



## Salvage Project of Cultural Properties Damaged by Tsunami Report on a Conference to Share Information

By Kigawa Rika, Center for Conservation Science and Restoration Techniques

Spurred by the Project to Rescue Cultural Properties Damaged by the Tohoku Earthquake and Tsunami (Project to Rescue Cultural Properties), the National Research Institute for Cultural Properties, Tokyo will provide logistical support via its Secretariat located in Tokyo and coordinate with the Agency for Cultural Affairs and other relevant institutions and organizations. A specific series of emergency measures must promptly be established (in a manual) to rescue damaged cultural properties in a variety of potential situations. When cultural properties are damaged by water from a tsunami, water damage, salt damage, and biological deterioration due to microorganisms (e.g. mold) should be limited as much as possible. Efforts should also be made to devise responses using materials and infrastructure available on-site in order to facilitate subsequent restoration of those properties. Several types of efforts should be explored. Information should be shared with relevant individuals, institutions, and organizations involved in rescuing those properties and information should be provided to the site of the disaster. As a first step, a conference to share information was held on May 10, 2011 at the National Research Institute for Cultural Properties, Tokyo. The topic of the conference was Expanding Choices in Initial Efforts to Rescue Damaged Cultural Properties: Limiting Biological Deterioration as Much as Possible and Preparing for Later Restoration.



*Demonstration of the squelch drying technique*



*Discussion during the meeting*

This conference featured issues raised by Sakamoto Isamu, who was actively involved in efforts to rescue damaged cultural properties on-site during the Northern Sumatra earthquake, Enomae Toshiharu, who studied the incidence

of mold on paper immersed in seawater, and Tanimura Hiromi, who studied use of the squelch drying technique as a way to rescue damaged cultural properties during recent floods in Europe. Experts in various fields were invited to comment, notes on initial responses for different materials were provided, and views were presented. In addition, the conference featured a demonstration of the squelch drying technique and sample paintings immersed in salt and salt

water. Thanks are expressed to the experts who participated and to the 161 attendees who participated in the enthusiastic discussion throughout. Hopes are that this information will prove of some use at rescue sites.

Materials from the conference were made available at the National Research Institute for Cultural Properties, Tokyo website <http://www.tobunken.go.jp/~honzon/rescue/rescue20110510.html> on May 17.

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## International Symposium on “Reconstruction” and Cultural Heritage

By Tomoda Masahiko, Japan Center for International Cooperation in Conservation

The 34th International Symposium on the Conservation and Restoration of Cultural Property, “Reconstruction” and Cultural Heritage, was held from January 19 to 21 in Heiseikan of the Tokyo National Museum. The symposium considered the role played by cultural heritage in the process of social reconstruction or transformation against the backdrops of natural disasters, armed conflicts, and social change. The symposium mainly discussed the effect that events such as conservation, restoration, and rebuilding of cultural heritage would have on society as a whole. The organizers also sought to encourage discussion of the forms that international cooperation to safeguard cultural heritage should take. The two keynote speeches at the beginning were intended to correctly convey these goals to the audience and define the issues to discuss in greater detail. Next, three sessions in total were con-

ducted to examine each of the situations mentioned above. Finally, a general discussion took place.

Individual sessions were chaired by researchers in history, international politics, and Islamic area studies. Extremely interesting reports were delivered on various topics, such as cultural heritage and earthquake reconstruction in Italy, China, and Japan, reports from Afghanistan and Bosnia on the process of nation-reconstruction following civil wars, Cambodia's intangible heritage, and situations involving cultural heritage in the former East Germany, Russia, Bhutan, and Japan amidst recent social change.

During the discussion, two issues were commonly noted by attendees. One was that the value of cultural heritage and its significance had to change in response to social conditions and recipients of that heritage. Another was the need for further discussion of what sort of cultural heritage should be restored in relation to people's lives. The discussion also touched on the sense of duty among experts in their work to reconstruct and restore buildings and the cityscape.

While there appeared to be a substantial lack of time to discuss such varied points, participants reacted favorably to the topics given since they dealt with the issue of reconstruction from the perspective of safeguarding cultural heritage. Participants appreciated the symposium a highly beneficial opportunity for experts from different



Overall discussion

countries to share their experiences and relate issues they had faced.

