ARMENIA / JAPAN

Agency for Cultural Affairs Commissioned Project 2022

International Cooperation in
Cultural Heritage Institutional Exchange Project

Institutional Exchange Project in Human Resource Development for the Preservation of Cultural Heritage in the Republic of Armenia

National University Corporation Saga University Faculty of Art and Regional Design

ARMENIA / JAPAN

Agency for Cultural Affairs Commissioned Project 2022
International Cooperation in Cultural Heritage
Institutional Exchange Project

Institutional Exchange Project in Human Resource Development for the Preservation of Cultural Heritage in the Republic of Armenia

2022-2023

Project Report

National University Corporation Saga University
Armenian Apostolic Church, Museums of the Mother See of Holy Etchmiadzin

Agency for Cultural Affairs Commissioned Project 2022
International Cooperation in Cultural Heritage Institutional Exchange Project
"Institutional Exchange Project in Human Resource Development for the Preservation of Cultural Heritage in the Republic of Armenia"

Published date March 31, 2023
Editor ISHII Mie, OGATA Kazuko
Publisher National University Corporation Saga University Faculty of Art and Regional Design
Address 1 Honjyo, Saga, Saga, Japan, 840-8502
Tel. 0952-28-8349
Design and Printing Aoiro Design (EZOE Tetsuya, KARATSU Rina)

ISBN 978-4-9911698-8-5

Forward

First of all, I would like to express my sincere gratitude to the people of Armenia, especially to Catholicos Karekin II, Catholicos of All Armenians, for the friendship between Armenia and Japan.

Saga University has been entrusted once again by the Agency for Cultural Affairs in the institutional exchange project to cooperate in the preservation of cultural heritage. We are fortunate to have the Armenian Apostolic Church Museums of the Mother See of Holy Etchmiadzin as our institutional exchange partner. Despite a period in which the world faces difficulties with the COVID-19 infections, we were able to meet face-to-face and to cooperate beyond borders to assist professionals working in cultural heritage preservation. It has not been an easy task but we have been able to work together with hope under a united purpose. I would like to express my deepest gratitude to His Excellency Archbishop Nathan Hovanysian of the Armenian Apostolic Church, Director Asoghik Karapechan of Museums of the Mother See of Holy Etchmiadzin, Ministry of Culture, Republic of Armenia, Scientific Research Center for Historical and Cultural Heritage, National History Museum of Armenia, Japanese Embassy to Armenia, and Tokyo National Institute for Cultural Properties and everyone who generously supported this project.

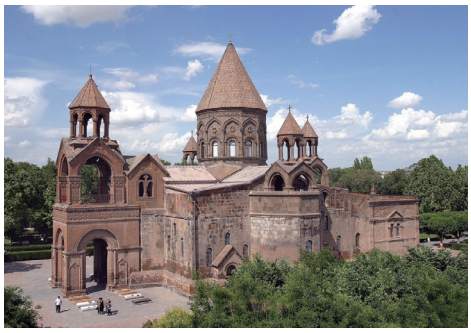
Saga University
Faculty of Art and Regional Design
Dean Dr. YOSHIZUMI Mako

About the Museums of the Mother See of Holy Etchmiadzin

Etchmiadzin Cathedral is the headquarter of the Armenian Apostolic Church and is located about 30 minutes by car from the capital Yerevan. "Cathedral and Churches of Etchmiadzin and Archeological Sites of Zvartnots" was registered as a UNESCO World Heritage Site in 2000. The Khrimyan Museum was established in 1897 and was the first museum in the South Caucasus region. Armenia gained independence from the Soviet Union in 1991, but many of its treasures remain in warehouses due to long-term restrictions on religious activity. In 1982, the Treasury adjacent to the Cathedral was opened to the public and in 2007 the Khrimiyan Museum reopened. Furthermore, in 2014 the Ruben Sevak Museum was newly established. The treasures are slowly being opened to the public, but there are many more that need to be restored. In addition, there are treasures awaiting restoration in the Armenian Apostolic Churches scattered throughout the country. Therefore, the basement of the museum is being renovated to house a storage room and a conservation room, which is scheduled to be completed in 2023. It is being developed as a base facility to restore all the treasures of the Armenian Apostolic Church.

Museums of the Mother See of Holy Etchmiadzin

Table of Contents



Etchmiadzin Cathedral

Aim of the Project

Saga University, with the Armenian Apostolic Church, Museums of the Mother See of Holy Etchmiadzin as a base exchange institution, and in collaboration with the Scientific Research Center for Historical and Cultural Heritage has conducted training programmes since 2020 to improve knowledge and skills in investigative research and conservation of museum collections, especially ceremonial textiles and archaeological materials. In our third year of cooperation, we conducted training in eight areas: (1) the history and philosophy of cultural heritage protection, (2) photography, (3) scientific analysis, and (4) the measurement and recording of artifacts, (5) digitization of excavation records, (6) science and technology for the conservation and restoration of textiles, (7) preservation of intangible textile heritage, and (8) conservation and management of museum collections, with the aim of contributing to the development of young and mid-career museum and conservation professionals through researcher exchange and transfer of technology.

Conducted Project

In the third year of the three-year plan, we prepared a textbook by summarizing the remote training, lectures by Japanese lecturers, and the presentations of Armenian participants. At the same time, as a result of paying close attention to the trend in the spread of COVID-19 infection, we judged that it was possible to travel, so we held a local training course (7 - 27 September). Since it was the final year, it was the hope of both Armenia and Japan to conduct practical training face-to-face, and our aim was realized.

Duration

19 April 2022 ～ 31 March 2023

Base Institution

Saga University Faculty of Art and Regional Design
Dean : Dr. YOSHIZUMI Mako
Honjyomachi, 1, Saga City, Saga, Japan, 840-8502
Tel. (+81) 052-28-8349

Armenia Base Institution

Armenian Apostolic Church,
Museums of the Mother See of Holy Etchmiadzin
Director: Father Asoghik KARAPETYAN
110 Vagharshapat, Repubilic of Armenia
Tel. (+374) 10 51 71 10

MATSUSHIMA Tomohide, ISHII Mie, Archbishop HOVANYSIYAN, Ambassodor FUKUSHIMA Masanori, AGBU Director YAKOBYAN, Museum Director KARPECHAN

The Results of the Cooperation between Japan and Armenia in Human Resource Development for the Preservation of Cultural Heritage and Textile Conservation

1 Agency for Cultural Affairs Commissioned Project 2021 International Cooperation in Cultural Heritage Institutional Exchange Project "Institutional Exchange Project in Human Resource Development for the Preservation of Cultural Heritage in the Republic of Armenia."

2 Agency for Cultural Affairs Commissioned Project 2021 International Support for the Protection of Cultural Heritage in the Republic of Armenia "Accelerating Digital Archives of Cultural Heritage Records and the Basic Survey of Cultural Property Refugees."

3 Agency for Cultural Affairs Commissioned Project 2020 International Cooperation in Cultural Heritage Institutional Exchange Project "Institutional Exchange Project in Human Resource Development for the Preservation of Cultural Heritage in the Republic of Armenia."

4 2017-2019 Tokyo National Institute for Cultural Properties Properties "Workshop on the Conservation of Textile Heritage in Armenia."

5 2014 Arts and Crafts Promotion Sato Foundation Research Grant "Investigation and Preservation of Historic Textiles Etchmiadzin at the Museums of the Mother See of Holy Etchmiadzin, Armenia."

6 2010-2014 Japan Foundation Cultural Cooperation Sponsored Project "Workshop on Conservation and Restoration of Historic Textiles at the Armenian History Museum."

7 2010 Ikuo Hirayama Silk Road Museum Research Grant "Armenian Textile Conservation and Restoration Survey."

Lecturer

ISHII Mie, Saga University
KANSHA Hiroo, Tokyo National Institute for Cultural Properties
YOKOYAMA Midori, NHK Bunka Center
MATSUSHIMA Tomohide, Kochi University

Project Office

OGATA Kazuko, Saga University

Coordination

MINAMIE Shuichi
Ruzan KHOJIKYAN
IROHA Center: Armenian –
Japanese Center of Educational and Cultural Exchange
https://irohacenter.com/ja/

Interpreter / translator (Armenian)

Ruzan KHOJIKYAN
Lilit KHANSULYAN
Zarine HOVAKIMYAN
Shushan HAKOBYAN

Translator (English)

ISHII Mie, Saga University

Produced Educational Material

One text book on textile conservation was produced.

