

和歌浦蒔絵将棋盤 (ケルン東洋美術館)

*Shogi Board with Wakanoura Landscape*  
(Museum für Ostasiatische Kunst, Köln)



修復前 全景

Before restoration, overall view



修復後 全景

After restoration, overall view



修復前  
Before restoration



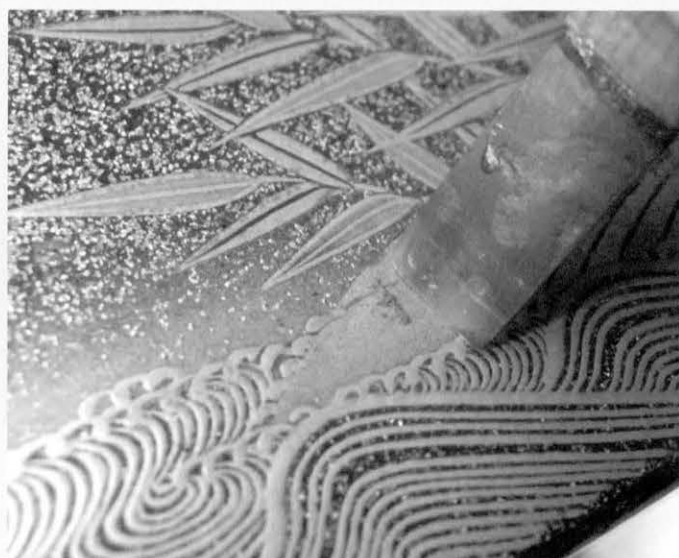
修復後  
After restoration

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# 和歌浦蒔絵将棋盤

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平成 21 年度修復事業



所蔵：ケルン東洋美術館(ドイツ)

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## 和歌浦蒔絵将棋盤

山下好彦

## 1. 概要

木製漆塗りの将棋盤で、八角面取りの四脚を付ける。総体は黒漆塗り、盤面は赤色漆塗りで、黒色線を入れる。各側面には和歌浦文様を梨地に金銀の平蒔絵と高蒔絵で表し、4面のうち2面に短冊と和歌を文様の一部に描く。岩や松の幹に金銀の切金を入れ、笹や短冊に積った雪の部分に銀の金貝を貼る。丹頂鶴の首から頭には高蒔絵の上から黒色漆や朱漆で文様を描く。また、脚と盤裏面は金の梨地で仕上げる。

法量 (cm) 縦 37.6 横 34.5 高 15.8

## 2. 損傷状態

将棋盤素地が木目と直角方向に狂い、正側面と背側面は僅かに扇形に変形していた。その結果、四脚が盤面裏側から脚先に向かって幅が狭くなっていた。

盤面に塗布された赤褐色の漆塗りは全体に斑があるだけでなく、部分に引傷や擦損によって本地が露出し、著しく鑑賞の妨げとなっていた。盤面の黒漆線は多くの部分が細かく剥離し、一部で剥落していた。

埃や汚れが将棋盤全面に薄く被り、特に下面や四脚の部分に埃が多く付着していた。側面上部や四隅部分に塗膜や下地の剥落箇所があり、その周囲の漆塗膜に剥離が認められた。また、切金が一部で剥離し、すでに多くの切金が欠失していた。切金の欠失した部分は下の塗膜が露出していた。銀の金貝が錆化し、周囲の金蒔絵の上に僅かに被る箇所が認められた。盤面や側面を中心に紫外線による劣化があり、塗膜表面に細かい断文が認められた。塗膜の劣化により梨地粉が露出し、梨地粉の一部が欠失していた。

側面の蒔絵表面に打損や擦損が数多く認められた。また、盤面角の二箇所が打損によって変形し、盤面裏と四脚の接合部分に亀裂が入っていた。

全面に後世修復が認められた。盤面の赤色漆は斑があり、側面の蒔絵や黒色線に僅かに被っている箇所が認められた。また、盤面の黒色線も線の上から重ねて描くなどの痕跡があったことから、盤面全体の塗りや黒色線は後世の修復と判断した。

側面四隅の角や側面上部の広い面積に後世の修復による梨地復元部分が認められ、蒔絵の修復箇所から判断するとすくなくとも2度修復が行われたと考えられた。そのうち梨地を復元した一か所は透漆が赤く変色して周囲から浮き上がっていた。

復元した蒔絵の周囲は梨地漆が擦れて、梨地粉が露出している箇所があることから、後世の修復時にオリジナルの蒔絵の損傷を与えたと考えられた。また、側面上部の一部に後世修復により割れて外れた素地を再接着した箇所がある他、側面の一部に西洋塗料の付着が認められた。背面に所蔵番号を記した紙片が付着していた。

