



11 耕作図時絵料紙箱 修理前 (ロサンゼルス・カウンティ美術館)  
"Stationery Box" Before restoration (Los Angeles County Museum of Art)



12 修理後  
After restoration



正面 修理前  
Before restoration Front



正面 修理後  
After restoration Front

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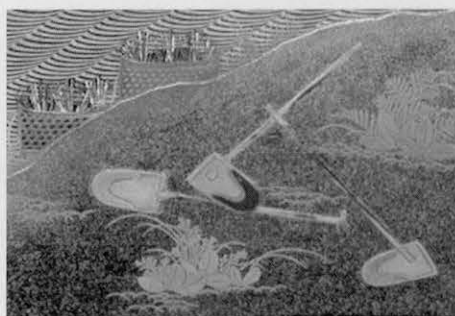
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# 耕作図蒔絵料紙箱

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平成16・17年度修復事業



品名：耕作図蒔絵料紙箱

所蔵：ロサンゼルス・カウンティ美術館

ロサンゼルス・カウンティ美術館蔵  
耕作図蒔絵料紙箱

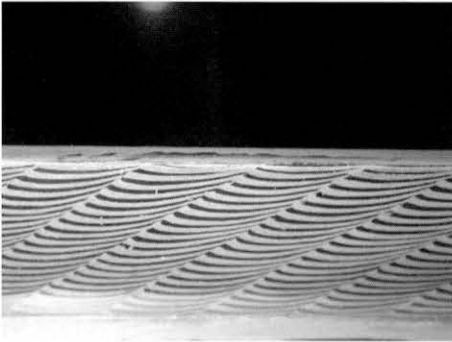
(株)小西美術工藝社

1. 名称等

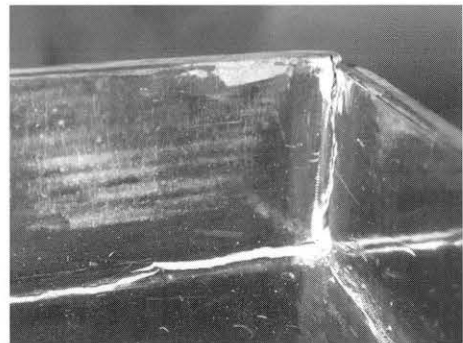
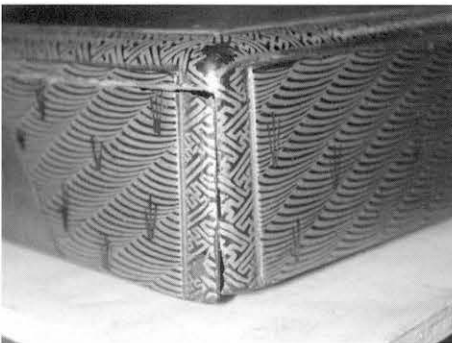
- 指定区分……………なし
- 名 称……………「耕作図蒔絵料紙箱」
- 員 数……………1 合
- 法 量 (cm) ……縦；41  
横；33.5  
高さ；13.5 (cm)
- 所有・保管……………ロサンゼルス・カウンティ美術館
- 期 間……………平成16～17年度

