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Research on Intangible Cultural Properties in Areas Stricken by the Great East Japan Earthquake and Tsunami

By Imaishi Migiwa, Department of Intangible Cultural Heritage



Left: "Ugoku- Tanabata" floats from Nagasuka ward in the City of Rikuzen-takata that were damaged by the tsunami. They have been assembled in a vacant lot in front of a wooden Buddhist monument marking houses that were washed away.

Right: Hooks used in the Sanriku area to catch abalone. These hooks were made by local smithing. The blacksmith's home workshop in the City of Rikuzen-takata was not damaged by the tsunami, but abalone fishing has not started since many fishermen were affected by the disaster last year. The blacksmith has also been unable to ship the hooks he has made.

Damage to and restoration of intangible cultural properties in the coastal areas of the Tohoku region was studied. Over a year has passed since the disaster, but studies of intangible cultural properties and support for their restoration have lagged behind studies of and support for tangible cultural properties. Relevant organizations and groups have striven to collect and disseminate information on the damage and link providers of support with recipients, but support efforts have often failed to meet needs and too much support is provided where it is not needed instead of where it is needed. Such problems have arisen because

of the lack of a network linking support efforts overall.

In many instances, sites of folk techniques had not been determined prior to the disaster, and information on damage overall and needed support has yet to be obtained. Many folk techniques use natural materials such as wood and clay, so practitioners face both the physical damage from the tsunami as well as radioactive contamination of materials as a result of the nuclear plant accident and harmful rumors. Determining the state of those techniques under such circumstances is difficult.

Although such problems exist, festivals and

folk performing arts have been emphasized by local residents in light of prayers and memorials for the deceased. The strength of these cultural practices is more evident or is being reassessed in many instances since these festivals and folk arts have served as an important tie to bind disjointed communities with residents living in

temporary housing.

With a focus on conditions in stricken areas, the Department of Intangible Cultural Heritage will strive to collect information. The Department will also work to create new networks to provide support to stricken areas and respond to future disasters.

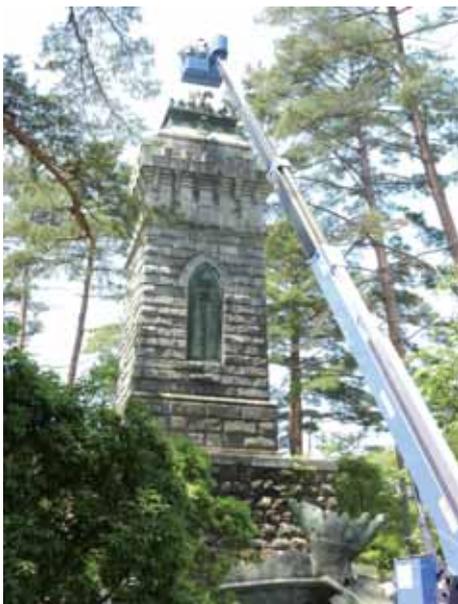
A Survey of the top of the *Shochuhi* Memorial and Work on the Memorial in Sendai

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

Errected on the ruins of the keep of Sendai Castle (or Aoba Castle) in 1902, the *Shochuhi* memorial commemorates the fallen from the Imperial Army's 2nd Division, which was located in Sendai. As was reported in January of this year, the memorial features a black kite in bronze atop a stone pedestal close to 20 m high that was damaged by the Great East Japan Earthquake last year (evident by the fall of the bronzed black kite). Following a survey of the damage and collection of fragments in January, damaged to the top of the pedestal was surveyed and fragments were collected with a

cherry picker on June 26th as part of the Cultural Property Rescue Program.

The survey and work to collect fragments included individuals from the Gokoku Shrine, Miyagi Pref., where the *Shochuhi* memorial is located, as well as Ms. Mikami Mitsuro (Miyagi Museum of Art) from the Council to Conserve Damaged Cultural Properties in Miyagi Prefecture, personnel from the Japan Institute for the Survey and Conservation of Outdoor Sculpture (a firm with experience surveying and conserving outdoor sculptures in Japan), and personnel from Hashimoto Co., Ltd. (a local



Left: Survey with the cherry picker. The bronzed black kite that had fallen from the pedestal is evident at the bottom right. Right: The damaged bronze adornment and top of the pedestal. The stone leaves blossoming from the pedestal's center are barely restrained by a loosened bolt.

construction firm). Also participating in the survey were Mr. Hashimoto Akio of the Department of Crafts, Faculty of Fine Arts, Tokyo University of the Arts and Ms. Yoshida Chizuko of the Educational Materials Office of the Faculty of Fine Arts, Tokyo University of the Arts. Work was supported by a donation from Kaikai Kiki Co., Ltd. to the National Research Institute for Cultural Properties, Tokyo to help with the Cultural Property Rescue Program.

