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Introduction

Dear Reader,

Welcome to the 24th edition of the Hiromi Paper catalog!

This past summer, Hiromi Paper celebrated our 35th Anniversary with an event held at our location in Culver City. Thank you all who joined in on the festivities and everyone who has supported us to achieve this 35th milestone.

With a newly designated workshop space on-site, we have been hosting various workshops every month to show how the papers and materials can be used. The workshops included bookbinding, nature printing, cyanotype and more. All events and workshops are announced through the Hiromi Paper World of Washi Newsletter, so do sign up if you haven't already. Additionally, please let us know if there are specific paper related workshops you'd like to see for the year 2024!

An ongoing challenge in Japanese papermaking is the lack of Gampi material supply. As a naturally derived commodity, Japanese paper is bound to the ecosystems in which the raw materials grow. In the past year, we have begun to see increasingly the effects of a serious shortage of Gampi. As a result, we will be forced to discontinue a couple of papers and increase prices for most Japanese papers but will diligently continue to look for alternatives to these papers to keep costs down.

As always, please feel free to contact us with any questions, requests or feedback that you may have.

Thank you again for your support!

Hiromi Paper

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 on 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 in both directions.

*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 variance, we urge you to procure all of the papers to complete your project at one time. HPI is not responsible for batch differences. Returns due to batch differences will be juried 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 or a 15% discount on purchases 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.*

Showroom Location

9469 Jefferson Blvd., Suite 117
Culver City, CA 90232

Hours

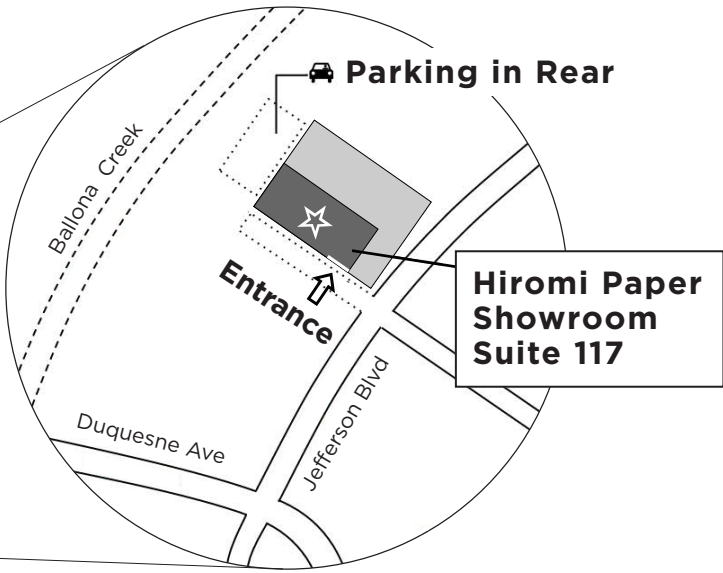
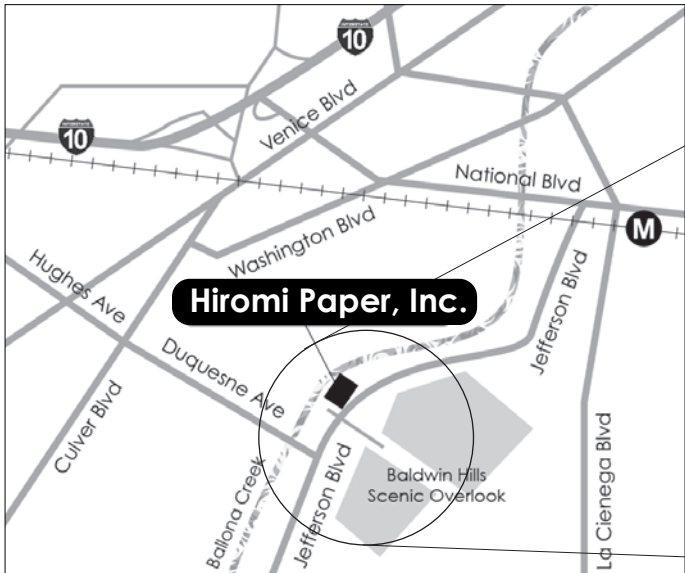
Monday – Friday: 9AM -5PM PST
Saturday: 11AM -4PM PST
Sunday: Closed

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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. According to The Chronicles of Japan (Nihon Shoki), written in the year 720, Chinese methods of making ink and paper were introduced to Japan in 1610 by Doncho, a Korean Buddhist priest sent to Japan from the Korean kingdom of Damjing. The prince regent Shotoku found this Chinese style of paper too fragile and encouraged instead the use of kozo (mulberry) and hemp fibers, which were already cultivated in Japan for use in making textiles. Under Shotoku's patronage, these techniques of making paper spread throughout the country. The original process slowly evolved into the nagashizuki method of making paper, which produces strong, thin sheets from long strands of kozo suspended in a mixture of water and neri (a plant-based agent which lends the solution the viscosity needed to suspend the kozo fibers evenly). These skills have been passed down from generation to generation. Japan has developed hundreds of distinct papers that are not only functionally excellent but also reflective of the unique souls and spirits of their makers. Since its invention, washi has played an integral role across every period in the history of Japanese culture through a close relationship between the papermaker and the paper user.

The Nara period (710-794) saw rapid advances in Japanese culture alongside the widespread adoption of Buddhism. The paper produced at the time was primarily used by priests for religious texts, and by the nobility for official documents.

During the Heian period (794-1192), paper became an expression of the refined culture and poetic mood of the aristocracy and imperial court. The papers produced by the various regions catered to the whims of the local aristocracy, while also reflecting subtle regional differences in the qualities of materials used. An emphasis was placed on the uniqueness of each paper variety as an embodiment of the spirit of the papermaker. The beauty of a simple sheet of white paper was greatly appreciated. This corresponded closely to the ideals of the art of calligraphy, according to which the writer expresses their feelings by subtle changes in the color of the ink, the thickness of the brush stroke, or the pressure of the brush as it flows over the surface of the paper.

In the Edo period (1603-1868), paper became widely used among the people for textbooks, merchants' ledger books, and town newspapers. This was also a period in which Japan closed itself off from the outside world. The passion for nature stemming from Japan's traditional Shinto beliefs and renewed emphasis placed on advancing the production of domestic heritage products raised the quality of ordinary paper to new heights and brought washi into even wider use.

The demand for paper continued to increase into the Meiji period (mid-19th Century). However, this coincided with a massive effort toward westernization and modernization. With this came the widespread use of western paper for everyday uses, and a shift from handmade to machinemade papers. These economic and social transformations threatened the central role of the papermaking tradition within Japanese culture—a dynamic which continues to this day. Strong enough to keep wind out but translucent enough to let in diffused light, washi was once essential for the fusuma panels and shoji sliding screen doors that defined the traditional interior spaces of every Japanese home. These elements are absent from most contemporary Japanese homes, and everyday business is for the most part carried out using western-style copy paper.

Since that time, however, both handmade and machinemade washi have retained significance through the preservation of historic standards of craftsmanship and modern technical innovations in the making of kozo papers. 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. Production was limited and unable to keep up with the changing demands. Today, most machinemade paper is produced year round, while some handmade paper makers continue to harvest kozo during the summer and produce paper exclusively during the winter months.

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. Strong yet flexible, washi continues to be used for religious purposes, in the production of everyday items like toys, fans, and garments, as well as in conservation and in architecture (both traditional and contemporary). Artists have also continued to find new ways of working with washi in printmaking, photography, drawing, painting, sculpture, and more experimental approaches. 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.

Raw Materials of Washi

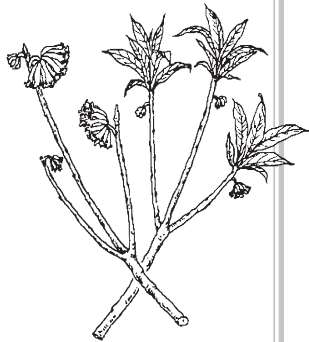
Kozo



Kozo (Mulberry) bark is used in approximately 90% of the washi made today. 100% kozo papers are exceptionally archival and strong. The kozo plant was originally found in the mountain wilderness of Shikoku and Kyushu Islands. It was then cultivated for the making of paper and cloth. The kozo plant is a deciduous shrub that grows to a height of 3 - 5 meters with the stem measuring up to 10cm wide.

Mitsumata

Mitsumata bark is used to make a distinctive subset of washi with a slight sheen and a subtle softness. Mitsumata papers are naturally insect-repellent. Mitsumata's fibers are shorter than kozo's. The mitsumata bush originated in China. It grows to 1.0 - 1.5 meters in height. Records indicate that it was used in papermaking as early as 614 A.D..



Gampi

Gampi is used to produce a high-quality variety of washi popular for printmaking, as well as in conservation. Gampi papers have a shiny texture and are often semi-transparent. The gampi bush is found in mountainous, warm regions of Japan. It grows to 1 - 1.5 meters in height. Gampi cannot be cultivated and is therefore the rarest and most expensive of the three major fibers used for washi.



Neri

The vital ingredient for making Washi with the Nagashizuki Technique

Neri is a viscosity-inducing agent mixed with water during the paper-forming stage to create a solution in which the fibers are evenly suspended. Natural Neri is extracted from the root of the Tororo-Aoi plant (hibiscus family) by mashing it and soaking it in water. Nowadays, synthetic (chemical) Neri is increasingly used. Chemical Neri comes in powder form and has an indefinite shelf life so long as it is kept dry. If accidentally wet prior to use, the powder will form clumps and should be discarded.

Chemical Neri is available for purchase, pg. 62.



The Process of Making Washi

1. Cutting the Plants

The freshly harvested kozo 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 poured over the stalks enabling the bark to strip off easily. The fragrance of kozo is very rich during this process.



3. Stripping and Shaving the Bark

The bark is stripped from the branches while the kozo is still warm. Then, the dark layer of bark is shaved off leaving only the light part of the bark behind. 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. The river is exposed to direct sunlight, which bleaches the kozo bark as it soaks, giving it a natural white color.



Japanese Papermaking

5. Cooking the Bark

The bark is cooked in a large tub until it is very soft. It is very important in this step to cook the bark evenly so that the fibers have a consistent makeup.

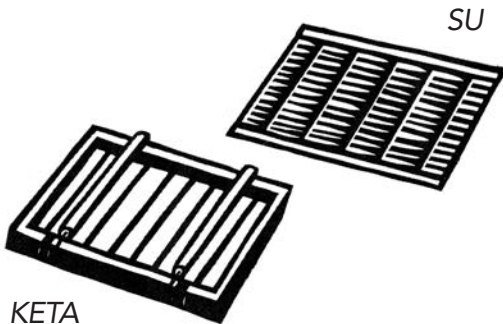


6. Chiritori - Removing Specks from the Bark

Any impurities, such as specks, dirt, and black bark, are 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.



Tools



Two essential pieces of papermaking equipment are the vat (Suki bune) and mold (Suketa). The vat is usually made from pine or cedar, but a stainless steel liner may be added for durability. The Suketa (Japanese style papermaking mold) consists of two parts—the “Su” and the “Keta.” The “Su,” a specially made flexible, removable screen, is made of fine bamboo strips held in place by silk threads that have been treated with persimmon tannin for wet strength. The number of bamboo strips per centimeter varies according to the kind of paper to be made. The “Keta,” a hinged wooden frame, holds the screen in place and is usually made from Japanese cypress.

Suketa is available for purchase, page 62.

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 machines have been introduced 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 a tool called a *Su-Keta*, the mixture is moved back and forth and side to side across the mold to form sheets of paper.



9. Compressing and Separating the Sheets

Hundreds of papers are stacked beneath a weight and left to press overnight, gradually removing the excess water. The paper is then separated, and placed one-by-one onto drying boards.



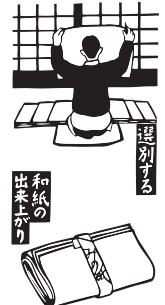
10. Drying the Sheets

The 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 and classified by thickness, color, and other criteria. Finally, 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!

100% 5,500g

Full bundle of kozo branches.



5.5% 300g

Inner bark stripped from the kozo plant, cooked and washed multiple times to get rid of impurities.

Dry Bark is available for purchase, pg. 62.



4% 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.

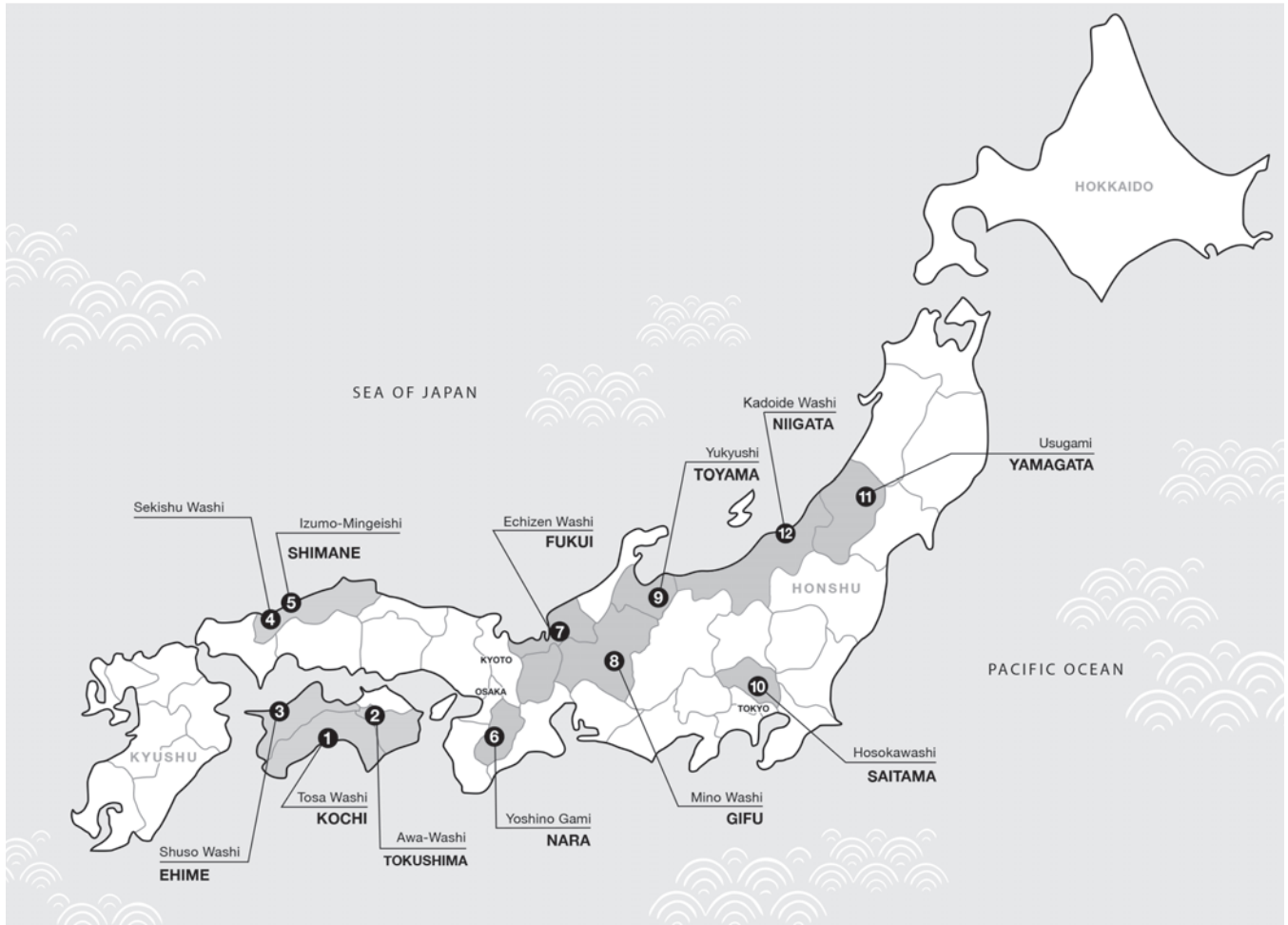
Washi

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 light, thin, 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



1 Kochi Prefecture: Tosa Washi

Tosa province on Shikoku Island, now Kochi prefecture, was called “the kingdom of washi” and was the center of papermaking, raw material cultivation and papermaking tool production.

Paper has been made in Kochi for over 1000 years. Hoshō-gami, a distinct variety of paper from Kochi, were dedicated to the emperors and used for recording court rites and official events during the 10th century. With the support of the daimyos (feudal lords), Hoshō-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 Tengucho-shi and Tosa Seicho-shi were designated as National Cultural Assets.

In the last decade, the number of papermaking households in Kochi has declined to 17, and only half of them are actively making paper. This includes many younger generation papermakers who have been trained to succeed their elders in the tradition of Tosa Washi. In 2001, Sajio Hamada, who produced Tengucho-shi, was designated as one of three National Living Treasures. Sadly, in 2017, Sajio Hamada passed away. Now his two grandsons Hironao and Osamu Hamada are keeping their family traditions alive.

2 Tokushima Prefecture: Awagami

The largest paper mill still operating in this prefecture is Awagami Factory. Awagami produces machinemade papers, as well as a variety of dyed and/or textured papers. Due to their

Examples of Tosa washi at HPI :

HM-0	Tengucho Caustic Soda	HP-15	Okawara MM	KM-03	Surface Gampi White
HM-1	Tengucho Ash	HP-55	Misu with clay	HPR-16	Kitakata Natural MM
HM-2	Kozo White	HP-58,59	Sekishu (Natural, White)	MMN-1	Tengucho MM 5g
HM-3	Mino-gami	MM-19	Usuyo Gampi White	IJ-KL,WL,NL	Niyodo Kozo, Natural, White
HM-22	Seichosen	MM-20W	Gampi #20 White	KM-09	Tengucho 2g Haini
HM-23	Seikosen	KH-17	Tosa Hanga Natural		... and more
HM-35,36,37	Senka-shi	KH-61	Kozo #8 (Natural, White)		

Where our Washi Comes From

wide selection of creative and tactile papers, Awagami paper prospered from the folk craft movement in the 1920s. They can also produce large-scale thick paper (Tamezuki) for fine art. Awagami Factory works closely with artists, decorators, and others to develop new products suited to their needs.

Examples of Awa washi at HPI :

DHM-11 Kozo Large
MM-1 Kozo-shi
MM-2 Kozo White
MM-5 Shiramine
SH-16 Kitakata Natural and Green
MM-29 Kozo Thick (Natural, White)
Decorative papers... and more

③ Ehime Prefecture: Shuso Washi/ Paper from Kawanoe (Machinemade)

The primary forms of Shuso Washi (paper made in Higashi-Iyo City) are Iyo-Hosho and Danshi paper. The Shuso Washi tradition began in 1831 after the technique was brought to the region from Kochi. During the end of the 19th century, Iyo-Hosho was very popular for Ukiyo-e or Chiyogami and accounted for 90% of the Hosho market. Because Iyo Hosho is made primarily of pulp (sometimes 10% of Kozo is included), it is very reasonably priced compared to other hosho papers. Kawanoe City is known for Toyo Paper, founded in 1949. They produce a wide variety of machinemade papers, specifically our Masa and Toyo Gampi papers.

Examples of washi from Ehime Prefecture at HPI :

HP-10B Kaji Natural
HM-50 Goyu
HM-62 Iyo Glazed
HM-58 Okawara Student
HP-69 Masa BW
MM-24 Toyo Gampi Natural

④ Shimane Prefecture: Sekishu Hanshi

Sekishu Washi of the western Shimane prefecture first appears on record in 905 A.D.. Because of the introduction of machinery into the papermaking industry, the number of families engaged in the region's hand papermaking business decreased from 6,377 in 1894 to 664 in 1940, and to 60 by 1965. Now only four families in this area continue to train successors in the traditional techniques of handmade washi.

Sekishu-Hanshi (half sheets of Sekishu washi) is made from processed bark of kozo, mitsumata and gampi fibers, but the most common washi in this area is produced from locally grown kozo. This paper is famous for its fine, strong, and glossy characteristics. Due to the inclusion of some shorter-grained green middle bark along with the longer white inner bark fibers, the sheets have a slight green cast. The shorter fibers fill gaps between the longer fibers, giving the sheets added strength and density. Sekishu-Hanshi, produced by the Sekishu Hanshi Technical Assembly, is also designated as a National Important Intangible Asset. In 2014, Sekishu-Hanshi was recognized as UNESCO's Intangible Cultural Heritage by the Japanese government. The other two papers to receive such distinction are Hon Mino-shi and Hosokawa-shi.

Since 1986, Sekishu Washi has accepted technical trainees from the Kingdom of Bhutan. They receive instruction in preparing raw materials, papermaking techniques and making su-keta. These techniques have been brought back to Bhutan where a handful of papermakers produce papers in the Japanese Nagashizuki method, as well as their own original papers.

Examples of Sekishu-hanshi at HPI :

HP-06 Sekishu Tsuru
HP-07 Sekishu Mare
HP-60 Sekishu Torinoko gampi
HM-68 Mitsumata

Bhutan paper at HPI see page 46

⑤ Shimane Prefecture: Izumo Mingeishi

Izumo Mingeishi is made by the Abe household in Yakumo village where paper has been made for 1300 years. The Abe household is one of two remaining papermakers in the village, once home to over thirty papermaking households. Together, Shinichiro and Norimasa Abe carry on the legacy of the late Eishiro Abe. Eishiro Abe (1902-1984) was the first papermaker to be designated as a National Living Treasure by the Japanese government. In 1931, Soetsu Yanagi, founder of the Mingei movement, witnessed Eishiro Abe's skillful work with washi and invited him to join the group that would propel the movement. Abe's papers drew on the traditions of his village in the Shimane prefecture, distilling them to a modern form.

Mingei potter Bernard Leach said of Izumo Mingeishi, "I have used Mr. Abe Eishiro's handmade paper for drawing, writing, mounting, and other purposes for many years. I am thankful to him for their friendly character and the honesty of the materials out of which they are made, the hidden love and care involved silently requests an artist or writer to employ the same human qualities when using it."

Examples of Izumo Mingeishi at HPI :

Izumo Mingei Mitsumata Color Series (see pg. 26)
Izumo Mingei Mitsumata LS & Izumo Mingei Gampi

⑥ Nara Prefecture: Yoshino Gami

Yoshino is in the southern mountainous area of Nara Prefecture and was the center of papermaking during the Nara period. Uda-gami and Hon Misu are representatives of Yoshino Gami. Uda-gami is widely used as a backing paper for mounting, and Hon Misu Gami is used as a middle sheet between the backing paper and the artwork. Unique to Hon Misu, after the sheet is formed, the wet sheet is immediately taken off the screen and transferred to drying boards. This makes for a strong, subtle surface that is excellent for conservation. Uda-gami is produced by the Fukunishi family, and Hon Misu by the Uekubo family.

Examples of Yoshino Gami at HPI :

HM-40 Uda-gami Thin
HM-41 Uda-gami Thick
HM-42 Hon Misu Gami
Nara Natural Dyed Paper (see p.21)

⑦ Fukui Prefecture: Echizen Washi

Echizen Washi developed in the center of Fukui prefecture, in a region known as Imadate-cho. Echizen is mentioned in 1,500-year-old documents from the Shosoin Imperial Depository in Nara. Some historians suggest that this is the area of Japan where papermaking was first introduced from Korea. Echizen was a distinguished papermaking center in Japan during the Edo period, at which time the art of papermaking was encouraged and protected under the rule of the Tokugawa Shogunate. New papermaking machinery was introduced during the Meiji era, and new specialty washi was developed. After World War II, the machinery was further modernized, and the variety and quality of machinemade paper increased. Despite this, Echizen is unique for the degree to which it has preserved its papermaking tradition. At present, about 100

Where our Washi Comes From

households (over 800 people) in Echizen are engaged in producing handmade and machinemade paper, and other paper products, including papermaking tools such as the suketa.

Ichibei Iwano, an Echizen papermaker designated as one of two National Living Treasures, produces the highest quality hosho in production today. This variety of paper was used for Ukiyo-e woodblock prints in the 18th century. Iwano's Kizuki Hosho, made of 100% Nasu Kozo, continues to be used as a woodblock printing paper. See pg. 24.

The Iwano paper mill (no relation to Ichibei Iwano) is the only mill in Japan that produces high quality, thin, large size handmade paper. Iwano produces a range of large size sheets from all three of the primary fibers: kozo, mitsumata and gampi. The papers vary in size from 3' x 6' to 7' x 9', requiring two to six papermakers to maneuver the large molds. It is entrancing to watch the perfect coordination of the teams working together to make these large sheets.

Examples of Echizen papers at HPI :

Kizuki Hosho
Iwano's large size papers
Echizen Color Gampi (ECG) Series
MMN-105/106 MM Torinoko White, Natural, Black
Inkjet coated Asuka Series
Igarashi Kozo Large Size ... and more

8 Gifu Prefecture: Mino Washi

Papermaking in the Mino region of the Gifu Prefecture dates back to at least the year 701 A.D.—census documents of that year were written on paper from Mino which were soft and well formed, an indication of a fair degree of skill on the part of the papermakers in the area. In 2014, Mino Washi was recognized as UNESCO's Intangible Cultural Heritage by the Japanese Government. Hon-mino-gami roughly translates to "true Mino paper." Nowadays, the term "mino-gami" is not only used to refer to paper made in Mino; it is also used, with reference to papers made anywhere in Japan, to indicate that a paper is of high quality. Especially in the United States, the term "kizuki-shi," which means "pure" or "100% kozo paper," is used interchangeably with "usu-mino." Mino paper has slightly shorter fibers and produces a soft textured paper with a warm and "feminine" character.

Hiromi Paper has a close relationship with Mino papermaker Kiyoko Urabe. Urabe began her career in Mino but left to Kyoto to apprentice under Kozo Furuta (Satoshi Hasegawa's teacher). After making paper in Kyoto for several years, she returned to Mino to make traditional Hon Mino papers at the old Furuta studio where her papermaking career first started.

9 Toyama Prefecture: Yukyu-shi

Yukyu-shi (snow-bleached paper) is produced in Gokayama, a sea-facing mountainous region in North East Japan. The process used to make this paper utilizes the region's cold and snowy climate. Locally grown kozo is harvested, steamed to remove bark and then spread over the snow to bleach for seven to ten days. Yukyushi is widely used in major conservation studios, because its kozo is grown without the use of chemicals. Color can vary from batch to batch due to the all-natural ingredients and the snow bleaching process. The size of the sheets can also vary up to half an inch depending on the level of moisture in the air during the

drying period. The color of these sheets is warm and creamy, slightly darker than Usu Mino.

Examples of Yukyu-shi by Miyamoto family at HPI :

HM-55,56,57,59 Yukyu-shi Thin, Medium, Thick, Thinnest

10 Saitama Prefecture: Hosokawa-shi

The name of this paper derives from Hosokawa, the papermaking village where it was originally made. In the Edo period, the paper was in such great demand by the shogun that its production was moved right next to the capital to Ogawa village on the outskirts of Edo (Tokyo). It continues to be produced in that region to this day. Hosokawashi has a strong nature with some visible long fibers included. Hosokawa-shi is one of three papers designated as an Important Intangible Cultural Treasure by the Japanese Government. In 2014, Hosokawa-shi was recognized as UNESCO's Intangible Cultural Heritage by the Japanese Government. The other two papers are Hon Mino-shi and Sekishu Hanshi. Now there are seven different papermakers that make Hosokawa-shi. Our Hosokawa-shi is made by Hiroko Tanino.

Examples of Hosokawa-shi at HPI :

HP-64 Mulberry 38" HP-65 Mulberry 33"
HP-66-6 Hosokawa-shi 40g

11 Yamagata Prefecture: Usu-gami by Satoshi Hasegawa

Handmade papermaker Satoshi Hasegawa recently relocated from Mino to Yamagata prefecture, where he will continue to make his beautiful kozo papers. His current line of papers, which we are calling "Usu-gami," will replace the Hon-Mino paper series. All papers are made by Hasegawa Washi Kobo with 100% Japanese Nasu kozo, cooked with soda ash and board dried.

Examples of Usu-gami at HPI :

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

12 Niigata Prefecture: Kadoide Washi

In the mountainous region of Niigata lies the papermaking studio of Kadoide Washi headed by Yasuo Kobayashi and his wife Kikuko. Niigata prefecture is known for its extremely harsh winters with heavy record-breaking snowfalls. The papermaking in this region utilizes the snow to bleach the local kozo bark that is then used for papermaking, similar to the Yukyushi papers.

All of the Kadoide papers that we carry have been snow bleached, where the kozo bark is laid out in the snow to bleach naturally. Kadoide paper is also unique in the bamboo screens that are used. A Kobayashi original, his "udasu" screens are made with bamboo strips of differing widths woven alternately to create more depth in the laid lines. Kadoide Washi is available in three weights (19gsm, 32gsm and 89gsm). See page 25.

