

Workshops on
Conservation of Japanese Artworks
on Paper and Silk
Berlin 2015

8th -17th July, 2015
Museum für Asiatische Kunst, Staatliche Museen zu Berlin

Organized by National Research Institute of Cultural Properties, Tokyo
with assistance of Museum für Asiatische Kunst, Staatliche Museen zu Berlin
and Deutsches Technikmuseum Berlin

Basic -Japanese paper and silk cultural properties-

For curator, teacher, professor, researcher, conservator, restorer, student

8 Wed	9:40~	Registration
	9:30~	Opening address
	9:45	
	9:45~	Guidance
	10:00	Masato KATO
	10:00~	Lecture) Materials and techniques -Adhesives-
	12:00	Kyoko KUSUNOKI
9 Thu	13:00~	Lecture) Materials and techniques -Painting on silk-
	14:00	Noriko OKAWARA
	14:15~	Practical work) Materials and techniques -Painting on silk-
	16:15	Noriko OKAWARA, (Yuko YAMADA)
10 Fri	10:00~	Lecture) Material and techniques -Processing of paper-
	12:00	Takayuki KIMISHIMA
	13:00~	Lecture) Material and techniques -Paper-
	15:00	Masato KATO
10 Fri	15:15~	Practical work) Materials and techniques -Chinese ink on paper-
	16:15	Takayuki KIMISHIMA
	10:00~	Lecture) Conservation of cultural properties on paper and silk in Japan
	12:00	Masato KATO
	13:00~	Practical work) Handling of hanging scrolls and folding screens
	14:30	Takayuki KIMISHIMA
10 Fri	14:30~	Discussion, Q&A, Questionnaire
	15:00	
	15:00~	Certificating, Closing address
	15:15	
10 Fri	15:30~	Visiting exhibition

Advanced - Restoration of Japanese folding screen-

For teacher and professor of restoration/conservation, conservator, restorer

Required to attend "Basics" or JPC* from 2006 onward

13 Mon	9:30~	Registration
	9:45~	Opening address and guidance
	10:00	Masato KATO
	10:00 ~ 12:00	Practical work) Making panels (<i>hone-shibari, do-bari</i>)
	13:00~ 16:45	Practical work) Making panels (<i>mino-kake, mino-shibari</i>)
14 Tue	10:00~ 12:00	Practical work) Making a ground of <i>byobu</i> (jointing panels with hinges)
	13:00~ 14:30	Practical work) Making a ground of <i>byobu</i> (<i>kurumi-kake</i>) Lecture) Features of folding screens (structure, compositions, damages)
15 Wed	10:00 ~ 12:00	Practical work) Making a ground of <i>byobu</i> (<i>shita-uke</i>)
	13:00~ 16:45	Practical work) Making a ground of <i>byobu</i> (<i>uwa-uke</i>)
16 Thu	10:00~ 12:00	Practical work) Attaching artwork with lining and <i>karakami</i> with lining to the ground
	13:00~ 16:45	Lecture) Report of restoration of a folding screen Practical work) Emergency treatment
17 Fri	10:00~ 11:30	Evaluation of work, Discussion, Q&A
	11:30~ 12:00	Certificating, Closing

*JPC: "International Course on Conservation of Japanese Paper" held by National Research institute for Cultural Properties, Tokyo and ICCROM

Lecturers

Masato KATO(MR)	Senior Researcher, Tobunken* (paper science, Doctor of Agriculture)
Takayuki KIMISHIMA(MR)	Senior Conservator, the Association** Lecturer, Kyoto Saga University of Arts (conservation of Japanese painting)
Hisashi HAKAMADA(MR)	Senior Conservator, the Association** (conservation of Japanese painting)
Keisuke SUGIYAMA(MR)	Guest Researcher, Tobunken* Associate Professor, Tohoku University of Art and Design / Department of Conservation for Cultural Property (conservation of Japanese painting)
Noriko OKAWARA(MS)	Guest Researcher, Tobunken* Lecturer, Joshibi University of Art and Design <u>Artist</u> , (Japanese painting, Doctor of Cultural Property)
Kyoko KUSUNOKI(MS)	Associate Research Fellow, Tobunken* (conservation of Japanese artworks on paper and silk, Master of Cultural Property)
Yuko YAMADA(MS)	Associate Research Fellow, Tobunken* (conservation of Japanese artworks on paper and silk, Master of Cultural Property)
Momoko ODA(MS)	Associate Research Fellow, Tobunken* (conservation of Japanese artworks on paper and silk, Master of Cultural Property)

*Tobunken: National Research Institute for Cultural Properties, Tokyo

**The Association: The Association for Conservation of National Treasures

PAPER CONSERVATION IN JAPAN

Masato KATO
Japan Center for International Cooperation in Conservation
National Research Institute for Cultural Properties, Tokyo
National Institute for Cultural Heritage

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

SYSTEM FOR PROTECTION OF CULTURAL PROPERTIES IN JAPAN

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

- Previous laws: Law for the Preservation of Old Shrines and Temples (1896), Law for the Preservation of National Treasures (1929)

- MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

SYSTEM FOR PROTECTION OF CULTURAL PROPERTIES IN JAPAN

-

DESIGNATION (NATIONAL)

- Tangible Cultural Properties
(Architecture, Art object and Handicraft) 有形文化遺産 (建築物、美術工芸品)
- Intangible Cultural Properties 無形文化遺産 ex. 已有7種無形文化遺産 (歌舞伎、文楽、人形浄瑠璃、文楽、人形浄瑠璃、文楽、人形浄瑠璃)
- Folk Cultural Properties 民俗文化遺産
- Monuments 記念物
- Cultural Landscapes 文化景観
- Preservation Districts for Groups of Traditional Buildings 伝統的建造物群保存地区
- ✓ ● Techniques for the Preservation of Cultural Properties 文化遺産の保存技術
- Buried Cultural Properties 埋蔵文化遺産

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

DESIGNATION (NATIONAL)

- Tangible Cultural Properties
(Architecture, Art object and Handicraft)
- Intangible Cultural Properties
- Folk Cultural Properties
- Monuments
- Cultural Landscapes
- Preservation Districts for Groups of Traditional Buildings
- Techniques for the Preservation of Cultural Properties
- Buried Cultural Properties

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

DESIGNATION (NATIONAL)

SYSTEM FOR PROTECTION OF CULTURAL PROPERTIES IN JAPAN

- Tangible Cultural Properties
(Architecture, Art object and Handicraft)
- Intangible Cultural Properties
 - Painting, Calligraphy, Document, Map.....
 - In forms of
 - Scroll, Panel, book, sheet.....
- Preservation Districts for Groups of Traditional Buildings
- Techniques for the Preservation of Cultural Properties
- Buried Cultural Properties

MASATO KATO, NATIONAL RESEARCH INSTITUTE FOR CULTURAL PROPERTIES, TOKYO

DESIGNATION (NATIONAL)

SYSTEM FOR PROTECTION OF CULTURAL PROPERTIES IN JAPAN

- Tangible Cultural Properties
(Architecture, Art object and Handicraft)
- Intangible Cultural Properties
 - Folk Cultural Properties
 - Papermaking technique, Making technique of
 - Tools for paper making
 - (Important Intangible Cultural Property:
 - Sekishubanshi, Honminoshi, Hosokawashi,
 - Echizenhosho, Najiogampishi, Tosatengujoshi)
- Buried Cultural Properties

MASATO KATO, NATIONAL RESEARCH INSTITUTE FOR CULTURAL PROPERTIES, TOKYO

ACKNOWLEDGEMENT

- Takayuki KIMISHIMA, Shugo Co. Ltd.
- Yoko KATO, Shugo Co. Ltd.

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

DESIGNATION (NATIONAL)

SYSTEM FOR PROTECTION OF CULTURAL PROPERTIES IN JAPAN

- Tangible Cultural Properties
(Architecture, Art object and Handicraft)
- Intangible Cultural Properties
- Folk Cultural Properties
- Monuments
- Cultural Properties
- Preservation of Cultural Properties
- Buried Cultural Properties

Tools, equipment, facilities and products
of
paper

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

DESIGNATION (NATIONAL)

SYSTEM FOR PROTECTION OF CULTURAL PROPERTIES IN JAPAN

- Tangible Cultural Properties
(Architecture, Art object and Handicraft)
- Intangible Cultural Properties
- Folk Cultural Properties
- Preservation of Cultural Properties
- Buried Cultural Properties

Making tools for papermaking
Restoring based on traditional mounting
Making paper for mounting
Making tools for mounting, etc.

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

DESIGNATION (NATIONAL)

The Association for Conservation of National Treasures

- 11 studios are affiliated with the Association.
- Specialties: Painting, Writing
- Classes: Assistant Conservator, Conservator, Chief Conservator, Senior Conservator

Collection

Artists

Making tools for papermaking
Restoring based on traditional mounting
Making paper for mounting
Making tools for mounting, etc.

