

much as is possible, to avoid exchanging the mounting materials such as lining papers, and to select handmade materials produced using traditional methods.

This is particularly important since we can generally predict how these materials which have been used for centuries will deteriorate in hundreds of years from now. As such, the safety of these traditional materials can be considered time proven.

### The structure and materials of hanging scrolls

Hanging scrolls are traditionally constructed using lining papers made of plant fibre from the *kozo* tree. Typically, four lining papers are applied to the back of the support on which the painting is executed, using starch paste.

For the first lining, handmade *Mino* paper made from 100 percent *kozo* tree fibre is used. This is considered the ideal first lining layer and is made by a traditional method without chemical treatment. For the second and third linings *Misu* paper is used. This is made by mixing *kozo* together with *gofun* which is ground oyster shell pigment. For the final lining, *Uda* paper is used. It is made by mixing *kozo* and *hakudo* which is white clay produced in the southern part of Nara Prefecture.

The manufacturing method, as well as the area of production and the artisan producers are unique for each of these three types of traditional lining papers. Moreover, there are only a certain number of official producers for each paper type. These artisans are designated as holders of ‘selected traditional conservation techniques’, a category of intangible cultural property that is recognized by the Ministry of Education, Culture, Sports, Science and Technology.

In addition to lining papers, the mount may also comprise gold and brocade decoration around the painting, which if damaged or deteriorated may require replacement during conservation. Especially in the treatment of national treasures and other important cultural properties, gold and brocade made using the traditional method should be used. At present, there is only one artisan in Kyoto who is designated as a holder of selected conservation techniques and can reproduce the traditional patterns.

Other auxiliary components that also require consideration include the pull-tab metal fittings of the *fusuma* (sliding doors), decorative metal work used to ornament Buddhist paintings, wooden lattice supports used to construct screens, and also the paulownia wood boxes used to store hanging scrolls and other works of art. For all these artefacts, conservators must use the same materials and techniques as those used originally to produce traditional art works so that Japanese aesthetics can be passed on to the next generation.