Paper Specifications

This list is provided to help you select the correct paper for your project. All specifications are given to the best of our knowledge based on information provided by the paper mill.

Paper Weight for Washi

Throughout the catalog, paper weight is given in grams per square meter (g/m²).

This metric standard may be less familiar to those who have worked primarily with American papers, for which paper weight is most commonly measured in pounds per 500 cut sheets. Traditionally, our washi makers would provide the weight for each individual sheet. Today, the convention of calculating weight by g/m² is readily adopted, ensuring easy comparison among all the many sizes of papers on offer.

HANDMADE PAPER (See p. 20)										
No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
100	HM-0	Tengucho Caustic Soda	21"x31"	11	100% Japanese Kozo	C/S	S	6.0	N	Kochi
101	HM-1	Tengucho Ash				S/A	S	7.2	N	Kochi
102	HM-2	Kozo White	26"x38"	19	100% Thai Kozo	C/S	S	6.7	N	Kochi
103	HM-3	Mino-gami	25"x39"	20	75% Thai Kozo, 25% Manila Hemp	C/S	S	7.3	N	Kochi
104	HM-5	Gampi-shi	25"x38"	30	100% Japanese Gampi	C/S S/A	B	7.0	N	Tokushima
115	KH-58	Daitoshi Extra Thick	30"x56"	37	50% Japanese Kozo, 50% SP Pulp	C/S	B	7.0	N	Kochi
116	HM-22	Seichosen	29.5"x 55"	45	100% Japanese Kozo	L	B	7.6	N	Kochi
117	HM-23	Seikosen	29.5"x 55"	45	100% Japanese Mitsumata	L	B	7.6	N	Kochi
118	HM-33	C-Gampi	25"x38"	16	100% Japanese Gampi	C/S	B	7.0	N	Tokushima
119	HM-35	Senka-shi Thin	25"x39"	22	100% Japanese Kozo	S/A	S	7.3	N	Kochi
120	HM-36	Senka-shi Med	25"x39"	42						
120f	HM-37	Senka-shi Thick	25"x39"	50						
121	HM-40	Uda-gami Thin	12.5"x57"	25.5	Japanese Kozo, Clay	S/A	B	7.5	N	Nara
122	HM-41	Uda-gami Thick	12.5"x57"	40						
123	HP-01	Shoinshi (Hon Mino)	25"x38.5"	30	100% Japanese Kozo	S/A	B	7.1	N	Yamagata
124	HP-02	Usu-gami (Usu Mino)	25"x36.5"	15						
126	HP-04	Usu-gami Thin (Usu MinoThin)	25"x36.5"	12						
127	HP-05	Chochin	25"x36.5"	18						
128	HP-06	Sekishu Tsuru	21"x29.5"	21.4	100% Japanese Kozo	S/A	Ir	7.0	N	Shimane
129	HP-07	Sekishu Mare				S/A	B	7.0	N	Shimane
134	HP-55	Misu with Clay	25"x38"	19	Thai Kozo, Clay	C/S	S	8.2	N	Kochi
135	HP-58	Sekishu Natural	25"x38.5"	33	70% Thai Kozo 30% SP Pulp	C/S	S	6.5	N	Kochi
136	HP-59	Sekishu White								
137	HP-60	Sekishu Torinoko Gampi	21"x28.5"	17	100% Japanese Gampi	S/A	Ir	7.0	N	Shimane
138	HP-61	Okawara HM small	12"x16"	55	100% Thai Kozo	C/S	S	6.8	N	Ehime
139	HP-62	Okawara HM	14"x38"							
140	HP-64	Mulberry 38" HM	25.5"x38.5"	40	30% Thai Kozo, 70% SP Pulp	C/S	S	7.0	N	Saitama
141	HP-65	Mulberry 33" HM	25.5"x33.5"							
144	HP-66-6	Hosokawa-Shi	23.5"x36"	40	100% Japanese Kozo	S/A	S	7.0	N	Saitama
150	SH-16N	Kitakata Natural	17"x21"	36	90% Philippine Gampi, 10% SP Pulp	C/S	Ir	7.6	N	Tokushima
151	SH-16G	Kitakata Green								
159N	EHD-N	Echizen Hanga Dosa Natural	26"x37"	103	40% Kozo, 60% SP Pulp	C/S	B	7.5	I/Br	Fukui
159W	EHD-W	Echizen Hanga Dosa White								
160	KH-17	Tosa Hanga Natural	25"x39"	85	50% Thai Kozo, 50% SP Pulp	C/S	S		I	Kochi
162	KH-61N	Kozo #8 Natural	25"x38"	50	70% Thai Kozo, 30% SP Pulp	C/S	S	6.0	I	Kochi
162	KH-61W	Kozo #8 White								
163	HP-10B	Kaji Natural	24.5"x39"	26	80% Thai Kozo, 20% SP Pulp	C/S	S	6.3	N	Ehime
164	HM-50	Goyu	23.5"x31"	50	50% Thai Kozo, 50% SP Pulp	C/S	S	6.2	N	Ehime

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

Paper Specifications

No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
165	HM-51	Hosho Professional	19"x24"	85	100% SP Pulp	C/S	B	8.0	N	Fukui
166	HM-52	Hosho Student	18"x22"	95	100% SP Pulp	C/S	B	8.0	N	Ehime
167		Kizuki Hosho	18"x21.5"	75	100% Japanese Kozo	S/A	B	7.0	N	Fukui
168	HM-54	Usu-gami Thinnest (Usumino Thinnest)	25"x36.5"	9	100% Japanese Kozo	S/A	B	6.1	N	Yamagata
169	HM-55	Yukyu-shi Thin	25"x38"	16	100% Japanese Kozo	S/A	B	6.2	N	Toyama
170	HM-56	Yukyu-shi Medium	25"x38"	27				7.1		
171	HM-57	Yukyu-shi Thick	25"x38"	41				7.1		
172	HM-58	Okawara Student	18"x25"	40	50% Thai Kozo, 50% SP Pulp	C/S	S	7.1	N	Ehime
174	ECG-1	Shikibu Gampi #1 White	25"x37"	25	100% Japanese Gampi	C/S	S	7.1	N	Fukui
	ECG-3	Shikibu Gampi #3	25"x37"	50	100% Japanese Gampi	C/S	S	7.1	N	Fukui
175	HM-59	Yukyu-shi Thinnest	25"x38"	13	100% Japanese Kozo	S/A	B	7.0	N	Toyama
176	HM-60	Hosho Natural	17"x22"	85	100% SP Pulp	C/S	S		N	Fukui
178	HM-62	Iyo Glazed	17"x22"	85	100% SP Pulp	C/S	Ir		Br	Ehime
183	HM-43	Akaso Kozo	25"x38"	10.5	100% Akaso Kozo	S/A	B	7.0	N	Kochi
220	KH-21	Akatosashi	25"x38"	33	70% Thai Kozo, 30% SP Pulp	C/S	S	7.0	N	Kochi
235	HM-68	Mitsumata	26"x38"	25	100% Nepalese Mitsumata	S/A	B		N	Shimane
429	HM-42	Hon Misu Gami	10"x25.5"	30-40	100% Japanese Tosa Kozo	S/A	B	8.5	N	Nara
432		Izumo Mingei Gampi Paper	15"x20.5"	30	100% Japanese Gampi	S/A	B		N	Shimane
437	HM-75	Kadoide Udasu 19g	25"x36"	19	100% Japanese Kozo	S/A	B/S	7.0	N	Niigata
438	HM-76	Kadoide 19g	25"x36"	19	100% Japanese Kozo	S/A	B/S	7.0	N	Niigata
439	HM-77	Kadoide Udasu 32g	25"x36"	32	100% Japanese Kozo	S/A	B/S	7.0	N	Niigata
440	HM-78	Kadoide Double Layered	25"x36"	89	100% Chinese Kozo	S/A	B/S	7.0	N	Niigata
441	YH-1	Yamada Hanga	26"x38"	75	50% Manila Pulp, 50% Craft Pulp	C/S	S	8.0	I	Fukui
445	HM-71	Gasenshi Sized	16"x24"	75	60% Thai Kozo, 40% SP Pulp	C/S	B		Br	Saitama
446	HM-72	Kikuchi	12"x16"	105	100% Thai Kozo	C/S	S	6.8	N	Kochi
447	HM-73	Oozu Gampi	22"x30"	10.7	100% Philippine Gampi	C/S	S	7	N	Ehime
450		Tosa Hakkinshi	25"x38"	28	70% Kozo, 30% Gampi	S/A		6.5-7.5	N	Kochi
	CK	Color Kozo (17 colors)	25"x38"	17	100% Thai Kozo	C/S	S		N	Fukuoka
	ECG	Color Gampi (20 colors)	21.5"x30"	18	100% Japanese Gampi	C/A	S	7-8	N	Fukui
	NNDP	Nara Natural Dyed Paper	12.5"x18"	25.5	100% Japanese Kozo	S/A	B	7.0		Nara
	IMMC	Izumo Mingei Mitsumata	24.5"x37"	35	100% Japanese Mitsumata	S/A	B		N	Shimane
	DHM11	Kozo Large	39"x39"	536	60% Thai Kozo, 40% SP Pulp	C/S	B	7.0	I	Tokushima
	DHM11	Kozo Large	79"x79"							
		Igarashi Kozo	40"x60"	430	50% Kozo, 50% Pulp	C/S	B	7.0	I	Fukui
		Shikishi White, Nat	9.5"x10.5"	300	Kozo, SP Pulp	C/S	Ir		I	Kochi
		Shikishi Black	9.5"x10.5"	300	Kozo, SP Pulp	C/S	Ir		I	Kochi
		Fuji Shikishi White, Nat	9.5"x10.5"	200	Kozo, Mitsumata, SP Pulp	C/S	Ir		I	Tokushima
		Mini Shikishi White, Nat	4.75"x5.5"	110	100% Pulp	C/S	Ir		I	Kochi
	Iwano 5	Shiromashi	42.5"x77.5"	34	Hemp		B		I	Fukui
	Iwano 19	Akamashi	42.5"x77.5"	33	Hemp		B		I	Fukui
	Iwano 24	Kumohadamashi	42.5"x77.5"	80	50% Kozo, 50% Hemp		B		N	Fukui
	Iwano 40	Torinokoshi	42.5"x77.5"	75	Kozo		B		I	Fukui
		Berlin Tissue	11.8"x16.5"	2	Japanese Kozo, Mitsumata	S/A		7.0	N	Berlin
		BC Tissue	11.8"x16.5"	4	Japanese Kozo, Mitsumata, Bacterial Cellulose	S/A		7.0	N	Berlin

NEW
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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

Paper Specifications

No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
	BHU-03	Shawa Paper	21"x29.5"	180	Mitsumata, Creeper	C/S			N	Bhutan
437	BHU-04	Mitsumata Thin	21"x32"	10	Mitsumata	C/S			N	Bhutan
438	BHU-05	Mitsumata Natural	21"x32"	60						
439	BHU-06	Mitsumata White	21"x32"	60						
440	BHU-07	Mitsumata Thick Nat./White	21"x32"	120						
	BHU-09	Rural Tsharsho	21"x32"	200	Mitsumata, Daphne	C/S			N	Bhutan
	BHU-10	Denak Kap Medium	21"x32"	15	Daphne	C/S			N	Bhutan
	BHU-11	Denak Kap Thin		10						
433	BHU-111	Edgeworthia Natural	21"x32"	45	Edgeworthia	C/S			N	Bhutan
434	BHU-112	Edgeworthia White								
436	BHU-113	Daphne Double Thick	21"x32"	180	Daphne	C/S			N	Bhutan
	BHU-NDP	Bhutan Natural Dyed	12.5"x18"	200	Edgeworthia	C/S			N	Bhutan
	BHU-Resho	Resho	21"x30"		Daphne	C/S			N	Bhutan

MACHINEMADE PAPER (see p.27)

No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
202	HP-15	Okawara MM	38"x73"	60	40% Thai Kozo, 10% Hemp, 50% Pulp	C/S	S	7.0	I	Kochi
203	MM-1	Kozo-shi	25"x36"	30	65% Thai Kozo, 10% Hemp, 25% Pulp	C/S	Ir	7.0	I	Tokushima
204	MM-2	Kozo White	25"x38"	39	90% Thai Kozo, 10% SP Pulp	C/S	Ir	7.0	I	Tokushima
205	MM-5	Shiramine	25"x38"	110	30% Thai Kozo, 70% SP Pulp	C/S	Ir	7.0	I	Tokushima
207	W-1	Tengucho 9g	25"x38"	9	100% Thai Kozo	C/S	Ir	7.0	I	Kochi
211	MMN-1	Tengucho 5g	26"x38.5"	5	100% Thai Kozo	C/S	S	7.2	I	Kochi
215	KM-03	Surface Gampi White	25"x38"	160	Front: 100% Japanese Gampi Back: SP Pulp	S/A	S	7.0	I	Kochi
217	MM-19	Usuyo Gampi White	25x38"	15	100% Japanese Gampi	C/S	S	6.8	I	Kochi
218	MM-20W	Gampi #20 White	25x39"	20	100% Japanese Gampi	C/S	S	6.8	I	Kochi
219	MM-20N	Gampi #20 Nat. (discontinued)								
224	MM-16-1	Manila Hemp Natural	25x37"	16	Manila Hemp, SP Pulp					Gifu
226	MM-22	Zairai Banshi (discontinued)	24"x36"	36	50% Pulp, 50% Thai Kozo+Abaca+Straw	C/S	Ir	6.8	I	
228	KM-05	Kikura 21g	25"x38"	21	50% Thai Kozo, 50% Manila Hemp	C/S	Ir	7.0	I	Kochi
229	KM-06	Kikura 44g	25"x38"	44	50% Thai Kozo, 30% Manila Hemp, 20% Pulp	C/S	Ir	7.0	I	Kochi
232	KM-09	Tengucho 2g Haini	19"x25"	2	100% Japanese Kozo	A	S	7.0	I	Kochi
239	MM-16	Kitakata Natural MM	25"x38"	33	100% Philippine Gampi	C/S	S	6.5	I	Kochi
353	MM-24	Toyo Gampi Natural	25"x37"	24	95% Philippine Gampi, 5% Straw	C/S	Ir	7.0	I	Ehime
406	HP-14	Asagami	31"x43"	13	100% Manila Hemp	C/S	Ir	7.0	I	Fukui
408W	MMN-105W	Torinoko White	38"x74"	120	100% SP Pulp	C/S	S	7.0	I	Fukui
408N	MMN-105N	Torinoko Natural								
409	MMN-106	Torinoko Black (discontinued)	38"x74"	120	100% SP Pulp	C/S	S		I	Fukui
419	MM-18	Usuyo Gampi Nat. (disc.)	25"x38"	15	100% Japanese Gampi	C/S	S	6.8	I	Kochi
420BW	HP-69BW	Masa Bright White	21"x31"	77	100% SP Pulp	C/S	Ir	7.0	I	Ehime
423	MM-52	Lens Tissue	24"x37"	9	100% Manila Hemp	C/S	Ir	6.9	I	Gifu
427	HP-73	Hinging Paper 20g	17"x23.5"	20	100% Thai Kozo	C/S	Ir	7.3	I	Tokushima
428	HP-74	Hinging Paper 12g	17"x23.5"	12						
354	MM-23	Shirakabe 70g	21"x31"	70	Kozo, Pulp	C/S		6.2	I	Kochi
355	MM-25	Azabu 70g	21"x31"	70	Kozo, Pulp	C/S		6.2	I	Kochi
356	MM-26	Haijiro 70g	21"x31"	70	Kozo, Pulp	C/S		6.2	I	Kochi
363	MM-29	Kozo Thick 70g W/N	25"x38"	70	90% Kozo, 10% Pulp	C/S	Ir	7.0	I	Tokushima
317	MM-EV	Evolon CR	15.7"x15.7"	75	70% polyester, 30% polyamide				N	Germany

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

Paper Specifications

100% GAMPI PAPER (see p.30)										
No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
104	HM-5	Gampi-shi	25"x38"	30	100% Japanese Gampi	C/S S/A	B	7.0	N	Tokushima
118	HM-33	C-Gampi	25"x38"	16	100% Japanese Gampi	C/S	B	7.0	N	Tokushima
137	HP-60	Sekishu Torinoko Gampi	21"x28.5"	17	100% Japanese Gampi	S/A	Ir	6.7	N	Shimane
150	SH-16N	Kitakata Natural	17"x21"	36	90% Philippine Gampi, 10% SP Pulp	C/S	S	7.0	N	Tokushima
151	SH-16G	Kitakata Green								
174	ECG-1	Shikibu Gampi #1 White	25"x37"	25	100% Japanese Gampi	C/S	S	7.1	N	Fukui
	ECG-3	Shikibu Gampi #3 Nat.	25"x37"	50	100% Japanese Gampi	C/S	S	7.1	N	Fukui
	ECG	Echizen Color Gampi	21.5"x30"	18	100% Japanese Gampi	C/S	S	7.1	N	Fukui
215	KM-03	Surface Gampi White	25"x38"	160	Front: 100% Japanese Gampi Back: SP Pulp	S/A	S	7.0	N	Kochi
217	MM-19	Usuyo Gampi White	25"x38"	15	100% Japanese Gampi	S/A	S	6.8	N	Kochi
218	MM-20W	Gampi #20 White	25"x38"	20	100% Japanese Gampi	S/A	S	6.8	N	Kochi
219	MM-20N	Gampi #20 Nat. (discontinued)								
239	MM-16	Kitakata Natural MM	25"x38"	33	100% Philippine Gampi	C/S	S	6.5	I	Kochi
353	MM-24	Toyo Gampi Natural	25"x37"	24	95% Philippine Gampi 5% Straw	C/S	Ir	6.8	N	Ehime
419	MM-18	Usuyo Gampi Nat. (disc.)	25"x38"	15	100% Japanese Gampi	S/A	S	6.8	N	Kochi
432		Izumo Mingei Gampi Paper	15"x20.5"	30	100% Japanese Gampi	S/A	B		N	Shimane
447	HM-73	Oozu Gampi	22"x30"	10.7	100% Philippine Gampi	C/S	S	7	N	Ehime

100% KOZO ROLLS (see p.37)										
No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
300	R-010	Sekishu Extra Thick	38"x60m	30	100% Japanese Kozo	C/S	S	7.3	N	Kochi
301	R-011	Sekishu Thick	38"x60m	25						
302	R-012	Sekishu Medium	38"x60m	20						
303	R-013	Sekishu Thin	38"x60m	15						
304	R-014	Sekishu Extra Thin	38"x60m	10						
305	HPCR-CO	Colored Kozo	39"x60m	4	100% Japanese Kozo	S/A	S	7.0	N	Kochi
309	R-021	Misu Thick	38"x60m	24	100% Japanese Kozo	C/S	S	7.0	N	Kochi
310-5	HPR-RKO	Haini 5g	38"x5m	5	100% Japanese Kozo	S/A	S	7.2	N	Kochi
310-3	HPR-RKO	Haini 3.5g	38"x60m	3.5						
311	KMR-10	Tengucho 3g	38"x10m	3	100% Thai Kozo	C/S	S	7.3	N	Kochi
334	HPR-W1	Tengucho 9g	38"x20m	9	100% Thai Kozo	C/S	S	7.3	N	Kochi
340	MMNR-1	Tengucho 5g	38"x20m	5	100% Thai Kozo	C/S	S	7.2	N	Kochi

* For specifications of Hidaka Washi 38" Rolls (Haini Tengucho, NAJ Toned Tengucho) see page 37, 38

KOZO MIX ROLLS (see p.39)										
No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
318	HPR-MM-1	Kozo-shi Roll	47"x60m	30	65% Thai Kozo, 10% Hemp 25% Pulp	C/S	Ir	7.0	I	Tokushima
319	HPR-01	Okawara Roll	38"x10yd	60	40% Thai Kozo, 10% Hemp, 50% Pulp	C/S	Ir	7.0	I	Kochi
323	HPR-18	Shiramine Roll (MM-5)	46"x50m	110	30% Thai Kozo, 70% SP Pulp	C/S	Ir	7.0	I	Tokushima
	HPR-18	Shiramine 10m Roll (MM-5)	46"x10m							
324	HPR-19B	Mulberry Roll Thick 27"	27"x10yd	52	20% Thai Kozo, Hemp 80% Pulp	C/S	S	7.0	I	Kochi
324	HPR-19B	Mulberry Roll Thick 38"	38"x10yd							
361	KMR-05	Kikura 21g	38"x10m	21	50% Thai Kozo, 50% Manila Hemp	C/S	Ir	7.0	I	Kochi
362	KMR-06	Kikura 44g	38"x10m	44	50% Thai Kozo, 30% Manila Hemp, 20% Pulp	C/S	Ir	7.0	I	Kochi

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

Paper Specifications

KOZO MIX ROLLS CONTINUED>>>

No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
365	MMR-29	Kozo Thick 70g W/N	38"x10m	70	90% Kozo, 10% Pulp	C/S	lr	7.0	I	Tokushima
425	HPR-19A	Mulberry Roll Thin 27"	27"x10yd	26	20% Thai Kozo, Hemp 80% Pulp	C/S	lr	7.0	I	Kochi
426	HPR-19A	Mulberry Roll Thin 38"	38"x10yd							

100% SP PULP ROLLS (see p.39)

No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
557	MMNR-105	Torinoko White, Natural	79"x20m	120	100% SP Pulp	C/S	S	7.0	I	Fukui
320BW	HPR-02BW	Masa Bright White	43"x30yd	77	100% SP Pulp	C/S	lr	7.0	I	Ehime
563	HPR-04	Masa Wide Roll	54"x43m	50	100% SP Pulp	C/S	lr	7.0	I	Ehime

GAMPI ROLLS (see p.40)

No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
322	HPR-16	Kitakata Natural MM	38"x10yd	33	100% Philippine Gampi	S/A	S	6.5	N	Kochi
338	KMR-03	Surface Gampi White	38"x10m	160	Front: 100% Japanese Gampi Back: SP Pulp	S/A	S	7.0	N	Kochi
339	HPR-MM-18	Usuyo Gampi Natural	38"x10m	15	100% Japanese Gampi	S/A	S	6.8	N	Kochi
351	HPR-MM-19	Usuyo Gampi White								
352N	MMR-20N	Gampi #20 Nat. (discontinued)	38"x10m	20	100% Japanese Gampi	S/A	S	6.8	N	Kochi
352W	MMR-20W	Gampi #20 White								
353	HPR-MM-24	Toyo Gampi Natural	43"x10m	24	95% Philippine Gampi, 5% Straw	C/S	lr	7.0	N	Ehime

RAYON ROLLS (see p.41)

No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
314	HPCR-50	Rayon Thick	37"x60m	70	40% Rayon, 60% SP Pulp				N	Kochi
315-12	HPCR-51-12	Usukuchi Rayon 12g	39"x100m	12	100% Rayon				N	Kochi
315-18	HPCR-51-18	Usukuchi Rayon 18g	39"x100m	18						
316	HPCR-52	Polypropylene #20	39"x60m	20	100% Polypropylene				N	Kochi
313	HPCR-54	Paraprint OL 60	39"x39"	60	100% Viscose fabric				N	Germany
317	MM-EV	Evolon CR	47"x10m	75	70% Polyester, 30% Polyamide				N	Germany

COATED ROLLS FOR INKJET PRINTING (see p.40)

No.	Code	Paper Name	Size	g/m ²	Material	Cooking	Drying	pH	Sizing	Mill Location
342	IJ-0465	Aya White Roll	44"x15m	125	50% Pulp 20% Hemp 25% Recycled 5% Carbonate	C/S	lr	7.0	I	Tokushima
344	IJ-0315	Kozo 70g White Roll	44"x15m	70	30% Kozo, 15% Hemp, 40% Pulp, 15% Recycled	C/S	lr	7.0	I	Tokushima
345	IJ-0325	Kozo 70g Natural Roll								
348	IJ-NKR	Niyodo Kozo Roll	39"x20m	44	50% Thai Kozo, 50% SP Pulp	C/S	lr	7.0	I	Kochi
349	IJ-NWR	Niyodo White Roll	39"x20m	50	40% Thai Kozo + Rayon + Hemp, 60% Pulp	C/S	lr	7.0	I	Kochi
350	IJ-NNR	Niyodo Natural Roll								
354	IJ-48G	Asuka Pure White/Natural Roll	44"x20m	48	20% Kozo, 80% SP Pulp	C/S	S	7.0	I	Fukui
355	IJ-75G	Asuka Pure White/Natural Roll	44"x20m	75						
356	IJ-150G	Asuka Pure White/Natural Roll	44"x20m	150						

Material: **SP Pulp** = Sulphite Pulp
Cooking: **C/S** = Caustic Soda, **L** = Lime, **S/A** = Soda Ash

Drying: **B** = Board, **lr** = Iron, **S** = Stainless Steel
Sizing: **Br** = Brush, **I** = Inner, **N** = None

Fine Art & Conservation Papers

No.	Code	Paper Name	Size	g/m ²	Price 1-9 sheets	10-49 sheets	50-99 sheets	100+ sheets	page number
100	HM-0	Tengucho Caustic Soda	21"x31"	11	\$21.30	\$18.11	\$16.30	\$14.70	20
101	HM-1	Tengucho Ash	21"x31"	11	\$34.50	\$29.33	\$26.40	\$23.80	20
102	HM-2	Kozo White	26"x38"	19	\$10.50	\$8.93	\$8.04	\$7.24	20
103	HM-3	Mino-gami	25"x39"	20	\$12.45	\$10.58	\$9.52	\$8.57	20
104	HM-5	Gampi-shi	25"x38"	30	\$47.16	\$40.08	\$36.07	\$32.46	20
115	KH-58	Daitoshi Extra Thick	30"x56"	37	\$25.20	\$21.42	\$19.28	\$17.35	20
116	HM-22	Seichosen	29.5"x55"	45	\$48.05	\$40.84	\$36.76	\$33.08	21
117	HM-23	Seikosen	29.5"x55"	45	\$56.40	\$47.94	\$43.15	\$38.83	21
118	HM-33	C-Gampi	25"x38"	16	\$46.28	\$39.34	\$35.40	\$31.86	21
119	HM-35	Senka-shi Thin	25"x39"	22	\$27.72	\$23.56	\$21.20	\$19.08	21
120	HM-36	Senka-shi Med	25"x39"	42	\$32.01	\$27.21	\$24.49	\$22.04	21
120t	HM-37	Senka-shi Thick	25"x39"	50	\$34.65	\$29.45	\$26.51	\$23.86	21
121	HM-40	Uda-gami Thin	12.5"x57"	25.5	\$19.00	\$16.15	\$14.55	\$13.10	21
122	HM-41	Uda-gami Thick	12.5"x57"	40	\$23.00	\$19.55	\$17.60	\$15.85	21
123	HP-01	Shoinshi (Hon Mino)	25"x38.5"	30	\$45.00	\$38.25	\$34.42	\$30.97	22
124	HP-02	Usu-gami (Usu Mino)	25"x36.5"	15	\$24.50	\$20.83	\$18.75	\$16.87	22
126	HP-04	Usu-gami Thin (Usu Mino Thin)	25"x36.5"	12	\$24.50	\$20.83	\$18.75	\$16.87	22
127	HP-05	Chochin	25"x36.5"	18	\$27.00	\$22.95	\$20.65	\$18.58	22
128	HP-06	Sekishu Tsuru	21"x29.5"	21.4	\$11.17	\$9.50	\$8.55	\$7.70	22
129	HP-07	Sekishu Mare	21"x29.5"	21.4	\$15.71	\$13.35	\$12.02	\$10.82	22
134	HP-55	Misu with Clay	25"x38"	19	\$12.00	\$10.20	\$9.18	\$8.26	22
135	HP-58	Sekishu Natural	25"x38.5"	33	\$15.18	\$12.90	\$11.61	\$10.45	23
136	HP-59	Sekishu White	25"x38.5"	33	\$13.20	\$11.22	\$10.10	\$9.09	23
137	HP-60	Sekishu Torinoko Gampi	21"x28.5"	17	\$40.88	\$34.75	\$31.28	\$28.15	22
138	HP-61	Okawara HM small	12"x16"	55	\$4.40	---	\$3.74	\$3.36	23
139	HP-62	Okawara HM	14"x38"	55	\$8.22	---	\$6.99	\$6.29	23
140	HP-64	Mulberry 38" HM	25.5"x38.5"	40	\$9.67	---	\$8.22	\$7.40	23
141	HP-65	Mulberry 33" HM	25.5"x33.5"	40	\$8.35	---	\$7.10	\$6.39	23
144	HP-66-6	Hosokawa-shi 40g	23.5"x36"	40	\$30.00	\$25.50	\$22.95	\$20.65	23
150	SH-16-N	Kitakata Natural	17"x21"	36	\$3.82	---	\$3.25	\$2.93	23
151	SH-16-G	Kitakata Green	17"x21"	36	\$3.82	---	\$3.25	\$2.93	23
159N	EHD-N	Echizen Hanga Dosa Natural	26"x37"	103	\$35.52	\$30.19	\$27.17	\$24.45	23
159W	EHD-W	Echizen Hanga Dosa White	26"x37"	103	\$35.52	\$30.19	\$27.17	\$24.45	23
160	KH-17	Tosa Hanga Natural	25"x39"	85	\$24.30	\$20.65	\$18.58	\$16.72	23
162W/N	KH-61 W/N	Kozo #8 White/Natural	25"x38"	50	\$15.00	\$12.75	\$11.48	\$10.33	23
163	HP-10B	Kaji Natural	24.5"x39"	26	\$9.00	\$7.65	\$6.89	\$6.20	23
164	HM-50	Goyu	23.5"x31"	50	\$7.34	---	\$6.24	\$5.62	23
165	HM-51	Hosho Professional	19"x24"	85	\$5.04	---	\$4.28	\$3.85	24
166	HM-52	Hosho Student	18"x22"	95	\$3.52	---	\$2.99	\$2.69	24
167		Kizuki Hosho	18"x21.5"	75	\$46.12	\$39.20	\$35.28	\$31.75	24
168	HM-54	Usu-gami Thinnest	25"x36.5"	9	\$27.00	\$22.95	\$20.65	\$18.58	22