Participants

Armenian Apostolic Church Etchmiadzin Cathedral Museum

Fr Sevak SARIBEKYAN (Conservator/Painting)
Marine PETROSYAN (Conservator/Textile)
Hranush PAPIKYAN (Conservator/Metal)

Armenian National Center for Historical and Cultural Heritage Science

Yelena ATOYANTS (Conservator/Metal)
Meri SAFARYAN (Archaeologist)
Meline SIMONYAN (Archaeologist)
Hovhannes BAVOYAN (Member of archaeological expeditions)
Siranush KHALIKYAN (Conservator/Ceramic)
Liana ZHAMAGORTSYAN (Conservator/Ceramic)
Astghik MELKONYAN (Conservator/Ceramic)
Gohar STEPANYAN (Conservator/Ceramic)
Vlana FEDOROVA (Metal)

History Museum of Armenia

Maro HARUTYUNYAN (Conservator/Textile)
Gevorg VARDANYAN (Conservator/Metal)
Arina GRIGORYAN (Conservator/Ceramic)
Lili MAMIKONYAN (Conservator/Carpet)
Inesa AVAGYAN (Conservator/Ceramic)
Mariam PAPOYAN (Conservator/paper)

Institute of Archaeology and Ethnography NASRA

Mariam AMIRYAN (Archaeologist)

Service for the Protection of Historical Environment and Cultural Museum-Reservation

Astghik SIMONYAN (Conservator/Ceramic)

National Gallery of Armenia

Lilit GHAZARYAN (Conservator/Ceramic)
Lilit AGHABEKYAN (Art critic)

Research Center for Restoration of Mural Paintings

Geghetsik GYURJYAN (Restorer)
Ani KANANYAN (Restorer)
Anna GABRIELYAN (Restorer)

Carpet's of Armenia

Astghik AMIRBEKYAN (Conservator/Carpet)

Hovhannes Sharambeyan Museum of Folk Arts

Syuzanna AVETISYAN (Carpet Artist)

Schedule

2022 Opening Ceremony (Online) May 27,2021

Online lecture 01 May 12, May 26, June 9, June 16, 2022

Textile Conservation Science

Time : 15:00-17:00 (Japan) 10:00-12:00 (Armenia)
Lecturer : ISHII Mie (Saga University)
Content : Solvents and solubility, Water and acid and alkali, Surfactant

Online lecture 02 July 21, August 26, 2022

Scientific Investigation of Cultural Properties

Time : 15:00-17:00 (Japan) 10:00-12:00 (Armenia)
Lecturer : MATUSHIMA Tomohide (Kochi University)
Content : Outline of FTIR and examples of analysis of cultural properties

2022 Opening Ceremony (Online)

September 7, 2022

Workshop in Armenia September 7-27, 2022

1. Textile Conservation Course

Lecture:ISHII Mie

2. Archaeology Course

Lecture:KANSHA Hiroo

3. Conservation Science Course

Lecture:MATSUSHIMA Tomohide

Closing Ceremony September 27, 2022

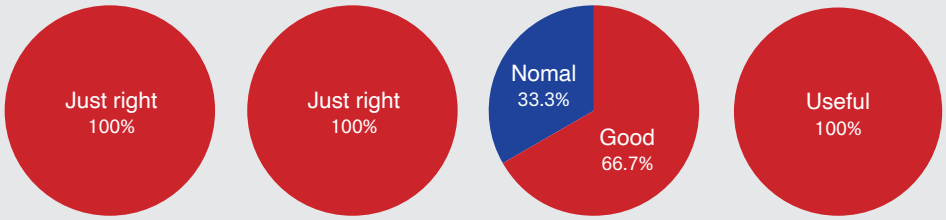
Result of the Questionnaire on the Online Training Programme

Online lecture 01 Textile Conservation Science

Textile

Solvents and Solubility

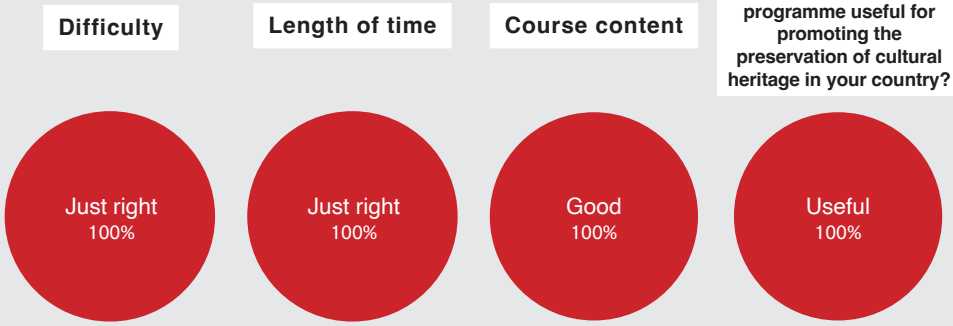
Date: May 26, 2022



Textile

Solvents and Solubility

Date: June 2, 2022



Textile

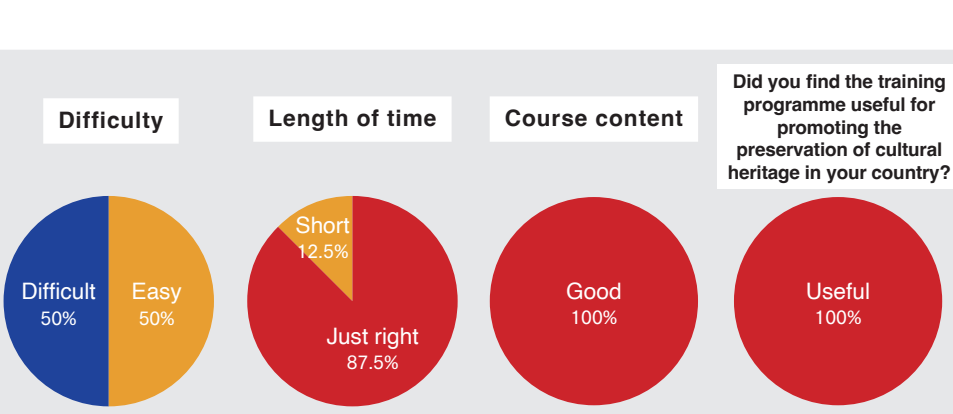
Water, Acid, Alkali

Date: June 9, 2022

Textile

Surface Tension of Liquids Surfactants and Cleaning

Date: June 16, 2022



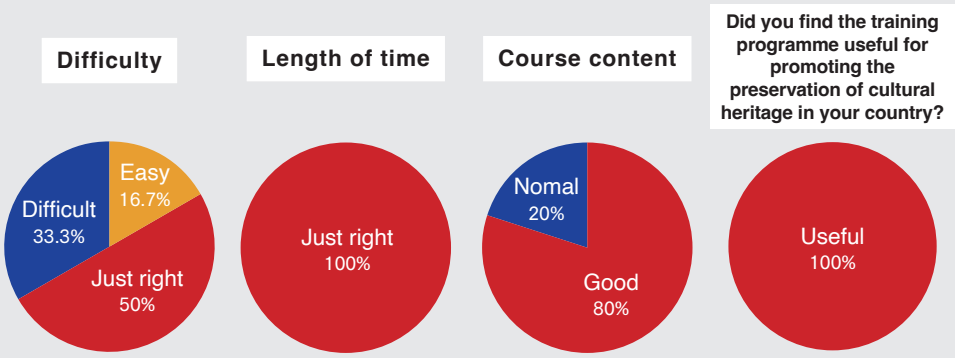
Online lectur 02 Scientific Investigation of Cultural Properties

Textile

Scientific Investigation of Cultural Properties 1. FTIR Outline

Date:

July 21, 2022

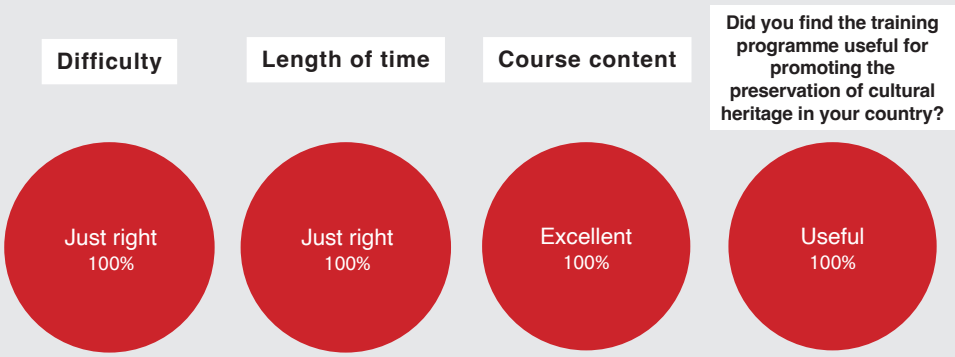


Textile

Scientific Investigation of Cultural Properties 2. Example of Cultural Property Analysis

Date:

August 26, 2022



1

Workshop in Armenia

Textile Conservation Course

ISHII Mie

Saga University

1 Textile Conservation Course

Course content

Location Museums of the Mother See of Holy Etchmiadzin

Lecturer ISHII Mie Saga University

Interpreter Shushan HAKOBYAN

Overview Observation and investigation methods of textiles were practiced using stereo microscopes and optical microscopes. Among the reinforcement methods for historic textiles, adhesive reinforcement technique was introduced. Participants practiced reinforcing leather and fragile textiles. They deepened their understanding of solvents and solubility required for various types of cleaning, and practiced wet cleaning with surfactants prepared for washing historic textiles.