Preservation of Techniques for Groups of Traditional
Buildings

Techniques for the Preservation of Cultural Properties

Buried Cultural Properties

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

SOKO AND HYOGU

-RESTORATION AND TRADITIONAL MOUNTING-

SOKO AND HYOGU

- Hyogu(表具) ≈ Hyoso(表装) ≈ Soko(装潢)
Japanese Traditional Mounting Technique
From China before the 12C
Established in the 14C in Japan
- Hyogushi (表具師) ≈ Sokoshu (装潢師) ≈ Kyoji (経師)
Mounter
- Soko-shuri-gijutsu (装潢修理技術) 者?
Restoration technique of soko

Recently some people use

- soko as restoration technique based on Japanese traditional mounting technique
- hyogu or hyoso as mounting

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU

- Scroll
- Panel
- Book

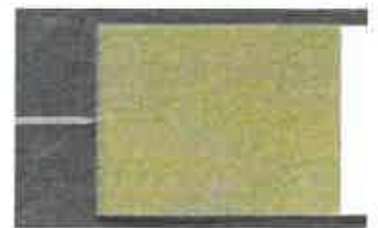
MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU -SCROLL-

- kansu(卷子), makimono (巻物) : hand scroll
- Kakejiku (掛軸), kakemono (掛物): hanging scroll

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU -SCROLL-



Mushi-no- uta-awase (Poetry Contest of Insects), Museo
Nazionale d' Arte Orientale di Roma
Photo copyright, Tobunken

■ Kansu

Rods, cords, cover and tail boarder are attached.
Open on a table.

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU -SCROLL-

Photo by Reggaeman, wikimedia "Okuni house 14.JPG"

Karako-zu (Chinese Children's Play), Museum für
Asiatische Kunst - Staatliche Museen zu Berlin
Photo copyright, Tobunken

■ **Kakejiku**

Rods, cords and fabric are attached to an artwork and lined.
Hang on a wall.

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU -SCROLL-



■ **Scrolls**

Lined with multiple paper

Illustrated by NPO Japan Conservation
Project

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU -PANEL-

SOKO AND HYOGU

- ◎ *Fusuma* (襖): sliding doors
- ◎ *Byobu* (屏風): folding screen
- ◎ *Tsuitate* (衝立): single screen
- ◎ *Hengaku* (扁額), etc.

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU -PANEL-

SOKO AND HYOGU

Photo by 663highland, wikimedia "Ishitani residence23 1920.jpg"

Fusuma

MASATO KATO, NATIONAL RESEARCH INSTITUTE FOR
CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU

-PANEL-

Photo by 663highland, wikimedia "Entokuin Kyoto06n4272.jpg"

■ **Fusuma**

After an artwork is lined, it is attached to *shitaji* (下地).
Decorative wooden frames and metal fittings are attached.

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU

-PANEL-

Genpei-kassen-zu (The Battle of the Genji and Heike Clans) and Take-ni-suzume (Sparrows in bamboo Grove, Bern Historisches Museum
Photo copyright, Tobunken

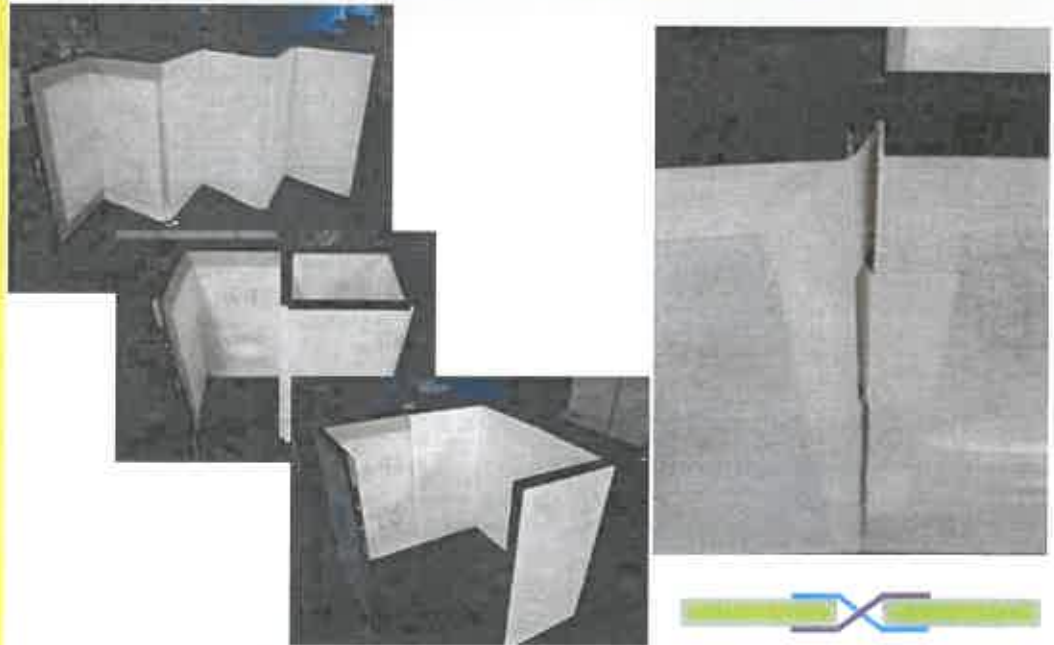
■ **Byobu**

Almost same as sliding door. But panels are joined by paper hinges.

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU -PANEL-

SOKO AND HYOGU

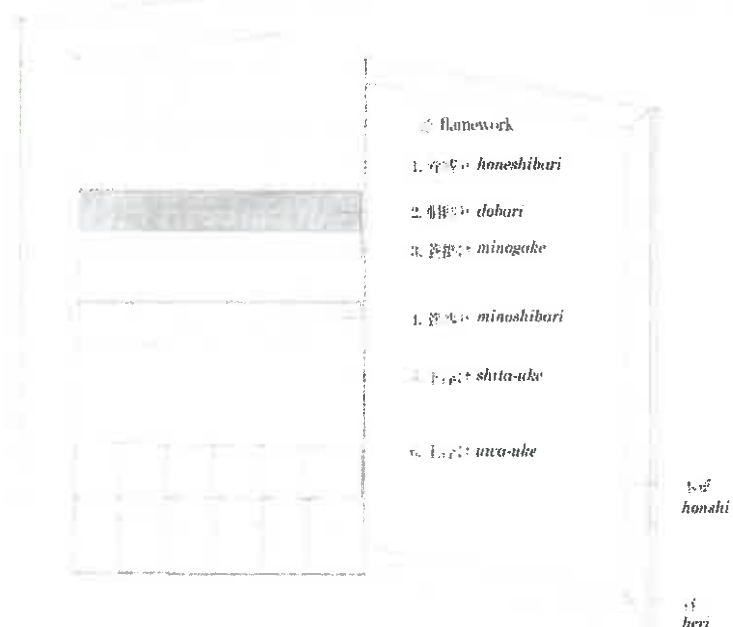


Chotugai (蝶番): paper hinge
Made with Kozo paper. 0-360 degree.

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU -PANEL-

SOKO AND HYOGU



Shitaji: a multi-layered panel which consists of wooden frame and paper sheets

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU -BOOK-

- {Kansu-bon (卷子本)}
- Orihon (折り本), Oricho (折り帖): folding book, accordion book
- Tojihjon (綴じ本): Bound book

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF HYOGU -BOOK-



● Tojihjon: bound book
Bound using thread and paste.
Cover with title paper.

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

FORMS OF *HYOGU* -BOOK-

SOKO AND *HYOGU*

■ *Tojihon*: bound book

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

WITHOUT *HYOGU*

SOKO AND *HYOGU*



李柏尺牘稿 (Li-Ba document)
二 祿 七 月 廿 五 日

李柏尺牘稿 (Li-Ba document), Important Cultural Property, Ryukoku University

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

CONTENTS OF THIS COURSE FROM JAPANESE

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

BASIC KNOWLEDG AND TECHNIQUES

GOAL OF THIS COURSE

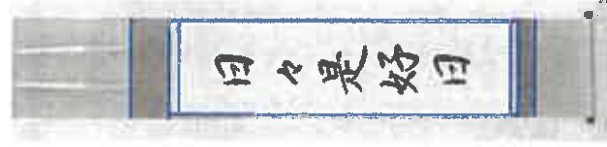
- Materials
 - Japanese paper: *washi* (和紙)
 - Paste: *nori* (糊) {*shin'nori* (新糊), *furunori* (古糊), *funori* (布海苔)}
- Tools
 - Brush: *hake* (刷毛)
 - Knife and ruler
- Technique
 - Cooking paste
 - Cutting {water tearing: *kuisaki* (喰い裂き)}
 - Jointing: *tsugi* (継ぎ)
 - Lining: *urauchi* (裏打ち)
 - Infilling: *tsukuroi* (繕い)
 - Drying: {*karibari* (仮貼り)}

MASATO KATO, NATIONAL RESEARCH INSTITUTE
FOR CULTURAL PROPERTIES, TOKYO

Paste for SOKO

Kyoko KUSUNOKI

Japan Center for International Cooperation in Conservation
National Research Institute for Cultural Properties, Tokyo

