Greetings from New Director General, Kamei Nobuo

I took over the director's duties from my predecessor Mr. Suzuki Norio and assumed the post of Director General in April 1, 2010. The National Research Institute for Cultural Properties, Tokyo has a long history spanning 80 years, including the years of the antecedent art research institute, and stores an enormous amount of data on cultural property research amassed by our senior staff. These data are valuable assets of the Institute and form the foundation of research on cultural properties that supports the present-day administration for cultural properties. In the process of the recent administrative and financial reform, the National Research Institute for Cultural Properties, Tokyo is positioned as one facility of the National Institute for Cultural Heritage which consists of four national museums and two research institutes. In spite of the changes accompanying the reform, the National Research Institute for Cultural Properties, Tokyo has a firm foundation that the precedent Director General Mr. Suzuki took the lead in building. This foundation includes the systematization of investigation and research of cultural properties, the unification and systematization of development in conservation and restoration techniques, and sharing of data on cultural properties. I will take over this firm foundation, further develop it, and do my utmost to accomplish the social mission that is given to the Institute.

Recently, there have been demands for active links with the community and disclosure of information in a variety of fields, and approaches to open up organizations are being taken. Although research on cultural properties is apt to be specialized and difficult, I believe investigation and research for protecting cultural properties includes giving guidance to get as many people as possible to realize the importance of and cooperate in conservation. Therefore, when we make public the stored data on cultural properties and research achievements, we regard it crucial to convey them in an easy to understand way.

The Institute does not have a sufficient number of researchers, but there are many researchers with abilities that can be used overseas, and their research activities are highly rated both in Japan and abroad. We all do our utmost to protect cultural properties so that our Institute can play a central role domestically and internationally. Your ongoing support and cooperation would be greatly appreciated.

Investigation on Filmon Sound Belt
By Ijima Mitsuru, Department of Intangible Cultural Heritage

The Filmon Sound Belt is a special storage medium (a kind of record) developed in prewar Japan. The shape is an endless tape made of synthetic resin (approximately 13 m long), and it is said that the tape can record sound for up to 36 minutes. The Department of
Intangible Cultural Heritage owns five such sound belts. Since a special player is needed to play them and very few players now remain, it has not been possible to even check what is recorded on them up to now.

Since last year, the Department has been researching the Filmon sound Belts jointly with the Theatre Museum of Waseda University (Collaborative Research Center for Theatre and Film Arts). The Museum stores the players in a playable state, so digitizing the sounds played back by the players is also included in the investigation plan.

At present, we have confirmed there are a total of more than 100 sound belts in existence when including those stored in the Department and the Museum and those owned privately. Unfortunately, quite a few of these sound belts are hard to play back since they have deteriorated noticeably through age, but we are now working to obtain playback sound from as many belts as possible.

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**Survey on Deterioration of Exterior Coating Material of Itsukushima Shrine**

By Kitano Nobuhiko, Center for Conservation Science and Restoration Techniques

As part of the Research on Traditional Restoration Materials and Synthetic Resins, the Center for Conservation Science and Restoration Techniques is conducting a survey on the deterioration of exterior coating material of Itsukushima Shrine. It is

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*Creating hand-plate specimens for exposure test*
widely known for its beauty with its contrast of a vermilion shrine pavilion floating in a blue sea, but the building is exposed to a severe environment because it is in contact with seawater. And an issue raised by the relevant persons is that the vermilion exterior coating material has become black in a relatively short time. The Center tried to identify the cause of this blackening phenomenon in the laboratory, also created hand-plate specimens coated with a large amount of the past exterior coating materials which were conceivably used for the Shrine, and installed them on the actual floor of the Shrine and to the pillars which are in contact with the sea surface on May 13. We will perform an exposure test in the environment of the Shrine for at least one year and observe the deterioration of exterior coating materials. We will use the results to maintain the exterior coating of the Shrine pavilion in as good a status as possible.