Schedule

07.09.2022	10:30-12:00	**Opening Ceremony (online)** Instructors and trainees self-introduction
	11:00-15:30	**Microscopic observation of textiles**
08.09.2022	10:30-15:30	**Observation practice of textiles using stereo and optical microscopes**
09.09.2022	10:00-14:00	**Adhesive reinforcement and adhesives for textile conservation (lecture)**
11.09.2022	10:30-15:30	**Practice for adhesive reinforcement of textiles and leather**
		Creation of adhesive sheets with thermoplastic synthetic (heat activated) adhesives and solvent activted synthetic adhesives.
12.09.2022	10:30-15:30	**Practice for adhesive reinforcement of textiles and leather**
13.09.2022	10:30-15:30	**Practice for adhesive reinforcement of textiles and leather**
14.09.2022	10:30-15:30	**Observation and evaluation of adhesive sheets using a digital stereomicroscope**
15.09.2022	10:30-15:30	**Practice for adhesive reinforcement of textiles and leather application**
16.09.2022	10:30-15:30	**Practice for adhesive reinforcement of textiles and leather application**
18.09.2022	13:00-15:00	**Visit Hadrut Center to observe the transmission of intangible heritage techniqes of embroidery and carpet making.**
19.09.2022	10:30-15:30	**Cleaning, solvents, surfactants (lectures)**
20.09.2022	10:30-15:30	**pH measurement practice**
21.09.2022		**Visit to the Lori Region Churches** **① Haghpat Monastery (10-13C), ② Sanahin Monastery (10-13C),** **③ Odzun Church (6C), ④ Lori Fortress (11C)**
22.09.2022	10:30-15:30	**Surfactant preparation method (lecture)**
23.09.2022	10:30-15:30	**Wet cleaning practice**
26.09.2022	10:30-15:30	**Wet cleaning practice**
27.09.2022	14:00-15:00	**Closing ceremony at Ruben Sevak Museum, Etchmiadzin**

EXCURSION ①

Site Visit on Transmitting Traditional Textile Technique Hadrut Center

ISHII Mie

On September 18, 2022, we visited the Hadrut Center in Yerevan. It is a community center for residents who were evacuated from the Nagorno-Karabakh region during the 2020 Armenian-Azerbaijani war. They were engaged in activities transmit traditional carpet weaving and embroidery techniques, dialects and lifestyles. Since it is based in a community center that was originally located in the community, the courses are free of charge and open not only to children and adolescents from the region, but also to the general public, and a wide range of activities are conducted there.

EXCURSION ②

Site Visit to Churches in the Lori Region

ISHII Mie

On September 21, 2022, under the guidance of Marinade Petroshan, textile conservator of the Holy Mother See of Etchmiadzin Museum we visited the Lori region, about 3 hours north of Yerevan and saw the Hoghpat Monastery (10th-13th century) and the Sanahin Monastery (10th-13th centuries) (UNESCO World Heritage Monasteries of Haghbat and Sanahin) as well as Odzun Church (6th century) and the ruins of Fortress Lori.

Hoghpat Monastery

Odzun Church

Lori Fortress

① Haghpat Monastery

This monastery was registered as a UNESCO World Heritage Site in 1996. Hoghpat means "thick wall" in Armenian. The Hoghpat Monastery was built in the 970s and was completed in 991 but was struck by earthquakes and attacked by Seljuks in 1105. Among the buildings that make up the monastery are the Basilica of St. Nichamp and the Church of St. Gregory (1005) with its dome roof. The Holy Cross of Hoghpat, Armenia's most famous khachkar, was carved between the 11th and 13th centuries.

② Sanahin Monastery

The monastery was registered as a UNSECO World Heritage Site in 2000. The monastery and its constituent buildings include the 10th-century dome-roofed Harihatos Basilica, a church built in 934, a synagogue built in 1181, and a large library built in 1065. The Sanahin Monastery was the center of research for the Armenian Apostolic Church, and the library floor was filled with urns and was a place to store manuscripts.

③ Odzun Church

The foundation of the church was laid in the 6th century and rebuilt in the 8th century by Hovannes III of Catholicos. The basilica is built of pink felsite and has arcaded cloisters on the north and south sides.

④ Lori Fortress

An 11th-century fortress, it was built in 1065 by David I (David I Anhoghin) as the capital of the Kingdom of Tashir-Dzoraget. It was conquered by Mongols in 1239. We visited the ruins of the church building and the bathroom. Having handled excavated textiles from this site, the participants discussed the historical context of the excavated fibers and the methods of identification.

Text by Participant ①

Armenian Embroidery

Schools of Armenian Embroidery

Marine PETROSYAN (Conservator at the Museums of the Mother See of the Holy Etchmiadzin)
Maro HARUTYUNYAN (Senior Conservator at the History Museum of Armenia)

Schools of Armenian Embroidery

Embroidery is a type of ancient decorative-applied art. It is used to decorate and create decorative images on clothes, hats, blankets, socks, religious garments, and household objects.

Embroidery works are created with a needle, sometimes with a crochet hook, or with an embroidery machine using cotton, linen, silk, and wool threads, as well as beads, pearls, gold threads, coins, and other materials.

At first, needles made of plant thorns or fish bones were used, and afterward, those made of wood, ivory, and metal.

Embroidery occupies a special place in Armenian ethnic culture.

It was a beloved pastime in all of Armenia's provincial towns, villages, and almost all Armenian-populated regions, especially in Van-Vaspurakan, Shirak-Karin, Syunik-Artsakh, Ararat, Cilicia, Caesarea, Constantinople, and Tiflis.

There are also known embroideries that are named after individual cities, such as Van, Marash, Ayntap, Karin, and others. In the villages, it was one of the daily pastimes of women, while in the cities, it had developed into a craft and was practiced not only by women but by men as well.

Ecclesiastical embroidery was different from folk embroidery. Such embroidery was made with silk and gold threads and depicted biblical themes.

Folk embroidery carried the typical features of everyday life and people's lifestyle, as well as the characteristics of different historical and cultural regions. In the second half of the 19th century, Armenian embroidery schools in Van-Vaspurakan, Upper Armenia (Shirak-Javakhk), Lesser Armenia, Cilicia, Ayrarat, and Syunik-Artsakh were founded.

The embroidery of each of these schools had its own characteristics, which could be seen in the quality of threads used, ornaments, and embroidery methods. A variety of traditional stitches characterizes Armenian embroidery.

Armenian embroidery stands out thanks to the diversity of both the types of stitches and the materials used for stitching, such as leather, canvas, silk, cotton, and others. Armenian embroidery is characterized by stylized and realistically depicted geometric, plant, and animal-type ornaments.

The plant and animal patterns reflect the flora and fauna of the region, people's perceptions, and occupations. Embroidered costumes, in particular, are unique.

Embroidered pieces of cloth have been preserved from the Middle Ages. Excavations in Ani revealed remains of dresses and blankets, as well as covers of manuscripts from the 12th-13th centuries, church decorations from the 15th century, and others.

Armenian embroidery has developed in 3 main directions: folk (rural costume), urban (commercial and artisanal life), and ecclesiastical (ceremonial clothes). Some of the common embroidery stitches are running stitch, half-back stitch (stem stitch), flat stitch (satin, linear, etc.), cross stitch, blanket stitch, stitches for drawn thread works, and others.

Although machine embroidery has also influenced Armenian embroidery to some extent, the latter's traditions still continue in Armenia. Various classes teach this craft, and there are also published albums and organized exhibitions.Now I would like to introduce you to some samples of Armenian embroidery through pictures.

Marash Embroidery

Marash Embroidery is a unique embroidery style created in the Marash city of Cicilia. Since ancient times, Marash has been known as a flourishing center for crafts and arts. One of the most important manifestations of Marash culture is Marash embroidery, which occupies a special place in Armenian embroidery.

Marash's works are unique from the point of view of the embroidery and ornamentation process. Many are still amazed by their delicate, rich, expressive look. It has traditionally been handed down from generation to generation and has preserved its features and ornamentation. It has two separate branches. The first is the flat stitch, and the second one is the blindstitch, which is unique to Marash. The stitches in Marash embroidery occupy a special place in the history of embroidery. Gold thread embroidery on an Armenian wedding dress (traditional) apron, 19th century Akhaltsikhe.

Fig.1 Handkerchief: 50×50 cm, 2010.
Sketch: Lusine Mkhitaryan; drawing: L. Gevorgyan
Embroidery: A. Mangasaryan, 13 years old

Ayntap Embroidery

The city of Ayntap has been mentioned in literature since the 10th century. More than 20,000 Armenians lived in Ayntap. Armenians were engaged in trade and handicrafts, such as gold jewelry-making, painting, and block printing. Most of them were involved in rug making, carpet making, and embroidery.

The most crucial thing in Ayntap embroidery is the transparent cloth, from which straight and intersecting threads are removed, and after counting the warps, the ornament is embroidered. A flat stitch is also used to create the patterns. Ayntap is the most delicate type of Armenian embroidery.

Fig. 2 Made in Beirut
Made in the first
quarter of the 20th C.
matarial : Cotton

URFA Embroidery

"Urfa Embroidery" occupies an important place in Armenian embroidery. The name originates from the city of Urfa, known in ancient times as Edessa. The local stitching was so refined that it was known as the "Urfa pattern," "Urfa needle," or the "Urfa flat stitch." This stitch is also used in draw thread works, with the addition of flat stitches. Handicrafts of Armenian women in Urfa were exported to the international market at the end of the 19th century and the beginning of the 20th century. Urfa embroidery is dominated by lush flowers, which are simplified and stylized. The colors are soft, often paired with gold thread embroidery.

Fig.3 Made in Urfa in the end of the 19th C.
Material : Cotton, silk, metallic thread

Restoration Techniques for Museum Textile Objects

1a, 1b, 2, 3 — Stitches used to sew the edges of the falling pieces.

3. Blanket stitch

4, 5, 6 blind stitch

7 Cross Stitch — used to sew or blind stitch the edges of thick, non-shedding fabrics.

In addition to hand stitching, there are also embellishments, and zigzag stitches, which are applied to the outer part of the garment, and in some cases, also used for strengthening.