The survey found a number of bronze fragments scattered atop the pedestal, and these fragments were collected. A survey of the remaining portion of the bronze adornment determined that one of the stone leaves was barely restrained by a loosened bolt, cracks ran

through the narrow portion of the base supporting the bronzed black kite, and the bronze adornment that was perched atop the pedestal had struck the projecting cornice at the top of the pedestal before leaving a hole at the foot of the pedestal when it fell. The stone leaves that had come free were secured with bands and the top of the pedestal was covered with blue plastic tarp, but these are only stop-gap measures. If a large earthquake were to strike again, the stone leaves could fall to the foot of the pedestal. Rainwater from holes in the cornice and the damaged pedestal could seep into the pedestal and cause it to collapse. Steps to deal with the bronzed black kite that had been left where it fell at the foot of the pedestal need to be devised along with steps for the future.

Conference on “Reducing Energy Use in Museums Considering Environments for Conservation of Cultural Properties”

By Sano Chie, Center for Conservation Science and Restoration Techniques

In the summer of 2011, electricity users served by Tepco and Tohoku Electric Power were asked to reduce power use (from 9 AM to 8 PM) by 15% from peak levels in 2010. How would museums and art galleries that handle important cultural properties survive? And what problems would they face as a result? The Center for Conservation Science and Restoration Techniques held a conference to review temperature and humidity settings in the exhibition and storage spaces of museums and art galleries with a supplemental focus on “Reducing Energy Use in Museums and Art Galleries” (the event took place on February 17 (Fri.), 2012 in the Institute’s basement seminar hall and had 66 attendees).

A Survey on Measures Taken to Reduce Museums’ Power Consumption in the Summer of 2011 was conducted from December 2011 to January 2012 with the cooperation of curators who had completed training for museum curators in charge of conservation. Results of the survey were summarized by Sano Chie. In most museums or art galleries, curators seek to avoid changing environmental conditions in storage rooms. At institutions that change the tempera-

ture of their galleries, the visitors experience discomfort and their stay in the galleries tends to be short. In some instances, insects and mold infestation and , odors are increased, and metal objects are corroded. In addition, there are concerns about a lack of temperature and humidity control resulting from changes in environment control settings.

Mr. Fukunaga Osamu of the National Art Center, Tokyo discusses views on temperature and humidity settings at art museums. Cultural properties vary widely, lending institutions have different views, and local climates, building structures and designs, and curating vary. These facts preclude the establishment of uniform criteria for exhibition conditions, but communication to reach an agreement on those conditions is crucial, as Mr. Fukunaga noted. Ms. Nagaya Mitsue reported on controlling conditions following closure of a special exhibition gallery to reduce daytime power consumption in the summer of 2011. Ms. Nagaya presented examples of items that were kept in good condition through nighttime climate control.

Ishizki Takeshi reported on current trends and approaches overseas with regard to tempera-

ture and humidity settings to conserve cultural properties. Ishizaki cited reports of experiments on the extent of deformation in mock specimens intended to ascertain the effect of changes in humidity on the components of cultural properties. Ishizaki also indicated the extent of brief fluctuations in a well-controlled environment and he provided examples of research into an approach that allows some fluctuations in accordance with seasonal changes (temperatures are adjusted but humidity is constant).



Conference in session

Last, Mr. Matsuo Takashi of the Shimizu Institute of Technology described the latest energy-saving technologies used in office buildings. Mr. Matsuo new techniques being tested in relatively large areas to efficiently use energy, such as utilizing shade and reducing peak energy use in conjunction with neighboring areas.

New methods of controlling temperature and humidity by allowing temperature adjustments at a constant humidity or allowing greater fluctuations must be carefully assessed to determine if they truly have no effect on cultural properties, and assessments must be repeated, discussed, and understood by all relevant personnel. The Conference on “Reducing Energy Use in Museums Considering Environments for Conservation of Cultural Properties” provided a valuable opportunity to see the steps in risk management: new information on risk assessment is now available, and risk communication, or how that information is evaluated and shared among stakeholders, is becoming evident.

Technical Support for Recovery Process of Damaged Cultural Heritage Sites in the Historical District of Padang, Indonesia

By Sato Katsura, Japan Center for International Cooperation in Conservation

The historical district of the city of Padang, West Sumatra was seriously damaged by earthquakes occurring off the coast of West Sumatra in September 2009. Since November of that year, the National Research Institute of Cultural Properties, Tokyo, has continued to support the recovery process of damaged cultural heritage sites in the district.

This year, within the framework of emergency assistance program by the Japanese Agency for Cultural Affairs, field studies were undertaken by Japanese experts, and a local workshop focusing on the topics of earthquake-resistant construction, disaster countermeasures, and risk management, those which were based on Japan’s own experiences following the March 11th, 2011 disaster in Tohoku, was conducted from January 4th to 13th, 2012. And then, Indonesian experts were invited to Japan from

January 19th to 25th.

At the workshop in Padang, examples of efforts to restore damaged cultural heritage sites in Japan were presented, and earthquake countermeasures and townscape preservation of the



Workshop on recovery process in Padang



The older part of Padang townscape affected by the earthquakes



Visit to a disaster area in Kesemnuma, Miyagi Prefecture

historical district were discussed on-site. In addition to surveys on recovery and change of damaged historical buildings and townscapes, field studies proposed seismic retrofits based on basic structural surveys and those studies examined the architectural style of traditional town-houses.