Microtremor Survey on Hokke-do at Todaiji Temple
By Morii Masayuki, Center for Conservation Science and Restoration Techniques

The National Research Institute for Cultural Properties, Tokyo is advancing “research on anti-seismic measures for clay and dry-lacquered statues” as part of its research project on disaster prevention plans for cultural properties. If we can find out how Shumidan and Hokke-do vibrate, we will be able to estimate how a strong quake will affect the Buddhist statues.

We obtained the cooperation of Mie University and others, and measured microtremors in Hokke-do and Shumidan. We will analyze the results, evaluate the vibration characteristics and earthquake resistance of
The Japan Center for International Cooperation in Conservation conducted the 8th mission for conservation of the wall painting fragments housed in the National Museum of Antiquities of Tajikistan, from May 16 to June 22. This was part of a collaborative project funded by the Agency for Cultural Affairs.

Wall paintings are originally stable as they are painted on the wall of a building. The fragmented paintings have, however, lost its support, therefore, exhibiting them in a museum requires a new support. In the 8th mission, we tried to make the support comparatively lighter in weight and also not to put unwanted stress to Hokke-do and Shumidan, and use the data to develop seismic countermeasures for the Buddhist statues.

Conservation of the Wall Painting Fragments in Tajikistan and Capacity Development (8th Mission)
By Kageyama Etsuko, Japan Center for International Cooperation in Conservation

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the painting fragments when mounting them. The Tajik trainees mounted two wall painting fragments, excavated from the Buddhist temple ruins of the Kafir Kala site, on the supports following the instructions of Japanese conservators, and exhibited them in the museum. The Tajik trainees actively tackled the task of making the new supports and mounting the wall painting fragments.

In the 9th mission, we will mount the wall painting fragments excavated from the Kaea-i Kakhkakha I site. During the period of this next mission, we will also hold a workshop on mounting wall painting fragments.

Conservation Project of Thang Long Imperial Citadel: Conservation Science Experts Mission
By Tomoda Masahiko, Japan Center for International Cooperation in Conservation

The partnership agreement between the National Research Institute for Cultural Properties, Tokyo and UNESCO Hanoi Office on the UNESCO/Japanese Funds-in-Trust project for Conservation of the Thang Long Imperial Citadel site went into effect in April. From May 17 to 22, seven experts in the conservation science field were dispatched to Hanoi as the first mission of this comprehensive assistance project for three years. In order to collect basic data for studying the appropriate measures to conserve the excavated archaeological remains, the existing meteorological observa-

Mounting wall painting fragment on support

Meteorological observation station being relocated

Installation of soil-water sensors
Research on the Current Situation of Cultural Heritage Protection in Sri Lanka
By Tomoda Masahiko, Japan Center for International Cooperation in Conservation

From April 4 to 13, we were dispatched to Sri Lanka by the Ministry of Foreign Affairs, and conducted a field research on the current situation of cultural heritage protection, along with an external specialist. In Sri Lanka, the civil war which lasted for a quarter of century just ended last year, and new development is expected in the field of protecting cultural heritage, a field that has been neglected because of the country's financial difficulties. The major purpose of our research was to collect basic information so that Japan can examine what cooperative assistance is possible via UNESCO and other bodies in the future.

In this mission, we visited various archaeological and architectural sites, and interviewed the relevant organizations about the current status of conservation in the world heritage sites as well as their future outlook. We also conducted a field research on the sites which have possibility to be inscribed in the list in the future. The survey results made us realize that in many cases various plans already exist but there is no prospect of materializing them and there are many serious problems in terms of the structure for protecting cultural heritage including insufficient specialized human resources. We would like to further participate in studying how to proceed with concrete cooperation.

Ritigala Forest Monastery ruins where the restoration works just restarted
The Japan Center for International Cooperation in Conservation dispatched a preparatory mission for the project for documentation of Cultural Heritage in Central Asian Countries to Turkmenistan from February 14 to 18, at the request of UNESCO. This followed discussions during last mission with the related people of Central Asian countries (Kazakhstan, Uzbekistan, Kyrgyzstan and Tajikistan) in January. The major purposes of this mission were to investigate the future activities in Turkmenistan with this project, and confirm the research system and the documentation on cultural heritages being conducted by those in Turkmenistan.