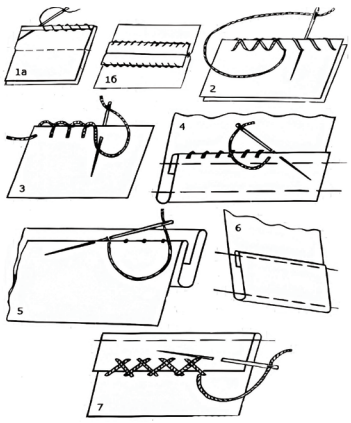


Fig. 4

Restored Museum Object

The restoration of textile items carried out in the museums of the Mother See really gives a new life and a new breath to the ancient fabric kept in the museum. Armenian embroidery is an ancient craft that was so popular that local crafting schools had even been formed over the centuries.

Our museum creations are so skillfully and beautifully embroidered and created as if no human had touched the fabric.

The fabrics displayed in the museum and stored in the funds were created in various workshops in Armenia and outside the country. Most fabrics are individual creations and, most importantly, women's handiwork. Several examinations are carried out when a museum object is received at the restoration department. First of all, the object's condition is checked, including what paint was used, its stability, the sensitivity of the threads, the density, the yarn, physical injuries, dirtiness, and the presence of smudges. Afterward, it is measured and photographed.

If necessary, the item is washed with neutral substances, maintaining its safety. Sometimes the cloth is dyed to match the exhibited sample's base color and weaving method. Materials for restoration are used exclusively from natural resources. Only after recording all this does the item get prepared for the preparatory stage of restoration

Technique for Restoring Cuff Ornaments

The first item I want to present is one of the religious ritual outfits. The cuff ornament was made in Galatia (in 1714, 34.5/34×25/24.5cm) Materials: silk, silver thread, gold and silk thread embroidery, pearl, and a semi-precious stone.

Cuff ornaments are meaningful in rituals, as that is when they are used. The officiating clergyman wears the cuffs. Silk thread flat stitch embroidery was applied to the cuff ornaments. And the gold and silver threads are embroidered with a composite flat twist stitch (rococo).

Silk fabric, silk, and polyester threads were used to restore the cuff ornaments, and a blindstitch was used to fix the lining, hems, and bow.

Fig. 5 1714, 34.5 / 34 × 25 / 24.5 cm

Fig. 6

Material : Cotton cloth, embroidery with silver thread, gold thread, silk thread, pearls, semi-precious stones

History Museum of Armenia Vest

An example of a couching stitch that combines reinforced stitching and the technical part of embroidering a decoration on a given object is the strengthening of the broken, worn-out threads of the rich and voluminous upper flat stitch of this vest. The strengthening is one of the final stages of the complete cleaning, restoration, and reinforcement process done for this vest, which is of great historical and artistic value. The vest is preserved in the item fund of the new and modern history department of the History Museum of Armenia.

The vest dates back to the end of the 19th century and belonged to the Armenian military commander, political thinker, and statesman G. Nzhdeh. It is fully embroidered with twisted silk thread using a flat stitching technique.

The craftsman uses a thin, light-colored cotton thread and the couching stitch technique to reinforce these threads.

Since the embroidery on the vest was broken in many areas, and the threads were loose or torn, a reinforcement of these areas was done once again using a couching stitch, adhering to both the technique used and the functional purpose of the stitch (being a self-supporting stitch).

Armenian embroidery uses various sewing patterns with different techniques. Many of them are simple, ordinary, and well-known, while others are more complex, unique, and interesting with their technical solutions and the simultaneous use of different sewing patterns. Their types and subtypes are diverse, and the study, classification, and grouping, both in terms of form and sewing technique, are complex.

In the restoration and fixation of historical fabrics important for the museum, using various stitches has a reinforcing function instead of a beautifying/decorative one. Based on the basic principles of restoration and preservation of cultural heritage, applicable and suitable stitches in the field of fabric restoration that match and solve the individual restoration problems of the object can be primarily simple, not burdening the original fabric, less noticeable, and easy to implement. One of the reasons they are so similar and uniformly common is that many remedial schools have similar techniques.

Fig. 7

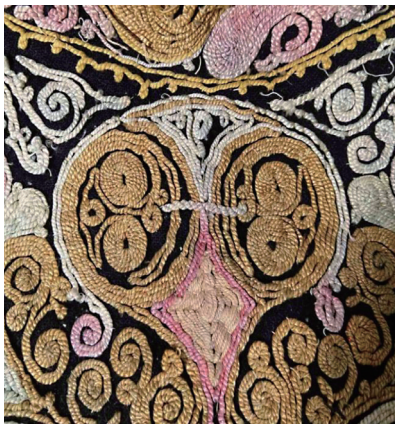
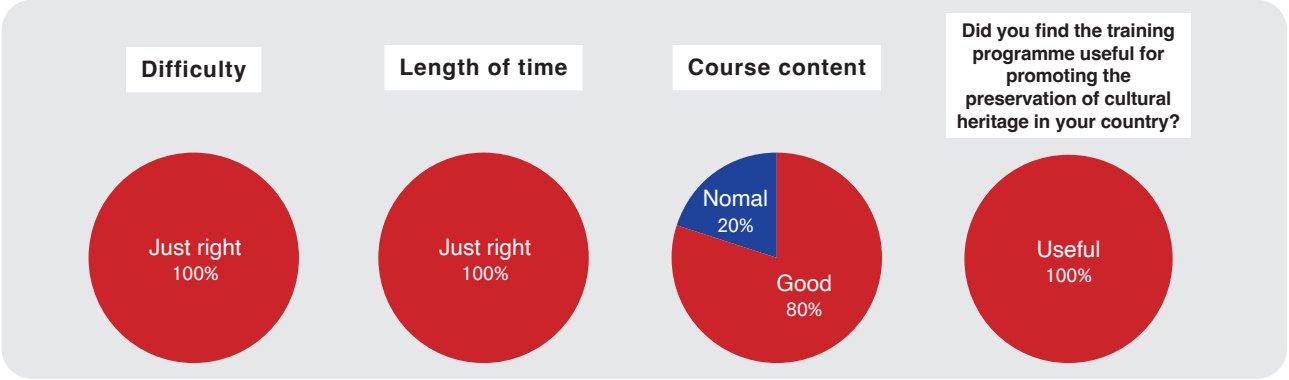


Fig. 8

Photo references:
1. Lusine Mkhitaryan, “Secrets of Marash Embroidery,” 2010, page 63
2. Hrazdan Tokmajyan, “Ayntap Embroidery,” 2015, page 396
3. Hrazdan Tokmajyan, ”Embroidery of Urfa,” 2014, page 241
4. https://voskebilazuk.wordpress.com
5, 6. Museum of the Mother See of Holy Etchmiadzin
7, 8. History Museum of Armenia

Result of the Questionnaire on the Workshop in Armenia

Workshop in Armenia 1 Textile Conservation Science Course



〈 Impressions about the training 〉

- Thank you to all the organizers and Ishii san for their attentive and detailed work.
- Wonderful connections and useful achievements.
- The seminar was very interesting and informative. We had a very good time, met a lot of nice people, and had good conversations. Thank you for everything.
- The seminar was very interesting. I am very thankful to the organizers for providing a lot of knowledge and the informative workshops.
- It was very useful and important.

2

Workshop in Armenia

Archaeology Course

KANSHA Hiroo

Tokyo National Institute for Cultural Properties

2 Archaeology Course

Course content

Location Scientific Research Center for Historical and Cultural Heritage

Lecturer KANSHA Hiroo, Tokyo National Institute for Cultural Properties

Interpreter Ruzan KHOJIKYAN

Overview Lectures and practical training were given on how to photograph archaeological artifacts using a digital single-lens reflex camera as well as on digital archives. The participants practiced using camera equipment provided by Japan in 2021 to the Scientific Research Center for Historical and Cultural Heritage. The lecture expounded that simply digitizing analog data was not enough and emphasized the importance of making the records available to future generations by disseminating digital records and making the data available for cross-refevencing, and constantly keeping the format up to date. The participants discussed the significance of digitizing records in archaeology.

Schedule

07.09.2022	10:30-11:00	**Opening Ceremony (online)** Instructors and trainees self-introduction
	13:00-15:30	**Introduction to archeology and scientific analysis (lecture)**
		Characteristics and mechanism of single-lens reflex cameras (lecture)
08.09.2022	10:30-15:30	**Practical photography of relics using a single-lens reflex digital camera** Participants practiced the method of photographing relics from a horizontal direction by adjusting the position of aperture and lighting.
09.09.2022	10:30-15:30	**Practicing bird's-eye view photography of relics** Participants practiced the method of photographing relics from the vertical direction by changing the environmental settings. **Photo processing/editing practice** Using photo-editing software, each participant edited the photos taken by two-dimensional shooting and bird's-eye view shooting.
10.09.2022	10:00~15:00	**Site excursion** ① **Verin Naver Burial Mound I BC1700** ② **Verin Naver Burial Mound II Urartu（BC9-6）** ③ **Aghdzk Church and Armenian Royal Tomb Excavation Site**
12.09.2022	10:30-15:30	**Supplementary explanation about photography training (lecture)** **How to write papers and reports (lecture)** **Digital archiving in archeology (lecture)**

EXCURSION ③

Site Excursion

KANSHA Hiroo

On 10 September 2022, under the guidance of Jakob Simonyan, former Deputy Director of the History and Heritage Scientific Research Center, we visited the excavation sites of Verin Naver, burial mounds of around c. 1700 BC and the Urartu period (c. 6-9 century BC), as well as the excavation site of the church in Aghdzk and the ruins of the Armenian royal tomb.

