The Conservation and Restoration Planning of Textiles at the Kyoto National Museum

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Introduction

Hello, everyone. My name is Aki Yamakawa, and I am from the Kyoto National Museum. Today, I would like to give a presentation titled "The Conservation and Restoration Planning of Textiles at the Kyoto National Museum." I imagine there are some of you who have been to the museum, and some of you who probably have yet to make a visit. The museum is extremely close to Kyoto Station, as you can see in this map with the glowing landmark of Kyoto Tower (Fig. 1). This new building opened three years ago, and our other building is currently closed. First, I would like to give a very simple overview of the museum.

This is the main building of Kyoto National Museum opened in 1897 (Fig. 2). The museum will be celebrating its 120th anniversary in 2017. The year 1897 also corresponds to the formation of administration agency of cultural properties in Japan with the enactment of a law, as shown earlier by Ms. Koshiish; Agency for Cultural Affairs In commemoration of these 120-year anniversaries, the museum will be holding an exhibition of National Treasures in autumn 2017 for the first time in 41 years. We are presently preparing for the exhibition, which will feature an entire collection of National Treasures, or invaluable cultural assets that have been designated as National Treasures by the government. They will be exhibited in the Heisei Chishinkan Wing.

This building itself is an Important Cultural Property. However, such red brick buildings of Western style architecture do not measure up to earthquake resistance level equal to modern-day buildings. Thus, the building is currently closed and only viewed only from the outside. The plan is to jack up the entire building and install a seismic isolation system underneath. We are hoping this plan will achieve the required result.

This is the Heisei Chishinkan Wing (Figs. 3, 4). It opened in autumn 2014. It is an example of simple elegance, designed by Yoshio Taniguchi (1937-), one of Japan's most renowned architects today.

I am in charge of the textiles gallery among the Collections Galleries in the Heisei Chishinkan Wing. This building is essentially a place to exhibit works of art collected by the museum. The antiquities stored at the Kyoto National Museum are not necessarily all owned by the museum. Since the very beginning, one of the intended purpose of building national museums in Nara and Kyoto was to take custody of works of art owned by shrines and temples in the vicinity as well as by individual owners in and around the historic city of Kyoto. Therefore, roughly half of all works of art in our storage are not owned by the museum. We call them entrusted works, and they are essentially cultural

properties that are entrusted to our care on long-term loan by various owners. These artworks are exhibited in the Collections Galleries.

This photo is from an exhibition of costumes of the Japanese court in Kyoto (costumes of court nobles) that was held last spring in 2016 (Fig. 5). In an exhibition gallery like this, exhibits are replaced every six weeks or so at our museum from the perspective of preservation. However, we have not been able to hold many exhibitions in recent years, because the Meiji Kotokan Hall has been closed, and the special exhibitions are now held in the Heisei Chishinkan Wing twice a year.

1. Issues in the preservation of textile artifacts at the Kyoto National Museum

Museums face various issues in the preservation of textile artifacts. Upon receiving this offer to give a presentation, I thought of several issues off the top of my head. They include five issues: affixing numbers to artifacts, storage methods and shelving, verification and documentation of the conditions of artifacts, display methods, and the formulation of conservation plans.

First, with regard to textile artifacts, Kyoto National Museum houses some 900 works that are owned by the museum and another 500 or so that have been entrusted to the care of the museum. One work does not necessarily equal a single object. A single work may include as many as a hundred objects, so the figures I gave are not actual numbers. Nevertheless, with such a large number of works, artifacts need to be numbered in order for us to manage them. Curators who are in charge of taking care of objects in a museum are naturally replaced as time goes by. Within this system, it is necessary for them to hand down their knowledge to the next generation by properly cataloguing the objects in a way that allows them to be identified by number or looked up in a ledger and referenced. However, it is difficult to affix a number to textiles.

With paintings, for example, numbers may be affixed to their boxes. Their titles may also be written on their boxes. In the case of textiles, a kimono wrapping paper called *tatoshi* is commonly used, but whether this wrapping paper is suited for preservation and can continue to be used for hundreds of years remains dubious at present from the standpoint of conservation science. At our museum, many objects come wrapped in *yoshi*, or Western (machine made) paper. Most Western paper is acidic, so it is removed and substituted with a neutral Japanese tissue paper called *usuyoshi*. This tissue is replaced with new paper after a certain period, so identification numbers need to be affixed directly to the artifacts themselves. Yet, this is quite troubling, and affixing numbers to textiles is a matter of major concern to me.

