



**The Inventory of Intangible Cultural Heritage**  
**in Japan**  
**as of March 2019**

**I Designated or selected elements based on the Law for the Protection of Cultural Properties**

**1. Important Intangible Cultural Properties**

(a) Individual Recognition

- ( i ) Performing Arts
- ( ii ) Craft Techniques

(b) Holders (Collective Recognition) / Holding Groups

- ( i ) Performing Arts (Holders (Collective Recognition))
- ( ii ) Craft Techniques (Holding Groups)

**2. Important Intangible Folk Cultural Properties**

**3. Selected Conservation Techniques**

(a) Holders

(b) Preservation Organizations

**II Included element based on the decision of the Council for Cultural Affairs of the Government**

# I Designated or selected elements based on the Law for the Protection of Cultural Properties

## 3. Selected Conservation Techniques

### (b) Preservation Organizations

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## **Restoration of traditional buildings**

Date of selection: May 4, 1976

Preservation association(s): Japanese Association for Conservation of Architectural Monuments (JACAM), a Public Interest Incorporated Foundation

Geographical location(s) of the association(s): Arakawa Ward of Tokyo

Brief description:

The conservation and restoration of cultural properties that are structures has a long tradition. Up to now, full restoration work has been carried out on some 2,200 structures including temples, shrines, castles, and private houses. These structures dated from the 7<sup>th</sup> century to the beginning of the 20<sup>th</sup> century and are of various of types. The restoration of such structures requires comprehensive knowledge on the historical transition of construction method or materials, and highly skilled craftspersons. The techniques of restoration of traditional building are vital for the conservation of Japanese architectural heritage.

## **Traditional woodworking techniques for structures**

Date of selection: May 4, 1976

Preservation association(s):

Japanese Association for Conservation of Architectural Monuments (JACAM), a Public Interest Incorporated Foundation

Japanese Association for the Conservation of Techniques for Traditional Architecture, a General Incorporated Association

Geographical location(s) of the association(s): Arakawa Ward of Tokyo, Hikone City of Shiga Prefecture

Brief description:

Most traditional structures in Japan are made of wood. Therefore, woodworking techniques play a crucial role in conservation and transmission of architectural heritage in Japan.

The craftspersons who master these techniques grasp every part of components of the traditional structures and restore them with limited resources. Instead of replacing the old components by new timber easily, they reuse and utilize the old components as much as possible and replace only the damaged parts of the structures.

## **Roofing with Japanese cypress bark and wooden shingles**

Date of selection: May 4, 1976

Preservation association(s): Association for the Preservation of National Temple and Shrine Roof Construction Techniques, Inc.

Geographical location(s) of the association(s): Kyoto City of Kyoto Prefecture

Brief description:

The techniques of roofing with Japanese cypress bark and wooden shingles are transmitted from more than a thousand years ago. Japanese cypress bark and wooden shingles have been used typically for roofs of houses of nobles and religious structures. Today, many structures with cypress bark roofing or wooden shingle roofing are protected as Important Cultural Properties designated by Japanese government.

The roofs of such cultural properties need to be restored about every 30 years, because the roofing material lasts about 30 years. The techniques for roofing with cypress bark and wooden shingles are necessary for conserving such architectural cultural heritage.

## **Thatching**

Date of selection: April 21, 1980

Preservation association(s): Association for the Preservation of National Temple and Shrine Roof Construction Techniques, Inc.

Geographical location(s) of the association(s): Kyoto City of Kyoto Prefecture

Brief description:

Since olden times, thatching with plants has been practiced in many regions in Japan, regardless of types of structures. It has been used often for the roofs of ordinary houses and traditional Japanese tea houses. It is still used—albeit less commonly than before—in houses in agricultural or mountain villages. The local residents of villages with such houses work together to re-thatch the roofs every 20-30 years.

The thatching method and shape of the thatched roof are diverse in each area depending on climate. The variety of the roof has created diversity in the landscapes of regions in Japan.

## **Harvesting of Japanese cypress bark**

Date of selection: October 23, 2014

Preservation association(s): Association for the Preservation of National Temple and Shrine Roof Construction Techniques, Inc.