We discussed the direction in which the project should head in the future and their specific operations with the relevant persons in Turkmenistan. Then we visited Anau, which is one of the candidate sites for registration as a Silk Roads World Heritage site, and the national museum, which stores many significant artifacts of ancient Turkmenistan. Turkmenistan has the Zoroastrian ruins and Buddhist temple ruins which are the westernmost of the temple ruins that have been discovered so far, and we...
As part of joint research on site monitoring, we conducted a field survey on cave wall paintings in southern Sulawesi with the Borobudur Heritage Conservation Office in Indonesia from January 24 to 30. There are over 100 limestone caves in southern Sulawesi, and several of the caves have wall paintings which were presumably drawn 3,000 to 1,000 years ago. Many of the paintings were created by blowing red pigment over the human hand as it was pressed to the wall, with motifs of indigenous species such as babirousa (a kind of wild boar), anoa (a kind of cattle), fish, birds, and boats appearing [p. 9]. Phenomena such as changes in rock characteristics through water seepage, surface recrystallization and the exfoliation of rocky surfaces were observed on the walls, and it is possible that changes in the environment, such as the cutting down of trees in the surrounding environment, may be a cause for the deterioration of paintings.

We visited eight caves, and discussed the possible causes of deterioration and measures for future conservation with the conservation specialists of Indonesia. We plan to investigate monitoring techniques in order to establish appropriate conservation plans jointly with the Borobudur Heritage Conservation Office and the Makassar Cultural Heritage Conservation Center.

Joint Research with Indonesia on Cave Wall Paintings in Southern Sulawesi
By Futagami Yoko, Japan Center for International Cooperation in Conservation
The Japan Center for International Cooperation in Conservation has been continuing to cooperate in the technical support project of the Japan International Cooperation Agency (JICA) to establish and operate the Conservation Center in the Grand Egyptian Museum in Egypt.

As part of this project, three Japanese conservation specialists were dispatched to the local site from May 14 to 22, and IPM training took place at the Conservation Center. IPM stands for Integrated Pest Management, and it indicates here integrated management for preventing harmful organisms from damaging cultural properties. Before this training, the staff of the Conservation Center had little idea about IPM, but its concept has led to the continuous management activities of Egyptian staff such as their own monitoring after training. On June 14, the opening ceremony of the Conservation Center took place with the attendance of Ms. Susan Mubarak, the first lady of Egypt. There are cur-

Cave wall painting with anoa and human hand as motif (Sumpang Bita Cave)

Conservation Center in the Grand Egyptian Museum: Capacity Development Training of Conservation Specialists and Opening of the Center

By Hemuki Naomi, Japan Center for International Cooperation in Conservation

IPM practical training
Currently more than 120 Center employees and conservation specialists, and a further increase in this number is being examined. Thousands of relics have already been brought to the Center, and conservation work has started gradually. We will continuously move forward with effective cooperation in capacity development that is suitable for the various levels of the individual specialists, aiming for full-scale operation of the Center in the future.

\[\text{International Workshop on the Conservation of Intangible Cultural Heritage: “Current status and issues on protection measures in Asia-Pacific region countries”}\]