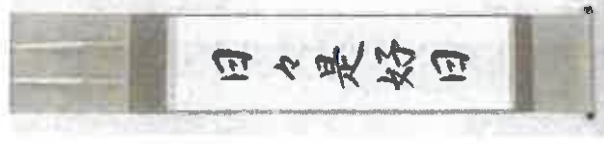


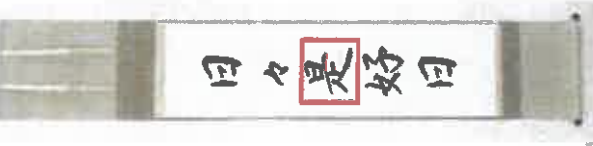
Assembling

starch paste *shin-nori*

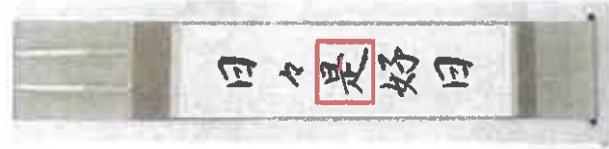
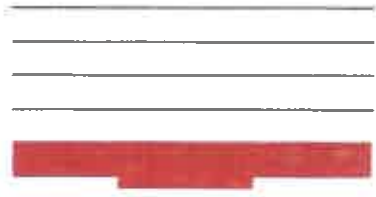
aged starch paste

furu-nori

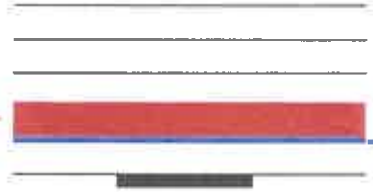




artwork



first lining *usuminogami*



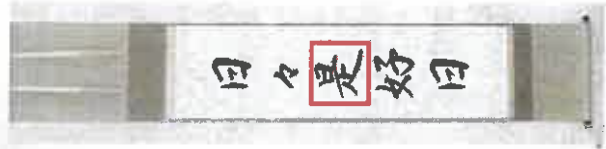
starch paste *shin-nori*



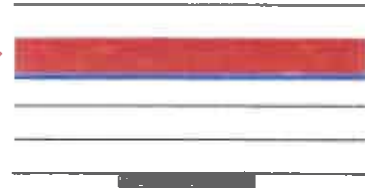
second lining *misugami*



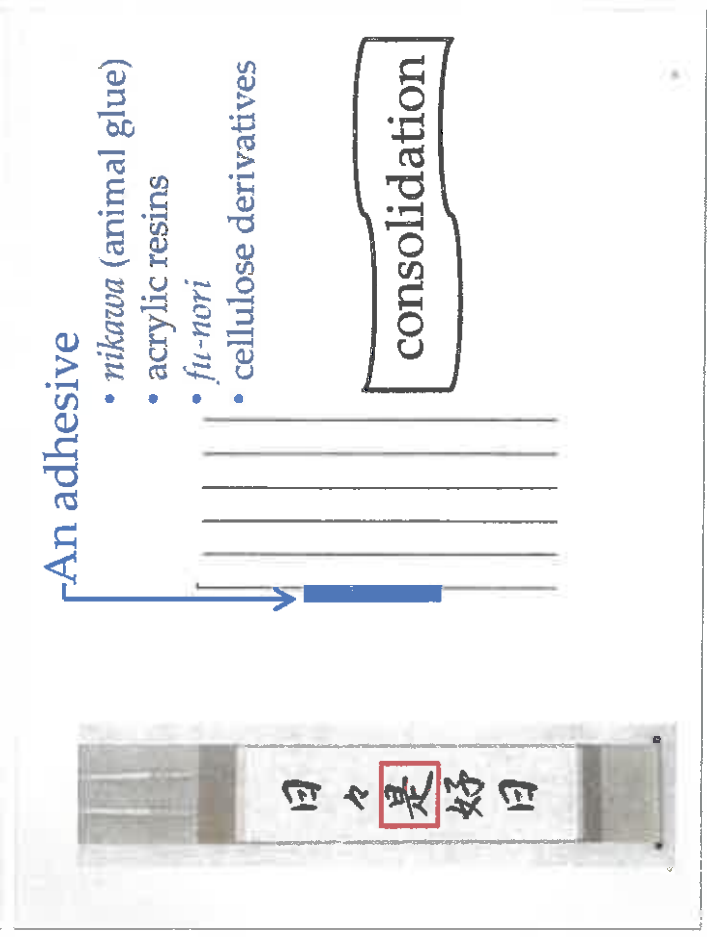
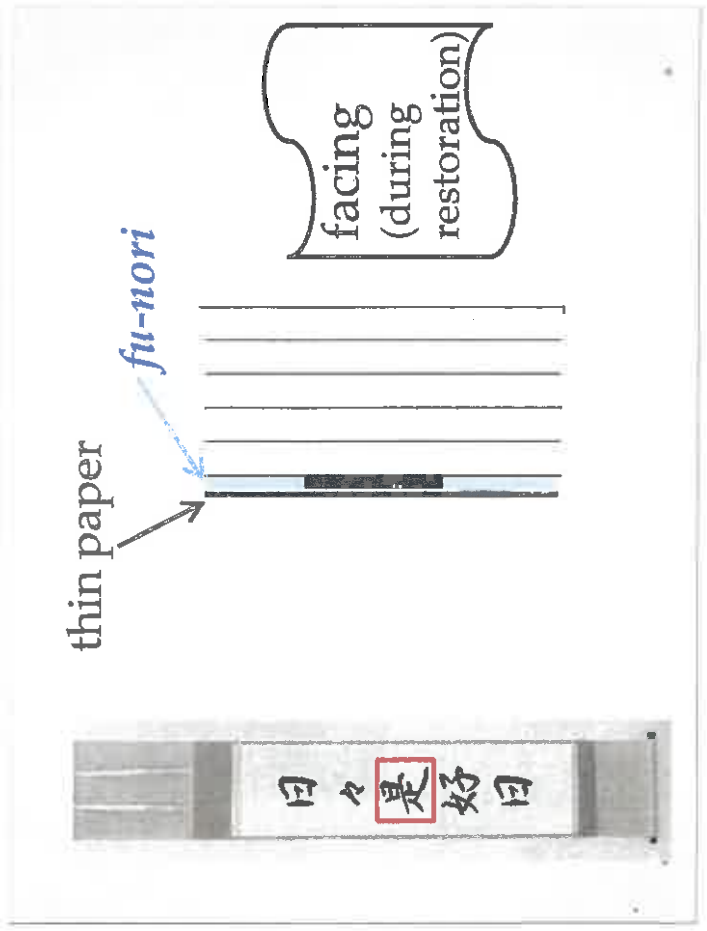
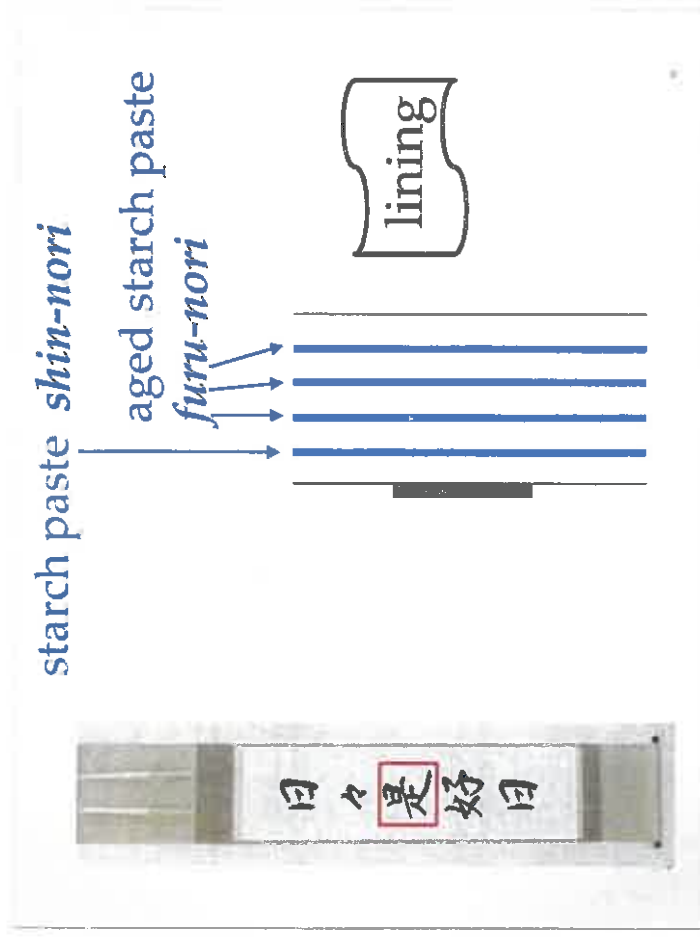
aged starch paste
furu-nori



third lining *misugami*



aged starch paste
furu-nori



Kinds of Adhesives for SOKO

Assembling : *Shin-nori*, *Furu-nori*

lining : *Shin-nori*, *Furu-nori*

Facing / Temporary lining :

Fu-nori, Cellulose derivatives
(very thin *shin-nori*)

Consolidation of pigments :

nikawaa(Animal glue), Acrylic resins
※*Fu-nori* or Cellulose derivatives add to animal glue as a thickener

Kinds of Adhesives for SOKO

Joint : *Shin-nori*, *Furu-nori*

lining : *Shin-nori*, *Furu-nori*

Facing / Temporary lining :

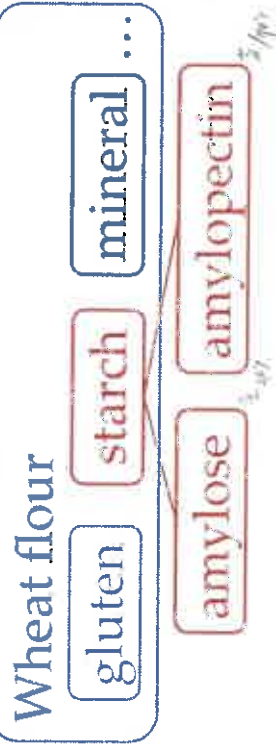
Fu-nori, Cellulose derivatives
(very thin *shin-nori*)