Numbered artifacts are arranged for storage and shelved. Because they come in various shapes, it would be best to shelve them in order, but this is not so easy, and the question is how this could be achieved. This problem also includes the earlier mentioned issue of the type of wrapping paper — *tatoshi* wrapping paper or other paper— to be used to protect the artifacts.

Now, with so many artifacts, it is necessary to create a document, record or something similar to a

“condition report” of the condition of each object. However, we are only able to do this when loaning out an artifact or when receiving a specific visitor for an examination. We hardly have the time to undertake the task in its entirety. Yet, the lack of such records would affect the method of exhibiting an object thereafter. For example, when an object is selected to be exhibited, detailed knowledge of any potential risks to the object would be helpful in selecting a display method that would not endanger it in any way. At present, we are relying on memory, but as we can in no way remember everything, we need to check and document the conditions of objects and find a way to share the information among everyone concerned. Actually, we have begun to accumulate a small amount of such records, but we realize we must still apply this task to all works.

Next, display methods are another issue, because as mentioned earlier, each work is apt to have its weak spots, which affect how they are displayed and shown to visitors.

Lastly, having a proper grasp of the conditions of objects allows us to formulate a conservation plan. In other words, it allows us to establish a priority order, as we need to identify which works will need to be conserved in the future.

Despite the fact that Kyoto National Museum has such a large collection of textiles, only one curator is in charge of them. This can be said to be the standard in Japan, however, when considering that Tokyo National Museum, which has an even larger collection, also has only one curator who is in charge. To begin with, there are few curators who are responsible for textiles only. Most are in charge of decorative arts in general, including ceramics, metal works and lacquers, or in smaller museums, they may be in charge of fine and decorative arts as a whole, including paintings and sculptures. Therefore, the fact that I can specialize in textiles means that I am blessed with a better working environment than other museums. But even so, having to do everything by myself means that many tasks remain beyond my reach.

Our museum storage is closed to the public, but I would like to take this occasion to give an overview. There is first an iron door, followed by a screen door. Inside the screen door is the front room, and beyond the front room is a door to the actual storage. I think many museums have this structure. To prevent outside air from quickly entering the repository, the repository is originally designed to keep outside air out, but even so, there is a buffer zone between the area where people come and go and the area inside the storage.

The storage looks like this (Fig. 6). It was made three years ago. There are many companies that build museum storage, but they do not specialize in making them specifically for textiles, and since there are few needs for textile storage in the first place, ours was made by asking the contractor, “What do you think of this?” “Can you make something like this?” from the design stage. The door of the cabinets is acrylic, and inside are drawers made of archival paper. The cabinet has receivers so that the pitch of the drawers can be adjusted; it is designed so that the height of each drawer can be changed within a range of 5 centimeters. This is because each textile artifact has a different thickness. I wish to

place them in the order of their numbers. If their numbers are not clear, no one would be able to search for an object and there is no telling when my life might suddenly end. The cabinet is therefore designed in response to my request to store the artifacts in the order of their numerical order. It may not be perfect, but it more or less satisfies my wish to store artifacts according to their numbers.

There are also two large boxes (Fig. 7). They are large, measuring about 150 by 150 centimeters. You may think of textiles being small, or that kimono is not so large when they are folded. However, since many textiles are damaged because are folded, those that receive conservation are left unfolded in many cases. This is a *kesa* a flat robe worn by a Buddhist priest. Such robes are extremely old, and are stored by rolling them over a round cylinder with a large curve instead of by folding them. This may not be the ideal, but it is the best solution we have come up with. A large box would be necessary to place such articles after conservation. This means that the storage cabinets have to hold artifacts such as kimonos that can be folded into a small size and those with in a large box. They are designed so that the bottom portion is mostly open to store boxes up to 55 centimeters high. In other words, as we expect to have many such *kesa* conserved in the future, the cabinet is designed to accommodate them.

