

how old? What paper was used for the backing I saw

with a little paste at each end parallel to the lining paper which is

Then slowly one end, attached to narrow board is lifted one man at each end. The roll is put under painting & as the end is lifted higher the roll gets to the center of the painting. The other end is now slowly lifted until the painting is free from the board. 6 men, 2 ^{one} at each end of the roll & at each end of painting carrying the thin boards. Slowly the six move into the other room & the left side is passed under the roll & positioned at the top of the blanket. The painting is now face upper most. It was wonderful the way they worked in union, hardly a word is spoken. Every body is almost holding their breath. Okasan watching all this not saying a word. Small pile of dirt - if any are picked up with fingers! then it is wet along the edge to keep it flat on the blanket

Then tea - relaxing -

All the equipment had to be made especially for this job. They have been at it for six months & it will take 2 1/2 years more. Only the top men work on it. Special silks will have to be woven for the frame. It pictures Buddha's death then figures at the bottom are crying but the figures ^{paints} are smiling because Buddha has at last achieved Nirvan

Part of the silks at the top was missing so

similar. had to be dyed. With a scalpel
it was cut just to fit in the space. no
over laps. This will be backed and then fore
hold the piece in place.

when cut



Oct 9



Yogi-san cut very very narrow strips of paper. It had been folded and cut to width in 1 inch at the single edge & cut thru the folded end. He then mixed some very thin paper. Covered a thin board with paste, then unfolded the cut pieces & brushed on to board. The two solid ends are pushed off leaving just thin strips on the board. These are used to cover cracks on backs of scrolls after 1st backing. He picks them* up with a bamboo spatula & winds them very much like spaghetti leaving one end free. This is pressed with finger where ever there is a crack and unwinding the strip it is laid on the crack, pressed with hand. When all cracks are filled (?) it is put aside to dry.

* one at a time

Another first the flat object is rolled on wooden roller.

Kumakura-san is repairing missing parts in silk. Almost total darkness only when he is cutting with spatula does he switch on light under his glass table.

A young boy is making boxes in which to put beautiful shining boxes, looks like tag board for scrolls but not, has a printed design.

Shiddingoos are drying boards & things are pinned to it.

Oka-san showed me some very old Chinese light brown brocade stenciled in gold. It will be used in mounting a very old calligraphy by a monk. It is to be mounted in manner of my scroll except that the whole will be like the paper on which my silk panel is pasted. He brought out a magnifying glass with light so that I could see the weaves, showed drawings of weaves & stencils used in doing this work & very delicate designs. Blue is brushed on then the gold (sheet or powder)? The frame will be a brocade of light, very light almost cream with silver in weave.

To-day the tables are cluttered with pieces of brocade, plain silk all pasted on mingsan ready to be used in mounting the different scrolls that have been mended.

PM see work on green silk.

Oct. 12. Came in at 2 PM - see journal

Oka-san is removing pcs. that had been put on dry boards last Saturday. With try-square is squaring painting. Trying to be sure it is even using needle instead of pencil & cutting with sharp Yagji-ron is working on wooden dowels. Pcs. are measured accurately. tiny pink strip is pasted (blue about). The straight edge then placed on picture with straight edge to guide the width then both sides are lightly tapped all along with hammer. A very tiny strip of paper is pasted over joint of two horizontal pink strip. Sides of frame are put on first (blue silk) hammered & rubbed thru paper with fingers. Surplus is cut

The only place where smoking is allowed is
in Oka-san's corner. Where the big braies is.

away. Bottom & top are then attached with a
very narrow of paste put on with edging brush &
hammered & brushed with finger nails (back of
finger nails). Picture & frame is pinned up
on board & bottom & top pcs are pinned & adjusted
by eye as to width of picture. It really is a matter
of a mixture of measurement & feeling. After pasted
pc is hammered it is measured. It can always be
moved. Width is tested by straight rule & needle,
turned & scored on wrong side. Rule is moved
outwarded & cut. This tiny edge is turned over
toward back & pressed with a hot iron starting
from middle & pressing toward top & bottom.

Very thin paste is brushed into this turnover &
rubbed with bamboo spatula then hammered.
If it seems to ripple a straight edge is put up against
it & press to take up any fullness.

Getting ready to put on 3rd backing

Paper is wet cut along horizontal side, straight
cut on vertical sides. Making envelope using
10 year old paste which is in a crockery bowl, not a
wooden one.

The scroll is misted. A small pc of rayon
is readied. Pcs for envelope are made 1/4 inch
turn over & wetted. Scroll is brushed with wetting
brush. Envelope is pasted on end of scroll with

Turn over an scroll. A thin pc of silk is pasted
- about 12 inch wide over envelope. The white
Chalky paper that has been pasted with 10 yr paste
then joined to edge of silk. 2 other pc. of same
pasted & let stand a bit & put on. Envelope is pasted
on at bottom. The pc of rayon was to be put

Each worker has a basket in which he keeps his tools & note book

forcing the picture so it won't stick to table. A pc of pasted paper is put on the silk at bottom part of scroll. The whole founded. This pc is? thinner than white chalky paper. A great deal of fuzz comes off of chalky paper. With smooth brush, given a brushing & checked to see if edges are straight. Fuzz picked up with tweezers the piece of paper over pale silk is removed, two small pcs of silk are pasted bottom of scroll along edge & just dept of envelope pc.