Indonesian experts who were invited to Japan were able to talk with personnel actively work-

ing on restoration and earthquake countermeasures on-site in affected areas mainly in Tohoku. This series of programs helped to clarify issues with reconstruction of damaged cultural heritage sites in Padang two years after the earthquakes. Further cooperation is needed for more specific action plans so that valuable historical heritage sites are not lost.

Networking Core Centers Project for the Conservation of Traditional Buildings in the Kingdom of Bhutan

By Sakaino Asuka, Japan Center for International Cooperation in Conservation

Seven experts were dispatched from Japan to the Kingdom of Bhutan from May 28 to June 8, 2012 as a part of the Networking Core Centers Project commissioned by the Japanese Agency of Cultural Affairs. This Project started this fiscal year to teach and train personnel in conservation and restoration techniques, including structural assessments and aseismic measures, for traditional buildings in the Kingdom of Bhutan.

For the project to be implemented, a Memorandum of Understanding was first concluded between the Department of Culture, Ministry of Home and Cultural Affairs of the Kingdom of Bhutan and the National Research Institute for Cultural Properties, Tokyo. Terms of Reference were also agreed upon.

In cooperation with Bhutanese personnel, field surveys were conducted to elucidate traditional construction techniques used in temples, houses, and ruins with rammed earth and wood in order to identify the value to be conserved. In addition, questionnaires were drafted to facilitate future architectural surveys. Moreover, structural surveys were conducted in order to

quantitatively ascertain the structural performance of traditional buildings. These surveys included a destructive load test on the rammed earth walls of Paga Lhakhang, a temple that was devastated by a fire and scheduled to be demolished, and a materials test on the rammed earth blocks of that temple. Micro-tremors were also measured at Pangrizampa Lhakhang.

Plans are to continue exploring the potential for aseismic measures as an extension of traditional techniques through both architectural surveys and structural surveys.



Testing at Paga Lhakhang



A group interview of craftsmen at the rammed earth construction site

The Networking Core Centers for International Cooperation on Conservation of Cultural Heritage Project for the Protection of Cultural Heritage in the Kyrgyz Republic and Central Asia

By Abe Masashi, Japan Center for International Cooperation in Conservation

The Japan Center for International Cooperation in Conservation has been undertaking a four year training program in the Kyrgyz Republic since 2011 to train young archaeologists and conservators in Central Asia. A series of training workshops covering documentation, excavations, conservation and site management are planned to be held. This program has been commissioned by the Agency for Cultural Affairs, Japan.

The second training workshop was held at the Institute of History and Cultural Heritage, National Academy of Sciences, Kyrgyz Republic from February 4 to 10, 2012. The main topic of

this workshop was documentation and eight Kyrgyz trainees studied basic methods of documentation of archaeological objects such as drawing and photographing.

After this workshop, three experts, Dr. Bakit Amanbaeva, Ms. Aidai Sulaimanova and Ms. Ainura Tentieva were invited to NRICPT and a seminar on "Cultural Heritage in the Kyrgyz Republic" was held on March 15. Dr. Amanbaeva and Ms. Sulaimanova reviewed new archaeological discoveries in the Kyrgyz Republic and Dr. Tentieva had a presentation about Kyrgyz intangible cultural heritage.



Trainees studying pottery

International Cooperation on Conservation with Armenia -Series of Conservation Workshops in Armenia and a Seminar on Conservation in Japan-

By Hemuki Naomi, Japan Center for International Cooperation in Conservation

The Japan Center for International Cooperation in Conservation has started to provide a series of conservation

workshops of archaeological metal objects at the History Museum of Armenia since 2012. This project is a part of the Networking Core Centers

for International Cooperation on Conservation of Cultural Heritage Project commissioned by the Agency for Cultural Affairs, Japan.

The workshops have been conducted three times so far, i.e. two domestic ones from January 24 to February 3, and from May 29 to June 8, 2012 respectively with the themes as “documentation (including scientific analysis)” and “conservation treatments”, both included lectures and practical trainings for ten younger Armenian experts. And one international workshop was held from February 7th to the 11th 2012. In addition to the domestic members, attendees included several Armenian archaeologists and scientists who study archeological metals in Armenia and international metals conservators/experts from Georgia, Iran, and Romania. Attendees gave presentations on the study of Armenian metals and on the state of museums and conservation in their own countries in order to foster the exchange of information, establish of a network among different experts, and study conservation and analysis of metal objects.

The next workshop will continue with cleaning and techniques to prepare objects for exhibition at the Museum after next year. Plans are to conduct an elemental analysis of objects once they have been conserved and study techniques for their fabrication in greater depth.