By Miyata Shigeyuki, Department of Intangible Cultural Heritage

On January 14, the Department of Intangible Cultural Heritage held an international workshop on the protection of intangible cultural heritage at the seminar room of the Institute under the framework of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. Administrators and conservation specialists from nine countries in the Asia-Pacific region (Indonesia, South Korea, China, Fiji, the Philippines, Bhutan, Vietnam, Mongolia and India) participated in this workshop. Members of the Ainu Old-Style Dance Performance Alliance Conservation Association along with Miyata from the Department of Intangible Cultural Heritage joined the workshop, and gave a presentation on the current status of and issues relating to the protection of intangible cultural heritage. At the comprehensive discussions we discussed the role of the community in the protection of intangible cultural heritage. On January 15, we visited Miura City, Kanagawa, which was registered as a UNESCO Intangible Cultural Heritage site last year.
The Sainsbury Institute for the Study of Japanese Arts and Cultures was established in Norwich, in the eastern part of the UK, in 1999. It is developing activities as a base for research on Japanese arts and cultures. The Institute’s Lisa Sainsbury Library stores books and materials on Japanese arts and cultures. Among them there are collections on Bernard Leach, the ceramic artist, and Yanagisawa Taka, the art historian. The Yanagisawa collection has strong ties with the National Research Institute for Cultural Properties, Tokyo, where she worked. On the Technical Standard Section of the Center for Conservation Science and Restoration Techniques held a seminar with the title Glue - I at a meeting room of the Institute on June 21 [Monday]. There are many kinds of glue materials, and glues are traditional adhesives that have been widely used throughout the ages all over the world including Japan. At present the production of traditional Japanese glue (nikawa) is rare and there are many unclear points regarding its current status, including its physical properties. Against this background, Hayakawa Noriko, a researcher of the Center, outlined the physical properties of glues as restoration materials. This was followed by a speech given by Ms. Yamamoto Noriko of the Association for Conservation of National Treasures on the subject how to use glues for restoration and conservation from her viewpoint as a restoration engineer. Prof. Seki Izuru, the Tokyo National University of Fine Arts and Music, gave a lecture on the achievements of studies on materials from his standpoint as a painter. Finally, Prof. Morita Tsuneyuki, the Aichi Prefectural University of Fine Arts and Music, who once interviewed on the production of glues when he was a professor at the National Museum of Ethnology, Osaka, gave an explanation on the glue production processes with documents. The lecturers’ speeches were persuasive because they were on subjects that the lecturers had studied throughout their long carriers; we also had an opportunity to observe many types of glue brought to the meeting room by Pro. Seki Izuru, making the seminar a great success.

4th Seminar on Traditional Restoration Materials and Synthetic Resins - Glue (I)
By Kitano Nobuhiko, Center for Conservation Science and Restoration Techniques

Workshop: Sainsbury Institute for the Study of Japanese Arts and Cultures and Archives of Cultural Heritages in the UK
By Shioya Jun, Department of Research Programming

The Sainsbury Institute for the Study of Japanese Arts and Cultures was established in Norwich, in the eastern part of the UK, in 1999. It is developing activities as a base for research on Japanese arts and cultures. The Institute’s Lisa Sainsbury Library stores books and materials on Japanese arts and cultures. Among them there are collections on Bernard Leach, the ceramic artist, and Yanagisawa Taka, the art historian. The Yanagisawa collection has strong ties with the National Research Institute for Cultural Properties, Tokyo, where she worked.
February 25, the Department of Research Programming of this Institute and Japan Art Documentation Society co-hosted the workshop “Sainsbury Institute for the Study of Japanese Arts and Cultures and Archives of Cultural Heritages in the UK” in the seminar room of the Institute. Mr. Hirano Akira, a librarian at the Lisa Sainsbury Library, was invited to participate. He introduced the Sainsbury Institute for the Study of Japanese Arts, and reported on the study of Japan in the UK. He also discussed the network of Japanese studies in Europe. Mr. Morishita Masaki (a visiting researcher from the Department of Research Programming of the National Research Institute for Cultural Properties, Tokyo) and Ms. Idemitsu Sachiko (a curator from the Idemitsu Museum of Arts), who have experience in conducting research based at the Sainsbury Institute for the Study of Japanese Arts and Cultures, joined in the discussions as panelists. They developed topics on the real experience of researching Japanese art in overseas countries and the current status of the archives on contemporary art in Europe. The discussions with general participants revealed that it is difficult for people in overseas countries to view the bulletins, theses and exhibition catalogs at Japanese universities, art galleries and museums, and gave us another opportunity to understand the real issues with their computerization and international cooperation.

Workshops held on Temperature/Humidity Analysis in Cultural Property Facilities and Heat/Moisture Movement Analysis inside Building Components
By Ishizaki Takeshi, Center for Conservation Science and Restoration Techniques

On January 26, the above workshop was held at the National Research Institute for Cultural Properties, Tokyo. Professor Grunewald of the Dresden University of Technology and Dr. Kikkawa of the Institute (JSPS) gave a lecture on an environmental assessment of a library and a simulation analysis concerning the risk of mold occurrence. Dr. Nicolai of the same university gave a lecture on the modeling and numeric analysis of salt movement and phase changes inside unsaturated porous building components. Dr. Plagge of the same university gave a lecture on methods for measuring the moisture characteristics of building components.