No.	Code	Paper Name	Size	g/m ²	Price 1-9 sheets	10-49 sheets	50-99 sheets	100+ sheets	page number
169	HM-55	Yukyu-shi Thin	25"x38"	16	\$27.60	\$23.46	\$21.11	\$18.99	24
170	HM-56	Yukyu-shi Medium	25"x38"	27	\$35.25	\$29.96	\$26.96	\$24.26	24
171	HM-57	Yukyu-shi Thick	25"x38"	41	\$42.20	\$35.87	\$32.28	\$29.05	24
172	HM-58	Okawara Student	18"x25"	40	\$4.80	---	\$4.08	\$3.67	24
174	ECG-1	Shikibu Gampi #1 White	25"x37"	25	\$31.66	\$26.91	\$24.21	\$21.78	24
	ECG-3	Shikibu Gampi #3 Natural	25"x37"	50	\$57.13	\$48.56	\$43.70	\$39.33	24
175	HM-59	Yukyu-shi Thinnest	25"x38"	13	\$27.60	\$23.46	\$21.11	\$18.99	24
176	HM-60	Hosho Natural	16.5"x22"	85	\$5.54	---	\$4.71	\$4.24	24
178	HM-62	Iyo Glazed	17"x22"	85	\$5.07	---	\$4.31	\$3.88	25
183	HM-43	Akaso Kozo	25"x38"	10.5	\$19.22	\$16.34	\$14.70	\$13.24	25
202	HP-15	Okawara MM	38"x73"	60	\$18.00	\$15.30	\$13.77	\$12.40	27
203	MM-1	Kozo-shi	25"x36"	30	\$8.42	---	\$7.16	\$6.44	27
204	MM-2	Kozo White	25"x38"	39	\$7.77	---	\$6.60	\$5.94	27
205	MM-5	Shiramine	25"x38"	110	\$9.74	---	\$8.28	\$7.45	27
207	W-1	Tengucho 9g	25"x38"	9	\$3.38	---	\$2.87	\$2.58	27
211	MMN-1	Tengucho 5g	26"x38.5"	5	\$4.90	---	\$4.16	\$3.75	27
215	KM-03	Surface Gampi White	25"x38"	160	\$12.00	\$10.20	\$9.18	\$8.26	28
217	MM-19	Usuyo Gampi White	25"x38"	15	\$8.52	\$7.24	\$6.51	\$5.86	28
218	MM-20W	Gampi #20 White	25"x38"	20	\$13.75	\$11.68	\$10.51	\$9.46	28
219	MM-20N	Gampi #20 Natural <small>(discontinued)</small>	25"x38"	20	\$24.90	\$21.17	\$19.25	\$17.50	28
220	KH-21	Akatosashi	25"x38"	33	\$17.68	\$15.03	\$13.53	\$12.50	25
224	MM-16-1	Manila Hemp Natural	25"x37"	33	---	\$19/10sh	\$1.60 (100+)	\$1.40 (200+)	28
226	MM-22	Zairai Banshi <small>(discontinued)</small>	24"x36"	35	\$4.06	---	\$3.45	\$3.10	28
228	KM-05	Kikura 21g	25"x38"	21	\$4.18	---	\$3.55	\$3.19	28
229	KM-06	Kikura 44g	25"x38"	44	\$6.20	---	\$5.27	\$4.74	28
232	KM-09	Tengucho 2g Haini	19"x25"	2	\$14.25	\$12.11	\$10.90	\$9.81	27
235	HM-68	Mitsumata	26"x38"	25	\$30.91	\$26.27	\$23.64	\$21.28	25
239	MM-16	Kitakata Natural MM	25"x38"	33	\$7.65		\$6.78	\$6.10	28
240	MM-23	Shirakabe 70g	21"x31"	70	\$5.30		\$4.50	\$4.05	28
241	MM-25	Azabu 70g	21"x31"	70	\$5.30		\$4.50	\$4.05	28
242	MM-26	Hajjiro 70g	21"x31"	70	\$5.30		\$4.50	\$4.05	28
353	MM-24	Toyo Gampi Natural	25"x37"	24	\$5.19	---	\$4.41	\$3.97	28
363	MM-29	Kozo Thick 70g W/N	25"x38"	70	\$12.12	\$10.30	\$9.40	\$8.50	29
370	MM-30	Izumi 250g	22"x30"	250	\$9.00		\$7.65	\$6.89	33
371	MM-31	Moreau 185g	32"x41"	185	\$16.50		\$14.03	\$12.63	33
372	MM-32	Moreau 300g	32"x41"	300	\$27.00	\$22.95	\$20.66	\$18.59	33
406	HP-14	Asagami	31"x43"	13	---	\$25 / 10sh	---	\$2.00 (200+)	29
408W	MMN-105W	Torinoko White	38"x74"	120	\$18.48	\$15.70 (10-29)	\$14.13 (30+)	---	29
408N	MMN-105N	Torinoko Natural	38"x74"	120	\$18.48	\$15.70 (10-29)	\$14.13 (30+)	---	29
409	MMN-106	Torinoko Black <small>(discontinued)</small>	38"x74"	120	\$20.00	\$17.00 (10-29)	\$15.30 (30+)	---	29
419	MM-18	Usuyo Gampi Nat. <small>(discontinued)</small>	25"x38"	15	\$17.38	\$14.77	\$13.30	\$11.97	28
420BW	HP-69 BW	Masa Bright White 77g	21"x31"	77	\$1.10	---	\$0.89	\$0.80	29
423	MM-52	Lens Tissue	24"x37"	9	---	\$22/ 10sh	\$1.85 (100+)	\$1.68 (200+)	29

Pricelist

Fine Art & Conservation Papers / Rolls

NEW
NEW
NEW
NEW

No.	Code	Paper Name	Size	g/m ²	Price 1-9 sheets	10-49 sheets	50-99 sheets	100+ sheets	page number
427	HP-73	Hinging Paper 20g	17"x23.5"	20	\$13.70	\$11.65	\$10.49	\$9.45	29
428	HP-74	Hinging Paper 12g	17"x23.5"	12	\$12.75	\$10.84	\$9.75	\$8.78	29
429	HM-42	Hon Misu-Gami	10"x25.5"	45	\$23.25	\$19.76	\$17.78	\$16.00	25
432		Izumo Mingei Gampi	15"x20.5"	30	\$32.90	\$27.97	\$25.17	\$22.65	26
437	HM-75	Kadoide Udasu 19g	25"x36"	19	\$25.00	\$21.25	\$19.13	\$17.25	25
438	HM-76	Kadoide 19g	25"x36"	19	\$25.00	\$21.25	\$19.13	\$17.25	25
439	HM-77	Kadoide Udasu 32g	25"x36"	32	\$27.00	\$22.95	\$20.65	\$18.59	25
440	HM-78	Kadoide Double Layered	25"x36"	89	\$48.50	\$41.22	\$37.10	\$33.40	25
441	YH-1	Yamada Hanga	26"x38"	75	\$16.16	\$13.73	\$12.36	\$11.13	25
445	HM-71	Gasenshi Sized	16"x24"	75	\$10.30	\$8.75	\$7.88	\$7.09	23
446	HM-72	Kikuchi	12"x16"	105	\$7.77		\$6.60	\$5.94	25
447	HM-73	Oozu Gampi	22"x30"	10.7	\$12.00	\$10.20	\$9.18	\$8.26	25
450		Tosa Hakinshi	25"x38"	28	\$32.62	\$27.73	\$24.95	\$22.64	25
Series	CK	Color Kozo	25"x38"	17	\$16.75	\$14.24	\$12.81	\$11.53	26
Series	ECG	Echizen Color Gampi	21.5"x30"	18	\$21.17	\$17.99	\$16.19	\$15.40	26
Series	NNDP	Nara Natural Dyed Paper	12.5"x18"	25.5	\$12.00	\$10.20	\$9.18	\$8.26	36
Series	IMMC	Izumo Mingei Mitsumata Color	24.5"x37"	35	\$21.00	\$17.85	\$16.06	\$14.45	26/45
	Gangolf	Berlin Tissue	11.8"x16.5"	2	\$35.00	\$26.25			50
		BC Tissue	11.8"x16.5"	4	\$46.75	\$39.75			50
		Igarashi Kozo	40"x60"	430	\$280.00	\$238.00			32
	DHM-11 L	Kozo Large	39"x39"	536	\$314.05	\$266.94			32
	DHM-11 L	Kozo Large	79"x79"	536	\$665.50(1-5) \$565.68 (5-9)	\$509.11			32
	Shikishi	White, Natural	9.5"x10.5"	300	\$16.50	\$14.03	\$12.62	\$11.36	35
	Shikishi	Black	9.5"x10.5"	300	\$16.50	\$14.03	\$12.62	\$11.36	35
		Mini Shikishi	5.5"x4.75"	110	\$5.70	---	\$4.85	\$4.37	35
		Fuji Shikishi White, Nat	4.75"x5.5"	200	\$10.70	\$9.10	\$8.19	\$7.37	35
	Sekishu	Sekishu Mitsumata Postcard	4"x6"	200	\$4.00	---	\$3.40	\$3.06	35
	Iwano 5	Shiromashi	42.5x77.5"	34	\$105.00				33
	Iwano 19	Akamashi	42.5x77.5"	33	\$100.00				33
	Iwano 24	Kumohadamashi	42.5x77.5"	80	\$166.00				33

Rolls

No.	Code	Paper Name	Size	g/m ²	Price 1-9 roll	10+	20+	more option	page number
300	R-010	Sekishu Extra Thick	38"x60m	30	\$971.00			\$105.00 (5m)	37
301	R-011	Sekishu Thick	38"x60m	25	\$910.00			\$98.58 (5m)	37
302	R-012	Sekishu Medium	38"x60m	20	\$833.40			\$90.28 (5m)	37
303	R-013	Sekishu Thin	38"x60m	15	\$782.80			\$84.80 (5m)	37
304	R-014	Sekishu Extra Thin	38"x60m	10	\$737.00			\$79.85 (5m)	37
305	HPCR-CO	Colored Kozo	39"x60m	4	\$713.80				37
309	R-021	Misu Thick	38"x60m	24	\$857.47			\$92.90 (5m)	37
310-5	HPR-RKO	Haini Roll 5g	38"x60m	3.5/5	\$733.26			\$83.35 (5m)	37
310-3	HPR-RKO	Haini Roll 3.5g	38"x60m	3.5/5	\$816.00			\$92.75 (5m)	37
311	KMR-10	Tengucho 3g Roll	38"x10m	3	\$80.85	\$68.72			38

No.	Code	Paper Name	Size	g/m ²	Price 1-9 roll	10+	20+	more option	page number
334	HPR-W1	Tengucho 9g Roll	38"x20m	9	\$72.60	\$61.71	\$55.54		38
340	MMNR-1	Tengucho 5g Roll	38"x20m	5	\$99.90	\$84.92	\$80.67		38
318	HPR-MM-1	Kozo-shi Roll	47"x60m	30	\$734.25	\$624.11			39
319	HPR-01	Okawara Roll	38"x10yd	60	\$81.20	\$69.02	\$62.11	\$55.89 (100+)	39
320BW	HPR-02BW	Masa Roll Bright White	43"x30yd	77	\$82.08	\$69.77	\$62.80 (50+)	\$53.38 (100+)	39
323	HPR-18	Shiramine Roll (MM-5) 50m	46"x50m	110	\$771.38	\$655.67	\$590.10		39
323	HPR-18	Shiramine Roll (MM-5) 10m	46"x10m	110	\$206.25	\$175.31	\$157.78		39
324	HPR-19B	Mulberry Roll Thick 27"	27"x10yd	52	\$54.60	\$46.41	\$41.76	\$37.58 (100+)	39
324	HPR-19B	Mulberry Roll Thick 38"	38"x10yd	52	\$73.60	\$62.50	\$56.30	\$50.67 (100+)	39
361	KMR-05	Kikura 21g Roll	38"x10m	21	\$65.72	\$55.86	\$50.27		39
362	KMR-06	Kikura 44g Roll	38"x10m	44	\$85.50	\$72.67	\$65.40		39
365	MMR-29	Kozo Thick 70g W/N	38"x10m	70	\$170.83	\$145.20	\$130.68		39
425	HPR-19A	Mulberry Roll Thin 27"	27"x10yd	26	\$43.00	\$36.55	\$32.90	\$29.61 (100+)	39
425	HPR-19A	Mulberry Roll Thin 38"	38"x10yd	26	\$48.00	\$40.80	\$36.72	\$33.05 (100+)	39
557W/N	MMNR-105	Torinoko Roll White/Natural	79"x20m	120	\$413.10	\$351.13			39
563	HPR-04	Masa Wide Roll 50g	54"x43m	50	\$171.97	\$146.17			39
322	HPR-16	Kitakata Natural	38"x10yd	33	\$107.25	\$91.16	\$82.05		40
338	KMR-03	Surface Gampi White	38"x10m	160	\$165.90	\$141.02	\$126.91		40
339	HPR-MM-18	Usuyo Gampi Nat. (discontinued)	38"x10m	15	\$239.40	\$203.49	\$183.14		40
351	HPR-MM-19	Usuyo Gampi White	38"x10m	15	\$192.50	\$163.63	\$139.09		40
352N	HPR-MM-20N	Gampi #20 Natural (discontinued)	38"x10m	20	\$391.50	\$332.77	\$299.49		40
352W	HPR-MM-20W	Gampi #20 White	38"x10m	20	\$207.90	\$176.71	\$150.20		40
353	HPR-MM-24	Toyo Gampi Natural	43"x10m	24	\$77.75	\$66.08	\$59.47		40
342	IJ-0465	Aya White Roll	44"x15m	125	\$455.36	\$387.06			40
344	IJ-0315	Kozo 70g White Roll	44"x15m	70	\$563.40	\$478.89			40
345	IJ-0325	Kozo 70g Natural Roll	44"x15m	70	\$563.40	\$478.89			40
348	IJ-NKR	Niyodo Kozo Roll	39"x20m	44	\$504.00	\$428.40			40
349	IJ-NNR	Niyodo Natural Roll	39"x20m	50	\$453.60	\$385.56			40
350	IJ-NWR	Niyodo White Roll	39"x20m	50	\$453.60	\$385.56			40
354W/N	IJ-48G	Asuka Roll 48g PW/N	44"x20m	48	\$88.44	\$75.17	\$67.65		40
355W/N	IJ-75G	Asuka Roll 75g PW/N	44"x20m	75	\$122.10	\$103.78	\$93.40		40
356W/N	IJ-150G	Asuka Roll 150g PW/N	44"x20m	150	\$200.40	\$170.34	\$153.30		40
314	HPCR-50	Rayon Thick	37"x60m	70	\$165.00	\$140.25	\$126.22	\$41.25 (10m)	41
315-12	HPCR-51-12	Usukuchi Rayon 12g	39"x100m	12	\$250.13	\$212.60	\$191.35	\$50.03 (10m)	41
315-18	HPCR-51-18	Usukuchi Rayon 18g	39"x100m	18	\$254.25	\$216.11	\$194.50	\$51.85 (10m)	41
316	HPCR-52	Polypropylene #20	39"x60m	60	\$210.00	\$178.50	\$160.65	\$56.80 (10m)	41
313	HPCR-54	Paraprint OL 60	39"x39"	60	\$14.00				41
317	MM-EV	Evolon CR Roll	47"x10m	-	\$118.00				41
325	HPR-03	Haruki Roll	38"x10yd	73	\$213.53	\$181.50	\$163.35		41
333	HPR-ANR	Asarakusui Natural Roll	47"x10m	27	\$97.60	\$82.96	\$74.66		43
335	HPR-W-15	W-15 Kinwashi Roll	38"x10m	55	\$98.11	\$83.40	\$75.06		41
411	HPR-KW	Kinwashi White Roll (Kochi)	38"x10yd	30	\$80.77	\$68.66	\$61.80		41
412	HPR-KN	Kinwashi Natural Roll (Kochi)	38"x10yd	30	\$80.77	\$68.66	\$61.80		41

Fine Art & Conservation Papers

Quantity discount, see page 16
Art sample book(\$20.00) & Conservation sample book(\$18.00) available

HANDMADE

TENGUCHO

100	HM-0 TENGUCHO CAUSTIC SODA	21"x31" (53x78.5cm), 11g/m ² , \$21.30
101	HM-1 TENGUCHO ASH	21"x31" (53x78.5cm), 11g/m ² , \$34.50

Following the invention of Tengucho by Genta Yoshii (1826-1908) in Tosa (now Kochi prefecture), Tengucho production exploded across Japan. Japan had over 500 different tengucho papermakers at the height of the paper's popularity. In the early 20th century, Tengucho was widely used for stencils in the process of mimeography. Tengucho continues to be an essential material for paper conservation. It has also been revived for "chigiri-e" (collage of torn paper).

For the past 40 years, the Hamada family in Kochi has been the only remaining papermaker capable of producing handmade tengucho. Originally produced by the late Saijo Hamada, Hamada tengucho is now made by Saijo's two grandsons, **Hironao and Osamu Hamada**, to whom he passed on the skill.

Tengucho, also known as "cicada's wings," is very thin, but its production is intense. To achieve the incredible strength characteristic of tengucho, papermakers must carefully remove all impurities by hand—even in the case of machinemade tengucho. Additionally, the process of separating the fibers is intensified in order to achieve the paper's incredible thinness. In addition to the five arduous steps required for the production of other washi, Tosa Tengucho also undergoes a sixth step called "**koburi**" in which 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. This special tool and technique used in making Tosa Tengucho is not used by papermakers for Tengucho made outside of Kochi.

102	HM-2 KOZO WHITE	26"x38" (66x96.5cm), 19g/m ² , \$10.50
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100% Thai Kozo. Made by **Nobuyasu Ozaki** in Kochi Prefecture. Thin paper with strong, long fibers. Popular for special hinging, or backing of artwork on white paper.

103	HM-3 MINO-GAMI	25"x39" (63.5x99cm), 20g/m ² , \$12.45
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75% Thai Kozo and 25% Manila Hemp. Made by **Nobuyasu Ozaki** in Kochi Prefecture. Thin, strong conservation paper in unbleached, natural color. Great for hinging and backing.

104	HM-5 GAMPI-SHI	25"x38" (63.5x96.5cm), 30g/m ² , \$47.16
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100% Japanese Gampi. Made by Awagami Factory in Tokushima, Japan. Natural color.



Nobuyasu Ozaki: HM-2, HM-3

115	KH-58 DAITOSHI EXTRA THICK	30"x56" (76x142cm), 37g/m ² , \$25.20
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50% Japanese Kozo and 50% Pulp. Made by **Yasushi Ozaki** (father of Nobuyasu Ozaki) in Kochi Prefecture. Affordable white large size handmade paper. Great paper for large size prints and drawings. Unsized. Painted marks will appear slightly feathered as is traditional for sumi ink drawings. This effect may or may not be desirable to practitioners of western styles of art.

SEICHOSEN & SEIKOSEN

These beautiful papers are made by **Akari Ozaki** in Kochi prefecture. Both Seichosen and Seikosen are made from fibers cultivated in the mountains surrounding the Ozaki home. They can only be produced at certain times of the year due to harvesting seasons. Please check stock and availability. Seikosen has a darker color due to mitsumata's natural coloration.

116 HM-22 SEICHOSEN 29.5"x55" (75x139.5cm), 45g/m², \$48.05
100% Japanese Tosa Kozo. Used for calligraphy, sumi ink painting, printmaking, and backing. Lighter than Seikosen.

117 HM-23 SEIKOSEN 29.5"x55" (75x139.5cm), 45g/m², \$56.40
100% Japanese Tosa Mitsumata*, natural warm color. Used for calligraphy, sumi-drawing, printmaking, and backing.

***Mitsumata**

is a deciduous tree and part of the daphne family. After the seedling is planted it takes three years to grow into a mature tree. When it is cut down, paper makers leave about a foot of the tree and wait another 3 years for it to grow back. Mitsumata is used by the Ministry of Finance for Japanese bank notes.



Akari Ozaki

118 HM-33 C-GAMPI 25" x 38" (63.5x96.5cm), 16g/m², \$46.28
100% Japanese Gampi. Made by Awagami Factory in Tokushima, Japan. Natural color.

SENKA-SHI

119 HM-35 SENKA-SHI THIN 25"x39" (63.5x99cm), 22g/m², \$27.72

120 HM-36 SENKA-SHI MEDIUM 25"x39" (63.5x99cm), 42g/m², \$32.01

120T HM-37 SENKA-SHI THICK 25"x39" (63.5x99cm), 50g/m², \$34.65

100% Japanese Kozo. Made by **Osamu Hamada** in Kochi. Extra strong paper, made by combining two sheets into one. Used for hinging and backing. Three weights available.



Osamu Hamada

UDA GAMI

121 HM-40 UDA GAMI THIN 12.5"x57" (32x145cm), 25.5g/m², \$19.00

122 HM-41 UDA GAMI THICK 12.5"x57" (32x145cm), 40g/m², \$23.00

100% Japanese Kozo with clay. Made by **Masayuki Fukunishi** in Nara prefecture. For use as backing. Locally-harvested clay is added to prevent worms, protect against heat, and soften the paper to prevent stretching or shrinking. Two weights available.

NNDP NARA NATURAL DYED PAPER 12.5"x18" (32x45.5cm), 25.5g/m², \$12.00

100% Japanese Kozo. Made in Nara Prefecture by **Masayuki Fukunishi** with locally grown kozo. Dyed using a traditional technique and only the finest natural materials, ensuring subtle color tones that are fade resistant. Due to the production process and natural dyes, batches will vary. Plan accordingly!
Available Colors: Light Cherry, Yellow Mimosa, Herb Green, Indigo, Akebi Grey, Sakaki Lilac

(Also see page 36 for more detailed information)



Masayuki Fukunishi

Handmade

HON-MINO GAMI (SHOINSHI) GENUINE MINO PAPERS

Mino papers have been made for centuries. The oldest example of Mino paper was found in the Shosoin Treasure, a collection of artifacts assembled by the Emperor Shomu in the Nara period (7th Century), and remains in good condition due to the paper's archival excellence. All five of our Hon-mino gami papers are made with **100% Japanese Nasu Kozo**, grown in Ibaraki Prefecture. Nasu Kozo has a shorter fiber than other Kozo. These papers are elegant in appearance, yet strong with a soft texture and a warm "feminine" character. They are suitable for mending, hinging, backing, and documentation because of their durability to light exposure. Hon-Mino gami sheets rank among the papers most appreciated by Japanese mounters. The five Hon-Mino papers differ only in thickness.

123	HP-01 SHOINSHI (formerly Hon Mino)	25"x38.5" (63.5x98cm), 30g/m ² , \$45.00
124	HP-02 USU-GAMI (formerly Usu Mino)	25"x36.5" (63.5x92.5cm), 15g/m ² , \$24.50
126	HP-04 USU-GAMI THIN (formerly Usu Mino Thin)	25"x36.5" (63.5x92.5cm), 12g/m ² , \$24.50
127	HP-05 CHOCHIN	25"x36.5" (63.5x92.5cm), 18g/m ² , \$27.00
168	HM-54 USU-GAMI THINNEST (formerly Usumino Thinnest)	25"x36.5" (63.5x92.5cm), 9g/m ² , \$27.00



Kozo and Sayoko Furuta making Mino paper



Satoshi Hasegawa in front of drying Nasu Kozo

HASEGAWA WASHI

Satoshi Hasegawa, the maker of our Mino papers, started making paper in 1994. His paper is of excellent quality and is in the highest demand with conservators in Japan and around the world. Mr. Hasegawa relocated to Yamagata prefecture where he will continue to make his beautiful kozo papers. We've decided to rename his line of papers (formerly known as "**Hon Mino**") "Usugami." All papers are made by Hasegawa Washi Kobo with 100% Japanese Nasu kozo, cooked with soda ash, and board dried.

* Some westerners 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 left intact. This makes for a stronger paper that is darker in color than other 100% kozo papers. Sekishu Hanshi is good for hinging, mending, and backing. We carry two kinds of Sekishu Hanshi. Both are made by **Mr. Akira Kubota** and his son, **So Kubota**, in Shimane Prefecture.

*HM-68 Mitsumata now made by So Kubota. (p. 25)

From left to right:
So, his mother & his sister Aya



128	HP-06 SEKISHU TSURU	21"x29.5" (53x75cm), 21.4g/m ² , \$11.17
129	HP-07 SEKISHU MARE	21"x29.5" (53x75cm), 21.4g/m ² , \$15.71
TSURU is made from machine beaten kozo and dried on a dryer, while MARE is made from hand beaten kozo and dried on wood boards. Both are 100% Japanese Sekishu Kozo .		
137	HP-60 SEKISHU TORINOKO GAMPI	21"x28.5" (53x72.5cm), 17g/m ² , \$40.88

100% Japanese Sekishu Gampi. Handmade by **So Kubota** in Shimane Prefecture. Thin, shiny, and natural in color. Excellent for platinum printing, backing, and other applications.

134	HP-55 MISU WITH CLAY	25"x38" (63.5x96.5cm), 19g/m ² , \$12.00
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100% Thai Kozo with clam-shell clay. Clay prevents insects and gives the paper a distinctive softness. Used for backing or mounting. Made by **Nobuyasu Ozaki**, son of the Daitoshi maker, in Kochi prefecture.

135 HP-58 SEKISHU NATURAL 25"x38.5" (63.5x98cm), 33g/m², \$15.18

136 HP-59 SEKISHU WHITE 25"x38.5" (63.5x98cm), 33g/m², \$13.20

70% Thai Kozo and 30% Sulphite pulp. Made by **Osamu Hamada** in Kochi prefecture. This paper's strength and softness make it ideal for conservation.

138 HP-61 OKAWARA HM SMALL 12"x16" (30.5x40.5cm), 55g/m², \$4.40

139 HP-62 OKAWARA HM 14"x38" (35.5x96.5cm), 55g/m², \$8.22

100% Thai Kozo. Natural color with smooth surface. Good for woodblock and silkscreen printmaking, and sumi ink painting. Suitable for digital printing.

445 HM-71 GASENSHI SIZED 16"x24" (40.5x61cm), 75g/m², \$10.30

60% Thai Kozo and 40% Sulphite pulp. Made by **Hiroko Tanino** in Saitama Prefecture. Medium weight white paper. Prepared with a coating of **dosa**, allowing greater control with fluid mediums like ink and paint.

140 HP-64 MULBERRY 38" HM 25.5"x38.5" (65x98cm), 40g/m², \$9.67

141 HP-65 MULBERRY 33" HM 25.5"x33.5" (65x85cm), 40g/m², \$8.35

30% Thai Kozo and 70% Sulphite pulp. Handmade in Ogawa-cho, Saitama Prefecture by Hosokawa-shi maker **Hiroko Tanino**. White with a soft surface. Suitable for a range of uses including suminagashi (paper marbling), calligraphy and printmaking.

PLEASE NOTE: This paper is not the same as the similarly named HPR-19 Mulberry Rolls.

144 HP-66-6 HOSOKAWA-SHI 40G 23.5"x36" (59.5x91.5cm), 40g/m², \$30.00

100% Japanese Kozo. Handmade by **Hiroko Tanino**. Warm natural color with many visible long fibers. For backing or hinging and other uses. In 2014, Hosokawa-shi was recognized on UNESCO's list of Intangible Cultural Heritage. The papermaker, Hiroko Tanino, is one of the seven artisans certified in the traditional production of Hosokawa-shi.



