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*Cover paper (White Tairei Paper) donated by Sugihara Washi, Inc. (Fuku, Japan)*
Welcome to the 19th edition of Hiromi Paper, Inc.’s annual catalogue. Every year, the contents of the catalogue are updated to reflect the most accurate information provided by both Washi makers and Washi users. Together with our series of sample books, we hope that this catalogue will serve you in making the best selections for your project. These pages will provide a glimpse into how our papers are traditionally made, used, and have been adapted to contemporary uses.

As most of you know, gampi — one of Japan’s most significant paper plants — cannot be cultivated and only grows in the deepest parts of rural mountain forests. Now, there is a shortage of gampi material due to a diminishing number of gampi suppliers who will venture into the mountains, where gampi naturally grows, to procure its fibers. Similar to papermaking, there are less and less people taking over these traditional practices, thus causing a decrease in the number of suppliers themselves. Going forward, this shortage in gampi supply will make it more difficult for us to obtain gampi papers and products, unfortunately leading to increasing prices.

Looking back, 2019 was filled with many wonderful events and opportunities to spread the knowledge of washi. We traveled to conferences around the world, held numerous private and public workshops, and brought sixteen people from around the states and abroad to Japan for our biannual Conservation Washi Tour. These experiences not only enrich our staff’s ability to pass on their suggestions and knowledge of how to work with our products, but also helps create a necessary dialogue between users of washi and its makers. As our everrenewing mission to promote Washi and Japanese craftsmanship continues, we look forward to seeing you, listening to your feedback, learning about your projects, and talking about Washi with you albeit digitally or at one of the many conferences and workshops yet to come!

We hope you enjoy this year’s catalogue!

— Edwin Arzeta
HPI Office Manager

### Ordering Terms

#### Pricing and Payment

Prices are subject to change without notice. All listed prices are retail prices and are FOB Los Angeles. We accept payment by American Express, Discover, Mastercard, Visa, check, or money order. In the case of a special order (custom order), there will be a minimum order quantity as well as a 50% non-refundable deposit for commencement of production.

#### Shipments

We generally ship via UPS or United States Postal Service, unless otherwise specified by the customer or if there are special shipping requirements. Orders under $100 will be charged a $5.00 handling fee along with actual shipping cost. Additional fees will be incurred on flat paper packages. We offer international shipping, but recipients are responsible for all duties and taxes imposed by the destination country. We do not ship Saturdays. Large size papers require special shipping; depending on the order, additional fees will be added.

#### Return Policy

Shortages, discrepancies, or damages must be reported to us within THREE business days of the shipment receipt. Due to the fragile nature of paper, returns will incur a 25% restocking fee from the full value of the paper or product, and a one-year store-credit will be issued. Customer will be responsible for shipping charges both ways.

*Batch differences: Due to the process of preparing materials for non-western papers, individual batches will vary slightly in color, size, weight, and/or tone. Because of this quality, we urge you to procure the papers to complete your project at one time. HPI is not responsible for batch differences. Refunds due to batch differences will be judged under the above stated return and refund policy.

#### Member Circle

After paying a one-time fee of $30, members receive a 10% discount on purchases over $20 and 15% if over $50. Membership discounts cannot be compounded with other offers or used on bookcloth, books, or special orders. Members are entitled to a copy of our annual catalogue free of charge. For more information see page 72.
History of Washi

WASHI is Japanese paper made either by hand using traditional methods, or by machine. WA translates to JAPANESE and SHI translates to PAPER.

Papermaking was introduced to Japan more than 1,300 years ago. The Chronicles of Japan, on the year 720, state that the Chinese methods of making ink and paper were introduced to Japan by the Korean Buddhist priest, Donecho, in 610. The Prince Regent Shotoku found the Chinese style paper too fragile and encouraged the use of kozo (mulberry) and hemp fibers, which were already cultivated for use in making textiles. The techniques of making paper spread throughout the country and under his patronage, the original process slowly evolved into the nagashizuki method of making paper, using kozo and nerii (a viscous formation aid). These skills have been passed down from generation to generation, producing a paper that was not only functional, but reflected the soul and spirit of the maker. This close relationship between the papermaker and paper user resulted in washi becoming an integral part of the Japanese culture.

The Nara period (710–794) saw the cultural levels raised and influenced by Buddhism. The paper produced at the time was primarily used by the priests for religious texts and the nobility for official documents. The papers produced during the Heian period (794–1192) were indicative of the refined culture and courtly mood of the aristocracy and imperial court at that time. The papers produced by the various regions catered to the whims of the aristocracy and reflected subtle differences in the materials used and the skill of the papermaker. Following the ideals of the art of calligraphy, the beauty of a simple sheet of white paper was greatly appreciated. The writer could express his or her feelings by the subtle changes in the color of the ink, thickness of the brush stroke or the pressure of the brush as it flowed over the surface of the paper.

It was during the Edo period (1603–1868) that paper was widely used among the people for textbooks, merchant’s ledger books, and town newspapers. It was also a period when Japan closed itself off from the outside world. As a result, the natural passion for nature (stemming from Shinto beliefs) and the value placed on constantly striving for quality raised the ordinary paper to new heights and wider use.

Traditionally, the making of washi was a seasonal process. Most of the papermakers were farmers who planted kozo and hemp in addition to their regular crops. The best washi was made during the cold winter months which coincided with the season when the farmers could not work in their fields and the icy cold water was free of impurities that could discolor the fibers. The fibers were often spread onto the white snow to bleach naturally. Thus, production was limited and unable to keep up with the changing demands.

Phonetically, the word for paper (kami) is the same as the words meaning “above” or “up”, “hair” and “god”. While it may be only a coincidence, it is interesting to speculate that the words that share the same phonetic reading of “kami” may be related to the reverence the Japanese have for the art of making washi and the cultural importance of white paper in designating the purity and sacredness of things associated with temples and shrines. These include the paper used to tie back the hair of the temple maidens, the paper used for the temple fortunes and priests’ clothing, and the special paper decorations hanging across the entrance to shrines (shide).

During the Meiji period (mid-19th Century) the demand for paper greatly increased. However, this was the beginning of the shift from washi to western paper and from handmade to machine-made papers. Despite this change, the strong yet flexible washi is still firmly rooted in the Japanese culture and is still used for special religious purposes, in the production of daily items like toys, fans, and garments, as well as for conservation purposes and in traditional architecture.

In traditional Japanese architecture, interior spaces are defined by fusuma panels and shoji sliding screen doors. The paper used for shoji screens is strong enough to keep the wind out but delicate and translucent enough to allow diffused light to illuminate the enclosed space. In recent years however, the architectural use of washi has declined, and its once familiar beauty, strength and versatility is no longer a commonplace.

Today, Japanese papermakers rely on washi’s adaptability as they try to maintain the age-old tradition of the process, while fulfilling the changing needs of society. As new applications are developed for washi, through international exhibitions, demonstrations, and workshops, Japanese paper is being rediscovered as an expressive medium appealing to the visual, tactile, and emotional senses.

Japanese Papermaking

Raw Materials of Washi

Kozo
Kozo (Mulberry) bark is used in approximately 90% of the Washi made today. Kozo was originally found in the mountain wilderness of Shikoku and Kyushu Islands. It became a cultivated plant used especially for paper and cloth making. It is a deciduous shrub that grows to a height of 3 - 5 meters with the stem measuring up to 10cm wide.

Mitsumata
A bush that originated in China, Mitsumata grows to 1.0 - 1.5 meters in height. Records indicate that it was used in papermaking as early as 614. The fibers are shorter than Kozo’s. Mitsumata papers have insect-repelling qualities.

Gampi
A bush found in the mountainous, warm areas of Japan. Gampi grows to 1.0 - 1.5 meters in height. It has been used as a washi-making material for many years due to the high quality of the fiber taken from the bark. The finished paper is somewhat translucent and has a shiny texture. Gampi cannot be cultivated and is therefore rare and the most expensive of these three materials.

Neri
The vital ingredient for making Washi with the Nagashizuki Technique
Neri is a Japanese papermaking material used to suspend the fibers in the vat of water. Natural Neri comes from the root of the Tororo-Aoi plant (Hibiscus family). The roots are mashed and soaked in water to extract the Neri. Nowadays, synthetic (chemical) Neri is used increasingly. This chemical Neri comes in powder form, and has an indefinite shelf life so long as it is kept dry. Should the chemical get wet, it will clump and should not be used.

The Process of Making Washi

1. Cutting the Plants
The freshly harvested shrubs are cut into one meter lengths and steamed as soon as possible after harvesting.

2. Steaming Kozo
The Kozo bundles are placed in wooden barrels and steamed. After being steamed, water is then poured over the stalks enabling the bark to strip off easily, at which time the fragrance of Kozo is very rich.

3. Stripping and Shaving the Bark
While the Kozo is still warm the bark is stripped off. The bark is then shaved, separating the two layers of dark and light bark so the only light bark is taken. This step is very time consuming.

4. Soaking the Bark
The light bark is then placed in the shallow waters of a clean running river to wash away all impurities, at the same time bleaching of the Kozo bark occurs in direct sunlight giving it a natural white color.
5. Cooking the Bark
Cooking is done in a large tub until the light bark is very soft. It is very important in this step to cook the bark evenly so that the fibers have a consistent makeup.

6. Chiritori - Removing Specks from the Bark
Any impurities such as specks, dirt, and black bark attached to the fibers should be carefully removed by hand. This work tends to be done in a tank of cold water. This is undoubtedly the most tedious stage in papermaking.

7. Beating and Picking the Clean Fibers
After cleaning the fibers, they are beaten with a wooden mallet. This separates the fibers. Traditionally this process is done by hand, but in recent years a machine has been used to reduce the amount of hard labor.

8. Making a Sheet of Paper
NERI, generally extracted from the Tororo-Aoi plant, is mixed with water to evenly suspend the paper fibers. Then using SU-KETA the mixture is moved back and forth, and side to side across the mold to make paper.

9. Compressing and Separating the Sheets
Hundreds of papers are stacked and pressed gradually overnight to remove excess water. The paper is then separated and one by one placed on drying boards.

10. Drying the Sheets
Separated sheets of paper are taken out into the sun on their drying boards. The sun and wind dry and bleach the paper.

11. Inspection and Finishing
Dried sheets of Kozo paper are held up to the light, then classified by thickness, color, etc. Now the WASHI is ready to be used!

The Vanishing 96%
How much paper does one bundle of kozo yield?
From 5,500g of kozo bark, only one roll of shoji screen paper can be produced. That is a mere 4% of the material’s total weight!

5.5% 300g
Once the inner bark is stripped from the kozo plant, the fibers are cooked and washed multiple times to get rid of impurities.

Dry Bark is available for purchase, pg. 62.

5% 245g
Dried paper for shoji screens.

Differences between Washi & Western Paper
Often the best way to understand a new thing is to compare it to something familiar. Comparisons between the materials, methods and characteristics of Western paper and Washi will help with the understanding and appreciation of Washi.

Washi
1. Made from long bast fibers like Kozo, Mitsumata and Gampi.
2. Usually no material added to the fibers.
3. Bleached by sun, water or snow.
4. Beaten to separate fibers; length of fibers not affected.
5. Using nagashizuki method, paper is built up layer by layer in rocking motion. Requires the use of NERI, a formation/suspension aid.
6. Sheets are pressed gradually to remove only 30% of the moisture; fibers bond gradually.
7. Sheets are brushed onto drying boards. Low shrinkage, dry flat.
8. Sheets are lighter, thinner, flexible and translucent.
9. A larger variety of thicknesses and characteristics are available.

Western/Copy Paper
1. Usually made from shorter fibers such as cotton linter or wood pulp.
2. Sizing, filler etc. are added to plant material.
3. Bleached by chemical methods.
4. Fibers are chopped into short lengths.
5. Sheet forming requires one time dip, in random alignment.
6. Made sheets are pressed to remove as much moisture as possible using high pressure at all time.
7. Paper is hung on rope to dry, high shrinkage, cracking occurs and requires additional pressing to flatten.
8. Paper tends to be heavy, thick and dense. Usually stiff, firm and opaque.
9. Paper variety and characteristics are very limited.
Where our Washi Comes From

Kochi Prefecture : Tosa Washi
Shikoku Island is the area that produces much more handmade and machine-made paper than any other area in Japan. Also, raw material, such as kozo, mitsumata, and gampi have been cultivated here and delivered to all parts of Japan. Tosa province on Shikoku Island, now Kochi prefecture, is called “the kingdom of washi” and is the center of papermaking, raw material cultivation and papermaking tool making.

Paper has been made in Kochi for over 1000 years. The papers from this area are well-recognized by the emperors and used for recording court rites and official events during the 10th century. With the support of the daimyos (feudal lords), Hosho-gami developed during the Edo period (1603-1867) into one of the main products of Tosa. Genta Yoshii (1826-1908) invented “Tengucho-shi”, the thinnest paper in the world. He also contributed to the improvement of tools for papermaking. In 1976, Tosa washi was designated as a Traditional Japanese Craft and Tengacho-shi and Tosa Seicho-shi were designated as National Cultural Assets.

The number of papermakers in Kochi alone has declined to only 17 households, and only half of them are actively making papers. This is including many younger generation papermakers who have been trained to succeed their elders in the tradition of Tosa Washi. In 2001, Sajo Hamada, who produced Tengucho-shi, was designated as one of three National Living Treasures.

Examples of Tosa Washi at HPI:

<table>
<thead>
<tr>
<th>Code</th>
<th>Type</th>
<th>Grade</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>HM-25</td>
<td>Kozo Large</td>
<td>MM-1</td>
<td>White</td>
</tr>
<tr>
<td>HM-26</td>
<td>Kozo White</td>
<td>MM-2</td>
<td>Natural</td>
</tr>
<tr>
<td>HM-27</td>
<td>Kozo White</td>
<td>MM-3</td>
<td>White</td>
</tr>
<tr>
<td>HM-28</td>
<td>Kozo White</td>
<td>MM-4</td>
<td>Natural</td>
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<tr>
<td>HM-29</td>
<td>Kozo White</td>
<td>MM-5</td>
<td>Natural</td>
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<td>HM-30</td>
<td>Kozo White</td>
<td>MM-6</td>
<td>Natural</td>
</tr>
<tr>
<td>HM-31</td>
<td>Kozo White</td>
<td>MM-7</td>
<td>White</td>
</tr>
<tr>
<td>HM-32</td>
<td>Kozo White</td>
<td>MM-8</td>
<td>Natural</td>
</tr>
</tbody>
</table>

Where our Washi Comes From

Shimane Prefecture : Izumo Mingeishi

Izumo Mingeishi is one of four areas designated as Important Intangible Cultural Assets in the entire country. In 1982, Izumo Mingeishi was designated as the UNESCO Intangible Cultural Heritage by the Japanese government. The other two papers are Hon-Mino-shi and Hosokawa-shi.

Examples of Izumo Mingeishi on HPI:

<table>
<thead>
<tr>
<th>Code</th>
<th>Type</th>
<th>Grade</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>HM-33</td>
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<td>White</td>
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<tr>
<td>HM-34</td>
<td>Kozo White</td>
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</tr>
<tr>
<td>HM-35</td>
<td>Kozo White</td>
<td>MM-3</td>
<td>White</td>
</tr>
<tr>
<td>HM-36</td>
<td>Kozo White</td>
<td>MM-4</td>
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</tr>
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<td>HM-37</td>
<td>Kozo White</td>
<td>MM-5</td>
<td>Natural</td>
</tr>
<tr>
<td>HM-38</td>
<td>Kozo White</td>
<td>MM-6</td>
<td>Natural</td>
</tr>
<tr>
<td>HM-39</td>
<td>Kozo White</td>
<td>MM-7</td>
<td>White</td>
</tr>
<tr>
<td>HM-40</td>
<td>Kozo White</td>
<td>MM-8</td>
<td>Natural</td>
</tr>
</tbody>
</table>

Where our Washi Comes From

Nhara Prefecture : Yoshino Gami

Nhara is the oldest capital in Japan, (517 AD) until it was moved to Kyoto. Yoshino is an area where many papermaking operations were started in the Edo period. In 1976, Uda-gami was recognized as a National Important Intangible Asset. In 2013, Yoshino-gami was designated as an Intangible Cultural Heritage by the Japanese government. The other two papers are Uda-gami and Toyo Gampi.

Examples of Yoshino Gami at HPI:

<table>
<thead>
<tr>
<th>Code</th>
<th>Type</th>
<th>Grade</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>HM-41</td>
<td>Kozo Large</td>
<td>MM-1</td>
<td>White</td>
</tr>
<tr>
<td>HM-42</td>
<td>Kozo White</td>
<td>MM-2</td>
<td>Natural</td>
</tr>
<tr>
<td>HM-43</td>
<td>Kozo White</td>
<td>MM-3</td>
<td>White</td>
</tr>
<tr>
<td>HM-44</td>
<td>Kozo White</td>
<td>MM-4</td>
<td>Natural</td>
</tr>
<tr>
<td>HM-45</td>
<td>Kozo White</td>
<td>MM-5</td>
<td>Natural</td>
</tr>
<tr>
<td>HM-46</td>
<td>Kozo White</td>
<td>MM-6</td>
<td>Natural</td>
</tr>
<tr>
<td>HM-47</td>
<td>Kozo White</td>
<td>MM-7</td>
<td>White</td>
</tr>
<tr>
<td>HM-48</td>
<td>Kozo White</td>
<td>MM-8</td>
<td>Natural</td>
</tr>
</tbody>
</table>
Hiromi Paper Inc. 2020

Where our Washi Comes From

Fukui Prefecture: Echizen Washi

Echizen washi developed in the area located in the center of Fukui Prefecture, which was first found in records in 1500 years old documents from the Shoson Imperial Depository in Nara. Some historians suggest that this is the area of Japan where papermaking was first introduced from Korea. In the Edo period, under the Tokugawa Shogunate, papermaking was encouraged and protected, and Echizen became a papermaking center without parallel in this country. A new printing machine was introduced during the Meiji era (1868-1912) and new or specialty washi was developed. After World War II, the machinery was modernized and the variety and quality of machinemade paper production increased. Dard Hunter visited Echizen and photographed its papermakers’ shrines in the 1930s. At present about 100 households (over 800 people) in Echizen are engaged in producing handmade and machinemade paper and other paper products.

