saddle Tan



Nepal Jazz Claret



Nepal Jazz - Grey



Nepal Jazz - Olive Green (back side with gauze shown above)



Nepal Jazz - Granite

Nepal Jazz

Translucent handmade paper laminated onto gauze-like fabric, lightly creped and dyed. Very strong. Neutral pH. No deckles.



KHADI HIMALAYAN HANDMADES

Khadi Himalayan Handmades present some of the finest papers from Nepal in both Traditional and Japanese "washi" styles of paper making. Newly revised in 2010, Khadi Himalayan papers have abandoned modern influences and are now preparing all their fiber by hand, closely following centuries old techniques such as cooking in lye of wood ash to insure that these sheets maintain the integrity, resilience and strength of true Nepalese paper traditions. Neutral pH. 4 decksles.

For printing and direct painting techniques, these daphne and mitsumata sheets have a crisp finish that allows for some drawing techniques including pen and pencil with light erasure.



Nepal Khadi - L5 Natural



Nepal L10 Natural

***Nepal Khadi Himalayan* Traditional L**

100% Daphne cooked in lye from wood ash. Cloudy sheet formation. Made using the traditional Nepalese techniques.



Nepal Khadi - L20 Natural



Nepal L40 Natural



Nepal Khadi - JL3



Nepal JL4



Nepal Khadi - JM3 Mitsumata



Nepal JM4 Mitsumata

Nepal Khadi Himalayan Traditional L

100% Daphne cooked in lye from wood ash. Cloudy sheet formation. Made using the traditional Nepalese techniques.

Nepal Khadi Himalayan Washi L 100% Daphne cooked in lye from wood ash. Made using the Japanese technique.

Nepal Khadi Himalayan Mitsumata Washi

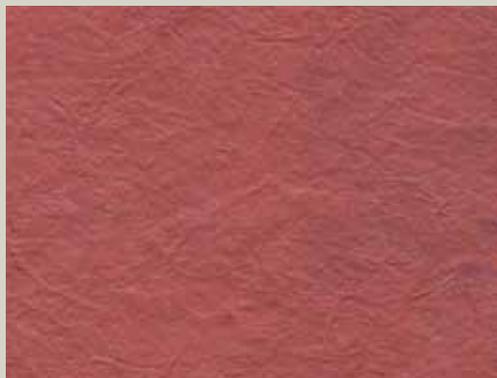
100% mitsumata cooked in lye from wood ash. Smooth surface. Made using the Japanese technique.



Nepal Khadi - N1 Natural



Nepal Khadi - N1 Saffron



Nepal Khadi - N1 Rust



Nepal Khadi - N1 Fuchsia



Nepal Khadi - N1 Rose



Nepal Khadi - N1 Plum



Nepal Khadi - N1 Turquoise



Nepal Khadi - N1 Blue



Nepal Khadi - N1 Lime



Nepal Khadi - N1 Olive



Nepal Khadi - N1 Green

***Nepal Khadi Himalayan* Traditional N1 Natural & Dyed**

100% Daphne. Cooked in caustic soda and bleached. Cloudy sheet formation with visible fibers and flecks.

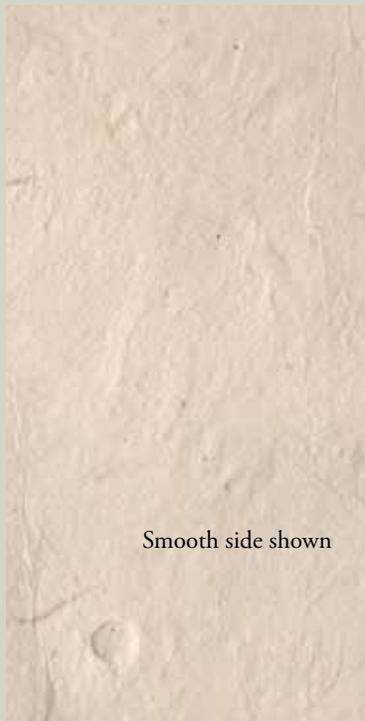


LHAKPA HANDMADES

These sheets are made in the Himalayas at the highest elevation that supports life using traditional Nepalese papermaking techniques. To insure the finer, cleaner sheets, Lhakpa has constructed their vats from concrete rather than utilizing a ditch or a pond. These are some of the largest handmade papers in the world and are exceptional examples of Nepalese papers. One rough side, one smooth. Neutral pH. 4 Deckles.