2. 修理前の所見

総体に汚れ・後世修理・ワックス状塗布物により色調が低下し、美観を損なっていた。

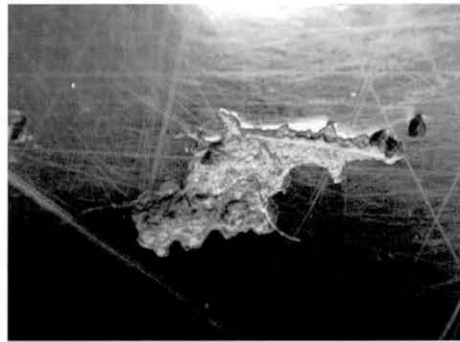
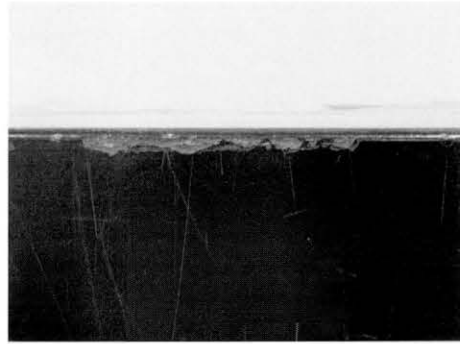
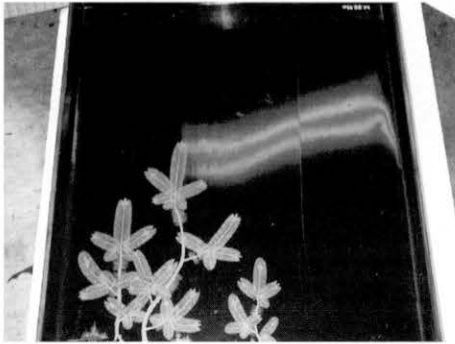


また、蓋髪に木地の断裂が生じ、取り扱い上極めて危険な状態であった。





身、蓋の随所には断文や微細な剝離・剝落箇所が見られ、破損進行の危険が大であった。



### 3. 修理方針

美観の回復を主眼とした文化財保存修復的手法による修理を行った。

### 4. 修理工程及び内容

#### ① クリーニング

作業に先立ち、作業中の剝落を予防するため、剝落危険箇所に不織布の細片を姫糊で貼り付ける養生を行った。

次に筆で埃やゴミを払った後、綿棒を使用して表面の汚れを取った。

クリーニングには、水：エタノール＝1：1のものを基準に適宜濃度を変えて使用した。なお、塗膜や木地に不必要な水分を含ませないように留意した。

後世修理のアダ漆等の溶解除去出来ない物質は、メス等の刃物を使用して切削除去した。

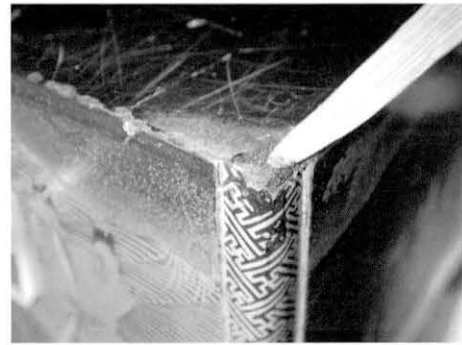
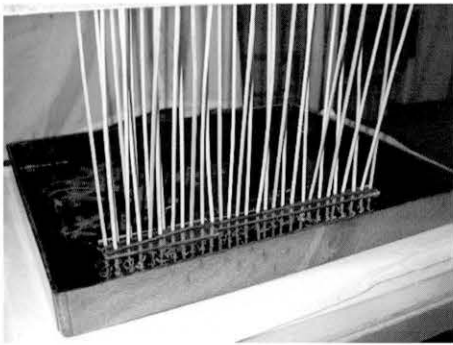
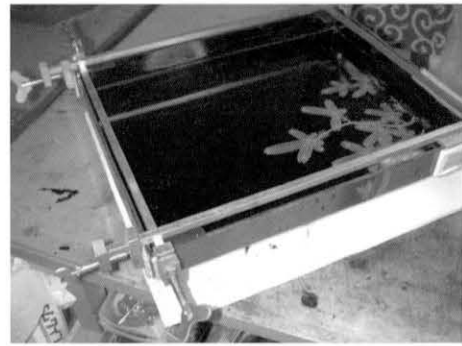
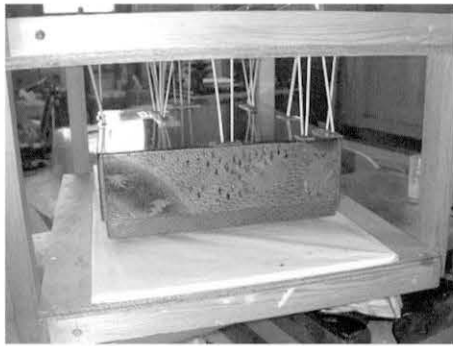
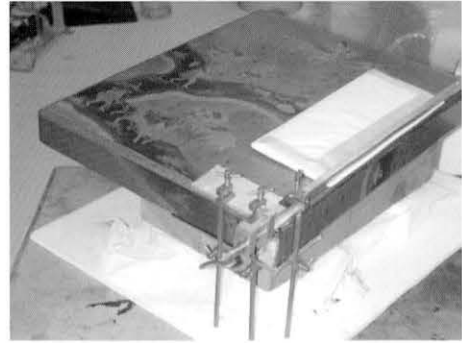
#### ② 剝落止め