### 3. 修復方針

修復は文化庁が指導している現状維持修復を基本とし、観賞上の理由から漆塗膜や蒔絵を一部復元することとした。後世修復の蒔絵は原則そのままとしたが、周囲から浮き上がっていた箇所は除去して蒔絵を復元した。復元する蒔絵箇所は全体の調和を優先させるため、後世修復の梨地に合わせる箇所とオリジナルの梨地に合わせる箇所を随時選択した。盤面の素地が露出した箇所は漆を使って周囲の赤色漆と違和感のないようにした。また、後世修復時に露出した梨地は出来る限り色合いをオリジナルの梨地に色調を合わせることにした。

修復前に紫外線ランプによる調査を行い、西洋塗料が付着した箇所を特定した。西洋塗料は溶剤で除去することとし、盤面裏側に付けられた紙片は現状のままとした。修復には日本産の厳選された天然材料を使用した。本件の修復は東京文化財研究所内修復アトリエ(漆)で施工した。

### 4. 修復工程

#### 1) 修復前調査

将棋盤の損傷状態を調査し、記録に留めた。西洋塗料の有無を確認するため、紫外線ランプによる調査を行い、西洋塗料の付着範囲を明確にした。修復前写真は全体や部分の他、西洋塗料の蛍光写真も撮影した。

#### 2) クリーニング

塗膜と蒔絵表面に付着した埃と汚れは僅かに水で湿らせた綿布や面棒で取り去った。

#### 3) 西洋塗料と後世修復の除去

塗膜面に付着した西洋塗料をアセトンで弛ませ、綿棒や鼈甲の筥を用いて丁寧に除去した。また、周囲から色調の合わない後世修復を彫刻刀を用いて除去した。

#### 4) 塗膜の剥落止め

剥離した塗膜部分に有機溶剤で希釈した麦漆を含浸し、余分な漆はリグロインで拭き取り、合板とゴム、端金を使用して圧着した。

#### 5) 亀裂の補強

脚の亀裂に有機溶剤で希釈した麦漆を含浸し、亀裂の補強を行った。

#### 6) 切金の剥落止め

剥離した切金部分に筆で膠水溶液を含浸し、アクリル板で抑えた。膠はパールグルー大王を用いた。

#### 7) 成形

塗膜や下地の再剥落予防のため際錆を行い、欠損部分を細かい刻苧や下地を用いて成形した。下地は砥石で表面を整え、漆塗りを数回行った。

#### 8) 漆固め

劣化した塗膜と蒔絵を補強するため漆固めを行った。漆固めはクリーンソル G を用いて4倍程度希釈した。漆は生正味漆と透漆を混合し、ダミ刷毛と蒔絵筆で塗布した後、余分な漆はリグロインで拭き取った。漆固めは十分に乾燥させた。

#### 9) 手板の作製

梨地と赤色塗料の復元手板を作製し、梨地粉の形状や漆の色合いなどを調整した。梨地は粉の大きさと漆の色合い、赤色塗料は顔料の種類と漆に対する分量の違いを手板にした。

#### 10) 塗膜の復元

盤面の形状を成形した部分を周囲に合わせて漆塗りを行った。赤色漆は弁柄と本朱を透漆に調合して塗布した。

## 11) 蒔絵の復元

欠損部に蒔絵を施し、周囲に違和感のないように仕上げた。復元材料や技法は事前調査および手板の結果で選択した。梨地は金の梨地粉3号から5号粉を用い、漆を薄く塗り込んだ上に蒔絵粉を毛棒で蒔き付けた。小さな復元箇所は竹棒で一粒ずつ置いて梨地の雰囲気を含ませた。塗り込みには深い色合いの透漆を調合して数回塗り、炭で表面を整えた後に摺漆をして仕上げた。

## 12) 色調整

後世修復で明るくなってしまった梨地部分に摺漆を数回行い、周囲と色合いを含ませた。側面の劣化による損傷によって漆の艶が異なることから梨地や蒔絵表面に薄く摺漆を1回行った。