At the time the storage was made, there were no members of staff in the museum whom I could discuss preservation issues. A specializing in conservation science was previously employed as the fixed-term position as a Research Fellow, and in April 2017 a researcher specializing in preservation science was finally employed as a regular employee. This is the present situation at the Kyoto National Museum. Until then, we had to think about conservation policies by ourselves and by inquiring with people respectively acquainted with the knowledge of conservation. However, with the addition of a researcher in conservation science, we were appropriated a room for this purpose. I am not sure how many of you know this, but when a work is brought into the museum from outside, it is fumigated. It is treated by poison gas, so to speak, to kill off any bugs and prevent mold. It is a relief that we can now discuss this process with the specialist, such as the optimal condition to place the object, the necessary area that needs to be fumigated, and even the calculation of various costs. It could be said that approaches like this have just begun. The Tokyo National Museum has had a regular employee from much early on, but our museum has welcomed a permanent staff for the first time only in April 2017.

Here, I would like to introduce a specific example of an identification tag that I talked about earlier. It is very small and attached to this sort of textile object—a child's bib. It is made with small pieces of fabric sewn them together in a three-dimensional form. This is the same technique that is used to create *hagoita* (battledores) that have a raised cloth picture. This is the front side (Fig. 8), and this is the back side (Fig. 9). The tag is attached to the back side (Fig. 10). Although unnoticed, this type of tag is usually stuck to the edge of a roll of kimono fabric when bought. The tip is probably machine made paper that is tightly twisted. It is not neutral Japanese paper, but paper that is likely to be acidic.

In any case, this is attached, either using a string, or directly tied to the thread of the artifact. Naturally, this is stronger and more rigid, but because the textile threads may be cut with this tag, I would like to replace it with something else. Yet, I do not know what to do. Currently, I do write the number on a polyester non-woven fabric called Tyvek® and place the tag inside the sleeve. However, for artifacts that do not have sleeves, I am not sure how to attach them. This is quite a big problem for me.

When I visit museums overseas, there are places that employ not only curators like me who engage in planning exhibitions and other such tasks, but also conservators, who take charge of the conservation and preservation of artifacts, and in some large museums, there are collection managers who undertake the management of textile artifacts in particular. These professionals, the conservators and collection managers, attach the tags to artifacts in various ways, such as by sewing them on using cotton tape. However, this needs manpower, so there is an issue whether I can handle this by myself. There are many such issues I must tackle.

Next, please take a look at this exhibition scene (Fig. 11). Japanese kimonos are worn wrapped around the body, and tied with a sash. The appearance cannot be reproduced by hanging the kimono. Needless to say, I do not think that displaying textiles needs to reproduce all aspects in a worn state, but sometimes it is important. For example, this costume called *korozen-no-goho* was worn by Emperor Meiji (1852-1912). It is a costumes solely for the emperor, and was worn over an underrobe called *shitagasane*, which formed a long train. You may have seen it on the news, perhaps. If the underrobe were to be exhibited alone, viewers have to imagine how it looked when worn, by picturing the overrobe and underrobe together in their minds. This costume was worn with a puff at the front. If it is exhibited as it is the neck is pulled back, and it would show a very different appearance from how it was originally worn. Such details always concern me when exhibiting a textile for visitors to see. Another concern is that there are details that require technical skill.

Even the task of putting objects on display is placed in the charge of curators. I sometimes go abroad to assist in projects of the Agency for Cultural Affairs, but most curators in foreign museums do not take a hand in exhibiting works. Therefore, when I place something complex on display, people in other professions are surprised and often ask me, “You’re in charge of this task, too?” In Japan, however, having the skills to arrange an exhibition and think about how objects can be exhibited optimally is an important part of a curator’s job, and we are practically acknowledged as curators for the first time only if we are able to demonstrate these skills.

At any rate, safe display is of primary concern. In the case of this puff, the sides are not open, so we cannot install a suspended bar and lift the fabric with a string. Previously, there was a master curator who possessed the consummate skill of creating a puff simply by sticking a single needle in the center. However, this would cause stress on the artifact, and I do not have the skill to arrange the shape as neatly as required. Here, on the inside, the fabric is raised and pinched together using a skirt hanger and tied to a bracket in the manner of a swing.

Display methods like this cannot be seen from the outside. I always wonder whether a certain display method is in fact the best for the artifact. I wonder whether there is a safer method, or a method that appears more natural to the viewers. Displaying costumes in their worn state gain high ratings in questionnaires that visitors fill out, and it is also extremely worrying that the display method might damage the artifact.