① Verin Naver

Verin Naver is the name the site that indicates an area of about 450 hectares. We visited two burial mounds located in the same area.

Burial stone mound I c. 1700 BC

The first site is a circular stone tomb with a diameter of about 15 m. c. 1700 BC. From the scale, it is presumed to be the tomb of a chief of the region. In addition to human bones, a portion of a wooden bunk bed believed to have been used to transport the deceased was unearthed from the central stone chamber. Multiple spears were stabbed into the human bones, and it is presumed that the individual died in battle. DNA analysis revealed that the bones were identical to the current Armenians, and the results were published in the journal Science (Lazardis, I., et al. 2022). The Genetic History of the Southern Arc: A Bridge between West Asia and Europe, Science 377 (6609)). Several small circular stone tombs have been built around it, believed to be descendants of the chieftain.

Burial stone mound II Urartu period (c. 6-9th century BC)

The second site is two circular stone tombs with a diameter of 7 to 8m located on the southern slope of the hill from the Urartu period. The stone chamber had been dug into the bedrock, and silver accessories were unearthed. Normally, the long axis of the stone chamber is typically placed in the north and south, but here the long axis is placed in the east and west, which is a special case.

② Aghdzk Church Ruins and Armenian Royal Tomb

This site is located on a hill in the village of the same name, and excavations are being conducted around 30m square of the ruins. Several archaeological strata have been deposited, and the lowest layer is a circular pit with a diameter of about 1m. In later generations,

stone structures such as Hellenistic fortresses and Ottoman-era dwellings were built, and it exhibits a complex stratigraphy. From the north, the remains of the chapel have been excavated, and it is one of the oldest church buildings immediately after Christianity became the state religion of Armenia. From the altar, a sarcophagus was excavated where the Armenian king, who fought against Persia at the time, was buried.

Text by Participant ②

Regarding the Research Activities at the Armenian National Center for Historical and Cultural Heritage Science

Yelena ATOYANTS (Armenian National Centar for Historical and Cultural Heritage Science)

Scientific Research Center of the Historical and Cultural Heritage" of the RA Ministry of Education, Culture, Sports, and Science of Armenia is one of the most active organizations in the field of monuments today. One of the important and primary functions of the center is the certification and zoning of the huge number of monuments scattered throughout the territory of Armenia.

Every year, the groups formed for this mission are sent to different locations in Armenia to add new ones to the already rich list of monuments. As a result, the organization has an extensive archive of certificates and zones of monuments that includes information about them.

In addition, for years, the organization has been carrying out archaeological excavations, research, and restoration of monuments. During that time, dozens of monuments were excavated and studied, providing new scientific data.

Among the excavated monuments are such notable archaeological and architectural monuments as the Shengavit settlement in Yerevan, Tsitsernavank in Kashatagh region of Artsakh, Nerkin Naver burial ground, and the Royal Mausoleum of Aghtsk in Aragatsotn province, Chichkhanavank and Loreberd castle in Lori province, among others.

As a result of the work carried out over the years, the organization has left a huge legacy in the form of books, articles, conferences, and reports.

The relics collected from the excavations were subjected to laboratory treatment and restoration in the laboratory of the center itself, and many of the samples decorate the exhibition halls of various museums in Armenia today.

Currently, the center passionately continues its activities, welcoming workers, especially young personnel. Preparation of monument certificates and zoning activities are actively continuing.

Excavation and restoration works of monuments have gained high momentum.

In 2022 alone, excavations were carried out in the Nerkin Naver burial ground, the Royal Mausoleum of Aghtsk, Sanahin monastery complex, Srvegh monastery, Krdikants medieval church, and other monuments, parallel to which minor rescue excavations were carried out in different provinces of Armenia.

The large-scale excavations that took several months at the Lore-Berd fortress were particularly significant.

The material recovery laboratory of the center has been improved to a higher level and is equipped with modern high-end equipment.

Text by Participant ③

Documentation of the Archaeological Material

(on the Example of Sotk 2, Artanish 9, 29, and Norabak 1 Sites)

Mariam AMIRYAN (Institute of Archeology and Ethnography NASRA)

Archeology studies ancient societies based on material sources. Such sources are considered any material objects (from small objects to architectural complexes and from organic materials to the environment), somehow related to human activity. Below will be presented their documentation formats with examples of several sites excavated by the Armenian-German joint archaeological expedition within the framework of the "Ushkiani" project. They are: Sotk 2, Artanish 9 settlements, Artanish 29 and Norabak 1 necropolises.

These four sites are newly discovered (as a result of archaeological survey), and their investigation has already begun with pre-field work.

The sites were mapped (Fig. 1), analyzed survey materials, geophysical and orthophoto researches (Fig. 2-4) were carried out.

Since the sites represent different types of sites, their excavations were carried out accordingly. Thus, the Sotk 2 settlement was investigated with separate 5x5 m or 5x8 m trenches (Fig. 4), which aimed to refine the data of the previously obtained geophysical research, to find out the cultural realities of different parts of the site, and to expand the information obtained from the already excavated parts. During the excavation, units, sub-units, layers, structures were defined in the trench. These were further reproduced into Harris matrix.

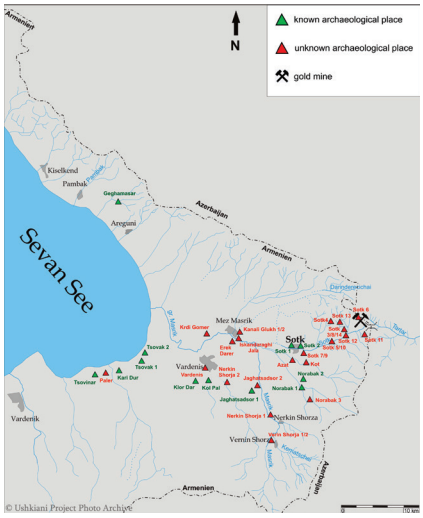


Fig. 1 Archaeological site map

Fig. 2 Geophysical researche

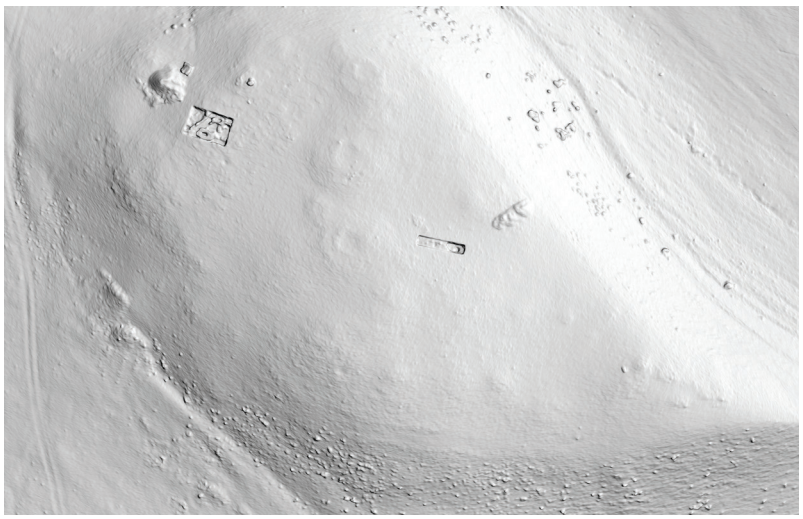


Fig. 3 3D mesh model

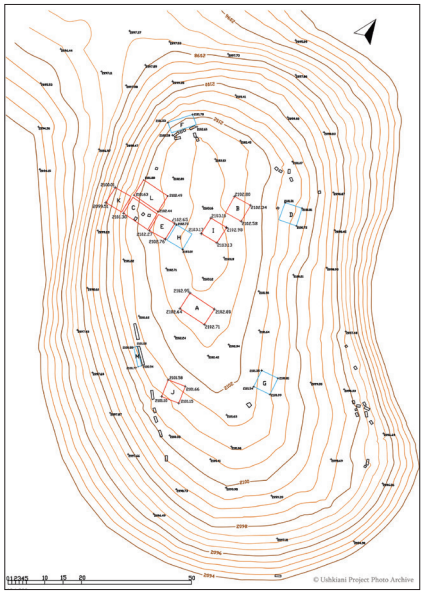


Fig. 4 Topographic map

Since no theodolite was used, any received information was reflected on graph paper (plan). To give the depths, the highest of the corners of the trench was chosen as the zero point from which all measurements were made. Later the data were adjusted to absolute numbers by digitizing the drawings (Fig. 5, 6). Each artefact/sample was given a label with relevant data in the end the existing finds were counted (Fig. 7).

At Artanish 9, the above mentioned method was repeated: here squares were added to the documentation. Unlike Sotq 2, here the trenches were extended to suit the situation and these enlarged sections, the squares, were numbered. The presence of the theodolite allowed to fix the findings, squares, units in absolute numbers too (Fig. 7, 8). In addition, the daily use of the drone has also made the daily drawing tasks easier.

Two tombs were excavated in Artanish 29 necropolis, of which the specificity of the documentation of the tomb N1 was in the funeral rites opened there. A collective burial was carried out with a lack of anatomical integrity, the burial goods was also incomplete. The chamber was divided into four parts in the horizontal (square) and vertical (layer) planes in order to fix the correct location of the human and animal bones (Fig. 9, 10), and carry out the correct restoration. Before the excavations geochemical researches were carried out in the Artanish 29 necropolis. So, the excavation of the tomb N1 was directed for the verification of geochemical results.