Hiroko Tanino:
Mulberry HM 33"/38"
Hosokawa-shi 40g
Gasenshi Sized

150 SH-16N KITAKATA NATURAL 17"x21" (43x53cm), 36g/m², \$3.82

151 SH-16G KITAKATA GREEN 17"x21" (43x53cm), 36g/m², \$3.82

90% Philippine Gampi and 10% Sulphite Pulp. Made in Tokushima, Japan by **Awagami Factory**. Very smooth surface. "SH" stands for "semi-handmade." Reasonably priced, with four deckled edges for a handmade feel. Great for printmaking, drawing, and digital printing. SH-16N is similar to MM-16 Kitakata Natural, though is slightly thicker and lighter in tone.

159N EHD-N ECHIZEN HANGA DOSA NATURAL 26"x37" (66x94cm), 103g/m², \$35.52

159W EHD-W ECHIZEN HANGA DOSA WHITE 26"x37" (66x94cm), 103g/m², \$35.52

40% Thai Kozo and 60% Sulphite Pulp. Handmade by **Yoshiki Yamaguchi** and his son, Hidetoshi, in Fukui, Japan. Heavyweight paper. Internal and external sizing. Good for printmaking, marbling, drawing, and light painting.

160 KH-17 TOSA HANGA NATURAL 25"x39" (63.5x99cm), 85g/m², \$24.30

50% Thai Kozo and 50% Sulphite Pulp. Made by **Osamu Hamada** in Kochi, Japan. Natural toned paper with a soft surface. Internal sizing. Excellent for etching, woodblock, light painting, marbling, and drawing.

162N KH-61 KOZO #8 NATURAL 25"x38" (63.5x96.5cm), 50g/m², \$15.00

162W KH-61 KOZO #8 WHITE 25"x38" (63.5x96.5cm), 50g/m², \$15.00

70% Thai Kozo and 30% Sulphite Pulp. Made by **Osamu Hamada**. Internal Sizing. Excellent surface for printmaking, dry media drawing, marker, sumi painting, and marbling. Similar to HP-58/HP-59, though slightly thicker.

163 HP-10B KAJI NATURAL 24.5"x39" (62x99cm), 26g/m², \$9.00

80% Thai Kozo and 20% Sulphite Pulp. Natural color with some visible long fibers. Great for a variety of uses.

164 HM-50 GOYU 23.5"x31" (59.5x78.5cm), 50g/m², \$7.34

50% Thai Kozo and 50% Sulphite Pulp. White color. Suitable for woodblock printing.

Handmade

HOSHO PAPERS

Hosho-shi translates into “document paper,” a name which reflects its traditional use for official records by the aristocracy. The manufacture of hosho is believed to have begun in the 14th century, in the Echizen district of today’s Fukui Prefecture, where the paper continues to be made to this day. During the Edo period (17th-19th century), hosho was a luxury item, made only of the best kozo, for the use of samurai and aristocracy. By the mid-18th century it was the preferred paper for Ukiyo-e printing. Over time, other materials were added and substituted. The result is the large variety of hosho papers available today. HPI carries a broad selection of hosho papers. **HM-52 Hosho Student**, **HM-51 Hosho Professional**, and **HM-60 Hosho Natural** have a higher sulphite content giving them a softer surface quality.

167 KIZUKI HOSHO 18”x21.5” (45.5x54.5cm), 75g/m², \$46.12

100% highest-grade Japanese Nasu Kozo grown in Ibaraki Prefecture. Made by National Living Treasure **Ichibei Iwano** in Fukui, Japan. This mid-weight paper has a light natural color and a smooth surface. Uses include woodblock printing and calligraphy.

165 HM-51 HOSHO PROFESSIONAL 19”x24” (48x61cm), 85g/m², \$5.04

100% Sulphite Pulp. Handmade in Fukui Prefecture by **Shohachi Yamaguchi**, also the maker of HM-60. This paper has a white, soft surface.

166 HM-52 HOSHO STUDENT 18”x22” (45.5x56cm), 95g/m², \$3.52

100% Sulphite Pulp. White paper with a soft surface. Handmade in Ehime Prefecture.

176 HM-60 HOSHO NATURAL 17”x22” (42x56cm), 85g/m², \$5.54

100% Sulphite Pulp. Handmade in Fukui Prefecture. Suitable for printmaking and drawing.



National Living Treasure
Ichibei Iwano

YUKYU-SHI

This snow-bleached paper, made with 100% Japanese Kozo, is produced in Gokayama, a sea-facing village in the north east 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 for seven to ten days (this step is called “**yukizarashi**”). After being bleached, 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 takes all the seasons of the year; the papermaker cultivates the kozo fields in spring, cuts the grass and excess branches in summer, harvests the kozo in autumn, and bleaches the bark on snow in winter. This ancient papermaking method, still followed by **Tomonobu Miyamoto and his family**, is 1,200 years old. The Miyamoto family continues to make their paper 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 in the repair of old documents.



Yukizarashi: snow bleaching
koso fibers

169 HM-55 YUKYU-SHI THIN 25”x38” (63.5x96.5cm), 16g/m², \$27.60

170 HM-56 YUKYU-SHI MEDIUM 25”x38” (63.5x96.5cm), 27g/m², \$35.25

171 HM-57 YUKYU-SHI THICK 25”x38” (63.5x96.5cm), 41g/m², \$42.20

175 HM-59 YUKYU-SHI THINNEST 25”x38” (63.5x96.5cm), 13g/m², \$27.60

172 HM-58 OKAWARA STUDENT 18”x25” (45.5x63.5cm), 40g/m², \$4.80

50% Thai Kozo and 50% Sulphite Pulp. Natural color. Lighter in weight than Okawara HM (HP-61). Surface is very soft. Good for printmaking, drawing, and digital printing.

174 ECG-1 GAMPI #1 WHITE 25”x37” (63.5x94cm), 25g/m², \$31.66

ECG-3 GAMPI #3 NATURAL 25”x37” (63.5x94cm), 50g/m², \$57.13

100% Japanese Gampi. Handmade in Fukui by **Yamaki Paper Mill**. Both considered heavy-weight for gampi paper, though ECG-3 is slightly thicker and more natural-toned. No sizing. Excellent for many forms of printmaking. Inkjet print compatible.



Yamaki Paper Mill

Handmade

178 HM-62 IYO GLAZED 17"x22" (43x56cm), 85g/m², \$5.07

100% Sulphite Pulp. Handmade in Ehime prefecture. White color. One side is smoother than the other. External sizing. Good for printmaking.

183 HM-43 AKASO KOZO 25"x38" (63.5x96.5cm), 10.5g/m², \$19.22

100% highest quality Akaso Kozo grown in China. Handmade by **Ryoji Tamura** in Kochi Prefecture. Extremely strong for such a thin paper. Tends to have a deeper natural color due to the redder bark of the Akaso kozo plant.

220 KH-21 AKATOSASHI 25"x38" (63.5x96.5cm), 33g/m², \$17.68

70% Thai Kozo and 30% Sulphite Pulp. Made by **Osamu Hamada** in Kochi, Japan. Deep natural color. Smooth surface with hints of visible fibers.

235 HM-68 MITSUMATA 26"x38" (66x96.5cm), 25g/m², \$30.91

100% Nepalese Mitsumata. Handmade by **So Kubota** in Sekishu (Shimane), Japan. Natural in color. No sizing. Smooth surface that has a slight sheen similar to gampi papers.

429 HM-42 HON MISU GAMI 10"x25.5" (25.5x65cm), 30-40g/m², \$23.25

100% Japanese Tosa Kozo. Handmade by **Hisako Uekubo** and her husband **Ryoji Uekubo** in Nara, Japan. Made with "gofun" (seashell powder) to prevent the paper from shrinking when wet. This paper also has a unique drying method called "Subuse", where the wet sheets are directly placed from the Su (bamboo screen) onto the drying board. This makes the finished paper extra soft and great for scroll backings. Hisako is in charge of papermaking, and is supported by Ryoji who takes care of preparation and drying.



a unique drying method called "Subuse"

KADOIDE NEW

Kadoide Washi is made by utilizing the cold and snowy climate of Niigata, Japan. Locally grown Kozo is harvested, steamed to remove the bark, then thrown on the snow to bleach (yukizarashi). This paper is made entirely by hand without any use of machines or chemicals. It has a warm, natural color that is excellent for conservation use, especially for the repairing of old documents. Unlike the other two Kadoide papers, which are made using the traditional su bamboo screen, Kadoide Udasu is made with "uda-su": An original su (bamboo screen) idea developed by Yasuo Kobayashi, where bamboo strips of differing widths are woven alternately to create more depth in the laid lines. Kadoide Double Layered is made from 100% Chinese Kozo, in which two sheets of handmade kozo papers are layered on top of one another to create one thick sheet. This paper is very durable and excellent for backing artwork or drawing and painting.

437 HM-75 KADOIDE UDASU 19g 25"x36" (63.5x91.4cm), 19g/m², \$25.00

438 HM-76 KADOIDE 19g 25"x36" (63.5x91.4cm), 19g/m², \$25.00

439 HM-77 KADOIDE UDASU 32g 25"x36" (63.5x91.4cm), 32g/m², \$27.00

440 HM-78 KADOIDE DOUBLE LAYERED 25"x36" (63.5x91.4cm), 89g/m², \$48.50

441 YH-1 YAMADA HANGA 26"x38" (66 x 96.5cm), 75g/m², \$16.16

50% Manila Hemp and 50% Craft Pulp. Handmade by **Toshiyuki Yamada** of the Yamada Paper Mill in Fukui, Japan. White color. External sizing. Suitable for printmaking, especially woodblock printing.

446 HM-72 KIKUCHI 12"x16" (30.5x40.5cm), 105g/m², \$7.77

100% Thai Kozo. Similar to HP-61/HP-62 Okawara HM but almost double the thickness. Natural color. Unsized. Excellent for printmaking, drawing, calligraphy and Japanese painting, or "Nihonga".

447 HM-73 OOZU GAMPI 22" x 30" (58 x 78cm), 10.7g/m², \$12.00

100% Philippine Gampi. Off-white color. Suitable for printmaking, chine collé, digital printing, and drawing. One of the thinnest handmade gampi papers!

450 TOSA HAKKINSHI 25"x38" (63.5 x 96.5cm), 28g/m², \$32.62

70% Kozo and 30% Gampi. Handmade in Kochi, Japan. Off-white color. This paper is *especially made for platinum printing*. Hakkinshi paper also holds up when soaked in water, and is free of impurities such as iron, metals, or ions.

Handmade

IZUMO MINGEI-SHI

The late Eishiro Abe (the first National Living Treasure for Papermaking) dedicated his life to his unique paper, which came to be known as Izumo Mingei-shi in allusion to Abe's role in the Mingei folk-craft revival movement. Abe's legacy is due to both his skills as a papermaker and his role in a loose group spearheaded by Soetsu Yanagi that drew attention to the aesthetic and ethical value of anonymous, ordinary objects produced by local craftspeople. Abe was invited to join the group after Yanagi witnessed Abe's masterful skill of creating washi. Members in other specializations included Bernard Leach, Kanjiro Kawai (ceramicist), Shiko Munakata (woodblock printer) and Kosuke Serizawa (weaving and dying). Working closely with fellow papermakers, Eishiro went on to develop various new types of washi, each with its own unique personality. These papers developed a passionate following. Eishiro's spirit and techniques live on today in his two grandchildren, brothers Shinichiro and Norimasa.



Izumo Mingei Paper Mill

IZUMO MINGEI MITSUMATA

24.5"x37" (62 x 94cm), 35g/m², \$27.00

Now in the Decorative I Sample Book. Also available in lettersize, see page 53

100% Japanese Mitsumata. Handmade by brothers **Shinichiro and Norimasa Abe**, grandsons of Eishiro Abe, in the Shimane Prefecture. Mitsumata yields a sheet that has smooth, especially rich, shimmering tonalities. Four deckles. Neutral pH. Colors vary slightly between batches. Suitable for inkjet printing.

9- White	10- Forest Green	36- Brick	37- Yuen Grey
116- Lilac	118- Brown	121- Indigo	122- Red
124- Natural	127- Green	151- Pale Rose Grey	160- Amber
163- Black	165- Burgundy	195- Pale Pink	199- Blue Grey



Norimasa Abe: making an indigo paper

432 IZUMO MINGEI GAMPI

15"x20.5" (38 x 52cm), 30g/m², \$32.90

100% Japanese Gampi. Handmade by brothers Shinichiro and Norimasa Abe in Shimane Prefecture. Heavier weight gampi. Deep natural color. Suitable for printmaking, digital printing and sumi ink painting.

CK COLOR KOZO SERIES

25"x38" (63.5 x 96.5cm), 17g/m², \$16.75

Samples available in the "Conservation Sample Book".

8.5" x 11" Sampler with 1 sheet of each color available for \$30.00

100% Kozo. Handmade by the **Matsuo family** in Yame City, Kyushu, Japan. Strong, sheer, dyed sheets. Available in a subtle range of colors (17 colors in stock). The natural tones mimic those found in aged papers, making them particularly useful for the restoration of aged documents, books, and fabrics.

CK-00 Off-White	CK-1 Natural	CK-2 Light Tan	CK-3 Tan	CK-4 Brown	CK-5 Sienna
CK-6 Silver	CK-7 Smoke	CK-8 Beige	CK-9 Amber	CK-10 Deep Red	CK-11 Teal
CK-12 Green	CK-13 Blue	CK-14 Navy	CK-15 Black	CK-16 Light Blue	

ECG ECHIZEN COLOR GAMPI (ECG) SERIES

21.5"x30" (54.5x76cm), 18g/m², \$21.17

Samples available in the "Gampi Sample book".

7.5"x10.5" Sampler with 1 sheet of each color available for \$42.00

100% Gampi. Handmade in Fukui, Japan by **Yamaki Paper Mill**. Strong, sheer dyed sheets. Available in a subtle range of colors (21 colors in stock). The sheets are translucent, even in the darker colors. Excellent for chine collé.

ECG 36 White	ECG 37 Off White	ECG 38 Pale Yellow	ECG 39 Yellow	ECG 40 Pale Blue	ECG 41 Sky Blue	ECG 42 Green
ECG 43 Mint	ECG 44 Olive	ECG 45 Tan	ECG 46 Brown	ECG 47 Natural	ECG 48 Pink	ECG 49 Red
ECG 50 Orange	ECG 51 Maroon	ECG 52 Purple	ECG 53 Blue	ECG 54 Navy	ECG 55 Black	ECG 56 Grey

MACHINEMADE

Machinemade Japanese papers were developed to closely emulate time-honored handmade washi. Despite being formed by a machine, machinemade paper ingredients are prepared by hand. The availability of machinemade paper is growing every year to keep up with the demand for more inexpensive and consistent Japanese papers. Many of the machinemade paper sheets listed in this section are also available in roll form.

202 HP-15 OKAWARA MM

38"x73" (96.5x185.5cm), 60g/m², \$18.00

Available in rolls HPR-01, see page 39

40% Thai Kozo, 10% Manila Hemp and 50% Sulphite Pulp. Made by Hidaka Washi in Kochi. Large size. Cream color paper with a smooth surface. Internal sizing. Excellent for digital printing, drawing, painting, sumi-drawing, woodblock printing and various other manual printing processes.



HP-15 Okawara MM

203 MM-1 KOZO-SHI

25"x36" (63.5x91.5cm), 30g/m², \$8.42

Available in rolls HPR-MM-1 pg. 39 and lettersize, see page 51

65% Thai Kozo, 10% Philippine Hemp and 25% Pulp. Made by Awagami Factory in Tokushima, Japan. Natural color. Popular for printmaking, inkjet printing, and conservation uses.

204 MM-2 KOZO WHITE

25"x38" (63.5x96.5cm), 39g/m², \$7.77

Available in lettersize, see page 51

90% Thai Kozo and 10% Pulp. Made by Awagami Factory in Tokushima, Japan. White color, slightly thicker than MM-1 Kozo-shi. Suitable for printmaking, inkjet printing, very light painting, and drawing.

205 MM-5 SHIRAMINE

25"x38" (63.5x96.5cm), 110g/m², \$9.74

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

30% Thai Kozo and 70% Pulp. Made by Awagami Factory. Off-white color. Heavyweight fine art paper with strong sizing. Uses: digital printing, painting, sumi-ink, drawing, and dry media such as charcoal, graphite, oil pastels, and chalk.

207 W-1 TENGUCHO 9G

25"x38" (63.5x96.5cm), 9g/m², \$3.38

Available in rolls HPR-W-1, see page 38

100% Thai Kozo. Made by Hidaka Washi in Kochi, Japan. White color.

211 MMN-1 TENGUCHO 5G

26"x38.5" (66x98cm), 5g/m², \$4.90

Available in rolls MMNR-1, see page 38

100% Thai Kozo. Made by Hidaka Washi in Kochi, Japan. White color.

232 KM-09 TENGUCHO 2G HAINI

19"x25" (48x63.5cm), 2g/m², \$14.25

100% Japanese Kozo, cooked with soda ash. Made by Hidaka Washi in Kochi, Japan. Extremely thin Japanese Tengucho paper. Great for conservation and repair.

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

HIDAKA WASHI

in Kochi prefecture is a family run machinemade Tengucho mill, producing some of the thinnest conservation rolls and sheets ranging from 1.6gsm Tengucho to custom tones.

Yoshio and Hiroyoshi Chinzei
of Hidaka Washi, makers of
W-1, MMN-1, and KM-09



Machinemade

215 KM-03 SURFACE GAMPI WHITE

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

Available in rolls (KMR-03), see page 40

100% Japanese Gampi surface on a Sulphite Pulp backing. Made by Shikoku Wagami in Kochi, Japan. Excellent for etching, digital printing and drawing. *KM-04 has been discontinued for the time being.

217 MM-19 USUYO GAMPI WHITE

25"x38" (63.5x96.5cm), 15g/m², \$8.52

419 MM-18 USUYO GAMPI NATURAL*

25"x38" (63.5x96.5cm), 15g/m², \$17.38

Available in rolls HPR-MM-19 & HPR-MM-18, see page 40

100% Japanese Gampi. Made by Shikoku Wagami in Kochi, Japan. Thin and transparent, yet strong. Works well for chine collé, interleaving and tracing. Natural, or unbleached, machinemade gampi papers will tend to be more expensive, as more care is put into removing bits of black bark and impurities.

218 MM-20W GAMPI #20 WHITE

25"x39" (63.5x96.5cm), 20g/m², \$13.75

219 MM-20N GAMPI #20 NATURAL*

25"x39" (63.5x96.5cm), 20g/m², \$24.90

Available in roll MMR-20N & MMR-20W, see page 40

100% Japanese Gampi. Made by Shikoku Wagami in Kochi, Japan. Same paper as MM-19/MM-18 but thicker. Works well for chine collé and other printmaking techniques.

224 MM-16-1 MANILA HEMP NATURAL

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

Manila Hemp and Sulphite Pulp. Natural color. Thicker and darker in color than MM-52 Lens Tissue. Can be drawn on. Used for interleaving and chine collé.

226 MM-22 ZAIRAI BANSHI (discontinued)

24"x36" (61x91.5cm), 36g/m², \$4.06

Available in lettersize, see page 51

50% Sulphite Pulp and 50% Thai Kozo, Abaca, Straw. Smooth on one side. White color. Thin but strong enough for digital printing and chine collé. *Discontinued after current stock runs out.

228 KM-05 KIKURA 21G

25"x38" (63.5x96.5cm), 21g/m², \$4.18

229 KM-06 KIKURA 44G

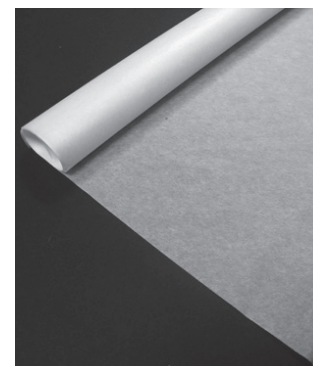
25"x38" (63.5x96.5cm), 44g/m², \$6.20

Available in roll KMR-05 & KMR-06, see page 36

50% Thai Kozo, 30% Manila Hemp and 20% Pulp. Made by Takaoka Ushi in Kochi, Japan. Natural toned with many visible long fibers. Available in two weights. Suitable for drawing, frottage/rubbings, printmaking and light painting.



KM-03 Surface Gampi White



MM-18 Usuyo Gampi Natural

239 MM-16 KITAKATA NATURAL MM

25"x38" (63.5x96.5cm), 33g/m², \$7.65

Same as HPR-16 Kitakata Natural Rolls, see page 40

100% Philippine Gampi. Made by Shikoku Wagami in Kochi, Japan. Warm natural color. More visible fibers and slightly thicker than Gampi #20 Natural. A popular paper for printing, chine collé and letterpress.

353 MM-24 TOYO GAMPI NATURAL

25"x37" (63.5x94cm), 24g/m², \$5.19

Available in Rolls, see page 40

95% Philippine Gampi and 5% Straw. Made by Toyo Paper in Ehime. Light natural color. Great for backing & printmaking.

MORISA SERIES

240 MM-23 SHIRAKABE

21"x31" (53x78.5cm), 70g/m², \$5.30

241 MM-25 AZABU

21"x31" (53x78.5cm), 70g/m², \$5.30

242 MM-26 HAIJIRO

21"x31" (53x78.5cm), 70g/m², \$5.30

Available in 8.5"x11", see page 51

Kozo & Pulp mix. Machinemade in Kochi, Japan. Great mid-weight paper for digital printing. Also suggested for drawing, sumi-ink, and various printmaking techniques.

* GAMPI DISCONTINUATION NOTICE

see page 31

Machinemade

363	MM-29	KOZO THICK 70G WHITE	25"x38" (63.5x96.5cm), 70g/m ² , \$12.12
	MM-29	KOZO THICK 70G NATURAL	25"x38" (63.5x96.5cm), 70g/m ² , \$12.12

Available in rolls MMR-29 see page 39 and lettersize see page 51

90% Kozo and 10% Pulp. Machinemade by Awagami Factory in Tokushima, Japan. Very strong, mid-weight paper with inner sizing. Excellent digital printing papers. Also good for drawing, light painting, ink, and dry media. The natural color of this paper is very light in tone.

370	MM-30	IZUMI 250G	22"x30" (56x76cm), 250g/m ² , \$9.00 \$7.65(50+) \$6.89(100+)
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Cotton mix. Machinemade by Tokushu paper in Japan. Western-style paper. White color with smooth surface. Sized with gelatin, pH 7.6. Suitable for watercolor, acrylic, painting and printmaking. Comparable to Moreau paper (p.33)

406	HP-14	ASAGAMI	31"x43" (78.5x109cm), 13g/m ² , \$25.00 (10 sheets)
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100% Manila Hemp. Made by Yamaden Paper Mill in Fukui, Japan. White color. Very slick surface. Inexpensive, large-sized sheets. Commonly used in Japan as surface protection for artwork, prints and photographs or inlay in books, boxes or packing. Can be inkjet printed onto as well.

408N	MMN-105N	TORINOKO NATURAL	38"x74" (96.5x188cm), 120g/m ² , \$18.48
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408W	MMN-105W	TORINOKO WHITE	38"x74" (96.5x188cm), 120g/m ² , \$18.48
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409	MMN-106	TORINOKO BLACK (discontinued)	38"x74" (96.5x188cm), 120g/m ² , \$20.00
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White and Natural available in 79"x 20m Rolls, see page 39

100% Sulphite Pulp. Machinemade by Hideaki Taki in Fukui, Japan. Large size and heavyweight. Made with strong sizing. One side is smooth and the other is coarse. Good for painting, drawing, printmaking, and backing. Works well with dry mediums.



MMN-105 Torinoko White

420BW	HP-69BW	MASA BRIGHT WHITE	21"x31" (53x78.5cm), 77g/m ² , \$1.10
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Available in rolls HPR-02, see page 39

100% Pulp. Machinemade by Toyo Paper in Ehime. Very strong. One side is smooth and the other is coarse. Used for backing large artworks. Also good for printmaking and drawing.

423	MM-52	LENS TISSUE	24"x37" (61x94cm), 9g/m ² , \$22.00 (10 sheets)
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100% Manila Hemp. White color. Very thin, soft interleaving paper. Used for inexpensive repair, inlaying tissue, collage work or wrapping artwork.

427	HP-73	HINGING PAPER 20G	17"x23.5" (43x59.5cm), 20g/m ² , \$13.70
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428	HP-74	HINGING PAPER 12G	17"x23.5" (43x59.5cm), 12g/m ² , \$12.75
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100% Thai Kozo. Machinemade by Awagami Factory in Tokushima, Japan. Specially manufactured with 55 parallel "tear lines" for perfect, deckle-edge hinges every time. Applied easily with wheat or rice paste. The 20 gram weight is recommended for heavier artworks.

Handmade Gampi

Gampi yields a strong, crisp, translucent sheet with almost no visible fibers. These papers are smooth and have a satin-like sheen especially apparent in thinner sheets. This unmistakable surface structure lends itself to restoration, etching, ink and digital printing. Since gampi plants cannot be cultivated, suppliers must venture into the plant's natural habitat to procure its fibers. In recent years, the number of people who gather gampi fibers has dwindled leading to an overall shortage in gampi paper.



HANDMADE GAMPI

104	HM-5	GAMPI-SHI	25"x38" (63.5x96.5cm), 30g/m ² , \$47.16
118	HM-33	C-GAMPI	25"x38" (63.5x96.5cm), 16g/m ² , \$46.28

100% Japanese Gampi. Made by Awagami Factory in Tokushima, Japan. Natural color. HM-5 and HM-33 are the same paper in different weights. Popular for platinum printing and other forms of printmaking.

137	HP-60	SEKISHU TORINOKO GAMPI	21"x28.5" (53x72.5cm), 17g/m ² , \$40.88
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100% Japanese Sekishu Gampi. Handmade by Sou Kubota in Shimane Prefecture. Thin, shiny, and natural in color. Has visible laid lines. Excellent for platinum printing, backing, and other applications.

150	SH-16N	KITAKATA NATURAL	17"x21" (43x53cm), 36g/m ² , \$3.82
151	SH-16G	KITAKATA GREEN	17"x21" (43x53cm), 36g/m ² , \$3.82

90% Philippine Gampi and 10% Sulphite Pulp. Made by Awagami Factory in Tokushima, Japan. Semi-handmade with four deckled edges. Reasonably priced, and great for printmaking, drawing, and digital printing. Compared to the similarly-named MM-16 Kitakata Natural, SH-16N is slightly thicker, lighter in tone and less translucent.

174	ECG-1	SHIKIBU GAMPI #1 WHITE	25"x37" (63.5x94cm), 25g/m ² , \$31.66
	ECG-3	SHIKIBU GAMPI #3 NATURAL	25"x37" (63.5x94cm), 50g/m ² , \$57.13

100% Japanese Gampi. Handmade in Fukui by Yamaki Paper Mill. Both considered heavyweight for gampi paper, though ECG-3 is slightly thicker (made with 2 layers) and more natural-toned. ECG-1 is quite similar to HM-5. Excellent for many forms of printmaking and conservation purposes. Inkjet print compatible.

432	IZUMO MINGEI GAMPI	15"x20.5" (38 x 52cm), 30g/m ² , \$32.90
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100% Japanese Gampi. Handmade by brothers Shinichiro and Norimasa Abe in Shimane Prefecture. Heavier weight gampi. Deep natural amber color due to the inclusion of some black bark. Suitable for printmaking, digital printing and sumi ink painting.

447	HM-73 OOZU GAMPI	22" x 30" (58 x 78cm), 10.7g/m ² , \$12.00
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100% Philippine Gampi. Off-white color with visible laid lines. Suitable for printmaking, chine collé, digital printing, and drawing. One of the thinnest handmade gampi papers!

ECHIZEN COLOR GAMPI (ECG) SERIES	21.5"x30" (54.5x76cm), 18g/m ² , \$21.17
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100% Gampi. Handmade in Fukui, Japan by Yamaki Paper Mill. Strong, sheer, dyed sheets. Available in a subtle range of colors (21 colors in stock). The sheets are translucent, even in the darker colors. Excellent for chine collé.