Concerning with the above project, we invited Ms. Yelena Atyants, a head of conservation at the History Museum of Armenia (at that time), to Japan from February 26 to March 3, 2012 under the exchange program for museums in Asia. An open seminar on “exchange programs for the conservation of cultural properties in the History Museum of Armenia” on February 27, 2012 was held at the NRICPT, which contains



Photography in practice



Practical cleaning the surface of archeological metal objects

different Japanese cooperation in conservation at the Museum and those progresses. There is no Japanese embassy in the Republic of Armenia at this moment, so there are few opportunities to widely publicize cooperation/exchanges like those mentioned. Hopes are that the current project will help to facilitate cooperation/exchanges between Japan and the Republic of Armenia in various areas beyond the protection of cultural properties.

Preliminary Research on *Kezurikake*-like Poles in Sarawak State, Borneo

By Imaishi Migiwa, Department of Intangible Cultural Heritage

This research examined customs and folk techniques related to poles found in Sarawak State, Borneo from June 27th to July 4th. These poles resemble the *Kezurikake*, or half-shaved sticks, found in

Japan. In the Japanese Archipelago, *Kezurikake* are widely used as ritual implement or as decorations during *Ko-syogatu*, or the New Year according to the lunar calendar, or as *Inau*, a ritual implement of the greatest importance to the



"Kezurikake"-like poles of the Kayan people fashioned during slash-and-burn agriculture

Ainu people. Although similar poles were known to be found in Borneo, there have been almost no field studies or comparative studies of these poles by experts. Thus, preliminary research was conducted in cooperation with

experts from the Center for Ainu & Indigenous Studies, Hokkaido University in order to facilitate future comparative studies.

The research site provided several opportunities to talk with local residents and observe their creation of these poles. A rough outline of customs related to these poles was also obtained. The names, uses, forms, and materials of these poles differ slightly depending on the tribe. The Iban people, for example, call these poles *Bungai Jaraw* (meaning slashed flower). Nowadays, these poles are typically considered a decoration to welcome "VIPs." However, there is some evidence that these poles had greater symbolic or religious meaning since they played an important role in headhunting and during traditional festivals. More in-depth research is needed.

Plans are to study *Kezurikake*-like poles in countries like Borneo in order to better understanding the customs related to *Kezurikake* in Japan and techniques for their fabrication.

Lecture by Mr. Hubert Guimet, Director of the Guimet Museum

By Yamanashi Emiko, Department of Art Research, Archives, and Information Systems

In 2010, the Institute concluded a memorandum of understanding on cooperative research and exchanges with the Guimet Museum in France. During his visit to Japan, Mr. Hubert Guimet, a director of the Museum and great-grandson of Émile Guimet, gave a lecture at the Institute on April 5th entitled "Émile Guimet: From manufacturer of artificial ultra-

marine to founder of the Guimet Museum." From the 19th to the early 20th century, Émile Guimet visited Egypt and crossed the Indian Ocean to visit various countries, including Japan. The Guimet Museum is an art museum that curates and exhibits cultural properties related to Oriental religions that Émile Guimet collected from around the world. The Museum curates a number of Buddhist artworks from Japan and is one of the foremost Oriental art museums in France.

Émile Guimet's father, Jean-Baptiste Guimet (1795–1871), invented a method of manufacturing artificial ultramarine in 1826. Ultramarine is a blue pigment made by pulverizing lapis lazuli collected from places like Afghanistan. In Europe at the time, ultramarine could not be obtained unless it was imported and it was so expensive that it was bought and sold at prices on par with gold. The method that Guimet invented led to the instant spread of artificial ultramarine that had been chemically manufactured. In 1855, Guimet and Henry Merle



Lecture

founded the Compagnie des Produits Chimiques d'Alais et de la Camargue, forerunner of the Pechiney conglomerate. In the 1850s, the firm's volume of production rose 100-fold from when the company was originally founded. The finances for Émile Guimet's travels and art collecting stem from the firm's success.

Naturally, painters used artificial ultramarine to produce paintings, and the pigment can be

found in works by neoclassical masters such as Jean-Auguste-Dominique Ingres.

Mr. Hubert Guimet's lecture revealed part of the Guimet family history that outsiders were unfamiliar with. The lecture also noted substantial changes in terms of materials in the history of 19th century European painting. With an audience of close to 90, the lecture proved a success.

Survey at the Guimet Museum of Asian Art

By Emura Tomoko, Japan Center for International Cooperation in Conservation

The Guimet Museum of Asian Art began with the collection of an industrialist Émile Guimet (1836~1918) in his birthplace, Lyon in 1879 and moved to Paris in 1885. Today, the Museum has about 11,000 Japanese artworks in its collection and is considered one of the world's leading Oriental art museums. The Museum has one of the world's oldest Japanese art collections, and its collection includes a number of works with significance in terms of art history. Some of these works are in great need of restoration

due to the passage of time. As Cooperative Program for the Conservation of Japanese Art Objects Overseas, artworks of the Guimet Museum that included 5 paintings, i.e. Buddhist hanging scrolls and picture scrolls, and 1 piece of lacquerware were restored from 1997 to 2005. Consistently curating and exhibiting artworks in good condition is crucial to introducing Japanese culture and history overseas. With the cooperation of Ms. Hélène Bayou, the Museum's chief curator of Japanese art, 3 Institute personnel—Kawanobe Wataru,



A survey at the Guimet Museum of Asian Art

Director of the Japan Center for International Cooperation in Conservation, and Kato Masato and Emura Tomoko, both of whom are senior researchers at the Center—surveyed a dozen or so paintings from the perspectives of

restoration and art history on May 25, 2012. In the future, the Institute will conduct more in-depth surveys and provide further consultations regarding artwork restoration and encourage cooperative research and exchanges.