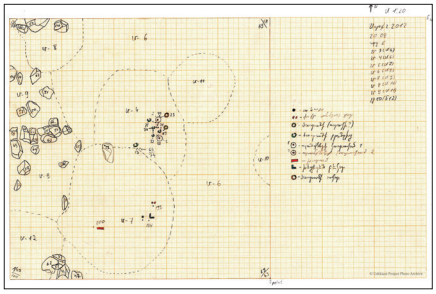


Fig .5 The hand-drawn daily field situational plan

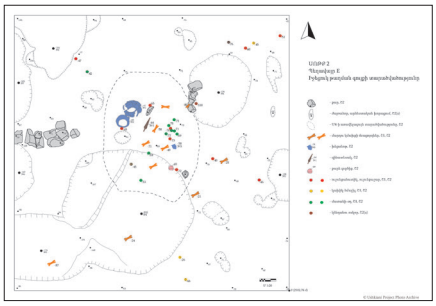


Fig. 6 Digital reconstruction based on field drawings

Artanish 9, 2022		
Date	-	
Trench	-	
Square	-	
Unit	-	
Layer	-	
Structure	-	
X-Y	-	
Depth	-	
Object	-	
Notes	-	© Ushkiani Project Photo Archive

Fig. 7 Label for finds and samples

Fig. 10 Artanish 29, Tomb 1

Fig. 8 Surveying

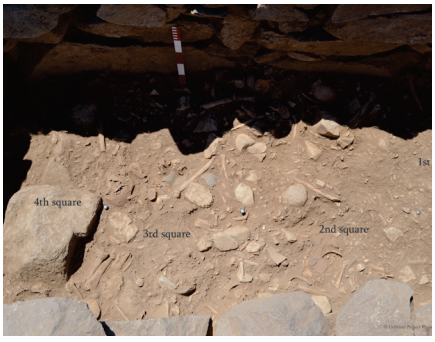


Fig. 9 Artanish 29, Tomb 1

Norabak N1 is a cromlech kurgan and includes four separate chambers. The entire cromlech with its outer armor was considered in one area, then was cross-divided into four trenches (Fig. 11). After opening the slab stones and mound armor of the tombs, the cross shaped bulk in the center of the area was removed (Fig. 12). So, the kurgan was excavated in separate units.

Trenches of all sites have been documented both horizontally (level, plan; Fig 5,6) and vertically (layer, profile; Fig. 13). Small separate trenches at Sotk 2 allowed to have several profiles in a certain area, and in Artanish 9 their number was provided by means of squares (at the end of the sison, the documentation of all profiles of the entire trench was done). In the case of necropolises, the profiles of both the chambers and the kurgan were documented (Fig. 14, 15).

Fig. 11 Norabak 1

Fig. 12 Norabak 1

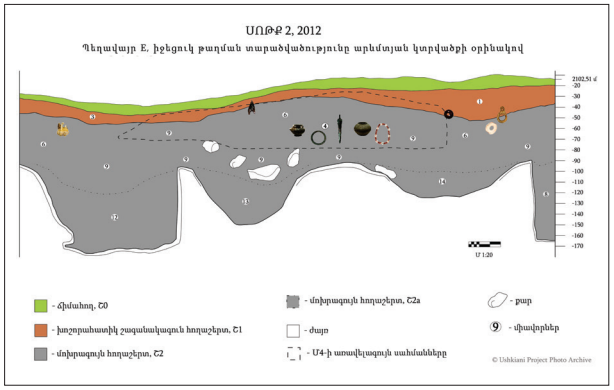


Fig. 13 Cross section

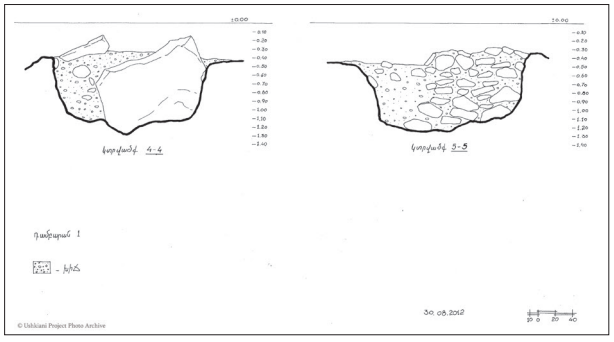


Fig. 14 Cross section

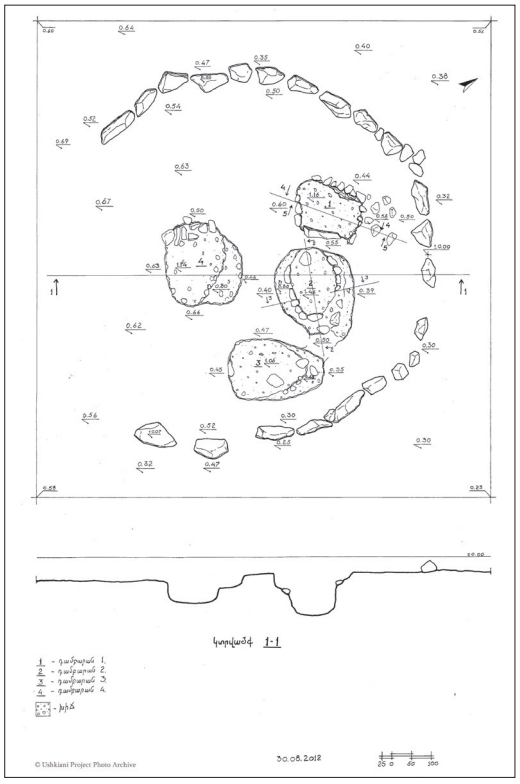


Fig. 15 Plan of the tomb and cross section

During the field work, the integral component of the documentation was the general and detailed photography of the trenches, as well as the orthophotography (based on these, 3D models were also made; Fig. 16-18). In addition, samples for scientific research were registered separately. In the case of tombs, the description and recording of archaeological material and human skeletal remains were done separately then in the context.

Post-field studies were conducted identically for all sites. All field "documents" were digitalized, the findings were counted (Fig. 19), recorded then separately examined. A database was created for each site, which included the label data of the artifacts, description, photos, drawings and data from samples (Fig. 20-22)

Fig. 16 Intramural burial


Fig. 17 Orthophoto

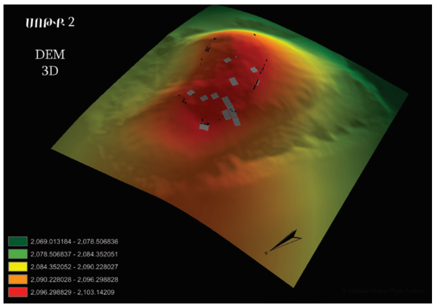


Fig. 18 3D reconstruction

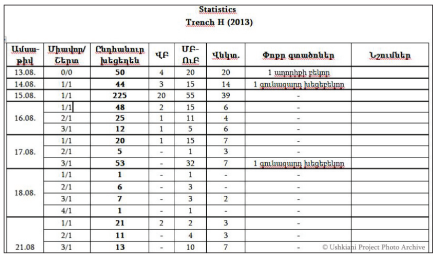


Fig. 19 Statistics of the findes

Figures

1. Map of the sites fixed as a result of the survey carried out within the framework of Ushkian project, 2010
2. Geophysical research, Sotk 2, 2011, Sotk, Gegharkunik province, RA
3. 3D mesh model, Artanish 9, 2021, Artanish, Gegharkunik province, RA
4. Topographic map, Sotk 2, 2015: trenches are also included
5. The hand-drawn daily field situational plan, 20.08.2012, trench E, Sotk 2, 2012: units, finds, stones, depths are reflected here
6. Digital reconstruction of an intramural burial based on field drawings, Trench E, Sotk 2, 2012
7. An example of a label for finds and samples, Artanish 9, 2020-2022 .
8. Measurement by theodolite, Artanish 29, 2022
9. Documentation of layer II of the chamber N1 of Artanish 29 necropolis by 4 squares, 2019
10. Layer I of the chamber N1 of Artanish 29 necropolis, 2019
11. Excavation of kurgan, kurgan N1, Norabak 1, 2012
12. Kurgan after excavation, kurgan N1, Norabak 1, 2012
13. Distribution of intramural burial on the western profile, trench E, Sotk 2, 2012
14. Profiles of tomb N1, kurgan N1, Norabak 1s, 2012
15. Plan and profile of kurgan N1, Norabak 1, 2012
16. Intramural burial, trench E, Sotk 2, 2012
17. Orthophoto, trench A, Artanish 9, 2021
18. 3D model of Sotk 2 site, 2011-2015
19. Statistics of the findes, Trench H, Sotk 2, 2013: date, unit, layer, total quantity and quantity of pottery by periods, quantity of obsidian, small finds are indicated
20. Photos and drawing of a marked sherd, Trench H, Sotk 2, 2013
21. Artifact database, Sotk 2, 2011-2015: both label and detailed data of artifacts are included
22. Artifact database general schema, Sotk 2, 2011-2015