The scroll is turned face up. A thin line of paste is put on extending backing paper all around to attach scroll to drying board.

Kumakura is working with 4 pcs of blue Grocode the paper strips that have been pasted on edge helps in handling. The material must be straighten by thread. With straight edge & try square. Testing that the design in the material is perfectly squared, both ways. selvage is still on material.

Lifting the pasted paper & laying it straight & in the proper position & brushing it on smoothly is some trick!

silk
Kumakura
One edge of paper is pasted to table top & checked with straight edge. when this is done the bare foot holds the straight edge while he uses both hands to align the material

When needed paper is dyed with natural dyes from bark, mts, flowers etc.

Oct, 13, 1976

Watched Nell make paste. A big pan resting on a ring so that pan containing water + starch is held up from the flame. With a long round pole - bigger than a broom stick it is stirred for 30-40 min. or until it is almost transparent when the stick is held up & it drops into the container. Like testing sugar + water for candy - to see if it threads. Two of the men were dyeing paper all this going on in the kitchen while Mrs Oka is attending to her chore of washing dishes, clothes in washing machine, flower in water, sweeping.

The kitchen is long, narrow with no ceiling ending up to the pitched roof $\wedge$ almost 3 stories high if not more.

Back in work room. Yogi selecting paper that will suit the caligraphy scrolls he has been working on.

A long discussion regarding the weight of paper used in backing the different scrolls. This between Yogi + Kumakura

Sandra beginning on a tight little roll of paper with script, prayer put in a ~~wooden~~ station in front of a god or goddess about 4 inch wide + 1 1/2 in dia.

A whole box of these had been brought in. Some are folded some round

Scraping carefully the mold (mold) and trying to carefully unroll. There are 4 of them.

Very worm eaten ~~by worms~~

Paste that is used to put articles on drying boards
is quite thin.

Sandra came down & asked what method I
had used in removing foxing from the silk
on my scroll. Info I gave her is spraying
with a light solution of peroxide that Keith had
used. Also washing before this was done to remove
the backings.

Yogi is scraping or thinning the edges of the narrow
little strips he had pasted on the back of Crabs of
Calligraphy scroll. He is removing them because the
paper was too white & would show thru the backing. Took him
all day to remove.

Oct 13, PM.

Both Sandra & Nell are now working on small rolls.
Nell is misting & laying them on a pc. of wet &
smoothed pc of rayon working with tweezers &
wetting brush, making sure that the script is
straight & in line. These are in small pcs.
about 3 inch by 1 1/2. & backing with appropriate
paper selected by Oka-san.

Sandra is working on one that has drawn on both
sides. after backing, rayon is peeled off & the whole
is put on drying board.

Actually saw Oka-san do something! Straighten
one of the small pcs. Sandra was working
on. At another moment wiped the table so
that she should lay a backed strip.

Rain. Went to Hotel Hyogo to change money. Wore
mouldy shoes

Oct. 14. AM

Kumakura is back in the blue brocade
he had worked ^{on} last evening. Brushes with
water the narrow paper strips holding the silks
firmly to the table. The paper had been pasted,
fairly thick paste. The paper is fairly thin - usually
brushed with paste from center out. Then he
goes over it removing excess paste (?) ^{or part of it} this time
all in one direction first from one side then
to other  he then lays it on top of silk paste
side up to dry a bit (?). Pick it up with slick
lays + a brushing with smoothing brush
then the pounding, several times, then smooth
with bamboo spatula, released from table, put
on pasting board + thin line of paste put on
drying board

selvage of paper + selvage of silks go to - get the
pounding some time raises the nap (?) of the
paper + most stick to pounding brush but if
little bits stand out they are picked with wags.
Both sides of drying boards are used simultaneously
leaning against wall so air can circulate.

After pounding the brush is cleaned NEVER dipped in water
just brush off fuzz with had over new paper; then
with brush held between the knees it is rubbed with
a wet cloth wrung almost dry. Hung up to dry. All table
lifting sticks are washed clean. The working table
are always clean but the surroundings are a little
messy.

In preparing the bottom roll it is rolled back + forth
+ checked for evenness.

Up stairs. 3 persons wet cutting paper for screens ^{panels}
packs of about 100 sheets square are torn on only
two sides then the pack is layed with one
corner pointed toward person  these 2
sides have not been torn. Start rolling.
This action will spread out evenly leaving edges
that have been wet cut evenly exposed one on top
of the other. The smoothing brush is slightly wet
& shaken almost dry & fibers are brushed outward
on both cut sides.

One young man is doing infainting on a small
scroll on drying board. All very dark.

One is making card-board boxes for wooden
boxes

Another has what appears to be scraps of material
from the big ^{painting} scroll at the museum. He also has
enlarged pictures of it. He is drawing on grid
paper. With a magnifying glass. From these drawings
the material will be woven for the large scroll.

 use animal glue to put
knobs on rod.