Another example of a costume that requires technique is a type of *hakama* trousers called *sashinuki*, which the popular animation character Ojarumaru is wearing (Fig. 12). It is displayed by firmly pressing the front and back sides between acrylic panels, tying the panels together, and tucking the hem inside so that it naturally appears as though it is being worn (Fig. 13). *Sashinuki* may be exhibited in this way, or also by draping it over a board (Fig. 14). I think the second way is probably better for the costume, but it appears as worn as by the first method. Which method to use also depends on the condition of the costume.

Up to here, I have talked about how museums preserve and exhibit and how the act of display inevitably places stress on the artifacts. I also hope I have conveyed the issue in which museums are not necessarily advancing in the same direction toward preserving artifacts for their best based on some sort of thorough guidelines, but that we are groping our way forward while tackling various issues.

2. The procedure of textile conservation at the Kyoto National Museum

Next, I would like to talk about how textiles are conserved at Kyoto National Museum and the procedure for their conservation. As I mentioned earlier, if artifacts are catalogued properly and records are created, an order of priority would naturally emerge. In one respect, the priority order might mean the order of artifacts that are in poor condition, but in reality, it is the order of loan or exhibition request, and the necessity to stabilize the condition as quickly as possible precisely because they have to be ready for exhibitions.

Once the priority for conservation is established, the cost comes into question regarding the museum's budget. We therefore ask conservation contractors to examine the work to be conserved and present a rough conservation proposal and estimated cost. The process up to here is the standard process, and all would be fine if it ends here. The problem is that it does not.

The next step is to acquire the necessary budget. The total budget for all categories of artifacts owned by our museum is 15 million yen. This amount may be considered either large or small depending on how it is interpreted, but it should be noted that our museum has 12 categories of artifacts. If an equal amount is distributed to each curator, each curator would have approximately 1 million yen. Under this situation, curators would then engage in mutual negotiation in dividing the budget. For example, they may agree to implement a certain conservation project over a multiple number of years. If a conservation treatment costs 5 million yen, it might be carried out over a period of two

years, or the conservation project may be concentrated in one category in one year and another in the following year.

Another matter is the artifacts that are entrusted to our museum from private collections. The museum's budget may be used for artifacts that are owned by the museum, but we have an extremely large number of entrusted works. In many cases, the Agency for Cultural Affairs takes charge of entrusted works that are National Treasures or Important Cultural Properties, and the owner of the artifact, the Agency for Cultural Affairs and the local government shoulder the cost. In the case of entrusted works that are not given a special designation by the government, we apply to various foundations for subsidies. This requires a considerable amount of paperwork. I have actually just finished dealing with it. We prepare the necessary documents for submission at the end of June and November, but as it is rare for an application to be approved on their first try, hence it is repeated for several years.

Objects that are owned by our museum are important, but those that are entrusted to our museum are also important, or rather, even more important. There are more Important Cultural Properties and National Treasures among works entrusted to our museum by temples and shrines in and around Kyoto than the museum collection. More artifacts among the entrusted works are poised for designation in the future, so I hope to conserve these artifacts as much as possible.

We have undertaken various types of conservation work in recent years, but one that we are performing on an ongoing basis is the conservation of so-called celebrated textiles. Called *meibutsugire* in Japanese, these textiles were brought to Japan in pre-modern times from China, the Korean Peninsula, India, and various other foreign countries and were used to wrap tea containers or to mount hanging scrolls, for example. These are small items compared to other textile artifacts, but we receive many loan requests, and furthermore, they are extremely important artifacts in the history of not only of Japan but also of countries in East Asia.

Up until now, we had no choice but to store these textiles by stacking them on top of each other and letting the layers act as a weight that presses the layers together. Now, however, we have improved the situation so that they are not heavily stacked or pressed together, and each textile can be identified at a glance (Figs. 15, 16). We received a proposal to implement this task when we have some budget as it could be done for a small fee, and it is one of the few areas in our museum where conservation is advancing little by little.

Decisions for performing conservation treatments are made following the process I have so far described, not only in our museum, but probably also in all other museums that belong to the National Institutes for Cultural Heritage. That is, a decision is first made to implement conservation work, an artifact to be conserved is then selected, the general method of conservation is discussed, and the approximate cost is estimated. Thereafter, the process continues as follows.

First, a meeting is held by the museum's Inspection Committee to decide which works shall be

treated from among the many potential candidates for conservation that are submitted from various categories.

Next, a Conservation Contract Committee is organized. This is a typical example of how government offices work. The committee decides how to select a contractor—whether to employ open tendering or a proposal competition. This may sound trivial, but please understand that this committee is necessary to access public spending .