Nepal Lhakpa 20 gram



Nepal Lhakpa 40 gram

Smooth side shown



Nepal Lhakpa 60 gram

Rough side shown



Nepal Lhakpa Black



***Nepal* Transparent Deerskin**

Deerskins that have been pared down to a transparent membrane. Skins have irregular edges and imperfections. Traditionally used as interleaving in sacred texts. or pounding gold. Very unusual.



Philippine Gan

PHILIPPINE HANDMADE

Made in the manner of the Japanese, Philippine sheets have a unique feel that results from fibers that have been grown and harvested in their warmer climate. For this reason, the Japanese still import Philippine gampi and kozo to use in making their own papers. Unfortunately, it has become more difficult to find paper makers in the Philippines that still produce on a regular basis and with enough consistency to maintain our supply. -

Philippine Gan - 100% kozo. Natural with lightly textured surface. 4 decks. Neutral pH.



Thai Garden Plain Smooth



Thai Garden Plain Rough

THAILAND

Papermaking in Thailand has been practiced for many centuries. Their influences came from the north, having learned the papermaking processes from both Japan and Korea. Most Thai papers use kozo fiber which is plentiful and grows quickly in Thailand. Because of the warm climate, the kozo that is harvested produces sheet that are highly absorbent and have a soft and spongy touch. As in other Asian Cultures, Thai papers were primarily made by small clans of isolated people that lived in rural areas near to the necessary raw materials. Because of political unrest, during the years 1930 - 1970, papermaking neared extinction as the numbers of households fled from these areas. Fortunately, over the past decade, papermaking has once again emerged.

Today, Thailand manufactures a vast array of traditional and inventive decorative sheets. The industry has now relocated within the major cities where it provides employment for many skilled crafts people and consolidates the work forces for both machine-made and handmade practices.

Thailand Garden Plain - Handmade of 100% Thai kozo. Soft, absorbent surface. Neutral pH. Off-white. 4 Deckles.

Thailand Mulberry Machine-made Bleached - 100% Thai kozo. White. Neutral pH. 2 deckles.

Thailand Mulberry Machine-made Un-bleached - 90% Thai kozo, 10% bamboo. Off-white. Neutral pH. 2 deckles.



Thai Mulberry Bleached 45 gram



Thai Mulberry Un-bleached 45 gram



Thai Mulberry Un-bleached 15 gram



Thai Mulberry Sky Blue



Thai Mulberry Tea



Thai Mulberry Mustard



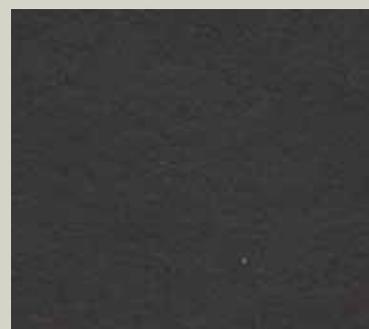
Thai Mulberry Red



Thai Mulberry Pear



Thai Mulberry Purple



Thai Mulberry Black

Thailand Mulberry Machine-made Colors - 100% Thai kozo. Neutral pH. 2 deckles.

Thailand Tissue

Handmade from 100% Thai mulberry. Neutral pH. Traditional style, very light, gauze-like tissue made on moulds of woven cloth. 4 deckles. Natural.

