

PACKING BAGS



JUSHICHI MASUMURA

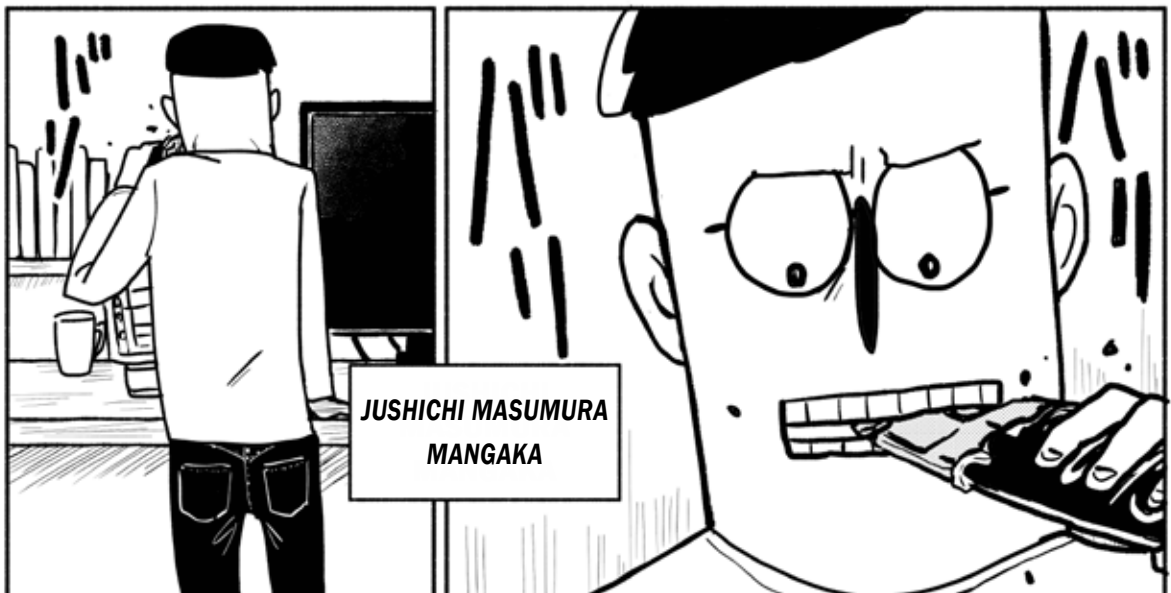
TRANSLATION: EIKE EXNER