剝離箇所に適宜アルコールで希釈した漆を含浸させ、圧力を長時間掛けて可能な限り平滑になるよう圧着した。

#### ③ 塗膜欠損部の繕い

下地が露出した欠損部は、漆による吸い込み止めを十分に行った後、コクソ・錆漆による整形を施した。

整形に際しては既存の塗膜を損なわぬよう、実体顕微鏡下の切削整形を行った。



#### ④ 繕い箇所 of 調色、及び摺り漆

修理箇所の色・艶を周囲と馴染ませる為、適宜漆を摺り込み、調色を行った。

最後にクリーニングにより粉が露出し、脆弱化した蒔絵部の強化と、総体的な雰囲気の一統を目的とした摺り漆を行った。

#### ⑤ 保存箱の制作

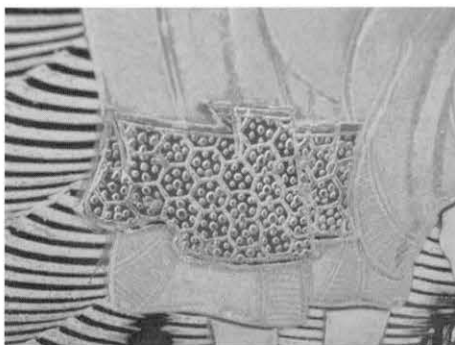
桐材 台差し被せ蓋造り・紺木綿真田紐掛けの保存箱を新規調製した。

## 5. 修理中判明事項

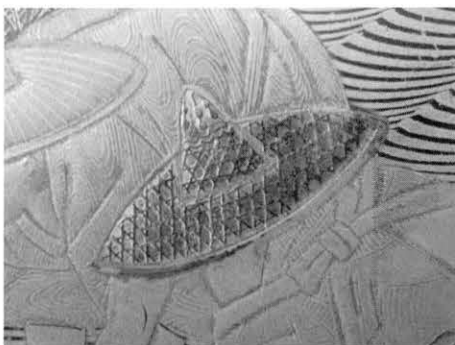
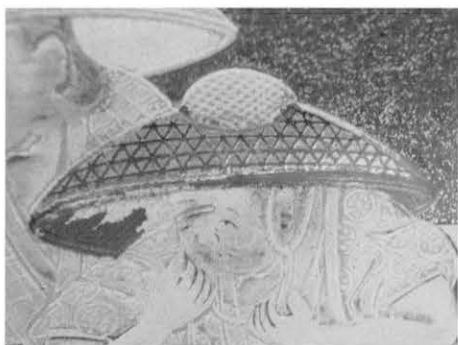
## ① 切金技法

本件には興味深い切金技法が見られる。

その手法は、高上げ漆面に付け描き銀蒔きで精緻な文様を仕掛け、その上に切金を貼り付けて文様を浮き上がらせるという一種の「極め付け」技法といえよう。



切金表面に仕掛け文様の通りに銀蒔が見られるが、これは切金のピンホールを透過して銀蒔が析出している物と思われる。



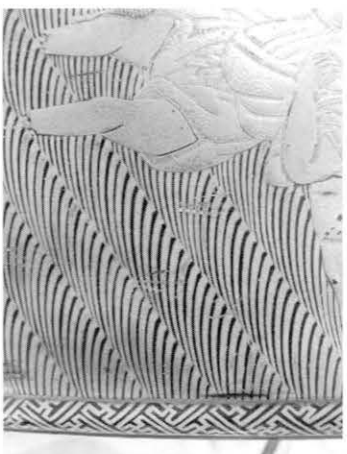
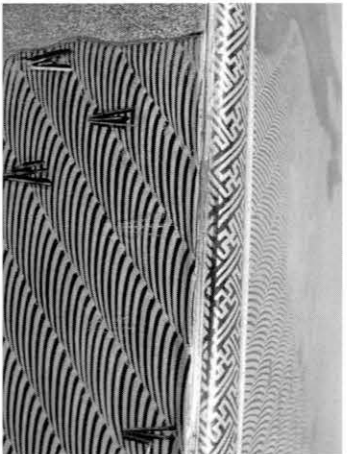
## ② 髪の毛の表現

