

Hirayama Studio

A visit to the Hirayama Studio will give delegates an opportunity to see a studio specifically dedicated to the treatment of East Asian paintings. Traditional methods and materials are used for the conservation and remounting of Japanese and Chinese paintings. Tools, paper and silks are bought in China and Japan, and fresh paste (*nori*) is regularly made from Japanese gluten-free wheat starch. On aging for ten years, this paste changes into a very flexible adhesive (*furonori*) used for scroll mounting. This following of tradition is also illustrated by the furniture and fittings of the studio with a thick reed matting (*tatami*) floor, drying boards (*karibari*), low-level Japanese benches and red lacquered tables from China. Active collaboration with colleagues both in China and Japan helps to maintain these traditional approaches.