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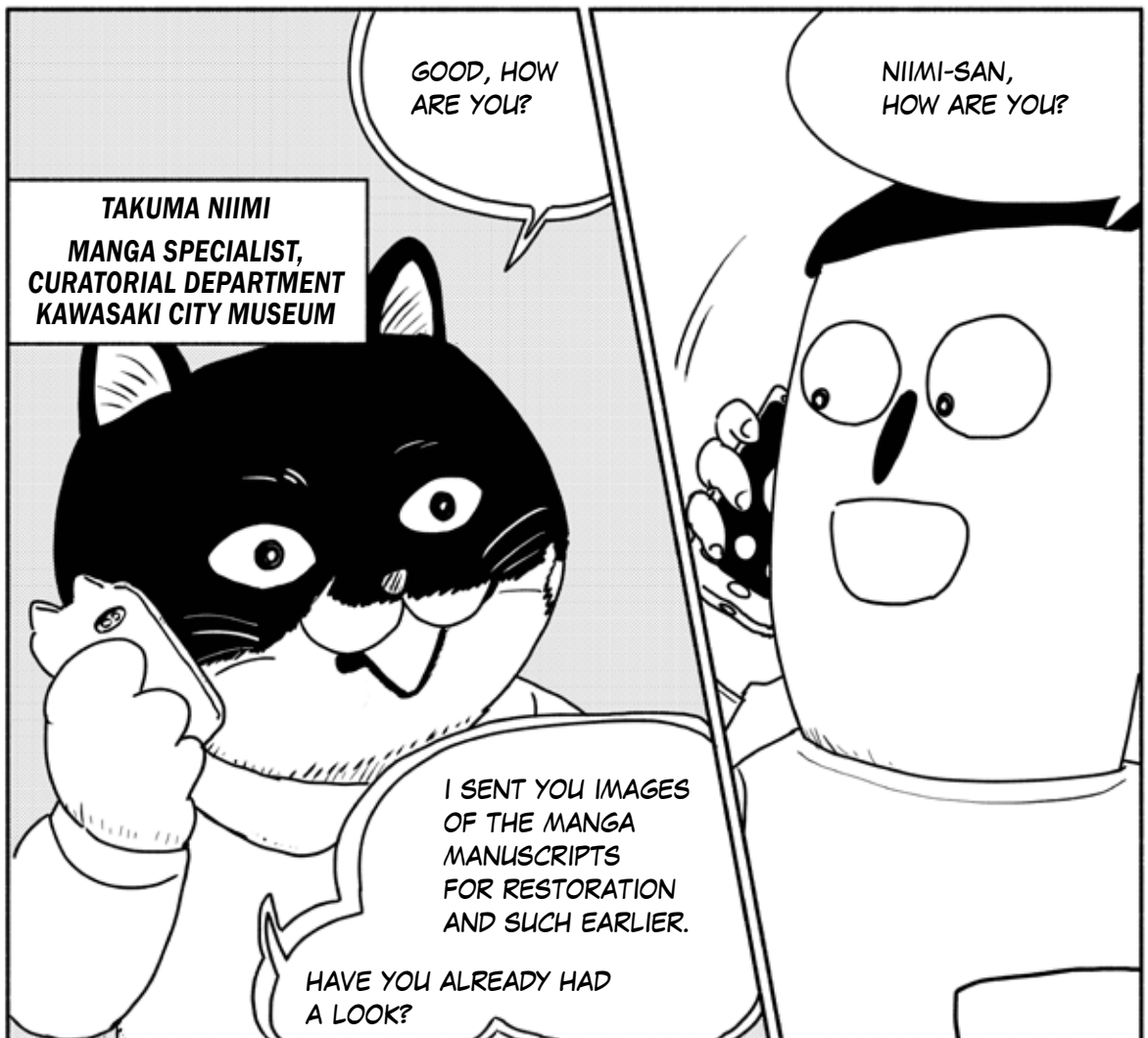
Jushichi Masumura