金高蒔絵で表した頭髪部に頭髪を黒く表現するためと思われる黒漆状の塗布痕跡が見られた。



## ③ 埋没した螺鈿

波文の下に仕掛けられた苗を表現した螺鈿が、剥き出されること無く埋没している箇所が散見された。その意図は不明である。



## ① 置き目

波頭のピッチを揃える為、透き漆の下に平行線状の白い置き目が施されている状況が顕微鏡下で観察された。

## 6. 修理実施場所

東京国立博物館内 小西美術工藝社 修理室

## 7. 主な使用材料

信頼性の高い修理素材を使用した。

材料名称	製造社名	使用目的
生上味漆	高野漆行	塗膜圧着
黒呂色漆	〃	調色摺り
MIR黒素黒目漆	斉藤漆行	調色摺り
MIR透素黒目漆	〃	調色摺り
砥ノ粉		
エタノール		

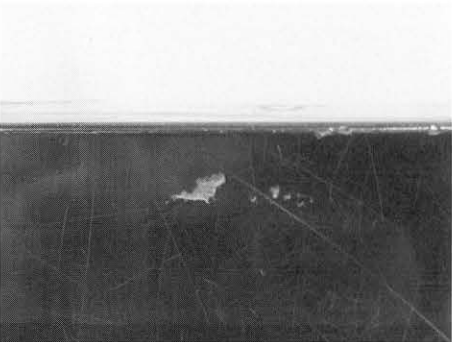
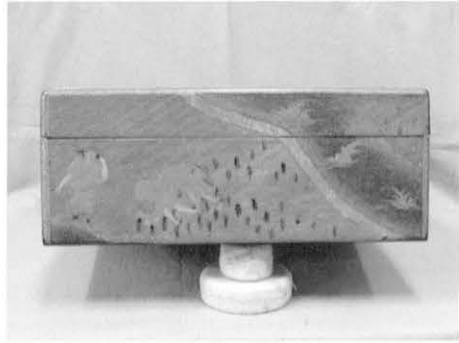
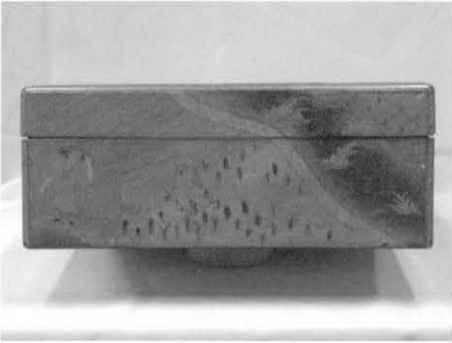
## 8. 施工者

