

蕪蒔絵大鼓胴 (ベルリン国立アジア美術館)

Drum Body with Turnip Design

Museum für Asiatische Kunst (Museum Dahlem), Staatliche Museen zu Berlin



修復前 全景

Before restoration, overall view



修復後 全景

After restoration, overall view



修復前 乳袋
Before restoration, bowl-shaped part



修復後 乳袋
After restoration, bowl-shaped part

蕪蒔絵大鼓胴

平成 21 年度修復事業



所蔵：ベルリン国立アジア美術館(ドイツ)

ベルリン国立アジア美術館（ドイツ）

蕪蒔絵大鼓胴

松本達弥

修復品名：蕪蒔絵大鼓胴

所 蔵：ベルリン国立アジア美術館

修理期間：1ヶ月

修復場所：ドイツ・ケルン東洋美術館内修復アトリエ

保管場所：ケルン東洋美術館内修復アトリエ及び収蔵庫

1. 損傷状態

所見

- ・ 漆塗膜や蒔絵は、経年変化や紫外線の影響で劣化し、艶の無い状態であった。また、塗膜表面には気泡が弾けたような塗膜剥離が無数見られた。
- ・ 棹の節部分の塗膜の殆どが剥離状態にあり、それらの塗膜も剥落しそうな危険な状態であった。また、棹部分の一部と思われる塗膜片が保管されていた。
- ・ 棹や乳袋に、擦り傷が多く見られた。
- ・ 乳袋の木口には、数箇所亀裂を生じていた。

2. 修復仕様

修復は現在、文化庁の指導のもとで行われている「今ある文化財を、現状を損なうことなく保存し、永く後世に伝える」という、漆工文化財保存修復の原則に則り、現状維持修復を基本に行った。

3. 修復の特徴及び留意点

- ・ 鼓胴に損傷を与えることなく安全に作業を遂行できるよう、凹型の設置台を制作し修復を行った。
- ・ 圧着作業は、鼓胴を木枠に設置し竹ヒゴの弾力を利用した芯張り法で行った。
- ・ 保存された塗膜片は、場所確認を行い麦漆で接着した。
- ・ 塗膜の欠損部分には刻苧を充填し際錆を施した。

4. 修復作業工程

1) <現状調査及び作業工程確認>

蕪蒔絵大鼓胴（以後、本資料と呼ぶ）の素地、下地、加飾と現状の傷みを調査記録し修復作業工程を確認した。

2) <修復前の記録写真>

修復前と修復後の比較が出来るよう写真撮影を行った。

3) <設置台の制作>

本資料を安全に修復作業が進められるよう凹型の設置台及び作業台を制作した。

4) <分析(拡大画像撮影)>

X線撮影や蛍光X線の分析は行えないため、損傷部分や現状塗膜の拡大画像を撮影し修復作業の参考とした。

5) <仮止め養生>

本資料の欠損部分や亀裂部分の塗膜周辺は、作業中剥落しそうな危険な状態にあるため、細かく切った雁皮紙を糊貼りし塗膜剥落の防止を行った。また、別保管してあった塗膜片の場所確認を行った。

6) <クリーニング>

クリーニングは本資料の表面を覆っている埃を取り去り、僅かに水分を含ませた木綿布にて汚れを除去した。当初、塗膜表面には後補塗料が塗られていると思われたが、塗料は塗られていなかった。

7) <剥離塗膜の圧着>

圧着の際に使用する本資料の設置台や押さえ治具の準備を行い作業に取り掛かった。圧着作業は、本資料が損傷することなく安全に作業が行えるよう木枠にいれ、竹ヒゴの弾力を利用した芯張り法で行った。

剥離塗膜の接着は、接着力を強くするためグルテンの量が多い小麦粉を水練りし生正味漆を混ぜた麦漆を使用した。

棹の節部分の塗膜は、殆どが剥離状態にあるため、全体を数回に分けて圧着作業を行った。

8) <欠損部分の刻苧充填>

亀裂部分の戻しきれない隙間や塗膜の欠損部分には、麦漆に木粉や麻の繊維を混入した刻苧を充填し形態を復元した。刻苧の充填は必要に応じて荒さを変えて数回に分けて行った。刻苧面はオリジナルの塗膜より一段低い高さで仕上げた。

9) <際錆>

接着した塗膜の際や刻苧を充填した部分には、麦漆に微粒子の粉末を混合した錆下地を施し再剥落の防止とした。

10) <漆固め>

漆塗膜面の強化と艶を取り戻すために、木地呂漆+梨子地漆+生正味漆を混合した漆を溶剤で4倍ほど希釈し、漆固めを行った。漆は傷んだ塗膜面に浸透させ、表面に残った漆は溶剤できれいに拭取った。

