

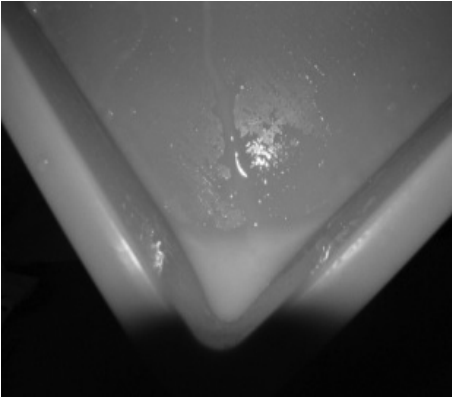
## Artwork Mounting *Honshi Hadaurauchi* 本紙肌裏打

### Preparing the Glue

糊の準備

#### *Nori no Junbi*

First prepare the glue by placing it in a plastic container that is large enough to allow brush movement. The glue should be mixed in a 1:3 solution of glue to water. It should almost have the consistency of water with a white, cloudy look to it. The mixing of the water to the glue should be done by spray bottle and the glue should be consistently stirred throughout the process.



### Cutting the *Urauchishi*

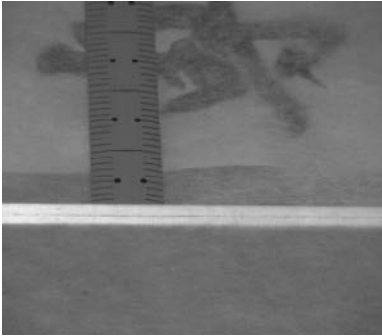
裏打紙の裁断

#### *Urauchishi no Saidan*

The following pictures and explanations will demonstrate how to attach the *urauchi* to a small 9 inch x 13 inch artwork utilizing the *kaeshi urauchi* method. Japanese artworks mounted in scrolls are primarily written on three different materials paper, silk and a specialized silk called *nume*. These materials after *urauchi* is applied have special names, paper is 紙本 *shihon*, silk is 絹本 *kenpon*, and the special silk called 銚 *nume* is called 銚本 *kouhon*. This book only demonstrates the use of mounting paper (*shihon*) for scroll construction.

When measuring the paper to attach as the backing to the work, there are two points that must be acknowledged.

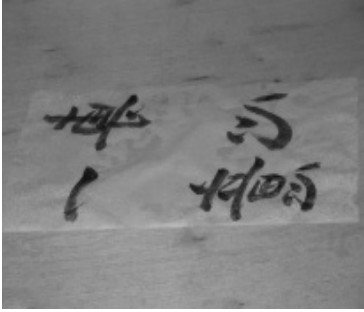
1. The *Urauchishi* must align the 漉き目 *sukime* which is the grain of the paper. In hand-made Japanese style paper, the *sukime* can be seen by the naked eye, but if it is machine made paper, it can be realized by tearing the paper by hand. The grain will naturally show by either continuing in a straight tear, or tearing in the opposite direction of the original tear. Place the paper aligned with the straight tear. Both the *sukime* of the *honshi* and the *sukime* of the *urauchishi* must be in the same direction.
2. When putting the work on the drying board, it is necessary to provide enough border to easily remove the work after drying. A rule of thumb is to leave a border of at least 5-8分 *bun* around the entire border of the work.
3. Measure the *urauchishi* for cutting.



4. Cut the *urauchishi* using a rotary cutter and a straight edge tool.



5. After the *urauchishi* is cut, place the work upside down on the work surface. Mist the work with a metal or plastic bottle. (The finer and lighter the mist that is provided by the mister, the better it is.)



6. Then carefully roll the work equally to remove wrinkles.



7. After the art work is rolled wait for five minutes allowing the work to remain damp to allow the work to smooth itself out and remove all wrinkles. Experienced *hyousoushi* can remove the wrinkles without rolling and using a water brush to straighten the work. However, the technique takes considerable training and practice, so it is recommended that all beginners use the rolling method.