## 13) 外覆の作製

覆いを羽二重で作製した。覆いは上面にポリエステルの芯を2枚内部に包み、前面左右の上下に紐を付けて取り外し易い形状とした。

## 14) 修復後の記録作製

修復後の写真撮影を行い、修復記録をまとめて報告書を2部作成した。

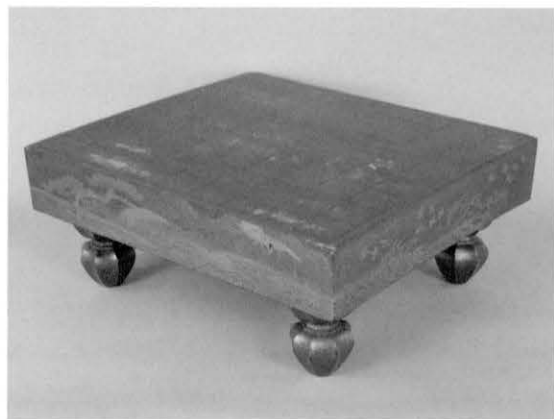


図1 修復前  
Fig. 1 Before restoration

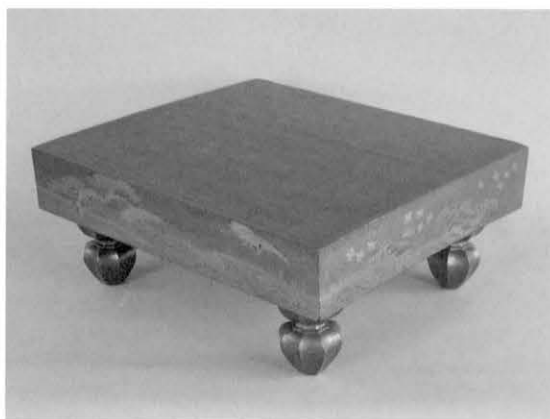


図2 修復後  
Fig. 2 After restoration

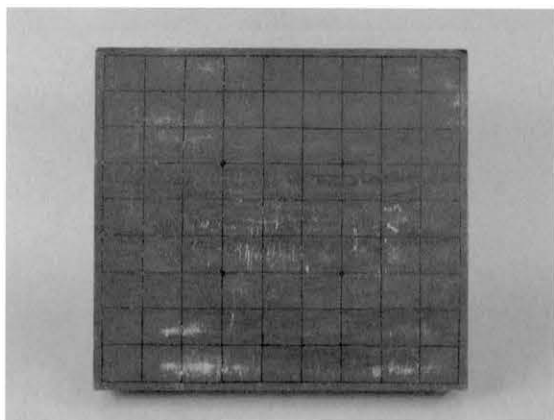


図3 盤面 修復前  
Fig. 3 Play surface, before restoration

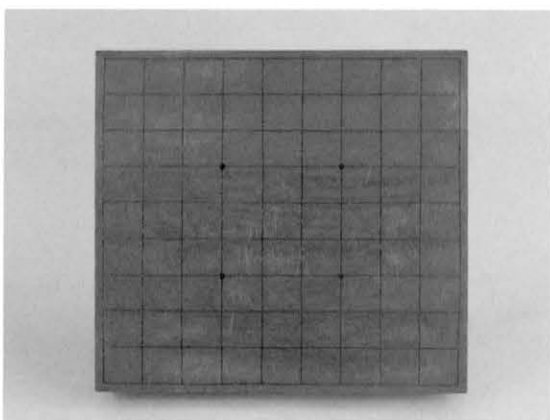


図4 盤面 修復後  
Fig. 4 Play surface, after restoration

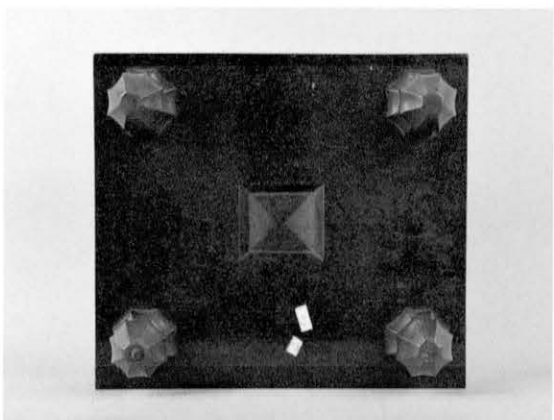


図5 修復前  
Fig. 5 before restoration

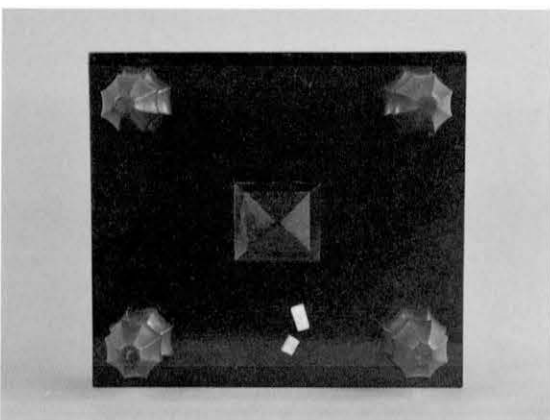


図6 修復後  
Fig. 6 after restoration



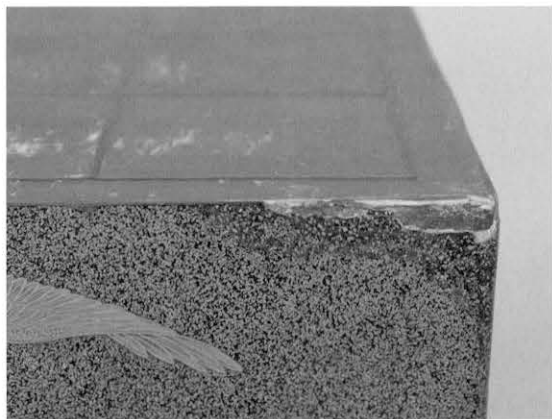


図7 蒔絵欠損部 修復前

Fig. 7 Missing *makie* portion, before restoration



図8 蒔絵欠損部 修復後

Fig. 8 Missing *makie* portion, after restoration

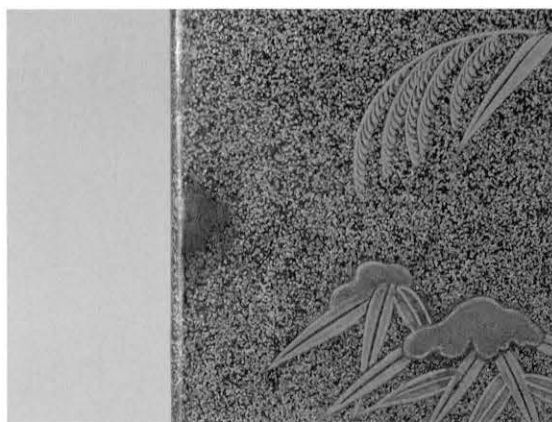