These charming sheets are uneven and may have small holes and imperfections. They also arrive lightly folded.



Thailand Tissue 10 gram



Thailand Tissue 25 gram



Thailand Tissue 30 gram

ABACA

The manila plant or abaca is cultivated in the Philippines, Asia and South America, where its long stalks and leaves are harvested for paper production. Manila fiber papers are very strong and are a natural light buff color. Also known as Manila Hemp, it is not actually a hemp fiber, but is related to the banana.

ACID FREE

Acidic on a pH scale ranges from 0.0 (most acidic) through 6.5 (almost neutral) with 7.0 as the center of the 14 point scale. The range between 6.5 to 8.5 is usually considered as Neutral pH. Technically then, the term Acid-Free can refer to anything with a pH of 6.0 through 14 (which is highly alkaline.)

ALKALI

Chemicals used in the cooking process to dissolve non-cellulose materials. These include caustic soda, soda ash, lime and wood ash in Asian techniques and calcium bisulphate and sodium sulphite in Western techniques.

BAST

A fiber derived from the inner bark or stems of plants and includes linen, hemp, jute, ramie, gampi, mitsumata and mulberry.

BLEACHING

A chemical process to whiten the natural hue of raw materials. The resulting paper is not as strong or permanent as the natural fiber. Cotton is naturally white which makes bleaching less common.

BUFFERING

The addition of an alkaline substance, usually calcium or magnesium carbonate, to help absorb acids and to stabilize the pH balance. Buffered papers typically have a pH toward the alkaline (8.5) to offset excess acidity.

CALENDERING

A pressing process which smooths or glazes the sheet during the finishing process.

CALIPER

Measurement of thickness usually expressed in thousandths of an inch. One point or one mil equals one thousandth of an inch.

CELLULOSE

The main part of the cell wall of a plant and the basic substance of paper. Most plant material, with the exception of cotton, also contains varying amounts of other materials such as lignin, which must be removed before being used as paper pulp.

COUCHING

Refers to the process of removal, stacking or layering of the newly formed sheets. Different papermaking traditions couch in different ways including onto felts made of various materials (wool, linen, silk, etc.) which can give unique qualities and surfaces to the finished sheets.

COLD PRESSED (C.P.)

A surface between rough and smooth that is formed by running the sheets through cold polished metal rollers or, in hand papermaking, re-pressing the wet sheets without intermediate felts to smooth out any very rough surfaces. Also called "Not" as in "Not Hot Pressed."

COTTON

A seed hair fiber that easily yields the pure cellulose essential for papermaking. Cotton fibers are long, strong, and flexible and excellent for the production of fine papers. Papermakers use either cotton linters or cotton rag to produce papers.

Cotton Linters

The shorter fibers left behind after ginning the cotton. After they are washed and boiled, they are made into soft, blotter-like sheets to be used in hand papermaking.

Cotton Rag

Made from the textile cotton fibers used in the manufacture of cotton thread. These fibers are longer and tougher than the linter fibers. To make the pulp old cotton rags are broken down by papermakers.

DAPHNE

Known in Asia as the Nepal paper plant, it is a thin bast fiber with tapering ends and varying lengths native to Nepal and the Himalayas where it is used in hand papermaking. Nepalese Gampi.

DECKLE

The removeable part of a paper mould which establishes the sheet size and holds the pulp in place while the sheet is formed.

Deckle Edge

The rough, ragged, or wavy edges on all sides of handmade paper and two sides of mouldmade paper formed by small amounts of fiber trapped and thinned between the edges of the deckle and the mould during papermaking.

DOSA

Most commonly used sizing in Japanese papermaking made from animal glue and alum.

ESPARTO

The leaves of this tough, wiry North African grass produce a soft, elastic paper with an even texture. Esparto grass looks similar to hay; its fibers are short and tubular. It does not produce paper of great strength.