Samples available in the "Gampi Sample book" for \$15.00

Sampler pack with an approximately 7.5"x10.5" sheet of each color available for \$42.00

ECG 36 White	ECG 37 Off White	ECG 38 Pale Yellow	ECG 39 Yellow	ECG 40 Pale Blue	ECG 41 Sky Blue
ECG 42 Green	ECG 43 Mint	ECG 44 Olive	ECG 45 Tan	ECG 46 Brown	ECG 47 Natural
ECG 48 Pink	ECG 49 Red	ECG 50 Orange	ECG 51 Maroon	ECG 52 Purple	ECG 53 Blue
ECG 54 Navy	ECG 55 Black	ECG 56 Grey			

Machinemade Gampi

MACHINEMADE GAMPI

**Available in roll, see page 40*

215	KM-03 SURFACE GAMPI WHITE	25"x38" (63.5x96.5cm), 160g/m ² , \$12.00
100% Japanese Gampi surface on a Sulphite Pulp backing. Made by Shikoku Wagami in Kochi, Japan. Excellent for etching, digital printing and drawing. <i>* KM-04 has been discontinued for the time being.</i>		
217	MM-19 USUYO GAMPI WHITE	25"x38" (63.5x96.5cm), 15g/m ² , \$8.52
419	MM-18 USUYO GAMPI NATURAL*	25"x38" (63.5x96.5cm), 15g/m ² , \$17.38
100% Japanese Gampi. Made by Shikoku Wagami in Kochi, Japan. Thin & transparent, yet strong. Works well for chine collé, interleaving and tracing. MM-19 is the same as MM-18, but in white. MM-19 is more economical because it requires less labor due to the bleaching out of impurities.		
218	MM-20W GAMPI #20 WHITE	25"x38" (63.5x96.5cm), 20g/m ² , 13.75
219	MM-20N GAMPI #20 NATURAL*	25"x38" (63.5x96.5cm), 20g/m ² , \$24.90
100% Japanese Gampi. Made by Shikoku Wagami in Kochi, Japan. Same paper as MM-19/MM-18 but thicker. Works well for chine collé and other printmaking techniques.		
239	MM-16 KITAKATA NATURAL MM	25"x38" (63.5x96.5cm), 33g/m ² , \$7.65
100% Philippine Gampi. Made by Shikoku Wagami in Kochi, Japan. Warm natural color. More visible fibers and slightly thicker than Gampi #20 Natural. A popular paper for printing, chine collé and letterpress.		
353	MM-24 TOYO GAMPI NATURAL	25"x37" (63.5x94cm), 24g/m ² , \$5.19
95% Philippine Gampi and 5% Straw. Made by Toyo Paper in Ehime, Japan. Light natural color. Great for backing & printmaking.		

GAMPI SAMPLE PACK : Lettersize (approx. 8.5x11") cut sheet of each Gampi paper \$40.00

Out of stock items may be excluded. Includes handmade and machinemade Gampi. *ECG Color Gampi sold in a separate sampler, see page 26*

* GAMPI DISCONTINUATION NOTICE

KM-04, MM-18, and MM-20N have been discontinued by the manufacturer. Although we are looking for an alternative manufacturer, the stock is limited and these papers will be discontinued when inventory runs out.

Fine Art & Conservation Papers

Large Size

LARGE SIZE PAPER

* Shipping time and cost varies depending on the size of the order.
Contact us for a cost estimate and delivery time.

DHM-11 KOZO LARGE

39"x39" (99x99cm), 536g/m ²	\$314.05 (1-9 sheets)	\$266.94 (10+ sheets)	
79"x79" (200x200cm), 536g/m ²	\$665.50 (1-4 sheets)	\$565.68 (5-9 sheets)	\$509.11 (10+)

60% Thai Kozo & 40% Pulp. Handmade using the 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.



Chiritori - cleaning the pulp



DHM-11 papermaking



Drying each sheet



Inspecting finished sheets

IGARASHI KOZO PAPER

40"x60" (101.5x152.5cm), 430g/m ²	\$280.00 (1-9 sheets)	\$238.00 (10+ sheets)	
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50% Kozo and 50% Pulp. Handmade by **Kozo Igarashi** (president) and daughter **Masami Igarashi** (director) in Fukui, Japan. Very sturdy, large-size sheets with internal sizing. Excellent for painting, drawing, letterpress, embossing and printing techniques (digital and manual). Ships flat.

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



Left to right: Masami, Kozo and his wife



Igarashi Kozo Paper

IWANO PAPER

Iwano Sample book available for \$30.00 - sample book features all Iwano papers including those available for special order.

Iwano Paper Mill provides us with large size handmade Echizen Washi. HPI currently stocks four different Iwano papers, out of 25 available varieties, in the 42.5"x77.5" size. This mill also produces other smaller and larger sizes. Some varieties can be produced up to 83"x107". Please call us for further information. Quantity discounts available on orders of 25+ sheets and 50+ sheets.

The late Mr. **Heizaburo Iwano**, founder of the Iwano Paper mill, was the only paper maker known for using Japanese nagashizuki papermaking technique to create large size, thick paper for printmaking, drawing, calligraphy and conservation use. His paper making technique is a family guarded secret. Now, his daughter **Makiko**—trained in her father's techniques—has taken over the operation. 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 at a time, this makes it the largest handmade paper mill in Japan.

Traditionally used for Nihonga, or "Japanese painting," Iwano papers would be backed using the urauchi technique to smooth any wrinkles and reinforce the artwork.

Fine Art & Conservation Papers

Large Size

IWANO 5 Shiromashi 42.5"x77.5" (108x197cm), 34g/m², \$105.00

100% Hemp. White color. Lightweight paper with internal sizing.

IWANO 19 Akamashi 42.5"x77.5" (108x197cm), 33g/m², \$100.00

100% Hemp. Warm natural color. Lightweight paper with internal sizing.

IWANO 24 Kumohadamashi* 42.5"x77.5" (108x197cm), 80g/m², \$166.00

50% Kozo and 50% Hemp. Mid-weight, natural color paper. Unsized. Mashi, or "hemp," paper production diminished during the Heian period, but was revived by Heizaburo Iwano in the Taisho Era as Kumohadamashi for traditional Japanese painting. It is unbleached to retain the natural quality.



Iwano's large handmade papers require teams of at least two people for the nagashizuki method of sheet forming.

IWANO 40 Torinokoshi

42.5"x77.5" (108x197cm), 75g/m², \$106.00

Kozo and pulp mix. Mid-weight, natural color paper.

Internal Sizing. Similar to MMN-105N Torinoko Natural.

SPECIAL ORDERS

Our close working relationship with Awagami Factory and Igarashi allows us to offer you **SPECIAL ORDER LARGE SIZE SHEETS** as well. (60"x83.5", 71.5"x95", 83.5"x107.5") Choose the color, size, and thickness of your special ordered papers.

There is a **10 sheet minimum** on these sizes; please contact us for more information.

371 MM-31 MOREAU 185G 32"x41" (81x104cm), 185g/m², \$16.50 \$14.03 (50+) \$12.63 (100+)

372 MM-32 MOREAU 300G 32"x41" (81x104cm), 300g/m², \$27.00 \$22.95 (10+) \$20.66(50+) \$18.59(100+)

100% Cotton. Machinemade in Japan by Tokushu Paper. Western-style. White color. Gelatin-sized. Deckled edge on two sides with "Moreau" watermark. Suitable for watercolor, acrylic painting, and printmaking. The surface texture is slightly rougher than the Izumi paper (p.29).

TORINOKO MM

100% Sulphite Pulp. Machinemade by Hideaki Taki in Fukui, Japan. Large size and heavyweight. Made with strong sizing. One side is smooth and the other is coarse. Good for painting, drawing, printmaking and backing. Works well with dry mediums.

408W MMN-105W TORINOKO WHITE*
38"x74" (96.5x188cm), 120g/m², \$18.48 (1-9 sheets) \$15.70 (10-29 sheets) \$14.13 (30+)

408N MMN-105N TORINOKO NATURAL*
38"x74" (96.5x188cm), 120g/m², \$18.48 (1-9 sheets) \$15.70 (10-29 sheets) \$14.13 (30+)

409 MMN-106 TORINOKO BLACK (discontinued)
38"x74" (96.5x188cm), 120g/m², \$20.00 (1-9 sheets) \$17.00 (10-29 sheets) \$15.30 (30+)

*Also available in 79" wide roll.

Fine Art & Conservation Papers

Large Size from around the World / Wide Rolls

LARGE SIZE SHEETS FROM AROUND THE WORLD

R43W KHADI GREAT WHITE

31.5"x79" (80x200cm), 400g/m², \$88.00 (1-9 sheets), \$75.00 (10+ sheets)

100% Cotton Rag. Handmade in India. Internally and externally sized. Rough texture. White color. Exceptional painting and drawing paper. Can be gessoed and sanded for a smoother surface. *For more Khadi paper, see page 48.*

NEPAL LARGE

100% Daphne. Handmade in Nepal. A very textured paper on one side. Natural color. Great for painting, especially encaustic. *For more Nepal papers, see page 49.*

Thick Natural 39"x68" (99x172.5cm), 60g/m², \$102.85 (1-9 sheets), \$87.42 (10+ sheets)

Thin 39"x68" (99x172.5cm), 15g/m², \$72.00 (1-9 sheets), \$61.20 (10+ sheets)

Thick Natural Large 58"x118" (147x300cm), 60g/m², \$251.68 (1-9 sheets), \$213.93 (10+ sheets)

MEXICAN AMATE SOLID LARGE

47"x94.5" (119.5x240cm), \$140.00 (1-9 sheets), \$119.00 (10-49 sheets), \$107.00 (50-99 sheets), \$96.30 (100+)

100% Jonote Bark. Handmade in Mexico. Great for mediums that are not too aqueous: encaustic, décor, markers, pigment sticks. Colors: Natural, Brown and Pinto. Smooth and rough side. *For more Amate smaller size sheets available, see page 49.*

EXTRA WIDE ROLLS

318 HPR-MM-1 KOZO-SHI ROLL 46"x60m, 30g/m², \$734.25 (1-9), \$624.11 (10+)

65% Thai Kozo, 10% Hemp, 25% Sulphite Pulp. Machinemade by Awagami Factory in Tokushima, Japan. Translucent paper with a natural color. Internal sizing. Same as MM-1 sheets (p. 27).

323 HPR-18 SHIRAMINE 10M ROLL 46"x10m, 110g/m², \$206.25 (1-9), \$175.31 (10-19), \$157.78 (20+)

HPR-18 SHIRAMINE 50M ROLL 46"x50m, 110g/m², \$771.38 (1-9), \$655.67 (10-19), \$590.10 (20+)

30% Thai Kozo, 70% Hemp, 25% Sulphite Pulp. Machinemade By Awagami Factory in Tokushima, Japan. Heavyweight paper with an off-white color. Strong internal sizing. Same as MM-5 sheets (p. 27).

563 HPR-04 MASA WIDE ROLL 50G 54"x43m, 50g/m², \$171.97 (1-9), \$146.17 (10+)

100% Sulphite Pulp. Machinemade by Toyo Paper in Ehime. Very strong paper. One side is smooth and the other is coarse. Used for backing large artworks. Also good for printmaking and drawing. Same paper as HP-69 but slightly lighter in weight and in a soft white tone.

557W TORINOKO ROLL WHITE 79"x20m, 120g/m², \$413.10 (1-9), \$351.13 (10+)

557N TORINOKO ROLL NATURAL 79"x20m, 120g/m², \$413.10 (1-9), \$351.13 (10+)

100% Sulphite Pulp. Machinemade by Hideaki Taki in Fukui, Japan. Heavyweight paper with strong sizing. One side is smooth and the other is coarse. Good for painting, drawing, printmaking and backing. Works well with dry mediums. Same paper as MMN-105 sheets (p. 29). Our widest roll!

SMALL SIZE PAPER

SHIKISHI

These handmade papers are unique for their small size, and thickness. Wonderful for sumi ink, calligraphy, watercolor and other wet media. Shikishi typically refers to sheets that are specifically 9.5" x 10.5" large, but it is also produced in a miniature size. SHIKISHI paper can be hung on a frame or mounted alone.

SHIKISHI WHITE

9.5"x10.5", 300g/m², \$16.50 (1-9), \$14.03 (10-49), \$12.62 (50-99), \$11.36 (100+)

SHIKISHI NATURAL

9.5"x10.5", 300g/m², \$16.50 (1-9), \$14.03 (10-49), \$12.62 (50-99), \$11.36 (100+)

SHIKISHI BLACK

9.5"x10.5", 300g/m², \$16.50 (1-9), \$14.03 (10-49), \$12.62 (50-99), \$11.36 (100+)

Kozo and Sulphite Pulp mix. Made by Osamu Hamada in Kochi Prefecture.

FUJI SHIKISHI WHITE

9.5"x10.5", 200g/m², \$10.70 (1-9), \$9.10 (10-49), \$8.19 (50-99), \$7.37 (100+)

FUJI SHIKISHI NATURAL

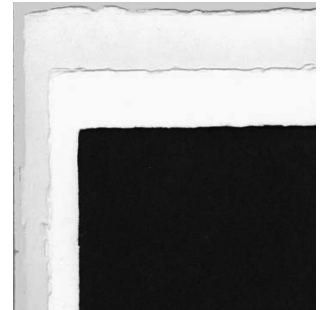
9.5"x10.5", 200g/m², \$10.70 (1-9), \$9.10 (10-49), \$8.19 (50-99), \$7.37 (100+)

Kozo, Mitsumata and Sulphite Pulp mix. Made by Awagami Factory.

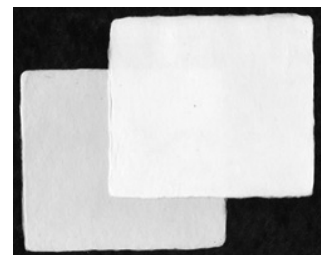
MINI SHIKISHI WHITE / NATURAL

4.75"x5.5", 110g/m², \$5.70 (1-49), \$4.85 (50-99), \$4.37 (100+)

100% Pulp. Handmade by **Osamu Hamada** in Kochi Prefecture.



Shikishi:
Natural, White, Black



Mini Shikishi White and Natural

SEKISHU MITSUMATA POSTCARD

4"x6", 110g/m², \$4.00 (1-49), \$3.40 (50-99), \$3.06 (100+)

100% Japanese Mitsumata postcards. Natural color.
Handmade by So Kubota in Shimane Prefecture (Sekishu).



Sekishu Mitsumata Postcard



"Sekishu Washi" calligraphy displayed at Sekishu Washi Kaikan in Shimane Prefecture.



So Kubota making Sekishu paper.

Fine Art & Conservation Papers

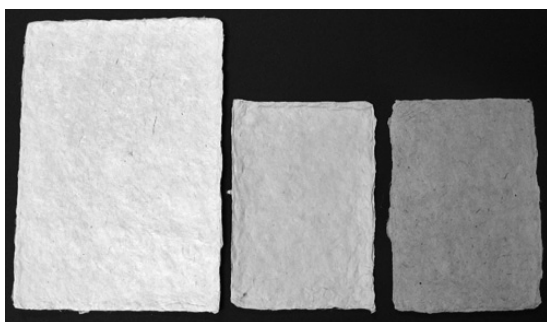
Small Size/ Specialty

BHUTAN SMALL SIZE PAPERS

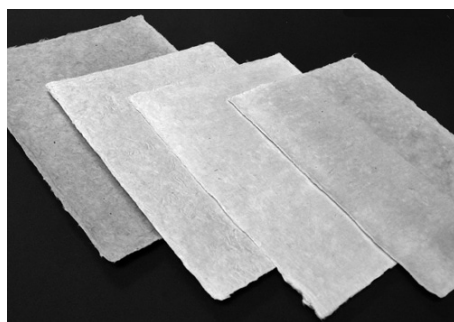
Handmade in Bhutan. Dekar papers are made from the Edgeworthia plant. Denak papers are made from the Daphne Plant. Size and color may differ slightly by batch. For more information on our Bhutan papers, please see page 46.

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"x8.5", \$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 JUTE POSTCARD #10	4"x6", \$2.75 (1-49), \$2.35(50-99), \$2.11 (100+)

For more Bhutan papers, see page 46.



Bhutan A5 #119, Postcard #118, #110



Bhutan A4 #116, 119, 114, 115

SPECIALTY PAPER

NARA NATURAL DYED PAPER

12.6"x18", 25.5g/m², \$12.00 (1-9), \$10.20 (10-49), \$9.18 (50-99), \$8.26 (100+)

100% Japanese Kozo. Handmade by **Masayuki Fukunishi** in Nara Prefecture with locally grown kozo. This beautiful handmade paper is dyed using traditional techniques with only the finest natural materials, ensuring subtle color tones that are fade resistant. Due to the production process and natural dyes, batches will vary. Plan accordingly!

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 the Mugwort tree

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



Nara papers drying on wooden boards

Rolls

Quantity discount, see page 18
Roll sample book available for \$12.00

100% KOZO ROLLS

SEKISHU ROLLS

100% Japanese Tosa Kozo. Machinemade by **Kashiki Paper Mill** in Kochi prefecture. During the preparation of the kozo, great care is taken to ensure that the fibers are not damaged. Smooth surface with an almost fabric-like texture. Good wet strength. Natural color. These papers are excellent for a wide range of uses from preservation to artmaking.

300	R-010	SEKISHU EXTRA THICK ROLL	38"x60m, 30g/m ² , \$971.00 / 38"x5m, \$105.00
301	R-011	SEKISHU THICK ROLL	38"x60m, 25g/m ² , \$910.00 / 38"x5m, \$98.58
302	R-012	SEKISHU MEDIUM ROLL	38"x60m, 20g/m ² , \$833.40 / 38"x5m, \$90.28
303	R-013	SEKISHU THIN ROLL	38"x60m, 15g/m ² , \$782.80 / 38"x5m, \$84.80
304	R-014	SEKISHU EXTRA THIN ROLL	38"x60m, 10g/m ² , \$737.00 / 38"x5m, \$79.85
309	R-021	MISU THICK ROLL	38"x60m, 24g/m ² , \$857.47 / 38"x5m, \$92.90

* Due to the process of making the Sekishu rolls, +/-1gsm can be expected.

305	HPCR-CO COLOR KOZO ROLL	39"x60m, 4g/m ² , \$713.80
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100% Japanese Kozo. Machinemade by Hidaka Washi in Kochi, Japan. Natural color.

310-3	HPR-RKO HAINI ROLL (3.5G)	38"x60m, 3.5g/m ² , \$816.00 / 38"x5m, \$92.75
310-5	HPR-RKO HAINI ROLL (5G)	38"x60m, 5g/m ² , \$733.26 / 38"x5m, \$83.35

100% Japanese Kozo. Cooked in soda ash (HAI). Machinemade by Hidaka Washi in Kochi, Japan. White color.



(Left to right) Steps for making machinemade washi at a typical paper mill: Kozo fibers being cooked, the chiritori process, beating the fibers, and roll production.

100% Kozo

311 KMR-10 TENGUCHO 3G ROLL 38"x10m, 3g/m², \$80.85

100% Thai Kozo. Machinemade by Hidaka Washi in Kochi, Japan. White color.

334 HPR-W-1 TENGUCHO 9G ROLL 38"x20m, 9g/m², \$72.60

100% Thai Kozo. Machinemade by Hidaka Washi. White color. *Available in 25"x38" sheets, see page 27.*

340 MMNR-1 TENGUCHO 5G ROLL 38"x20m, 5g/m², \$99.90

100% Thai Kozo. Machinemade by Hidaka Washi in Kochi, Japan. White color
Same makers as the following stocked papers: HP-15, W-1, MMN-1, KM-09 (see p. 27), and 38" dyed rolls (see below). *Available in 26"x38.5" sheets, see page 27.*



Hidaka Washi Tengucho

HIDAKA WASHI 38" ROLLS

100% Japanese Kozo. Kozo fibers are cooked with Soda Ash. Haini Tengucho is white, NAJ Toned Tengucho is light tan. Machinemade by Hidaka Washi in Kochi, Japan.

HID- 4 HAINI TENGUCHO 7.3G	38"x5m, 7.3g/m ² , \$96.80, \$82.28 (5+)
HID- 5 HAINI TENGUCHO 9.0G	38"x5m, 9.0g/m ² , \$90.75, \$77.15 (5+)
HID- 6 NAJ TONED TENGUCHO 1.6G	38"x5m, 1.6g/m ² , \$94.60, \$80.41 (5+)
HID- 7 NAJ TONED TENGUCHO 2.0G	38"x5m, 2.0g/m ² , \$99.00, \$84.15 (5+)
HID- 8 NAJ TONED TENGUCHO 3.5G	38"x5m, 3.5g/m ² , \$86.70, \$73.70 (5+)
HID- 9 NAJ TONED TENGUCHO 5.0G	38"x5m, 5.0g/m ² , \$76.85, \$65.32 (5+)
HID- 10 NAJ TONED TENGUCHO 7.3G	38"x5m, 7.3g/m ² , \$89.40, \$76.00 (5+)

HIDAKA WASHI TENGUCHO SAMPLER \$48.00
10 lettersize sheets (8.5"x 11"); one sheet each of all our Hidaka Washi Haini and NAJ papers

HIDAKA WASHI TENGU TAPE

100% Thai Kozo. No adhesive. Two deckled sides. Used for hinging large artwork, as corner/edge supports, etc.

1" WHITE	1"x50m, 7.3g/m ² , \$21.00, \$17.85 (10+)
1" NATURAL	1"x50m, 7.3g/m ² , \$22.00, \$18.70 (10+)
2" WHITE	2"x50m, 7.3g/m ² , \$24.00, \$20.40 (10+)
2" NATURAL	2"x50m, 7.3g/m ² , \$25.00, \$21.25 (10+)



Kozo Mix/ SP Pulp

KOZO MIX ROLLS

Made from a mix of Kozo and other 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, lamps/light-sculptures and more.

318 HPR-MM-1 KOZO-SHI 47"x60m, 30g/m², \$734.25

65% Thai Kozo, 25% Sulphite Pulp, 10% Manila Hemp. *For sheets, see pages 27 and 51.*

319 HPR-01 OKAWARA 38"x10yd, 60g/m², \$81.20

50% Sulphite Pulp, 40% Thai Kozo, 10% Manila Hemp. *For sheets, see page 27.*

323 HPR-18 SHIRAMINE 50M 46"x50m, 110g/m², \$771.38

323 HPR-18 SHIRAMINE 10M 46"x10m, 110g/m², \$206.25

70% Sulphite Pulp, 30% Thai Kozo. *For sheets, see pages 27 and 51.*

324 HPR-19B MULBERRY THICK 27" 27"x10yd, 52g/m², \$54.60

324 HPR-19B MULBERRY THICK 38" 38"x10yd, 52g/m², \$73.60

80% Sulphite Pulp, 20% Thai Kozo + Manila Hemp. Machinemade by Hidaka Washi in Kochi, Japan. White paper with a soft surface. Suitable for printmaking and many other uses.

361 KMR-05 KIKURA 21G 38"x10m, 21g/m², \$65.72

50% Thai Kozo and 50% Manila Hemp. *For sheets, see page 28.*

362 KMR-06 KIKURA 44G 38"x10m, 44g/m², \$85.50

50% Thai Kozo, 30% Manila Hemp, 20% Pulp. *For sheets, see page 28.*

365 MMR-29 KOZO THICK 70G WHITE / NATURAL 38"x10m, 70g/m², \$170.83

90% Kozo and 10% Sulphite Pulp. *For sheets, see pages 29 and 51.*

425 HPR-19A MULBERRY THIN 27" 27"x10yd, 26g/m², \$43.00

425 HPR-19A MULBERRY THIN 38" 38"x10yd, 26g/m², \$48.00

80% Sulphite Pulp, 20% Thai Kozo/ Manila Hemp. Machinemade in Kochi, Japan. White paper with a soft surface. Suitable for printmaking and other uses. Similar to HPR-19B but thinner.

100% SULPHITE PULP ROLLS

Thick Japanese paper rolls with a variety of uses: large scale artwork, printmaking, drawing, digital printing, acrylic, and watercolors.

320BW HPR-02 MASA BRIGHT WHITE 43"x30yd, 77g/m², \$82.08

100% SP Pulp. *For sheets, see page 29.*

557W/N TORINOKO ROLL WHITE/NATURAL 79"x20m, 120g/m², \$413.10

100% SP Pulp. *For sheets, see page 29.*

563 HPR-04 MASA WIDE 50G ROLL 54"x43m, 50g/m², \$171.97

100% SP Pulp. Soft White color.

Inkjet Coated/ Gampi

SPECIALLY COATED INKJET ROLLS

Created especially for the needs of fine art digital printers. Despite that intended purpose, these papers have shown themselves to be suitable for most digital printing practices, as well as for drawing and light painting.

342	IJ-0465	AYA WHITE	44"x15m, 125g/m ² , \$455.36
	50% Pulp, 20% Hemp, 25% Recycled and 5% Carbonate. Inkjet Coating: Both Sides. <i>For sheets, see page 52.</i>		
344	IJ-0315	KOZO 70G WHITE	44"x15m, 70g/m ² , \$563.40
	30% Kozo, 15% Hemp, 40% Pulp and 15% Recycled. Inkjet Coating: Smooth Side. <i>For sheets, see page 52.</i>		
345	IJ-0325	KOZO 70G NATURAL	44"x15m, 70g/m ² , \$563.40
	30% Kozo, 15% Hemp, 40% Pulp and 15% Recycled. Inkjet Coating: Smooth Side. <i>For sheets, see page 52.</i>		
348	IJ-NKR	NIYODO KOZO	39"x20m, 44g/m ² , \$504.00
	60% SP Pulp, 40% Thai Kozo, Rayon and Manila Hemp. Inkjet Coating: Both Sides. <i>For sheets, see page 52.</i>		
349	IJ-NWR	NIYODO WHITE	39"x20m, 50g/m ² , \$453.60
	60% SP Pulp, 40% Thai Kozo, Rayon and Manila Hemp. Inkjet Coating: Both Sides. <i>For sheets, see page 52.</i>		
350	IJ-NNR	NIYODO NATURAL	39"x20m, 50g/m ² , \$453.60
	60% SP Pulp, 40% Thai Kozo, Rayon and Manila Hemp. Inkjet Coating: Both Sides. <i>For sheets, see page 52.</i>		
354W/N	IJ-48G	ASUKA 48G PURE WHITE/NATURAL	44"x20m, 48g/m ² , \$88.44
	Kozo and Pulp. Inkjet Coating: Both Sides. <i>For sheets, see page 52.</i>		
355W/N	IJ-75G	ASUKA 75G PURE WHITE/NATURAL	44"x20m, 75g/m ² , \$122.10
	Kozo and Pulp. Inkjet Coating: Both Sides. <i>For sheets, see page 52.</i>		
356W/N	IJ-150G	ASUKA 150G PURE WHITE/NATURAL	44"x20m, 150g/m ² , \$200.40
	Kozo and Pulp. Inkjet Coating: Both Sides. <i>For sheets, see page 52.</i>		

GAMPI ROLLS

322	HPR-16	KITAKATA NATURAL MM	38"x10yd, 33g/m ² , \$107.25
	100% Philippine Gampi. <i>For sheets, see page 31.</i>		
338	KMR-03	SURFACE GAMPI WHITE	38"x10m, 160g/m ² , \$165.90
	Front: 100% Japanese Gampi, Back: 100% SP Pulp. <i>For sheets, see page 31.</i>		
339	HPR-MM-18	USUYO GAMPI NATURAL (discontinued)	38"x10m, 15g/m ² , \$239.40
	100% Japanese Gampi. <i>For sheets, see page 31.</i>		
351	HPR-MM-19	USUYO GAMPI WHITE	38"x10m, 15g/m ² , \$192.50
	100% Japanese Gampi. <i>For sheets, see page 31.</i>		
352N	MMR-20N	GAMPI #20 NATURAL (discontinued)	38"x10m, 20g/m ² , \$391.50
	100% Japanese Gampi. <i>For sheets, see page 31.</i>		
352W	MMR-20W	GAMPI #20 WHITE	38"x10m, 20g/m ² , \$207.90
	100% Japanese Gampi. <i>For sheets, see page 31.</i>		
353	HPR-MM-24	TOYO GAMPI NATURAL	43"x10m, 24g/m ² , \$77.75
	95% Philippine Gampi, 5% Straw. <i>For sheets, see page 31.</i>		

Rayon / Decorative

RAYON ROLLS

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

314 HPCR-50 RAYON THICK 37"x60m, 70g/m², \$165.00 / 37"x 10m, \$41.25

60% Sulphite Pulp and 40% Rayon. Used for "capillary cleaning," blotting paper, drawing and backing.

315-12 HPCR-51-12 USUKUCHI RAYON 12G 39"x100m, 12g/m², \$250.13 / 39"x 10m, \$50.03

315-18 HPCR-51-18 USUKUCHI RAYON 18G 39"x100m, 18g/m², \$254.25 / 39"x 10m, \$51.85

100% Rayon. Spongy and thin. Transparent, smooth, non-snagging, and flexible. Will stretch when wet. Reusable and cost efficient. Resists wheat paste and adhesive. For use as work surface, temporary facing, stretch drying or interleaving.