株式会社 小西美術工藝社

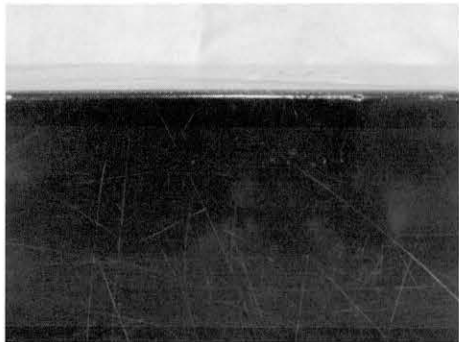
## 9. 修理担当者

七星将之、福田奈々子、岩本 元

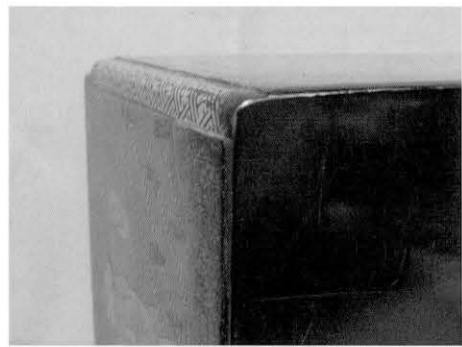
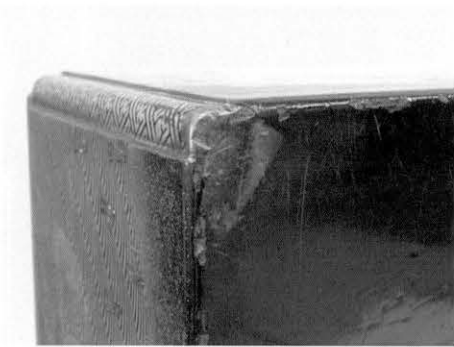
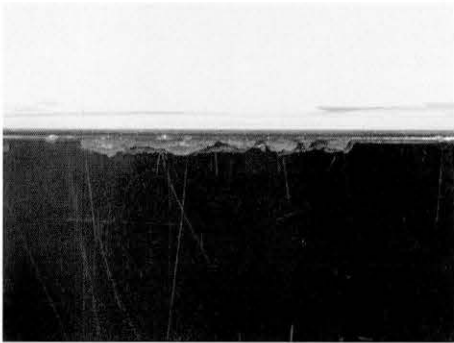
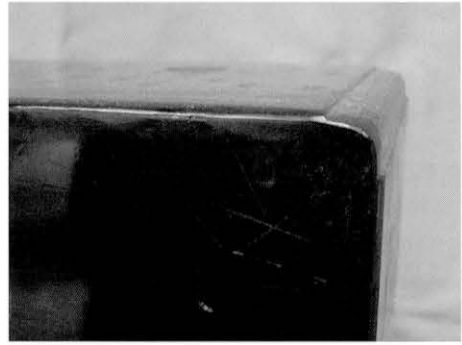
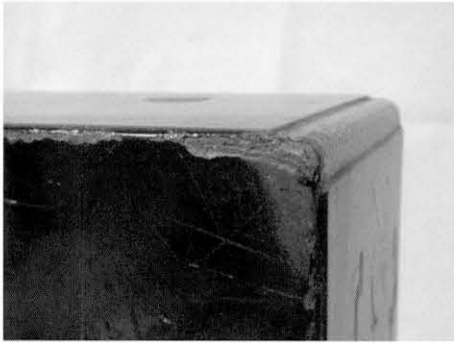




修理前  
Before restoration

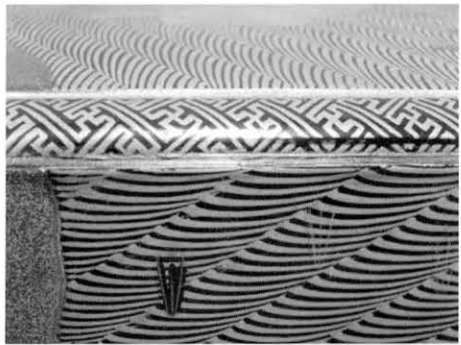
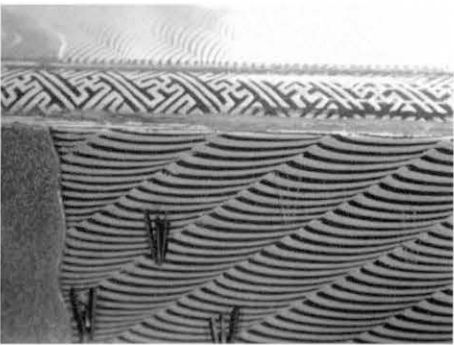
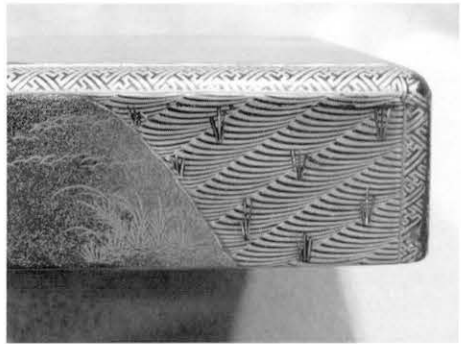
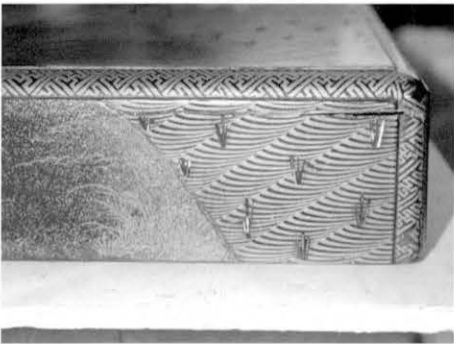
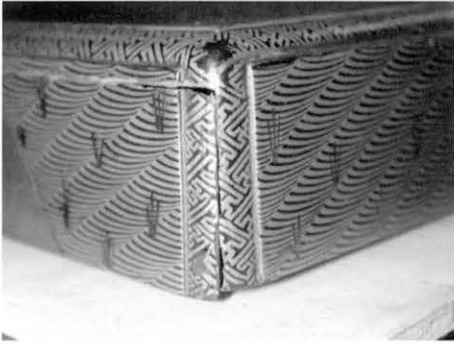