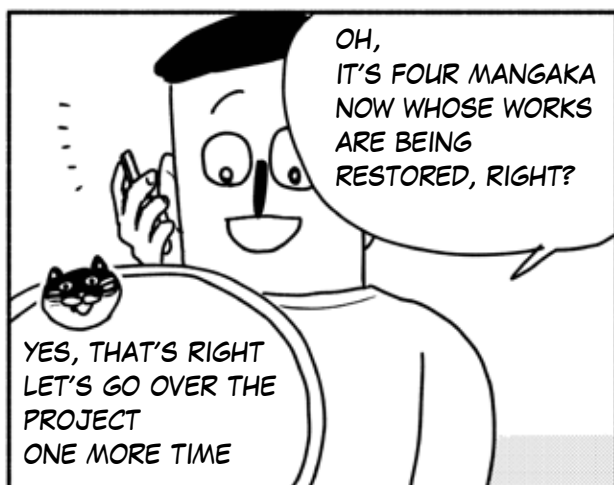
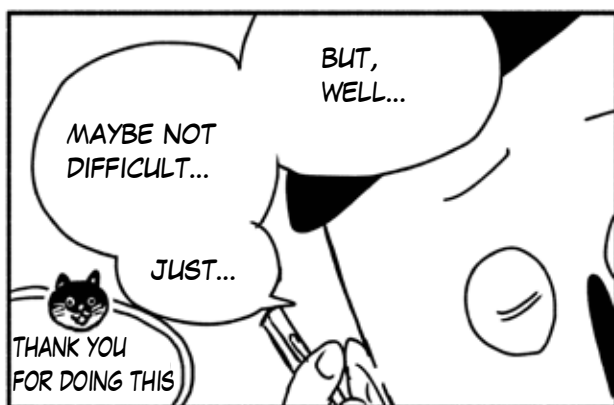
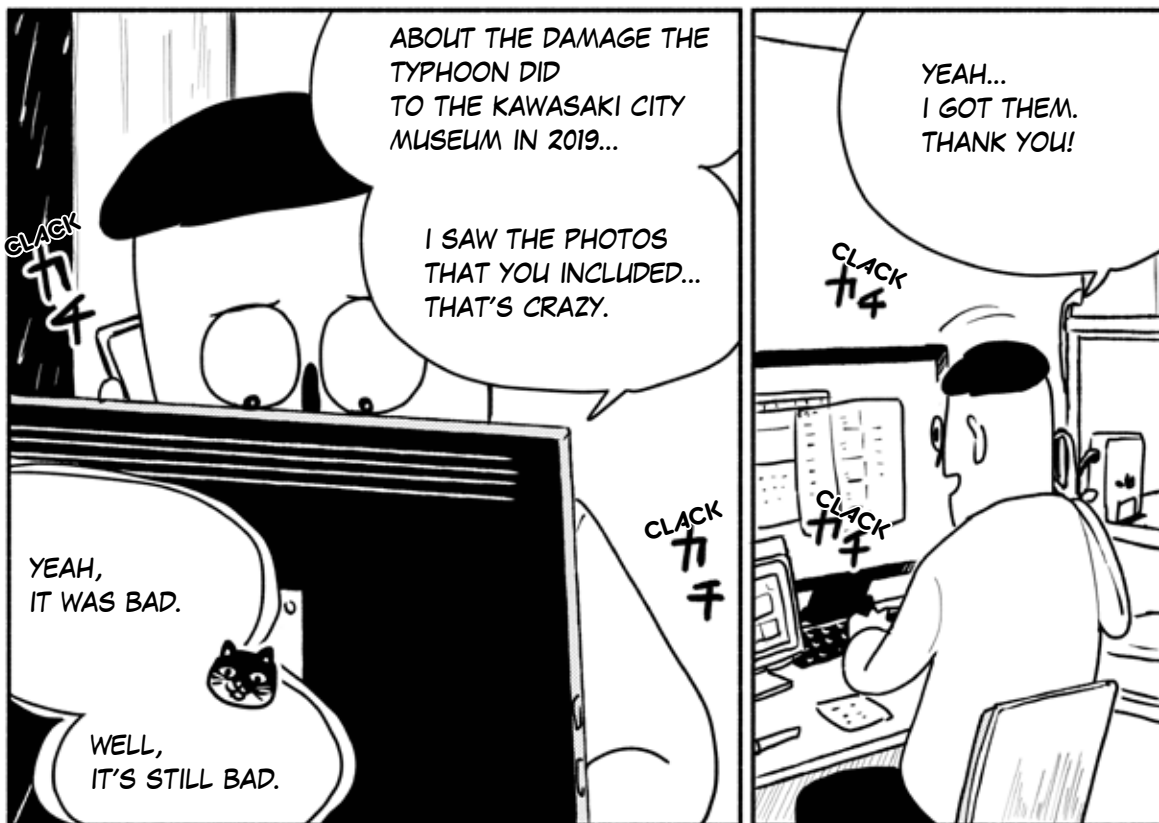
Translation : Eike Exner



IT'S NOT WORKING







THE FIRST AUTHOR IS
SAKO SHISHIDO
(1888-1969)

HIS BEST-KNOWN
WORK IS "SPEED TARO,"
A KIDS' MANGA IN
COLOR FROM
THE 1930s.

WE'RE RESTORING ABOUT
400 MANGA MANUSCRIPTS
BY FOUR AUTHORS BY
DECADE.

IN ADDITION TO RESTORING
THE DAMAGED WORKS
THEMSELVES,
BY FOCUSING ON WORKS FROM
DIFFERENT DECADES THAT
ARE BASED ON DIFFERENT
MATERIALS AND STYLES,

WE HOPE TO GAIN
EXPERTISE USEFUL
FOR FUTURE
RESTORATIONS OF
MANGA MANUSCRIPTS.