また、際錆を行った部分にも漆を数回吸わせて固めとした。

11) <記録写真及び修復記録のまとめ>

修復後の写真撮影を行い、修復工程の記録をまとめ報告書を2部作成した。



圖1 修復前(全景)

Fig. 1 Before restoration, overall view



圖2 修復前

Fig. 2 Before restoration



圖3 修復前

Fig. 3 Before restoration



圖4 修復前 乳袋

Fig. 4 Before restoration, bowl-shaped part



圖5 修復前 塗膜剝落部分

Fig. 5 Before restoration, part where the coating film has become lifted and/or detached



圖6 修復前 塗膜剝落部分

Fig. 6 Before restoration, part where the coating film has become lifted and/or detached

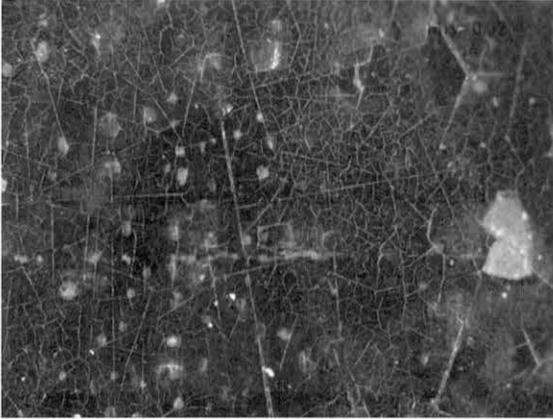


图7 塗膜劣化 (x 20)
Fig. 7 Deteriorated coating film (x 20)

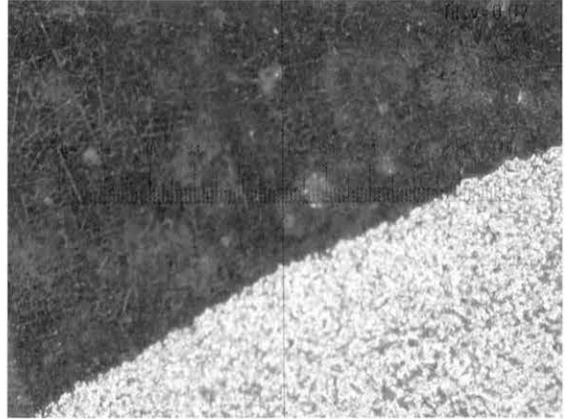


图8 塗膜劣化、蒔絵部分 (x 20)
Fig. 8 Deteriorated coating film, makie (x 20)