修理後  
After restoration



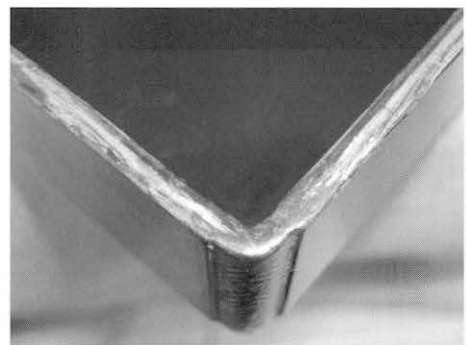
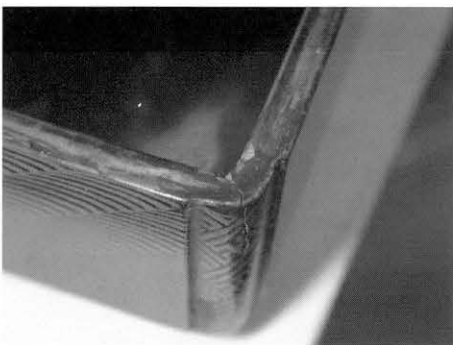
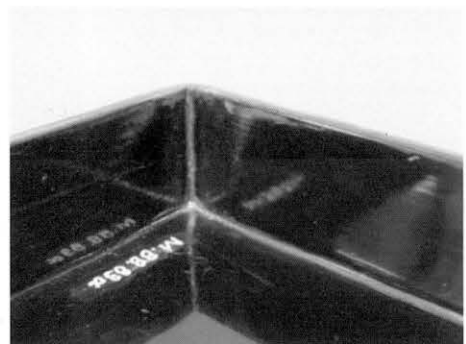
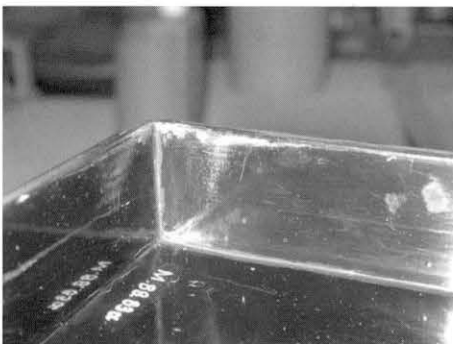
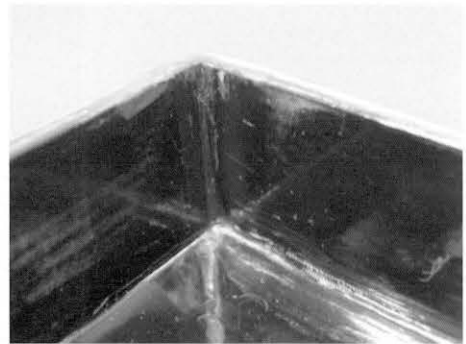
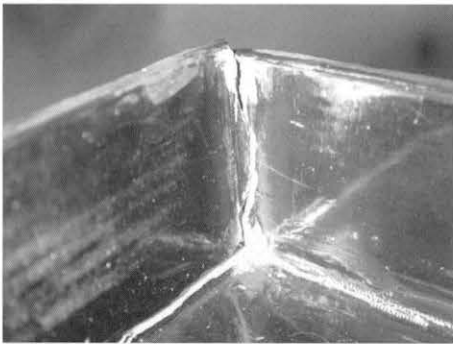
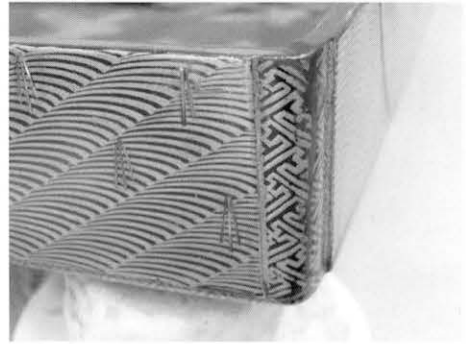
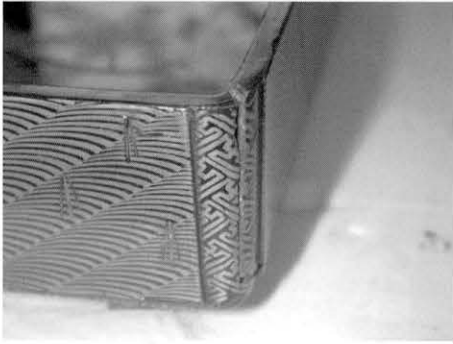
修理前  
Before restoration