図9 後世修復部分 修復前

Fig. 9 Part restored in the past, before restoration



図10 後世修復部分 修復後

Fig. 10 Part restored in the past, after restoration

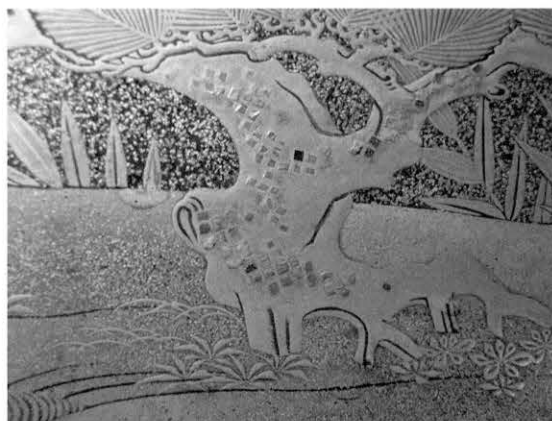


図11 修復前

Fig. 11 before restoration

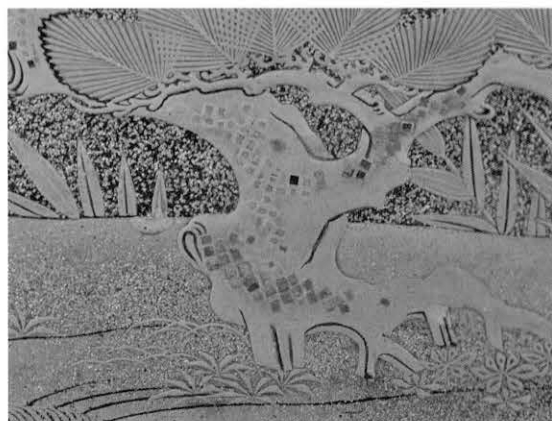


図12 修復後

Fig. 12 after restoration





図 13 修復前  
Fig. 13 before restoration



図 14 修復後  
Fig. 14 after restoration

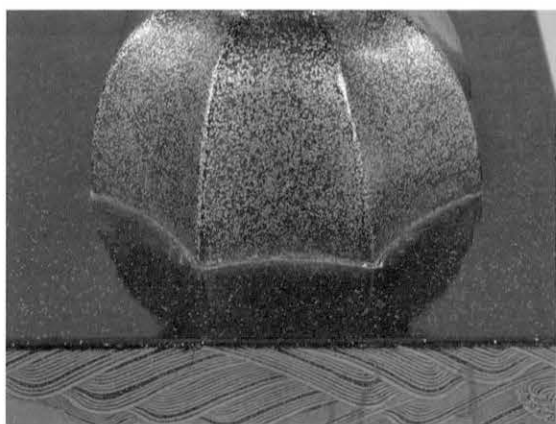


図 15 脚部 修復前  
Fig. 15 Leg, before restoration

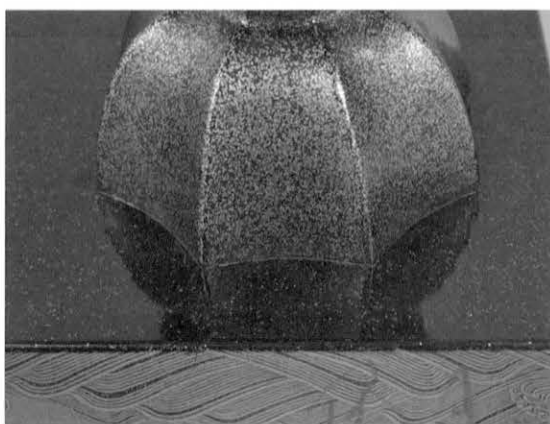


図 16 脚部 修復後  
Fig. 16 Leg, after restoration



図 17 紫外線蛍光写真 修復前  
Fig. 17 Fluorography by UV irradiation, before restoration

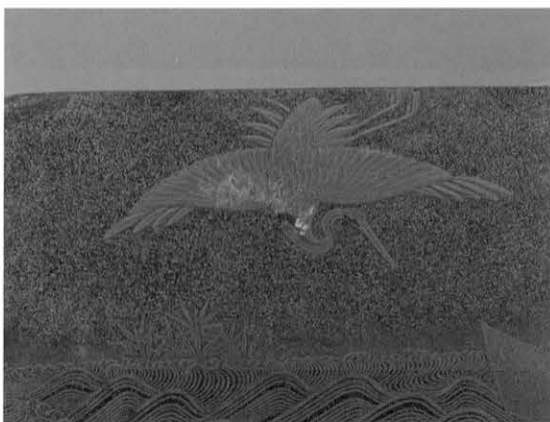


図 18 紫外線蛍光写真 修復前  
Fig. 18 Fluorography by UV irradiation, before restoration



図 19 綿布と水によるクリーニング 修復中

Fig. 19 Cleaning with cotton cloth and water, during restoration