In 2000, ichibe Iwano, who produces the highest quality hoso, mentioned sources from the 18th century as paper used for printing Ukiyo-e. He was designated as one of three National Living Treasures. Iwano’s Echizen Shin, made of 100% Nasu Kozo, remains in use as woodblock printing paper. See pg. 24.

To play with the perfect coordination of the teams working together to make these large sheets. There are a few toolmakers within Echizen, one family that makes the keta (papermaking mold) and another that makes the su (bamboo screen). In 2018, Echizen had a grand festival honoring the 1300th year celebration of the Okamoto/Otaki Shrine establishment. This shrine honors the paper goddess, Shisojin.

Examples of Echizen paper at HPI:
Kizuki Hoso
Iwano’s large size papers
Echizen Color Gampi (ECG) Series
HM-H5/10/15/20 HM Torimoto White, Natural, Black Suitsuki
Inkjet coated Asuka Series
Igashiri Large Size: more and more

Gifu Prefecture: Mino Washi

The papermaking area of Mino in Gifu Prefecture appears in the history of the craft as early as 701 A.D. Census documents of that year were written on paper from Mino in the history of the craft as early as 701 A.D. Census documents of that year were written on paper from Mino in the history of the craft.

Examples of Echizen papers at HPI:

HM-55,56,57,59 Yukiushi Thin, Medium, Thick, Thinnest

Saitama Prefecture: Hosokawashi

The name of this paper derives from Hosokawa, the papermaking village where it was originally made. In the Edo period, the paper was in great demand by the shogun, so the papermakers in Ogawa village which is quite close to Edo (Tokyo) began to make it. This paper has a strong nature with some “chiri” long bark and fiber included. Hosokawashi washi is one of three papers designated as an Important Intangible Cultural Treasure by the Japanese Government. In 2014, Hosokawashi-shi was recognized as UNESCO’s Intangible Cultural Heritage by the Japanese Government. The other two papers are Hon Mino-shi and Sekishu Hanshi. There are about 37 papermakers that make Hosokawashi-shi. Our Hosokawashi is made by Hiroko Tanino.

Examples of Hosokawashi at HPI:

HIP-66-66 Hosokawashi 40g HP-64,65 Mulberry 33” 38” HK-62 Ushiro Natural HK-63 Haruki Ushiro

Yamagata Prefecture: Usu-gami by Satoshi Hasegawa

Handmade papermaker Satoshi Hasegawa recently relocated from Mino to Yamagata Prefecture, where he continues to make his beautiful kozo papers. We’ve decided to re-name his new papers “Usu-gami”, to replace the Hon-Mino paper series. All papers are made by Hasegawa Washi Kobo with 100% Japanese Nasu Kozo, cooked with soda ash, board dried.

Examples of Usu-gami at HPI:

HP-01 Shoinshi HP-02 Usu-gami Thin HP-03 Usu-gami Thin HP-04 Usu-gami Thin HP-05 Chochin HP-54 Usu-gami Thinnest

Paper Specifications

This list is provided to help you select the correct paper for your project needs. All information about each sheet is given to the best of our knowledge and has been provided by the paper mill.

Handmade Paper (See p.20)

<table>
<thead>
<tr>
<th>No.</th>
<th>Code</th>
<th>Paper Name</th>
<th>Size (in)</th>
<th>g/m²</th>
<th>Material</th>
<th>Coating</th>
<th>Drying</th>
<th>pH</th>
<th>Slump</th>
<th>Supplier</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>HM-0</td>
<td>Tengucho Calligraphy</td>
<td>21”x31”</td>
<td>11</td>
<td>100% Japanese Kozo</td>
<td>S/A</td>
<td>S</td>
<td>6.0</td>
<td>N</td>
<td>Kochi</td>
</tr>
<tr>
<td>101</td>
<td>HM-1</td>
<td>Tengucho Ash</td>
<td>25”x38”</td>
<td>19</td>
<td>100% Japanese Kozo</td>
<td>S/A</td>
<td>S</td>
<td>7.2</td>
<td>N</td>
<td>Kochi</td>
</tr>
<tr>
<td>102</td>
<td>HM-2</td>
<td>Kozo White</td>
<td>25”x38”</td>
<td>19</td>
<td>100% Kozo</td>
<td>S/A</td>
<td>S</td>
<td>6.7</td>
<td>N</td>
<td>Kochi</td>
</tr>
<tr>
<td>103</td>
<td>HM-3</td>
<td>Mino-gami</td>
<td>25”x39”</td>
<td>30</td>
<td>100% Kozo</td>
<td>S/A</td>
<td>S</td>
<td>7.3</td>
<td>N</td>
<td>Kochi</td>
</tr>
<tr>
<td>107</td>
<td>HM-7</td>
<td>Echizen Hanga Dosa White</td>
<td>17”x21”</td>
<td>36</td>
<td>90% Philippine Gampi, 10% SP Pulp C/S</td>
<td>S</td>
<td>S</td>
<td>7.6</td>
<td>N</td>
<td>Tokushima</td>
</tr>
<tr>
<td>108</td>
<td>HM-8</td>
<td>Echizen Hanga Dosa Natural</td>
<td>17”x21”</td>
<td>36</td>
<td>90% Philippine Gampi, 10% SP Pulp C/S</td>
<td>S</td>
<td>S</td>
<td>7.6</td>
<td>N</td>
<td>Kochi</td>
</tr>
<tr>
<td>109</td>
<td>HM-10</td>
<td>Echizen Hanga Dosa Black</td>
<td>17”x21”</td>
<td>36</td>
<td>90% Philippine Gampi, 10% SP Pulp C/S</td>
<td>S</td>
<td>S</td>
<td>7.6</td>
<td>N</td>
<td>Kochi</td>
</tr>
<tr>
<td>110</td>
<td>HM-11</td>
<td>Kocchi</td>
<td>25”x38”</td>
<td>42</td>
<td>100% Japanese Kozo</td>
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<td>Kochi</td>
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<td>7.3</td>
<td>N</td>
<td>Kochi</td>
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<tr>
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<td>HM-13</td>
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<td>15</td>
<td>100% Japanese Kozo</td>
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<tr>
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<td>S</td>
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<td>N</td>
<td>Kochi</td>
</tr>
</tbody>
</table>

Paper Weight for Washi

Throughout the catalog we show our paper weight in g/m². This number seems rather strange at first to those who are used to the traditional Western method of weighing paper using a poundage number—in which 500 sheets of the paper are weighed in pounds. Traditionally, our Washi makers would weigh each sheet individually. Since our papers vary so greatly in size, we calculate the weight based on a square meter to ensure easy comparison among all our papers.
### Paper Specifications

<table>
<thead>
<tr>
<th>No. Code</th>
<th>Paper Name</th>
<th>Size</th>
<th>g/m²</th>
<th>Material</th>
<th>Cooking</th>
<th>Drying</th>
<th>pH</th>
<th>Sizing</th>
<th>Mill Location</th>
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<td>145</td>
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<td>19x24</td>
<td>65</td>
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<td>C/S</td>
<td>B</td>
<td>8.0</td>
<td>None</td>
<td>Fukui</td>
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<td>SP Pulp</td>
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<td>None</td>
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<td>149</td>
<td>Kozo 19</td>
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### MACHINEMADE PAPER (see p.27)

<table>
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<tr>
<td>202</td>
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<td>40</td>
<td>Thai Kozo, 10% hemp, 30% Pulp</td>
<td>C/S</td>
<td>S</td>
<td>7.0</td>
<td>None</td>
<td>Kochi</td>
</tr>
<tr>
<td>203</td>
<td>MM-1</td>
<td>25x25</td>
<td>40</td>
<td>Thai Kozo, 10% hemp, 30% Pulp</td>
<td>C/S</td>
<td>S</td>
<td>1.0</td>
<td>None</td>
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</tr>
<tr>
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<td>MM-2</td>
<td>25x25</td>
<td>45</td>
<td>Thai Kozo, 10% hemp, 30% Pulp</td>
<td>C/S</td>
<td>S</td>
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<td>None</td>
<td>Tokushima</td>
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<td>MM-5</td>
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<td>Thai Kozo, 10% hemp, 30% Pulp</td>
<td>C/S</td>
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<td>MM-11</td>
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<td>C/S</td>
<td>S</td>
<td>1.0</td>
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<td>Kochi</td>
</tr>
<tr>
<td>208</td>
<td>MM-15</td>
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<td>15</td>
<td>100% Japanese Kozo</td>
<td>C/S</td>
<td>S</td>
<td>6.8</td>
<td>None</td>
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<tr>
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<td>20</td>
<td>100% Japanese Kozo</td>
<td>C/S</td>
<td>S</td>
<td>6.8</td>
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<td>32x32</td>
<td>20</td>
<td>100% Japanese Kozo</td>
<td>C/S</td>
<td>S</td>
<td>6.8</td>
<td>None</td>
<td>Kochi</td>
</tr>
</tbody>
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---

### Berlin Tissue

- **Japanese Kozo, Mitsumata**
  - Size: 11.8" x 16.5" 2
  - pH: 7.0  N Berlin

### BC Tissue

- **Japanese Kozo, Mitsumata, Bacterial cellulose**
  - Size: 11.8" x 16.5" 4
  - pH: 7.0  N Berlin

---

### Other Papers

- **Bacterial Cellulose S/A 7.0  N Berlin**
  - Size: 15.7" x 15.7" 75%

---

### Additional Notes

- **Material:** SP Pulp = Sulphite Pulp
- **Cooking:** C/S = Caustic Soda, L = Lime, S/A = Soda Ash
- **Drying:** B = Board, IR = Iron, S = Stainless Steel
- **Sizing:** Br = Brush, I = Inner, N = None

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### Hiromi Paper Inc. 2020

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**Hiromi Paper Inc. 2020**
### Paper Specifications

#### 100% GAMI PAPER (see p.30)

<table>
<thead>
<tr>
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<th>Size</th>
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<th>pH</th>
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<td>104</td>
<td>HPR-19A</td>
<td>Mulberry Roll Thin-27''</td>
<td>27'' x 10yd</td>
<td>26</td>
<td>20% Thai Kozo, Hemp 80% Pulp</td>
<td>C/S</td>
<td>I</td>
<td>7.0</td>
<td>I</td>
<td>Kochi</td>
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<tr>
<td>105</td>
<td>HPR-19B</td>
<td>Mulberry Roll Thin-38''</td>
<td>38'' x 10yd</td>
<td>36</td>
<td>10% Thai Kozo, 90% Hemp</td>
<td>C/S</td>
<td>I</td>
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#### KOZO MIX PAPER (see p.33)

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<th>Sizing</th>
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<td>Kozo 44g</td>
<td>44'' x 10m</td>
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<td>40% Thai Kozo, 60% Recycled</td>
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<td>I</td>
<td>7.0</td>
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<td>44</td>
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<td>I</td>
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<td>322</td>
<td>HPR-18</td>
<td>Shirmome Roll (MM-5)</td>
<td>44'' x 10m</td>
<td>110</td>
<td>30% Thai Kozo, 70% SP Pulp</td>
<td>C/S</td>
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<td>7.0</td>
<td>I</td>
<td>Yoshino</td>
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<tr>
<td>324</td>
<td>HPR-18</td>
<td>Shirmome Roll (MM-5)</td>
<td>44'' x 10m</td>
<td>110</td>
<td>30% Thai Kozo, 70% SP Pulp</td>
<td>C/S</td>
<td>I</td>
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<td>325</td>
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<td>Shirmome Roll (MM-5)</td>
<td>44'' x 10m</td>
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<td>30% Thai Kozo, 70% SP Pulp</td>
<td>C/S</td>
<td>I</td>
<td>7.0</td>
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#### KOZO MIX ROLLS CONTINUED

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<td>10% Thai Kozo, 90% Hemp</td>
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#### 100% SP PULP ROLLS (see p.39)

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<td>40% Thai Kozo, 60% Recycled</td>
<td>C/S</td>
<td>I</td>
<td>7.0</td>
<td>I</td>
<td>Yoshino</td>
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<td>44'' x 10m</td>
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#### KOZO MIX ROLLS (see p.40)

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<td>40% Thai Kozo, 60% Recycled</td>
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#### RAYON ROLLS (see p.41)

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<td>20% Thai Kozo, Hemp 80% Pulp</td>
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<td>7.0</td>
<td>I</td>
<td>Kochi</td>
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<tr>
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<td>Mulberry Roll Thin-38''</td>
<td>38'' x 10yd</td>
<td>36</td>
<td>10% Thai Kozo, 90% Hemp</td>
<td>C/S</td>
<td>I</td>
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#### GAMPI ROLLS (see p.40)

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<td>20% Thai Kozo, Hemp 80% Pulp</td>
<td>C/S</td>
<td>I</td>
<td>7.0</td>
<td>I</td>
<td>Kochi</td>
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<td>566</td>
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<td>38'' x 10yd</td>
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<td>10% Thai Kozo, 90% Hemp</td>
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#### COATED ROLLS FOR INKJET PRINTING (see p.40)

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<th>Cooking</th>
<th>Drying</th>
<th>pH</th>
<th>Sizing</th>
<th>Mill Location</th>
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</thead>
<tbody>
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<td>Asuka Pure White</td>
<td>44'' x 10m</td>
<td>44</td>
<td>60% Thai Kozo, 40% Recycled</td>
<td>C/S</td>
<td>I</td>
<td>7.0</td>
<td>I</td>
<td>Yoshino</td>
</tr>
<tr>
<td>343</td>
<td>UJ-0465</td>
<td>Asuka Pure White</td>
<td>44'' x 10m</td>
<td>44</td>
<td>60% Thai Kozo, 40% Recycled</td>
<td>C/S</td>
<td>I</td>
<td>7.0</td>
<td>I</td>
<td>Yoshino</td>
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<tr>
<td>344</td>
<td>UJ-0465</td>
<td>Asuka Pure White</td>
<td>44'' x 10m</td>
<td>44</td>
<td>60% Thai Kozo, 40% Recycled</td>
<td>C/S</td>
<td>I</td>
<td>7.0</td>
<td>I</td>
<td>Yoshino</td>
</tr>
</tbody>
</table>

---

**Notes:**
- SP Pulp = Sulphite Pulp
- B = Board, I = Iron, S = Stainless Steel
- C/S = Caustic Soda, L = Lime, S/A = Soda Ash
- Br = Brush, I = Infer, N = None
- For specifications of Hakota Washi 13" & 38" and Fangoo, see page 37 & 38.
**Fine Art & Conservation Papers**

<table>
<thead>
<tr>
<th>No.</th>
<th>Code</th>
<th>Paper Name</th>
<th>Size</th>
<th>g/m²</th>
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<th>50 sheets</th>
<th>100+ sheets</th>
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<td>$8.95</td>
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<tr>
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<td>$469.80</td>
<td>$413.00</td>
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<td>302</td>
<td>R-012</td>
<td>Sekishu Medium</td>
<td>38&quot;x20m</td>
<td>20</td>
<td>$582.20</td>
<td>$507.20</td>
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<tr>
<td>303</td>
<td>R-013</td>
<td>Sekishu Thin</td>
<td>38&quot;x20m</td>
<td>15</td>
<td>$545.20</td>
<td>$481.00</td>
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<td>304</td>
<td>R-014</td>
<td>Sekishu Extra Thin</td>
<td>38&quot;x20m</td>
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<td>350</td>
<td>HCFC-CO</td>
<td>Colored Kozo</td>
<td>39&quot;x9cm</td>
<td>4</td>
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<td>310</td>
<td>R-021</td>
<td>Misu Roll</td>
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<td>311</td>
<td>HPR-KO</td>
<td>Hakari Roll (3.5g &amp; 5g)</td>
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<td>Tengyouchu Roll 3g</td>
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<td>HPR-W1</td>
<td>Tengyouchu Roll 9g</td>
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</table>
TENGUCHO

1. Cooking: After the main ingredient, Kozo (Mulberry plant), is steamed and stripped, the bark is cooked for 2-4 hours in an alkaline solution using either caustic soda or ash.
2. Washing: The fibers are then immersed in water for washing and bleaching.
3. Chiritori: Any spores or foreign matter is removed one by one by hand.
4. Beating: Bundled fibers are beaten and separated.
5. Koburi**: Used in making all of the Tosa Tengucho, a special basket is filled with water and the beaten fibers are stirred and further separated. Only pure Kozo fibers are left as everything else is stirred out.
6. Nagahizuki: For handmade Tengucho, finished pulp is mixed in a vat with a formation agent made from tororo-aoi (the Hibiscus plant family). Using a suketa, each sheet is made individually by using the Nagahizuki technique of moving the frame back and forth.

**Tosa refers to Tosa province (now Kochi Prefecture) on Shikoku Island, called “the kingdom of washigami”, having a paper-making history of 1000 years. Japanese Kozo coming from this Kochi prefecture is also called Tosa Kozo.

**Koburi: This special tool and technique used in making Tosa Tengucho is not used by papermakers for Tengucho made outside of Kochi, like our W-Tengucho.

HM-0 TENGUCHO CAUSTIC SODA
21”x31” (53x79cm), 11g/m², $11.70

HM-1 TENGUCHO ASH
21”x31” (53x79cm), 11g/m², $22.80

After the invention of Tosa Tengucho by Genta Yoshii (1826-1908), there were over 500 Tengucho papermakers. This thin paper with strong, long fibers, popular for special hinging or backing of artwork on white paper.

HM-2 KOZO WHITE
26”x38” (66x96.5cm), 19g/m², $9.29

100% Thai Kozo by Nobuyasu Ozaki in Kochi Prefecture. This strong paper is made by combining two sheets into one. Senka-shi is used for hinging and backing. Three weights available.

HM-3 MINO-GAMI
25”x39” (63.5x99cm), 20g/m², $10.60

75% Thai Kozo and 25% Manila Hemp by Nobuyasu Ozaki in Kochi Prefecture. A thin but strong unbleached natural color conservation paper for hinging and backing.

HM-5 GAMPI-SHI
25”x38” (63.5x96.5cm), 30g/m², $31.63

100% Japanese Gampi from Tokushima, Japan by Awagami Factory.