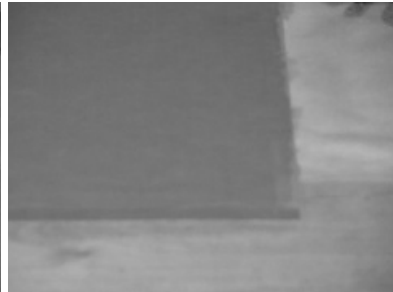
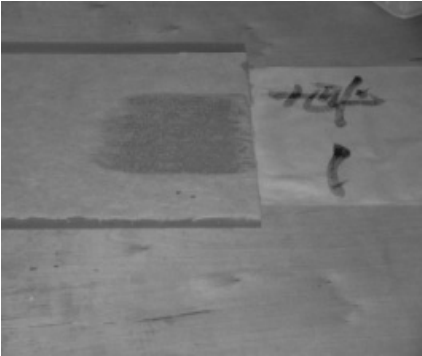
8. Unroll the work and make sure that it lies flat and unwrinkled on the working surface.
9. As an additional protection so that the 印鑑 *inkan*, which is the artists stamp or signet, and is commonly called chop in English does not spread red to other sections of the work, one should place a paper over the chop section of the work. (There is no chop on the artwork used in the photographs. It will be applied later.) Also use a marking paper called 起し紙 *Oshigami* underneath the work near the lower border. Sometimes it becomes difficult to remove the work from the working surface after attaching the *Urauchishi* and so this paper provides a space to insert a へら *hera* to gently remove the work without causing injury.
10. Gently set the *Urauchishi* over the artwork and **be sure to have the smooth side down** so that it will be the side to apply the glue and attach to the artwork. Rub both sides of the paper with a thumb and forefinger to determine which side is smooth.



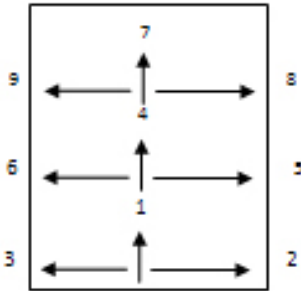
11. With the thumb and forefinger, hold the top edge of the *Urauchishi* off of the working surface. Place a light layer of glue along the top edge of the work surface, and attach the corresponding edge of the *Urauchishi* to the work surface.



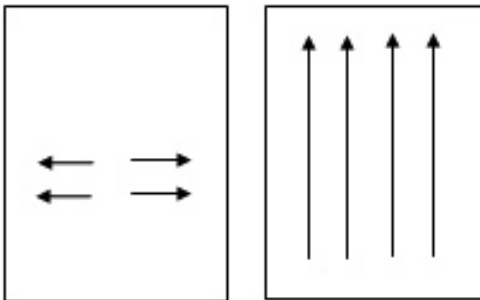
12. Place a plastic sheet over the attached glued section of the *Urauchishi* and then bring the entire *Urauchishi* to rest on the plastic sheet.



13. With the 糊刷毛 *noribake* brush on a layer of glue beginning at the center of the *Urauchishi* and then to the edges of the paper in the order prescribed in the diagram below. Continue in that pattern until the entire *Urauchishi* is covered in a layer of glue and the entire *Urauchishi* will become transparent and match the color of the plastic sheeting used. (Note: Be sure to take care not to get any wrinkles in the *Urauchishi* while applying the glue as this can cause wrinkling in the work when attached.)



14. Now holding the *Noribake* firmly, run the brush from the middle of the paper across the horizontal edge labeled below. Wipe the excess glue off of the edge of the plastic glue container. Repeat the steps going to the opposite horizontal edge, and then repeat brushing from the edge closest to the work to the far vertical edge. This is done so that there is not too much glue which can cause damage or wrinkling to the artwork.



15. Apply a light layer of glue onto the 軸竿 *Kakezao* (which looks like a baseboard molding) and place the glued edge onto the edge farthest from the artwork and press securely on the corner. Slightly remove the top edge corner and with the free hand remove the other far edge corner with the forefinger and thumb. Carefully stick the remaining paper edge to the *Kakezao*. (Note: With the *Urauchishi* being wet with glue, it is very easy to tear and rip so great care must be used to handle the paper and not make quick motions.)



16. Pull the *Urauchishi* off of the plastic sheeting and with the free hand grab the white, sheep haired brush (*nadebake*). Slowly and gently rest the *Urauchishi* onto the work by letting it feather on from top to bottom. As the *kakezao* reaches near the bottom edge of the artwork, twist it away, to separate the *kakezao* from the *urauchishi*.