図 20 西洋塗料の除去 修復中

Fig. 20 Removing Western coating material, during restoration



図 21 彫刻刀による後世修復の除去 修復中

Fig. 21 Removing a past restoration with a carving knife, during restoration



図 22 漆塗膜の剥落止め 修復中

Fig. 22 Preventing the detachment of urushi coating film, during restoration

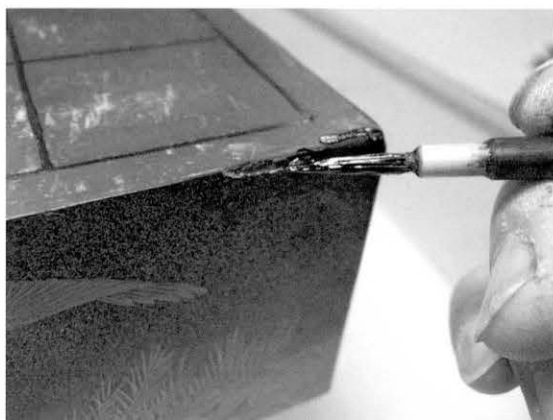


図 23 麦漆による剥離塗膜の剥落止め 修復中

Fig. 23 Applying *mugi-urushi* to prevent the detachment of the lifted coating film, during restoration

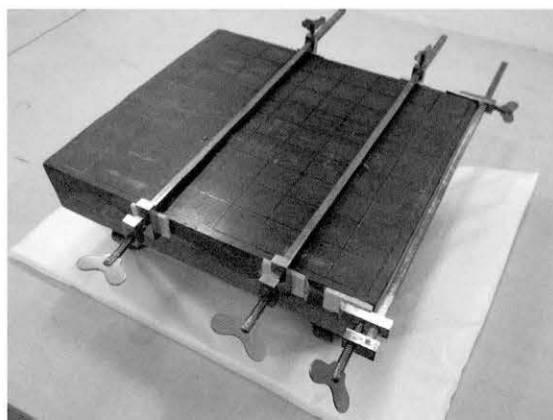


図 24 塗膜剥離部分の圧着 修復中

Fig. 24 Press-stabilizing the lifted coating film, during restoration



図 25 麦漆による亀裂の補強 修復中

Fig. 25 Reinforcing a crack with *mugi-urushi*, during restoration

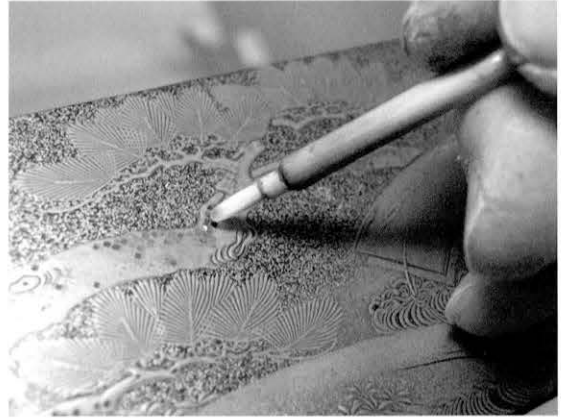


図 26 膠による切金の剥落止め 修復中

Fig. 26 Preventing *kirikane* from becoming detached by using animal glue, during restoration