Preparations are currently underway to publish a report on details of the symposium this year.

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## Study of Techniques to Catch Japanese Cormorants in Jyu-o town, Hitachi City

By Imaishi Migiwa, Department of Intangible Cultural Heritage



*Hut on a cliff where young cormorants are caught in flight*

This study examined techniques of catching Japanese cormorants (an intangible folk cultural property of Hitachi City) in Jyu-o Town, Ibaraki Prefecture from June 7 to 8. Most of the wild Japanese cormorants used in cormorant fishing, a traditional fishing technique now found mainly in western Japan, are caught here in Jyu-o Town at a little hut located on a precipitous cliff facing the Pacific Ocean. Both the technique and the present status of its

transmission were studied. The hut had been affected by the collapse of the cliff due to the huge earthquake in March but had been repaired by cormorant catchers before the spring cormorant season starts (from the end of April to the middle of May). In all, 11 cormorants were caught and sent to fishing sites around the country. Plans are to visit the site again in the autumn cormorant season and to study the techniques firsthand.

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## Publication of *Science for Conservation*, Vol. 50

By Yoshida Naoto, Center for Conservation Science and Restoration Techniques

*Science for Conservation* is a bulletin that reports the results of our study and research regarding conservation of cultural properties primarily from a scientific perspective. The bulletin has been published since it

came out in 1964, and Vol. 50 came out at the end of March this year. The bulletin's history certainly reflects the history of the conservation science in Japan. When Vol. 1 came out, the belief that conservation of cultural properties



Front and back cover of *Science for Conservation*, Vol. 1. The bulletin has faded somewhat after about 47 years, but its format has changed little.

required scientific perspectives and techniques was little known for the most part. Thus, the term Conservation Science was almost unknown. The term is now widely known thanks to the unceasing efforts and struggles and the passion for conservation of cultural properties on the part of our predecessors. We continue their work, and *Science for Conservation* will continue to strive to encourage the recognition of this science as a beneficial

and essential field of academia.

A limited number of copies of *Science for Conservation* are printed, so the bulletin is only distributed to relevant institutions. Thus, every article will be available on the Internet in PDF format, starting with Vol. 1. If you are interested, feel free to have a look ([http://www.tobunken.go.jp/~hozon/hozon\\_pdf.html](http://www.tobunken.go.jp/~hozon/hozon_pdf.html)); we welcome your interest in our activities.

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## Holding of a Japanese-Korean Symposium on The Dynamics of Interaction between People and Objects: “Appraisal” in Art History

By Tanaka Atsushi, Department of Art Research, Archives, and Information Systems

**O**n February 27, a symposium entitled The Dynamics of Interaction between People and Objects: “Appraisal” in Art History was held at the Institute. *The Bijutsu Kenkyu* (*The Journal of Art Studies*) (first published in 1932) is an academic journal published by the Institute's Department of Art Research, Archives, and Information Systems and *Art History Forum* (first published in 1995) is an academic journal published by the Korean Center for Art Studies. The Institute had dealt with Dr. Hong Sun-Pyo, Director of the Korean Center for Art Studies, through his position as an international editorial board member of *The Bijutsu Kenkyu*, resulting in this symposium.

The symposium began with a keynote speech by Dr. Hong entitled Pride and Shame in Korean Art History - Issues concerning Interpretation and Appraisal of Late Chosun Period Paintings. Presentations were given by Drs. Chang Chin-Sung (Seoul National University) and Moon Jung Hee (Korean Center for Art Studies) from South Korea and Watada Minoru and Emura Tomoko from the Institute. Presentations were followed by a discussion. The discussion provided an opportunity to discuss the important issue of “appraisal” in art history.