Lecture by Prof. Melanie Trede

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

Japanese art objects are found in collections in the US and Europe and are greatly treasured. Experts overseas are also actively researching Japanese art history. Heidelberg University in Germany is one of the key sites of that research, and Ms. Melanie Trede, a professor at the University, was invited to Japan, where she delivered a lecture at the Institute's seminar hall on March 5th entitled "Hachiman Engi Paintings as Cultural Memory: Using the Past to Serve the Present."

"Cultural memory" is a political, social, and religious context that many people share when they recall a given work. An expert in Japanese art history, Professor Trede is often cited in the US and Europe by researchers in other fields as well. Her lecture examined the political nature of the Hachiman Engi by focusing on sources ranging from medieval picture scrolls to modern

paper currency and was quite thought-provoking.

A lecture lasted close to two hours with consecutive interpretation by Ms. Takamatsu Mari (adjunct instructor at Meiji University) and was followed by a discussion chaired by Tsuda Tetsuei (the Department of Art Research, Archives, and Information Systems) featuring comments by Mr. Tsuchiya Takahiro (researcher at the Tokyo National Museum) and Shioya Jun (the Department of Art Research, Archives, and Information Systems). The day's program received positive reactions from researchers of history and Japanese literature. The lecture on the Hachiman Engi provided a valuable impetus for the exchange of opinions by experts in different specialties or experts specializing in different eras.

Survey and Photography of Bukkoji Temple's "Zenshin Shonin Shinran Den-e"

By Tsuda Tetsuei, Department of Art Research, Archives, and Information Systems

The "Zenshin Shonin Shinran Den-e [Illustrated Biography of Shinran, Zenshin Shonin]" (two scrolls) are picture scrolls depicting the life of Shinran (1173–1262) from his entry into the priesthood until the erection of his mausoleum following his death and were passed down by Bukkoji Temple, Kyoto. These scrolls were produced under the influence of picture scrolls of Shinran's life that were passed down by Senjuji Temple, Mie Pref. The second set of scrolls is

known to include text and portrayals that are hard to accept. And it is said that those text handwriting was those of the Emperor Godaigo. In principle, Bukkoji Temple's picture scrolls are not shown to the public. Since the scrolls have been carefully passed down, they lack any evidence of restoration efforts like repaired creases. Despite its aging, silver paint on the scrolls has retained its brilliance. The scrolls are also notable for their colors, which remain as vivid today as when the scrolls were originally



High-resolution digital photography of a picture scroll

produced. Nevertheless, there are strongly divergent views on the date of production, with one view dating the scrolls back to the middle ages (15th century) and another placing the date in the modern age (the 17th century or afterwards).

With the understanding and cooperation of the Temple's administrative office, Tsuda Tetsuei, Kobayashi Tatsuro, and Shirono Seiji of the Department of Art Research, Archives, and Information Systems studied and photographed Bukkoji Temple's "*Zenshin Shonin Shinran*

Den-e" on February 23 and 24, 2011 in the Temple's great hall. Since previous opportunities to study the scrolls were severely limited, the current research sought to obtain basic data on such illustrated biographies and digitally photograph each illustration in high resolution so that Bukkoji Temple's picture scrolls could contribute greatly to the study of cultural properties. Findings from this research were presented along with an interim report at a seminar of the Department of Art Research, Archives, and Information Systems on February 29th (Tsuda Tetsuei, "Bukkoji Temple's 'Illustrated Biography of Shinran'"). The scene in the first scroll, "Dream at the Rokkakudo [shrine]," features the most distinctive portrayals, so wall panel of this scene was displayed on the wall of the floor corridor of the Department of Art Research, Archives, and Information Systems to further publicize the existence of this work. This research was undertaken with a 2011 grant from the Metropolitan Center for Far Eastern Art Studies. This research is one result of a research project of the Institute's Department of Art Research, Archives, and Information Systems entitled Study on Digital Imaging of Cultural Properties.

Study and Photography of Yokoyama Taikan's *Yamaji* [the Mountain Path] (Eisei Bunko collection) after its Restoration

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

As previous reports have occasionally mentioned, joint research on Yokoyama Taikan's *Yamaji* [the Mountain Path] with Eisei Bunko Museum has taken 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. Upon completion of the piece's restoration this spring, high-resolution images of the piece were taken on May 12th at the Kumamoto Prefectural

Museum of Art, where the piece is held, by Shirono Seiji (National Research Institute for Cultural Properties, Tokyo), and the piece was studied by Mr. Miyake Hidekazu (Eisei Bunko Museum), Mr. Hayashida Ryuta (Kumamoto Prefectural Museum of Art), Mr. Ogawa Ayako, and Shioya Jun (also of the Institute).