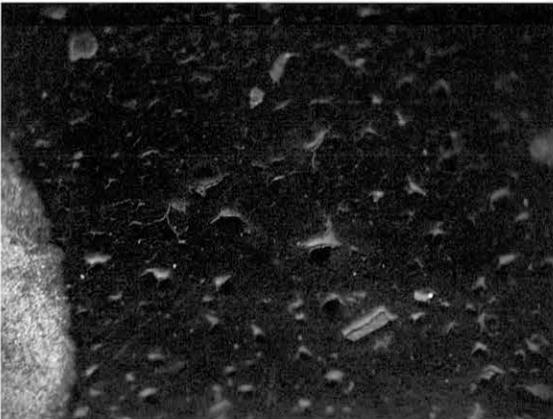


图9 塗膜剝離
Fig. 9 Lifted coating film

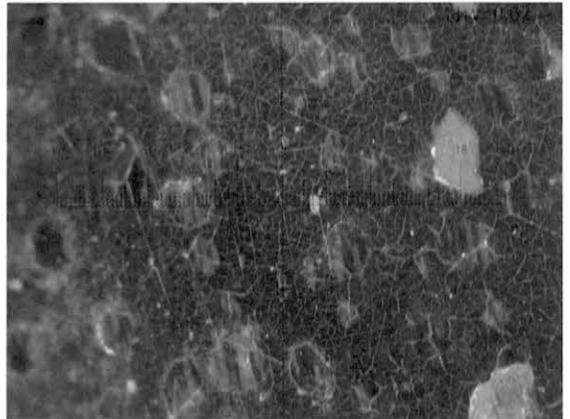


图10 塗膜剝落
Fig. 10 Lifted coating film



图11 修復用設置台
Fig. 11 Working table



图12 養生
Fig. 12 Facing



図 13 後補塗料の除去
Fig. 13 Removing coating material from a past restoration



図 14 後補塗料の除去
Fig. 14 Removing coating material from a past restoration

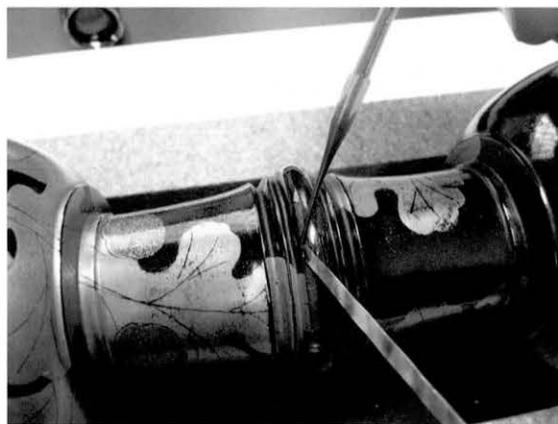


図 15 希釈した麦漆含浸
Fig. 15 Impregnating diluted *mugi-urushi*

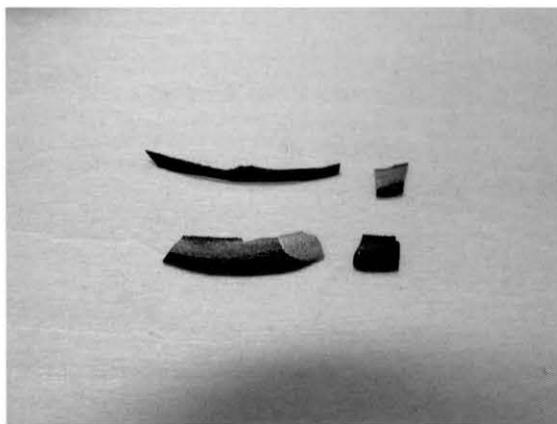


図 16 剥落した塗膜片
Fig. 16 Fragment of detached coating film

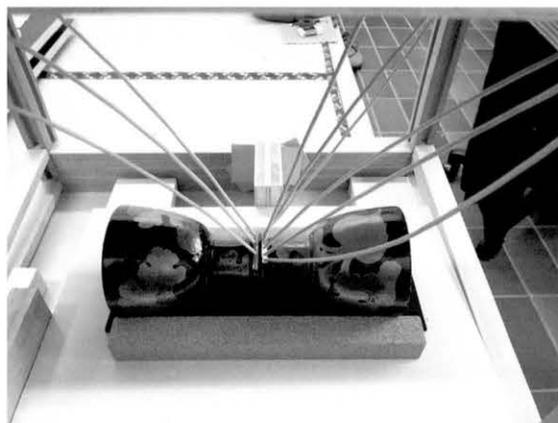


図 17 剝離塗膜の芯張り圧着
Fig. 17 Press-stabilizing lifted coating film with *shimbari* sticks

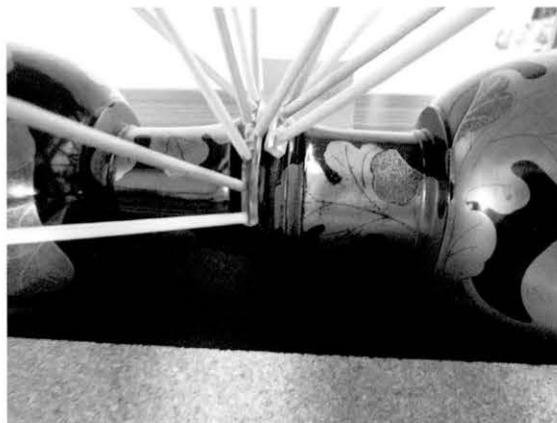


図 18 芯張り圧着
Fig. 18 Press-stabilizing by *shimbari* method



図 19 刻字充填
Fig. 19 Filling with kokuso



図 20 刻字付け部分の研ぎ
Fig. 20 Grinding the part filled with kokuso



図 21 際錆
Fig. 21 Kiyasabi



図 22 蒔絵部分の漆固め
Fig. 22 Urushigatame of makie



図 23 呂色部分の漆固め
Fig. 23 Urushigatame of roiro part



図 24 簡易漆風呂
Fig. 24 Simplified humidity chamber



图 25 修復前(全景)
Fig. 25 Before restoration (overall view)



图 26 修復後(全景)
Fig. 26 After restoration (overall view)



图 27 修復前 乳袋
Fig. 27 Before restoration (bowl-shaped part)



图 28 修復後 乳袋
Fig. 28 After restoration (bowl-shaped part)



图 29 修復前 棹部分
Fig. 29 Before restoration (waist)