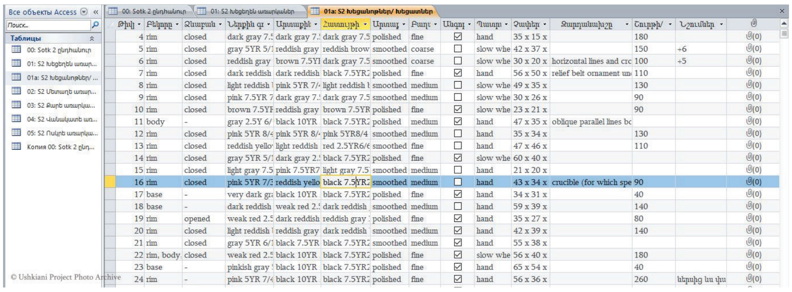


Fig. 21 Database

Group		Object Number	Passport Date	General Description	General Description Details	Classification Details
Ceramic object	Vessel Others			- preservation - coordinate - measurements - colors - description - ornamentation	Further elaboration of specific descriptive information	Comments on object types and chronologies
Metal object						
Stone object						
Obsidian object						
Bone object						
Others						

Fig. 22 Database general schema

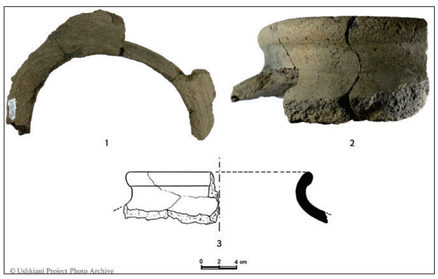
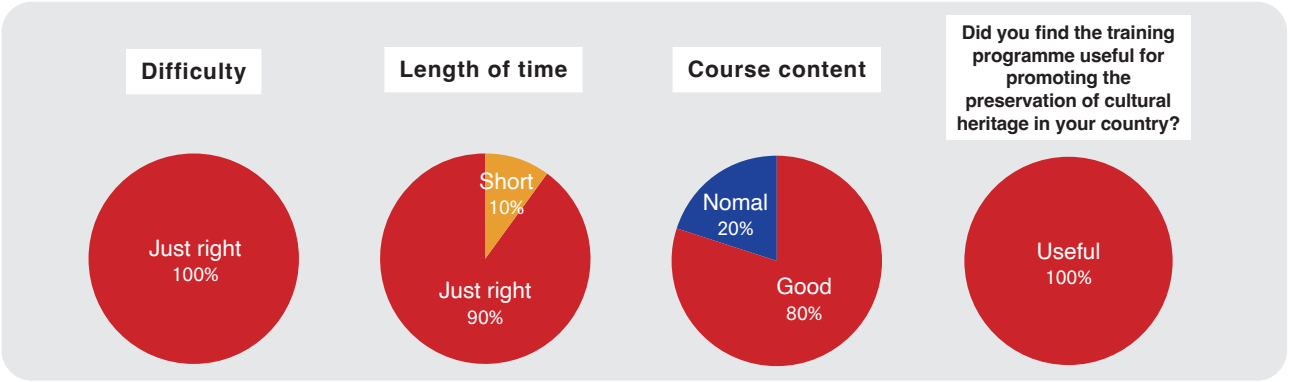


Fig. 20 Photos and drawing of a marked sherd

Result of the Questionnaire on the Workshop in Armenia

Workshop in Armenia 2 Content of Archaeology Course



〈 Impressions about the training 〉

- Very good
- Although the training was short from a time standpoint, nevertheless, Kansha san was able to introduce us to the nuances of photographing artifacts. Thank you to the Japanese side.
- I'm impressed. Wonderful work team with patient and intellectual individuals. Looking forward to meeting you again.
- Thank you very much for everything
- Wonderful
- Opportunity to exchange experiences

3

Workshop in Armenia

Conservation Science Course

MATSUSHIMA Tomohide

Kochi University

3 Conservation Science Course

Course content

Location Scientific Research Center for Historical and Cultural Heritage

Lecturer MATSUSHIMA Tomohide Kochi University

Interpreter Lilit KHANSULYAN

Assistant Interpreter Zarine HOVAKIMYAN

Overview Training was conducted on scientific research methods for cultural properties using equipment provided to the Armenian Center for Scientific Research on Historical and Cultural Heritage in 2021. Participants received a lecture on the purpose and significance of cultural property surveys, the principles of analysis of various equipment and safe handling, and practiced how to use the equipment.






Schedule

07.09.2022	10:30-12:00	Opening ceremony (online) Instructors and trainees self-introduction
	13:00-15:30	Introduction to scientific analysis, check analytical instruments
07.09.2022	10:30-15:30	Fourier Transform Infrared Spectroscopy (FTIR) setup
09.09.2022	10:30-15:30	X-ray Fluorescence (XRF) instrument setup
12.09.2022	10:30-15:30	High magnification microscope (RH-2000) setup
12.09.2022	10:30-15:30	Introduction to cultural property research (lectures and discussions)
14.09.2022	10:30-15:30	Introduction to museum studies (lectures and discussions) Explanation of microscopic survey method and high magnification microscope (RH-2000) of cultural properties
15.09.2022	10:30-15:30	Cultural property rescue and crisis management (lectures and discussions) XRF measurement adjustment
16.09.2022	10:30-15:30	Practice for measuring with pH meter XRF safety management (lecture) XRF operation demonstration
19.09.2022	10:30-15:30	XRF analysis practice
20.09.2022	10:30-15:30	XRF data analysis (lecture) XRF analysis practice
22.09.2022	10:30-15:30	XRF analysis practice
23.09.2022	10:30-15:30	Questions and discussions on XRF configuration adjustment and conservation work
26.09.2022	10:30-15:30	Practice output of data for XRF analysis
27.09.2022	14:00-15:00	Closing ceremony at Ruben Sevak Museum, Etchmiadzin

Content of Online Lecture

Spectroscopic analysis of cultural properties: Fourier transform infrared spectroscopy (FTIR)

MATSUSHIMA Tomohide, Kochi University

Light shining from the sun... Light from fluorescent lamps used in the home... What is this light that exists around us? The answer: Light is electromagnetic waves in a specific range. What are electromagnetic waves? According to the dictionary, electromagnetic waves are "waves produced due to changes in electric and magnetic fields in space," and "they appear when matter radiates energy to the outside world." In other words, light is energy emitted by matter, i.e., it is electromagnetic waves.

Electromagnetic waves

Electromagnetic waves come in various types, and are classified by their energy (i.e., wavelength; here we use wavelength in air). Light rays in the range visible to the human eye are called visible rays. Wavelengths a bit shorter than visible rays are ultraviolet rays, and wavelengths a bit longer than visible rays are infrared rays.

The electrons of the atoms and molecules that constitute matter take on discontinuous energy states, depending on the situation they are placed in. This is described by saying that energy states are quantized. The discontinuous states are called energy levels.

When the energy state of an electron changes, it emits or absorbs a specific amount of energy. For instance, molecules in low-energy states absorb light of certain wavelengths (energies), and change to an excited state.

In the case of electric lights or the stars in the night sky, light is emitted with different colors depending on the energy. Light with a wavelength near 450 nm is blue, and light with a wavelength near 550 nm is red. We recognize different wavelength as colors by visually perceiving light.

How do we see the color of matter which does not emit light? Matter absorbs certain specific energies (here this is light). For example, a red apple absorbs light around 400–600 nm. On the other hand, light in the range 600–700 nm (red) is not absorbed, and instead is scattered or reflected. This scattered/reflected light in the 600–700 nm range is what makes the apple appear red when it enters our eyes.

Spectroscopy and infrared spectroscopy

What is spectroscopy? Let's consider this using the rainbow as an example. One factor which produces a rainbow is water drops in the atmosphere. Light is refracted when it passes through water droplets floating in the atmosphere. A key point here is that the index of refraction varies depending on the wavelength. The angle at which light travels varies depending on the wavelength. Thus the light is divided by wavelength (separated into a spectrum), and a rainbow appears as a result. At the time they were first invented, spectrophotometers were equipped with prisms for separating light by using differences in the index of refraction in this way.

A spectrophotometer is a device for passing light separated into each wavelength through a sample, and measuring the transmittance. For example, let's use three color filters as an example. A red filter allows transmission of light of 600 nm or higher, a green filter light of 500–600 nm, and a blue filter light of 400–500 nm. These can be confirmed as spectra indicating the relationship of wavelength and transmittance. Infrared rays of wavelength 600 nm or higher are used for infrared spectroscopy (FTIR).

What do we learn through measurement using infrared spectroscopy?

By using infrared spectroscopy, it is possible to obtain results that are extremely useful, in the field of cultural properties, for material analysis of matter, particularly that composed of organic material.

First, let's look at the procedure for measuring an object using infrared spectroscopy.

In infrared spectroscopy, the object to be measured is irradiated with infrared rays. The infrared rays are "light," so they reflect onto the object, or are absorbed by it. However, some light also passes through the object without being absorbed. In spectroscopy using infrared rays, we measure the light reflected onto, or transmitted through, the object to be measured in this way, and thereby investigate the spectra characteristic of each organic material. The infrared rays most frequently used in FTIR are in the range of middle infrared (2.5–25 μm). The absorption spectra in this range are produced by molecular vibrations, in particular vibrations involving changes in dipole moment. Therefore, these are also called vibration spectra.

If molecules are irradiated with middle infrared rays, and the vibration period of the infrared rays matches the vibration period of atoms, then individual atoms or groups of atoms absorb energy in accordance with each period, and the vibrations change from the ground state to an excited state. This absorption appears as absorption in the infrared spectrum. Atoms have distinctive vibrations according to molecular structure, so by analyzing spectra it is possible to obtain findings relating to molecular structure.