Yamaji features extensive use of coarse paints made from mineral pigments, though this was not readily apparent in conventional images. The images taken during this study adeptly convey the nuances of the piece's texture. In conjunction with the results of X-ray fluorescence analysis performed in the fall of 2010, high-resolution images should help distinguish the pigments used in the piece. Plans are to summarize

these results in one volume and report them this year by means of a conference in August of

this year.

Study of Biological Deterioration in Traditionally Painted Areas of Kirishima Shrine

By Sato Yoshiori and Morii Masayuki, Center for Conservation Science and Restoration Techniques

As part of a commissioned study on Development of Techniques to Prevent Color Paint Peeling at Kirishima Shrine and Work to Implement Those Techniques, the Center for Conservation Science and Restoration Techniques has studied biological deterioration of traditionally painted areas of Kirishima Shrine. Traditional painting techniques used organic substances such as animal glue and are usually susceptible to biological deterioration by microbes like mold. If mold grows, it can seriously mar a building's appearance. Moreover, mold degrades the proteins in animal glue that serve as a binder, causing pigments to separate from the painted surface. Metabolites also cause pigments to discolor and dissolve. As a result, the physical deterioration of painted areas accelerates.

Kirishima Shrine has suffered damage, i.e. extensive growth of mold, in areas that were painted traditionally with oyster shell white paint or ochre paint including walls of breeze-ways, the covered stone stairway, and the worship hall. This year, a microbiological study was

conducted to identify the mold responsible and ascertain the impact of that mold on painted areas. Temperature and humidity changes on-site were also monitored and an exposure test with fungicides was also conducted to help devise optimal control measures.

Environmental measurements revealed that the Shrine's air temperature is lower than the air temperature of level ground and the Shrine has a relatively high relative humidity of about 70% as an annual average. The Shrine was found to have an environment conducive to the growth of indigenous microbes. During the on-site exposure test with fungicides, several agents were found to have fungicidal action, but some of the fungicides chemically reacted with the white paint and could lead to deterioration. One hundred and thirty-three fungal strains have been isolated from damaged areas. These strains were grouped based on colony morphology and analyzed phylogenetically and physiologically. Results indicated that three groups had highly prevalent fungal strains (i.e. they had the most strains isolated). These groups are presumed to



Mold growing on areas painted oyster shell white



An on-site exposure test with a fungicide

play a major role in microbial deterioration of traditionally painted areas of Kirishima Shrine. Plans are to perform a more detailed analysis of the isolated strains and continue exploring

measures to prevent and control microbial deterioration of areas with traditional oyster shell white paint and ochre paint in conjunction with exposure test results.

The 25th Conference on Conservation and Restoration of Modern Cultural Heritage “Use of Oil-based Paints in Modern Architecture in Japan”

By Nakayama Shunsuke, Center for Conservation Science and Restoration Techniques

On February 10th, the Center for Conservation Science and Restoration Techniques hosted a study meeting on “Use of Oil-based Paints in Modern Architecture in Japan” in the Institute’s basement seminar hall. Oil-based paints were used in modern buildings from Meiji to Showa period. In recent attempts to restore these buildings, a frequently encountered problem has been the difficulty of identifying materials in paints. Even if they are identified, the original paints are often hard to obtain, so other materials have to be employed to repaint. Under this situation, specialists from the Agency for Cultural Affairs, museums – from both curatorial and science

sections –, and a private company, met to discuss how the modern buildings, i.e. current cultural properties, were painted at that time, how those paints can be identified, why oil-based paints are hard to obtain now, and the steps that can be taken to solve these problems. Presentations were made concerning techniques to identify materials in paint samples and the difficulties in oil-based paints includes the historical background that they became obsolete because of their slow drying property. The speakers were actively engaged by the audience of 45, making the study meeting a meaningful one.

The 4th Session of the General Assembly of the States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage

By Miyata Shigeyuki, Department of Intangible Cultural Heritage

The 4th session of the General Assembly took place from June 4 to 8, 2012 at UNESCO Headquarters, Paris. Representing the Institute, Miyata Shigeyuki participated in the conference. The main subject for discussion during the session was revision of the Operational Directives, which led to a more lively discussion among representatives from participating nations than takes place at a usual session. Past sessions approved the decisions of the Intergovernmental Committee, but the current session turned into a discussion, much like the Intergovernmental Committee. Revision of the way in which nominations for inscription on the Representative List are evaluated was a

matter of intense debate. The question was whether to change from evaluation of nominations by the Subsidiary Body, with extensive advice from the Intergovernmental Committee, to evaluation by the Consultative Body, which is comprised of experts like those tasked with considering nominations for the Urgent Safeguarding List. In the end, the present method of nominations evaluated by the Subsidiary body was retained, with revision of recommendations from the Committee. Decisions that will greatly affect the implementation of convention were made, e.g. the maximum ceiling of files to be evaluated annually by the Committee, a long-running concern, was

formally defined in the Operational Directives. Although the Assembly still has supreme decision-making ability with regard to the Convention, this session was the first to completely overturn the recommendations of the Committee, and problems with implementation

of the Convention remain. In addition, the appearance of divergent opinions among different regional groups must be followed closely. Since Assembly sessions have increasingly become a forum for discussion, this trend must be followed closely in the future.