Consolidation of pigments :

nikawaa(Animal glue), Acrylic resins
※*Fu-nori* or Cellulose derivatives add to animal glue as a thickener

Shin-nori 新糊 (wheat starch paste)

新 (shin) = fresh



※wheat starch paste = 新糊 *shin-nori*
= 正麩糊 *shofu-nori*
= 沈糊 *jim-nori*

starch granules

wet type



dry type



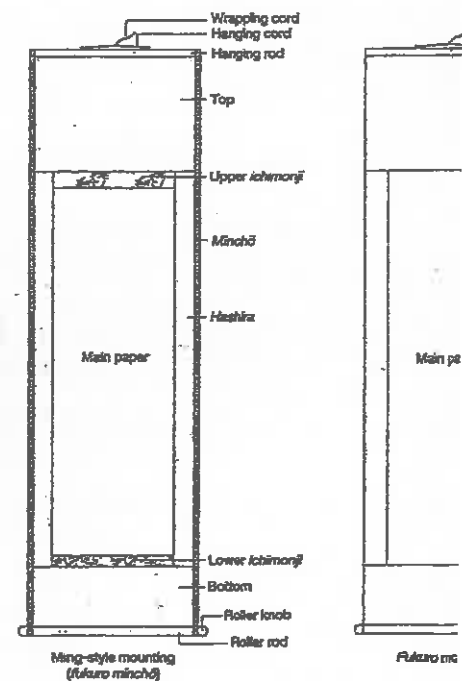
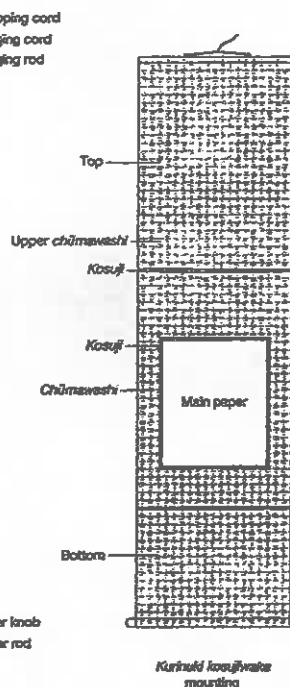
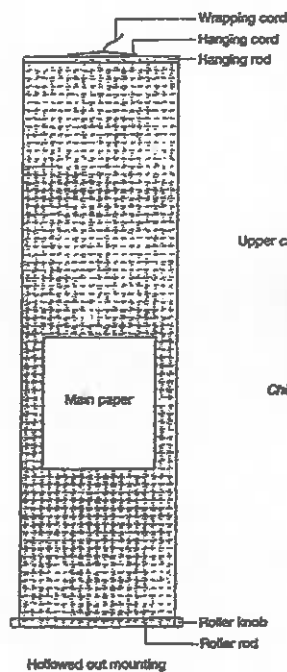
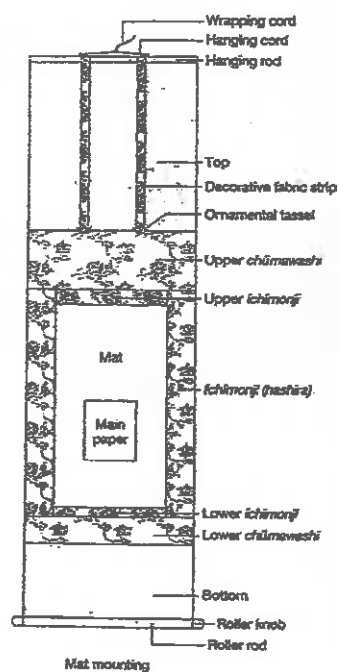
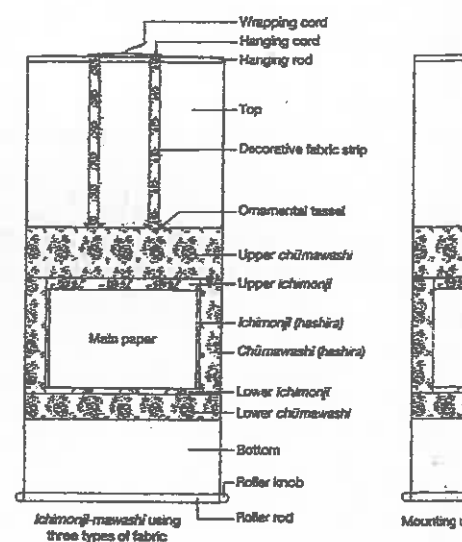
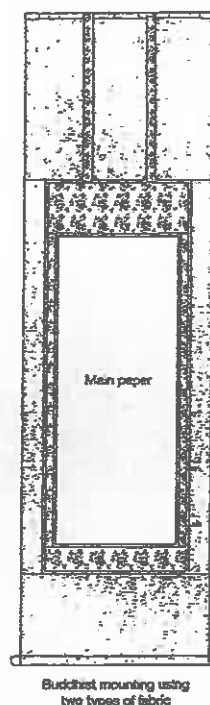
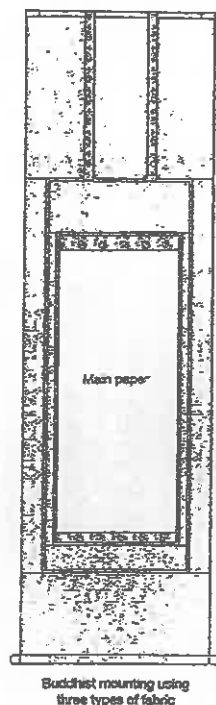
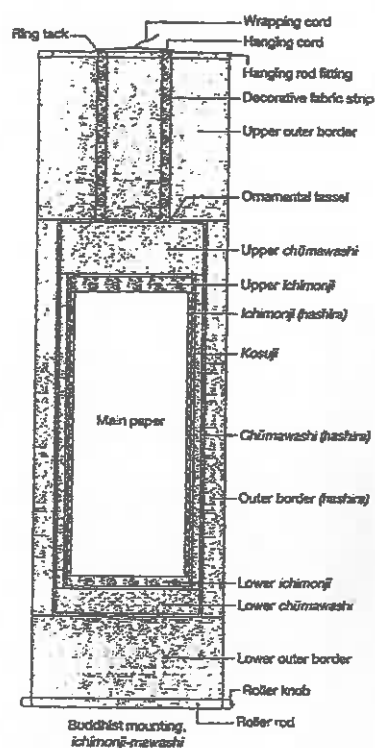
big granules ... 10~35 μ m
small granules ... 1~10 μ m

literature:

Seichi NAGAO : 『Komugi no kagaku』,
Asakura syoten (1995)

新糊は小麦粉のデンプンと水で調製した糊。沈糊は新糊を乾燥させた糊。正麩糊は新糊を乾燥させた糊。新糊は小麦粉のデンプンと水で調製した糊。沈糊は新糊を乾燥させた糊。正麩糊は新糊を乾燥させた糊。