KH-58 DAITOSHI EXTRA THICK
30”x58” (76x142cm), 37g/m², $19.20

An affordable large handmade paper that is 50% Japanese Kozo and 50% Pulp. This is a great paper for artists wanting to make large size prints or drawings. Daitoshi is not sized and therefore when painted on, the edges of the paper will slightly feather; this effect may or may not be desirable to practitioners of western styles of art, however this is a usual trait of sumi-e ink drawings. This paper is made by Yasushi Ozaki, father of Nobuyasu Ozaki, in Kochi Prefecture. Mr. Ozaki is now the only person making Daitoshi.

HM-40 UDA GAMI THIN
12.5”x37” (32x94cm), 25g/m², $18.00

Uda is paper made with Japanese Kozo and local clay by Masayuki Fukushima in Nara prefecture. Clay is added to prevent worms, to make the paper strong against heat, and to soften the paper to prevent stretching or shrinking. Uda is used for backing, the different thicknesses are used depending on the artwork needing to be mounted. Also see p.35 for our Nara Natural Dyed Paper also made by Masayuki.

HM-41 UDA GAMI THICK
12.5”x37” (32x94cm), 40g/m², $22.00

NARA NATURAL DYED PAPER
12.6”x18” (32x45.5cm), 25g/m², $12.00

This beautiful handmade paper is created from 100% Kozo grown in Nara Prefecture by Masayuki Fukushima. It is dyed using a traditional technique, using only the finest natural materials, ensuring subtle color tones that are fade resistant. Due to the production process and natural dyes used for coloration, batches will vary so plan accordingly.

Available Colors: Light Cherry, Yellow Mimosa, Herb Green, Baby Blue Indigo, Akebi Grey, Sakaki Lilac

(Also see page 36 for more detailed information)
Mino papers have been made for centuries. The oldest example of Mino paper was found in the Shosoin Treasure, a collection from the Nara period (7th Century), and it is still in good condition. All four of our Hommo gåmi papers are made with 100% Japanese Nasu Kozo, grown in Tochigi Prefecture, which has a shorter fiber than other Kozo. These papers are very elegant in appearance, yet strong with a soft texture and a warm ‘female’ character. They are suitable for mending, hinging, backing and documentation because of their durability to light exposure. These papers are of the highest quality and is in highest demand with conservators in the world.

SEKISHU HANSHI

While preparing the Kozo bark for Sekishu Hanshi, the middle bark layer is not removed, which makes for a stronger paper and darker in color than other Kizuki papers. Sekishu Hanshi is good for mending, hinges and backing. We carry two kinds of Sekishu Hanshi, which makes for a stronger paper and darker in color than other Kizuki papers. Sekishu Hanshi is appreciated by Japanese mounters. The thickness is the sole difference between the four papers. Another important characteristic is the different way the papers are made.

* Many western users of washi use the name KIZUKI to refer to a couple of specific papers: Usu-gami (HP-02) and Usu-gami Thin (HP-04). However, in Japan “Kizuki” is a general term for 100% kozo paper.

### HON-MINO GAMI (SHOINSHI) GENUINE MINO PAPERS

Hasegawa Washi, the maker of our Mino papers. He started making paper in 1994. His paper is of excellent quality and is in high demand with conservators in Japan and around the world.

* Many western users of washi use the name KIZUKI to refer to a couple of specific papers: Usu-gami (HP-02) and Usu-gami Thin (HP-04). However, in Japan “Kizuki” is a general term for 100% kozo paper.

### SEKISHU HANSHI

While preparing the Kozo bark for Sekishu Hanshi, the middle bark layer is not removed, which makes for a stronger paper and darker in color than other Kizuki papers. Sekishu Hanshi is good for mending, hinges and backing. We carry two kinds of Sekishu Hanshi, both are made by Mr. Akira Kubota and his son Sou Kubota in Shimane Prefecture.

### HASEGAWA WASHI

Handmade papermaker Satoshi Hasegawa relocated to Yamagata prefecture, where he will stand for ‘Semi-Handmade’. Semi-Handmade papers are reasonably priced and have four deckled edges for a handmade feel. These papers are great for printmaking, drawings, and digital printing. Made in Tokushima, Japan.

### HANDMADE Kozo and Sayoko Furuta making Mino paper

* Many western users of washi use the name KIZUKI to refer to a couple of specific papers: Usu-gami (HP-02) and Usu-gami Thin (HP-04). However, in Japan “Kizuki” is a general term for 100% kozo paper.
HOSHO PAPERS

Hosho-shi translates into document paper, a name which reflects the tradition and use of this paper. Hosho is a paper with a long history and its manufacture is believed to have begun in the 14th century, and in the Echizen district of today’s Fukui Prefecture, an area where the paper is still made today. During the Edo period, hosho was a luxury item, made only of the best kozo for the use of samurai and aristocrats. By the mid 18th century it was the preferred paper for Ukiyo-e printing.

Time other additions and substitutions were made to the hosho pulp, and the result is the wide range of hosho papers available today. HPI carries a wide range of hosho papers.

HM-52 Hosho Student, HM-51 Hosho Professional, and HM-60 Hosho Natural are of higher sulphite content giving them a softer surface quality.

YUKYU-SHI

This snow bleached paper is produced in Gokayama, in the North East of Japan, facing the Sea of Japan. The process of making this paper utilizes the region’s cold and snowy climate. Locally grown Kozo is harvested, steamed to remove the bark, and spread onto snow to bleach (Yukuzashiri) for seven to ten days. After bleaching, the kozo is soaked and impurities are picked out by hand. The pure kozo fiber is then pounded with a wooden mallet. Then, the fiber is ready to be formed into sheets. The whole process can take a whole year, from cultivating the Kozo fields in the spring, cutting the grass in Summer, harvesting the Kozo in Autumn, and stripping the barks and snow bleaching in the winter.

Mr. Miyamoto and his family still use this 1,200 year-old method for making paper, thus, keeping alive this ancient tradition. The paper is made entirely by hand - no machines or chemicals are used. Yukyu-shi is said to last 1000 years. The snow-bleached Yukyu-shi Mr. Miyamoto produces is a warm natural color that is excellent for conservation use, especially the repair of old documents. Made with 100% Japanese Kozo.

KYOKU-SHI

Tatsuyuki Kitaoka: Handmade with 100% Japanese. Tosa Kozo in Nara, Japan by Ryoji Uekubo and his wife Hisako Uekubo. Made with “gofun”, or seafood powder, giving the quality of not shrinking when wet. This paper also has a unique drying method called “Subusa”, where the wet sheets are directly placed from the Su (bamboo screen) onto the drying board. This makes the finished paper softer and great for scroll backings. Hisako is in charge of papermaking, and is supported by Ryoji who takes care of preparation and drying.

HM-42 HON MISU-GAMI

Handmade with 100% Japanese Tosa Kozo in Nara, Japan by Ryoji Uekubo and Hisako Uekubo. Made with “gofun”, or seafood powder, giving the quality of not shrinking when wet. This paper also has a unique drying method called “Subusa”, where the wet sheets are directly placed from the Su (bamboo screen) onto the drying board. This makes the finished paper softer and great for scroll backings. Hisako is in charge of papermaking, and is supported by Ryoji who takes care of preparation and drying.

HAKKINSHI

Hakkinshi paper also does not fall apart when soaked in water, or contain any impurities such as iron, metals, or ions.

TOSA HAKKINSHI

50% Thai Kozo & 50% Sulphite Pulp. Kochi White is a multi-purpose paper that is excellent for drawing and printmaking. Kochi White is not sized but can be painted on, however pigment may feather on the edges.

TOSA HAKKINSHI

Handmade Tosa washi in Kochi, Japan, made with 70% Kozo 30% Gampi. This paper is specially made for platinum printing. Hakkinshi paper also does not fall apart when soaked in water, or contain any impurities such as iron, metals, or ions.

YAMADA HANGA

Yamada Paper Mill in Fukui, Japan. Made with 50% Manila Pulp, 50% Kraft Pulp and sized externally. Suitable for printmaking, especially woodblock printing.

HANKUSA GAMPi

Made by Shohachi Yamaguchi, Shomatsu Mill in Fukui, Japan. The front surface is 100% Gampi, back surface is 30% Thai Kozo and 70% SP Pulp. Suitable for printmaking.

ECG-1 GAMPI #1 WHITE

100% Japanese Gampi with no sizing. Its weight gives it a wonderful body by Yamaki Paper Mill.

ECG-3 GAMPI #3 NATURAL

100% Japanese Gampi with no sizing. Its weight gives it a wonderful body by Yamaki Paper Mill.
IZUMO MINGEI-SHI
The late Eishiro Abe (first National Living Treasure for Papermaking) dedicated his life to Izumo Mingei paper. His legacy comes from both his skills as a papermaker and his contributions to the history of the Mingei Movement started by Soetsu Yanagi, Yanagi, along with Bernard Leach, Kanjiro Kawai (ceramicist), Shiko Munakata (woodblock printer), and Kosoie Seriza (weaver and dying), were joined by Abe after Yanagi witnessed Abe's masterful skill of creating Washi. Working closely with fellow papermakers, Eishiro went on to develop various new types of washi, each with its own unique personality. These papers eventually came to be known as Izumo Mingei and developed a passionate following. Eishiro's spirit and techniques live on today in his two grandchildren, brother Shinichiro and Norimasa.

IZUMO MINGEI MITSUMATA
24.5”x37” (62.5x94cm), 35g/m², $19.50

Now in the Decorative / Sample Book. Also available in Lettersize.

Following family traditions, these beautiful sheets are handmade with 100% Japanese Mitsumata by Shinichiro and Norimasa Abe, the grandsons of the late Eishiro Abe. Mitsumata yields a sheet that has smooth, especially rich, shimmering tonalities. Four decades. Neutral pH. Colors vary slightly between batches. Suitable for inkjet printing, see page 51 for 8½x11 sheets.

Handmade, heavier-weight 100% Japanese Gampi. Made in Shimane Prefecture by the Matsuo family.

Handmade, heavier-weight 100% Japanese Gampi. Made in Shimane Prefecture by the grandparents of Eishiro Abe. Suitable for printmaking, digital printing, and sumi-e painting. Sheet size: 19”x25” (48x63.5cm), 2g/m², $11.88

EACH SIZE AVAILABLE IN ROLLS. AVAILABLE IN LETTERSIZES, SEE PAGE 51.

Lettersize Sampler with a sheet of each color available for $25.00

Handmade, heavier-weight 100% Japanese Kozo. Made in Kochi Prefecture by Hidaka Washi. Suitable for all media, particularly useful for the restoration of aged documents, books and fabrics.

The widest range of colors and thicknesses available. Best for the thinnest conservation rolls and sheets. From 1.6gsm Tengucho to 100% washi rolls.

Available in rolls HPR-W-1, see page 39 and letter size, see page 51.

EACH SIZE AVAILABLE IN ROLLS. AVAILABLE IN LETTERSIZES, SEE PAGE 51.

Lettersize Sampler with a sheet of each color available for $40.00

Handmade, heavier-weight 100% Japanese Kozo. The thinnest Japanese Tengucho papers available for conservation and repair made by Hidaka Washi in Kochi, Japan.

Available in the “Hidaka Washi Tengucho Sampler (8.5”x11”), see page 38.

Thinnest Japanese Tengucho papers available for conservation and repair made by Hidaka Washi in Kochi, Japan.

Also included in the Hidaka Washi Tengucho Sampler (8.5”x11”), see page 38.

Available in rolls HPR-18 pg. 39 and letter size, see page 51.

Available in rolls HPR-18 pg. 39 and letter size, see page 51.

HIKIDA WASHI
In Kochi prefecture is a family run machine made Tengucho mill, producing some of the thinnest conservation rolls and sheets. From 1.6gsm Tengucho to custom tones, choose from the range we carry or special order your own rolls.

Yoshio and Hiroshi Chinzei: Hidaka Washi
W-1, MMN-1, KM-09

Quantity discount, see page 18

Quantity discount, see page 17
Machinemade

**KM-03 SURFACE GAMPI WHITE**

25"x38" (63.5x96.5cm), 160g/m², $12.00

By Shikoku Wagami in Kochi, Japan. Excellent for stitching, digital printing and drawing. Front side is Gampi, backside is Sulphite pulp paper. Either side can be used depending on preference of artist.

**KM-04 SURFACE GAMPI NATURAL**

25"x38" (63.5x96.5cm), 160g/m², $16.98

Available in rolls HPR-MM-04, see page 39. Surface is 100% Japanese Gampi, back side is 100% Pulp. It is excellent for stitching, digital printing and drawing. Either side can be used depending on preference of artist.

**MM-19 USUYO GAMPI WHITE**

25"x38" (63.5x96.5cm), 15g/m², $8.52

Available in rolls HPR-MM-19, see page 39. 100% Japanese Gampi, thin & transparent, yet strong. Works well for Chine Colle, interleaving, and tracing. Same paper as MM-18, but in white. By Shikoku Wagami in Kochi, Japan.

**MM-18 USUYO GAMPI NATURAL**

25"x38" (63.5x96.5cm), 15g/m², $17.38


**MM-20W GAMPI #20 WHITE**

25"x38" (63.5x96.5cm), 20g/m², $13.75

By Shikoku Wagami in Kochi, Japan. Works well for Chine Colle and various printmaking techniques.

**MM-20N GAMPI #20 NATURAL**

5"x38" (12.7x96.5cm), 20g/m², $2.75

100% Japanese Gampi, great for printmaking.

**MM-016-1 MANILA HEMP NATURAL**

25"x37" (63.5x94cm), 16g/m², $18.00 (105g)

Manila Hemp and SP Pulp, Natural Color. Thicker and more natural in color than the MM-52 Lens Tissue. Drawing capable. Mostly used for interleave and Chine Colle.

**MM-22 ZAIRAI BANSHI**

24.5"x36" (62x91.5cm), 36g/m², $4.06

Available in letter size, see page 51. SP Pulp, Abaca, Thai Kozo, Straw. Smooth on one side, white in color. Thin but strong enough for digital printing and chine colle.

**KM-05 KIKURA 21G**

25"x37" (63.5x94cm), 16g/m², $19.00 (10 sh)

By Shikoku Wagami in Kochi, Japan. Same as MM-19, but in white. Works well for Chine Colle, interleaving, and tracing. Same paper as MM-18, but natural in color. By Shikoku Wagami in Kochi, Japan.

**MM-06 KIKURA 44G**

25"x38" (63.5x96.5cm), 44g/m², $6.20

50% Thai Kozo 30% Manila Hemp 20% Pulp Natural toned papers from Kochi, Japan in two weights. Suitable for drawing, frottage/rubbings, printmaking, and light painting.

**MM-16 KITAKATA MM NATURAL**

25"x38" (63.5x96.5cm), 35g/m², $7.50

Same as HPR-MM-16 Kitakata Natural Roto (see page 39). Machine made in Kochi, Japan with 100% Philippine Gampi. By Shikoku Wagami in Kochi, Japan.

**MM-24 TOYO GAMPI NATURAL**

25"x37" (63.5x94cm), 24g/m², $5.19

Available in Rolls, see page 39. 95% Philippine Gampi 5% Straw. Great for backing & printmaking. Made by Toyo Paper in Ehime.

**MORISA SERIES**

**MM-23 SHIRAKABE**

21"x31" (53x79cm), 70g/m², $4.50

**MM-25 AZABU**

21"x31" (53x79cm), 70g/m², $4.50

**MM-26 HAJIRIO**

21"x31" (53x79cm), 70g/m², $4.50

Available in 8.5x11" side, see page 51. Kozo & Pulp mix paper made in Kochi, Japan for digital printing. Can also be used for drawing, sumi-ink, and various printmaking techniques.

**419**

51"x38" (63.5x96.5cm), 160g/m², $12.00

Available in rolls MMR-20W see page 39. 95% Japanese Gampi, thin & transparent, yet strong. Works well for Chine Colle, interleaving, and tracing. Same paper as MM-18, but in white. By Shikoku Wagami in Kochi, Japan.

**MM-29 KOZO THICK 70G WHITE**

25"x38" (63.5x96.5cm), 70g/m², $9.42

Available in rolls MMR-29 see page 39. 90% Kozo and 10% Pulp machine made in Tokushima by Awagami Factory with inner sizing. Excellent digital printing papers. Also good for drawing, light painting, inks, and dry media.

**HP-14 ASAGAMI**

31"x43" (79x109cm), 15g/m², $20.00 (10 sheets)

Commonly used in Japan as surface protection for artwork, prints & photographs or inlay in books, boxes or packing. Inexpensive, large sized sheets.

**MMN-105N TORINOKO NATURAL**

38"x74" (96.5x189cm), 120g/m², $16.24

Available in 8.5"x11" side, see page 51. Made in Kochi, Japan and available in rolls. This paper is used for storage of documents, photographs, and textiles.

**MMN-105W TORINOKO WHITE**

38"x74" (96.5x189cm), 120g/m², $16.24

Available in rolls see page 39. Made in Kochi, Japan and available in rolls. Excellent digital printing papers. Also good for drawing, light painting, inks, and dry media.

**MM-106 TORINOKO BLACK**

38"x74" (96.5x189cm), 120g/m², $20.00

 бумага (965x1890 мм), 120 г/м², $20.00

White and Natural available in 79"x20" Rolls, see page 39.

**MMN-105N TORINOKO NATURAL**

31"x43" (79x109cm), 13g/m², $20.00 (10 sheets)

Non buffered for alkali-sensitive documents and works, made in Kochi, Japan. This paper is used for storage of documents, photographs, and textiles.

**HP-69W MASA BRIGHT WHITE**

21"x31" (53x78cm), 77g/m², $11.00

Available in rolls see page 39. 100% Pulp, strong paper. One side is smooth the other is coarse. Used for backing large artworks, also good for printmaking and drawings. Made by Toyo Paper in Ehime.

**HP-69SW MASA SOFT WHITE**

21"x31" (53x78cm), 77g/m², $11.00

Available in rolls see page 39. Made from 100% Pulp, strong paper. One side is smooth the other is coarse. Used for backing large artworks, also good for printmaking and drawings. Made by Toyo Paper in Ehime.