FELT FINISH, FELT SIDE

Surface characteristics that result from the material used to couch and dry the sheets. The felt side is considered the front of the sheet.

GAMPI

A bast fiber plant traditionally used in Japanese papermaking, with long, thin, shiny fibers of uniform thickness. Although gampi grows wild in much of the Far East, it has resisted cultivation and Japan now imports its fiber from China and Korea. This has resulted in a decline in its use in paper production.

GRAIN DIRECTION

Term used to indicate the direction that most of the fibers are arranged in a finished sheet of paper. Handmade papers have little grain direction as the fibers are usually agitated in all directions and the papermaking process is slow. Machinemade papers create specific grain direction from the rotation of the cylinder that contains the pulp and the speed by which the sheets are processed. Grain direction runs parallel to the natural deckles on a mouldmade sheet. A sheet folds with greater ease and is less likely to crack with the grain. Books should always be bound with the grain of the sheet parallel to the spine.

GRAMS/METER²

Weight in grams of one square meter of paper. A good comparative measure that does not vary with paper size.

HANDMADE

Prepared pulp is placed in a basin (or vat) agitated to suspend it and then transferred onto a mould which creates the sheet. The type of fibers, how the pulp is transferred to the mould, the type of mould used, how the sheet is couched and dried varies greatly around the world and gives each style and type of paper its unique personality.

HEMP

A strong bast fiber similar to linen, but with a tendency to split during the beating process, producing a harder, coarser paper. One of the oldest paper fibers on record.

HIGH ALPHA CELLULOSE

The purest form of wood pulp that has been processed without acids and considered to have the same longevity as cotton.

HOLLANDER BEATER

A beating machine first introduced in Holland in 1680 which is used to efficiently crush and fibrillate the fibers of the raw material or rags to make pulp.

HOT PRESSED (H.P.)

The smooth surface of a sheet of paper made by passing it through hot metal plates or rollers.

KOZO

A variety of mulberry plants with exceptionally tough, strong fibers which grow wild in Japan and the Far East. Its long threads do not shrink or expand. The climate where the kozo is grown and harvested has a great effect on the qualities that the resulting sheets will possess. More than half of Asia's paper is made from kozo fiber.

LAID

A type of screen covering for a mould consisting of a series of very fine vertical and horizontal wires constructed within the frame to allow for drainage. The surface of this screen leaves a laid line pattern in the surface of the paper. This laid pattern may vary widely.

Chain Laid

Refers to a paper in which the laid lines are more prominent and spaced further apart.

LB./REAM

The weight of 500 sheets (1 ream) of a paper of a given size. It is not a good comparative measure as it varies depending on a paper's size.

LINEN/LINEN FLAX

The fibers of the linen (or flax) plant are long and tubular with thicker walls than those of the cotton plant. In addition to the raw, unspun fibers, linen rags can also be used to make pulp for papermaking. Linen has an element within it that naturally repels water and thus acts as a sort of sizing. It yields a hard, strong paper, but is likely to expand and contract irrationally as moisture effects the sheet. Because of this, it is a difficult fiber for the papermaker to work with and is not as commonly used as cotton in today's papermaking.

LOFT DRYING

Damp sheets are pinned or draped onto lines and allowed to dry slowly and naturally by the movement of air around them. This was traditionally done in the lofts of the mill - thus the term. The temperature and speed of drying will effect the resulting sheet. Loft dried sheets are usually more "alive" with a characteristic wavy surface and a remarkable "rattle" or crispness. The sheets can later be pressed or stretched to flatten. All of the finest watercolor papers were traditionally loft dried.

MACHINE-MADE

Paper made in a continuous web using a Fourdrinier machine which allows the pulp to run over the polished surface of large, steam-heated cylinders and eventually out the end perfectly dry and ready to be cut into sheets. The speed of manufacturing will greatly effect the structure and qualities of the resulting paper.