This workshop comprehensively covered analytical approaches for environmental analysis, methods for measuring the building component moisture characteristics necessary for analysis, and presented a case example for when analysis is adopted for an actual building. A vigorous exchange of opinions was made possible through this event.
April 2010, we added a Digital Image Gallery of Cultural Properties to the website pages of the Institute.

At present, the gallery includes the contents of "Talk on Ancient Romance' viewed with infrared eyes", "Incomplete picture of warriors hidden behind chrysanthemum blossoms", and "Joint research on national treasure Hikone folding screens" - all in Japanese only.

With "Talk on Ancient Romance' viewed with infrared eyes", we made public the results of research on 'Talk on Ancient Romance' painted by Kuroda Seiki. This painting had been damaged in a fire during the air raids of 1945, but taking near-infrared photographs of it revealed some slight remains of the oil-painted ebauche.

With "Incomplete picture of warriors hidden behind chrysanthemum blossoms", we received cooperation from the Pola Museum of Art and made public the research results of an optical survey on three Kuroda Seiki paintings - "Field [Nobe]", "Chrysanthemum" and "Sieving red beans" owned by the Pola Museum.

With "Joint research on national treasure Hikone folding screens", we introduced part of the results of a joint research investigation conducted by the Hikone Castle Museum and the National Research Institute for Cultural Properties, Tokyo, during 2006 and 2007, in which the Hikone folding screens were repaired.

The gallery plans to show "Old photographs of Nagoya Castle Keep Palace" and other articles.

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In 2008, the National Research Institute for Cultural Properties, Tokyo held the 32nd International Symposium on the Conservation and Restoration of Cultural Property, called "Capturing the 'Original': Archives for Cultural Properties." After an editing period of a full year, we are now proud to publish a report on that symposium. It includes presentations and discussions by 26 national and international researchers, and explores how we should convey cultural properties while intending to maintain 'original' as it is. See the Department of Research Programming's page for the titles of each publication.


The contemporary artist Fukuda Miran created a mirror image of Hokusai’s famous “The Great Wave off Kanagawa,” which is part of his “Thirty-Six Views of Mt. Fuji” series. Miran’s work is used as the front cover of the publication, and was also used as the public relations image of the symposium.

This publication is commercially available from Heibonsha under the title of “Capturing the 'Original': Conveying Cultural Properties.”

"75 Years history of the National Research Institute for Cultural Properties, Tokyo: Text" issued
By Tanaka Atsushi, Department of Research Programming

Editing is complete in 2006 for the issuing of a 75 years' history of the National Research Institute for Cultural Properties Tokyo, commemorating the 75th anniversary of the establishment of the Institute in 1931.

We issued the “text edition” which records the development of the Institute, the investigation, research and current status of the Departments and Centers, along with relevant materials for each (B5, 607 p., 2009). In March 2008, we issued the “archives” which includes lists of the records of operations since the foundation and the accumulated data. These data and text editions represent the 75-year history of our Institute.

The editors in the Departments and Centers played central roles in editing. In addition, we are very grateful for the cooperation received from many organizations and people from inside and outside the Institute.

We hope that this document is used not only to look back on the 75 year history of the Institute, but also to share pride in this history, and have an opportunity to open a new vision as one of our future Institute’s activity. Part of the document will be made commercially available by the Chuo Koron Art Publishing Corporation.