Formats of h



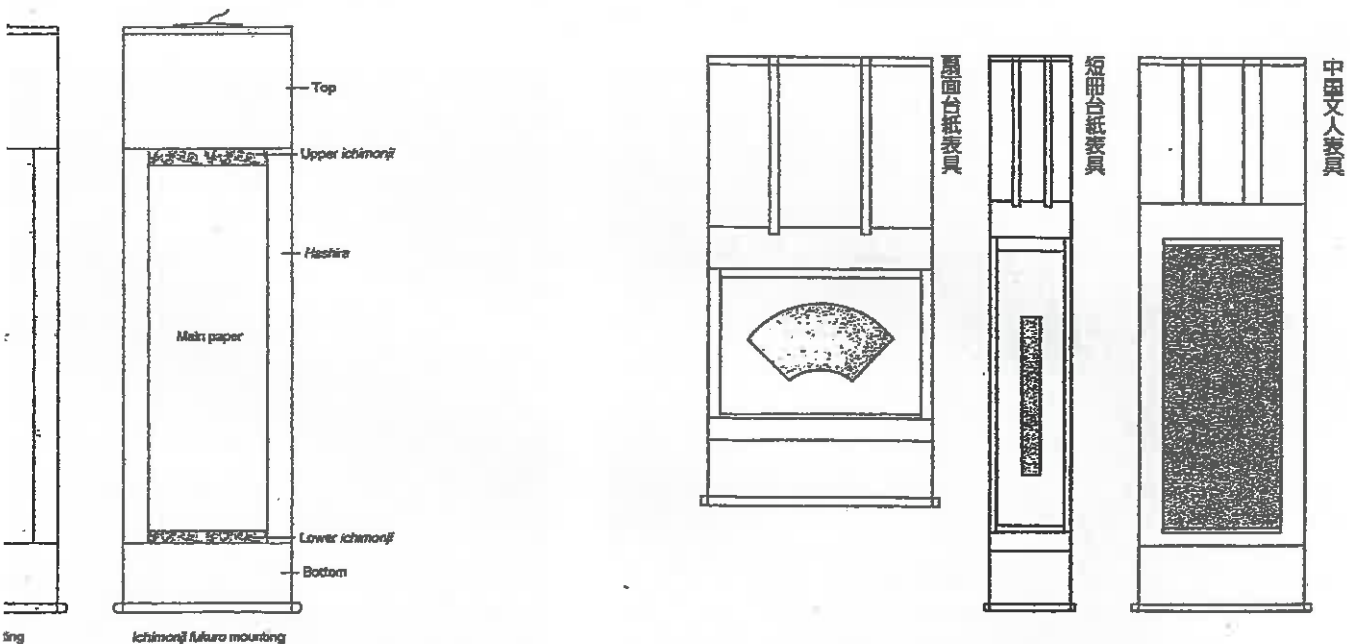
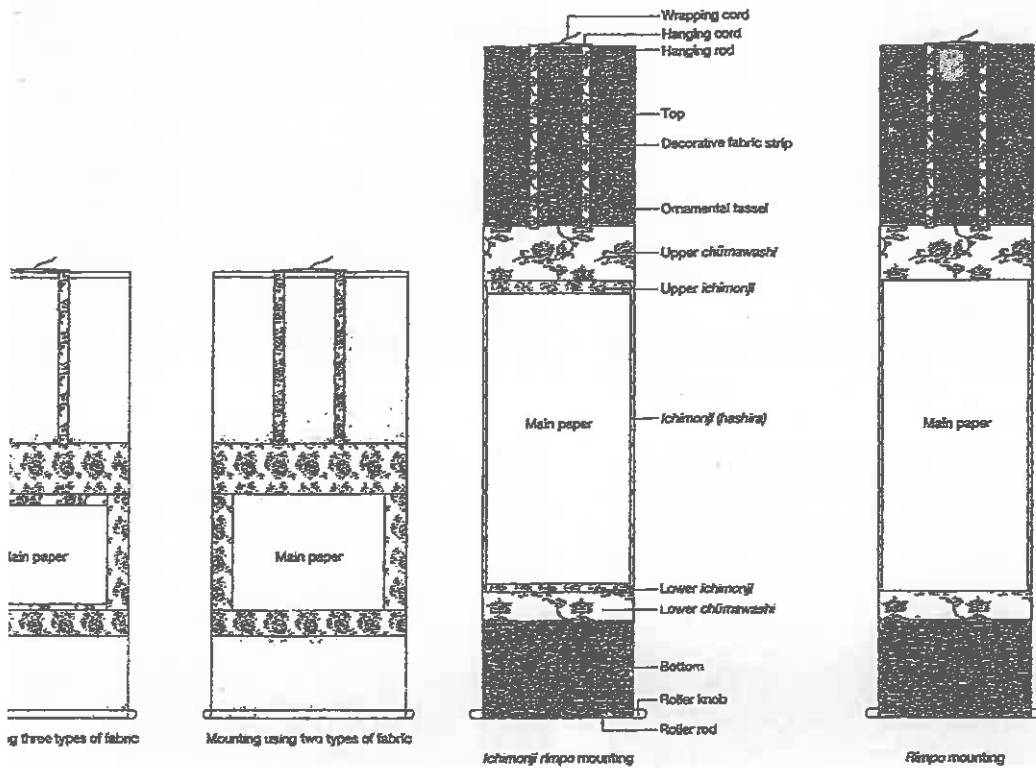
Japanese Painting (Conservation) Graduate School of Fine Arts, Tokyo

An Illustrated Dictionary of Japanese-Style Painting Terminology, TO

ISBN 978-4-8087-0877-1

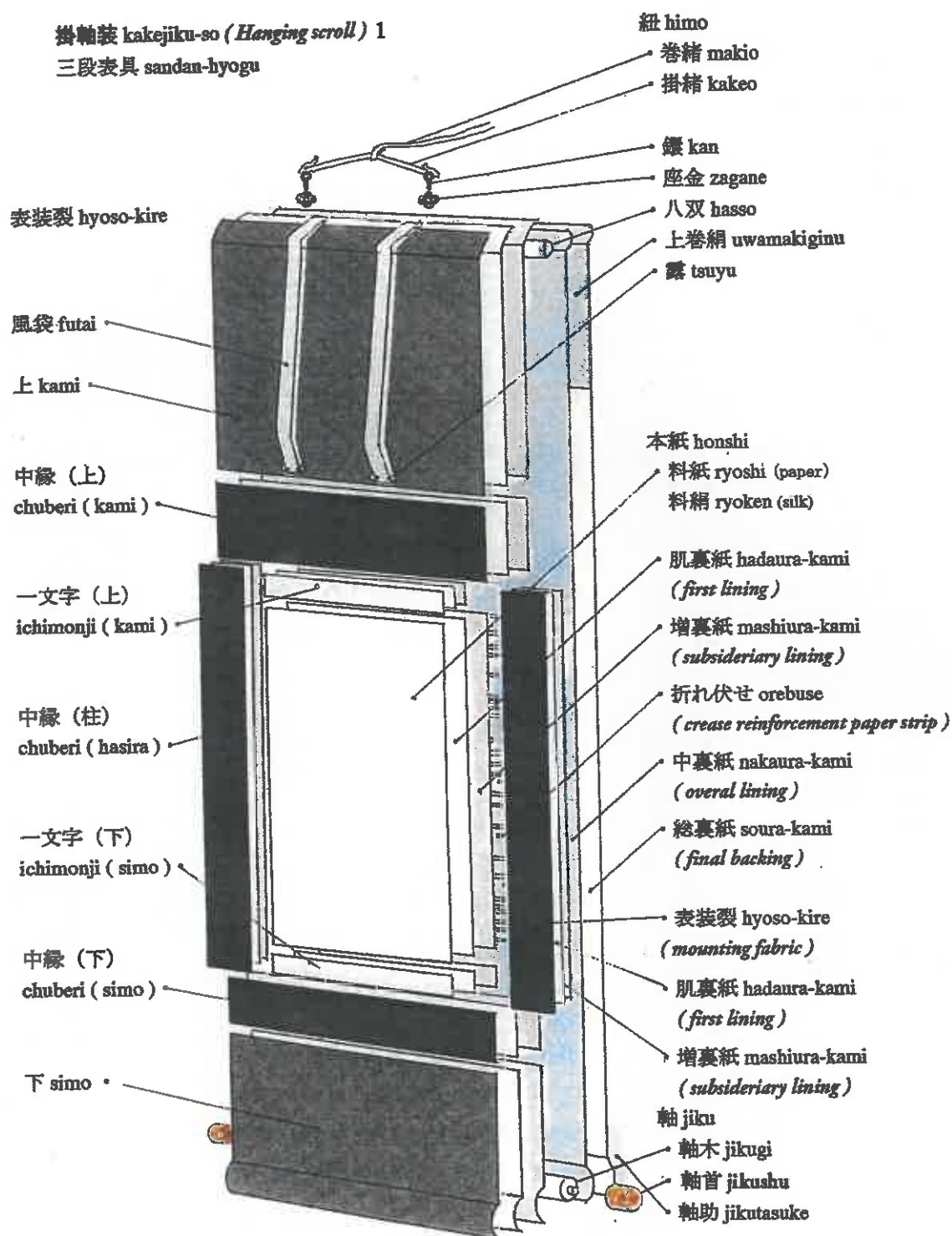
の諸形式

anging scrolls



University of the Arts [ed.],
 YO BIJUTS • Tokyo, pp123~127, 2010
 東京芸術大学大学院文化財保存学日本画研究室, 図解 日本画の伝統と継承—素材・模写・修復—,
 東京美術・東京, pp110~111, 2002
 ISBN4-8087-0723-3

掛軸装 kakejiku-so (*Hanging scroll*) 1
三段表具 sandan-hyogu



How to hang and to store a *kakejiku*

Kakejiku is usually stored in a cylindrical paulownia box with a *yaro*-style lid. (Fig. 51) Paulownia is sensitive to humidity, so when a storage box is made of paulownia, it tightens to prevent humidity from entering when there is much humidity outside and loosens to release humidity when the air is dry.

Untie the *makio* and remove the paper under the *makio*. (Fig. 52)

Unroll the *kakejiku* a little on top of a table and let the *fulai* hang. (Fig. 53)

Hang the *kakeo* on the *jizai* hook (Fig. 54)

Bring the *fulai* straight down and slowly roll down the *kakejiku* after confirming that everything is all right.