316 HPCR-52 POLYPROPYLENE #20 39"x60m, 20g/m², \$210.00 / 39"x 10m, \$56.80

100% Polypropylene. Expands LESS than Usukuchi Rayon when wet. For use as work surface, temporary facing, stretch drying or interleaving. Commonly used to cover work surfaces when lining paintings as well as for covering freshly-pasted areas before weighing them. Also used as a release paper when rubbing down freshly-pasted edges.

313 HPCR-54 PARAPRINT OL 60 39"x39", 60g/m², \$14.00

100% non-woven viscose fabric stabilized by acrylic binder. Useful for the cleaning of water-sensitive articles via capillary action. Directs flow of water from article when placed on angle, enabling one to gently wet-clean articles after pre-moistening and stretching.

317 MM-EV EVOLON® CR 15.7"x15.7" \$2.50 / 47"x1m, \$13.70 / 47"x10m, \$118.00

Evolon® CR is a non-woven microfilament textile. High dimensional stability. Water permeable, wicking and fast drying. High UV resistance. Strong, non-directional structure. Suitable for use in conservation, preservation, cleaning and storage. Ideal as a support for wet treatments on textiles and paper. Can function as a dry support for textiles and may be sewn through and welded. Can also be used as an intermediate layer on suction tables. (C=Conservation, R=Restoration).

DECORATIVE ROLLS

Our decorative Haruki and Kinwashi rolls come with plenty of paper for collages, cardmaking, gift wrapping, window glass decorations and more. Kinwashi paper has also been popular for inkjet printing, wallpaper and lamp shades.

325 HPR-03 HARUKI 38"x10yd, 73g/m², \$213.53

80% Thai Kozo and 20% Sulphite Pulp. Also known as Unryu-shi, or "Cloud Dragon Paper." Hundreds of long kozo fibers float across the surface. Heavy weight. White. *Available in sheets as "MM-UW HARUKI UNRYU WHITE," see page 42.*

335 HPR-W-15 KINWASHI 38"x10m, 55g/m², \$98.11

85% Manila Hemp and 15% Thai Kozo. The name means "Gold Paper." Long, glossy manila hemp fibers mixed with kozo fibers give the paper its distinctive appearance. *Available in large sheets, see page 42, and lettersize sheets, see page 51.*

411 HPR-KW KINWASHI WHITE 38"x10yd, 30g/m², \$80.77

412 HPR-KN KINWASHI NATURAL 38"x10yd, 30g/m², \$80.77

100% Manila Hemp. Glossy fibers and translucent paper. Available in two tones. Lighter in weight than HPR-W-15, with slightly shorter manila hemp fibers. *Available in sheets, see page 42.*

Decorative

Sample Books Available \$15.00 each

Decorative Papers I - (Yatsuo, Color Hanji, Kyoseishi, Nara Natural Dyed, Izumo Mingei Mitsumata, Abaca)
Decorative Papers II - (Asarakustui, Lace, Hogo, Basho-Panama, Kinwashi, and decorative papers from around the world)

416 HP-BASHO 25"x38", 165g/m², \$24.70, \$20.99 (10-49), \$18.84 (50-99), \$17.00 (100+)

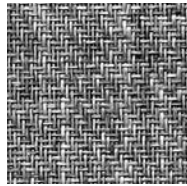
417 HP-CAGOME 25"x38", 99g/m², \$22.75, \$19.34 (10-49), \$17.42 (50-99), \$15.66 (100+)

430 HP-PANAMA 25"x38", 165g/m², \$23.30, \$19.80 (10-49), \$17.82 (50-99), \$16.04 (100+)

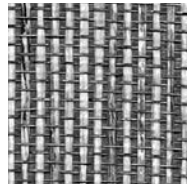
Woven bark backed with paper. Machinemade in Japan.

418 HP-CORK SEVILLE 25"x38", 130g/m², \$29.00, \$24.65 (10-49), \$22.19 (50-99), \$21.00 (100+)

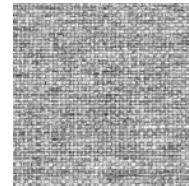
Very thinly sliced cork backed with paper. Machinemade in Japan.



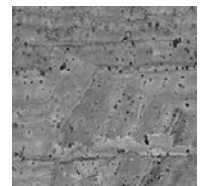
416 Basho



417 Cagome



430 Panama



418 Cork Seville

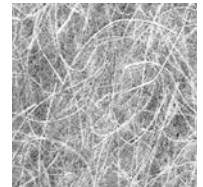
502 W-15 KINWASHI

25"x38", 55g/m², \$6.51, \$5.53 (10-49), \$4.98 (50-99), \$4.48 (100+)

Available in rolls, see page 41, and lettersize packs, see page 51

85% Manila Hemp and 15% Thai Kozo. Machinemade in Japan by **Awagami Factory**.

The name means "Gold Paper." Long, glossy manila hemp fibers mixed with kozo fibers give the paper its distinctive appearance. Less translucent and longer fibers than Kinwashi White and Kinwashi Natural. Used for lamp shades, wallpaper and inkjet printing.



W-15 Kinwashi*

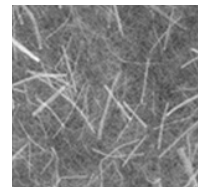
503N KN-N KINWASHI NATURAL

503W KN-W KINWASHI WHITE

25"x38", 30g/m², \$5.00, \$4.25 (10-49), \$3.61 (50-99), \$3.30 (100+)

100% Manila Hemp. Machinemade in Japan.

Available in rolls, see page 41



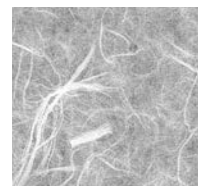
Kinwashi
White/Natural*

582 MM-UW HARUKI UNRYU WHITE

25"x38", 73g/m², \$13.85, \$11.77 (10-49), \$10.59 (50-99), \$9.53 (100+)

Available in rolls as HPR-03, see page 41

80% Thai Kozo and 20% Sulphite Pulp. Machinemade by **Awagami Factory**. Also known as Unryu-shi, or "Cloud Dragon Paper." Long kozo fibers float across the surface. Heavy weight. White.



* Photographed against a black background to show texture.

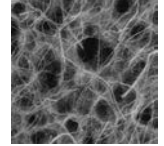
MM-UW Haruki
Unryu White*

ASARAKUSUI NATURAL

21"x31", 27g/m², \$3.87, \$3.29 (50-99), \$2.96 (100+)

100% Manila Hemp. Machinemade in Japan by **Awagami Factory**. Manila hemp fibers trace their way across the face of the sheet, leaving randomly sized holes along the way. Light in appearance but surprisingly structured. Recommended for collage, decorative arts and gift wrapping.

Special order only: ASARAKUSUI NATURAL ROLL in 47"x 10m, \$97.60



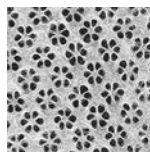
Asarakusui

** Photographed against black background to show texture.*

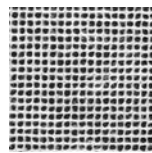
LACE PAPER SERIES

21.5"x31", 17g/m², \$4.00, \$3.40 (50-99), \$3.06 (100+)

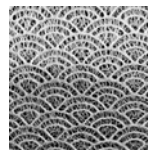
100% Rayon. Machinemade in Japan. Comes in six delicate lace patterns. White color. A pattern of small holes is created by subjecting the newly formed wet sheet to a jet stream of water. Neutral pH. Excellent for collages and crafts.



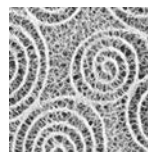
540 Koume



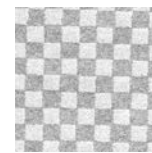
541 Amime



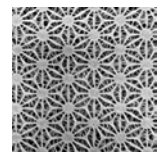
Seigaiha



543 Spiral



544 Ichimatsu



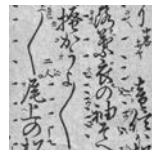
Asanoha

** Photographed against black background to show texture.*

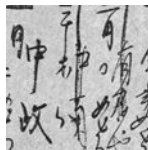
HOGO SERIES

25"x38", \$7.50, \$6.38 (10-49), \$5.74 (50-99), \$5.17 (100+)

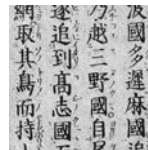
80% Manila Hemp and 20% Rayon with black ink print. Machinemade in Japan. Natural colored paper. "Hogo" in Japanese means "begin all over again" or "go back to the start." The Hogo Series printed papers emulate Japanese recycled/scrap or "hogo" paper traditionally used for lining folding screens and sliding doors, as well as decorating baskets. The images for Hogo paper are taken from old and discarded texts. Great for contemporary and traditional decorative and artistic applications.



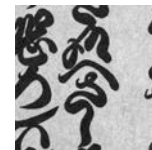
556 Hogo #1



557 Hogo #2



558 Hogo #3



561 Hogo #6



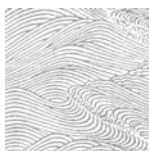
562 Hogo #7

HAKUSEN SERIES

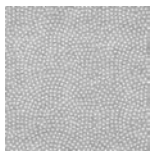
21.5"x31", 30g/m², \$3.75, \$3.00 (50-99), \$2.20 (100+)

100% Rayon. Machinemade in Japan. Traditional Japanese images taken from kimonos and other textiles printed in white ink on a transparent rayon paper. Beautiful paper for collage, bookarts and more.

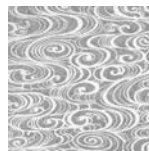
** Photographed against a black background to show texture.*



H2



H4



H6



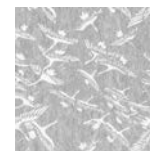
H7



H8



H10



H11



H12

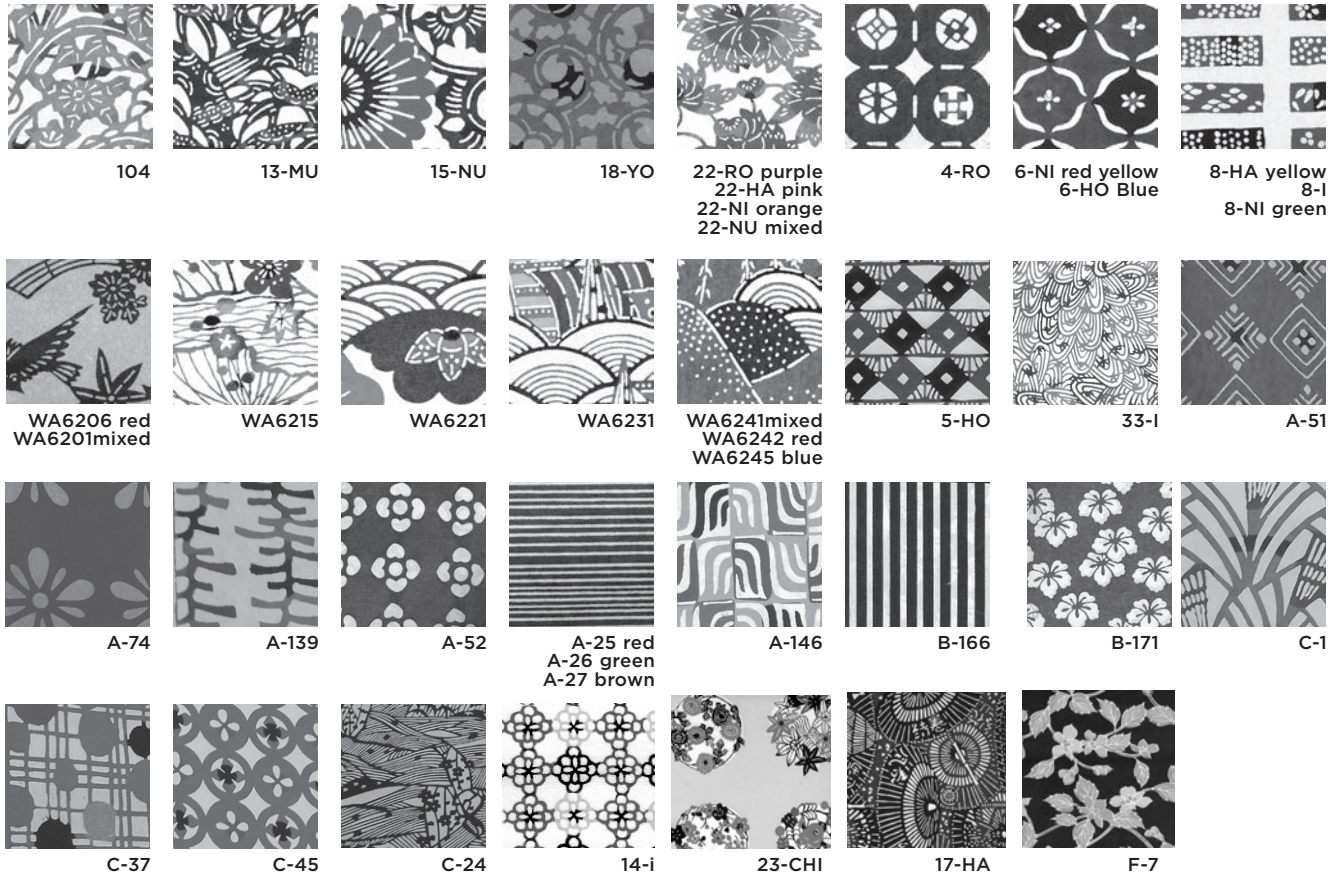
Decorative

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+)

Katazome Sample Book Available for \$10.00

Kozo and Sulphite Pulp mix with silkscreened patterns. Handmade in Japan. The colorful silkscreened patterns are taken from traditional Kimono designs. See website for current stock of patterns.



KYOSEISHI SERIES

24"x35", 88g/m², \$12.10, \$10.29 (10-49), \$9.26 (50-99), \$8.33 (100+)

Chinese Kozo and Pulp mix, coated with konnyaku juice, a starch derived from the Konjac plant (Devil's Tongue). Handmade in Japan. "Kyoseishi" literally means "strengthened paper." 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 may vary slightly due to hand-wrinkling process.

21 Colors available:

4 - Plum	9 - Clay	10 - Dk Brown	11 - Mustard	14 - Taupe	15 - Lt Green
18 - Dk Green	31 - Blue	32 - Lt Blue	42 - Purple	49 - Maroon	50 - Tangerine
52 - Yellow	54 - Orange	85 - Sea Blue	93 - Lavender	98 - Peach	109 - Black
200 - White	203 - Natural	205 - Red			



Kyoseishi

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

Konnyaku Powder available for purchase, see page 59.

YATSUO SERIES

70% Thai Kozo and 30% Sulphite Pulp. Handmade in Japan. Strong yet subtle graphic colors with a soft, matte texture. Great paper for printmaking, bookbinding, collage and other uses.

YATSUO A 25"x38", 45g/m², \$9.20, \$7.82 (10-49), \$7.04 (50-99), \$6.34 (100+)

Available Colors: A1 White / A13 Natural

YATSUO B,C 25"x38", 45g/m², \$9.20, \$7.82 (10-49), \$7.04 (50-99), \$6.34 (100+)

Available Colors: B4 Grey / B5 Ash Grey Green / B11 Yellow / B14 Mustard / B18 Yellow Green
B27 Tan / B28 Lavender / B31 Rose / B33 Pink / B35 Orange / C2 Antique Rose
C4 Brown / C5 Wine / C8 Coral / C12 Dark Blue / C16 Maroon / C19 Aquamarine

YATSUO D,E 25"x38", 45g/m², \$10.00, \$8.50 (10-49), \$7.65 (50-99), \$7.00 (100+)

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

IZUMO MINGEI MITSUMATA 25"x37", 35g/m², \$27.00, \$22.95 (10-49), \$20.66 (50-99), \$18.60 (100+)

Available in lettersize, see page 51

100% Japanese Mitsumata. Handmade by Shinichiro and Norimasa Abe, the grandsons of Eishiro Abe, the very first papermaker to be designated as a National Living Treasure by the Japanese Government. Mitsumata yields a sheet that has a smooth surface and rich, shimmering tonalities. 4 deckled edges. Suitable for inkjet printing. *Available in lettersize sheets, see page 51.*

Available Colors:

9-White/ 10-Forest Green/ 36-Brick/ 37-Yuen Grey/ 116-Lilac/ 118-Brown
121-Indigo/ 122-Red/ 124-Natural/ 127- Green/ 151-Pale Rose Grey
160-Amber/ 163-Black/ 165-Burgundy/ 195 Pale Pink/ 199-Blue Grey

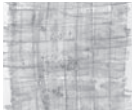
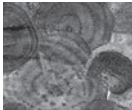
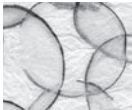
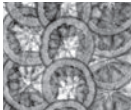

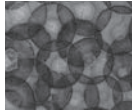
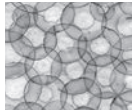


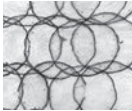

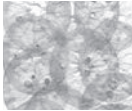
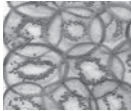
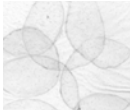
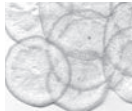
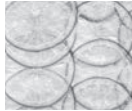
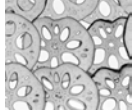
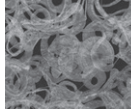
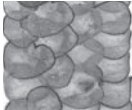
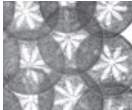
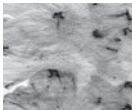
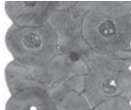
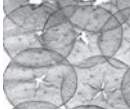
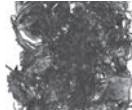
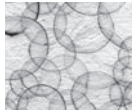
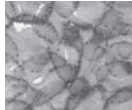
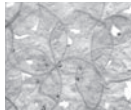


Left to right: Kazuko Abe, Shinichiro Abe, Norimasa Abe, Kii Abe, Takahiro Yamano

VEGETABLE and FRUIT PAPYRUS

6.5"x8", \$20.00-\$26.00

Unique sheets of thinly sliced fruits and vegetables. Handmade in Germany. Used as a decoration or for mixed media art purposes. Availability will vary depending on the season. **Please call or see our website for more information.**

								
Asparagus \$20.00	Beet \$20.00	Black Radish \$20.00	Blood Orange \$20.00	Carrot Long Cut \$20.00	Carrot Purple \$20.00	Carrot Unpeeled Round \$20.00	Cucumber Grid \$20.00	Cucumber Long Cut \$20.00
								
Cucumber Round \$20.00	Eggplant \$20.00	Grapefruit \$20.00	Kiwi \$20.00	Kohlrabi \$20.00	Lemon \$20.00	Lime \$20.00	Lotus Root \$26.00	Onion \$20.00
								
Pear \$20.00	Persimmon \$20.00	Pineapple \$20.00	Quince \$20.00	Red Apple \$20.00	Red Cabbage \$20.00	Red Radish \$20.00	Strawberry \$26.00	Tomato \$20.00

Papers from Around the World

Bhutan/ Nepal/ Yucatan/ Khadi sample book available for \$12.00

BHUTAN PAPER

Hiromi Paper receives its Bhutanese paper from Bhutan's Jungshi Handmade Paper Factory. Owner, Norbu Tenzin, was trained in Japanese papermaking techniques in Shimane Prefecture, 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 making of their mitsumata papers. Other papers are made with Edgeworthia ("Dekar"), a native Bhutanese plant similar to Japanese mitsumata. Daphne ("Denak"), another native Bhutanese plant, is similar to Japanese gampi. Jungshi's 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 in a process similar to a western method, known in Japan as tamezuki. Other papers from Jungshi Handmade Paper Factory are made using the traditional Japanese nagashizuki method. All of our Bhutanese papers are dyed with natural materials.



Bhutan Paper Mill



Drying Resho



Drying Tsharsho



Making Resho

JAPANESE STYLE (NAGASHIZUKI) BHUTAN PAPER

437	BHU-04 MITSUMATA THIN	21"x32", \$6.56, \$5.58 (50-99), \$5.02 (100+)
438	BHU-05 MITSUMATA NATURAL	21"x32", \$6.71, \$5.70 (50-99), \$5.13 (100+)
439	BHU-06 MITSUMATA WHITE	21"x32", \$7.45, \$6.33 (50-99), \$5.70 (100+)
440	BHU-07 MITSUMATA THICK NATURAL/WHITE	21"x32", \$11.33, \$9.63(10-49), \$8.67 (50-99), \$7.80 (100+)
	BHU-10 DENAK KAP MEDIUM	21"x32", \$9.43, \$8.02 (50-99), \$7.22 (100+)
	BHU-11 DENAK KAP THIN	21"x32", \$7.45, \$6.33 (50-99), \$5.70 (100+)
	BHU-111 EDGEWORTHIA NATURAL	21"x32", \$7.97, \$6.78 (50-99), \$6.10 (100+)
	BHU-112 EDGEWORTHIA WHITE	21"x32", \$8.03, \$6.83 (50-99), \$6.15 (100+)
	BHU-113 DAPHNE DOUBLE THICK	21"x 32", \$13.25, \$11.26(10-49) \$10.13 (50-99), \$9.12 (100+)

Papers From Around the World

TRADITIONAL BHUTAN PAPER

BHU-03	SHAWA PAPER	21"x29.5", \$13.00, \$11.05 (10-49), \$9.95 (50-99), \$8.95 (100+)
BHU-09	RURAL TSHARSHO	21"x32", \$8.03, \$6.83 (50-99), \$6.15 (100+)
BHU-RESHO	RESHO	21"x30", \$6.38, \$5.42(50-99), \$4.88 (100+)

BHUTAN NATURAL DYED PAPER

12.5"x18", 200 g/m², \$6.40, \$5.10 (50-99), \$4.60 (100+)

Thick edgeworthia papers dyed with natural materials. Made using the tsharsho papermaking method.

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

Bhutan Specialty Paper - Small Size

119	DEKAR NATURAL Thick A4 #9	9"x12", \$3.20, \$2.72 (50-99), \$2.45 (100+)
115	DEKAR NATURAL Thin A4 #5	9"x12", \$2.50, \$2.12 (50-99), \$1.90 (100+)
116	DENAK JUTE A4 #6	9"x12", \$2.70, \$2.38 (50-99), \$2.15 (100+)
117	DEKAR NATURAL A5 #7	6"x8.5", \$2.50, \$2.38 (50-99), \$2.15 (100+)
118	DEKAR NATURAL POSTCARD #8	4"x6", \$2.25, \$1.91 (50-99), \$1.71 (100+)
110	DENAK JUTE POSTCARD #10	4"x6", \$2.75, \$2.35(50-99), \$2.11 (100+)

* Larger sizes available for special order. Contact us for more information.

KOREAN PAPER

COLOR HANJI SERIES

25x37", 32-35g/m², \$6.30, \$5.36 (50-99), \$4.82 (100+)

100% Mulberry (Dak, similar to Kozo). Handmade dyed paper from Korea. Translucent, archival papers in a range of mostly muted colors. Some visible long fibers add to the rustic character of this paper. Translucency, thickness, and color vary between batches.

AD-01 Pink	AD-06 Red	AD-07 Lilac	AD-11 Peach	AD-12 Lavender	AD-19 Blue
AD-20 Light Blue	AD-21 Grey	AD-22 Clay	AD-25 Navy	AD-27 Dark Blue	AD-29 Lime
AD-37 Bright Yellow	AD-46 Tan	AD-49 Yellow	AD-54 Mustard	AD-57 Sage	AD-59 Olive
AD-64 Green	AD-66 Dark Green	AD-67 Chestnut	AD-78 Maroon	AD-85 Brown	AD-89 Black

HANDMADE SHEETS OF KOREAN HANJI PAPERS FOR PRINTMAKING/ART

KOREAN HANJI 01 26"x37", 30g/m²-, \$ 6.19

KOREAN HANJI 02 26"x37", 70g/m²-, \$10.80

100% Thai Kozo. Made in Korea using Japanese papermaking methods. White color. Soft surface with some visible long fibers. Good for printmaking and drawing. Korean Hanji 01 and 02 are the same paper in different weights.

KOREAN HANJI 07 26"x37", 20g/m²-, \$10.20

100% Korean Kozo. Made in Korea using a Korean papermaking method. Natural color. Smooth surface with some visible long fibers. The thinnest of our Korean Hanji series. Good for printmaking and drawing.

Papers From Around the World

INDIAN PAPER

KHADI ♣ PAPERS

Sketchbooks also available see page 54

Khadi papers are handmade by the Khadi paper mill in Karnataka, South India from 100% recycled 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 gelatin. 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 a rough surface and between zinc plates for a smooth surface. (Unless specified otherwise, the surface is rough.) This thick, durable paper is perfect for painting, drawing and printmaking. Not suitable for laser printing.

210R ROUGH 210G	22"x30", 210g/m ² , \$6.30, \$5.35 (50-99), \$4.82 (100+)
210S SMOOTH 210G	22"x30", 210g/m ² , \$6.30, \$5.35 (50-99), \$4.82 (100+)
210R KHADI BLACK	22"x30", 210g/m ² , \$6.30, \$5.35 (50-99), \$4.82 (100+)
320R ROUGH 320G	22"x30", 320g/m ² , \$8.70, \$7.40 (50-99), \$6.66 (100+)
320S SMOOTH 320G	22"x30", 320g/m ² , \$8.70, \$7.40 (50-99), \$6.66 (100+)
640R ROUGH 640G	22"x30", 640g/m ² , \$11.40, \$9.70 (50-99), \$8.75 (100+)
640S SMOOTH 640G	22"x30", 640g/m ² , \$11.40, \$9.70 (50-99), \$8.75 (100+)
LA3-2W RECTANGLE	sheet: 12"x16", 320g/m ² , \$4.00, \$3.40 (50-99), \$3.06 (100+) / 20 Pack: \$42.50
LSP4-2W Square	sheet: 8"x8", 320g/m ² , \$ 1.80 / 20 Pack: 8"x8", 320g/m ² , \$31.00
SP32W Square	sheet: 12"x12", 320g/m ² , \$3.60 / 20 Pack: 12"x12", 320g/m ² , \$62.00
LR03-2W CIRCLE	sheet: Ø12", 320g/m ² , \$3.60, \$3.06 (50-99), \$2.75 (100+) / 20 Pack \$60.00
LR03-2W CIRCLE	Ø22", 320g/m ² , \$6.20, \$5.27 (50-99), \$4.75 (100+)
R43W GREAT WHITE 400G	31.5"x79", 400g/m ² , \$88.00, \$75.00 (10+)
LARGE 43" CIRCLE	Ø43", 400g/m ² , \$77.00, \$65.45 (10+)

KHADI A4 SHEETS, CARDS, & ENVELOPES

A4 sheet 20 Pack	A4, 150g/m ² , \$22.00
A4 single sheet	A4, 150g/m ² , \$ 1.20
LA4 sheet 100 Pack	A4, 150g/m ² , \$95.00
A6 sheet 20 Pack	4"x6", 150g/m ² , \$10.00
LA6 PK 100 Pack	4"x6", 150g/m ² , \$45.00
C6 Envelope 20 Pack	4.5"x6.5", 100g/m ² , \$18.00
LC6 Envelope 100 Pack	4.5"x6.5", 100g/m ² , \$72.00



Khadi LR03-2W Circle (right)
Khadi LR03-2W Circle 20 sheets pack (left)

Papers From Around the World

MEXICAN PAPER

AMATE PAPER

Our Amate papers are handmade in San Pablito, Puebla, Mexico by Efrain Daza and his family, using the bark from the Jonote tree. Amate paper is an ancient bark paper first produced by the Aztec and Mayan civilizations during pre-colonial times. Traditionally used for ceremonial papercuts and to make codices, Amate paper went nearly extinct in the mid-1800s. Efrain's family, belonging to the Otomi people, have now been producing paper for three generations. 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 or painting. Special orders of larger sizes and styles can be made. Contact us for more information.

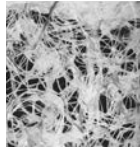
Available colors : Natural, Brown, Pinto (mix of Natural & Brown)



Amate woven



Amate solid



Amate swirl



Amate flores



HPI staff visiting the Amate Papermakers in San Pablito, Puebla, Mexico.

AMATE SOLID	15.3"x22.75", \$8.00, \$6.80 (50-99), \$6.12 (100+)
AMATE WOVEN	15.3"x22.75", \$9.00, \$7.65 (50-99), \$6.88 (100+)
AMATE SWIRL Brown/Pinto only	15.3"x22.75", \$10.00, \$8.50 (50-99), \$7.65 (100+)
AMATE SOLID LARGE 47"x94.5"	\$140.00, \$119.00 (10-49), \$107.00 (50-99), \$96.30 (100+)
AMATE FLORES Natural/Pinto only	35"x47", \$100.00



Jonote Tree

YUCATAN HANDMADE MAYAN PAPER

Handmade in Yucatan, Mexico, this paper is produced by combining Asian and ancient Mayan techniques. *Huun* is the Mayan word for "paper," and the name of the tree traditionally used to make paper. In 1985, Project Huun was initiated in order to promote tree planting and preservation as an alternative to harvesting the indigenous forest for paper production. Today, Yucatan paper is produced with replenishable fibers harvested from sansevieria and cattails. The front side is smooth and the backside is textured by a fork-like instrument that is used to spread the pulp. Sheets are formed on stone or glass. Suitable for printmaking, painting, drawing and inkjet printing on both sides.