修理後  
After restoration



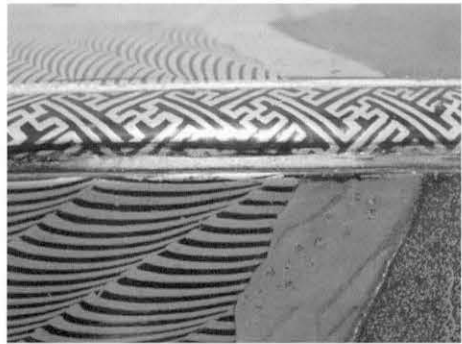
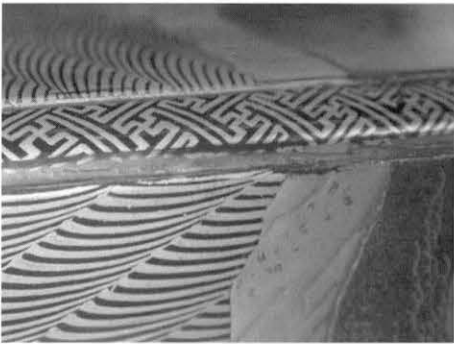
修理前  
Before restoration

修理後  
After restoration



修理前  
Before restoration

修理後  
After restoration



修理前  
Before restoration

修理後  
After restoration



On the Restoration of “Stationery Box”  
in the Collection of the Los Angeles County Museum of Art

Konishi Decorative Arts and Crafts, Co. Ltd.

### 1. Data

Name of the object: “Stationery Box”

Dimensions (cm) : Length 41, Width 33.5, Height 18.5

Name of the owner: Los Angeles County Museum of Art

Period of restoration: JFY 2004 - 2005

### 2. Observations before Restoration

Overall staining, past restorations and wax-like coating materials had reduced the quality of color, damaging the aesthetic value of the “Stationery Box” with the design of a cultivation scene in *makie* (hereafter, the Box).

There were large cracks on the sides of the lid extending to the wooden substrate so that it was extremely dangerous to handle the Box.

Cracks were also observed on the body and the lid. There were also places where the *urushi* (Japanese lacquer) coating film had become lifted or detached. As a whole, the extent of damage was very serious.

### 3. Aim of Restoration

Restoration was conducted in order to restore the aesthetics of the Box according to the principle of restoration of cultural properties.