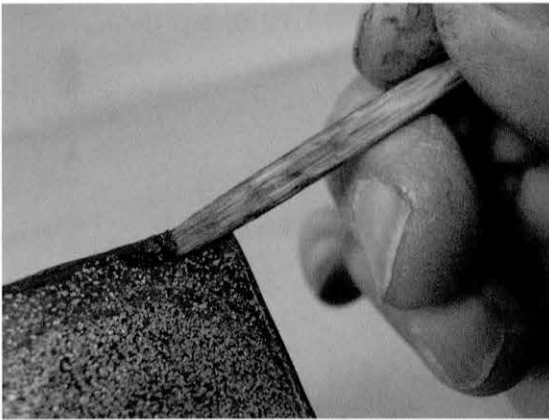


図 27 刻苧による欠損部の成形 修復中

Fig. 27 Shape forming a missing area with *kokuso*, during restoration



図 28 盤面の漆固め 修復中

Fig. 28 *Urushigatame* of the face board, during restoration

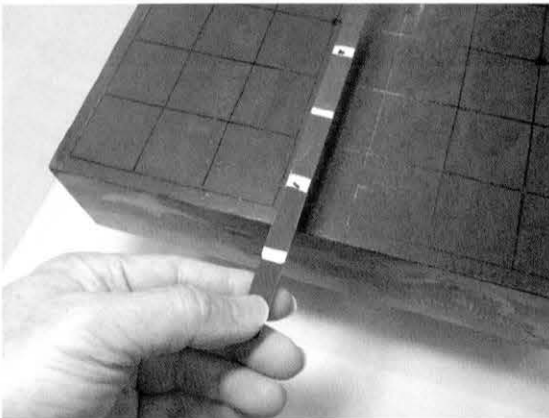


図 29 色漆手板の作製 修復中

Fig. 29 Making a sample board of colored urushi, during restoration

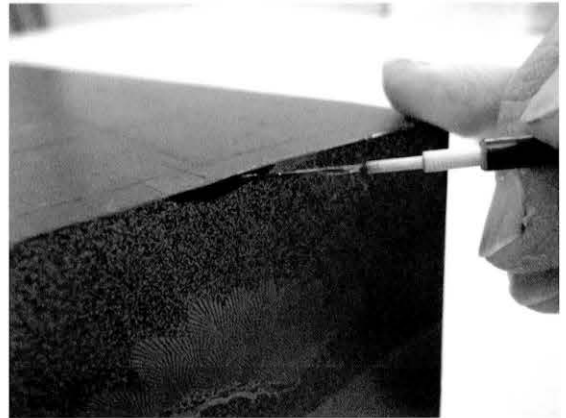


図 30 漆塗膜の復元 修復中

Fig. 30 Reproducing urushi coating film, during restoration



図 31 梨地の復元 毛棒による粉蒔き 修復中

Fig. 31 Reproducing *nashiji*, sprinkling powder with a *kebo* brush, during restoration

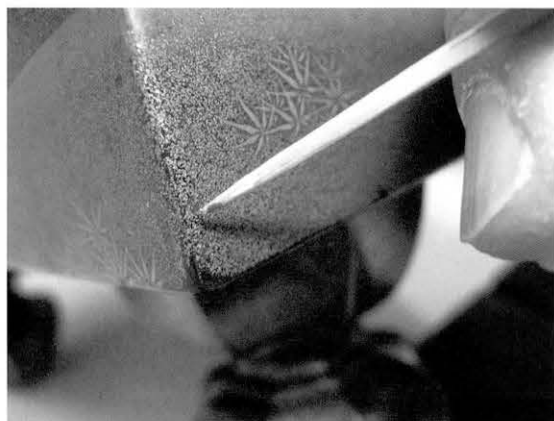


図 32 梨地粉の粒置き 修復中

Fig. 32 Placing a particle of *nashiji* powder, during restoration



図 33 朴炭による梨地復元部分の研ぎ 修復中

Fig. 33 Polishing the reproduced *nashiji* with magnolia charcoal, during restoration

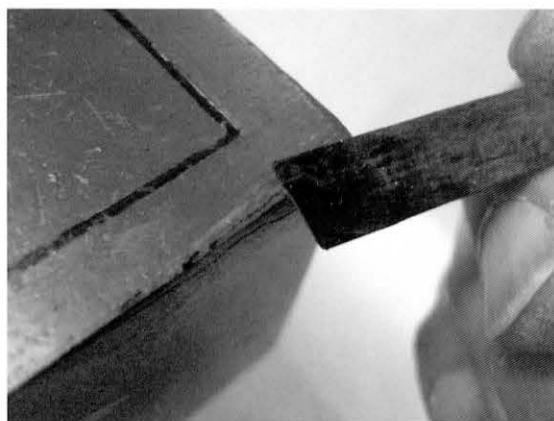


図 34 赤色下地による髹面欠損部の色調整 修復中

Fig. 34 Adjusting the color of the missing portion of the face board with red-colored urushi, during restoration