When unrolling, make sure to hold the *jikushu* or both ends of the *futomaki* (protective roller clamp). (Fig. 55) *Futomaki* is used for protection, so it is removed when the *kakejiku* is on display. (Fig. 56)

To store the *kakejiku*, reverse the order for hanging. In case the *jizai* cannot be reached by hand, use a hanging pole called *yahazu*. (Fig. 57)

掛け方・しまい方

掛け軸は、通常、桐材でできた「屋郎」(印籠盆と同じ)という形の箱に入っています。(図51) 桐は湿度に敏感で桐材で屋郎箱を作ると、湿気が多いときつくなって中に湿気が入らないようになり、空気が乾燥するとゆるくなって、中の湿気がでます。

紐をほどき、紐下をはずします。(図52)

台の上で掛け軸を少し広げ、風帯をたらしめます。(図53)

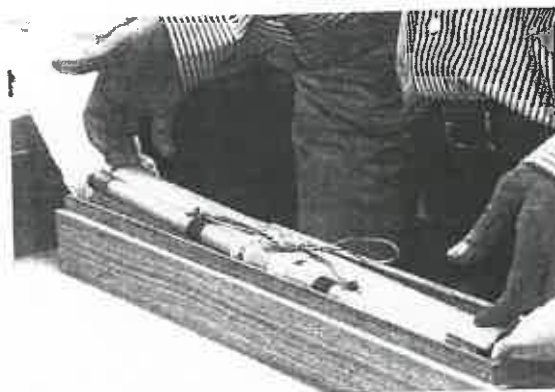
掛緒を自在にかけます。(図54)

風帯をまっすぐ下に向け、確認してからゆっくりおろします。おろす時は、両手で軸先、又は太巻きの端を持ちます。(図55)

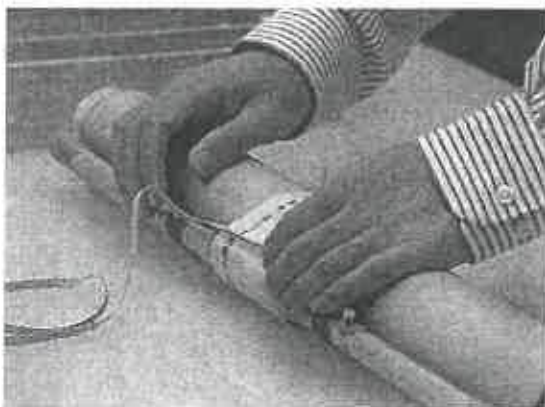
太巻きは、掛け軸の保存・保護のためです。展示の時ははずします。(図56)

しまい方は掛け方の逆の順序で行います。

自在に手が届かないときは竿はづを使います。(図57)



53 Taking a scroll out of a box



① Undoing the cord



② Unrolling the scroll somewhat on a table



③ Hanging the scroll on a metal hook



④ Slowing unrolling the scroll

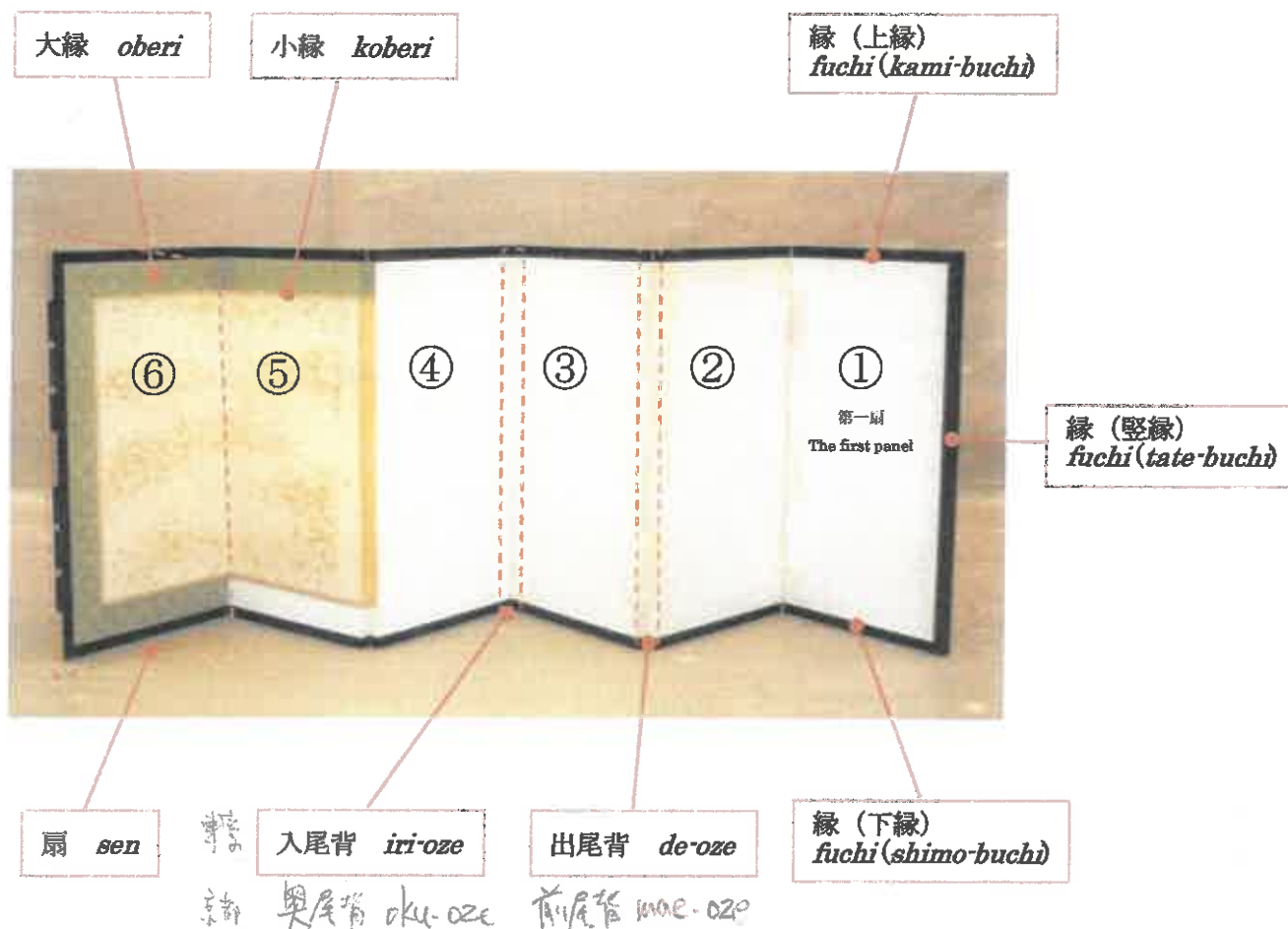


⑤ Removing the protective roller clamp



⑥ Using a hanging pole

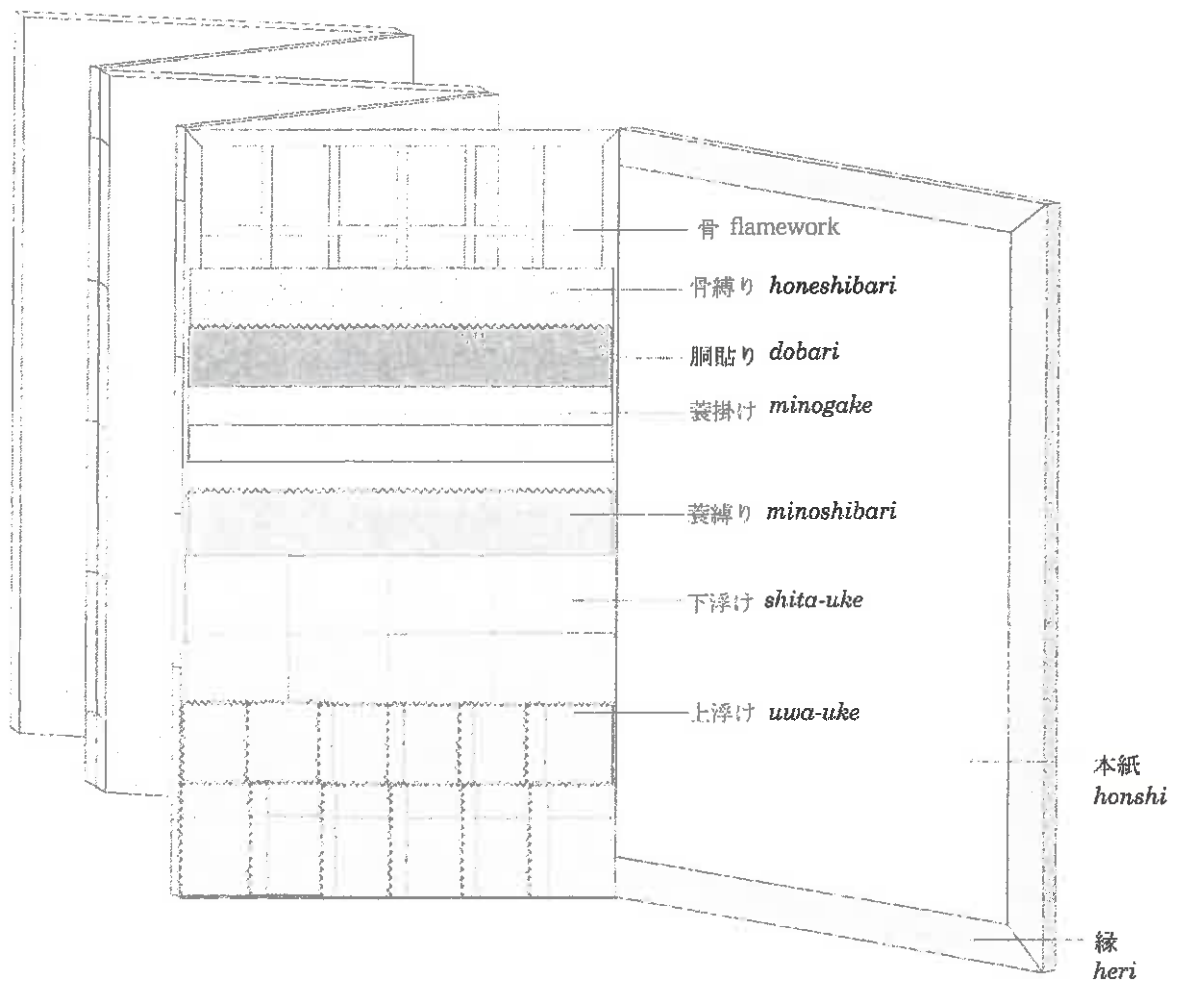
屏風 *Byobu* Folding screen



無地電気鍍金角金物
Gold-electroplated edged
metal fitting on unfigured
background

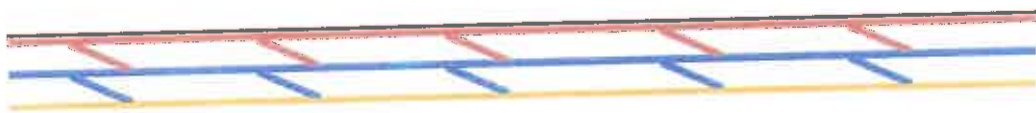
無地電気鍍金鉸
Gold-electroplated flat metal
fitting on unfigured background