Geographical location(s) of the association(s): Kyoto City of Kyoto Prefecture

Brief description:

The harvesting of Japanese cypress bark is the technique of stripping bark from Japanese cypress trees that have stood for 80 or even more than 100 years for roofing shingles. The Japanese cypress tree re-grows bark after about 10 years. It is then possible to harvest the bark again, but doing so requires techniques to leave the wood cambium intact and undamaged. Craftspersons who harvest the bark insert a long rod with one flattened end under the bark layer from the lower part of the tree to strip it upwards. They use a woven ramie rope skillfully as a foothold as they climb to a height of 20 meters—or higher for tall trees—to harvest bark.

## **Production of wooden roofing tiles**

Date of selection: September 5, 2011

Preservation association(s): Association for the Preservation of National Temple and Shrine Roof Construction Techniques, Inc.

Geographical location(s) of the association(s): Kyoto City of Kyoto Prefecture

Brief description:

These techniques are the techniques of producing wooden shingles by splitting blocks of wood such as Japanese cypress or Japanese red cedar by hand and shaping the shingles to make them suitable for different types of roofing. It is important for craftspersons to grasp the quality of wood blocks as raw materials and to produce many shingles quickly out of each block; this requires mastery of the skills and knowledge.

Wooden shingles as roofing materials last for only about 20 to 30 years, and so the techniques to produce wooden roofing tiles are essential to transmit many wooden structures in Japan.

## **Harvesting of plants for thatch**

Date of selection: September 25, 2018

Preservation association(s): Japan Thatching Cultural Association (JTCA), a General Incorporated Association

Geographical location(s) of the association(s): Tsukuba City of Ibaraki Prefecture

Brief description:

Growing and harvesting plants for thatch used to be done by local farmers, but the declining demand for thatch as a roofing material has lessened the need for harvesting. Today, craftspersons practice and transmit the technique in cooperation with experts and local residents.

There are many tasks in harvesting, such as cutting the plants, drying them and preparing them as thatching material. In order to harvest the necessary amount of plants of good quality constantly, skill is required to carry out this series of tasks efficiently. Managing the hayfields used to grow and store raw materials for thatching (*kayaba*) are also tasks that have been maintained as necessary knowledge accumulated for many generations.

## **Decoration of traditional structures**

Date of selection: September 6, 2007

Preservation association(s): Shrine and Temple Architectural Decoration Heritage Skill Association, a General Incorporated Association

Geographical location(s) of the association(s): Kyoto City of Kyoto Prefecture

Brief description:

The techniques of decorating traditional structures include various techniques such as lacquering, coloring, decorative metalworking, casting, and smithing. Many of these techniques were introduced to Japan along with Buddhism. Many traditional Buddhist temples were magnificently decorated, and many structures other than Buddhist temples came to be decorated in a similar manner as well.

These techniques are about more than just the design and the aesthetic decoration of the outside of the structure; they also help prevent structural components from deterioration. When restoring structures, both the design and function must be considered and which process to use studied before work is carried out. This requires a vast amount of knowledge and experience.

### **Coloring of traditional structures**

Date of selection: April 21, 1979

Preservation association(s): Nikko Cultural Assets Association for the Preservation of Shrines and Temples, a Public Interest Incorporated Foundation

Geographical location(s) of the association(s): Nikko City of Tochigi Prefecture

Brief description:

The techniques of coloring of traditional structures were introduced along with Buddhism. They have been refined and developed throughout Japanese history in a glamorous manner.

In modern times, oil paints and synthetic pigments have become mainstream when coloring structures. The scarcity of natural pigments and the decrease in the number of craftsmen for coloring had also been issues, but these are indispensable techniques for the conservation of cultural properties.

### **Lacquer painting of traditional structures**

Date of selection: September 30, 2016

Preservation association(s): Nikko Cultural Assets Association for the Preservation of Shrines and Temples, a Public Interest Incorporated Foundation

Geographical location(s) of the association(s): Nikko City of Tochigi Prefecture

Brief description:

The *urushi* lacquer painting, which has a distinctive gloss and color, is one of the major features of traditional Japanese wooden structures. The wood is treated to prevent cracks and reinforced before lacquering. It takes a long and complicated process with many stages until a component of a structure will be lacquered completely. The tools used, the method of preparing the lacquer, and the techniques to apply the lacquer are all different at each stage of this long process, and a high level of skill is required along with technical knowledge and experience.