The symposium's program and titles of presentations were as follows:

Watada Minoru (the Institute's Department of



*Keynote speech by Dr. Hong (Tokyo session)*

Art Research, Archives, and Information Systems) Discussion of the Long Landscape Scroll: A Re-appraisal of Sesshu

Dr. Chang Chin-Sung (Seoul National University), The Fallacies of Love: Appraisal and Depiction of Jeong Seon

Emura Tomoko (the Institute's Department of Art Research, Archives, and Information Systems), Worlds Depicted in Early Edo-period Genre Paintings

Dr. Moon Jung Hee (Korean Center for Art Studies), Shitao, with a View toward Assessing Modern Individuality

After the symposium started at the Institute, the symposium convened on March 12 in the Audio-Visual Room of Ewha Womans University Museum in Seoul under the title "Dynamics" of Perspective: "Appraisal" in Art History. The session began with a keynote speech by Tanaka Atsushi, Director of the Institute's Department of Art Research, Archives, and Information Systems, entitled Creation and Appraisal: Focusing on Yorozu Tetsugoro's Woman with a Balloon. Then, the same program was followed and the same presentations as those at the Tokyo session were given. The session convened despite concerns overseas regarding damage from the Tohoku Earthquake and Tsunami that had occurred the day prior. Despite this, the session was as well attended as the Tokyo session, with the standing-room-only audience almost overflowing the



*Discussion session (Seoul session)*

venue. A discussion chaired by Chung Woo-thak (Dongguk University) featured questions and answers regarding individual presentations, and the discussion even touched on differences in Japanese and Korean positions on the study of art history. The discussion was commensurate with an international symposium that transcended national borders.

The "aim" of the symposium was to examine differences in Japanese and Korean participants' views of the same presentations. The Tokyo session was witness to more general views while the Seoul session was witness to more distinctive views on individual presentations. That said, the symposium was a valuable opportunity for both Japanese and Korean researchers to exchange views on issues inherent in the "appraisal" in art history.

## Study of the Techniques to Craft *Kurume Ikat*

By Kikuchi Riyo, Department of Intangible Cultural Heritage

This study examined techniques of crafting *Kurume Ikat*, which is designated an important intangible cultural property, by visiting members of the Society to Preserve Ikat from June 27 to 28. Ikat is a decorative fabric woven with a weft and warp that are dyed differently depending on the pattern. The picture shows how ikat is woven by adjusting the weft and warp in order to create certain patterns on the cloth. *Kurume Ikat* also uses *araso*, a hemp fiber, to prevent dyeing of the weft and warp. Manufacture of this *araso* is a selected preservation technique and is thus nationally protected. Plans are to conduct additional studies of these techniques firsthand and their preservation.



*Ikat weaving in the studio of Moriyama Torao, a second-generation crafter of Kurume Ikat*

## An International Conference on “The Value and Competitive Power of Naganeupseong Folk Village as World Heritage” was held in Suncheon City, Jeollanam-do, South Korea

By Miyata Shigeyuki, Department of Intangible Cultural Heritage

An international conference organized by the Folklore Society of Korea was held on May 12 as part of efforts to designate Naganeupseong Folk Village (Suncheon City) as a world heritage site. Experts from various disciplines related to cultural properties such as history, folklore, and architecture and administration officials involved in protecting cultural properties participated in the conference. Miyata Shigeyuki from Japan was invited to give a lecture on “The present state of designation of intangible world heritage in Japan.” Naganeupseong Folk Village is not merely an amusement park but it is a place where people reside. Participants shared the perception that approaches to assessing such a “living” heritage as both tangible and intangible are essential.

There was also great interest in how Japan deals with intangible properties. The Department of



*Discussions at the Conference*

Intangible Cultural Heritage plans to actively participate in such exchanges of opinion and

publicize its experiences and findings from Japan.