**MM-52 LENSI TISSUE**

25"x37" (63.5x94cm), 9g/m², $18.00 (10 sheets)

Made from 100% Manila Hemp. Used for inexpensive repair, inlaying tissue, collage work or wrapping artwork.

**HP-73 HINGING PAPER 20G**

17"x23.5" (436x60cm), 20g/m², $10.58

Made from 100% Thai Kozo fiber in Tokushima. Specially manufactured with 55 parallel “tear lines” that allow you to form perfect, deckle-edge hinges, every time. Applied easily with wheat or rice starch. The 20 gram weight is recommended for heavier artworks. By Awagami Factory.

**HP-74 HINGING PAPER 12G**

17"x23.5" (436x60cm), 12g/m², $9.83

Made from 100% Kozo and bamboo fiber in Tokushima. Excellent for digital printing and drawings. Made by Toyo Paper in Ehime.
Handmade Gampi

Gampi yields a strong, crisp, translucent sheet with almost no visible fibers. Gampi papers are smooth and have a satiny-like sheen that becomes more apparent with thinner sheets. Because of their surface structure, gampi papers are suitable for restoration, etching, ink, and digital printing. Gampi plants cannot be cultivated and gampi suppliers must venture into the plant’s natural habitats to procure its fibers. In recent years, the number of people who gather gampi fibers has dwindled leading to a shortage of gampi fibers and in turn papers. It is thin, shiny and natural in color. Excellent for backing.

Handmade, heavier-weight 100% Japanese gampi. Made by Izumo Mingeishi in Shimane Prefecture by the grandsons of Mr. Eishiro Abe—the first papermaker to be designated National Living Treasure by the Japanese Government. Handmade, heavier-weight 100% Japanese gampi from Tokushima, Japan by Awagami Factory. Made in Fukui, Japan by Yamaki Paper Mill.

**HANDMADE GAMPI**

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<th>Code</th>
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<td>IZUMO MINGEI GAMPI PAPER</td>
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</tbody>
</table>

Shikibu Gampi #1 (with 2 layers), excellent for art and conservation purposes. Made in Fukushima, Japan by Yamaki Paper Mill.

**ECCHIZEN COLOR GAMPI (ECG) SERIES**

These strong, sheer sheets are dyed in a subtle range of colors (21 colors in stock). The sheets are slightly translucent, of machine-made Gampi. ECG Color Gampi not included, sold in a separate sampler for $40.00.

**MACHINEMADE GAMPI**

***Available in roll, see page 40***

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>Size (Inches)</th>
<th>Weight (g/m²)</th>
<th>Price ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>215</td>
<td>KM-03 SURFACE GAMPI WHITE</td>
<td>25&quot;x38&quot; (63.5x96.5cm)</td>
<td>160g/m²</td>
<td>$12.00</td>
</tr>
<tr>
<td>216</td>
<td>KM-04 SURFACE GAMPI NATURAL</td>
<td>25&quot;x38&quot; (63.5x96.5cm)</td>
<td>160g/m²</td>
<td>$16.98</td>
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<tr>
<td>217</td>
<td>MM-19 USYO GAMPI WHITE</td>
<td>25&quot;x38&quot; (63.5x96.5cm)</td>
<td>15g/m²</td>
<td>$8.52</td>
</tr>
<tr>
<td>218</td>
<td>MM-20W GAMPI WHITE #20</td>
<td>25&quot;x38&quot; (63.5x96.5cm)</td>
<td>20g/m²</td>
<td>$13.75</td>
</tr>
<tr>
<td>219</td>
<td>MM-20N GAMPI NATURAL #20</td>
<td>25&quot;x38&quot; (63.5x96.5cm)</td>
<td>20g/m²</td>
<td>$22.75</td>
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<tr>
<td>239</td>
<td>MM-16 KITAKATA MM NATURAL</td>
<td>25&quot;x38&quot; (63.5x96.5cm)</td>
<td>33g/m²</td>
<td>$7.50</td>
</tr>
<tr>
<td>553</td>
<td>MM-24 TOYO GAMPI NATURAL</td>
<td>25&quot;x37&quot; (63.5x94cm)</td>
<td>24g/m²</td>
<td>$5.19</td>
</tr>
</tbody>
</table>

95% Philippine Gampi & 10% Straw, great for backing & printmaking. Made in Ehime, Japan by Toyo Paper.

**SHIKOKU WAGAMI in Kochi Prefecture:**

Makers of MM-18, MM-19, MM-20, KM-03, and KM-04 (see above for more details). Pictured from left to right: gampi bark soaking in water, chiritori (picking out impurities) which all washi fibers must undergo, and a look inside and outside Shikoku Wagami Mill. The front: 100% Japanese Gampi, back: 100% Pulp. It is excellent for etching, digital printing and drawing.

Most samples are approximately 8.5"x11", content may depend on what is in stock. Includes handmade and machinemade Gampi. ECG Color Gampi not included, sold in a separate sampler for $40.00.

Handmade, heavier-weight 100% Japanese gampi. Made by Izumo Mingeishi in Shimane Prefecture by the grandsons of Mr. Eishiro Abe—the first papermaker to be designated National Living Treasure by the Japanese Government. Suitable for printmaking, digital printing, and sumi-e painting.

Handmade, heavier-weight 100% Japanese gampi. Made by Izumo Mingeishi in Shimane Prefecture by the grandsons of Mr. Eishiro Abe—the first papermaker to be designated National Living Treasure by the Japanese Government.

*Available in roll, see page 40*

The samples are available in the "Gampi Sample book" for $35.00. Sampler pack with a letter-size sheet of each color available for $40.00.

*Quantity discount, see page 16, 18

*PLEASE BE ADVISED: because of the gampi shortage, quantity discounts for gampi papers may not be accommodated.*
**Large Size**

**LARGE SIZE PAPER**

* Due to the large size, shipping cost varies depending on the order. Contact us for estimation and delivery time.

<table>
<thead>
<tr>
<th>DHM-11 KOZO LARGE</th>
<th>39”x39” (99x99cm), 536g/m²</th>
<th>$224.96 (1-9 sheets)</th>
<th>$200.85 (10+ sheets)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>79”x79” (200x200cm), 536g/m²</td>
<td>$485.00 (1-4 sheets)</td>
<td>$412.25 (5-9 sheets)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$371.00 (10+)</td>
<td></td>
</tr>
</tbody>
</table>

60% Thai Kozo & 40% Pulp. Handmade using tame-zuki papermaking technique. We worked with Awagami Factory, in Tokushima, to develop these special large size Kozo sheets. These papers are excellent for painting, drawing, and other fine art applications. Other colors and sizes are available by special order. Please contact us for details.

**IGARASHI KOZO THICK PAPER**

40”x60” (101.5x152.5cm), 430g/m²

$214.00 (1-9 sheets)  $185.00 (10+ sheets)

Handmade Kozo & Pulp large size sheets with sizing. Created in Fuku, Japan by Kozo Igarashi (president) and daughter Masami Igarashi (director). Excellent for painting, drawing, letterpress, embossing, printing techniques (digital and manual). Very sturdy. Ships flat.

Custom size, weight, and color special orders also available, contact us for details.

**IWANO PAPER**

Iwano Complete Sample book available for 50% OFF $15.00

Iwano Paper Mill provides us with large handmade Echizen Washi. HPI currently stocks 4 kinds of 42.5”x77.5” papers, but due to the mill's effort to consolidate their inventory, many of the currently stocked papers will be discontinued. We will find suitable replacements from within the mill’s updated inventory. Please call to check stock of your favorite Iwano papers before it's too late! Some varieties can be produced up to 83”x107”.

The large size of Iwano papers requires the synchronicity of two skilled papermakers. Iwano mill’s team is comprised of workers that range from college graduates to accomplished papermakers, with as many as 50 people working together–making it the largest handmade paper mill in Japan. Quantity discounts on orders of 25+ sheets and 50+ sheets.

**IWANO 5 Shiromashi Sized**

42.5”x77.5” (108x197cm), 34g/m², $70.00

**IWANO 19 Akamashi**

42.5”x77.5” (108x197cm), 33g/m², $67.00

**IWANO 24 Kumohadamashi**

42.5”x77.5” (108x197cm), 80g/m², $120.00

**IWANO 40 Torinoko-shi Kozo**

42.5”x77.5” (108x197cm), 75g/m², $56.00

Kumohadamashi: Mashi or hemp paper diminished in the Heian period, but was revived by Heizaburo Iwano in Taisho Era as Kumohadamashi for traditional Japanese painting. It is made from hemp mixed with Kozo and unbleached to retain the natural quality.

The #24 Kumohadamashi will remain the same after the transition but after the current stock of #5, #19 and #40 runs out, they will each be replaced with a comparable Iwano paper. What is in stock now is all that is left of the current version.

**TORINOKO MM**

A large size, heavy weight, 100% sulphite pulp machine made paper. Made with strong sizing. Good for painting or drawing. White and Natural Torinoko are RH Neutral (Archival) now!

**SPECIAL ORDERS**

Our close working relationship with Awagami Factory and Igarashi allows us to offer you SPECIAL ORDER LARGE SIZE SHEETS as well. You can choose the color, size and thickness of your own special ordered papers. There is a 10 sheet minimum on these sizes, please contact us for more information.

**MM-30**

IZUMI 250G

22”x30” (56x76cm), 250g/m², $6.00  $5.10 (50+)  $4.59 (100+)

This western-style paper is made with a cotton mix, by Tokushu Paper in Japan. Machine-made paper suitable for watercolor, acrylic painting & printmaking. Sized with gelatin, pH 7.6

**MM-31**

MOREAU 185G

32”x41” (81x104cm), 185g/m², $11.00  $9.35 (50+)  $8.41 (100+)


**MM-32**

MOREAU 300G

32”x41” (81x104cm), 300g/m², $18.00  $15.70 (50+)  $13.77 (100+)

Machine-made in Japan with 100% Cotton, suitable for watercolor, acrylic painting, printmaking etc. Gelatin-sized with deckles. Made by Tokushu Paper.

**SPECIAL ORDER LARGE SIZE SHEETS**

Please call to check stock of your favorite Iwano papers before it’s too late! Some varieties can be produced up to 83”x107”. Please contact us for more information.

**TORINOKO MM BLACK**

A large size, heavy weight, 100% sulphite pulp machine made paper. Made with strong sizing. Good for painting or drawing. White and Natural Torinoko are RH Neutral (Archival) now!

**MMN-105N TORINOKO MM NATURAL**

38”x74” (96.5x188cm), 120g/m², $16.24 (1-9 sheets)  $13.80 (10-29 sheets)  $12.42 (30+)

Machine-made paper suitable for watercolor, acrylic painting & printmaking.

**MMN-105W TORINOKO MM WHITE**

38”x74” (96.5x188cm), 120g/m², $16.24 (1-9 sheets)  $13.80 (10-29 sheets)  $12.42 (30+)

Machine-made paper suitable for watercolor, acrylic painting & printmaking.

**MMN-106 TORINOKO MM BLACK**

38”x74” (96.5x188cm), 120g/m², $20.00 (1-9 sheets)  $17.00 (10-29 sheets)  $15.50 (30+)

Also available in 79”

**IWANO 40 Torinoko-shi Kozo**

42.5”x77.5” (108x197cm), 75g/m², $56.00

* Kumohadamashi: Mashi or hemp paper diminished in the Heian period, but was revived by Heizaburo Iwano in Taisho Era as Kumohadamashi for traditional Japanese painting. It is made from hemp mixed with Kozo and unbleached to retain the natural quality.

The #24 Kumohadamashi will remain the same after the transition but after the current stock of #5, #19 and #40 runs out, they will each be replaced with a comparable Iwano paper. What is in stock now is all that is left of the current version.

Other sizes of these four Iwano papers are available for special order with a 10 sheet minimum (60”x83.5”, 71.5”x95”, 83.5”x107.5”). Please contact us for more information.

**OTHER SIZES OF THESE FOUR IWANO PAPERS ARE AVAILABLE FOR SPECIAL ORDER WITH A 10 SHEET MINIMUM**

**MMN-105N TORINOKO MM NATURAL**

38”x74” (96.5x188cm), 120g/m², $16.24 (1-9 sheets)  $13.80 (10-29 sheets)  $12.42 (30+)

Machine-made paper suitable for watercolor, acrylic painting & printmaking.

**MMN-105W TORINOKO MM WHITE**

38”x74” (96.5x188cm), 120g/m², $16.24 (1-9 sheets)  $13.80 (10-29 sheets)  $12.42 (30+)

Machine-made paper suitable for watercolor, acrylic painting & printmaking.

**MMN-106 TORINOKO MM BLACK**

38”x74” (96.5x188cm), 120g/m², $20.00 (1-9 sheets)  $17.00 (10-29 sheets)  $15.50 (30+)

Also available in 79”

Torinoko MM (Natural, White, Black) Special Order Sizes:

* 61”x73” - 30 sheet minimum order
* 75”x108” - 20 sheet minimum order
* 75”x108” - 20 sheet minimum order

Please contact us for pricing and ordering information.
**SHIKISHI**

These handmade papers are unique for their smaller size, and are wonderful for art such as sumi ink, calligraphy, watercolor, and other purposes. Shikishi refers to a particular size of paper 9.5"x10.5". Shikishi paper can be hung on a frame or mounted alone.

<table>
<thead>
<tr>
<th>Paper Type</th>
<th>Size</th>
<th>Weight</th>
<th>Price 1-9</th>
<th>Price 10-49</th>
<th>Price 50-99</th>
<th>Price 100+</th>
</tr>
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<tbody>
<tr>
<td><strong>SHIKISHI WHITE</strong></td>
<td>9.5&quot;x10.5&quot;</td>
<td>300g/m²</td>
<td>$11.00</td>
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<td><strong>SHIKISHI NATURAL</strong></td>
<td>9.5&quot;x10.5&quot;</td>
<td>300g/m²</td>
<td>$11.00</td>
<td>$9.35</td>
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<td>$7.57</td>
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<tr>
<td><strong>SHIKISHI BLACK</strong></td>
<td>9.5&quot;x10.5&quot;</td>
<td>300g/m²</td>
<td>$13.75</td>
<td>$11.68</td>
<td>$10.51</td>
<td>$9.46</td>
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<tr>
<td>Kozo &amp; Sulphite Pulp mix</td>
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**FUJI SHIKISHI**

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<th>Weight</th>
<th>Price 1-9</th>
<th>Price 10-49</th>
<th>Price 50-99</th>
<th>Price 100+</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FUJI SHIKISHI WHITE</strong></td>
<td>9.5&quot;x10.5&quot;</td>
<td>200g/m²</td>
<td>$8.00</td>
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<tr>
<td><strong>FUJI SHIKISHI NATURAL</strong></td>
<td>9.5&quot;x10.5&quot;</td>
<td>200g/m²</td>
<td>$8.00</td>
<td>$6.80</td>
<td>$6.12</td>
<td>$5.50</td>
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**MINI SHIKISHI**

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<th>Paper Type</th>
<th>Size</th>
<th>Weight</th>
<th>Price 1-49</th>
<th>Price 50-99</th>
<th>Price 100+</th>
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<tbody>
<tr>
<td><strong>MINI SHIKISHI WHITE</strong></td>
<td>4.75&quot;x5.5&quot;</td>
<td>110g/m²</td>
<td>$3.50</td>
<td>$2.97</td>
<td>$2.67</td>
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<tr>
<td><strong>MINI SHIKISHI NATURAL</strong></td>
<td>4.75&quot;x5.5&quot;</td>
<td>110g/m²</td>
<td>$3.50</td>
<td>$2.97</td>
<td>$2.67</td>
</tr>
</tbody>
</table>

**SEKISHU MITSUMATA CARD**

<table>
<thead>
<tr>
<th>Paper Type</th>
<th>Size</th>
<th>Weight</th>
<th>Price 1-49</th>
<th>Price 50-99</th>
<th>Price 100+</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SEKISHU MITSUMATA CARD</strong></td>
<td>4&quot;x6&quot;</td>
<td>110g/m²</td>
<td>$2.50</td>
<td>$2.12</td>
<td>$1.90</td>
</tr>
</tbody>
</table>

Handmade postcards made with 100% Japanese Mitsumata. Made by So Kubota in Shimana Prefecture (Sekishu).
These roll papers are made by Kashiki Paper Mill in the Kochi prefecture. They are made with 100% Japanese Tosa Kozo. During the preparation of the kozo, great care is taken to insure that the fibers are not damaged. These papers are excellent for a wide range of uses from preservation to artmaking.

### SEKISHU ROLLS

- **300 R-010** SEKISHU EXTRA THICK ROLL
  - 38"x60m, 30g/m², $676.00 / 38"x5m, $76.05

- **301 R-011** SEKISHU THICK ROLL
  - 38"x60m, 25g/m², $649.80 / 38"x5m, $73.10

- **302 R-012** SEKISHU MEDIUM ROLL
  - 38"x60m, 20g/m², $582.20 / 38"x5m, $65.50

- **303 R-013** SEKISHU THIN ROLL
  - 38"x60m, 15g/m², $545.20 / 38"x5m, $61.33

- **304 R-014** SEKISHU EXTRA THIN ROLL
  - 38"x60m, 10g/m², $505.40 / 38"x5m, $56.85

### MISU ROLLS

- **305 HPCR-CO COLOR KOZO ROLL**
  - 39"x60m, 4g/m², $648.90

  Made by Hidaka Washi in Kochi, Japan.

- **310-3 HPR-RKO HAINI ROLL (3.5G)**
  - 38"x60m, 3.5g/m², $611.80 / 38"x5m, $75.50

  The kozo fibers are cooked in soda ash (HAI). Made by Hidaka Washi in Kochi, Japan.

- **310-5 HPR-RKO HAINI ROLL (5G)**
  - 38"x60m, 5g/m², $611.80 / 38"x5m, $75.50

For more Bhutan papers, see page 46.