Open tendering is fundamentally not held for the conservation of textile artifacts. There are various types of open tendering, but in the end, the contractor who proposes the lowest price is awarded the job. Say you wish to purchase something; you look for a seller who will deliver what you wish at a low price, and decide on the seller who proposes the lowest price. This is what open tendering is about. A proposal competition, on the other hand, is a competition where conservation contractors are shown the artifact that is to be conserved and compete with each other regarding not only the price at which they will offer to undertake the conservation work but also the details of the conservation treatment. Conservation projects that are worth more than 1 million yen almost always takes the form of a proposal competition. Projects below 1 million yen are implemented by a negotiated contract or perhaps a negotiated contract through prior public invitation.

Once the contract style is decided and a proposal competition is held, a briefing session is held, and contractors are invited to examine the actual artifact and submit a proposal. Then, a meeting is held by a Selection Committee to select candidate conservation contractors. Members of the committee read the proposals that have been submitted and select which contractor's proposal is best, since the names of the contractors remain anonymous. The contract is ultimately decided once the best proposal is selected.

Due to this process, the conservation can generally begin only in September. Unfortunately, the current state of affairs of the National Institutes for Cultural Heritage is such that a process that begins in April is only implemented in September. Therefore, hardly any conservation project is completed in a year.

3. Studies of conservation case examples

Lastly, I wish to briefly introduce some examples that illustrate how we face various issues even after a conservation policy is decided in consideration of conservation ideas suggested by the contractor in the course of the project.

This is a *furisode* kimono with a design showing a large bundle of ribbons called *tabanenoshi*. It is designated as an Important Cultural Property. The owner of the kimono is an organization called Yuzenshikai, which used to be composed of businesses related to the *yuzen* dyeing technique and retailers and wholesalers of *yuzen* kimonos. However, after World War Ⅱ, there was only one company that remained a member of the Yuzenshikai. Thus, Yuzenshikai could not be clearly defined

by that one company only, and it became an owner that was incapable of engaging in activities as an organization.

This is the kimono before conservation (Fig. 17) and after conservation (Fig. 18). Before conservation, it is obvious that the hem of the back body is missing. We have a number of artifacts that are designated as an Important Cultural Property, but this is probably the only artifact which has a large is missing area but has been designated as an Important Cultural Property nonetheless. It is also actually a legendary artifact in many ways. In one episode, John Rockefeller II offered to buy it, but when the then-owner refused to sell it, Rockefeller made a generous gesture by handing the owner a check that covers the price of the kimono and saying he would like to present it as a gift to Kyoto. Upon hearing this offer, the owner disdained to keep the kimono in his possession and offered it to Yuzenshikai.

Due to such circumstances and the state of Yuzenshikai, for a long time there was no one who could pay the cost of conserving the kimono even if so desired. It was torn to such a state, but decades had passed without it being treated. However, at a lecture session held by the museum, my predecessor, Professor Shigeki Kawakami, spoke about the unfortunate situation of not being able to conserve the invaluable kimono entrusted to the care of our museum since the Taisho Period, and a patron appeared who donated 10 million yen so that the kimono was finally able to be conserved. It is indeed an artifact that has been treasured by various people and has a rich story to tell.

In conserving the kimono, we faced a number of issues which I will briefly introduce. If there were principles concerning the preservation and conservation of textile artifacts, I think they would be the principles that were established in the United States and properly codified. The first principle is to give due consideration to prevention. Another is to retain the original form or true appearance of the artifact. There is the question of what constitutes an artifact's original form, as an artifact may have been remade, for example. In such cases, we wonder what the original form is, but the principle is to nevertheless retain the original form. Another is to give priority to safety. This means that no sudden attempts are made to use new materials. Still another is to select reversible materials and techniques, as mentioned earlier. Lastly is to keep a detailed record of the process of conservation before, during and after conservation. Importance is placed on such principles. These are probably matters that most people who engage in conservation heed in mind.

The basic conservation process for kimonos is generally as shown in this slide, and this particular *furisode* kimono is also conserved following this process. After a preliminary examination, the seams are undone. We call this *kaitai*, or dismantling. Then, the damaged areas are repaired, such as by sewing any holes that exist. In addition to the damaged areas, the entire textile is reinforced with a support fabric before the kimono is sewn back into its original form. The last step in the flow of conservation is to create a report of the entire process.