### **Roofing with kawara tiles (*Hon-gawarabuki*)**

Date of selection: June 27, 1994

Preservation association(s): The Nihon Dentou Kawara Gijutsu Hozonkai (Japanese Association for Inheritance Skills of Traditional Kawara-tile Roofing), a General Incorporated Association

Geographical location(s) of the association(s): Ikoma City of Nara Prefecture

Brief description:

Traditional Japanese structures including temples and castles often make use of *hon-gawarabuki*, or traditional Kawara clay roofing tiles.

The craftspersons of *hon-gawarabuki* determine how many of the old roofing tiles can be reused when they restore a roof. They use the old tiles in a way that creates harmony with the new tiles and ways to protect the *mune* (ridge) and *tanibu* (valleys) from rain or strong winds. They also lay the tiles using traditional techniques in a way that gives the edges of the eaves a slight upward curved shape so that the roof itself has an elegant curve. A high level of skill is required for such work.

### **Sakan plastering (*Nihon Kabe*)**

Date of selection: July 8, 2002

Preservation association(s): National Cultural Property Wall Technical Preservation Meeting

Geographical location(s) of the association(s): Konan City of Aichi Prefecture

Brief description:

Traditional *sakan* techniques in Japan can be divided into *kyo-kabe*, which was finished with a layer of mud on top, and *shikkui-kabe*, which was finished with plaster. These latter walls were collectively known as *nihon-kabe*.

To create *nihon-kabe* requires a high level of skill in everything from inspecting the various types of materials to applying the plaster. When restoring structures with *nihon-kabe*, the strength or beauty of the finished wall will be regarded as one of the benchmarks of the quality of the restoration work



## **Production of joinery**

Date of selection: June 21, 1999

Preservation association(s): Japanese Association for the Conservation of Traditional Joinery Techniques, a General Incorporated Foundation

Geographical location(s) of the association(s): Shizuoka City of Shizuoka Prefecture

Brief description:

The production of traditional joinery consists of many stages: *kidori* (wood cutting), *kyosei* (fixing warps in the wood), *kezuri-kakou* (shaving the wood), *sunpou-gime* (final measurements), *shiguchi-kakou* (creation of angled joints), *shiage-kakou* (finishing touches), and *kumitate* (assembly). Many small parts are combined in a precise manner. It therefore requires extremely careful attention and a high level of skill as well as a lot of experience.

## **Production of tatami mats**

Date of selection: September 2, 2004

Preservation association(s): Association for the Conservation of Tatami for Cultural Properties

Geographical location(s) of the association(s): Kyoto City of Kyoto Prefecture

Brief description:

*Tatami* (traditional reed mats) were used in residences of aristocrats in olden times. The custom of laying down *tatami* mats all over the floor began to spread into ordinary households after early modern times.

For producing *tatami* mats, craftspersons need to measure rooms of all shapes and sizes precisely, shape *tatami* mats to fit uncommonly-shaped rooms, sew special edging to both sides of the *tatami* mat while taking care that the symbols align, and lay the mats down. This process requires that craftspersons have mastered the techniques to a high degree.

## **Conservative restoration techniques for mounts**

Date of selection: May 31, 1995

Preservation association(s): Association for Conservation of National Treasures, a General Incorporated Association

Geographical location(s) of the association(s): Kyoto City of Kyoto Prefecture

Brief description:

In Japan, delicate cultural properties made of paper or silk, such as paintings, works of calligraphy, historical archives, and classical books have been handed down from a thousand and several hundred years ago. The humid climate of Japan can easily damage these cultural properties, as it makes decay due to humidity and mold or damage due to insects more likely. In spite of these conditions, many cultural properties of paper were able to be transmitted to us today thanks to the conservative restoration techniques for mounts.

These techniques are indispensable also for transmission of wooden architecture, because in some traditional structures, paintings mounted onto joinery, ceilings, or walls are used as interior decorations. They have been handed down in many different forms reinforced with *washi* (Japanese paper) or with rice glue. This involves a very delicate and complicated process which can be done by only the highly skilled craftspersons of these techniques.