無地電気鍍金平金物
Gold-electroplated flat metal
studs on unfigured
background

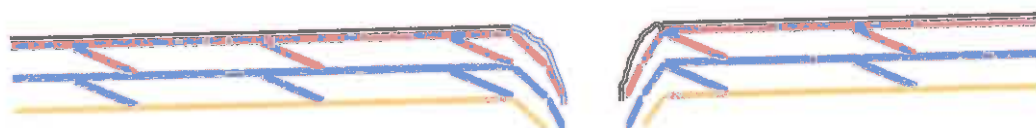


— Artwork
 — Uwauke
 — Shitauke
 — Minoshibari

0 Before



1



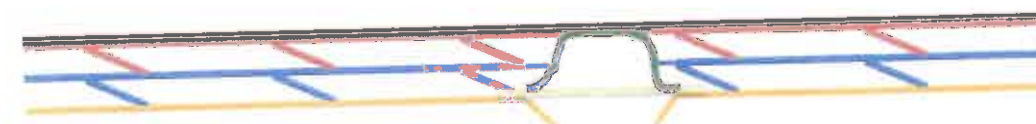
2

Thick paper
(Minoshibari)

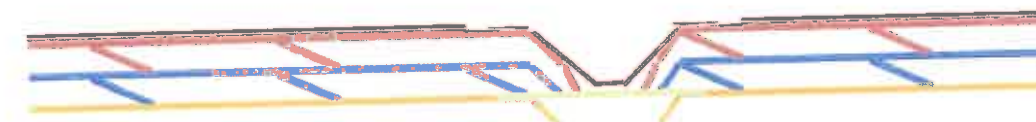


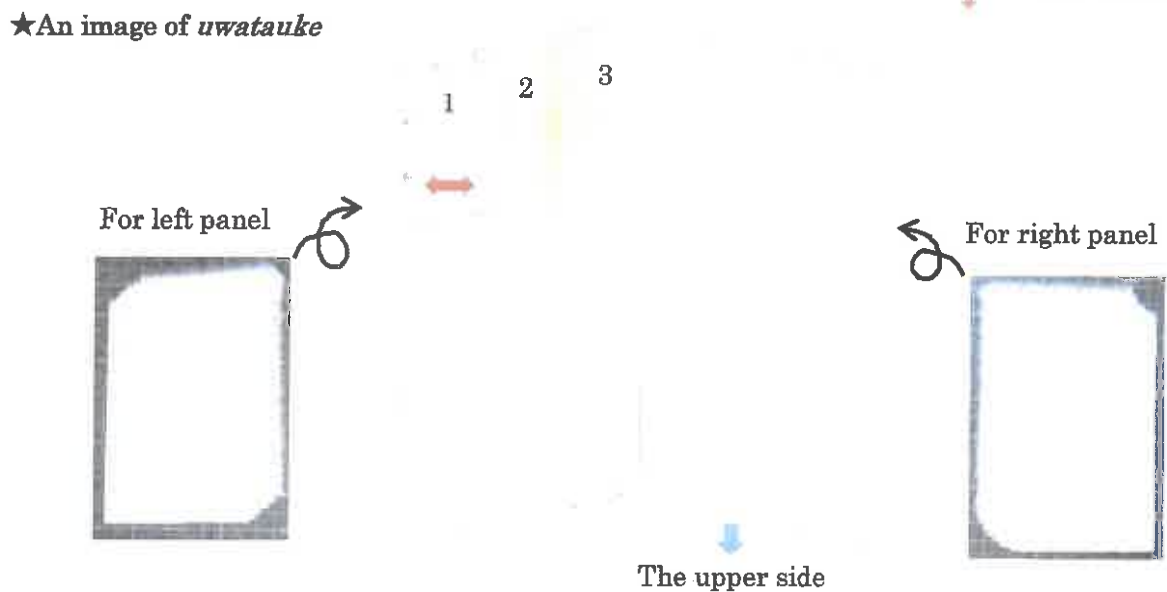
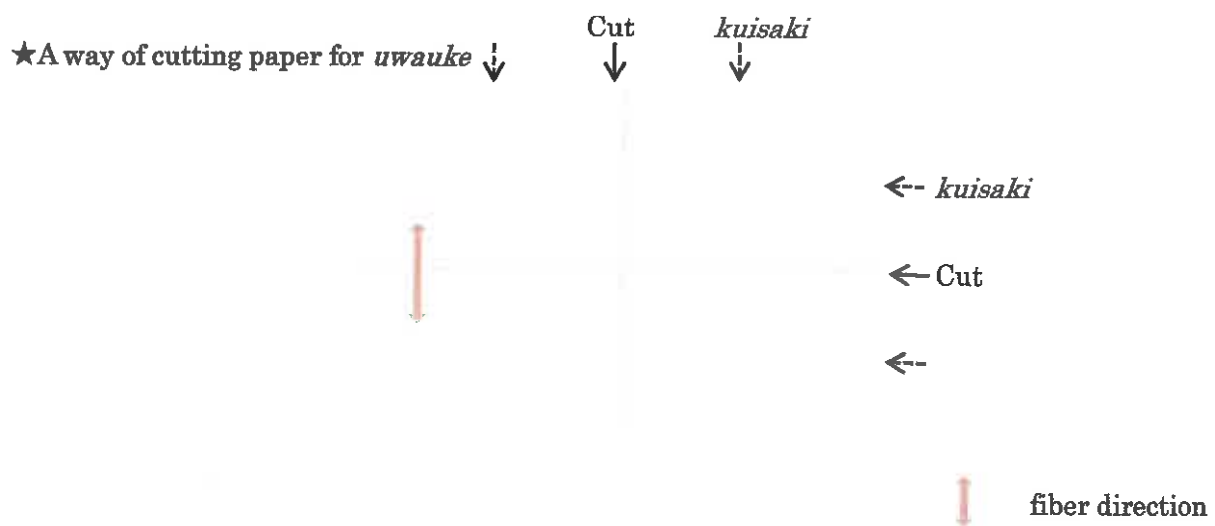
3

Thin paper
(Uke (thin kozo paper))

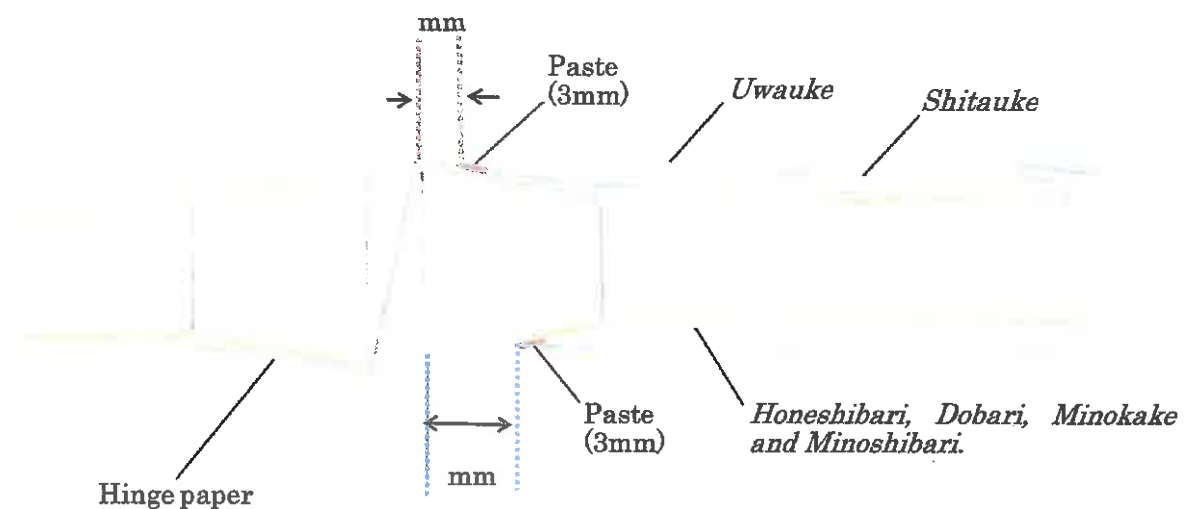


※ without Uke (thin kozo paper)