図 35 透漆による擦損部分の色調整 修復中

Fig. 35 Adjusting the color of the abraded portion with translucent urushi



図 36 透漆による梨地露出箇所の色調整 修復中

Fig. 36 Adjusting the color of the part where the *nashiji* had become exposed by using translucent urushi



図 37 透漆による摺漆 修復中

Fig. 37 *Suri-urushi* using translucent urushi, during restoration



図 38 羽二重による外覆の作製 修復後

Fig. 38 Making an outer cover with *habutae* silk, after restoration

On the Restoration of *Shogi Board with Wakanoura Landscape*  
in the Collection of Museum für Ostasiatische Kunst, Köln

Yoshihiko Yamashita

Name of the object: *Shogi Board with Wakanoura Landscape*

Collection of Museum für Ostasiatische Kunst, Köln

Dimensions (cm): 37.6 (L) × 34.5 (W) × 15.8 (H)

Place of restoration: Restoration Studio (Urushi), National Research Institute for Cultural Properties, Tokyo

Period of restoration: June 2009 – March 2010

## 1. Description

The *shogi* board is made of wood and coated with urushi. Its four legs are octagonal in shape with the corners rounded. Black urushi is applied to the entire body while the play surface of the board is coated with red urushi with lines in black. On each of the sides of the board is a design of *Wakanoura* expressed in gold and silver *hiramakie* and *takamakie* on a *nashiji* background. On two of the four sides is a design of *tanzaku* strips of paper with Japanese *waka* poems written on them. Silver and gold *kirikane* are used on the rocks and the trunks of pine trees, and silver *kanagai* is used for the snow on bamboo and on *tanzaku*. Black colored urushi and vermilion urushi are used to accent the *takamakie* from the neck to the head of the Japanese red-crowned cranes. *Nashiji* is used for the legs and the underside of the play surface of the board.

## 2. Conditions of damage

The substrate of the *shogi* board had become distorted at right angles to the grain of wood so that the front side and the back side had also become distorted in somewhat of a fan-shape. As a result, the four legs were turned inward from the underside of the board.

The color of the reddish brown urushi on the play surface of the board had become uneven and there were also scratches and abrasions causing the wooden substrate to become exposed. These greatly hindered appreciation of the object. The black urushi lines on the play surface of the board had become lifted at many places; some had become completely detached and lost.

Dust and soiling thinly covered the entire board; in particular, much dust was found attached to the central portion of the underside and the four legs. Some of the coating film and foundation on the upper portion of the sides and the four corners had become detached, and lifting of the urushi coating film was found around these places. In addition, part of the *kirikane* had become lifted and many had already been lost. The coating film under the missing *kirikane* was exposed. Silver *kanagai* had become rusted and some of the rust had spread slightly over the surrounding gold *makie* decoration. There was also deterioration due to UV ray especially on the play surface and the sides, and fine micro-cracks were observed on the surface of the coating film. Deterioration of the coating film had also caused the *nashiji*



powder to become exposed, and part of the powder had been lost.

Many dents and abrasions were confirmed on the surface of *makie* on the sides. Two of the corners of the play surface had also become distorted and there were cracks on the joints of the underside of the board and the four legs.

There were traces of past restorations on the entire object. The color of the red urushi on the play surface of the board from past restorations had become uneven and red urushi was also found on the *makie* and black lines on the sides. Moreover, since there were traces that suggested that black lines on the play surface had been drawn over previously drawn lines, it was determined that the coating of the entire board and the black lines had been applied in later repairs.

Some *nashiji* executed in past restorations was confirmed on the four corners of the sides and over a large area of the upper portion of the sides. Judging from the places where the *makie* had been restored, it is thought that the object had undergone restoration at least two times. Of these places, the translucent urushi used to repair the *nashiji* had become reddish at one point and conspicuous from the rest.

*Nashiji* urushi on areas around the *makie* that had been repaired in the past had become abraded, exposing the *nashiji* foundation over a large area. For this reason it is believed that the original *makie* had been damaged during restoration in the past. Furthermore, there was a trace of the substrate on the upper portion of the side of the board having been re-adhered because it had cracked. Western coating material was also found attached to parts of the side. A piece of paper with an inventory number was attached to the underside.