Hmmm

Hmmm

IT'S SUPER INTENSE.

SO THE BASICS OF
ACTION MANGA
ALREADY EXISTED
BEFORE THE WAR.

2

HE'S FAMOUS FOR HIS
FACE DRAWINGS, BUT HE
CREATED A BROAD RANGE OF
WORKS, INCLUDING
CARICATURES AND MULTI-PANEL
CARTOONS, AND HE USED
DIVERSE DRAWING METHODS
AND PAPER DEPENDING ON
THE STYLES HE USED

THE SECOND AUTHOR IS
KON SHIMIZU
(1912-1974)



(3)



BY THE WAY,
THE RAKUGO STORYTELLER
KIKUO HAYASHIYA
ORIGINALLY WANTED TO
BECOME A MANGA ARTIST
AND WAS A STUDENT OF
SHIMIZU'S FOR
A WHILE.

RAMEN



THAT'S A FUN
BIT OF TRIVIA.



©KON SHIMIZU



THE THIRD
AUTHOR IS

**SHOHEI
KUSUNOKI**
(1944-1974)

LONGER NARRATIVE MANGA
FLOURISHED DURING
KUSUNOKI'S TIME AND THERE
WERE MORE STORIES WITH
MANY PAGES.

A VARIETY OF NEW MANGA DRAWING
MATERIALS STARTED TO BE USED,
INCLUDING SPECIAL DRAWING PAPER
FOR MANGA,
SCREEN TONES, AND
PHOTOTYPESETTING.

THOSE MAKE IT EASIER
TO DRAW MANGA,
BUT I BET THOSE TOOLS
WEREN'T CREATED FOR
LONG-TERM PRESERVATION.

REGARDLESS, THESE
DRAWINGS
ARE EXTREMELY WELL-DONE.



THE AUTHOR PASSED
AWAY AT 30 YEARS
OF AGE.
IT'S A PITY HE
DIDN'T GET TO
DRAW MORE.



THE FOURTH
AUTHOR IS
YUICHI
YOKOYAMA
(BORN 1967)

THIS AUTHOR IS TOTALLY
CONTEMPORARY.

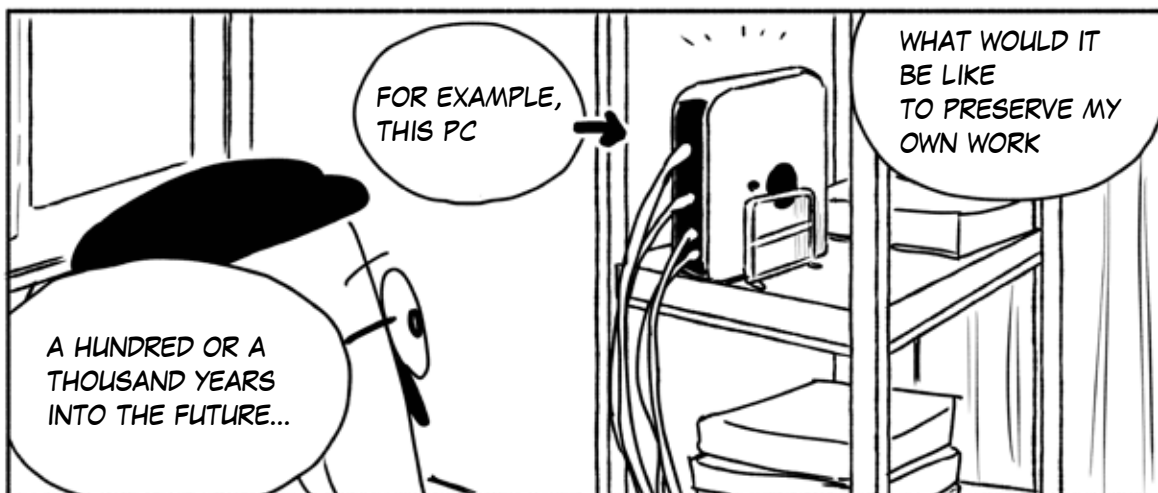
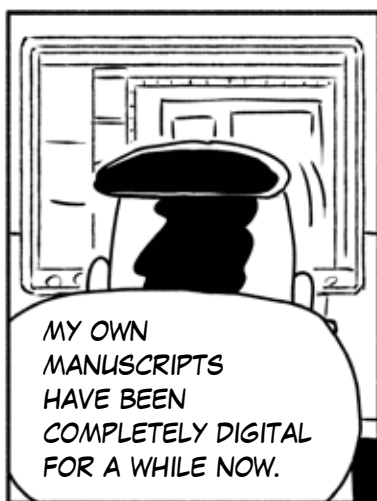
THE DRAWING SUPPLIES USED
BY YOKOYAMA SHOULD BE EVEN
MORE MODERN AND MASS-
PRODUCED THAN DURING
KUSUNOKI'S TIME,
SO WE'RE FOCUSING ON THAT.