In the case of this *furisode* kimono with a *tabanenoshi* design, the Sengiren Cultural Property

Conservation Center undertook the conservation, but initially, the front body had been cut up (Fig. 19). It was cut at this line but reconnects beyond it. We do not know why. When we undid the seams, the design connected, so it was cut for some reason, but after being cut into pieces, the pieces were sewn back together again. It is rare to see a kimono passed down in this unusual state. Furthermore, the lengths of the front and back bodies differ, so the back body was extended to match the longer front body of the kimono. It was an artifact with very many problems. Moreover, the back portion of the collar was missing, and a different fabric was attached. It displayed a state where someone had cut the collar for some reason and somehow resewed it. Part of the hem was lost. This is the general overview of the artifact.

As such, during the earlier mentioned process of conservation, we faced the problem of how long—how many centimeters—to reconstruct the kimono. We also pondered about the missing parts and how to treat them to complete the conservation. There was also an area that was extremely damaged, as I will discuss again later. This is the part that is dyed black. Most textile conservators dislike black. Black is a popular color, as indicated by the clothes many of you wear today, but in order to dye black using natural dyes, the fabric must be dipped in an iron mordant to fix the color. Deterioration is inevitable due to the iron corrosion with the fiber. A fabric dyed black in this manner tends to deteriorate into powder and becomes unable to retain its characteristics as a fabric. How to treat this has been a problem.

According to the mapping created by the conservation center, the part that was dyed black is this black area shown here (Fig. 20). This part powdered so it was not possible to support the area with stitching. The treatment that was thus selected was to paste Japanese *washi* paper dyed to the same color to the affected area as a backing.

The fabric of the missing area originally had a design (Fig. 21), so an infill support fabric was recreated in resemblance to the original fabric (Fig. 22). It is at times like this that I keenly feel how convenient it is for our museum to be located in Kyoto. Even though the exact same fabric cannot be made, there are many weavers in Kyoto that would test-weave a fabric according to our request for a fabric woven in a certain structure using a certain thickness and texture of thread and having a certain type of design. After numerous trials, we achieved a material that was not completely the same but largely resembled the original. The reason why we went through this trouble is because, since there were so many missing parts in conspicuous places, we thought using a completely different material that was devoid of any design would detract from the appearance of the kimono when exhibited.

We applied paper backing to the fabric. The rough black areas are where the fabric had blackened and deteriorated (Fig. 23). The fabric was clearly torn in streaks, so only these areas were backed with paper.

Noshi refers to ribbon-like strips of abalone that were bundled as ritual gifts. There was gold-work around these ribbons, but the threads had become undone, so they were resewn (Figs. 24, 25, 26, 27).

The gold threads were not originally so uneven, but had probably stretched over the years. Each thread was carefully picked up and re-fastened as naturally as possible, although some areas were impossible to repair. Ultimately, the conservation was completed as shown in the after slides.

We have so far looked at the back side, but this is the front body (Fig. 28). This area is completely missing. Moreover, a close look reveals that cut pieces are sewn together, so the design that should normally be connected through the sleeves, body, collar and lapels by a technique called *eba-awase* (pattern-matching) is not properly connected. It looks tidy, but it is not precisely aligned, although clever "cheating" techniques seem to have been used. We made the missing part anew and considered its placement to make sure it works (Fig. 29). It may not be perfect, but this is the result (Figs. 30, 31). Part of the hem has also been made anew.

While we wish to make the new parts blend in naturally, we wonder whether we should aim to bridge any distinction between the original and new parts. In other words, each ribbon essentially has its own design and pattern, but we wonder whether we should newly reproduce even these designs and patterns. Such issues require not conservation techniques, but a principle of what kind of conservation is to be achieved. As a matter of course, this kimono has been entrusted to the care of our museum, and we aim to ultimately place it in our museum's display case so that both the front and back sides can be viewed. If no *noshi* ribbons are placed in the missing area, the fabric here would simply be solid red, and visitors who see this would naturally wonder why the area is devoid of any design. Yet, the *noshi* after conservation shows gold leaf designs where the original existed, but no designs in the newly conserved area. We pondered on how to achieve the final look of the kimono and how to finish the inside of the *noshi*. We ultimately decided to extend the *noshi* in a manner that people who see the exhibit would not notice or be particularly concerned about. We had a dye artist draw the design on the missing part, although there is no knowing the original design and the result probably differs from the original. We understood that we cannot completely restore the kimono to its original form, so our decision was to conserve it as naturally as possible by applying the gold embroidery around the *noshi* but choosing not to restore the yuzen dye, embroidery and gold leaf design inside the *noshi*.