Research Exchanges with South Korea's National Research Institute of Cultural Heritage: A Comparative Study of Buddhist Rituals

By Takakuwa Izumi, Department of Intangible Cultural Heritage

A second round of research exchanges between the Department of Intangible Cultural Heritage and the Folkloric Studies Division of South Korea's National Research Institute of Cultural Heritage began based on an agreement concluded last November. During the first year of exchanges, Takakuwa visited South Korea for 2 weeks from May 18th to study Buddhist rituals. Buddhism plays a great role in both Japan and South Korea, but there are a number of differences in rituals and observances since Buddhism has developed in forms particular to each country.

In South Korea, April 8th on the lunar calen-

dar is Buddha's birthday and a national holiday, and the *Nento* Festival or the Paper-lantern Festival is gaily celebrated 1 week prior to the Buddha's birthday, even attracting tourists from abroad.

Buddhists in South Korea, 90 percent of whom follow the *Jogye* order of Zen, worship Buddha every morning, noon, and night. This practice is similarly followed by Japanese Buddhists, but South Korea Buddhists appear to be more enthusiastic, with believers participating in overnight retreats and praying with monks.

In addition, religious ceremonies are consid-



A lantern for the Nento Festival



Monks and believers praying for their ancestors

ered “religious acts” and are not designated as important intangible cultural properties in Japan. In South Korea, however, religious ceremonies are treated quite differently, as exemplified by the *Yeongsan-jae* ritual of the Taego

order that has been inscribed in the Intangible Cultural Heritage List of UNESCO. This comparative study of Buddhist rituals also revealed differences in Japanese and Korean perceptions beyond the Buddhist religion.

A Seminar on the Conservation of Wall Painting Fragments in the National Museum of Antiquities of Tajikistan

By Shimadzu Yoshiko, Japan Center for International Cooperation in Conservation

In a collaborative project with the Institute of History, Archeology, and Ethnography of the Academy of Science of Tajikistan, the National Research Institute for Cultural Properties, Tokyo has undertaken conservation of the wall paintings in the National Museum of Antiquities of Tajikistan since 2008. A Seminar on ‘the Conservation of Wall Painting Fragments in the National Museum of Antiquities of Tajikistan’ was held on June 12, 2012. Conservation experts described about the conservation efforts thus far.

The wall paintings that are being conserved are mostly those that were excavated from the palace ruins (from around the 7th–8th century) of the Sogdian people, who were known to be

merchants on the Silk Road, and those that were excavated at the palace ruins at the Khulbuk site dating from the early Islamic peri-



A lecture by a conservator

od (from around the 11th–12th century). The Sogdian wall paintings were burnt and fragmented. At the seminar, the experts talked about conservation techniques such as those to put the fragments together and display them in the Museum of Antiquities. The wall paintings excavated at the Khulbuk site are extremely fragile. Therefore, experts spoke about current con-

servation efforts to consolidate the fragments and conservation techniques for display of those fragments in the future. The seminar featured presentations on techniques and materials for the conservation of wall paintings and discussions by participants, providing a forum for a meaningful exchange of opinions.

Survey of Myanmar as a Partnering Country by the Japan Consortium for International Cooperation in Cultural Heritage

By Harada Rei, Japan Center for International Cooperation in Conservation

The Japan Consortium for International Cooperation in Cultural Heritage surveyed the cultural heritage of Myanmar from February 22nd to the 28th, 2012. The main goal of the survey was to explore current and future developments in international cooperation to preserve cultural heritage in Myanmar by visiting sites firsthand and determining Myanmar's specific requirements for cooperative efforts. Sites such as pagodas in Bagan and wooden structures in Mandalay were visited

along with museums and libraries. Survey members gathered information and interviewed relevant personnel.

Results of the survey indicated that cultural heritage sites in Myanmar are deteriorating overall. Systems for protection are inadequate, and heritage sites are in danger. Tourists to Bagan have increased sharply from last year, and the current tourism infrastructure is reaching the limits of its capacity. In addition to site protection, sustainable development is also a prob-



Bagan archaeological site

lem given urban conditions and disparities in income levels. In addition, museums have a serious lack of conservation and research facilities.

In line with changes in Myanmar in recent years, the country will need even more support from Japan and the rest of the international

community in every area, including the protection of cultural heritage. Such support projects will need to be coordinated in the future. Plans are to extensively discuss the future forms of Japan's cooperation to preserve cultural heritage with relevant institutions.