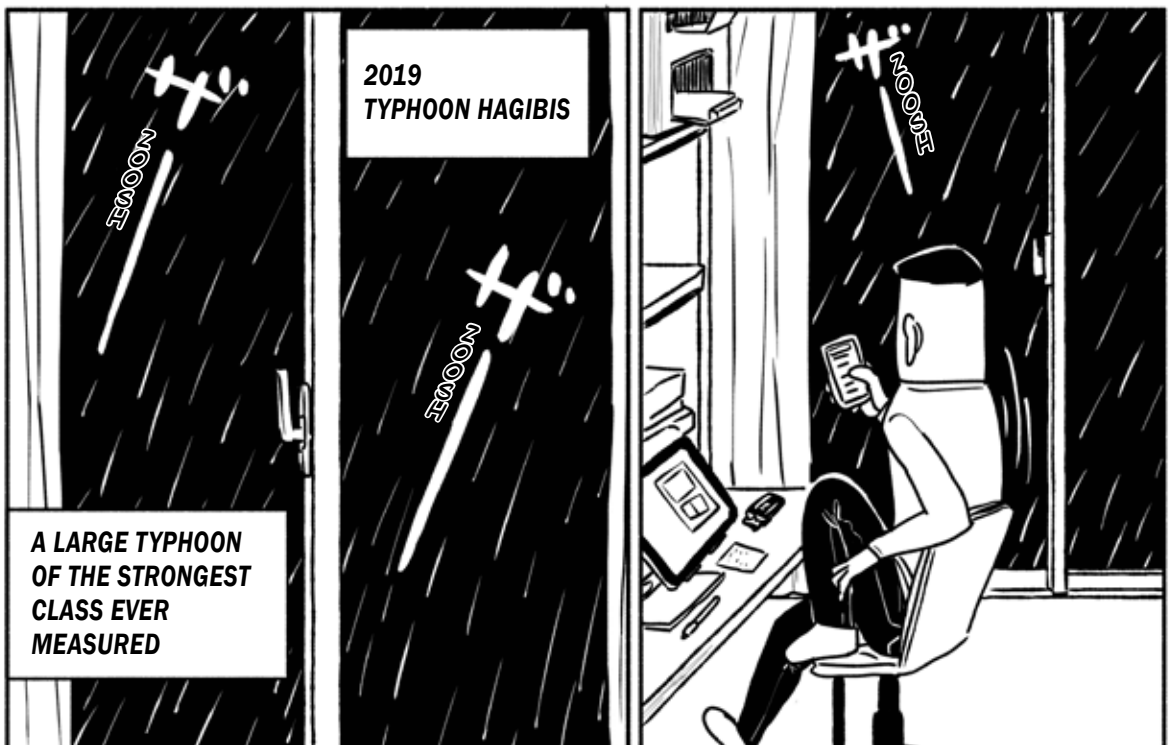
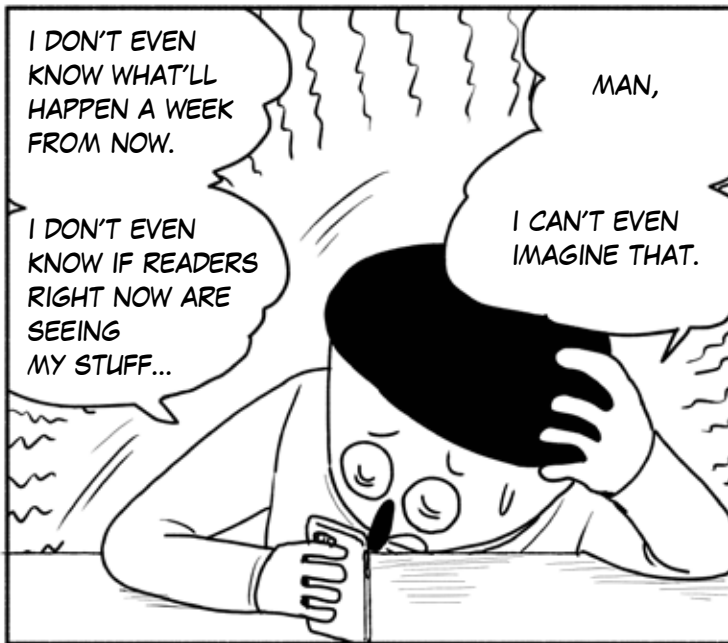