## A Field Survey of Conservation of Modern Cultural Properties in France, Switzerland, and Germany

By Nakayama Shunsuke, Center for Conservation Science and Restoration Techniques

From March 8 to 14, the Center for Conservation Science and Restoration Techniques conducted a field survey of conservation and restoration of trains, automobiles, and aircraft in France and Switzerland. The Center also conducted an on-site study of conservation of blast furnaces in Germany. In Mulhouse, France, the la Cité du Train (Musée français du chemin de fer) and la Cité de l'automobile (Musée national de l'Automobile) were surveyed. The number of train cars and automobiles kept by both museums was both considerable and impressive. The train cars were arranged in ample exhibit spaces and there was no sense of being closed in, as is often found in railroad museums. The cars were kept indoors and properly stored. Most were diligently

repainted since this is an aspect visitors would notice, though this aspect did have some drawbacks. Nevertheless, there were various twists in the way exhibits were laid out and the museum is interesting enough to warrant repeat visits. The automobile museum was extremely neat and felt like a museum for car buffs, which is probably the result of the collection being based on automobiles that were originally privately owned. Although the cars were obviously well preserved, many of the cars were resting directly on their tires and damage to those tires was evident.

The Verkehrshaus der Schweiz, located beside Lake Lucerne in Switzerland, was surveyed. The museum grounds are over 2,000 square meters and feature a space where children can play in



*Exhibit depicting a train derailed by sabotage efforts of the Resistance during the War (la Cité du Train (Musée français du chemin de fer), Mulhouse, France)*



*Precisely aligned automobiles (la Cité de l'automobile (Musée national de l'Automobile), Mulhouse, France)*

the center with exhibit halls surrounding it. The impressive museum showcases items related to transportation. Although there was the undeniable sense that the collection was somewhat mix-and-match overall, seeing so many things in one place was a joy. Most of the exhibits were made of iron and the museum had apparently taken pains to rust-proof portions touched by visitors. The last site surveyed was an ironworks in Germany. Although its style is found throughout Europe, the facilities were extremely interesting in the sense that they appeared to have just ceased their operations and remained in that state. Also quite interesting is the fact that some equipment for visitor safety (handrails, elevators, and walkways) has been updated although other elements are preserved as they used to be. Having such a site in Japan



*Road signs as exterior decorations  
(Verkehrshaus der Schweiz, Lucerne, Switzerland)*

would obviously be rather difficult because of numerous legal constraints and the need for evacuation routes in the event of a fire.

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## Survey of paintings in the US as part of the Cooperative Program for the Conservation of Japanese Art Objects Overseas

By Emura Tomoko, Department of Art Research, Archives, and Information Systems

Japanese antiquities located overseas serve to introduce Japanese culture, but these items are suffering from aging and differences in weather and climate, preventing many of these

works from being displayed. Thus, the Cooperative Program for the Conservation of Japanese Art Objects Overseas seeks to preserve these works in a consistent state so that they

can be put on display. Prior to last year, the program was a project of the Center for Conservation Science and Restoration Techniques, but starting this year the program is being managed by the Japan Center for International Cooperation in Conservation. From the standpoint of restoration, the program studies and repairs artwork in conjunction with art history researchers from the Department of Art Research, Archives, and Information Systems. Last year, we carried out a questionnaire survey to museums in the US, Australia, and Europe with Japanese paintings in their collections in order to ascertain the latest conditions. Twenty-five institutions responded to questions regarding whether or not they had works in need of restoration and how they conserved and restored works at their institution. Based on their responses and a list with images of the works, program experts consulted the curating institution with regard to how works were viewed in terms of art history, what works needed restoration and what works needed immediate restoration, and what the institution had done in response. This year, we conducted our survey at two art museums in the US. On June 24, we surveyed six hanging scrolls and six folding screens at the Cincinnati Art Museum (Ohio), and on June 27, we surveyed three hang-



*Survey underway at the Cincinnati Art Museum*

ing scrolls and five folding screens at the Kimbell Art Museum (Texas). This year marked the program's first visit to the Cincinnati Art Museum, which was founded in 1881 and is one of the oldest art museums in the US. The Cincinnati Art Museum is a major art museum in the Midwest with a collection of about 60,000 pieces. The Museum's collection primarily contains Western art, but the Museum also has a collection of Japanese art, and many of the pieces are unknown in Japan. The study has occasioned technical exchanges, and the program will continue to encourage consultation with relevant personnel and curators.