### BHUTAN SMALL SIZE PAPERS

- **119 DEKAR NATURAL Thick A4 #9**
  - 9"x12", $3.20 (1-49), $2.72 (50-99), $2.45 (100+)

- **115 DEKAR NATURAL Thin A4 #5**
  - 9"x12", $2.50 (1-49), $2.12 (50-99), $1.90 (100+)

- **116 DENAK JUTE A4 #6**
  - 9"x12", $2.70 (1-49), $2.38 (50-99), $2.15 (100+)

- **117 DEKAR NATURAL A5 #7**
  - 6.5"x9.5", $2.50 (1-49), $2.38 (50-99), $2.15 (100+)

- **118 DEKAR NATURAL POSTCARD #8**
  - 4"x6", $2.25 (1-49), $1.91 (50-99), $1.71 (100+)

- **110 DENAK POSTCARD #10**
  - 4"x6", $2.75 (1-49), $2.35 (50-99), $2.11 (100+)

**FOR MORE BHUTAN PAPERS, SEE PAGE 46.**

### NARA NATURAL DYED PAPER

This beautiful handmade paper is created from 100% kozo grown in Nara Prefecture. It is dyed by traditional technique, using only the finest natural materials, insuring subtle color tones that are fade resistant. Note: Due to the use of all natural dyes, there may be variations in colors from batch to batch. Also, some of these papers are subject to seasonal availability. Made by the Fukunishi family.

**SPECIALTY PAPER**

- **Light Cherry**
  - dyed by soaking for a full day in juice extracted from the bark of a Cherry tree

- **Yellow Mimosa**
  - dyed by soaking for a full day in juice extracted from leaves of the Mimosa plant

- **Herb Green**
  - dyed by soaking for a full day in juice extracted from leaves of Mugwort tree

- **Baby Blue Indigo**
  - dyed by soaking for a full day in juice extracted from an Indigo plant

- **Akebi Grey**
  - dyed by soaking for a full day in juice extracted from vines of the Akebi plant

- **Sakaki Lilac**
  - dyed by soaking for a full day in juice extracted from the Sakaki tree

This fine art & conservation papers guide introduces specialty papers designed for artists and conservators. The materials and techniques used in their creation ensure long-lasting, high-quality results in a variety of applications.
KOZO MIX ROLLS

Materials in these rolls include a mix of kozo fibers. Available in a variety of weights, widths, and colors. Uses include printmaking, backing, conservation, large-scale artwork, digital printing, drawing, watercolors, scrolls, shoji screens, lighting sculptures, and more.

<table>
<thead>
<tr>
<th>Roll Code</th>
<th>Roll Name</th>
<th>Width x Length</th>
<th>Weight</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>HPR-MM-1</td>
<td>KOZO-SHI</td>
<td>47&quot;x60m, 30g/m²</td>
<td>$543.73</td>
<td></td>
</tr>
<tr>
<td>HPR-01</td>
<td>OKAWARA</td>
<td>38”x10yd, 60g/m²</td>
<td>$78.54</td>
<td></td>
</tr>
<tr>
<td>HPR-18</td>
<td>SHIRAMINE</td>
<td>46”x10m, 100g/m²</td>
<td>$617.15</td>
<td></td>
</tr>
<tr>
<td>HPR-19B</td>
<td>MULBERRY</td>
<td>38”x10m, 52g/m²</td>
<td>$50.80</td>
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<tr>
<td>HPR-19B</td>
<td>MULBERRY</td>
<td>38”x10m, 52g/m²</td>
<td>$69.55</td>
<td></td>
</tr>
<tr>
<td>HPR-02</td>
<td>MASA</td>
<td>43”x30m, 77g/m²</td>
<td>$543.73</td>
<td></td>
</tr>
<tr>
<td>HPR-02</td>
<td>MASA</td>
<td>43”x30m, 77g/m²</td>
<td>$78.17</td>
<td></td>
</tr>
<tr>
<td>HPR-04</td>
<td>MASA</td>
<td>38”x10m, 50g/m²</td>
<td>$159.00</td>
<td></td>
</tr>
<tr>
<td>HPR-04</td>
<td>MASA</td>
<td>38”x10m, 45g/m²</td>
<td>$97.50</td>
<td></td>
</tr>
<tr>
<td>HPR-04</td>
<td>MASA</td>
<td>38”x10m, 50g/m²</td>
<td>$159.00</td>
<td></td>
</tr>
<tr>
<td>HPR-04</td>
<td>MASA</td>
<td>38”x10m, 45g/m²</td>
<td>$97.50</td>
<td></td>
</tr>
</tbody>
</table>
SPECIAL COATED INKJET ROLLS

Created especially for the needs of fine art digital printing - despite that intended purpose, papers have shown to be suitable for most digital printing practices as well as drawing, light painting methods.

GAMPI ROLLS

- **HPR-16 KITAKATA NATURAL**
  - 38"x10yd, 33g/m², $97.50
- **KMR-03 SURFACE GAMPI WHITE**
  - 38"x10m, 160g/m², $165.90
  - Front: 100% Japanese Gampi, Back: 100% SP Pulp, sheet page 31
- **KMR-04 SURFACE GAMPI NATURAL**
  - 38"x10m, 160g/m², $262.50
  - Front: 100% Japanese Gampi, Back: 100% SP Pulp, sheet page 31
- **HPR-MM-18 USUYO GAMPI NATURAL**
  - 38"x10m, 15g/m², $239.40
  - Front: 100% Japanese Gampi, sheet page 31
- **HPR-MM-19 USUYO GAMPI WHITE**
  - 38"x10m, 15g/m², $135.00
  - Front: 100% Japanese Gampi, sheet page 31
- **MMR-20N GAMPI #20 NATURAL**
  - 38"x10m, 20g/m², $391.50
  - Front: 100% Japanese Gampi, sheet page 31
- **MMR-20N GAMPI #20 WHITE**
  - 38"x10m, 20g/m², $207.90
  - Front: 100% Japanese Gampi, sheet page 31
- **HPR-MM-24 TOYO GAMPI NATURAL**
  - 43"x10m, 24g/m², $72.60
  - 95% Philippine Gampi, 5% Straw, sheet page 31

RAYON ROLLS

A semi-synthetic polymer made from purified cellulose fibers usually extracted from wood pulp. Rayon is most often used in conservation because of its resistance to snagging and ability to return to its original composure after drying.

DECORATIVE ROLLS

Decorative sheets in roll sizes come with plenty of paper for collages, cardmaking, gift wrapping, window glass decorations, and more. Kinwashi paper has also been popular for inkjet printing, wallpapers, and lamp shades.
Decorative Papers

ASARAKUSUI SERIES
21”x31”, 27g/m², $ 3.52 , $ 2.99 (50-99), $ 2.69 (100+)
100% Manila Hemp. The fibers trace their way across the face of the sheet, leaving randomly sized holes along the way. It is light by appearance but surprisingly structured. Asarakusui is available in nine colors and is recommended for collage, decorative arts, and gift wrapping.

Special order only: ASARAKUSUI NATURAL ROLL in 47”x 10m, 47”x 100m
Available Colors: 534 Lavender / 535 Brown / 536 Moss Green / 537 Natural
538 Navy / 539 Pink / 552 Wine / 522 Sky Blue / 523 Red

LACE PAPER SERIES
21.5”x31”, 17g/m², $ 2.46 , $ 2.10 (50-99), $ 1.57 (100+)
100% Rayon, Machine made paper in delicate lace patterns. A pattern of small holes is created by subjecting the newly formed wet sheet to a jet stream of water. Neutral pH. Excellent for collages and crafts.

HOGO SERIES
25”x38”, $ 7.00, $ 5.95 (10-49), $ 5.62 (50-99), $ 5.00 (100+)
The original meaning of the word Hogo is “begin all over again” or “go back to the start”, regarded in Japan as a way. It is light by appearance but surprisingly structured. Asarakusui is available in nine colors and is recommended for collage, decorative arts, and gift wrapping.

HAKUSEN SERIES
21.5”x31”, 30g/m², $ 3.75, $ 3.00 (50-99), $ 2.20 (100+)
Traditional Japanese images taken from kimonos and other textiles are printed in white ink on a transparent 100% Rayon paper. Beautiful paper for collage, bookarts, and more. "To show the texture of the paper, images are against a black background."
KATAZOME SERIES
25"x38" (Cut 1/2 sheet also available for $ 9.40), $ 17.00, $ 14.45 (10-49), $ 12.28 (50-99), $ 11.02 (100+)

These Japanese papers are silk-screened by hand with old Kimono patterns. See website for current stock patterns. Base paper is a handmade Kozo + SP Pulp mix.

Katazome Sample Book Available for $30.00

Decoration

WA6205 red
WA6215
WA6221
WA6231
WA624mixed
WA6242 red
WA6245 blue
S-HO
S-RO
6-Ni red yellow
6-HO Blue
8-HA yellow
8-Ni green

IZUO MINGEI MITSUMATA
24.5"x39", 35g/m², $ 19.50, $ 16.57 (10-49), $ 14.91 (50-99), $ 13.41 (100+)

Mitsumata yields a sheet that has smooth, especially rich, and shimmering tonalities. Mitsumata is 100% Japanese. The bold, clear photograph-like patterns. Suminagashi papers have been used for letterpress, drawing, light painting, book arts.

IZUO SERIES
25"x38", 45g/m², $ 7.50, $ 6.38 (10-49), $ 5.74 (50-99), $ 5.16 (100+)

Available Colors:
A1 White / A13 Natural
A28 Lavender / B31 Rose / B33 Pink / B35 Orange / C2 Antique Rose / C4 Brown
C5 Wine / C6 Purple / C8 Coral / C12 Dark Blue / C16 Maroon / C19 Aquamarine
D1 Bright Red / D3 Dark Red / D4 Deep Red / D8 Black / E1 Electric Blue

Available Colors:
B28 Lavender / B31 Rose / B33 Pink / B35 Orange / C2 Antique Rose / C4 Brown
C5 Wine / C6 Purple / C8 Coral / C12 Dark Blue / C16 Maroon / C19 Aquamarine
D1 Bright Red / D3 Dark Red / D4 Deep Red / D8 Black / E1 Electric Blue

Available Colors:
B4 Grey / B5 Ash Grey Green / B11 Yellow / B14 Mustard / B27 Tan / B36 Lavender / B31 Rose / B33 Pink / B35 Orange / C2 Antique Rose / C4 Brown
C5 Wine / C6 Purple / C8 Coral / C12 Dark Blue / C16 Maroon / C19 Aquamarine

Available Colors:
D1 Bright Red / D3 Dark Red / D4 Deep Red / D8 Black / E1 Electric Blue

IZUO SERIES
24"x35", 35g/m², $ 15.90, $ 13.77 (10-49), $ 12.44 (50-99), $ 11.68 (100+)

Available in Letterness, see page 37

Following family traditions, these beautiful sheets are handmades of 100%. Japanese 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 smooth, especially rich, and shimmering tonalities. 4 decks. Suitable for inkjet printing. see page S1 for 6.5x11" sheets.

IZUO B,C
25"x38", 45g/m², $ 7.50, $ 6.38 (10-49), $ 5.74 (50-99), $ 5.16 (100+)

Available Colors:
B4 Grey / B5 Ash Grey Green / B11 Yellow / B14 Mustard / B27 Tan / B36 Lavender / B31 Rose / B33 Pink / B35 Orange / C2 Antique Rose / C4 Brown
C5 Wine / C6 Purple / C8 Coral / C12 Dark Blue / C16 Maroon / C19 Aquamarine

IZUO D,E
25"x38", 45g/m², $ 8.00, $ 6.80 (10-49), $ 6.32 (50-99), $ 5.51 (100+)

Available Colors:
D1 Bright Red / D3 Dark Red / D4 Deep Red / D8 Black / E1 Electric Blue

YATSUO SERIES
70% Thai Kozo & 30% SP Pulp. Handmade. Great paper for printmaking, bookbinding, collage and other uses.

KYOSEI-SHI SERIES
24"x35", 88g/m², $ 10.20, $ 8.67 (10-49), $ 8.00 (50-99), $ 7.20 (100+)

Literally means “strengthened paper.” This Chinese Kozo & Pulp based handmade paper is coated with konnyaku juice, a form of starch derived from the Konjac plant “Devil’s Tongue.” Konnyaku is mixed with water to form a thick liquid which gives added strength and impermeability to the paper onto which it is brushed. This makes the paper strong and flexible enough to withstand rubbing, kneading and crumpling which gives the paper its characteristic wrinkled and cloth-like texture. This paper is strong, flexible and water resistant, ideal for bookbinding and box covers. Size is approximate due to hand wrinkling.

21 Colors available:
A - Plum
B - Brick
C - Brown
D - Clay
E - Dark Brown
F - Knot
G - Lilac
H - Natural
I - Natural Light
J - Natural White
K - Natural Red
L - Orange
M - Orange Yellow
N - Peach
O - Pink
P - Plum Yellow
Q - Red
R - Red Brown
S - Reddish Brown
T - Rose
U - Tangerine
V - White
W - Yellow
X - Yellow Green
Y - Yellow Brown
Z - Yellow Ochre

Variety of colors available for special order, please contact us for more information.

Konnyaku Powder available for purchase, see page 59.

SUMINAGASHI
Handmade Japanese marbling paper on 100% Kozo base paper. Each paper is individually marbleized, making it unique and different from any other sheet.

Available in 4 color schemes: sumi/blue, sumi/blue/orange, sumi/light/dark, sumi/emerald/pink/orange

The ripples of the water in making Suminagashi form unique designs. Each paper is a singular sheet in the world unlike any other given that the ripples themselves are unpredictable. The maker holds 3 brushes with his left hand, each with slightly different shades of sumi ink. With his right hand, he holds a brush soaked with turpentine. He first drops a drop of sumi ink in the water. Immediately, he touches the center of the droplet with turpentine, which instantly spreads and transforms into a delicate ring. His speedy handwork undermines the preconceived notion that “hand made” equals a slow process. His hands are always moving to dip brushes to create layers and layers of rings, then gracefully destructs the rings by blowing and fanning on the water’s surface to create abstract patterns which cannot be copied again. Light and subtle patterns and colors used to be popular since Suminagashi was originally used for writing. (Classical tanka and haiku). But now, people prefer the bold, clear photograph-like patterns. Suminagashi papers have been used for letterpress, drawing, light painting, book arts.

Please contact us for more information.

Tadao Fukuda: Suminagashi

Shinichirou Abe:
Izumo Mingei

Available Colors:
9-White / 36-Brick / 116-L-Icac / 121-Indigo / 122-Red / 124-Natural
151-Pale Rose Grey / 160-Amber / 165-Burgundy / 195-Pale Pink
199-Blue Grey / 163-Black
BHUTAN PAPER

These papers are from Bhutan’s Handmade paper factory Jungshin. Owner, Norbu Tenzin, was trained in Japanese papermaking techniques in Shimane Prefecture in Japan in 1986. We are pleased to be the first to represent Mr. Tenzin’s paper in the US.

Only 100% Mitsumata fibers are used in the Mitsumata papers. Edgeworthia, a native Bhutanese plant, is similar to Japanese kozo. Daphne, another native plant to Bhutan, is similar to Japanese gampi. Shawa paper is 50% mitsumata and 50% creeper. Rural Tsharsho is 50% mitsumata and 50% daphne. These papers are not sized and are chemical free. Traditional Bhutanese tsharsho paper is made with a thick bamboo screen and is referred to as Tame zuki. When these thicker sheets of paper are made the excess water filters through the screen rather than throwing off the excess as in the traditional Japanese nagashizuki method. These papers are dyed with natural materials.

BRAZILIAN BANANA

18”x25”, 42g/m², $7.50, $6.38 (10-49), $5.75 (50-99), $5.18 (100+)

The original Brazilian Banana paper mill has closed down, and has been replaced with a new papermaker. The new papers are slightly different in texture and available colors. Please contact us for samples or more information.

Made with 100% Banana tree stem and dyed with Dutch direct dyes to provide light-fastness. One side is smooth with slightly raised fibers, and the backside is slightly rougher. These papers are flexible enough to make lampshades or book covers and are also ink-jet printable.

EGYPTIAN PAPYRUS (Light & Dark)

Small: 8.5”x11”, $5.85, $4.97 (50-99), $4.47 (100+)

Large: 24”x31”, $20.00, $17.00 (10-49), $15.30 (50-99), $13.77 (100+)

Real papyrus made in Egypt. Ideal for decorative projects, drawing, painting, and even digital printing.

KOREAN PAPER

COLOR HANJI SERIES

25x37”, 32-35g/m², $5.50, $4.68 (50-99), $4.20 (100+)

Handmade dyed paper from Korea with 100% Mulberry (Dah, similar to Kozo).

BHUTAN NATURAL DYED PAPER

12.5”x18”, $6.40, $5.10 (50-99), $4.60 (100+)

Edgeworthia papers are dyed with natural materials. Made by tsharsho papermaking methods.

Available colors: Yellow Tsharsho (Bright Yellow) / Khenpa Tsharsho (Beige) / Tong Fu Tsharsho (Pale Pink) 
#29 Bleached White Tsharsho / #31 Indigo Tsharsho (Blue) / Chu Tsharsho (Green)

Bhutan Specialty Paper - Small Size

- BHU-04 MITSUMATA THIN 21”x32”, $5.97, $4.93 (50-99), $4.43 (100+)
- BHU-05 MITSUMATA NATURAL 21”x32”, $6.10, $5.01 (50-99), $4.51 (100+)
- BHU-06 MITSUMATA WHITE 21”x32”, $6.78, $5.76 (50-99), $5.18 (100+)
- BHU-07 MITSUMATA WHITE/WHITE 21”x32”, $10.30, $8.58 (10-49), $7.72 (50-99), $6.95 (100+)
- BHU-03 SHAWA PAPER 21”x29.5”, $12.00, $10.20 (10-49), $9.38 (50-99), $8.26 (100+)
- BHU-09 RURAL TSHARSHO 21”x32”, $7.30, $6.20 (50-99), $5.58 (100+)
- BHU-111 DAPHNE DOUBLE THICK 21”x32”, $12.05, $10.25 (10-49), $9.22 (50-99), $8.30 (100+)

TRADITIONAL BHUTAN PAPER

- BHU-03 SHAWA PAPER 21”x29.5”, $12.00, $10.20 (10-49), $9.38 (50-99), $8.26 (100+)
- BHU-09 RURAL TSHARSHO 21”x32”, $7.30, $6.20 (50-99), $5.58 (100+)
- BHU-RESHO RESHO 21”x30”, $5.80, $4.93 (50-99), $4.43 (100+)

Making Resho

Drying Resho

Drying Tsharsho

Making Tsharsho

Drying Paper Mill

Making Paper Mill

Please contact us for more information.
**PAPERS FROM AROUND THE WORLD**

**INDIAN PAPER**
Khadi papers made by the Khadi paper mill are from 100% cotton rags. These are tough and rugged handmade papers with a strong individual character. All sheets are deckle edged, both internally sized and then externally sized with gelatine. These papers are also acid free.