MANY YOUNG
READERS TODAY
HAVE PROBABLY SEEN
YOKOYAMA'S WORK
SOMEWHERE OR HAVE
ONE OF HIS BOOKS.

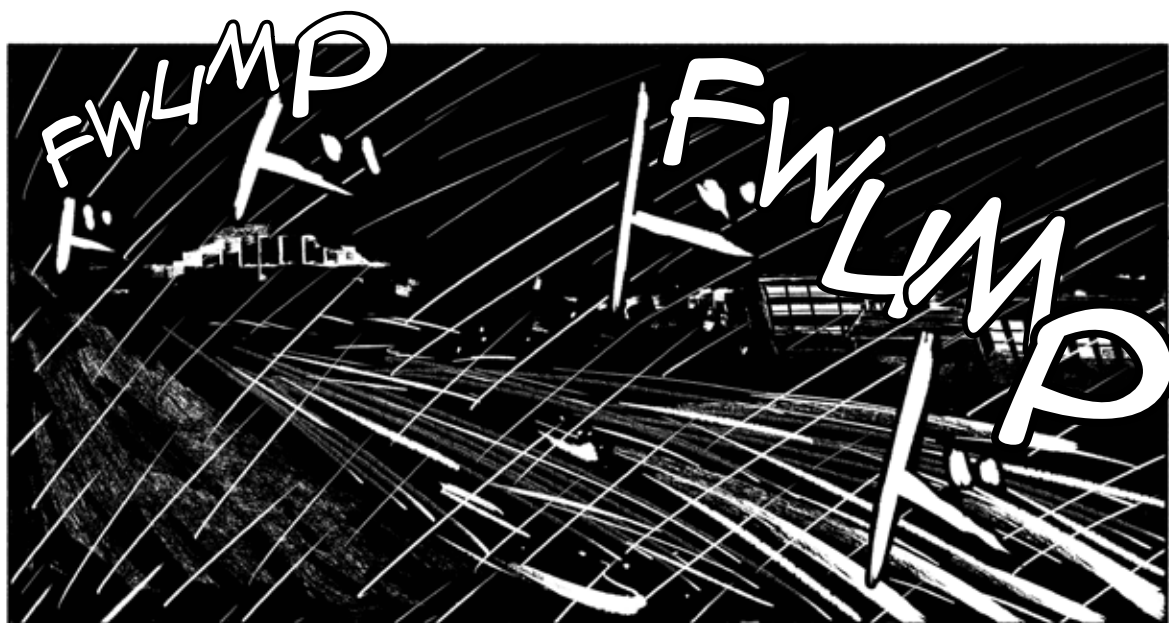