Yucatan Patched 8x12" in 12 bold colors:

Yellow(16P) / Orange(32P) / Red(5P) / Fuschia(61P) / Maroon(2P) / Purple(24P)
Navy(43P) / Turquoise(4P) / Green(23P) / Deep Green(6P) / Brown(45P) / Black(02P)

YUCATAN SOLID Natural/White	8.5"x12.5", \$2.75, \$2.33 (50-99), \$2.09 (100+)
YUCATAN SOLID Natural/White	12"x17", \$5.40, \$4.59 (50-99), \$4.13 (100+)
YUCATAN PATCHED Natural/White/Colors	8.5"x12.5", \$2.75, \$2.33 (50-99), \$2.09 (100+)
YUCATAN PATCHED Natural/White	12"x17", \$5.40, \$4.59 (50-99), \$4.13 (100+)



Yucatan patched

NEPAL PAPER

100% Daphne, or "Lokta." Handmade in the Himalayas. Traditional Nepalese papermaking techniques are used, in which beaten fibers are floated on a mold and then lifted from the vat. These are some of the largest handmade papers. One side is very textured. Four deckles. Neutral pH. Sizes and weights may vary by the batch. Uses: painting, printmaking, encaustic and drawing.

NEPAL LHAKPA NATURAL LARGE	39"x68", 60 g/m ² , \$102.85, \$87.42 (10+)
NEPAL LHAKPA NATURAL LARGE	58"x118", 60 g/m ² , \$251.68, \$213.93 (10+)
NEPAL LHAKPA NATURAL THIN	39"x68", 15 g/m ² , \$72.00, \$61.20 (10+)
NEPAL LHAKPA NATURAL A4	8"x12", 25 g/m ² , \$4.50, \$3.83 (50+), \$3.45 (100+)
NEPAL LHAKPA NATURAL 15G	20"x30", 15 g/m ² , \$5.70, \$4.85 (50+), \$4.37 (100+)
NEPAL LHAKPA NATURAL 60G	12"x18", 60 g/m ² , \$4.85, \$4.12 (50+), \$3.75 (100+)
NEPAL LHAKPA NATURAL 60G	20"x30", 60 g/m ² , \$11.00, \$9.35 (50+), \$8.42 (100+)
NEPAL LHAKPA NATURAL 60G	27.5"x39", 60 g/m ² , \$27.80, \$23.63 (10+), \$21.27 (50+), \$19.15 (100+)

Papers From Around the World

WESTERN PAPER

CAVE PAPER

18"x24", approx. 150 g/m², \$24.00, \$20.40 (10-49), \$18.36 (50+)

Now helmed by new generation papermaker, Zoë Goehring, Cave Paper has relocated to Tucson, Arizona. These papers are handmade from 100% Belgian Flax and externally sized with gelatin. (The exception is Cloudy Sky, which is made from Cotton and is internally sized.) Strong and heavyweight, with a rough texture. Each sheet undergoes a unique coloration process, many using natural dyes. Recommended for book artists, interior decorators and graphic designers.

Available Colors - please see website for designs and colors:

Indigo / Walnut / Persimmon* / Degener Black / Kleiner Granite / O'Malley Crackle / Cloudy Sky / Layered Indigo Day / Layered Indigo Night / Starry Night / High Noon / Monsoon / Petrichor

*\$31.80, \$27.03 (10-49), \$24.32 (50+)



BERLIN TISSUE *by Gangolf Ulbricht*

11.8"x16.5", 2 g/m², \$35.00, \$26.25 (10 sh.+)

Berlin Tissue is one of the thinnest, non-visible restoration tissues 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 "chiritori") and beaten with a wooden stick. The final product is about 75% mitsumata and 25% kozo.



Gangolf Ulbricht

BC TISSUE *by Gangolf Ulbricht*

11.8"x16.5", 4 g/m², \$46.75, \$39.75 (10 sh.+)

BC Tissue is used to repair parchment, coated paper and transparent paper (architect drawing paper). No further additives are needed for the coated-paper feel and look that the BC Tissue provides. Cellulose is harvested from bacteria that is grown in a biomedical institute; Gangolf receives the clean "leftover" cellulose in the dry stage for his paper. The bacterial cellulose, also called "nanocellulose," is unique for its 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."

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

NEW

HUNGARIAN PAPER

100% cotton paper handmade by Vinczemill in Szentendre, Hungary. These white and antique toned papers are excellent for watercolor, drawing, painting, inkjet printing, and letterpress. pH neutral. Sturdy, thick papers with a structured surface and deckled edge. Comparable to Khadi White Rag (p.48), but has a slightly softer surface and a more refined quality.

Founded by László Vincze in 1985, Vinczemill has become one of Hungary's premier handmade paper mills producing high quality recycled cotton rag papers suitable for drawing, painting, watercolor, letterpress, relief, screen printing, digital printing, and many more processes. Vincze's papermaking process is adapted from a 2,000 year old Chinese technique.

A4 size	8.3"x11.7"
White 200g	\$1.75/sheet, \$6.00/5-pack
White 400g	\$2.50/sheet, \$9.25/5-pack
Antique 200g	\$2.25/sheet, \$9.00/5-pack
A3 size	11.7"x16.5"
White 200g	\$3.00/sheet, \$13.00/5-pack
Antique 200g	\$4.00/sheet, \$16.00/5-pack
A1 size	23.4"x33.1"
White 400g	\$9.00/sheet, \$24.00/3-pack



Digital Art

Sample Packs Available DL (\$25.00), Inkjet (\$33.00) and Paperwood Sample Book(\$11.00)

JAPANESE DIGITAL PAPERS

Only IJ Aya White and IJ Kozo White/Natural have downloadable ICC printing profiles. For our other digital papers, we recommend users start with profiles like Velvet Fine Art, Canvas, Ultra Smooth, Matte, etc. and tinker with those to find the right balance for your project. We promote two lines of machinemade Japanese papers that are suitable for inkjet and other digital processes. 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

\$25.00 /per pack (22 sheets total)

INKJET (IJ) LETTERSIZE SAMPLER

\$33.00 /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

Non-Coated

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" allowing them to fit most laser and digital printers. These sheets are also available in their original 25"x38" sheet size and some are available in rolls. Sized internally. These papers are not coated for inkjet printing, but because of either the internal sizing required to make these papers, or the propensity of the fiber structure to hold ink on the surface, they are suitable for a myriad of digital printing techniques.

DL SERIES **Available in roll*

Lettersize Sampler; 2 sheets each of the below papers \$25.00/per pack

DL/MM-1* KOZO-SHI	8.5"x11", 30 g/m ² , Natural, \$12.98 (10 pk), \$118.77 (100 pk)
DL/MM-2 KOZO WHITE	8.5"x11", 39 g/m ² , White, \$11.75 (10 pk), \$102.63 (100 pk)
DL/MM-5* SHIRAMINE	8.5"x11", 110 g/m ² , Off-white, \$17.99 (10 pk), \$153.10 (100 pk)
DL/W-15* KINWASHI	8.5"x11", 55 g/m ² , Natural, \$11.55 (10 pk), \$102.10 (100 pk)
DL/MM-22 ZAIRAI BANSHI (discontinued)	8.5"x11", 36 g/m ² , Off-white, \$8.40 (10 pk), \$67.11 (100 pk)
DL/MM-23 SHIRAKABE	8.5"x11", 70 g/m ² , White, \$9.43 (10 pk), \$75.48 (100 pk)
DL/MM-25 AZABU	8.5"x11", 70 g/m ² , Ash, \$9.43 (10 pk), \$75.48 (100 pk)
DL/MM-26 HAIJIRO	8.5"x11", 70 g/m ² , Natural, \$9.43 (10 pk), \$75.48 (100 pk)
DL/MM-29* KOZO THICK 70G WHITE	8.5"x11", 70 g/m ² , White, \$21.00(10 pk), \$188.13 (100 pk)
DL/MM-29* KOZO THICK 70G NATURAL	8.5"x11", 70 g/m ² , Natural, \$21.00 (10 pk), \$188.13 (100 pk)
DL/KM-03* SURFACE GAMPI WHITE	8.5"x11", 160 g/m ² , White, \$21.04 (10 pk), \$183.00 (100 pk)

Digital Art

Coated

COATED WASHI FOR INKJET PRINTING

These papers are specially made for fine art digital art printing. Specially coated to allow the ink to rest on the surface, enabling higher fidelity. Suitable for both dye-based and pigment inks. Both sides can be used for printing. These papers were designed with inkjet printing in mind.

NIYODO

Made in Kochi prefecture by Takaoka Mill, coated on both sides

IJ-KL	NIYODO KOZO	8.5"x11", 44 g/m ² , \$15.50 (10 sheet pk), \$124.50 (100 pk)
IJ-NK	NIYODO KOZO 25G	8.5"x11", 25 g/m ² , \$16.00 (10 sheet pk), \$128.00 (100 pk)
IJ-WL	NIYODO WHITE	8.5"x11", 50 g/m ² , \$13.50 (10 sheet pk), \$108.00 (100 pk)
IJ-NL	NIYODO NATURAL	8.5"x11", 50 g/m ² , \$13.50 (10 sheet pk), \$108.00 (100 pk)
IJ-K1319	NIYODO KOZO	13"x19", 44 g/m ² , \$3.50, \$297.50 (100 pk), \$252.88 (500+)
IJ-NK1319	NIYODO KOZO 25G	13"x19" 25 g/m ² , \$3.68, \$315.92 (100 pk), \$268.53 (500+)
IJ-W1319	NIYODO WHITE	13"x19", 50 g/m ² , \$2.73, \$232.05 (100 pk), \$190.35 (500+)
IJ-N1319	NIYODO NATURAL	13"x19", 50 g/m ² , \$2.73, \$232.05 (100 pk), \$190.35 (500+)
IJ-K1722	NIYODO KOZO	17"x22", 44 g/m ² , \$5.00, \$425.00 (100 pk), \$382.50 (500+)
IJ-NK1722	NIYODO KOZO 25G	17"x22", 25 g/m ² , \$5.05, \$429.25 (100 pk), \$386.32 (500+)
IJ-W1722	NIYODO WHITE	17"x22", 50 g/m ² , \$3.95, \$335.75 (100 pk), \$305.17 (500+)
IJ-N1722	NIYODO NATURAL	17"x22", 50 g/m ² , \$3.95, \$335.75 (100 pk), \$302.17 (500+)

AYA / KOZO

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

IJ-0464	AYA WHITE	8.5"x11", 125 g/m ² , \$30.00 (10 sheet pk), \$280.50 (100 pk)
IJ-0314	KOZO WHITE	8.5"x11", 70 g/m ² , \$37.00 (10 sheet pk), \$315.70 (100 pk)
IJ-0324	KOZO NATURAL	8.5"x11", 70 g/m ² , \$37.00 (10 sheet pk), \$315.70 (100 pk)

ASUKA (PW = pure white, N = natural)

Made in Fukui prefecture by Ishikawa Mill, coated on both sides.

IJ-48PW/N	ASUKA PW/N	8.5"x11", 48 g/m ² , \$7.00 (10 sheet pk), \$60.00 (100 pk)
IJ-75PW/N	ASUKA PW/N	8.5"x11", 75 g/m ² , \$8.00 (10 sheet pk), \$67.50 (100 pk)
IJ-150PW/N	ASUKA PW/N	8.5"x11", 150 g/m ² , \$10.00 (10 sheet pk), \$84.75 (100 pk)
IJ-1319-48PW/N	ASUKA PW/N	13"x19", 48 g/m ² , \$0.99, \$84.15 (100 pk), \$71.53 (500+)
IJ-1319-75PW/N	ASUKA PW/N	13"x19", 75 g/m ² , \$1.45, \$123.25 (100 pk), \$105.00 (500+)
IJ-1319-150PW/N	ASUKA PW/N	13"x19", 150 g/m ² , \$2.58, \$219.30 (100 pk), \$186.00 (500+)
IJ-1722-48PW/N	ASUKA PW/N	17"x22", 48 g/m ² , \$1.26, \$107.00 (100 pk), \$90.95 (500+)
IJ-1722-75PW/N	ASUKA PW/N	17"x22", 75 g/m ² , \$1.88, \$160.00 (100 pk), \$136.00 (500+)
IJ-1722-150PW/N	ASUKA PW/N	17"x22", 150 g/m ² , \$2.78, \$236.30 (100 pk), \$200.85 (500+)

IJ WA-MIX KOZO 90g

Made in Kochi, Japan by Morisa Paper. Kozo with fiber inclusions on one side (inkjet coated), white pulp surface on the other side.

IJ-WAMIX	WA-MIX KOZO 90G	8.5"x11", 90 g/m ² , \$14.40 (10 pk), \$115.20 (100 pk)
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COATED INK JET ROLLS

IJ coating on both sides except IJ Kozo white/natural (coating: smooth side).

342	IJ-0465 AYA WHITE	44"x15m, 125 g/m ² , \$455.36, \$387.06 (10+)
344	IJ-0315 KOZO 70G WHITE	44"x15m, 70 g/m ² , \$563.40, \$478.89 (10+)
345	IJ-0325 KOZO 70G NATURAL	44"x15m, 70 g/m ² , \$563.40, \$478.89 (10+)

348	IJ-NKR NIYODO KOZO	39"x20m, 44 g/m ² , \$504.00, \$428.40 (10+)
349	IJ-NNR NIYODO NATURAL	39"x20m, 50 g/m ² , \$453.60, \$385.56 (10+)
350	IJ-NWR NIYODO WHITE	39"x20m, 50 g/m ² , \$453.60, \$385.56 (10+)
354	IJ-48G ASUKA 48G PW/N	44"x20m, 48 g/m ² , \$88.44, \$75.17 (10-19), \$67.65 (20+)
355	IJ-75G ASUKA 75G PW/N	44"x20m, 75 g/m ² , \$122.10, \$103.78 (10-19), \$93.40 (20+)
356	IJ-150G ASUKA 150G PW/N	44"x20m, 150 g/m ² , \$200.40, \$170.34 (10-19), \$153.30 (20+)

UNIQUE DIGITAL PAPERS

PAPERWOOD

Real paper-thin wood veneer. Acid free and harvested from environmentally sustainable sources. Available in 8.5"x11" and 11"x17". Excellent for crafts and collage projects. Please call for quantity discounts over 100 sheets. Larger sizes only available by special order. Paperwood business cards also available. 1-ply paperwood are paper backed while 2-ply are two-sided wood veneer. Each sheet and batch is unique. Can be digitally printed, drawn and painted on.

CHERRY	8.5"x11", \$3.60 (2-Ply), \$2.60 (1-Ply), 11"x 17", \$6.75 (2-Ply)
MAPLE	8.5"x11", \$3.60 (2-Ply), \$2.60 (1-Ply), 11"x 17", \$6.75 (2-Ply)
RED CEDAR	8.5"x11", \$4.50 (2-Ply), \$3.20 (1-Ply), 11"x 17", \$9.00 (2-Ply)
WALNUT	8.5"x11", \$4.50 (2-Ply), \$3.20 (1-Ply), 11"x 17", \$9.00 (2-Ply)
ASPEN	8.5"x11", \$4.50 (2-Ply), \$3.20 (1-Ply), 11"x 17", \$9.00 (2-Ply)
BIRDSEYE MAPLE	8.5"x11", \$5.00 (2-Ply), \$3.90 (1-Ply), 11"x 17", \$9.80 (2-Ply)



Maple



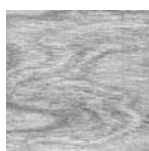
Aspen



Walnut



Red Cedar



Cherry



Birdseye Maple



Paperwood Sample Book

IZUMO MINGEI MITSUMATA LETTERSIZE

8.5"x11", 35g/m², \$4.00 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 24.5"x39" sheets, see page 45 & 26

Available colors: Natural, Lilac, Green, Yellow, White, Blue, Silver Grey, Maroon, Red, Pink.

YUCATAN LETTERSIZE

8.5"x12.5", \$2.75 a sheet, \$2.33 (50-99), \$2.09 (100+)

Handmade Mayan paper from sansevieria and cattail fibers. Deckled edges, smooth front and textured back (*see p. 49*).

Solid colors: White, Natural

Patched colors: White, Natural, Yellow, Orange, Red, Fuschia, Maroon, Purple, Navy, Turquoise, Green, Deep Green, Brown, Black

METAL PAPER

A4 size, 180g/m², \$8.00 a sheet

Made of boPET film by Pictran in Japan. It has three layers that reflect light off the surface and channel light from behind to create a metallic effect. Translucent when held to the light. Multiple layers gives images incredible depth and 3-dimensionality. Coating on shiny side only.



Stationery

KHADI SKETCHBOOKS

HARDBACK HB5WS (White Smooth)	5"x6.5", 210 g/m ² , 32 pages per book, \$24.00
HARDBACK HB5WR (White Rough)	5"x6.5", 210 g/m ² , 32 pages per book, \$24.00
PAPERBACK PPB2 (White Rough/White Cover)	6"x6", 150 g/m ² , 30 pages per book, \$12.00
PAPERBACK PPB1 (White Rough/White Cover)	8"x8", 150 g/m ² , 30 pages per book, \$17.00

KHADI A4 SHEETS, CARDS, & ENVELOPES

A4 sheet 20 Pack	A4, 150 g/m ² , \$22.00
A4 single sheet	A4, 150 g/m ² , \$1.20
LA4 sheet 100 Pack	A4, 150 g/m ² , \$95.00
A6 sheet 20 Pack	4"x6", 150 g/m ² , \$10.00
LA6 sheet 100 Pack	4"x6", 150 g/m ² , \$45.00
C6 Envelope 20 Pack	4.5"x6.5", 150 g/m ² , \$18.00
LC6 Envelope 100 Pack	4.5"x6.5", 150 g/m ² , \$72.00



FABRIANO JOURNALS

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

① FABRIANO JOURNAL Red cover	
Filled with 10 different colors of Sirio paper. 4.75"x6.25"	\$18.00
② FABRIANO CLASSIC ARTIST'S JOURNAL Blue cover	
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. 6.3"x6.3"	\$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
⑤ FABRIANO WOODSTOCK NOTEBOOK White cover	
12 different types of white woodstock paper. 192 sheets.	
	Small: 4.1"x5.7" \$20.00 / Large: 5.7"x8.3" \$25.00
⑥ FABRIANO WOODSTOCK NOTEBOOK Black cover	
15 different colors of 80% recycled woodstock paper. 192 sheets.	
	Small: 4.1"x5.7" \$20.00 / Large: 5.7"x8.3" \$25.00



Materials & Supplies

JAPANESE BRUSHES

Art & Conservation

MIZUBAKE #60-04 5 3/4" wide, 3/16" thick, Bristle length 1 3/16", \$125.00, *HPI Member \$106.25

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", \$159.00, *HPI Member \$135.15

Black bristles are made from horse hair, slightly stiffer than white bristles. Suitable for more detailed applications. Can be used as a paste brush.

TSUKEMAWASHI #60-12 5 3/4" wide, 3/16" thick, Bristle length 1", \$105.60, *HPI Member \$89.76

Thin paste brush. 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

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

Hard smoothing brush. Hemp palm bristles. 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 1/2", \$1036.75, *HPI Member \$881.23

Tapping brush. Thick, hemp palm bristles. Used to tap surfaces of backing materials after pasting.

SHIGOKIBAKE 5 1/2" wide, 5/8" thick, Bristle length 5/8", \$196.00, *HPI Member \$166.60

Paste-removal brush. Water badger bristles. 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, 1.5" thick at base, Bristle length: 1.25" \$540.00, *HPI Member \$459.00

Bristles are horse hair. Brush handle currently black color, may vary by order.

Horse hair creates a more dense bristle than those made from palm trees. They tend to be sturdier, heavier, with shorter bristle length and easy to handle. It is also softer to the touch, so suitable for using on delicate or thin washi. Uses include beating, pounding, as well as pressing gently into the surface being worked on. Black lacquer is applied to the handle, creating a very simple and sophisticated look.

Made by Kobayashi Hake, see more brushes by Kobayashi on page 56.



#60-04



#60-10



#60-12



#60-19



#61-01



#61-08



Shigokibake



Uchibake Small

Materials & Supplies

Art & Conservation

STENCIL BRUSH

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

No. 8	Bristle Width: 1 1/8"	\$44.55
No. 5	Bristle Width: 5/8"	\$27.00
No. 3	Bristle Width: 3/8"	\$17.10
No. 2	Bristle Width: 1/4"	\$13.50
No. 1.5	Bristle Width: 0.2"	\$12.00
No. 1	Bristle Width: 0.19"	\$11.40
No.0.5	Bristle Width: 0.10"	\$10.20



Stencil Brush

JAPANESE DRAWING BRUSH - JINURI BAKE

Used for acrylic, gesso (oil painting undercoat). Pig hair, wooden handle.

No. 20	Bristle Width: 2 1/4"	\$58.00
No. 50	Bristle Width: 5 3/4"	\$99.00



Japanese Drawing Brush - Jinuri Bake

JAPANESE DRAWING BRUSH - E-BAKE

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

No. 5	Bristle Width: 5/8"	\$16.50
No. 10	Bristle Width: 1 1/4"	\$19.80
No. 15	Bristle Width: 1 3/4"	\$22.50
No. 25	Bristle Width: 2 3/4"	\$42.00
No. 35	Bristle Width: 4 1/8"	\$78.00
No. 60	Bristle Width: 7 1/8"	\$140.00



Japanese Drawing Brush - E-Bake

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, for wiping off excessive paste	\$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



Mini Noribake



Mini Mizubake



Mini Tsukemawashi



Mini Shigokibake



Mini Nazebake



Mini Uchibake

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 applying paste, smoothening, brushing off dust, etc.

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



Raccoon hair

Goat hair

JAPANESE CALLIGRAPHY BRUSH

Specially made by the Kobaien 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
TANUKI	(M: Bristle Width 0.4")	tanuki hair	\$36.00
KAMO	(M: Bristle Width 0.4")	goat + horse hair	\$40.00
TENRO	(L: Bristle Width 0.6")	goat + horse hair	\$44.00
TENKO	(L: Bristle Width 0.6")	horse hair	\$44.00



Japanese Calligraphy Brush

SUMI INK

Made by **Kobaien**

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	\$12.00
6) White Sumi Ink	120ml	\$17.50
7) Color Sumi Sticks	(5 colors)	

Crimson Red / Indigo / White \$18.00

Purple \$22.00

Green \$28.00

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



Sumi Ink 'Gen'



Sumi Ink Paste



White Sumi Ink



Vermillion Sumi Ink

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 Size: 3" x 5.5" \$18.75

Traditionally used to grind black sumi stick with water to produce liquid ink.



Ceramic Suzuri

Sumi Stick 'Hyakuraku'



Black Suzuri Stone

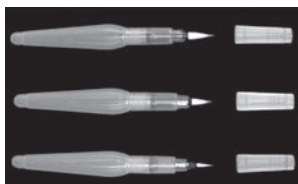
Materials & Supplies

Art & Conservation

WATER BRUSH

Large:	20mm, \$12.00
Medium:	14mm, \$11.00
Small:	10mm, \$10.00

Portable, easy-to-use and convenient. Great for conservation drawing uses. Colored ink can be put inside and used as a calligraphy brush. Three sizes available.



DISK BAREN

\$45.00

*Replacement Disk ... \$25.00

This polymer disk baren was invented by the late Japanese contemporary woodblock artist Akira Kurosaki. Sadly, Mr. Kurosaki passed away this year but we will continue to carry on his legacy through the disk barens.

Because of its slip and glide properties, it is very popular with both Japanese printmakers and conservators who use it to affix wet backing papers and to relax adhesives between primary supports and mounting issues.

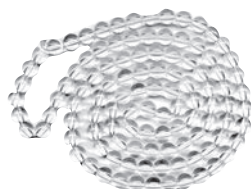


Disk baren (front)

URA-SURI-TAMA / GLASS BEADS

\$150.00

100% glass, 1/3" in diameter, 42" long chain of beads. Used for backing artwork, traditionally Japanese scrolls. The beads are rolled together in a coil and the art work is scrubbed from the back side.



KNEADED RUBBER ERASER

\$3.00

This eraser kneads easily into any shape. As a non-abrasive eraser, it is excellent for removing foreign matter such as pencil marks, chalk, charcoal and debris from a targeted area.



METHYL CELLULOSE

1.5 oz bottle, \$14.50

A neutral pH, water reversible adhesive that dries clear. Used for repair, gluing end sheets and as a general archival adhesive.



SELF-ADHESIVE LINEN HINGING TAPE

1.25"x 35 ft, \$22.00

Archival quality, high thread count cotton. Acrylic adhesive is permanent. Good for attaching hinging window mat to mounting mat, hinging prints and posters, and reinforcing folders, books, and envelopes.

GUMMED HAYAKU HINGING PAPER

1"x12ft, \$18.00 / 1"x100ft, \$33.60

52g/m², paper is kozo mix with long and strong fibers, free of lignin and acid. Adhesive is also acid free and water reversible.

Main Uses: Hinging a wide variety of art and repairing books or paper artifacts.



SELF-ADHESIVE TENGUCHO

3.5g unbleached A3 pack of 10 sheets \$110.00

3.5g unbleached 39"x5m roll \$192.00

5g unbleached A3 pack of 10 sheets \$105.00

5g unbleached 39"x5m roll \$176.00

A ready-to-use mending tissue. Made of 100% kozo paper pre-coated with the optimal amount and strength of wheat starch paste (jin shofu) so that the adhesive can be reactivated with water when needed, enabling the user to carry out the repair in less than half the usual repair time. A valuable resource for emergency use. The incredible wet strength of the paper is ideal for initial consolidation as it can be removed easily if required during treatment of items. Assures reversibility of restored objects in the future. Currently available in two weights and can be purchased in rolls and A3 sheets, making it extremely versatile to repair all sizes of items in an art conservation setting. Made by Hidaka Washi in Japan.

JAPANESE HANDMADE GRIP SCISSORS

\$50.00 / \$65.00

Grip Scissors from Banshu Hamono. Handmade by highly skilled craftsmen in Banshu (Hyogo Prefecture). These scissors are used for cutting thread and for complex areas. They come in a number of variations, such as with rounded tips or curved blades to prevent damaging the fabric. Can be used to cut paper, fabric, thread, or other synthetic materials with precision.



Nigiribasami (Straight)
4" (105mm), \$50.00



Nigiribasami (Curved)
4" (105mm), \$65.00

DIA PLASTIC SPRAYER

1 liter capacity, \$88.20

This plastic sprayer is very lightweight and economical compared to a metal sprayer. The plastic is transparent, so you can see how much water is left inside of it.

PLASTIC SPRAYER HYPER GREEN 1L

1 liter capacity, \$56.00

KURAMATA SPRAYER

400cc capacity, \$440.40

1000cc capacity, \$499.10

Chrome-plated solid brass. Self-contained pump. Same quality as Dahlia sprayer. All replacement parts are available separately. *Please contact us about details.*



DIA Plastic Sprayer



Plastic Sprayer Hyper Green



Kuramata Sprayer

NORIOKE

15" and 13" Set (Round), \$430.00

14.5"x11.5" and 13"x10.5" Set (Oval), \$430.00

8.25" (Round), \$153.84

Used for cooked Jin Shofu paste, made of wood and copper rings.

NORIKOSHI

Ø 6", Horse Hair, \$289.80

Ø 7", Nylon, \$227.50

Used for straining paste.

Due to the decreasing supply of high quality horse hair in Japan, availability of horse hair norikoshi strainers may be limited throughout the year. Please order ahead of time to avoid waiting times.



Norikoshi



Norioke oval

BAMBOO SPATULA

\$9.00

For folding, marking or finishing paper and cloth. Approx. 9.25" length 0.5" width.



KONNYAKU POWDER

100g, \$19.00

Starch from the root of the Konjac plant. Mixed with water and cooked, then brushed onto paper for added strength and water-resistance. Used to strengthen crinkled papers (*see Kyoseishi page 43*) and indigo dyed papers.

Instructions for using Konnyaku Powder

Konnyaku powder : 10g / Water : 2 liters

Pour Konnyaku powder little by little into ice-cold water and stir well. When the powder has melted into water, boil it and stir well. Set the temperature to low heat and cook 5 more minutes stirring constantly.

How to make the paper water resistant:

Apply Konnyaku with a brush onto paper. Hang it with some clips until it dries. When it dries, apply Konnyaku again to back side of the paper.