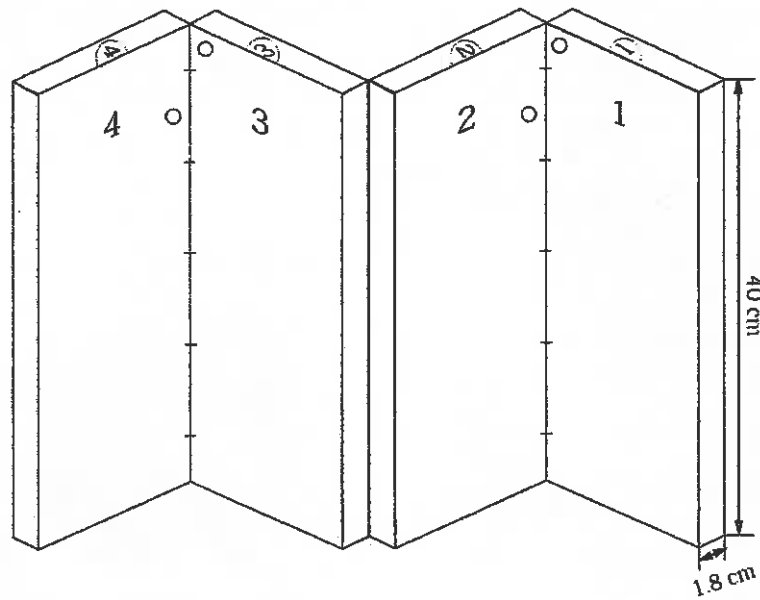


★Relationship between the direction of *uke* and the position of hinges

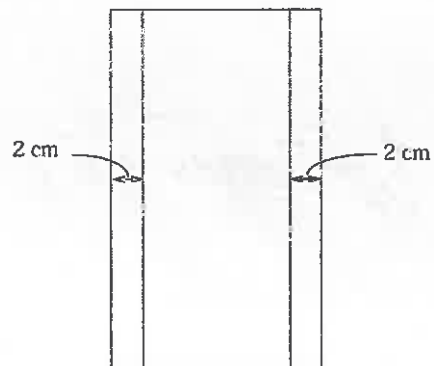


The process of making hinges of byobu.

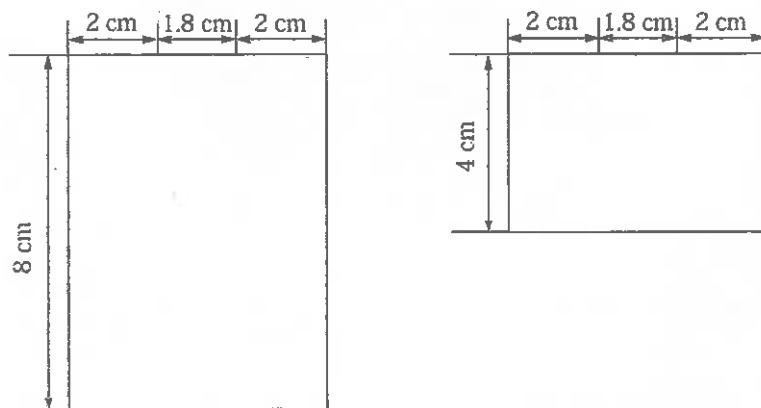
1) Numbering and marking



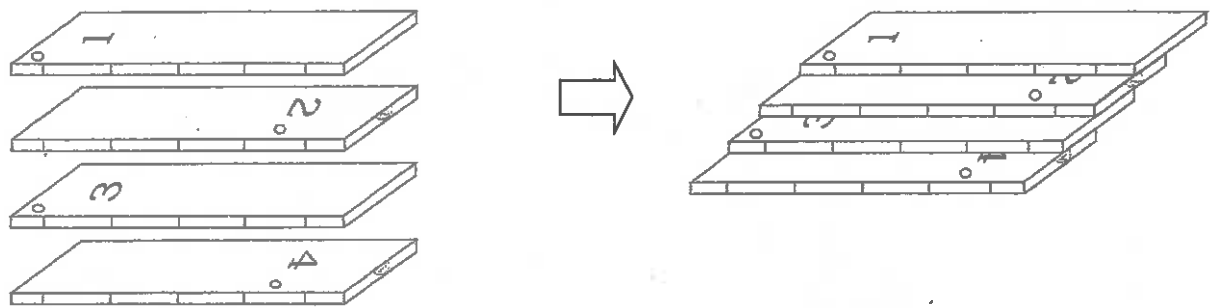
2) Drawing lines (both faces, both ends)



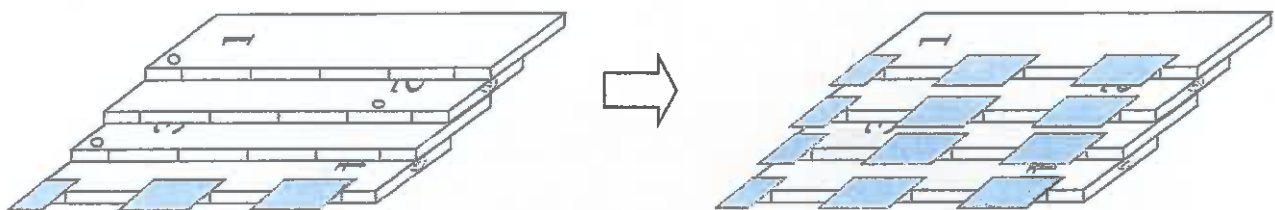
3) Cutting and making hinge-papers



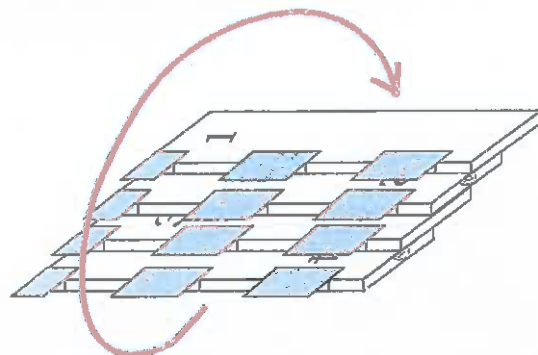
4) Superposing panels



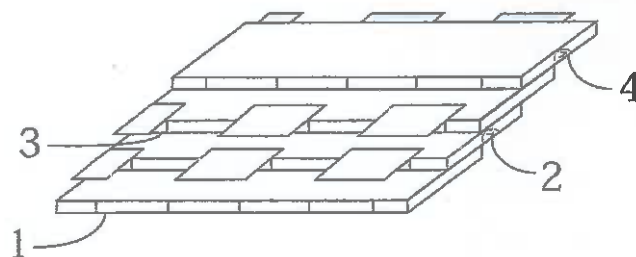
5) Attaching hinge-papers to all panels



6) Turning over the panels all together



7) Attaching hinge-papers to "2" and "3" panels



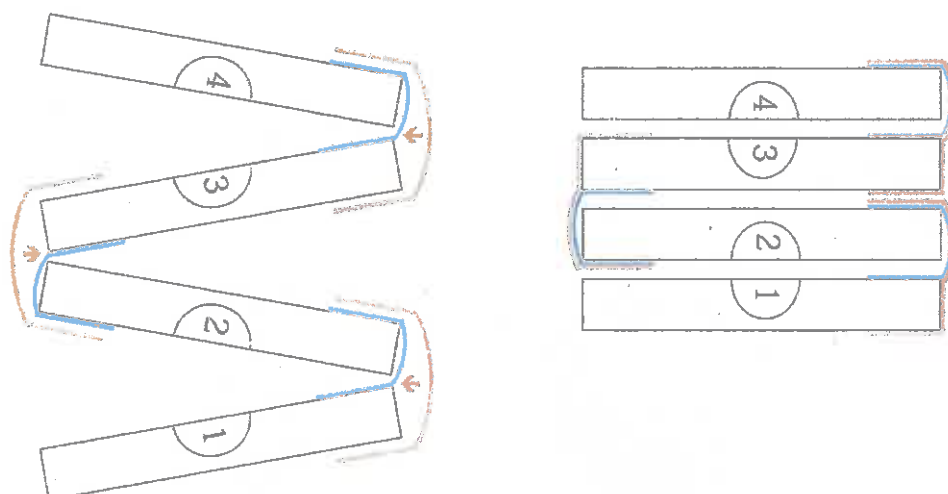
8) Arranging panels in right order and direction

9) Pasting hinge-paper to other panel with a spacer

Drying

10) Folding panels

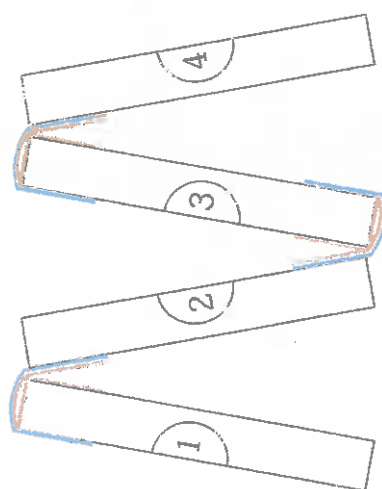
11) Paste paper on hinge to cover



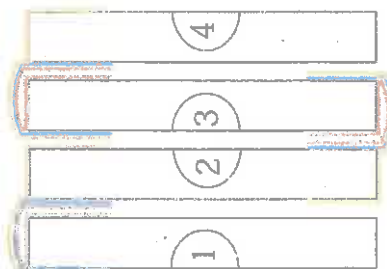
Drying

12) Making incision

13) Turning over the panels



14) Paste paper on hinge to cover



Drying

15) Making incision