## Survey of a Partnering Country by the Japan Consortium for International Cooperation in Cultural Heritage: Nan Madol Ruins in the Federated States of Micronesia

By Haramoto Tomomi, Japan Center for International Cooperation in Conservation

From February 18 to 25, the Japan Consortium for International Cooperation in Cultural Heritage surveyed the Nan Madol Ruins in the partnering country of the Federated States of Micronesia. The ruins are said to have been constructed between the sixth and sixteenth century and are said to have consisted of 92 artificial islands and buildings constructed on them. The full extent of the ruins has yet to be determined, leading them to be called mysterious ruins. The purposes of this survey were to examine the current status of the ruins, determine what needs to be done to pro-

tect them, and consider potential fields of cooperation of Japan.

The buildings, made by stacking basalt columns, were found to have collapsed in many places. They may have collapsed due to natural weather exposure and the growth of plants such as mangroves. Furthermore, higher water levels due to recent global warming mean that some ruins are now submerged at high tide. A detailed survey regarding these issues must be conducted in the future and a plan to manage the ruins must be formulated. At the same time, local people need to be made more aware of the need



*Survey of the ruins at low tide*

to protect these ruins. Some isles and buildings are said to be the tombs of kings and sites of rituals. The need to protect the ruins is pressing, as is the need for comprehensive preservation of oral traditions associated with those ruins.



*Nan Dawas, which is said to be the tomb of a king*

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## Seminar on Implementation of International Conservation Training Program

By Tomoda Masahiko, Japan Center for International Cooperation in Conservation

On February 2 and 3, the Japan Center for International Cooperation in Conservation held a “Seminar on Implementation of International Conservation Training Program” in a meeting room at the National Research Institute for Cultural Properties, Tokyo. This conference was planned as part of the Center's project on “capacity development in foreign countries of personnel engaged in protecting cultural properties.” The conference sought to encourage the sharing of information and exchange of opinions among domestic and international training organizations in order to facilitate more effective and practical international training. The conference focused on training in restoration and conservation techniques and developing the abilities of foreign trainees primarily from developing countries. Speakers from four foreign and international organizations and three domestic organizations (which included the Institute) provided



*Discussion*

reports regarding specific program content and methods of instruction as well as methods of assessing results and issues concerning training. Attendees exchanged opinions in light of these reports.

Several common issues were highlighted by analyzing examples of training. The major issues included the management of training

projects, the continuity of training programs, coordination between different programs, and sharing of information from training. Although few past conferences have dealt with such

themes, the Center plans to further utilize such opportunities to improve training methods and help encourage cooperation among countries.

## Seminar to Report on Joint Research into Modern Genre Paintings

By Emura Tomoko, Department of Art Research, Archives, and Information Systems

The Department of Art Research, Archives, and Information Systems has been studying modern genre paintings since 2009 through a joint research project with the Tokugawa Art Museum. On January 29, 2011, we held a seminar at the National Research Institute for Cultural Properties, Tokyo to report on this research. At the seminar's start, Mr. Tokugawa Yoshitaka, the president of Tokugawa Reimeikai Foundation and the director of the Tokugawa Art Museum, gave a talk on IT technology in recent years. Emura Tomoko then gave a presentation entitled "Depictions in *Kabuki Performance and Audience*" that focused on details in the scrolls (important cultural properties in the collection of the Tokugawa Art Museum) and characteristic expressions of figures that have been overlooked by past studies of art history. Then, Ms. Yoshikawa Miho, a curator of the Tokugawa Art Museum, gave a presentation entitled "Expression in Genre Figures, said to be based on the romance of Honda Heihachiro and Lady Senhime." She talked about the depiction of fig-

ures in the screen" (an important cultural property in the same museum's collection) and showed slides of high-resolution images. She reported on the depictions, saying that the woman wearing a *kosode* with crests of hollyhock appeared to have drawn-in eyebrows, which was a custom and cosmetic practice of noble women at the time. Then, there were discussions chaired by Mr. Yotsutsuji Hideki, the deputy director of the Tokugawa Art Museum. Also participating in discussions concerning image data was Mr. Nakamura Yoshifumi of the National Institute of Informatics. Over 110 participants in fields related to art history, music history, the history of the performing arts, the history of fashion, and the restoration of cultural properties participated in the seminar. Following lively discussions, the seminar concluded. Full-scale images of the two scrolls that make up *Kabuki Performance and Audience*, which spans 15 meters, were displayed in the lobby in front of the seminar hall for participants to see. We will continue to study such art and publicize our findings in the future.