## **Production and refinement of Japanese *urushi* lacquer**

Date of selection: May 4, 1976

Preservation association(s):

Japan Association for Urushi Cultural Heritage,

Association for Conservation of Lacquer Collecting Techniques

Geographical location(s) of the association(s): Taito Ward of Tokyo, Ninohe City of Iwate Prefecture

Brief description:

Japanese *urushi* lacquer has high transparency and adhesiveness, and is very durable. It is a raw material that is essential to creating lacquerware, decorating components of wooden structures, and preserving and restoring them. The techniques of producing lacquer include planting lacquer trees, growing them, maintaining them, and tapping lacquer from the trees (*urushi-kaki*). These processes require a high level of skill to tap a large quantity of quality lacquer without weakening the tree too quickly to the point that it stops producing lacquer. The tapping is carried out by craftspersons (lacquer tappers), who have comprehensive knowledge on lacquer trees.

## **Production of *entsuke* gold leaf**

Date of selection: October 23, 2014

Preservation association(s): Association for the Conservation of Traditional Production Techniques of Kanazawa Gold Leaf

Geographical location(s) of the association(s): Kanazawa City of Ishikawa Prefecture

Brief description:

The production of *entsuke* gold leaf involves creating gold leaf by putting gold between sheets of ultrathin Japanese paper called *haku-uchi-gami* and making the gold expand in size by pounding on it. When the beaten gold is cut into squares and placed on paper called *hakuaishi*, the paper creates a “frame” around the gold. Therefore, the finished gold leaf and the method of producing it are both called *entsuke*, which means “to have a frame.”

*Entsuke* gold leaf is used for decoration of wooden structure, because it is extremely thin, flexible, vividly-colored, and glossy.

日本における無形文化遺産目録 (平成三十一年三月現在) 〈抜粋〉

一 文化財保護法に基づき指定・選定された無形文化遺産

1. 重要無形文化財
  - (一) 各個認定
    - (1) 芸能
    - (2) 工芸技術
  - (二) 保持者(総合認定)・保持団体認定
    - (1) 芸能(保持者(総合認定))
    - (2) 工芸技術(保持団体)
2. 重要無形民俗文化財
3. 選定保存技術
  - (一) 保持者
  - (二) 保存団体

二 文化審議会の決定に基づき掲載された無形文化遺産

(二) 保存団体の部 (三七件・三九 (三四) 団体)

※は個人と団体を認定している

選定保存技術	選定保存技術の保存団体	名 称 (選定年月日)	保存団体の名称	認定年月日	代表者の氏名	保存団体の事務所の所在地	備考
木造彫刻修理 (昭五一・五・四)	公益財団法人 美術院	昭五一 五・四	理事長 西川 杏太郎	〒六〇〇一八一四六 京都府京都市下京区七条通高倉東入ル材木町 四七六一一 日本通信電話株式会社七条営業所内 Tel. 〇七五(三七)三五三三	国宝修理所 京都国立博物館内		
建造物修理 (昭五一・五・四)	公益財団法人 文化財建造物保存技術協会	昭五一 五・四	理事長 高塩 至	〒一一六一〇〇一三 東京都荒川区西日暮里二一三二一一五 Tel. 〇三(六四五八)三六一一			
建造物木工 (昭五一・五・四)	一般社団法人 日本伝統建築技術保存会	平二一 九・二	会長 西澤 政男	〒五二二一〇〇〇四 滋賀県彦根市鳥居本町一九八〇一一 株式会社西澤工務店内 Tel. 〇七四九(二三)六一八五			
檜皮葺・柿葺 (昭五一・五・四)	昭五一 五・四	昭五一 五・四	昭五一 五・四				
茅葺 (昭五五・四・二一)	公益社団法人 全国社寺等屋根工事技術保存会	昭五五 四・二一	会長 村上 英明	〒六〇五一〇八六二 京都府京都市東山区清水二丁目二〇五一五 Tel. 〇七五(五四)七七二七			
檜皮採取 (平二六・一〇・二三)	平三〇 九・二五	平三〇 九・二五					
屋根板製作 (平二三・九・五)							
日本産漆生産・精製 (昭五一・五・四)	日本文化財漆協会	昭五一 五・四	会長 北村 昭齋	〒一一〇一〇〇〇二 東京都台東区上野桜木一五一六 シーダーレジデンス三〇一 Tel. 〇三(五六八五)五一一一			