As a researcher in charge of this project, I asked various people for their opinions regarding our decision. There were views that the design should be thoroughly restored, as well as views that the missing parts should be expressed by a solid red color without applying any design. We reached our decision in careful consideration, but we are not 100% satisfied with it. Naturally, a part of me keeps wondering if we made the right decision, but conservation policy is determined not only from the perspective of reinforcing an object so that it can be left to future generations, but also from the standpoint of people who will view the artifact and various other such circumstances. This particular project was one I fretted over the most among all conservation projects I engaged in and posed many challenges. However, I hope I have been able to convey to you that conservation involves numerous decisions by those who are in charge.

Lastly, I wish to go back to what I mentioned earlier about how conservation sometimes yields information that cannot be normally acquired. In the case of this kimono, we found ink inscription in the seams of the front body (Fig. 32). : “地上.本紅結ひのし惣.もやうひなかたノ通” (ground fabric, true safflower red in tied ribbon, in the same design as the pattern) and “二十弐” (twenty two). The characters following “二十弐” could not be read, but the inscription provided various information. For example, we learned that the base color of the fabric is a safflower-dyed red, and the design what we now call *tabanenoshi* (bundle of ribbons) was referred to as *musubinoshi* (tied ribbons) in those times. The “もやうひなかたノ通” portion of the inscription means that the design was made in reference to some type of a template or pattern book.

It might have seemed that I am constantly mired in worries, but I have shared with you various issues in the conservation of textile at the Kyoto National Museum and their planning and the reality of their conservation. Thank you very much for your kind attention.

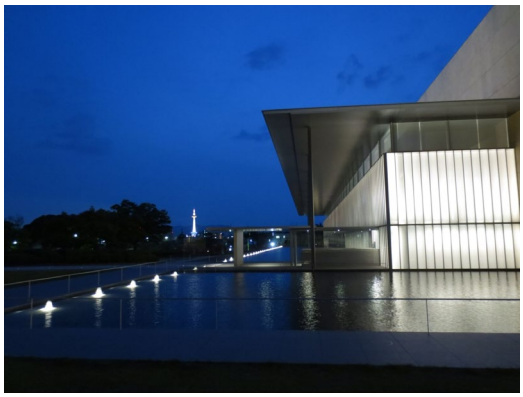


Fig. 1 Kyoto National Museum

Fig. 2 Main hall, designated as an Important Cultural Property (Meiji Kotokan Hall)

Fig. 3 Heisei Chishinkan Wing (photo by: Shunji Kitajima)

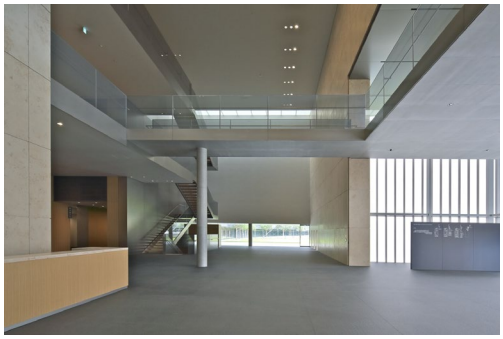


Fig. 4 Inside of the Heisei Chishinkan Wing

Fig. 5 Exhibits in the Collections Galleries

Fig. 6 Inside of the storage

Fig. 7 Storage box

Fig. 8 Bib (front)

Fig. 9 Bib (back)