Discussions at the seminar on research into modern genre paintings



Display of high-definition images in the lobby on the first basement floor

## Visiting Researcher Liu Chi-chun and Convening of a Conference of the Department of Art Research, Archives, and Information Systems

By Shioya Jun, Department of Art Research, Archives, and Information Systems

From February to June of this year, Liu Chi-chun of the Art Institute of National Taiwan Normal University served as a visiting researcher in the Department of Art Research, Archives, and Information Systems. During his research, Mr. Liu used the Institute as his base of operations. Mr. Liu specializes in Taiwanese art under Japanese colonial rule and in his current research he sought to look at trends in the Nanga (Southern School of painting) particularly in modern Japan. Although Mr. Liu had to temporarily return home during his research due to the Tohoku Earthquake and Tsunami, he finished collecting materials in June and presented his results on June 29, 2011 at the 3rd Conference of the Department of Art

Research, Archives, and Information Systems. Mr. Liu's presentation was entitled Searching for the Identity of Taiwan's Traditional Calligraphy and Painting under Japanese Colonial Rule. This serious presentation looked at individuals with a mix of Taiwanese and Japanese thought through statements at the time concerning Nanga. As Mr. Liu explained, these individuals were caught in the gulf between the 2 frameworks of traditional "calligraphy and painting" common to East Asia and "fine art" as was brought about by the West after the modern age.

Following Mr. Liu's presentation at the Conference, Minami Asuka, professor at Sagami Women's University, made a presentation entitled Appraisal of Muromachi-period Paintings by Georges de Tressan (1877-1914). De Tressan was a soldier in the French army with a fondness for Japanese art, and a number of his discourses remain. Ms. Minami has labored several years to verify de Tressan's achievements, which had been forgotten. Her presentation focuses on de Tressan's appraisal of Muromachi-period paintings, and she discusses where he drew his information from, characteristics of his discourses, and their significance at the time. Japanese art researchers from the Institute and experts in French art from other organizations attended a discussion following the presentations, and opinions were actively exchanged regarding appraisals of Japanese and Oriental art in Europe during the early 20th century.



Liu Chi-chun (l.) making a presentation at the Conference of the Department of Art Research, Archives, and Information Systems

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## A Study of Yokoyama Taikan's *Yamaji* (the Mountain Path) at The National Museum of Modern Art, Kyoto

By Shioya Jun, Department of Art Research, Archives, and Information Systems

This study represents joint research on Yokoyama Taikan's *Yamaji* with Eisei Bunko that took place as part of a Department of Art Research, Archives, and Information Systems research project entitled

Documentary research on cultural properties. Taikan's *Yamaji* in Eisei Bunko's collection was exhibited at the 5th Bunten Art Exhibition (sponsored by the Ministry of Education) in 1911 and is an important work that inaugurated

new forms of expression in Japanese painting with its vivid strokes. After the work was studied last fall, a variant of *Yamaji* in The National Museum of Modern Art, Kyoto was studied on May 29. Following the work that was exhibited at Bunten, the variant was painted by Taikan for Hara Sankei, a well-known Yokohama industrialist and avid collector of artwork. A letter of thanks from Taikan for receipt of payment addressed to Sankei dated February 6, 1912 remains. With the cooperation of Ogura Jitsuko of The National Museum of Modern Art, Kyoto, the current study by Miyake Hidekazu of Eisei Bunko, Shioya Jun of the Institute, and Arai Kei,

Taira Yuichirou, and Ogawa Ayako (Tokyo University of the Arts) used near-infrared reflectance photography and X-ray fluorescence analysis to examine paints in the piece. A study of the Bunten piece last fall revealed that Taikan actively used modern pigments. Taikan was found to use modern pigments in the piece that was formerly in the Hara Sankei Collection. Although this piece had the same motif as the Bunten piece, some of its colors differed due to the use of different pigments. The Bunten piece is current being repaired and plans are to study it again when it is unveiled.