MITSUMATA

A bast fiber shrub which mostly grows in Western Japan and other Far Eastern countries. The fibers are of uniform thickness with blunt ends. They are very flexible and elastic, and the resulting sheets have a softness to the touch and a subtle shimmering surface. Difficult to harvest and process for papermaking, mitsumata is no longer commonly used.

MOULD

A wooden frame fit with a laid or woven screen. With the removable deckle, it is used to form the wet pulp into a sheet of paper.

MOULDMADE

Paper made with a cylinder-mould machine invented in the 19th century to speed up the hand papermaking process yet to produce sheets with "handmade" qualities. The initial preparation of the pulp is similar to the handmade process, although pulpers and refiners are used instead of a beater. The cylinder machines, which take the place of the vatman, coucher, and layer, are covered with a metal screen that work at low speed. The pulp adheres to the screen and as the cylinder revolves, a layer of wet fibers is placed onto a wet felt and through press rolls which squeeze out the water. It is then dried against steam-heated metal cylinders. Watermarks can be accurately carried by the screen and two deckled edges can be produced using this machine.

NEUTRAL PH

The balance between acid and alkaline components. 7.0 is considered absolute neutral on a 14 point scale where 0.0 is the most acidic and 13 is the most alkaline. The numbers below 7.0 contain more acid; above are more alkaline. Neutral ph then, refers to materials that are between the range of 6.5 - 8.5. Papers may acquire acidity by frequent handling or improper storage. Often papers are buffered to reach correct pH and help maintain that range.

RICE PAPER

A common misnomer used to mean Oriental paper, the term probably comes from a misunderstanding by Westerners of the similarities between the vast amounts of water used in both the manufacturing of paper and the cultivation of rice in the rice paddies. There are no papers made of rice, as the plant's short fibers would produce sheets of poor quality - although rice starch was used as a sizing in some papermaking traditions.

ROUGH

The natural, grainy surface of paper formed by the texture of the felts and/or dried without re-pressing.

SIZING

A solution of starch, gelatine, animal glue or synthetic materials added to the paper to make it more resistant to moisture and to control the level of absorption.

Internal Sizing

The solution is added to the wet pulp before forming the sheet. The most common internal sizing is rosin, from the resinous gums of pine trees, which is added to alum (aluminum sulphate). The alum helps the rosin adhere to the paper fibers and keeps it from dissolving in water. It also gives the paper a harder surface.

Tub Sizing

Papers are passed through a vat of solution, usually of gelatine, after their manufacture to increase resistance to moisture.

SU

The removable, flexible surface of a Japanese papermaking mould. It is usually made of bamboo strips, woven together with silk cords.

SULPHITE PULP

Chemical wood-pulp obtained by cutting wood into small pieces and cooking it with calcium bisulphate or sodium sulphite to remove natural resins and break down the cellulose fibers, making them more suitable for papermaking. A process developed during the Industrial Revolution to speed the preparation of the pulp, sulphite pulp can contain acids that, if not neutralized, can continue to effect the fibers and cause discoloration and deterioration. However, most sulphite pulps today are neutralized and buffered and can produce high quality papers with excellent aging properties.

VELLUM

A confusing term that has a several meanings, vellum is actually animal skin that has been prepared on both sides and has an even, fine texture. Today, the term can also refer to papers that have that fine textured surface or a translucent material that resembles the thinner forms of animal skin once used for illumination, pounding gold leaf and tracing.

WATERLEAF

A paper containing no sizing.

WATERMARK

A design or lettering that can be seen when the paper is held up to the light that may indicate its name, date, or identity. It is usually produced by carefully forming the wires of the laid or wove screen to vary the fiber density during the papermaking process. Photographic techniques have also been used to produce watermarks.

WOVE

The mould screen made by weaving together wires in both directions and similar in appearance to woven fabric. Woven papers were first introduced by The Whatman Mill and are without any significant directional pattern on their surface.