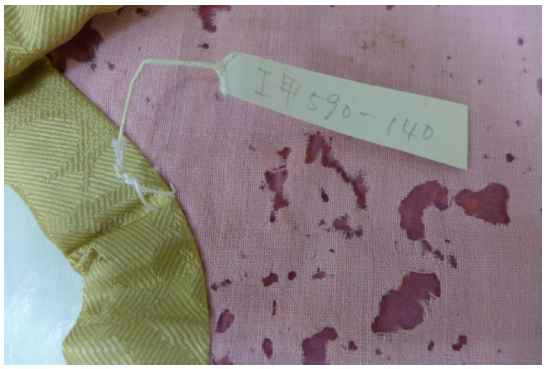


Fig. 10 Number tag

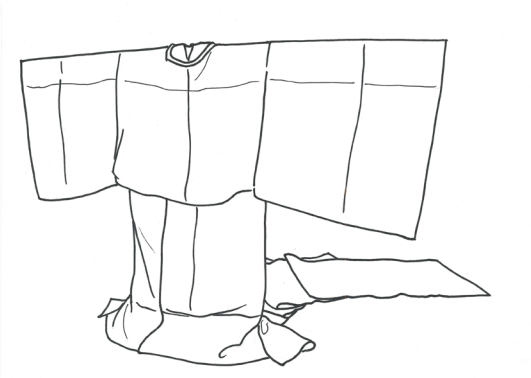
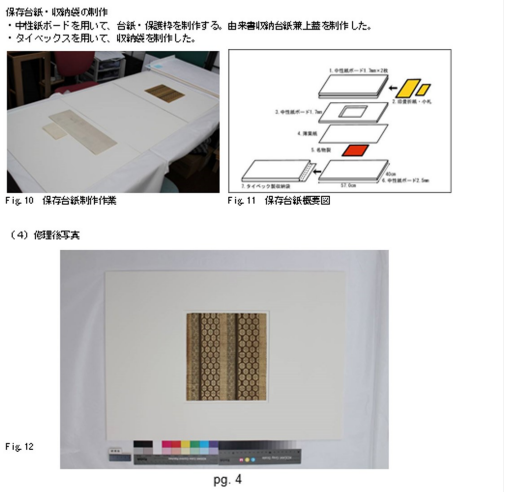


Fig. 11 Exhibition scene

Fig. 12 *Sashinuki* trousers

Fig. 13 Exhibit using acrylic panels

Fig. 14 Exhibit draped over a board



保存台紙・収納袋の制作
・中性紙ボードを用いて、台紙・保護枠を制作する。由来書収納台紙兼上蓋を制作した。
・タイベックスを用いて、収納袋を制作した。

Fig. 10　保存台紙制作作業

Fig. 11　保存台紙概要図

（4）修復後写真

Fig. 12

pg. 4

Fig. 15 Overview of the conservation of celebrated textiles called *meibutsugire*

Fig. 16 Storage of the celebrated textiles

Fig. 17 Before conservation

Fig. 18 After conservation

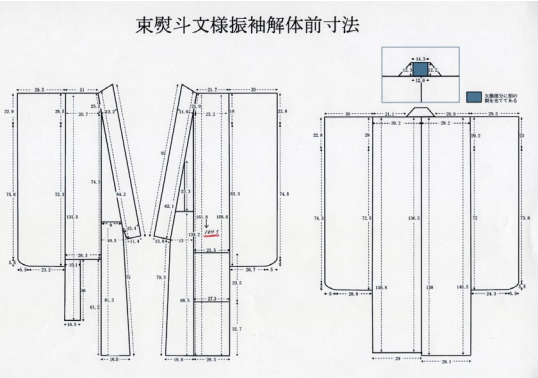


Fig. 19 Dimensions of the *furisode* kimono with *tabanenoshi* design before dismantling

Fig. 20 Drawing for application of a backing to the *furisode* kimono with *tabanenoshi* design

Fig. 21 Original textile

Fig. 22 Recreated fabric

Fig. 23 Paper backing

Fig. 24 Gold embroidery before conservation (1)

Fig. 25 Gold embroidery after conservation (1)

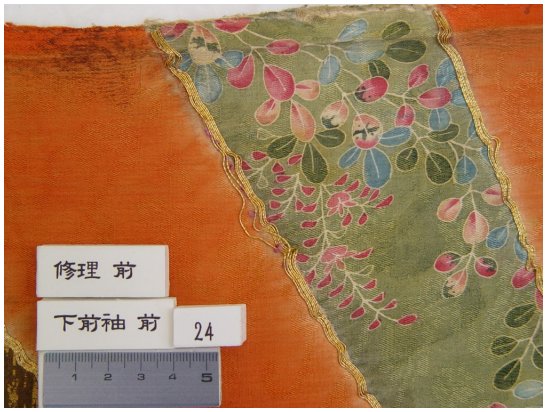


Fig. 26 Gold embroidery before conservation (2)

Fig. 27 Gold embroidery after conservation (2)

Fig. 28 Front body before conservation

Fig. 29 Aligning the design

Fig. 30 Lower front body after conservation

Fig. 31 Upper front body after conservation

Fig. 32 Ink inscription