日本産漆生産・精製 (昭五一・五・四)	日本うるし掻き技術 保存会	平八 五・一〇	会長 工藤 竹夫	〒〇二八―六八五四 岩手県二戸市浄法寺町下前田三七―四 二戸市浄法寺総合支所内 二戸市うるし振興室 Tel 〇一九五(三八)二二二― 内線二二三
手漉和紙用具製作 (昭五一・五・四)	全国手漉和紙用具製作 技術保存会	昭五一 五・四	会長 井原 圭子	〒七八一―二二二八 高知県吾川郡いの町波川一八七―四 高知県手すき和紙協同組合内 Tel 〇八八八(九二)四一七〇
玉鋼製 (昭五二・五・一一)	公益財団法人 日本美術 刀剣保存協会	昭五二 五・一一	会長 酒井 忠久	〒一三〇―〇〇一五 東京都墨田区横綱一―二一九 Tel 〇三(六二)八四一〇〇〇
琉球藍製 (昭五二・五・一一)	琉球藍製造技術保存会	平一四 七・八	会長 伊良波 幸秀	〒九〇五―〇二二二 沖縄県国頭郡本部町字東五 本部町教育委員会社会教育班内 Tel 〇九八〇(四七)五二二―
浮世絵木版画技術 (昭五三・五・九)	浮世絵木版画彫摺技術 保存協会	昭五三 五・九	理事長 渡辺 和夫	〒一一一―〇〇四一 東京都台東区元浅草三―七一六 高木蟹泡堂内 Tel 〇三(三八)四一〇六〇八
阿波藍製 (昭五三・五・九)	阿波藍製造技術保存会	昭五三 五・九	会長 佐藤 昭人	〒七七一―一三〇二 徳島県板野郡上板町七條字経塚四二 上板町教育委員会内 Tel 〇八八六(九四)三一―
※建造物彩色 (昭五四・四・二二)	公益財団法人 日光社寺文化財保存会	昭五四 四・二二	理事長 小暮 道樹	〒三三二―一四三二 栃木県日光市山内二二八―
建造物漆塗 (平二八・九・三〇)	日光社寺文化財保存会	平二八 九・三〇	理事長 小暮 道樹	Tel 〇二八八(五四)〇一八六
植物染料(紅・紫根)生産・製造 (昭五四・四・二二)	一般財団法人 日本民族 工芸技術保存協会	昭五四 四・二二	理事長 高野 秀夫	〒一〇〇―〇〇〇五 東京都千代田区丸の内三―二二二 丸の内二重橋ビルディング六階 Tel 〇三(三二)八三三七八三
からむし(苧麻)生産・苧引き (平三・一一・二六)	昭和村からむし生産技術 保存協会	平三 一一・二六	会長 星 為夫	〒九六八―〇一〇三 福島県大沼郡昭和村大字下中津川字中島六一二 からむし会館内 Tel 〇二四二(五七)二二二六

邦楽器原糸製造 (平三・二・一・一六)	木之本町邦楽器原糸製造 保存会	平三 一一・一六	会長 佃 三惠子	〒五二九一〇四三一 滋賀県長浜市木之本町大音九七五 TEL 〇七四九(八二)二九三五
装演修理技術 (平七・五・三二)	一般社団法人 国宝修理装演師連盟	平七 五・三一	理事長 山本 記子	〒六〇四一八一八七 京都府京都市中京区東洞院通御池下ル笹屋町 四四五 日宝丸ビル二階一、二号 TEL 〇七五(二二)二六〇九
歌舞伎小道具製作 (平八・五・一〇)	歌舞伎小道具製作技術 保存会	平八 五・一〇	会長 野村 哲朗	〒一一一〇〇三二 東京都台東区浅草六三三四 藤浪小道具株式会社内 TEL 〇三(三八七四)五一七一
祭屋台等製作修理 (平一四・七・八)	祭屋台等製作修理 技術者会	平一四 七・八	会長 吉田 孝次郎	〒六〇四一八一五六 京都府京都市中京区室町通蛸薬師下ル山伏山町 五五四 TEL 〇七五(二三)六〇四〇
文化財庭園保存技術 (平一四・七・八)	文化財庭園保存技術者 協議会	平一四 七・八	代表 加藤 末男	〒六〇〇一八三六一 京都府京都市下京区大宮通花屋町上ル 非常利特定法人 みどりのまちづくり研究所内 TEL 〇七五(三四)二六〇〇
左官(日本壁) (平一四・七・八)	全国文化財壁技術保存会	平一四 七・八	会長 安達 保信	〒四八三一一八一〇四 愛知県江南市力長町大当寺一二八 中島左官株式会社内 TEL 〇五八七(五九)八〇〇〇
歌舞伎衣裳製作修理 (平一四・七・八)	歌舞伎衣裳製作修理技術 保存会	平一四 七・八	会長 海老沢 孝裕	〒一〇四一〇〇四一 東京都中央区新富二二一八 松竹衣裳株式会社内 TEL 〇三(三五五)五九二一
歌舞伎大道具(背景画)製作 (平一四・七・八)	歌舞伎大道具(背景画) 製作技術保存会	平一四 七・八	会長 金井 隆志	〒一〇四一〇〇四一 東京都中央区新富二一八一一キンシビル七階 金井大道具株式会社内 TEL 〇三(三二〇六)八七三〇
芋麻糸手績み (平一五・七・一〇)	宮古芋麻績み保存会	平一五 七・一〇	会長代行 久貝 偉久恵	〒九〇六一〇一〇三 沖縄県宮古島市城辺字福里六〇〇一一 宮古島市教育委員会内 TEL 〇九八〇(七七)四九四七 内線四五二

