

Calcium hydroxide solution for deacidification

Required calcium hydroxide powder (Chemical supplier)
large jar, preferably with a tap in the side, for easy removal of the solution and with stopper, to prevent too much exposure to the air.
distilled water for diluting the solution
(only necessary if the local water is 'hard')

Procedure

~~Fill~~ Put a good tablespoonful of calcium hydroxide powder into the jar, and fill with water (tap water is perfectly suitable at this stage)

Leave the solution overnight so excess calcium hydroxide settles to the bottom of the jar.

When required for use, take one part of the clear solution and add two parts of distilled (or soft tap water).

Leave the papers in the solution for about $\frac{1}{2}$ hour. If ~~is~~ is best to cover the vessel being employed to cut down contact of the solution with carbon dioxide in the air which could lead to precipitate formation in the solution. However, if this does happen, or if the solution becomes very discoloured during immersion of the paper, simply prepare another small quantity of the calcium hydroxide (diluted) solution as described above and pass the papers rapidly through this before drying to wash away any precipitate formed and remove the discoloured solution.

and calcium hydroxide powder

More water can be added to the bottle to make further solution, but it would be a good idea to rinse it out every so often, and begin again.

WARNING

DO NOT leave manuscript inks soaking - treat leaves singly, for 1-2 minutes immersion only. Coloured pigmented material should also be treated very rapidly.

Barbara Gould

"Ridde" cartridges

Soda King Super - Charges

Mag. Carb. (light) ? is this what I have?

9 g. mag. carb. - 1 qt. tap water

tube is curved + should ^{bend in} same direction
as spray nozzle

shake for 5 min. put in ref. for
15-20 min shake for 5 min + in ref.
again 15-20 min before using.
put in shallow pan +
brush on back of prints

- steps
- 1 wash, air dry
 - 2 brush on back of prints
 - 3 air dry - almost, then between
 - 4 blotter + weights

To wash prints - size etc ? and deacidify ?

where

? Cellofas B

(Sodium Carboxymethyl Cellulose)

Grade B 300

Form Granular

3 g per sheet to wash

Dow. Methocel 65 HG.

80g

Hydroxypropyl - Methylcellulose Power

Premium 400 CPS

one

Use as sizing only
milhoel 68 H.G.

Equipment

Tables as you know or low, heavy made from ginsu tree, 1 side + ends laquered, other side unfinished for cutting - always one way so no criss cross marks.

straight edge - small supporting boards unfinished used only for 10 yr. paste

Rayon paper used on laquered side of board for all pasting.

brushes - 30 on one floor only
buckets of water

Mounting of 1000 year old painting
from a temple - circa 22 ft almost square
depicting the death of Budha.

Rooms at National Museum rented

Had been 6 months + will continue
for 2 1/2 years more.

Brocade of original - photo-graphed
+ enlarged. Design is being copied
+ a cartoon with stitch pattern is
being made. The silk brocade will
then be used just for this one
painting

Kozo is a tough - proof against water

ganpi
makumoto  Kozo

The paper used in backing is made for Kozo - a Mulberry tree. Sodium hydroxide in place of lye from wood ash

3 backings of Kozo

- 1st Usunogai - thin but strong
- 2nd Misugami - Kozo mixed with white clay making it softer, in various thickness.
- 3rd Udagami - quite thick for last backing

Wheat starch paste is use in all of this work - in various stages of thickness.

The chemical Adhesives used by some mounters + removable by water + do not react to climatic changes so quickly are (see page 32-34 -

Polyvinyl/acetate

Polyvinyl/alcohol

Carboxymethyl cellulose

Favorable time for mounting is end of Oct + beg- of Nov. but now with air conditioning, temperature + humidity can be controlled so - mounting time is not limited

Kozo₁, Sampei₃, Matsumata₂

King of Papers

Not technical as you have seen & heard
but just my experience of sitting in a
mounters studio from 9 to 6, 6 days
for two weeks, one week seeing other
masters at work - paper making
Experimental Station of craft of Papermaking
where Timothy Barrett has Fulbright
scholarship.

I won't go into details of how Japanese paper
is made, except that sodium hydroxide is
used instead of lye from wood-ash &
for bleaching.

since WWII

Some mounters use Chemical Adhesives
but not the mounters of National Treasure
or Oku-san is.

The art object "honshi" is a painting on silk
or paper - Calligraphy is always on paper.

These are mounted according to standard
rules & measurements, which are calculated
in relation to the "honshi". There are 3
styles & within these 3 sub styles!

After this the Mounter can use his own
decision as to materials & colors of brocade
to be used for the frame.

PEOPLE

~~Dr. E. Toishi~~

Things to get in Japan

✓ For TITO a lens at Mikami & Co.

Japanese National Travel Office
get a folder of the Minakachuya Inn