However, there are difficult points. Sampling of a small amount of material is necessary when conducting measurement with infrared spectroscopy. Therefore, this is not a non-destructive analysis method. The most important point is conducting an examination and keeping an analysis record by all staff engaged in the investigation, regarding what part of the measured item to sample to yield a result for the entire item. Also, infrared spectroscopy only provides information on light. That is, if we wish to identify the materials of a cultural property, we require measurement results (a reference) for which the material is known. By comparing measurement results and reference data, we determine the materials of the item. To acquire the needed data, we need to accumulate sample data for various existing substances, and have the ability to consider results based on a data patterns.

For analyzing the materials of cultural properties using infrared spectroscopy, it is important to: understand the principles of spectroscopic analysis, master equipment operation, and learn techniques for measuring references, analyzing cultural properties, deciphering analysis results, and keeping analysis records.

Text by Participant ④

Site Visit to Churches in the Lori Region

Lilit GHAZARYAN (National Gallery of Armenia)

The art of Armenian painting has its origins in the distant past, with rock paintings dating from 6000-4000 BC, Neolithic and Chalcolithic pottery with colorful patterns, as well as Bronze Age pottery with geometric patterns, and those depicting flora and fauna. During the Urartian era (860 BC – 590 BC), painting had already become a specialized field (wall paintings, mosaics). An example of classical painting from the Hellenistic period is the mosaic floor of the bathroom in the Garni Fortress (3rd century).

The adoption of Christianity as the state religion in 301 AD gave the art of painting a new form and content. The main clients were the churches, which commissioned paintings to meet certain religious requirements. The rich and colorful palette of organic and inorganic pigments that form the basis of Armenian painting has been used for religious, practical, and artistic purposes utilizing varying techniques over the centuries. In particular, medieval church wall paintings and individual manuscript paintings are of great artistic, historical and cultural value.

In the modern period, various painting techniques were developed in the 17th and 18th centuries thanks to the painters of the Hovnatanyan family and those from the school of Nor Juga (Minas, Hovhannes Mrkuz). Notable among them are Hakob Hovnatanyan and Hovhannes Aivazovsky, whose unique use of color makes them great examples of said period's art.

At the beginning of the 20th century, painters who were active both in Armenia and abroad and enriched the art of painting were Vardges Surenyants, Gevorg Bashinjaghyan, Panos Terlemezyan, Stepan Aghajanyan, and Yegishe Tadevosyan, Vardan Makhokhyan, Edgar Shahin and others.

During the first half of the 20th century, the outstanding painter Martiros Saryan made major contributions to the development of Armenian art and pictorial traditions. Sedrak Araqelyan, Alexander Bazhbeuk-Melikyan, Sedrak Rashmajian, and Vahram Gayfejian also contributed greatly to the art form's development.

Contemporary painting in Armenia made a particular breakthrough in the 1960s thanks to the activities of Haroutiun Galentz, Minas Avetisyan, Grigor Khanjyan, Mariam and Eranuhi Aslamazyan Sisters, Hovsep Pushman, Carzou, Shart, and Jansem.

Notable contemporary Armenian painters include Mkrtich Sedrakyan, Robert and Henry Elibekyan, Karen Smbatyan, Rudolf

Fig. 1 Hovhannes Aivazovsky "The Wrath Of The Seas" (1886)

Fig. 2 Martiros Saryan "Gazelles" (1926)

Fig. 3 Martiros Saryan "Armenia" (1923)

Khachatryan, Alexander Grigoryan, Zulum Grigoryan, Arkady Baghdasaryan, Emil Kazaz, Ruben Adalyan, Valmar, Pharaon Mirzoyan, Sarkis Hamalbashian, Ruben Abovian, Arkadi Petrosyan, and others.

Armenian paintings have been exhibited abroad many times, attracting large audiences at exhibitions and various events.

Figures

Fig. 1
https://en.wikipedia.org/wiki/The_Wrath_Of_The_Seas
Artist : Ivan Aivazovsky
Year : 1886
Medium : Oil-on-canvas
Dimensions : 70.1 cm × 110 cm (27.6 in × 43 in)

Fig. 2
https://www.wikiart.org/en/martiros-sarian/gazelles-1926
Gazelles
Martiros Sarian
Original Title: Газели
Date: 1926; Armenia
Style: Symbolism
Genre: animal painting
Media: oil, canvas

Fig. 3
http://www.arthistoryarchive.com/arthistory/soviet/images/MinasAvetisyan-Memory-1973.jpg
Minas Avetisyan - Memory - 1973

Fig. 4
https://www.wikiart.org/en/martiros-sarian/armenia-1923
Armenia
Martiros Sarian
Original Title: Армения
Date: 1923; Armenia
Style: Symbolism
Genre: symbolic painting
Media: oil, canvas
Dimensions: 138 x 103 cm

Fig. 5
https://prabook.com/web/sedrak.arakelyan/3743032
Yerevan yard
Sedrak Arakelovich Arakelyan

Fig. 6
https://yourtourinfo.com/armenia/armenian-painters/jean-carzou/
Jean Carzou (Karnik Zouloumian)
Bust of Lady,1966

Fig. 4 Minas Avetisyan "Memory" (1973)

Fig. 5 Sedrak Arakelyan, "Yerevan Yard" (1927)

Fig. 6 Carzou “Palais de la Méditerranée” (1966)

National Gallery of Armenia

The National Gallery of Armenia is the world's largest museum of Armenian fine art. It initially functioned as a unit within the Armenian Fine Art department, later within the Painting department, and finally became a separate department in 2004.

The archives of the Painting Department house about 7000 exhibits, including documentary copies of ancient and medieval murals and miniature paintings, as well as church paintings from the 17th to the 19th centuries, new and contemporary works.

Fig. 7
https://commons.wikimedia.org/wiki/File:Armenia_Museum_of_Art_and_History.jpg

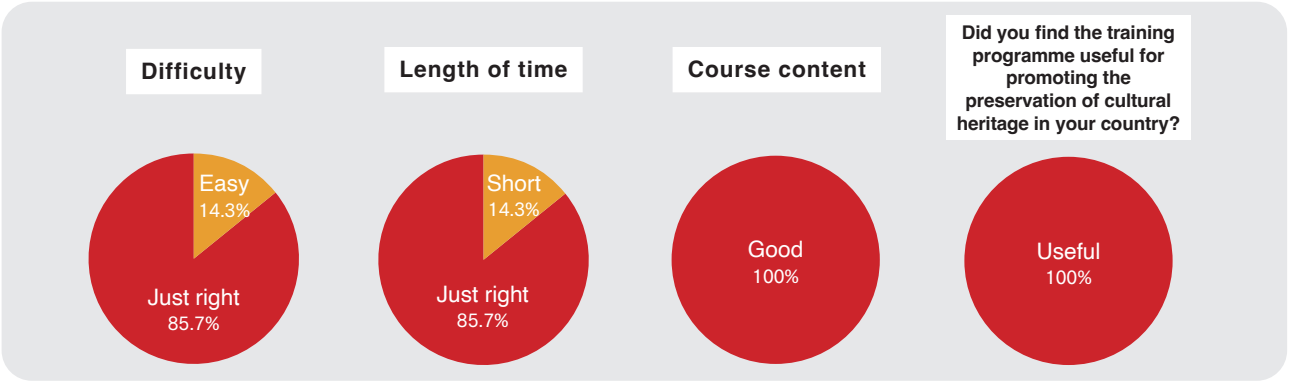
Fig. 8
https://m.mamul.am/hy/news/218360

Fig.7 National Gallery of Armenia

Fig. 8 National Gallery of Armenia

Result of the Questionnaire on the Workshop in Armenia

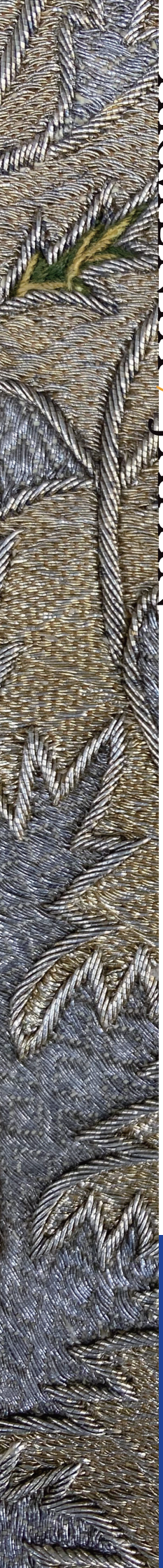
Workshop in Armenia 3 Content of Conservation Science Course



〈 Impressions about the training 〉

- Such opportunities are helpful for me and, in general, for all restoration specialists. I will proudly use my knowledge and hope that the training courses will be continuous. Thank you.
- Thank you for organizing and holding the workshop. he lessons were interesting and informative, we've clarified many unclear issues.
- I am very impressed with those lessons. Thank you very much.I'm impressed. Wonderful work team with patient and intellectual individuals. Looking forward to meeting you again.
- perfect
- Thank you very much for everything.
- Very good
- It was a very useful training session held in a pleasant atmosphere. Matsushima san conducted the very goodpractical course in a very friendly and light atmosphere. In terms of exchanging experience and gaining practical knowledge, the course was successful. Thank you to the specialists from Japan.

ARMENIA / JAPAN



ARMENIA / JAPAN