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## Approaches to Theories of Conservation of Museum Materials Convened

By Yoshida Naoto, Center for Conservation Science and Restoration Techniques

Starting in 2012, Theories of Conservation of Museum Materials will be a required class as part of a university course to train curators. This class requires that students who wish to become curators have knowledge of the conservation of materials with a scientific basis. Although over 300 universities and junior colleges currently offer such a course, the reality is that a limited number of personnel have the expertise sufficient to teach the course. In order to prepare for the start of these classes, lectures on Approaches to Theories of Conservation of Museum Materials took place for three days starting on March 8. The lectures were intended for instructors who had been assigned to oversee

the course and consisted of 15 lectures related particularly to preventive conservation. The lectures provided information instructors would need to know. The lectures were attended by 81 individuals from around the country, including university instructors and curators overseeing the class on an adjunct basis. Since this was the first time such lectures had taken place, participants praised the lectures but the lasting impression was that many were confused. In the past, involvement with such individuals has been severely limited, but in the future departments that study conservation conditions must play an active role in educating these individuals.

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## Project for the Conservation Center in the Grand Egyptian Museum: Implementation of Occupational Health and Safety Training and Participation in a Phase 2 Study to Formulate a Detailed Plan

By Hemuki Naomi, Japan Center for International Cooperation in Conservation

The Japan Center for International Cooperation in Conservation is continuing to assist with the Project for the Conservation Center in the Grand Egyptian Museum implemented by the Japan

International Cooperation Agency (JICA).

Occupational Health and Safety Training was conducted at the Conservation Center from April 27 to May 5, 2011. Professor Kirino Fumiyoshi of the Tokyo University of the Arts



*Occupational health and safety training*



*Conclusion of an agreement on full-fledged cooperation*

and Fujisawa Akira of the National Research Institute's Japan Center for International Cooperation in Conservation were sent to the Center by JICA to serve as instructors. Egyptians have no chance to study occupational

health and safety at institutions of higher education that teach conservation and restoration of cultural properties, and Egyptian experts often have doubts about their health and safety during their everyday work. The knowledge and skills they need have been determined from previously implemented training, leading to the current training program. Training was warmly welcomed, and trainees have often asked for repeated instruction. The goal is to provide everyone working at the Conservation Center, from conservation experts to cleaning personnel, with a shared awareness of health and safety through periodic training.

In addition, three specialists from the Institute participated in the phase 2 study (full-fledged cooperation) to formulate a detailed plan that JICA implemented from May 27 to June 4. With the written cooperation of experts, JICA consulted Egyptian representatives about the potential for future cooperation based on the phase 2 capacity development plan coordinated by the Institute. As a result, JICA promised Egyptian representatives that it would assist with the teaching and training of experts working at the Conservation Center, and the early stages of full-fledged cooperation began after this July. Accordingly, the Institute plans to cooperate more effectively with JICA.

## Cooperation in the Conservation of Cultural Heritage of the Republic of Armenia - Preparatory Team sent and the Conclusion of an Agreement

By Hemuki Naomi, Japan Center for International Cooperation in Conservation

The Japan Center for International Cooperation in Conservation began cooperation to preservation of cultural heritage in the countries of the Caucasus under the framework of the exchange program of International Cooperation of Cultural Heritage commissioned by the Agency for Cultural Affairs and the government subsidized budget for the Cooperative Project for the Conservation of Cultural Heritage in West Asia.

The Republic of Armenia has a number of materials that are extremely valuable historically but cannot encourage research and conserva-



*Survey of artifacts in the History Museum of Armenia*

tion and restoration as expected due to the lack of financial resources, personnel, educational institutions, and information. The country craves foreign assistance to teach and train personnel in the area of protecting cultural properties.

A preparatory team was sent to the country from April 3 to 13, 2011. The team consulted with officials of the Ministry of Culture (which oversees museums), it inspected the History Museum of Armenia's conservation facility and storage, and team members talked directly with conservation experts working there about specific details on research cooperation.