**KHADI WHITE RAG**
These white papers come in a rough and smooth surface. The sheets are pressed between woolen felts for the rough surface and between zinc plates for a smooth surface. This thick durable paper is perfect for painting, drawing and printmaking. These white papers come in a rough and smooth surface. The sheets are pressed between woolen felts for the rough surface and between zinc plates for a smooth surface. This thick durable paper is perfect for painting, drawing and printmaking.

**KHADI A4 SHEETS, CARDS, & ENVELOPES**

| A4 | A4, 150g/m², $17.00 |
| A4 single sheet | A4, 150g/m², $1.00 |
| LA4 sheet 100 Pack | A4, 150g/m², $72.00 |
| LA6 PK 100 Pack | 4"x6", 150g/m², $7.00 |
| C6 Envelope 20 Pack | 4.5"x6.5", 100g/m², $14.00 |
| LC6 Envelope 100 Pack | 4.5"x6.5", 100g/m², $52.00 |
| LSP4-2W Square 20 Pack | 8"x8", 320g/m², $1.75 |
| LSP4-2W Square 20 Pack | 8"x8", 320g/m², $30.00 |

**NEPAL PAPER**
These sheets are made in the Himalayas using traditional Nepalese papermaking techniques. Beaten fibers are floated on a mold and then lifted from the vat. These are some of the largest handmade papers. Sizes and weights may vary by the batch. Neutral pH, Deckled edges. US$: painting, printmaking, encaustic and drawing.

| NEPAL LHAPKA NATURAL LARGE | 39.3"x68", 60 g/m², $93.50, $79.47 (10+), $71.52 (50+), $64.36 (100+) |
| NEPAL LHAPKA NATURAL LARGE | 58"x80", 60 g/m², $228.80, $194.48 (10+), $175.05 (50+), $157.52 (100+) |
| NEPAL LHAPKA NATURAL THIN | 39.3"x68", 15 g/m², $60.50, $51.42 (10+), $46.27 (50+), $44.64 (100+) |
| NEPAL LHAPKA NATURAL A4 | 8.5"x12", 25 g/m², $12.80, $10.58 (50+), $9.24 (100+) |
| NEPAL LHAPKA NATURAL 15G | 20.3"x30", 15 g/m², $40.00, $33.75 (50+), $33.58 (100+) |
| NEPAL LHAPKA NATURAL 40G | 12"x18", 40 g/m², $44.40, $37.75 (50+), $33.77 (100+) |
| NEPAL LHAPKA NATURAL 60G | 20.3"x30", 60 g/m², $78.40, $67.80 (50+), $61.73 (100+) |
| NEPAL LHAPKA NATURAL 60G | 27.5"x39", 60 g/m², $25.30, $21.50 (10+), $19.35 (50+), $17.41 (100+) |

**MEXICAN PAPER**
Amate paper is an ancient bark paper first produced by the Aztec and Mayan civilizations during pre-contact times. Traditionally used for ceremonial papercutouts and to make codices. Amate paper became nearly extinct in the mid-1800s when anthropological efforts led to its resuscitation. Today, our Amate papers are made in San Pueblito, Puebla, Mexico by third generation Otomi papermakers. The Otomi papermakers cut the bark from the Jonote tree which is used by coffee farmers to provide necessary shade for their crops. The bark's natural color is a dark rich brown. To achieve lighter tones, the color is cooked out in a series of water baths. Because the intensity of the original dark brown fibers is natural to the harvested bark, each batch will be different. Amate papers are suitable for book covers, box making, printmaking, drawing, painting, some printing and as decor. Four styles are available: Solid, Solid multicolor, Woven, and Swirl. Special orders of larger sizes and styles can be made. Please contact us for more information.

| AMATE SOLID | 15.3"x22.75", $73.00, $60.00 (50-99), $50.00 (100+) |
| AMATE WOVEN | 15.3"x22.75", $88.00, $70.00 (50-99), $56.00 (100+) |
| AMATE SWIRL | 15.3"x22.75", $88.50, $72.42 (50-99), $65.00 (100+) |
| AMATE SOLID LARGE | 27"x34.5", $90.00, $76.50 (50-99), $68.85 (50-99), $61.96 (100+) |

**YUCATAN HANDMADE MAYAN PAPER**
Huun is the Mayan word for “paper” and the name of the tree they used hundreds of years ago to make paper. In 1985 Project Huun was initiated, with the hope of developing a sustainable community that would promote tree planting and preservation. So, for ecological reasons, the Huun is no longer used. Instead, replantable fibers are harvested from sansevieria and cattails. Sheet formation is traditional plantain and ancient Mayan techniques. Front side is smooth and backside is textured by a fork like instrument that is used to spread the pulp. Sheets are formed on stone or glass. Suitable for printing, painting, drawing, and printing on both sides.

**YUCATAN SOLID Natural/White**
8.5"x12.5", $7.25, $6.33 (50-99), $5.90 (100+)

**YUCATAN SOLID Natural/White**
12"x17", $5.40, $4.59 (50-99), $4.15 (100+)

**YUCATAN PATCHED Natural/White/Colors**
8.5"x12.5", $7.25, $6.33 (50-99), $5.90 (100+)

**YUCATAN PATCHED Natural/White/Colors**
12"x17", $5.40, $4.59 (50-99), $4.15 (100+)**MY Notes:**

- **Handmade Papers:**
  - **Khadi Papers**
  - **Indian Papers**
  - **Khadi Beauty Rags**
  - **Khadi A4 Sheets, Cards, & Envelopes**
  - **Nepalese Papers**
  - **Mexican Papers**
  - **Yucatan Handmade Mayan Papers**

- **Availability:**
  - **Amate Solids**
  - **Amate Wovens**
  - **Amate Swirls**
  - **Amate Solid Large**

- **Sizes:**
  - **210R Khadi Rough 210G**
  - **210S Smooth 210G**
  - **210R Khadi Black Surface Rough**
  - **20R Rough 320G**
  - **20S Smooth 320G**
  - **640R Rough 640G**
  - **640S Smooth 640G**
  - **LA3-2W Rectangle**
  - **LR3-2W Circle**
  - **LR03-2W Circle**
  - **R43W Great White 400G**
  - **Large 43” Circle”**
  - **Khadi LR03-2W Circle 20 sheets pack (right)**

- **Prices:**
  - **Single Sheet:**
    - A4, 150g/m², $17.00
  - **Pack:**
    - A4, 150g/m², $72.00
  - **Card & Envelopes:**
    - A4, 150g/m², $17.00
  - **C6 Envelope 20 Pack:**
    - 4.5"x6.5", 100g/m², $14.00
  - **C6 Envelope 100 Pack:**
    - 4.5"x6.5", 100g/m², $52.00
  - **LSP4-2W Square 20 Pack:**
    - 8"x8", 320g/m², $1.75
  - **LSP4-2W Square 20 Pack:**
    - 8"x8", 320g/m², $30.00

- **Additional Resources:**
  - Sketchbooks available see page 54
  - Hiromi Paper Inc. staff visiting the Amate Papermakers in San Pueblito, Puebla, Mexico.
PAPERS FROM AROUND THE WORLD

WESTERN PAPER

Handmade in the US by Amanda Degener and Bridgett O’Malley in Minnesota, these papers are made of the finest Egyptian or Belgium flax. Each paper has a unique coloration process. Recommended for artists, book artists, interior decorators, and graphic designers. Most are gelatin sized. For designs and colors please see website.

Available Colors:
- Layered Indigo Night / Starry Night / Layered Indigo Day Indigo / O’Malley Crackle Persimmon
- Degener Black Granite (Red Walnut Walnut)

Persimmon is in special order only.

VEGETABLE and FRUIT PAPYRUS

VEGETABLE and FRUIT PAPYRUS is a basic food ingredient that is used to make paper. The process involves selecting the best fruit and vegetable materials, such as cactus, seaweed, and bamboo, and then using them to make a pulp. This pulp is then sized and dried to form a sheet. The end product is a unique and natural paper that is perfect for artists and designers.

Download VEGETABLE and FRUIT PAPYRUS sample packs for free at Hiromi Paper's website.

BERLIN TISSUE by Gangolf Ulbricht

Berlin Tissue is the thinnest, non-visible restoration tissue in the world, handmade by Gangolf Ulbricht. Bast fibers used in this tissue are imported directly from Japan. Only the best kozo in Japan—known as “Nasu-kozo”—is used in this fine tissue paper. The “Nasu-kozo” is grown in Japan’s northern area, which results in a tough, strong plant due to the climate conditions. The bast fibers are cooked in an alkaline solution and washed afterwards. The fibers are then cleaned by hand (this technique is known as “chiriton”) and beaten with a wooden stick. The final product is about 75% mitsumata and 25% kozo.

These papers are now available exclusively in the United States through Hiromi Paper.

BC TISSUE by Gangolf Ulbricht

BC Tissue is used to repair parchment, coated paper, and transparent paper (architect drawing paper). The sheet formation is much tighter than Gangolf’s Berlin Tissue, resulting in the fibers not being as strongly visible. No further additives are needed for the coated-paper feel and look that the BC Tissue gives. Bacteria is grown in a biomedical institute who harvest and use the cellulose. Gangolf receives the clean “leftover” cellulose in the dry stage for his paper. The bacterial cellulose is also called Nanocellulose. The special part is the microcrystalline structure, which is much higher than in plant cellulose. Funded by the German government, BC Tissue was developed as a research project with restorer Annegret Seger. As seen in IADA XIIIth Congress paper “Bacterial Cellulose” a new material in paper conservation.

BC Tissue is used to repair parchment, coated paper, and transparent paper (architect drawing paper). The BC Tissue is a new material used in paper conservation. It is produced by growing bacteria to create nanocellulose. The resulting material can be used to repair various types of paper, including parchment, coated paper, and transparent paper. BC Tissue is known for its non-visible nature, making it ideal for restoration work.

JAPANESE DIGITAL PAPERS

There are no universal ICC printing profiles for any of our papers, however we recommend users start with profiles like Jendrik Fine Art, Canvas, Matte, etc. and then tinkering with those to find the right balance for your project. Though both are suitable for digital printing, consider the texture of the paper itself, as well as the color and available sizes when determining which paper to use for your next project. As always, we encourage you to experiment!

DIGITAL (DL) LETTERSIZE SAMPLER

INKJET (IJ) LETTERSIZE SAMPLER

$21.00 /per pack (24 sheets total)
$35.00 /per pack (28 sheets total)

2 sheets of each in 8.5”x11” of our DL digital series (non inkjet coated) or IJ inkjet coated series, unlabeled

DIGITAL WASHI PAPER PACKS (Non-Coated Papers)

Japanese digital washi papers are 100% acid free and archival. The size of these sheets is 8.5”x11” making them able to fit most laser and digital printers. These sheets are also available in their original 25”x38” sheet size, and some are also available in rolls. Sized internally. Not coated for inkjet printing, but because of the internal sizing required to make these papers, or the propensities of the fiber structure to hold ink on the surface, these papers are suitable for a myriad of digital printing techniques.

DL SERIES

Available in red

Lettersize Sampler: 2 sheets each of the above papers $21.00/per pack

DL/MM-1 KOZO-SHI
8.5”x11”, 30 g/m², Natural, $11.27 (10 pk), $102.53 (100 pk)

DL/MM-2 KOZO-SHI WHITE
8.5”x11”, 39 g/m², White, $10.22 (10 pk), $92.98 (100 pk)

DL/MM-5 SHIRAMINE
8.5”x11”, 110 g/m², Off-white, $15.58 (10 pk), $141.69 (100 pk)

DL/W-15* KINWASHI
8.5”x11”, 55 g/m², Natural, $9.99 (10 pk), $92.33 (100 pk)

DL/MM-22 ZAIRAI BANSHI
8.5”x11”, 36 g/m², Natural, $9.04 (10 pk), $87.71 (100 pk)

DL/MM-23 SHIRAKABE
8.5”x11”, 70 g/m², White, $9.43 (10 pk), $87.48 (100 pk)

DL/MM-25 AZABU
8.5”x11”, 70 g/m², Ash, $9.43 (10 pk), $87.48 (100 pk)

DL/MM-26 HAJIRIO
8.5”x11”, 70 g/m², Natural, $9.43 (10 pk), $87.48 (100 pk)

DL/MM-29 KOZO THICK 70G WHITE
8.5”x11”, 70 g/m², White, $17.85 (10 pk), $160.65 (100 pk)

DL/MM-39* KOZO THICK 70G NATURAL
8.5”x11”, 70 g/m², Natural, $17.85 (10 pk), $160.65 (100 pk)

DL/KM-03* SURFACE GAMPI WHITE
8.5”x11”, 160 g/m², White, $21.04 (10 pk), $180.35 (100 pk)

DL/KM-04* SURFACE GAMPI NATURAL
8.5”x11”, 160 g/m², Natural, $24.38 (10 pk), $216.00 (100 pk)

IZUMO MINGEI MITSUMATA LETTERSIZES

8.5”x11”, 35g/m², $2.25 a sheet

Handmade 100% Japanese Mitsumata paper by Shinichiro + Norimasa Abe, grandsons of the late Mr. Eishiro Abe of Izumo. Straight edges, cut from the full 24.5x39” size sheets. Available in 24.5x39” sheets, see page 48

Available colors: Natural, Lilac, Green, Yellow, White, Blue, Silver Gray, Maroon, Red, Pink.
COATED WASHI FOR INKJET PRINTING

These papers are specially made for the finest digital art printing. They have a coated surface to allow for the highest resolution and quality. Suitable for both dye-based and pigment inks. Both sides can be used for printing. These papers were designed with inkjet printing in mind. The coatings allow the ink to rest on the surface, leading to higher fidelity.

COATED PAPER

<table>
<thead>
<tr>
<th>Niyodo</th>
<th>Coated Paper made in Kochi prefecture, coated on both sides</th>
</tr>
</thead>
<tbody>
<tr>
<td>IJ-KL</td>
<td>Niyodo Kozo, 8.5” x 11”, 48 g/m², $9.50 (10 sheet pk), $80.75 (100 pk)</td>
</tr>
<tr>
<td>IJ-NK</td>
<td>Niyodo Kozo 25G, 8.5” x 11”, 25 g/m², $9.50 (10 sheet pk), $80.75 (100 pk)</td>
</tr>
<tr>
<td>IJ-WL</td>
<td>Niyodo White, 8.5” x 11”, 50 g/m², $8.50 (10 sheet pk), $72.25 (100 pk)</td>
</tr>
<tr>
<td>IJ-NL</td>
<td>Niyodo Natural, 8.5” x 11”, 50 g/m², $8.50 (10 sheet pk), $72.25 (100 pk)</td>
</tr>
<tr>
<td>IJ-K1319</td>
<td>Niyodo Kozo, 13” x 19”, 44 g/m², $2.72, $231.20 (100 pk), $184.96 (500+ pk)</td>
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<tr>
<td>IJ-NK1319</td>
<td>Niyodo Kozo 25G, 13” x 19”, 25 g/m², $2.78, $236.30 (100 pk), $195.07 (500+ pk)</td>
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<tr>
<td>IJ-W1319</td>
<td>Niyodo White, 13” x 19”, 50 g/m², $2.04, $173.40 (100 pk), $147.39 (500+ pk)</td>
</tr>
<tr>
<td>IJ-N1319</td>
<td>Niyodo Natural, 13” x 19”, 50 g/m², $2.04, $173.40 (100 pk), $147.39 (500+ pk)</td>
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<tr>
<td>IJ-K1722</td>
<td>Niyodo Kozo 25G, 17” x 22”, 44 g/m², $4.37, $371.45 (100 pk), $305.73 (500+ pk)</td>
</tr>
<tr>
<td>IJ-W1722</td>
<td>Niyodo White, 17” x 22”, 50 g/m², $3.36, $285.60 (100 pk), $242.76 (500+ pk)</td>
</tr>
<tr>
<td>IJ-N1722</td>
<td>Niyodo Natural, 17” x 22”, 50 g/m², $3.36, $285.60 (100 pk), $242.76 (500+ pk)</td>
</tr>
</tbody>
</table>

Asuka Coated Paper

Made in Fukui prefecture, coated on both sides:

| IJ-48PWN     | Asuka Pure White/Natural, 8.5” x 11”, 48 g/m², $4.40 (10 sheet pk), $37.40 (100 pk) |
| IJ-75PWN     | Asuka Pure White/Natural, 8.5” x 11”, 75 g/m², $5.10 (10 sheet pk), $43.35 (100 pk) |
| IJ-150PWN    | Asuka Pure White/Natural, 150 g/m², $7.80 (10 sheet pk), $66.30 (100 pk) |
| IJ-1319-48PWN| Asuka Pure White/Natural, 13” x 19”, 48 g/m², $0.96, $81.60 (100 pk), $69.36 (500+ pk) |
| IJ-1319-75PWN| Asuka Pure White/Natural, 13” x 19”, 75 g/m², $1.44, $122.40 (100 pk), $104.04 (500+ pk) |
| IJ-1319-150PWN| Asuka Pure White/Natural, 13” x 19”, 150 g/m², $2.55, $204.00 (100 pk), $173.40 (500+ pk) |
| IJ-1722-48PWN| Asuka Pure White/Natural, 17” x 22”, 48 g/m², $1.20, $102.00 (100 pk), $86.70 (500+ pk) |
| IJ-1722-75PWN| Asuka Pure White/Natural, 17” x 22”, 75 g/m², $1.82, $154.70 (100 pk), $131.50 (500+ pk) |
| IJ-1722-150PWN| Asuka Pure White/Natural, 17” x 22”, 150 g/m², $2.72, $231.20 (100 pk), $196.52 (500+ pk) |

Aya / Kozo Coated Paper

Made by Awagami Factory. IJ Aya is coated on both sides, IJ Kozo is coated on one side.

| IJ-0464      | Aya White, 8.5” x 11”, 125 g/m², $26.00 (10 sheet pk), $234.00 (100 pk) |
| IJ-0314      | Kozo White, 8.5” x 11”, 70 g/m², $33.00 (10 sheet pk), $264.00 (100 pk) |
| IJ-0324      | Kozo Natural, 8.5” x 11”, 70 g/m², $33.00 (10 sheet pk), $264.00 (100 pk) |

Paperwood

Real paper-thin wood veneer. Acid free, photo safe and environmentally cut. Available in 8.5” x 11” and 11” x 17”.

| IJ-WAMIX     | Wa-Mix Kozo, 90 g/m², 44” x 20m, $80.40, $68.34 (10-19), $61.50 (20+ pk) |
| IJ-WAMIX     | Wa-Mix Kozo, 150 g/m², $193.00, $164.05 (10-19), $147.65 (20+ pk) |
| IJ-WAMIX     | Wa-Mix Kozo, 75 g/m², $111.00, $94.35 (10-19), $84.92 (20+ pk) |

Paperwood Sample Book

8.5” x 11”, $5.00 (2-Ply), $3.90 (1-Ply), 11” x 17”, $9.80 (2-Ply)
JAPANESE BRUSHES

MIZUBAKE #60-04 5 3/4" wide, 3/16" thick, Bristle length 1 3/16", $120.00, *HPI Member $102.00
Water brush, deer hair bristles. This brush is made with many hairs in order to hold water for moistening material to be backed or to be stretched after backing.