### 3. Restoration policy

The fundamental policy of restoration was the maintenance of the present condition, which is the guideline promoted by the Agency for Cultural Affairs. However, it was decided to partially reproduce the urushi coating and *makie* for reasons of appreciation of the object. As a rule, *makie* of past restorations were not removed, but that which had been repaired but did not match the surrounding area was removed and reproduced. In order to make the reproduced *makie* harmonize with the surroundings, some parts were matched with the *nashiji* from past restorations while other parts were matched with the original *nashiji*. Urushi was used on parts of the play surface where the substrate had become exposed so that they would not mismatch the surrounding red urushi. In addition, the color of the *nashiji* that had become exposed in past restorations was matched with the color of the original as much as possible.

Before restoration, the object was investigated with UV lamp in order to specify places where Western coating material had become attached. It was decided to remove this Western coating material with solvents but to keep the piece of paper attached to the underside of the board. Carefully selected domestic natural materials were used for restoration. The object was restored at the Restoration Studio (Urushi) of the National Research Institute for Cultural Properties, Tokyo.

### 4. Restoration process

#### 1) Investigation before restoration

The condition of damage on the *shogi* board was investigated and documented. In order to confirm whether Western coating material had been used or not, investigation using UV lamp was conducted. The extent of the use of Western coating material was clarified. Photographs were taken of the entire object and its parts. In addition, fluorography by UV irradiation of the Western coating material was



also taken.

## 2) Cleaning

Cotton cloth and swabs slightly moistened with water were used to remove the dust and soiling on the coating film and the *makie* surface.

## 3) Removal of Western coating material and traces of past restorations

Western coating material on the surface of the coating film was swollen with acetone and carefully removed with cotton swabs and tortoise shell spatula. Traces of past restorations that did not match the surroundings were also removed with a carving knife.

## 4) Prevention of the loss of the coating film

*Mugi-urushi* diluted with organic solvent was impregnated into the lifted coating film. Excess urushi was wiped off with ligroin and the coating film was press-stabilized with plywood, rubber board and clamps.

## 5) Reinforcement of cracks

*Mugi-urushi* diluted with organic solvent was impregnated into the cracks on the legs for reinforcement.

## 6) Prevention of the loss of *kirikane*

Animal glue dissolved in water was impregnated into the lifted *kirikane* with a brush. Acrylic board was used to hold down the *kirikane*. Pellet-type animal glue was used.

## 7) Shape formation

*Kiwasabi* was applied to the coating film and foundation that had become lifted in order to prevent further detachment. Fine *kokuso* and foundation were used to shape the missing areas. The surface of the foundation was adjusted with a whetstone and urushi was applied several times.

## 8) *Urushigatame*

*Urushigatame* was executed to consolidate the deteriorated coating film and *makie*. Urushi was diluted to about 4 times with Cleansol G, a petroleum-based solvent. *Kijomi urushi* and translucent urushi were mixed and applied with a flat brush and *makie* brush. Excess urushi was wiped off with ligroin. *Urushigatame* was hardened sufficiently.

## 9) Making of a sample board

A sample board for reproduction of *nashiji* and red coating material was made in order to match the shape of *nashiji* powder and the color of urushi. For *nashiji*, the size of the powder and the color of urushi to be applied over the powder were matched; for the red coating film, different types of pigment and ratio of pigment to urushi were tested on the sample board.

## 10) Reproduction of the coating film

Urushi was applied on the part of the play surface where the shape had been formed, making the color match that of the surroundings. *Bengala* and vermilion urushi (*honshu*) were added to translucent urushi to make red-colored urushi.

## 11) Reproduction of the *makie*

*Makie* was applied to the missing areas; care was taken so that it would match the surroundings. Materials and techniques employed for reproduction were selected based on the results of preliminary investigation and manufacture of sample boards. *Nashiji* powder No. 3 to No.5 was used for the *nashiji*. *Kebo* brush was used to sprinkle *nashiji* powder on a thinly coated urushi. A bamboo stick was used to place each particle of *nashiji* powder to reproduced places that were very small; care was taken to

match the surrounding *nashiji*. Different kinds of translucent urushi were blended and applied several times. After adjusting the surface with charcoal, *suri-urushi* was applied.

12) Matching color

*Suri-urushi* was applied several times to the *nashiji* portion where the urushi covering the *nashiji* had been lost in order to match its color with the surrounding. Because the gloss of urushi on the sides differed as a result of damage caused by deterioration, *suri-urushi* was applied thinly to the *nashiji* and *makie* surface.

13) Manufacture of an outer cover

A cover for the *shogi* board was made of *habutae* silk. Two sheets of polyethylene padding were placed inside the top portion of the cover. Pieces of a cord were attached at the top and bottom of the left and right corners of the front side to make it possible to remove the cover easily.

14) Documentation after restoration

Photographs were taken of the object after restoration. Records of restoration were compiled into a report and two copies were made.