图 30 修復後 棹部分
Fig. 30 After restoration (waist)

On the Restoration of
Drum Body with Turnip Design

Tatsuya Matsumoto

Name of the object: *Drum Body with Turnip Design*

Collection of Museum für Asiatische Kunst (Museum Dahlem), Staatliche Museen zu Berlin

Place of restoration: Restoration Studio, Museum für Ostasiatische Kunst, Köln (Germany)

Period of restoration: One month

Place of storage: Restoration Studio and Storage of Museum für Ostasiatische Kunst, Köln

1. Condition of Damage

Observations

- The urushi coating film and *makie* had deteriorated due to the passage of time and UV ray so that there was no gloss characteristic of urushi. There was a countless number of bubble-like spots on the surface of the coating film where the coating film had become lifted.
- Almost all of the coating film on the constricted parts of the waist had not only become lifted but were also ready to fall. Fragments of the coating film from a part of the waist were saved separately.
- There were many abrasion marks on the waist and the bowl-shaped part of the drum (*tsuzumi*).
- There were several cracks on the cut-end of the bowl-shaped parts.

2. Restoration specifications

Restoration was executed in accordance with the principle of maintenance of the present condition specified by the Agency for Cultural Affairs for the restoration of urushi cultural properties. According to this principle, the aim of restoration is “to preserve, without damaging the present condition, and to pass onto later generations” cultural properties.

3. Special points noted in the restoration

- A concave-shaped stand was made so that the body of the drum could be placed on it in order to proceed with restoration work safely.
- *Shimbari* method was used for press-stabilization. The body of the drum was placed in a wooden frame and the resilience of bamboo sticks was used.
- The urushi coating film that had been saved was reattached, after confirming the original position, with *mugi-urushi*.
- *Kokuso* was applied to the missing parts of the coating film and *kiwasabi* was executed along the edge.

4. Restoration process

- 1) Investigation of the present condition and confirmation of the work process

The substrate, foundation and decoration as well as the present condition of damage on the body of the drum (hereafter, the object) were investigated and recorded. Procedures of the restoration work were confirmed.

2) Documentation before restoration (photographing)

Photographs were taken of the object so that the condition of the object before and after restoration could be compared.

3) Manufacture of a stand

A concave-shaped stand and a working table were constructed so that the object could be restored safely.

4) Analysis (enlarged photographs)

Since it was not possible to take X-ray photographs or conduct fluorescent X-ray analysis, enlarged photographs of the damaged parts and the present condition of the coating film were taken. They were used as reference material during restoration.

5) Temporary facing

The coating film around the missing areas and cracks on the object were in such a state that they might become completely detached. In order to prevent this, narrowly-cut strips of *gampi* paper and paste were used to hold the coating film down. The proper position of fragments of coating film that had been saved separately was confirmed.

6) Cleaning

Dust that covered the surface of the object was removed, and a slightly moistened cotton cloth was used to clean the soiled surface. A look at a photograph of the object before restoration indicated that some coating material had been applied to the surface of the object. However, cleaning revealed that this was not the case.

7) Press-stabilizing of the lifted coating film

Preparations were done to make a stand and clamps for press-stabilization. The object was placed in a wooden frame so that it might be restored safely. Bamboo sticks were used in a technique known as the *shimbari* method.

To adhere the lifted coating film, *mugi-urushi* was used. In order to obtain stronger adhesion, flour that contains more gluten was kneaded in water and mixed with *kijomi urushi*.

Since the coating film on the waist was almost completely detached, it was stabilized by applying pressure several times.

8) Filling of the missing areas with *kokuso*

Gaps of the cracks that could not be easily closed and missing coating film were filled with *kokuso*, a mixture of *mugi-urushi*, sawdust and hemp fibers, and the shape was reproduced. *Kokuso* of different coarseness was used as required; it was applied several times. The surface of the area filled with *kokuso* was made one level lower than that of the original coating film.

9) *Kiwasabi*

Sabi-urushi made by mixing powdered diatomaceous earth to *mugi-urushi* was applied to the edges of the coating film that had been adhered and of the part filled with *kokuso* in order to prevent the coating film from becoming lifted again.

10) *Urushigatame*

In order to reinforce the coating film and to give back gloss, a mixture of *kijiro urushi*, *nashiji urushi*

and *kijomi urushi* was diluted to about 4 times for *urushigatame*. Urushi was made to permeate into the damaged coating film. Urushi remaining on the surface was wiped off with a solvent.

11) Documentation (photographs and compilation of a restoration report)

Photographs were taken of the object after restoration and a record of the restoration process was compiled.