KUROGE-TSUKEMAWASHI #60-10 5 3/4" wide, 3/16" thick, Bristle length 1", $157.50, *HPI Member $133.88
Black bristles are made from horse hair, slightly stiffer than white bristles. Suitable for more detailed applications.

TSUKEMAWASHI #60-12 5 3/4" wide, 3/16" thick, Bristle length 1", $105.60, *HPI Member $89.76
White bristles are made from goat hair. A thinner paste brush than Noribake. Used for joining materials to backing.

NORIBAKE #60-19 5 3/4" wide, 3/16" thick, Bristle length 1 3/8", $124.95, *HPI Member $106.21
A paste brush. Dense goat hair bristles. Used to apply paste to backing materials.

NAZEBAKE #61-01 5 3/4" wide, 7/16" thick, Bristle length 1 3/8", $104.95, *HPI Member $89.21
A hard, smoothing brush. Bristles made from the hemp palm tree. Used to smooth and press moistened and pasted papers together.

UCHIBAKE #61-08 5 3/4" wide, 7/8" thick, 2 1/2" thick at base, Bristle length 3 3/4", $980.70, *HPI Member $833.60
Bristles are from thick fibers of the hemp palm tree. Used to tap surfaces of backing materials after pasting.

SHIGOKIBAKE 5 1/2" wide, 5/8" thick, Bristle length 5/8", $168.00, *HPI Member $142.80
Water badger bristles are short, glossy, and flexible. Used to wipe out the excessive paste by moving the brush from the center of the sheet to the outer edge. Made by Kobayashi Hake, see more brushes by Kobayashi on page 56.

UCHIBAKE SMALL 5.5" wide, 1.25" thick, Bristle length 1.5", $540.00, *HPI Member $459.00
Bristles are horse hair. Brush handle currently black color, may vary by order.

KHADI SKETCHBOOKS

HARDBACK HB5WS (White Smooth) 5"x6.5", 210 g/m², 32 pages per book, $19.00
HARDBACK HB5WR (White Rough) 5"x6.5", 210 g/m², 32 pages per book, $19.00
PAPERBACK PPB2 (White Rough/White Cover) 6"x6", 150 g/m², 30 pages per book, $10.00
PAPERBACK PPB1 (White Rough/White Cover) 8"x8", 150 g/m², 30 pages per book, $13.00

KHADI A4 SHEETS, CARDS, & ENVELOPES

A4 sheet 20 Pack A4, 150 g/m², $17.00
A4 single sheet A4, 150 g/m², $1.00
LA4 sheet 100 Pack A4, 150 g/m², $75.00
A6 sheet 20 Pack 4"x6", 150 g/m², $7.00
LA6 sheet 100 Pack 4"x6", 150 g/m², $32.00
C6 Envelope 20 Pack 4.5"x6.5", 150 g/m², $14.00
LC6 Envelope 100 Pack 4.5"x6.5", 150 g/m², $52.00
LSP4-2W Square sheet 8"x8", 520 g/m², $1.75

FABRIANO JOURNALS

All journals made with 90 gsm Ingres paper (acid free and lightfast). Excellent for ink, pencil, charcoal, pastels. Journals from the Fabriano Boutique in Italy.

① FABRIANO JOURNAL filled with 10 different colors of Ingres paper, 4.75"x6.25" $18.00
② FABRIANO CLASSIC ARTIST’S JOURNAL two different colors of Ingres Paper, 192 sheets of paper total. 5"x7" $18.00
③ FABRIANO QUADRATO ARTIST’S JOURNAL SMALL 4 shades of Ingres that range from white to Tan, 96 sheets. 6.5"x6.5" $17.00
④ FABRIANO QUADRATO ARTIST’S JOURNAL LARGE 4 shades of Ingres that range from white to Tan, 96 sheets 9"x9" $26.00
Materials & Supplies

Art & Conservation

STENCIL BRUSH

Tough bristle hair (deer), suitable for stenciling and more.

<table>
<thead>
<tr>
<th>No.</th>
<th>Bristle Width</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>1 1/8&quot;</td>
<td>$40.00</td>
</tr>
<tr>
<td>5</td>
<td>6/8&quot;</td>
<td>$21.00</td>
</tr>
<tr>
<td>3</td>
<td>5/8&quot;</td>
<td>$15.00</td>
</tr>
<tr>
<td>2</td>
<td>4/4&quot;</td>
<td>$11.00</td>
</tr>
<tr>
<td>1.5</td>
<td>2/2&quot;</td>
<td>$10.00</td>
</tr>
<tr>
<td>1</td>
<td>0.19&quot;</td>
<td>$ 9.50</td>
</tr>
<tr>
<td>0.5</td>
<td>0.10&quot;</td>
<td>$ 9.00</td>
</tr>
</tbody>
</table>

JAPANESE DRAWING BRUSH - JINURI BAKE

Used for Acrylic, Gesso (Oil painting undercoat). Pig Hair, wooden handle.

<table>
<thead>
<tr>
<th>No.</th>
<th>Bristle Width</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>2 1/4&quot;</td>
<td>$45.00</td>
</tr>
<tr>
<td>50</td>
<td>5 3/4&quot;</td>
<td>$88.00</td>
</tr>
</tbody>
</table>

JAPANESE DRAWING BRUSH - E-BAKE

Used to cover a larger area of material on which a picture will be drawn. Goat hair, wooden handle.

<table>
<thead>
<tr>
<th>No.</th>
<th>Bristle Width</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>5/8&quot;</td>
<td>$13.00</td>
</tr>
<tr>
<td>10</td>
<td>1 1/4&quot;</td>
<td>$17.00</td>
</tr>
<tr>
<td>15</td>
<td>1 3/4&quot;</td>
<td>$22.00</td>
</tr>
<tr>
<td>25</td>
<td>2 3/4&quot;</td>
<td>$40.00</td>
</tr>
<tr>
<td>35</td>
<td>4 1/8&quot;</td>
<td>$68.00</td>
</tr>
<tr>
<td>60</td>
<td>7 1/8&quot;</td>
<td>$90.00</td>
</tr>
</tbody>
</table>

KOBAYASHI HAKE

Third (Tanaka Shigemi) and fourth (Tanaka Kohei) generation makers of high quality Japanese brushes for mounting and conservation.

MINI NORIBAKE
2.5" wide, 3.5" length, Goat hair, used to apply paste to backing materials $56.00

MINI MIZUBAKE
2.5" wide, 3.5" length, Deer Hair, water brush for moistening material $56.00

MINI TSUKEMAWASHI
2.5" wide, 3.5" length, Horse hair, for joining materials to backing $56.00

MINI SHIGOKIBAKE
2.5" wide, 3.5" length, Water Badger hair $56.00

MINI NAZEBAKE
2.5" wide, 3.5" length, Hemp Palm tree bristles, for smoothening/pressing papers $56.00

MINI UCHIBAKE
2" wide, 6.25" length, Horse hair for gentle pressing/pounding papers, Bristle is 2" wide, 0.75" length, 0.5" thick $75.00

Materials & Supplies

Art & Conservation

KOBAYASHI MAINTENANCE BRUSHES

5" long x 1.5" wide. Goat hair (white) $42.00 / Raccoon hair (dark) $48.00

Goat hair maintenance brush (white bristles): multi-purpose brush, uses include paste, smoothening, brushing off dust, etc.

Raccoon hair maintenance brush (darker bristles): used as a Shigokibake; used to wipe out excessive paste by moving the brush from the center of the sheet to the outer edge or as a basic paste brush.

JAPANESE CALLIGRAPHY BRUSH

Specially made by Kobaiein Kyoto store. Three sizes available for your various calligraphy needs.

SUIHITSU
(S: Bristle Width 1/4") Goat + Horse Hair $12.00

YANAGI
(S: Bristle Width 1/4") Horse Hair $12.00

WA
(M: Bristle Width 0.4") Horse Hair $36.00

KAMO
(M: Bristle Width 0.4") Goat + Horse Hair $40.00

TENRO
(L: Bristle Width 0.6") Goat + Horse Hair $22.00

TORYUMON
(L: Bristle Width 0.6") Goat Hair $15.00

SUMI INK

Made by Kobaiein

1) Sumi Ink ‘Gen’ 200ml $12.35

2) Sumi Ink Paste Purple/Black 100ml $15.00

3) Sumi Ink Paste Blue/Black 100ml $15.00

4) Sumi Stick ‘Hyakuraku’ $18.00

*Requires suzuri (grinding stone).

Made by Boku-undo

5) Vermillion Sumi Ink 70ml $ 9.80

6) Color Sumi Sticks (5 Colors)
   - Crimson Red / Indigo / White $18.00
   - Purple $19.50
   - Green $24.00

High quality color sumi in traditional Japanese color palettes. Best if used with ceramic suzuri (ink stones).

SUZURI (GRINDING STONE)

Ceramic Suzuri (Set of 3) $39.00

While this suzuri stone can be used with any color sumi stick, it is usually used with colors other than black. Product is only available in packs of 3. The basin from lip to lip is 2 7/8" in diameter. Made by Akashiya in Nara, Japan.

Black Suzuri Stone $18.75

Color Sumi Stick (Green) $18.00
### Art & Conservation

**KURAMATA SPRAYER**
- 400cc capacity, $280.72
- 1000cc capacity, $401.00

**NORIOKE**
- 15” and 13” Set (Round), $430.00
- 14.5” x 11.5” and 13” x 10.5” Set (Oval), $430.00

**NORIKOSHI**
- Ø 7”, Horse Hair, $252.00
- Ø 7”, Nylon, $195.00

**BAMBOO SPATULA**
- For folding, marking or finishing paper and cloth. Approx. 9.25” length x 0.5” width. $22.00

**KONNYAKU POWDER**
- 100g, $19.00

**KAKISHIBU / Persimmon Juice**
- 200 ml, $32.00

---

### Materials & Supplies

**WATER BRUSH**
- Large: 20mm, $11.00
- Medium: 14mm, $10.00
- Small: 10mm, $10.00

**PLASTIC SPRAYER HYPER GREEN 1L**
- 1 liter capacity, $56.00

**DISK BAREN**
- $40.00

**URA-SURI-TAMA / GLASS BEADS**
- $110.00

**KNEADED RUBBER ERASER**
- $3.00

**SELF-ADHESIVE LINEN HINGING TAPE**
- 125’ x 1” x 35”, $16.50

**METHYL CELLULOSE**
- 1.5 oz bottle, $12.45

**JAPANESE HANDMADE GRIP SCISSORS**
- $44.00 / Ø 7”, $55.00 / Ø 8.25”

**DIA PLASTIC SPRAYER**
- 1 liter capacity, $88.20

**BAMBOO SPATULA**
- $22.00

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**CONSERVATION MATERIALS & SUPPLIES**

**1 liter capacity, $56.00**

**PLASTIC SPRAYER HYPER GREEN 1L**
- 1 liter capacity, $56.00

---

**Nigiribasami Curved**
- $44.00 / $55.00

**KONNYAKU POWDER**
- 100g, $19.00

**KAKISHIBU / Persimmon Juice**
- 200 ml, $32.00

---

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- For folding, marking or finishing paper and cloth. Approx. 9.25” length x 0.5” width. $22.00

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**KONNYAKU POWDER**
- 100g, $19.00

---

**KAKISHIBU / Persimmon Juice**
- 200 ml, $32.00

---

**PH Neutral PVA SIZING** by Gambin
- $13.00

Gambin’s sizing is designed as a substitute for their former Rabbit Skin Glue. The mixture is the perfect proportion of PVA (polyvinyl acetate) and distilled water, requiring NO further dilution. It can be used straight out of the bottle. Starting in the center, coat both sides of paper evenly using a soft brush. Let air dry completely before coats. One to two coats will provide substantial control of absorption and feathering of pigments. Suitable for water-based media. Will not change the color of the paper but might change the texture slightly. If you wish to use oils on paper, apply oil ground on top of already PVA-sized paper.

---

**KAKISHIBU / Persimmon Juice**
- 200 ml, $32.00

---

**PH Neutral PVA SIZING** by Gambin
- $13.00

Gambin’s sizing is designed as a substitute for their former Rabbit Skin Glue. The mixture is the perfect proportion of PVA (polyvinyl acetate) and distilled water, requiring NO further dilution. It can be used straight out of the bottle. Starting in the center, coat both sides of paper evenly using a soft brush. Let air dry completely before coats. One to two coats will provide substantial control of absorption and feathering of pigments. Suitable for water-based media. Will not change the color of the paper but might change the texture slightly. If you wish to use oils on paper, apply oil ground on top of already PVA-sized paper.
Materials and Supplies

Art & Conservation

FUNORI SEAWEED
30g pack, $20.00

100% Seaweed (red algae genus Griselipetis), used primarily for repairs of old works on paper or textiles. Adhesive is not too strong and will not damage original pieces.

Kiyohi Mafurori: Thin fibers, less sticky
Kishu Fukurono: Thick fibers, very sticky

[J Funori Preparation Instructions]
Add funori to boiling water. Stir well and continue to cook until desired stickiness is achieved. Filter cooked solution. Uncooked funori should be stored in a dry cool place and can keep for several years.

JIN SHOFU /Wheat Paste
1 lb, $13.00, 1 kg (2.2 lbs), $22.00, 10 kg (22 lbs), $200.00, 25 kg (55 lbs), $467.53

Jin shofu is highly refined Japanese wheat paste that must be cooked. It is often used for conservation, bookbinding, mounting, framing, etc. in place of PVA and readily available glues, due to its archival nature and less damaging effects. Though there are many recipes for cooking Jin Shofu, here is the most basic.

[J Jin Shofu Preparation Instructions]
1. Combines 1 part flour to 4 parts distilled water in a non-stick saucepan.
2. Before cooking, make sure lumps are all dissolved in water.
3. Cook over medium-high heat stirring constantly until mixture turns clear then remove from heat.
4. Allow to cool to room temperature before pasting. Use fresh distilled water to water it down to desired consistency. For a few paste, strain through a Noriko Shianer (pg 59).
5. To store: refrigerate in a covered plastic or glass container the refrigerator. Any mold that grows can simply be scraped off the top.

SIZING MATERIALS / DOSA

SHEETS

MYOBAN
Cow skin glue Sticks 50g, $12.00

NIKAWA
Sizing 50g, $5.00

Nikawa Sticks

[Sizing Paper Instructions]
Here is a brief introduction to sizing Japanese papers. You can size from the thinnest to the thickest Japanese papers. Sizing paper allows you to apply any painting and printmaking media. Traditionally sized papers are used with pigment paints for printmaking. We carry sized paper. All machine made paper is inter-

Materials

Nikawa - hide glue comes in bead shape
Myoban - alum comes in crystal form
Paste Brush or a 3” wide soft bristle brush
Water - drinkable water not from faucet

1. Place Nikawa Beads or cut up Sticks into a 1 qt. container. Add 200cc (apx. 1 cup) of water. Soak at least 6 hours or overnight.
2. Heat the Nikawa mixture on low heat, mixing constantly to dissolve Nikawa pieces, making sure it does not boil, until it melts away and the color is light brown.
3. Pour mixture into a large bucket add an additional 4 cups of water.
4. Add about ¼ teaspoon of Myoban into the mixture and mix well until Myoban dissolves. Now you have the Dosa mixture and it is ready to be applied to your own needs.
5. Dip the brush into the mixture and tap the brush to remove excess.
6. Brush on both sides of the paper slowly and evenly from side to side in the same direction. If you want a stronger sizing, you can repeat this process two or three times. Allow to dry after each application.
7. Let this dry completely and follow same instructions for other side. Do not use a blow dryer or fan.

WHAT'S INCLUDED: Set includes a charging station, plug charger, hand loop, soft-padded case with velvet lamination, lens protector and leather-reinforced sight ring.

MEISTERKLASSE RETOUCHING BRUSHES
Kolinsky Sable $43.00 / Sable $26.25

- Set of 8 brushes
- Round, extra short, finest Kolinsky sable or sable hair, seamless silver clasp, short, black lacquered, curving stalks. A brush for the finest retouching
- Kolinsky Sable Size: 0, 1, 2, 3, 4, 5, 6
- Sable Size: 2/0, 0, 1, 2, 3, 4, 5, 6

ITALIAN HAND-FORGED SPATULA

4/6 (0.16”/0.24” edges) 6.1” long $25.00
6/10 (0.24”/0.39” edges) 6.5” long $26.00

Handmade in Milan, Italy. Ideal for detailed conservation work such as removing adhesives or applying adhesive in small areas. Edges are sanded down to create a round, polished finish.