KAKISHIBU / Persimmon Juice

200 ml, \$32.00

Kakishibu is the fermented tannin juice from an unripe persimmon and is used to waterproof, insect proof, strengthen and dye paper. Persimmons belong to the ebony family, Ebenaceae, genus *dispyros* and are native to Japan, China, Burma and the hills and mountains of northern India. The astringent persimmons are used to make persimmon tannin juice, Kakishibu.



Please Note : Kakishibu is a natural product and can be affected by temperature changes. For best results, store in a cool dark place and shake periodically. If the kakishibu starts to thicken, you can gently warm it to thin it back to its regular consistency.

pH Neutral PVA SIZING

250ml, \$14.00

Gamblin's PVA size is a contemporary size for paper or fabric supports. Diluted with distilled water, Gamblin's PVA (Poly Vinyl Acetate) seals the porous surface of fabrics and papers. When dry, the PVA seals the paper or fabric but does not reabsorb atmospheric moisture, swell, or shrink like rabbit skin glue.



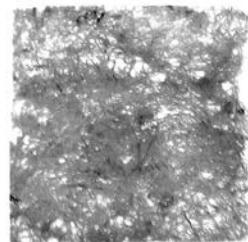
Materials & Supplies

Art & Conservation

FUNORI SEAWEED (Kyuhei)

50g pack, \$39.00

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



[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 cool, dry place and can be kept 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 one:



[Jin Shofu Preparation Instructions]

1. Combine 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 using paste. Use fresh distilled water to water it down to desired consistency. For a finer paste, strain through a Norikoshi Strainer (pg. 59)
5. To store: refrigerate in a covered plastic or glass container. Any mold that grows can simply be scraped off the top.

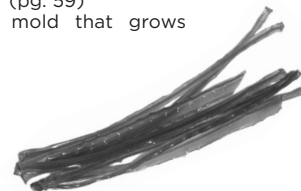
SIZING MATERIALS / DOSA

MYOBAN

alum 100g, \$10.00

NIKAWA

cow skin glue sticks 50g, \$12.00



Nikawa Sticks

[Sizing Paper Instructions]

Here is a brief introduction to sizing Japanese papers. All Japanese papers can be sized, from the thinnest to the thickest. Sized paper is suitable for use with any painting and printmaking media. Traditionally, sized papers are used with pigment paints for printmaking. We carry sized and unsized paper. All machinemade paper is internally sized, but you can add more Dosa to make the paper stronger and more suitable for your own needs.

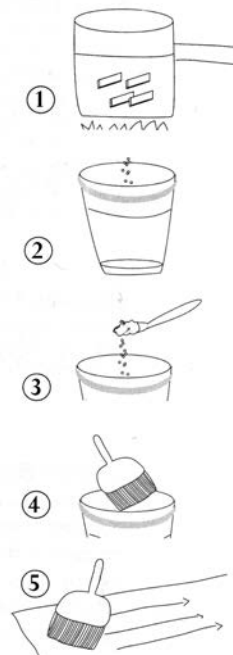
Materials : Nikawa - cow hide glue, comes in sticks

Myoban - alum, comes in crystal form

Water - drinkable water not from faucet (distilled is best)

Paste Brush or a 3" wide soft bristle brush

1. Cut up Nikawa sticks into a 1 qt. container. Add 200cc (approx. 1 cup) of water. Soak for at least 6 hours or overnight.
2. Heat the Nikawa mixture on low heat, mixing constantly to dissolve Nikawa pieces. Make sure it does NOT boil. Mix until sticks melt entirely and the color is light brown.
3. Pour mixture into a large bucket and add an additional 4 cups of water.
4. Add about 1/8 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 the paper.
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 air-dry after each application.
7. Let this dry completely and follow same instructions for other side. Do not use a blow dryer or fan.



Materials & Supplies

Conservation Materials from Germany - Deffner & Johann

Deffner & Johann GmbH(Ltd.) specializes in materials for restorers and conservators.
Founded in 1880 in northern Bavaria, Germany.

RESKOLUX® UV 365

\$940.00

Reskolux® UV 365 is an innovative analysis instrument for surface fluorescence examination in conservation & restoration or for appraisal and valuation purposes.



Features:

- Pocketsize, high-performance UV source.
- Circular illumination field, high light output (120 mW) for use during daylight.
- Durable, high-intensity UV-LED.
- Water resistant enclosure.
- Battery life 4 hours.
- Pure UV-A spectrum: 360 nm ~ 370 nm, peak at 365 nm.
- Lightweight, straightforward one-hand operation.
- Coated spherical triplet lens, UV-A optimized.
- Dimensions 4.3"x2.75"x1.18"

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

317 MM-EV EVOLON® CR

15.7"x15.7" sheets \$2.50

47"x1m Sheets \$13.70, 47"x10m Roll \$118.00

Evolon® CR is 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 sewn 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 in so many conservation scenarios. (C=Conservation, R=Restoration).

ITALIAN HAND-FORGED SPATULA

4/6 (0.16"/0.24" edges) 6.1" long \$26.00

6/10 (0.24"/0.39" edges) 6.5" long \$27.00

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 \$45.00 / Sable \$30.00

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



DUSTING BRUSH

\$15.00

Handmade dusting brush made with beech wood and goat hair. Metal-free. 5.25" long

DUSTING BRUSH (Medium)

\$21.00

Handmade dusting brush made with beech wood and goat hair. 7.5" long



Dusting Brush



Dusting Brush Medium

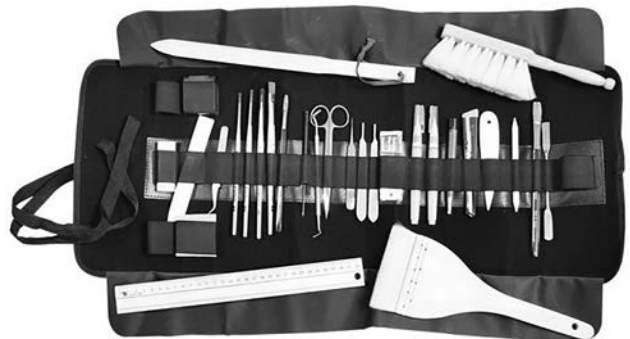
PAPER CONSERVATION TOOL KIT

Dimension: 11" x 27.5" (70 x 28 cm)

\$382.96

Padded polyester, velvet lined, 29 compartments with rubber band, 4 loops for sample tubs. With tools for wood conservation (64 pc.)

- Bamboo spatula
- Crepe Rubber Cement
- Staedler eraser
- Paper wipe
- Water brush set
- Drawing brush (goat hair)
- Japanese E-Bake brush size 100
- 125 x 25 mm burnishing bone teardrop shape
- Teflon spatula/burnishing bone
- 145 mm scissors straight, pointed/pointed
- daVinci Junior Synthetics brush round size 1
- daVinci Junior Synthetics brush round size 3
- daVinci Junior Synthetics brush flat size 4
- daVinci Junior Synthetics brush flat size 10
- daVinci Nova Grundierpinsel sizing brush size 8
- daVinci Nova Grundierpinsel sizing brush size 16
- Double spatula 18/8 steel
- Scalpel handle Rüttgers No. 3
- Scalpel blades Rüttgers No. 10
- Scalpel blades Rüttgers No. 11
- 115 mm stainless tweezers, bent shape
- 120 mm / tweezers extra fine
- 5 mm / glass fibre eraser
- 135 mm dissection needle stainless, pointed
- 170 mm / Heidemann spatula
- Linen tester
- Olfa Deluxe Cutter with blades 9 mm
- Aluminum Ruler (30cm, only in cm)



Materials & Supplies

Papermaking

KOZO DRY BLACK BARK

500g, \$40.00

This Kozo is grown in Tokushima and is ready for cooking with caustic soda. A member of the mulberry family. Kozo weilds strong, long fibers and makes up about 90% of the washi made today.

MITSUMATA DRY BARK

500g, \$55.00

This bark makes exceptional paper with insect-repelling qualities. Shorter fibers than kozo.

KOZO DRY PULP “KAMI NO MOTO”

\$26.56 (white), \$28.00 (blue/black)

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.

CHEMICAL NERI 1 oz

\$4.00

Chemical Neri is a Japanese papermaking material used to suspend the fibers in a vat of water. This chemical Neri comes in powder form and has an indefinite shelf life so long as it is kept dry. To prepare, 1 tablespoon of chemical Neri should be gradually added to two gallons of water and stirred vigorously. Let this mixture sit overnight and add to vat accordingly.

POSTCARD SIZE SUKETA

\$40.00

*Replacement Su/Bamboo Screen only ... \$19.00

Postcard size papermaking mold. 4"x 6" plastic mold with bamboo screen.
Contact us about special ordering suketa and screens in other sizes.

JAPANESE SUKETA

10.5"x14.25", \$880.00

19.5"x25", \$900.00

Papermaking mould for nagashizuki method (Japanese papermaking).
Wood frame with brass hinges. Screen is hand-sewn with thin strips of bamboo.

NEW

LIQUID DOSA (SIZING)

500ml, \$35.00

Ready-to-use dosa sizing made from myoban and nikawa. Will comfortably cover about 5 sheets of 25"x38" paper, to prevent ink or other liquid medium from bleeding into the surface. Shelf life is approximately 1-2 years after opening. pH is slightly acidic.

NEW

JAPANESE PAPERMAKING KIT

\$280.00

Makes 8.25"x11" sheets of paper using high quality, traditional Japanese materials. Includes suketa (frame size: 9.5"x13"), mallet for pounding fibers, dried kozo bark, ready-to-use dried kozo pulp, and powdered neri for dispersing fibers into the vat.



Kozo dry bark



Kami no Moto



Postcard size suketa



Japanese suketa



the late Tadayoshi Yamamoto

He was one of the few Japanese paper mould (suketa) craftsmen, which is now a rare profession. He would make the wooden frames (keta) and sew the bamboo screen (su) together by hand.



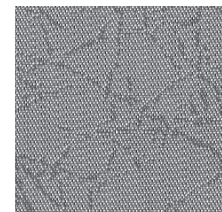
WORLD CLOTH

Sample book \$15.00

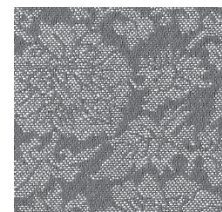
Code	Cloth Name	Width	Price Per Yard	1/2 Yard	1/4 yard
103-2141	Mongara-Ori Golden Crackle	39"	\$25.00	\$14.38	\$7.82
103-4757	Mongara-Ori Olive Crackle	39"	\$25.00	\$14.38	\$7.82
150-B	Mikura Donsu Gold	39"	\$31.50	\$18.11	\$9.84
176-C	Mikura Donsu Blue <small>(discontinued)</small>	39"	\$31.50	\$18.11	\$9.84
201S-65	Sumida-ori Blue	42"	\$21.50	\$12.36	\$6.72
201S-91	Sumida-ori Grey	42"	\$19.00	\$10.93	\$5.94
242-13	Silky Blue	39"	\$19.00	\$10.93	\$5.94
242-30	Silky Dark Green	39"	\$19.00	\$10.93	\$5.94
310-BK	Ornament Cloth Black	35"	\$18.50	\$10.63	\$5.78
310-30	Ornament Cloth Burgundy	35"	\$18.50	\$10.63	\$5.78
331-1.5	Hosome Poplin Powder Grey	42"	\$17.50	\$10.06	\$5.47
341-BK	Mohair Black	42"	\$22.00	\$12.65	\$6.88
341-55.5	Mohair Pine Green	42"	\$22.00	\$12.65	\$6.88
341-62	Mohair Sage Green	42"	\$22.00	\$12.65	\$6.88
341-72	Mohair Deep Blue	42"	\$22.00	\$12.65	\$6.88
361-A	Ginga Iridescent Bronze	39"	\$19.00	\$10.93	\$5.94
361-B	Ginga Iridescent Denim	39"	\$19.00	\$10.93	\$5.94
361-D	Ginga Iridescent Brick	39"	\$19.00	\$10.93	\$5.94
361-G	Ginga Iridescent Orange	39"	\$19.00	\$10.93	\$5.94
361-J	Ginga Blue Gold	39"	\$19.00	\$10.93	\$5.94
405-White	Kyojin "Nanako" Ori White	37"	\$21.00	\$12.08	\$6.56
407	World - Shark Black Cotton	35"	\$22.00	\$12.65	\$6.88
460-BK	Premium Cotton Black	42"	\$23.00	\$13.23	\$7.19
511-17	Nep Shantung Brick Red	39"	\$19.00	\$10.93	\$5.94
511-56.5	Nep Shantung Green	42"	\$22.00	\$12.65	\$6.88
541-19	SN Shantung Red	39"	\$18.00	\$10.35	\$5.63
541-47	SN Shantung Golden Yellow	39"	\$18.00	\$10.35	\$5.63
541-52.5	SN Shantung Light Green <small>(discontinued)</small>	39"	\$18.00	\$10.35	\$5.63
541-61	SN Shantung Sky Blue	39"	\$18.00	\$10.35	\$5.63
541-73	SN Shantung Midnight Blue	39"	\$18.00	\$10.35	\$5.63
541-89	SN Shantung Purple	39"	\$18.00	\$10.35	\$5.63
541-Black	SN Shantung Black	39"	\$18.00	\$10.35	\$5.63
541-White	W Shantung White	39"	\$18.00	\$10.35	\$5.63
545-15BK	BK Neon Slub Red	39"	\$22.00	\$12.65	\$6.88
545-4124.5	Neon Slub Copper	39"	\$22.00	\$12.65	\$6.88
621-31	Hikari Nashiji Cream <small>(discontinued)</small>	39"	\$19.00	\$10.93	\$5.94
621-58	Hikari Nashiji Olive	39"	\$19.00	\$10.93	\$5.94

Our selection of regularly stocked Japanese book-cloth. Please see our website for color images. Minimum order: ¼ yard. Out of stock cloth can be drop shipped from Japan with a one bolt minimum. Full bolt discounts only applicable to unopened bolts. Bolt length depends on manufacturer's production. Please contact us to inquire about bolt lengths.

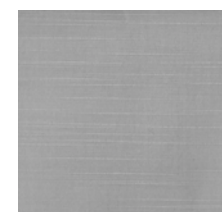
Quantity Discounts:
 10-20 yards 10% off
 21+ yards 15% off
 1 bolt + 20% off
 2 bolts + 25% off



Mongara-ori



Mikura-donsu



Shantung Sky Blue

Materials & Supplies

Bookbinding

AWL

Light Duty: \$15.00

Heavy Duty: \$17.50

Large handle allows for better control and a strong grip. The fine point produces properly sized holes for sewing. Imported from Japan.



Awl



Beeswax

BEESWAX

\$3.50

Beeswax makes thread stronger and easier to handle when sewing.

BINDER'S BOARD

15"x20.5" (0.067" thickness)

4 boards per package, \$23.00

A stable acid-free material that prevents edges from denting.



Binder's board

BINDER'S NEEDLES

2 1/8" length/ 5 per package, \$8.60

BINDER'S TAPE

3/8"x60", \$15.60

Sturdy web linen. Acid-free.

BINDER'S THREAD

50 yards, \$25.00

Acid-free. Unbleached, unwaxed 35/3 linen. Specially made for hand sewing. Humidity responsive linen reduces stress on paper.



Binder's Thread

BONE FOLDERS

Small 6"x7/8", \$12.30

Large 8"x7/8", \$16.40

Used for creasing paper & burnishing.



Bone folder

COLOR LINEN THREAD

5 yards, \$4.00

Made of 100% 18/3 Irish linen in the USA. Unwaxed. Suitable for bookbinding or sewing. Hand dyed using professional quality procion dyes. Each small batch is unique and individually numbered. A variety of colors available.

HANDMADE BOOK CLOSURES

① Bone Clasp 1" \$1.80

② Teflon Clasp 1.25" \$2.25

③ Horn Clasp 1" \$5.00

④ Triangle Wood Clasp 1.5" \$5.00



① ② ③ ④
Handmade Book Closures

A traditional closure for books or boxes.

LINEN THREAD

Black 10 yards

London Berry 1 3/8", \$5.00



Linen thread black

PVA (Poly Vinyl Acetate) GLUE

8 oz \$11.40

1 quart \$38.70

1 gallon \$94.00

Permanent PVA adhesive. pH neutral. Dries clear, remains flexible. Excellent lay-flat properties.



PVA glue

SCREW PUNCH

Screw Punch with complete 9 bits \$130.00

Screw Punch with 3.0mm bit \$60.00

Screw Punch Replacement bits:

1.0mm \$14.25, 1.5mm, 2.0mm, 2.5mm, 3.0mm, 3.5mm, 4.0mm, 4.5mm, 5.0mm \$9.40 each

Pushing on the molded wood handle creates a powerful turning motion to easily cut through many materials. Screw and bit mechanism made of precision milled brass. Comes complete with 9 hardened steel bits, replacement bits sold separately. Made in Japan.



SUPER MESH CLOTH

30"x36" \$4.50

Also known as Mull, Crash, and Tarlatan. A sized cotton cheese cloth. Used for lining spines, connecting cover boards, etc.

TEFLON FOLDERS

Small 6"x7/8" \$26.40

Large 6 1/4"x3/4" \$30.80

Used for creasing paper & burnishing. Will not mark paper. Lasts longer than bone folder.

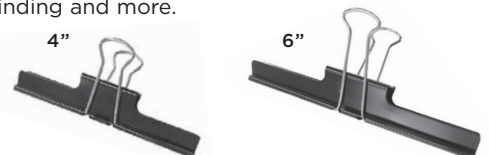


Teflon folder

BINDER'S CLIP

Small 4", \$4.50 / Large 6", \$6.00

For bookbinding and more.



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by **Kodansha International**
95 pages, paperback

Traditional Japanese figures for everyone. 35 basic and popular origami figures with over 500 instructional diagrams.



Handbook on the Art of Washi

\$40.00

by **All Japan Handmade Washi Association**, 1991, 125 pages, 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.



Hidden Symmetry

\$10.00

by **István Bodóczy**, 32 pages, paperback

This collection of images of work with text by the author, an artist and kite-maker, explores the relationship that the mind has with organization and challenges the reader to experiment with asymmetry in their design choices.

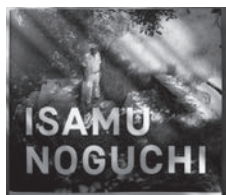


Isamu Noguchi Photo Catalog Essay

\$70.00

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 a selection of 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. 79 pages.



Japanese Bookbinding

\$39.95

by **Kojiro Ikegami**, 128 pages, hardcover

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

\$55.00

by **Timothy Barrett**, 317 pages, paperback

A comprehensive book on the subject of Japanese papermaking. Divided into two parts: The Craft in Japan and The Craft in the West. Includes an essay on "Non-Japanese Fibers for Japanese Papermaking" by Winifred Lutz.

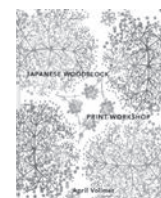


Japanese Woodblock Print Workshop

\$35.00

by **April Vollmer**, 249 pages, 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

\$38.00

by **Hiroko Karuno**, 87 pages, paperback

Illustrated book in which Hiroko Karuno 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, and the method of preparing paper for spinning, spinning thread, and finishing skeins in preparation for weaving. 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.



Kites: Paper Wings Over Japan

\$18.95

Edited by **Scott Skinner and Ali Funijo**

95 pages, paperback

With contributions by Tal Streeter, Masaaki Modegi, Tsutomu Hiroi, paperback. This delightful book surveys the art of creating and flying Japanese kites and reveals their universal appeal. It is illustrated with marvelous examples of both classic and contemporary kites in full color.

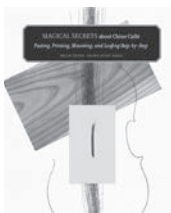


Books

Magical Secrets About Chine Collé \$55.00

by **Brian Shure**, 197 pages, hardback

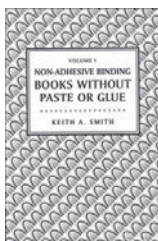
Brian Shure has expanded and revised his popular *Chine Collé: a Printer's Handbook* (Crown Point Press, 2000) to create the fourth book in the Magical Secrets series. *Magical Secrets about Chine Collé* gives step-by-step instructions for printing and pasting to a support sheet, and adapts chine collé techniques for working with collage and mounting paper, fabric, and other materials with or without a press. Illustrated with color step-by-step photographs, and the included DVD demonstrates the processes.



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Sumi Workbook \$28.00

by **Christine Flint Sato**, 130 pages, paperback

Sumi artist Christine Flint Sato presents a new way to work with sumi. The workbook is both informative and practical. Materials and tools such as the sumi ink, inkstone, paper and brush are introduced, and their characteristics, how they interact and how to care for them is explained.



The Making of Japanese Kites: Tradition Beauty, and Creation \$16.95

by **Masaaki Modegi**, 112 pages, paperback

The first book ever to present a clear guide to making 15 traditional Japanese Kites unique in color and shape. Also introduces the history and artistry of Japanese kites.



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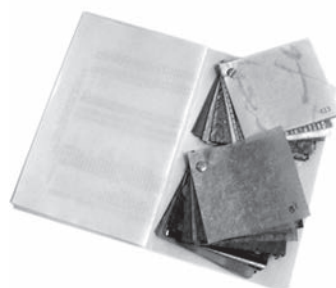
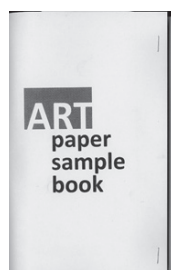
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Gampi Sampler \$40.00

CK Color Kozo Sampler \$30.00

Tengucho Sampler \$15.00

Hidaka Washi Tengucho Sampler \$48.00

ECG Color Gampi (ECG) Sampler \$42.00

21 sheets total (1 each ECG #36-#56)

Each sample is approx. 7.5"x10.5"

Glossary

Abaca:

Also called Manila Hemp, Abaca is a species of banana plant (not a true hemp) cultivated in the Philippines as well as Asia and South America. Its leaf stems provide exceptionally strong fibers and are used in papers and textiles.

Acid Free:

Paper designated as acid free is pH neutral and contains no acidic paints, dyes, or other substances likely to have deleterious effects on the paper over time.

Alkali:

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

Alum (Myoban):

An astringent chemical compound used in the internal sizing of paper and also with dyes as a mordant for fixing colors.

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 deteriorating or causing other materials it may come in contact with to deteriorate.

Bast Fiber:

Fiber from the inner bark of shrubs and trees including Gampi, Mitsumata, Kozo, hemp and flax. Bast fibers yield long, strong fibers that are excellent for papermaking.

Bleaching:

A process used to purify and/or whiten pulp. Traditionally, Japanese papermakers would bleach pulp naturally using sun, snow, or river water. Western paper usually uses a solution of chlorine bleach, which must be carefully controlled as excessive treatment weakens fibers. Today, many Japanese papers are bleached with chemical processes as well.

Buffering Agent:

Calcium carbonate or magnesium carbonate is added to paper as a buffering

agent to help protect the paper from exposure to acidity in the environment.

Chine 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 commonly used for this technique.

Chiri:

A Japanese term referring to specks of black bark. Also called Chiri-iri, Chiri-gami, or Kasu-gami.

Cotton (Linter):

The soft white filaments attached to the seeds of cotton fiber. Cotton linter is too short for textile use but is used for Western hand-papermaking.

Deckle-edge:

The rough edge of a sheet of hand-made paper formed naturally during the papermaking process by a small amount of pulp washing between the mold and deckle.

Dosa:

The most commonly used paper sizing. Dosa 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 indoors on a heated metal plate.

Flax:

A bast fiber, cultivated since prehistoric times.

Gami:

A Japanese term meaning PAPER. KAMI and SHI both also mean paper.

Gampi:

A shrub, one of the three primary bast fibers used for Japanese paper. Characterized by fine, tough, glossy fiber. Gampi 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, the commands of the Shogun were transcribed onto Hosho, or "document paper," by secretaries or government authorities and signed with an official seal. During the Edo period (1603-1867), Hosho was produced in Echizen (Fukui), and used extensively as official document paper.

Kakishibu:

A tannin made from the fermented juice of unripe persimmons which protects and strengthens a paper's surface. It also acts as a rust-brown dye that darkens with age. KAKISHIBU-GAMI.

Kaji:

Another word for Kozo.

Keta:

Wood frame for hand paper making that holds the bamboo Su (p.62)

Kizuki-shi:

A term referring to paper that is 100% kozo and made with traditional methods. Most of the papers in our conservation collection are Kizuki-shi. 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).

Konnyaku:

A starchy mucilage 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 adds strength to and reduces the permeability of the paper onto which it is brushed. It is commonly used on papers for wet strength (Kyosei-shi) or to aid in dyeing with Indigo or other pigments.

Kozo:

A general name for a variety of Mulberry trees. The inner portion of kozo bark, characterized by its long fibers, produces a

very strong and dimensionally stable paper. It can be cultivated and constitutes ninety percent of the bast fiber used for Japanese paper. Japanese kozo is stronger, finer, and of higher quality than imported kozo such as Thai and Taiwanese kozo.

Kumohadamashi:

Mashi, or “hemp”, paper production diminished in the Heian period, but was revived by Heizaburo Iwano in the Taisho Era as Kumohadamashi for use in traditional Japanese painting. Made from hemp and kozo, left unbleached to retain the natural quality.

Kyosei-shi:

Literally translates to “strengthened paper.” The base kozo handmade paper is coated with konnyaku (see above) then crumpled to soften. Konnyaku makes paper strong, flexible and water resistant. Sometimes this paper is used for clothing and is popular for book and box covers.

Lace Paper:

Japanese Paper made by placing a stretched stencil above a newly formed sheet of wet pulp and then spraying water through the stencil to create a lace-like pattern.

Mitsumata:

One of the three primary bast fibers for Japanese paper. It is characterized by soft, absorbent, and slightly lustrous fibers and produces a paper with a very smooth surface. It is more lustrous than kozo but not as lustrous as gampi.

Nagashizuki:

The traditional, washi-making process. Beaten bast fibers are combined with a viscous formation aid called Neri and formed into sheets. To form the sheets, the papermaker dips the mold into the vat to scoop up the mixture and sloshes the mixture back and forth to evenly coat the bottom of the mold. Any excess is ejected off the far side of the mold. The process is repeated until the desired thickness is achieved.

Naginata Beater:

A specialized machine developed in

Japan. It is similar to a Hollander Beater, but has long curved blades shaped like a Japanese halberd (or “Naginata”) rather than a roll, which tease the fibers apart rather than cutting them.

Neri:

A viscous formation aid used in Japanese papermaking, derived from the roots or bark of various plants. Neri is added to the papermaking solution to control drainage and to aid in dispersion of the fiber.

Nikawa:

A gelatin 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 snagging and ability to return to its original composure after drying.

Shifu:

Japanese woven cloth made of paper.

Shoji-gami:

The paper pasted over the lattice of Japanese traditional sliding doors, or “shoji,” to act as a screen. Many of our handmade kozo papers are good for use as Shoji-gami. Machinemade kozo paper rolls such as our Shoji Roll or Mulberry Thin Roll are other inexpensive options.

Sizing:

An agent added to paper to make it more impervious to ink or moisture and eliminate ink bleeding. Internal sizing is sizing added before the sheet is formed, either in the beater or in the vat; Alum is commonly used. Surface, tub, or external sizing is sizing added after the sheet is formed; Potato or corn starch are commonly used.

Su:

The removable, flexible surface of

a Japanese papermaking mold. It is usually made of thin bamboo strips, woven with silk threads.

Suketa:

Papermaking mold, combine Su (bamboo screen) and Keta (wood frame).

Suminagashi:

The suminagashi marbling technique is performed with brushes held in each hand. A tub is filled with water and the tips of the brushes are dipped slightly into the water, creating a pattern of alternating rings on the surface. The artisan blows gently on the water to create complex patterns through water surface, then transfers the pattern to Japanese paper.

Tamezuki:

Western sheet-forming process. The papermaker dips the mold and deckle into the mixture and brings it up in one smooth movement, then shakes the mold slightly. The deckle is removed and the sheet is couched between two sheets of dampened felt.

Tengucho:

An extremely thin kozo paper. It is made using a silk gauze (Sha) covered bamboo screen (Su), which results in a very smooth refined paper.

Tsharsho:

An ancient Bhutanese style of making paper where thick bamboo screens are used to sift the paper. The bamboo screen is used to filter the pulp and drain out water from the bottom; this technique is similar to Tamezuki.

Unryushi:

Japanese “cloud dragon paper” characterized by strands of unbeaten kozo fibers scattered throughout the paper. Also known as Haruki-shi.

Usuyo:

Refers to thin paper.

Washi:

WA translates to “Japanese” and SHI means “paper.” Washi is, therefore, Japanese paper manufactured by hand or machine.

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