As a result, preparations have been done to conclude an agreement and memorandum of understanding with Armenian representatives. And the Institute concluded an agreement with Ministry of Culture of the Republic of Armenia and a memorandum of understanding with the History Museum of Armenia on June 24, 2011 at the Ministry of Culture in Yerevan, the Republic of Armenia. The agreement covers comprehensive cooperation in the field of the conservation of cultural heritage in the Republic of Armenia. The agreement seeks to train

Armenian experts on cultural heritage through joint projects and workshops at home and abroad. The memorandum of understanding agrees to cooperation in the training of experts in the conservation and study of metal artifacts kept by the History Museum of Armenia.

The Center plans to begin efforts pursuant to the agreement and memorandum of understanding in January of 2012.



*Survey of artifacts in the History Museum of Armenia*

## Conclusion of an Agreement between the Institute of History and Cultural Heritage of Academy of Science of the Kyrgyz Republic and the National Research Institute for Cultural Properties, Tokyo, Japan for Cooperation in the Conservation of Cultural Heritage of the Kyrgyz Republic

By Abe Masashi, Japan Center for International Cooperation in Conservation

**O**n June 27, 2011, the National Research Institute for Cultural Properties, Tokyo and Institute of History and Cultural Heritage, Academy of Science of the Kyrgyz Republic concluded an agreement and memorandum of understanding to protect Cultural Heritage in Kyrgyz.

The Institute will conduct a training program and a program on preservation of cultural heritage with the Institute of History and Cultural Heritage and jointly organize a symposium with the Institute.

This autumn, the Institute plans to start a program to train Kyrgyz personnel in documentation, excavation, conservation, and mainte-



*Conclusion of the agreement*

nance of historical sites in the medieval town of Ak Besim along the Chu River.

## Publications

### *Compilation of dated inscriptions on Japanese painting - 15th Century*

This fundamental research material compilation presents a chronological arrangement of transcriptions into modern Japanese of 833 dated inscriptions from among those found on paintings created primarily in Japan during the entire 100-year period of the 15th century, the height of Japan's Muromachi period. This volume continues on from the 1984 publication, *Compilation of dated inscriptions on Japanese painting 10th - 14th Centuries*. 2011, Chuokoron Bijutsu Shuppan (+81-(0)3-3561-5993), Price: ¥19,950



### *Research Materials: Techniques of Hollow Dry Lacquer Sculpture*

This publication includes fundamental data, such as detail dimensions and description of the structure and condition for each Tempyo era hollow dry lacquer sculpture, with x-ray transmission images and other photography. A CD is included in the back of the volume providing a "Lexicon Database for Color Related Terminology Found in Nara Period Historical Documents". 2011, Chuokoron Bijutsu Shuppan, Price: ¥9,975



### *Research and Reports on Intangible Cultural Heritage*

Research and Reports on Intangible Cultural Heritage has been published since 2006 by the Department of Intangible Cultural Heritage. It contains academic papers, research reports and translations of classic documents into modern Japanese. The articles can be downloaded as PDF files from the website of the Department. not for sale



### *Ito Jakuchu, Doshoku Sai-e*

A report on the scientific research of *Doshoku Sai-e* (Colorful Realm of Living Beings) by Ito Jakuchu conducted with the Museum of the Imperial Collections. It consists of two volumes, one on scientific research and the other on high-resolution photographs. 2010, Shogakukan (+81-(0)3-3230-5144), Price: ¥52,500



### *Corsair KD431: The Time Capsule Fighter*

A book that provides detailed documentation of the investigation and conservation of Corsair KD431, a project that was executed at the Fleet Air Arm Museum, UK. Originally published in English, the book was translated into Japanese by the Japan Aeronautic Association and supervised by the Institute. 2009, Office HANS (+81-(0)3-3400-9611), Price: ¥3,360



### *Structure, Design and Technique of the Bamiyan Buddhist Caves, Recent Cultural Heritage Issues in Afghanistan Volume 5*

This volume contains the drawings of the caves by digital measurement and introduces their architectural features and present condition for conservation. It also includes the chronological study of the caves on the comparison between their architectural style and the result of radiocarbon dating. 2011, Akashi Shoten (+81-(0)3-5818-1171), Price: ¥13,650



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