### 4. Restoration Process

#### 1) Cleaning

In order to prevent the loss of *urushi* coating film, places where such damage was likely to occur were first faced with strips of thin, rayon paper using starch paste.

Then, dust and dirt were brushed off and the surface was cleaned with a cotton swab.

A solution of water and ethanol (ratio: 1 to 1), diluted appropriately, was used for cleaning. Care was taken so that unnecessary moisture would not be absorbed by the coating film or the substrate.

Substances used in past restorations, like excess *urushi* that had not been wiped off, which could not be removed by dissolving them, were scraped off with sharp tools like a surgical knife.

2) Consolidating

*Urushi* appropriately diluted with alcohol was impregnated into places where the *urushi* coating film had become lifted. These parts were then press-stabilized over a long time in order to make the surface as smooth as possible.

3) Restoring the missing coating film

*Kokuso* (filler made by kneading sawdust and hemp fibers into *mugi urushi*, a mixture of raw *urushi* and wheat kneaded with water) was first applied to parts where the foundation had become exposed due to the loss of the coating film. Then *kokuso* and *sabi urushi* (*urushi* used as foundation) was applied to reshape the missing parts.

The parts thus treated were reshaped further by scraping off any excess *kokuso* and *sabi urushi*. This was done under a microscope so as not to damage the existing coating film.

4) Adjusting the color of the restored parts and applying *urushi*

*Urushi* was rubbed in appropriately into the treated parts so as to match the color and luster of these parts with those of the surroundings.

Finally, *urushi* was rubbed in so as to reinforce the *makie* (decoration made by sprinkling gold powder over designs drawn with *urushi*) that had become fragile due to the exposure of *makie* powder by cleaning and to adjust the overall atmosphere of the Box.

5) Manufacturing a storage box

A storage box was made of paulownia wood. The lid of the box was made in such a way that it would completely cover the body. A flat, navy blue, cotton cord was attached to tie the box.

## 5. Observations during Restoration

1) *Kirikane* technique

A very interesting type of *kirikane* technique in which gold foil is applied over a relief was observed on the Box. Very fine designs were drawn with *urushi* on a raised *urushi* surface and then sprinkled with silver powder. Next, gold foil was applied to make the design appear in a relief.

Rust could be observed on the surface of gold foil at places corresponding to the design. This is thought to be rust of the silver powder that had surfaced through the minute spaces in the *kirikane*.

2) Expression of the farmers' hair

There were traces of what appeared to be black *urushi*-like material on the hair that was expressed by gold *takamakie* (*makie* decoration applied to designs that are raised by applying layers of *urushi*). This is thought to have been done to highlight the blackness of hair.

3) Buried *raden*

Some of the *raden* (shell inlay) used to express seedlings placed among the wave motif were found buried under a coating of *urushi*, without having been polished out. The reason for this is not clear.

4) *Okime*

Examination under a microscope revealed white parallel *okime* (under-drawing) lines run-

ning diagonally beneath the translucent *urushi*. These lines are thought to have been drawn in order to adjust the height of the tip of the waves.

## 6 . Place of Restoration

Restoration Studio of Konishi Decorative Arts and Crafts, Co. Ltd., Tokyo National Museum

## 7 . Major Materials Used

Highly reliable restoration materials were used.

Name of the materials	Manufacturer	Purpose
<i>Kijomi urushi</i> *	Takano Shikko	To press-stabilize <i>urushi</i> film
Black <i>roiro urushi</i>	Takano Shikko	To adjust color
MR black <i>sugurome urushi</i> **	Saito Shikko	To adjust color
MR translucent <i>sugurome urushi</i>	Saito Shikko	To adjust color
<i>Tonoko</i> ***		
Ethanol		

\*finest quality Japanese raw *urushi*

\*\*raw Japanese *urushi* from which moisture has been removed

\*\*\*a type of *urushi* foundation material

## 8 . Restorers in Charge

NANAHOSHI Masayuki, FUKUDA Nanako, IWAMOTO Hajime

平成18年度  
在外日本古美術品保存修復協力事業  
修理報告書 絵画／工芸品  
発行日 平成19年 3月31日  
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東京文化財研究所  
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