

Chinese Pictorial Art
as viewed by the Connoisseurs

by R. H. van Gulik

with 160 plates + 42 actual samples
of Chinese + Japanese papers, in pocket.

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Sotto la Direzione
di

Giuseppe Tucci

Roma

Ls. M. E. O. 1958

Japanese mounters for small holes use a tough, white paper, known as USO-MINO-GAMI even for patching silk scrolls. Patches are pasted on the reverse of the scroll so that when the new backing has been added the patches are firmly held between scroll & backing and will not easily work loose. When the scroll has been put on the boards to be retouched, the white spots of the patched up holes are tinted till they have the required color.

Oka Kozo (son of Mr Oka)

Oba-san (- #1 apprentice) - yellow shirt

Tauro-san (in the hospital)

Yagi-san blue shirt & grey vest - ^{major of acrobats} ends

Kumakura-san black sweater, moustache. ^{paper up}

Sekiji-san - brown shirt, white pants does dying

Wakiya-san shaved head

Yamazaki-san - at Museum

Terakura-san - tall, all dark blue

arr. April Nell Eddy

Yamauchi-san - big - at Museum

back on ^{temple} → Sakada-san - in yellow pants come in Aug

Abe Mitsuhiro - from the Metropolitan Museum
(here until June) 1977

Sondra Castle

Where does Kelman-san fit in?

Other young men fly in & out
2 in/painters, one young & one old.

Hotel Himmond tel. 221-4111 (075)

Takakura Oike Dori

Nakagyo - ku. Nakagyo - ku
Kyoto

Paste Chang Yen-yuan

"When boiling paste, discard all hard substance to obtain right degree of viscosity. While boiling stir continuously

How to make paste

First boil luca-chiao with water, filter it, pour the fluid in a clean bowl, let cool. Then white flour let it dissolve in water by moving bowl slowly, do not stir. Let stand 1 night, next morning you may stir. Do this for several days until the flour has completely dissolved. Then you let the drip off the luca-chiao fluid, and pour this into a separate bowl. Add white alum powder (?) with small quantity of frankincense. Now add new water to the paste until right degree of liquidity. Put in iron pot & over low flame, after it begins to boil stir all the time this will increase the viscosity of the paste. Pour in to bowl or jar, cover with water, regularly change water. paste will keep for several months

4 luca-chiao - *Xanthoxylum piperitum* aromatic substance.

The Art of The Hyōgushi ^{get brochure}
at Freerer

Mr. Takashi Sugiura & his two assistants
Shigero Mikiuchi & Makoto Saito

in a 45-minute sound film in Color, 16 mm.

made at the Freer Gallery, Smithsonian Ins.

350⁰⁰ film, 35.00 rental

785-9177 Clefton's office
Johanna's brother
will I have dinner with him. wife
show pictures of children

Mitsumata = 3 forbs ✓ mitsui is 3
mata forbs

short fiber = hollock beats

Kozo has to be beaten by hand or mechanically
beaten (has longer fibers)

tororo root sizing tororo asi
hally hock

Judy Munn

Ash Kelman - about grant
information - membership to A.C. - student

Send to

Danows method of lamination to

→ Dr Toishi

Send mylar sealing tape to Masako

Translation of Russian pulp refining
method

Cleaning + refacing Japanese work of art.

Test color first.

Apply rayon with very thin paste to front.

Then proceed to remove all old backings.

If work of art need mending now is the time to do so. If silk repair with some. If paper repair with paper.

silk has been cut
1 inch longer + wider
on all sides

Works of art on both silk + paper are backed with Kuro Hani a heavy paper. ?

Wet silk + straighten material both ways - top to bottom + side to side.

Hard paste is used for silk - a workable paste.

Put paste thickly + evenly on paper. Then cut it off by pushing brush.

Pick up paper + lay on silk. Paste side up for a few minutes then turn + lay on silk. Brush with ~~pounding~~ brush ?
smoothing

1st Backing work of art with milky paste + thinner paper. Brush in direction that work of art is to be rolled. Dry - next day.

2nd Backing. Smooth dried article by brushing with smoothing brush + water.