Publication of *Science for Conservation*, Vol. 51

By Yoshida Naoto, Center for Conservation Science and Restoration Techniques

Science for Conservation is the research bulletin of the Center for Conservation Science and Restoration Techniques and the Japan Center for International Cooperation in Conservation of the National Research Institute for Cultural Properties, Tokyo. The latest edition, Vol. 51, was published March 31, 2012. This edition features 7 papers and 20

reports on the study and restoration of various cultural properties by Institute personnel. Paper copies are distributed only to relevant organizations and persons, but PDF versions will be available on the Institute's website (<http://www.tobunken.go.jp/~hozon/pdf/51/MOKUZI51.html>), so feel free to have a look.

Environmental Conditions for Conservation of Cultural Properties Published

Center for Conservation Science and Restoration Techniques

In accordance with the Ministerial Ordinance to Revise Some of the Regulations Enforcing the Museum Act that was promulgated on April 30, 2009, Theories of Conservation of Museum Materials (2 credits) has been included in university or junior college courses to train curators. The course covers conservation of materials and exhibition conditions and will be required for accreditation as of this year. The National Research Institute for Cultural Properties, Tokyo has authored and edited what should be the standard text for the class and published it via Chuo Koron Bijutsu Shuppan. The book provides a basic knowledge of and skills for conservation of cultural properties in facilities handling cultural properties and outdoors. Much of the book deals with information related to the natural sciences, such as temperature and humidity and climate control. The book's content has been carefully examined and selected so that even students in the humanities can readily

understand it without a loss in quality. Another advantage of the book is that it is practical, so it can assist curators who are already involved in conservation. As mentioned earlier, the fact that



*Environmental Conditions
for Conservation of Cultural Properties*

the course is required has further emphasized the important duty that facilities handling cultural properties have to conserve those items. Drafting this text has been both an imperative

and a joy for those of us at the Institute who have long been involved in studying conservation conditions. Hopes are that this text will teach students and shape their efforts.

Networking Core Centers Project in Mongolia: Workshop on the Protection and Management of Amarbayasgalant Monastery

By Sakaino Asuka, Japan Center for International Cooperation in Conservation

Four experts from the National Research Institute for Cultural Properties, Tokyo (NRICPT) were dispatched to Mongolia from January 21 to 27, 2012 as a part of the Networking Core Centers Project commissioned by Japan's Agency of Cultural Affairs.

On January 24th and 25th, workshops to draw up the management plan for Amarbayasgalant Monastery were held under the joint auspices of NRICPT, Nagoya University and the Ministry of Education, Culture, and Science of Mongolia (MECS). During the discussion, the protection of cultural heritage was considered along with the Land Law and the system of administrative courts. Accordingly, a written proposal to MECS and the Selenge Aimag (province) office was drafted. This proposal mentions establishment of a

working group to include the Monastery on the World Heritage List and to draft a management plan, clarification of problems with the current regulations on protected areas, and efforts to obtain the understanding of local residents. NRICPT seeks to closely coordinate and cooperate with relevant bodies to bring the proposal to fruition.

On January 26th, representatives of the NRICPT, Nagoya University, and the National Police Agency of Mongolia discussed the matter of illicit export and import of cultural properties. Representatives of the Police Agency explained national policies, systems, and criminal cases related to this topic. Representatives of the NRICPT informed them of cases of illegal mining and graffiti at the sites of Serven Khaalga and Rashaan Khad in Khentii Aimag, Mongolia.



Government Palace, Ulaanbaatar

Publications

Investigative Report on the Optical Study of Li Tang's Windy Pines Among a Myriad Valleys

Investigation report of the cooperative research with the National Palace Museum, Taiwan, consists of high resolution, infra-red, and thermo-luminescence photos of the painting as well as the article on the history of the research on this work. 2011, National Palace Museum, 1160 NT\$



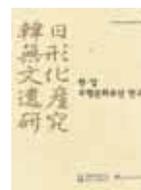
Compilation of dated inscriptions on Japanese painting - 15th Century

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 on Intangible Cultural Heritages in Korea and Japan

Research on Intangible Cultural Heritages in Korea and Japan was issued in November 2011 in collaboration with the National Research Institute of Cultural Heritage of South Korea, as a result of a 3-year research exchange project between South Korea and Japan starting from 2008. 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



Conservation of Industrial Heritage 8: Utilization of Aircrafts

This book is the second publication focusing on the utilization of modern cultural heritage, particularly on that of aircrafts. It is the proceedings of a study meeting at which David Morris, the author of a book on Corsair KD431, and persons engaged in the conservation of aircrafts in Japan spoke on the methods of utilization of aircrafts. 2009, not for sale



Report on The Cooperative Program for the Conservation of Japanese Art Objects Overseas

The aim of this program is to promote conservation and utilization of Japanese paintings and urushi objects have been possessed overseas. This volume includes the reports on the restorations that were completed in 2010 fiscal year and the workshops of Japanese restoration techniques in foreign countries. Japanese/English, 2012, not for sale