Self-Evaluation Results for Fiscal Year 2009
By Nakano Teruo, Deputy Director General

A meeting of the Institute Survey and Research Division of the Evaluation Committee of an independent administrative institution, the National Institutes for Cultural Heritage, was held at the National Research Institute for Cultural Properties, Tokyo on April 21. In addition, the general assembly of that committee was held at the Tokyo National Museum on June 3. The former is a session in which the Evaluation Committee members comment on the self-evaluation of the activities conducted in fiscal year 2009 by the National Research Institute for Cultural Properties, Tokyo and Nara. And the latter is a session in which feedback is given on the overall activities, including the surveys, research, and finances of the Institutes. A total of 41 activities are targeted for the self-evaluation of the National Research Institute for Cultural Properties, Tokyo. According to this self-evaluation, the Institute judged that the annual plans for fiscal year 2009 were fully achieved for all activities, and sufficient results were shown, so the mid-term plans are being achieved. The Evaluation Committee members gave the following comments about the activities of both the Tokyo and Nara Institutes:

1. Both Institutes have achieved sufficient results in the fundamental research on cultural properties including the research on intangible cultural heritage, and the advanced and developmental research on conservation and restoration, thereby contributing to national administration for cultural properties.

2. The Institutes are energetically involved in international cooperation for the protection of cultural properties in East Asian areas and West Asia. The Institute researchers are requested to make efforts so that the fruits of their activities are widely made known to the people of Japan and partner countries.

3. Individual investigation research projects have produced many excellent results, and they should be made known to people in a way that is easier for the general public to understand and also in an integrally summarized manner.

4. The researchers are requested to actively tackle research transcending sections or genres,
research that is collaboratively conducted by both the Tokyo and Nara Institutes, joint research of cultural property institutes and museums, and research making use of the characteristics of independent administrative institutions.

We also received a great number of other opinions. We will use the results of the self-evaluation and opinions of the Evaluation Committee members in planning future activities and improving corporate management.

Conclusion of Memorandum of Understanding for Research Cooperation and Exchange between the Guimet Museum, France and the National Research Institute for Cultural Properties, Tokyo
By Takayanagi Akira, Department of Management

On May 24, 2010, a Memorandum of Understanding for Research Cooperation and Exchange was concluded between the Guimet Museum, France and the National Research Institute for Cultural Properties, Tokyo. The purpose of this memorandum is to strengthen and promote cooperation in research and exchange on the investigation, research, conservation and restoration of cultural properties for the Guimet Museum and the Institute. This will be achieved by exchanging researchers, jointly conducting academic activities, jointly holding symposiums and swapping scientific data. On that day, we welcomed Mr. Jacques Giès and Ms. Omoto, the consultant of the Guimet Museum, to the Institute, and had a signature ceremony, where Mr. Jacques Giès and Dr. Kamei, the Director General of the Institute, signed the memorandum in the presence of staff members of the Institute.
Publications

75 Years of the National Research Institute for Cultural Properties, Tokyo: Archives
This volume contains lists of projects undertaken by the Institute and the materials collected through those projects from the foundation of The Institute of Art Research in 1930 to 2005. 2008, Chuo Koron Bijutsu Shuppan | +81-(0)3-3561-5993, Price: ¥39,900

A National Treasure, Kichijoten on Hemp Cloth
A report on a very rare painting in color of the Nara period, Kichijoten, in the collection of Yakushiji temple. By conducting joint research on this work with the Nara National Museum using high-resolution digital images, including infrared and fluorescent images, and X-ray fluorescent analysis, an attempt is made to delve into the aesthetics of the Tempyo period. 2008, Chuo Koron Bijutsu Shuppan, Price: ¥19,950

Year Book of Japanese Art
Year Book of Japanese Art has been published since 1936. It provides an annual overview of the art world in Japan. Chuo Koron Bijutsu Shuppan

Japanese Musical Instruments: Toward a New Organology
The proceedings of the 25th International Symposium on the Conservation and Restoration of Cultural Property. A unique publication in which musical instruments are studied comprehensively from various viewpoints, including music, art and craftwork. 2003, Shuppan Geijutsu-sha | +81-(0)3-3944-6250, Price: ¥5,250

DVD, A Guide to Museum Pest Control
This DVD shows the strategies for pest control in museums based on IPM (Integrated Pest Management) and covers topics from general sanitation to various treatments. 2004, Kuba Pro Co. Ltd. | +81-(0)3-3238-1689, Price: ¥4,410

Corsair KD431: The Time Capsule Fighter
A book that provides a 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

Mural Paintings of the Silk Road: Cultural Exchanges between East and West