PAPER CONSERVATION TOOL KIT

Evolon CR: A non-woven microfilament textile with excellent characteristics, which make it suitable for use in conservation, preservation, cleaning and storage. The material’s dimensional stability, water permeability, wicking and fast drying capabilities make it ideal as a support for wet treatments on textiles and paper. Evolon CR can function as a dry support for textiles and may be seen through and welded. It can also be used as an intermediate layer on suction tables. These properties, along with, high UV resistance, unusual strength and non-directional structure make Evolon CR an outstanding solution for so many requirements. (C=Conservation, R=Restoration).

RESKOLUM UV 365

$940.00

Reskolum UV 365, is an innovative analy-

Kishu Fukuro-nori: Thick fibers, very sticky
Kyuhei Mafunori: Thin fibers, less sticky

SIGNALS MATERIALS / DOSA

RESKOLUM UV 365

Handmade dusting brush made with beechn wood and goat hair. 5.25” long

$15.50

DUSTING BRUSH (Medium)

$20.00

DUSTING BRUSH

$9.70, 47”x1m Roll $18.00

Evolon CR: A non-woven microfilament textile with excellent characteristics, which make it suitable for use in conservation, preservation, cleaning and storage. The material’s dimensional stability, water permeability, wicking and fast drying capabilities make it ideal as a support for wet treatments on textiles and paper. Evolon CR can function as a dry support for textiles and may be seen through and welded. It can also be used as an intermediate layer on suction tables. These properties, along with, high UV resistance, unusual strength and non-directional structure make Evolon CR an outstanding solution for so many requirements. (C=Conservation, R=Restoration).

ITALIAN HAND-FORGED SPATULA

4/6 (0.16”/0.24” edges) 6.1” long $25.00
6/10 (0.24”/0.39” edges) 6.5” long $26.00

Handmade in Milan, Italy. Ideal for detailed conservation work such as removing adhesives or applying adhesive in small areas. Edges are sanded down to create a round, polished finish.

MEISTERKLASSE RETOUCHING BRUSHES
Kolinsky Sable $43.00 / Sable $26.25

- Set of 8 brushes
- Round, extra short, finest Kolinsky sable or sable hair, seamless silver clasp, short, black lacquered, curving stalks. A brush for the finest retouching
- Kolinsky Sable Size: 0, 1, 2, 3, 4, 5, 6
- Sable Size: 2/0, 0, 1, 2, 3, 4, 5, 6

ITALIAN HAND-FORGED SPATULA

4/6 (0.16”/0.24” edges) 6.1” long $25.00
6/10 (0.24”/0.39” edges) 6.5” long $26.00

Handmade in Milan, Italy. Ideal for detailed conservation work such as removing adhesives or applying adhesive in small areas. Edges are sanded down to create a round, polished finish.

MEISTERKLASSE RETOUCHING BRUSHES
Kolinsky Sable $43.00 / Sable $26.25

- Set of 8 brushes
- Round, extra short, finest Kolinsky sable or sable hair, seamless silver clasp, short, black lacquered, curving stalks. A brush for the finest retouching
- Kolinsky Sable Size: 0, 1, 2, 3, 4, 5, 6
- Sable Size: 2/0, 0, 1, 2, 3, 4, 5, 6

ITALIAN HAND-FORGED SPATULA

4/6 (0.16”/0.24” edges) 6.1” long $25.00
6/10 (0.24”/0.39” edges) 6.5” long $26.00

Handmade in Milan, Italy. Ideal for detailed conservation work such as removing adhesives or applying adhesive in small areas. Edges are sanded down to create a round, polished finish.

MEISTERKLASSE RETOUCHING BRUSHES
Kolinsky Sable $43.00 / Sable $26.25

- Set of 8 brushes
- Round, extra short, finest Kolinsky sable or sable hair, seamless silver clasp, short, black lacquered, curving stalks. A brush for the finest retouching
- Kolinsky Sable Size: 0, 1, 2, 3, 4, 5, 6
- Sable Size: 2/0, 0, 1, 2, 3, 4, 5, 6

ITALIAN HAND-FORGED SPATULA

4/6 (0.16”/0.24” edges) 6.1” long $25.00
6/10 (0.24”/0.39” edges) 6.5” long $26.00

Handmade in Milan, Italy. Ideal for detailed conservation work such as removing adhesives or applying adhesive in small areas. Edges are sanded down to create a round, polished finish.

MEISTERKLASSE RETOUCHING BRUSHES
Kolinsky Sable $43.00 / Sable $26.25

- Set of 8 brushes
- Round, extra short, finest Kolinsky sable or sable hair, seamless silver clasp, short, black lacquered, curving stalks. A brush for the finest retouching
- Kolinsky Sable Size: 0, 1, 2, 3, 4, 5, 6
- Sable Size: 2/0, 0, 1, 2, 3, 4, 5, 6
**Chemical Neri**

Chemical Neri is a Japanese papermaking material used to suspend the fibers in a vat of water. Made in Tokushima, Japan. Longer shelf life than wet pulp. Simply soak in warm water for 10 minutes and use. For better dispersion, soak in 5% alkali solution, or boil for 20-30 minutes. One 1 oz packet makes about 2 gallons of paper. This mixture sits overnight and add to vat accordingly.

**KOZO DRY BLACK BARK**

This Kozo is grown in Tokushima and is ready for cooking with caustic soda. A member of the mulberry family. 500g, $40.00

**GAMPI DRY BARK**

This shrub grows wild in parts of Japan and cannot be cultivated thus paper made with gampi tends to be more expensive. 500g, Price upon request

**MITSUMATA DRY BARK**

This bark makes exceptional paper and is also a member of the gampi family. 2.5 oz, $35.00

**KOZO DRY PULP “KAMI NO MOTO”**

KOZO dry bark. Made in Tokushima, Japan. Longer shelf life than wet pulp. Simply soak in warm water for 10 minutes and use. For better dispersion, soak in 5% alkali solution, or boil for 20-30 minutes. One square can make 4-5 postcard size sheets of paper. Each pack comes with 10 squares. 1 oz, $23.00

**CHEMICAL NERI 1 oz**

Chemical Neri is a Japanese papermaking material used to suspend the fibers in a vat of water. Made in Tokushima, Japan. Longer shelf life than wet pulp. Simply soak in warm water for 10 minutes and use. For better dispersion, soak in 5% alkali solution, or boil for 20-30 minutes. One square can make 4-5 postcard size sheets of paper. Each pack comes with 10 squares. 1 oz, $4.00

**WET PULP FOR PAPERMAKING**

By special order only

By special order only. Contact us for more information.

**Postcard size suketa**

Postcard size papermaking mold. 4"x 6" plastic mold with bamboo screen. Contact us about special ordering suketa and screens in other sizes. 10" x 14" (B4). Copper mesh screen

Wood frame with brass hinges. Screen is hand-sewn with thin strips of bamboo. 39" $19.00 $10.93 $5.94

**Japanese suketa**

Papermaking mold for nagashizuki method (Japanese papermaking). Handmade by Akira Kurosaki. Replacement Su/Bamboo Screen only ... $15.00

**TAMEZUKI PAPERMAKING MOULD**

Papermaking mold. 10" x 14" (B4). Copper mesh screen. 39" $19.00 $10.93 $5.94

**KOZO DRY PULP**

KOZO dry bark: 1 oz, $23.00

**CHEMICAL NERI**

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**KOZO DRY BLACK BARK**

This Kozo is grown in Tokushima and is ready for cooking with caustic soda. A member of the mulberry family. 500g, $40.00

**GAMPI DRY BARK**

This shrub grows wild in parts of Japan and cannot be cultivated thus paper made with gampi tends to be more expensive. 500g, Price upon request

**MITSUMATA DRY BARK**

This bark makes exceptional paper and is also a member of the gampi family. 2.5 oz, $35.00

**KOZO DRY PULP “KAMI NO MOTO”**

KOZO dry bark. Made in Tokushima, Japan. Longer shelf life than wet pulp. Simply soak in warm water for 10 minutes and use. For better dispersion, soak in 5% alkali solution, or boil for 20-30 minutes. One square can make 4-5 postcard size sheets of paper. Each pack comes with 10 squares. 1 oz, $23.00

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**Materials & Supplies**

### Bookbinding

**AWL**  
Light Duty: $13.00  
Heavy Duty: $17.00  
Large handle allows control and a strong grip. The fine point makes holes properly sized for sewing. Imported from Japan.

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$3.50  
Beeswax makes thread stronger and easy to handle when sewing.

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**BINDER’S NEEDLES**  
2 1/8” length/ 6 per package, $6.25

**BINDER’S TAPE**  
3/8” x 60”, $13.60  
Sturdy web linen. Acid-free.

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Large 8” x 7/8”, $12.30

**COLOR COTTON TAPE**  
5 1/8” x 5 yards, $10.00  
100% cotton, tight weave tape. Made in Italy.  
12 colors available.

**COLOR LINEN THREAD**  
5 yards, $4.00  
Made of 100% 18/3 Irish linen in USA. Unwaxed. Suitable for bookbinding or sewing. Finishing in professional quality procion dyes. Each small batch is unique and individually numbered. A variety of colors available.

**DENSHO ORIGAMI**  
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By Kondohara International, paperback  
Traditional Japanese figures for everyone. 500 illustrations.

**SUPER MESH CLOTH**  
30” x 36”, $4.50  
Also known as MLI, Crash, and Tafistam. A sized cotton cheese cloth. Used for knitting, sizing cover boards, etc.

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**Teflon Folder**  

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Complicated printing made easy. Advanced techniques explained. Tips on composition with botanicals, Sources for new and old processes, illustrated in full color.

**Denso Origami**

**by Kondohara International**, Paperback  
Traditional Japanese figures for everyone. 500 illustrations.

**Handbook on the Art of Washi**

**by All Japan Handmade Washi Association, 1991**, paperback  
A question and answer book that covers descriptions of washi, explanations of washi-making techniques, its history, and its regional differences. With a glossary of terms.

**Isamu Noguchi Photo Catalog essay**

**by photographer Kishin Shinoyama**

The first and only catalog for the Noguchi/Mure museum in commemoration of its 10th anniversary. Isamu’s words and thoughts describe his fundamental approach to art and creation, with photos that create a wonderful experience as if you are walking through Isamu’s garden museum. Includes 2-page spreads and three of Shinoyama’s unique “SHINORAMA” panorama collages. Soft cover with washi inlay front and back.

**Japanese Bookbinding**

**by Kojirö Ikuegami**, Hardcover 148 pages  
Easy-to-follow instructions for making all the major, historically important styles of Japanese bindings and traditional book cases. (custom-made folding boxes that afford handsome protection for Japan’s exquisite books).

**Japanese Papermaking Traditions, Tools, and Techniques**

**by Timothy Barrett**, Paperback  
Limited stock signed copies. 317 pages, appendix on alternative fibers by Winifred Lutz.  
Part One: The Craft in Japan  
Part Two: The Craft in the West

**Japanese Woodblock Print Workshop**

**by April Vollmer**, Hardcover  
A Modern Guide to the Ancient Art of mokuhanga. An increasingly popular yet age-old art form. Japanese woodblock printing (mokuhanga) is embraced for its non-toxic character, use of handmade materials, and easy integration with other printmaking techniques. In this comprehensive guide, artist and printmaker April Vollmer–one of the best known mokuhanga practitioners and instructors in the West–combines her deep knowledge of this historic printmaking practice with expert step-by-step instruction, guidance on materials and studio practices, and a diverse collection of prints by leading contemporary artists.

**Kigami and Kami-ito: Japanese Handmade Paper and Paper Thread**

**by Hiroko Kanuno**, Paperback  
Illustrated book in which Hiroko Kanuno reveals the intricate method of producing kami-ito, thread spun from sheets of handmade paper, or kigami. In both English and Japanese, she describes the making of kigami by a professional papermaker, plus preparing the paper for spinning, spinning the thread, and finishing the thread. Illustrated with 208 color illustrations and 84 black and white photographs. The first bilingual book of its kind, Kigami and Kami-ito fulfills the author’s commitment to preserving the knowledge of this extraordinary textile tradition.

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In the midst of all the conferences, workshops and events, Hiromi Paper never forgets to have a little fun. Here are some memorable behind the scenes moments from 2019!

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Hiromi Paper Inc. 2020
Abaca: A tree named Manila Hemp, is a plant cultivated in the Philippines as well as Asia and South America. Abaca is not a true hemp but is related to the banana. The leaf stems provide exceptionally strong fibers.

Acid Free: Paper that is free from any acidic content or other substances that will likely have deleterious effect on the paper or its ability to last over time.

Alkali: Chemicals that are added during the cooking process to help dissolve the non-cellulosic materials in the bast fibers. The most commonly used alkalis are (from strongest to weakest) caustic soda, soda ash, lime and wood ash.

Alum(Myoban): It is used in the internal sizing of paper and also with dyes as a mordant for fixing color.

Archival: Paper that is not only acid free but also sulfur free. Most commonly used to repair historic documents, the paper must be long lasting without causing deterioration to itself or other materials it may come in contact with.

Bast Fiber: Fiber from the inner bark of shrubs and trees including GAMPI, KAMI or SHI also means paper. A Japanese term meaning PAPER, or konnyaku paper. KAMI and SHI are used as a buffering agent to help retain the natural quality.

Buffering Agent: A logarithmic measure of acidity on a scale of 0 to 14. A pH of 6.5 to 7.5 is considered neutral.

Chino Collé: A paper collage process in which sheets of paper are laminated together by the pressure of the etching press and glue. Gampi paper is used for this technique.

Chiri: Japanese term referring to specks of black bark. - Chiri-iri, Chiri-gami, Kaisu-gami.

Cotton (Linter): The soft white flaments attached to the seeds of cotton fiber. Cotton linter is too short for textile use, and is used primarily for Western hand-papermaking.

Deckle: The rough edge of a sheet of handmade paper formed naturally during papermaking process by a small amount of pulp washing between mold and deckle.

Dosa: The most commonly used paper sizing, is a solution made from animal glue (Nikawa) and alum (Myoban). It makes the paper less absorbent without affecting its color. (see p. 60)

Drying: In Japanese papermaking, sheets are traditionally brushed onto wood boards in the sun for drying. Today sheets are more commonly dried on a bamboo or metal plate for indoor drying.

Flax: A bast fiber, cultivated since prehistoric times.

Gami: A Japanese term meaning PAPER, KAMI or SHI also means paper.

Gampi: A shrub, one of the three primary bast fibers in Japanese paper. It’s characterized by fine, tough, glossy fiber and produces a strong, translucent and lustrous paper. Gampi is nearly impossible to cultivate and is therefore, very precious.

Hemp: A bast fiber plant, available throughout the world.

Hosho: Originally, oral orders or commands of the Shogun were given by secretaries or government authorities in his name on this paper and signed with an official seal affixed. In the middle ages, hosho paper was produced mostly in Echizen (Fukui) and especially during the Edo period (1603-1868) it was extensively used as official document paper.

Kakishibu: A tannin made from the fermented juice of unripe periworms which makes the paper upon which it is applied practically impermeable. In addition, it tints the paper an attractive brown rust color that darkens with age. KAKISHIBU-GAMI.

Kaji: Another word for Kozo.

Keta: Wood frame for hand paper making and hold bamboo Su (p.62)

Kizuki-shi: Most of the papers in our conservation collection are KIZUKI-SHI which translates to 100% Kozo paper made by traditional Japanese papermaking methods. Many western users of this paper use the name KIZUKI to refer to a couple of specific papers: Usunomo (HP-02), Usunomo Thin (HP-04).

Konnyaku: A form of starch derived from the tuberous root of the “Devil’s Tongue” or konjac plant. The konnyaku powder is mixed with water to form a thick liquid which gives added strength and impermeability to the paper onto which it is brushed. It is commonly used on papers for wet strength (Koyo-shi) or for dying with indigo or other pigments.

Kozo: A general name for a variety of Mulberry trees. Kozo, characterized by strong long fibers, produces a very strong and dimensionally stable paper. It can be surged or blades shaped like a halberd (or Naginata in Japanese) rather than a roll, which tease them apart rather than cutting the fibers.

Neri: In Japanese papermaking, a viscous formation aid, derived from the roots or bark of various plants, which is added to the vat water to form a solution to control drainage and to aid in dispersion of the fiber.

Nikawa: A galatian glue used in sizing (similar to Western animal skin glue).

pH: A logarithmic measure of acidity on a scale of 0 to 14. A pH of 6.5 to 7.5 is considered neutral.

Rayon: A semi-synthetic polymer made from purified cellulose fibers usually extracted from wood pulp. Rayon is most often used in conservation because of its resistance to staining and ability to return to its original composition after drying.

Shifu: Japanese woven cloth made of paper.

Shoji-gami: One of the three primary bast fibers for Japanese “cloud dragon paper”. It is characterized by soft, absorbent and slightly lustrous fibers and produces a paper with a very smooth finish. It is more lustrous than Kozo but not as lustrous as Gampi.

Shojo-Paper: Asian term to describe the WASHI process employing long, lightly beaten bast fibers and viscous formation aid called NERI. During the sheet formation, the papermaker dips the mold into the vat to scoop up the mixture and sloshes the mixture back and forth with any excess ejected off the face side of the mold. The process is repeated until the desired thickness is achieved.

Suminagashi: A papermaking mold, combine Su (bamboo screen) and Keta (wood frame). The removable, flexible surface of Japanese papermaking mold. It is usually made of thin bamboo strips woven with silk threads.

Tengucho: The removable, flexible surface of Japanese “cloud dragon paper” characterized by strands of unbeat- en Kozo fibers scattered throughout the paper. Also known as Hanuki-shi.

Usuyu: Washi: WA Translates to Japanese and SHI means Paper. Washi is, therefore, Japanese paper manufactured by hand or machine.
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Hiromi Paper, Inc’s “Member Circle” began as a way to foster communication between conservators, bookmakers, designers, all users of Washi and Hiromi Paper, Inc-so that the best quality materials and information could be made available.

We keep in touch with our members through our newsletter, “The World of Washi”, and regular e-mail updates. It is the best way to find out about new products, workshops, sale events, sale papers and other special offers.

Members are entitled to a 10% discount on regular priced stock papers and conservation supplies with orders over $20.00, and a 15% discount on orders over $50.00. This discount does not include books, bookcloth or special order papers. The discount does not apply to website orders, and is not combinable with any other discount.

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