縁付金箔製造 (平二六・一〇・二三)	木炭製 (平二六・一〇・二三)	組踊道具・衣裳製作修理 (平二二・九・二)	※文化財石垣保存技術 (平二二・九・二)	※畳製 (平二六・九・二)	※建具製 (平一一・六・二)	※屋根瓦葺(本瓦葺) (平二六・六・二七)	建造物装飾 (平一九・九・六)
金沢金箔伝統技術保存会	伝統工芸木炭生産技術保存会	組踊道具・衣裳製作修理技術保存会	文化財石垣保存技術協議会	文化財畳保存会	一般財団法人 全国伝統建具技術保存会	一般社団法人 日本伝統瓦技術保存会	一般社団法人 社寺建造物美術保存技術協会
平二六 一〇・二三	平二六 一〇・二三	平二二 九・二	平二二 九・二	平二〇 九・二	平二〇 九・二	平一九 九・六	平一九 九・六
会長 松村謙一	代表 坪内哲也	会長 金城裕幸	会長 松本勝蔭	会長 佐竹眞彰	理事長 青島清一	代表理事 竹村優夫	代表理事 アトキンソン・デービット・マーク
石川県金沢市福久町一七二 石川県箔商工業協同組合事務局 TEL 〇七六(二五八)四一六一	〒七〇〇一〇九〇四 岡山県岡山市北区柳町二一一一 TEL 〇八六(二二七)五七二一	〒九〇〇一八五七〇 沖縄県那覇市泉崎一―二二二 沖縄県教育庁文化財課内 TEL 〇九八(八六六)二七三一	〒九〇〇一〇〇一二 兵庫県姫路市本町六八―二五八 日本城郭研究センター内 TEL 〇七九(二八九)四八七七	〒六〇四一〇八〇一 京都府京都市中京区丸太町通堺町西入る鍵屋町 六六 佐竹商店内 TEL 〇七五(三三三)三七三一	〒四二〇一〇八一二 静岡県静岡市葵区古庄四丁目三一 青島建具工業株式会社内 TEL 〇五四(二六一)九〇〇九	〒六三〇一〇二五一 奈良県生駒市谷田町三六二 山本瓦工業株式会社内 TEL 〇七四三(七三)二五二〇	〒六〇一―一八〇〇四 京都府京都市南区東九条東山王町二七 (旧山王小学校内) TEL 一〇八―一〇〇一四 東京都港区芝四―四一五 三田KMビル三階 株式会社小西美術工藝社内 TEL 〇三(五七六五)一四八一



竹 箴 製 作 (平二九・一〇・二二)	茅 採 取 (平二〇・九・二五)	装 潢 修 理 材 料 ・ 用 具 製 作 (平二〇・九・二五)
日本竹箴技術保存研究会	一般社団法人 日本茅葺き文化協会	一般社団法人 伝統技術伝承者協会
平二九 一〇・二二	平三〇 九・二五	平三〇 九・二五
会長 下村 輝	代表理事 安藤 邦廣	理事長 上 窪 良 二
〒六一五―〇八一六 京都府京都市右京区西京極東町一八 TEL 〇七五(三二三)一三四八	〒三〇〇―四二三一 茨城県つくば市北条一八四 TEL 〇二九(八六七)五八二九	〒六〇四―八二七三 京都府京都市中京区姉小路通室町 東入柿本町四〇五 TEL 〇七五(二五五)七五一〇