I HAVE
ONE TOO





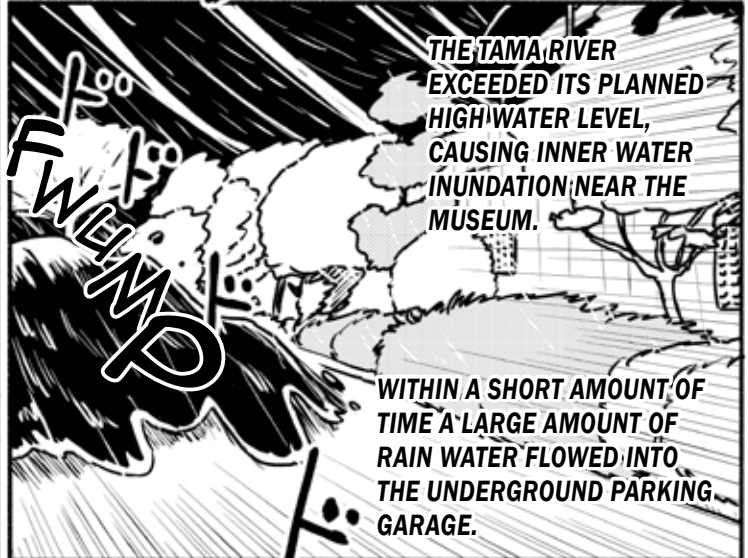
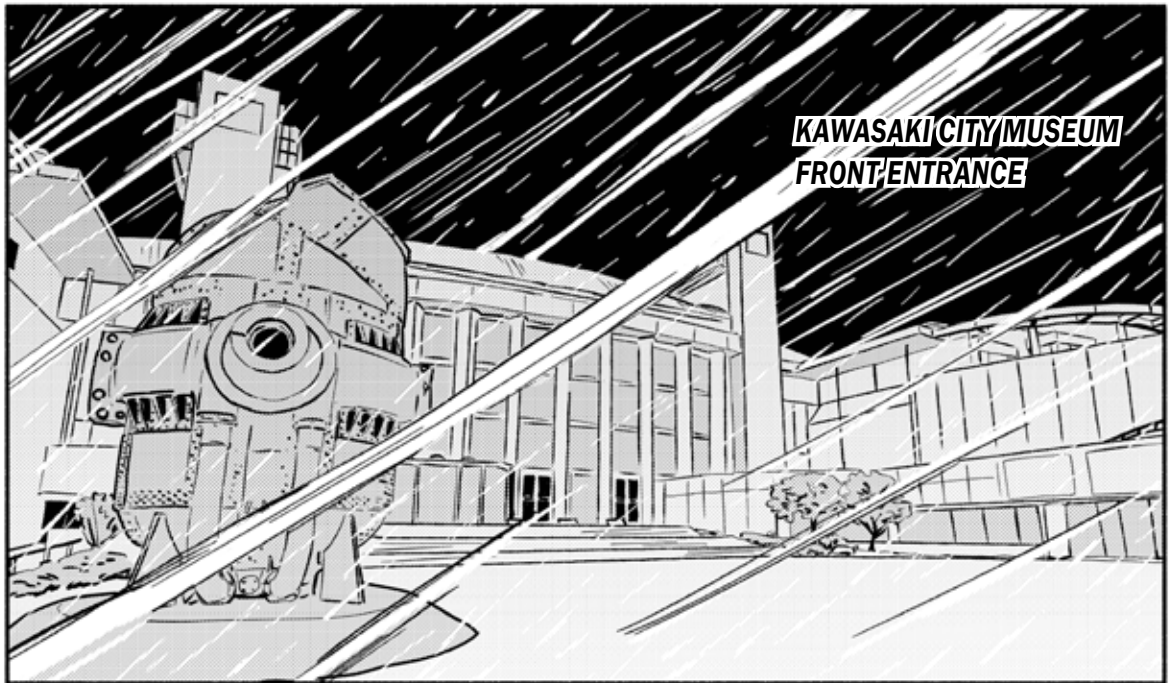


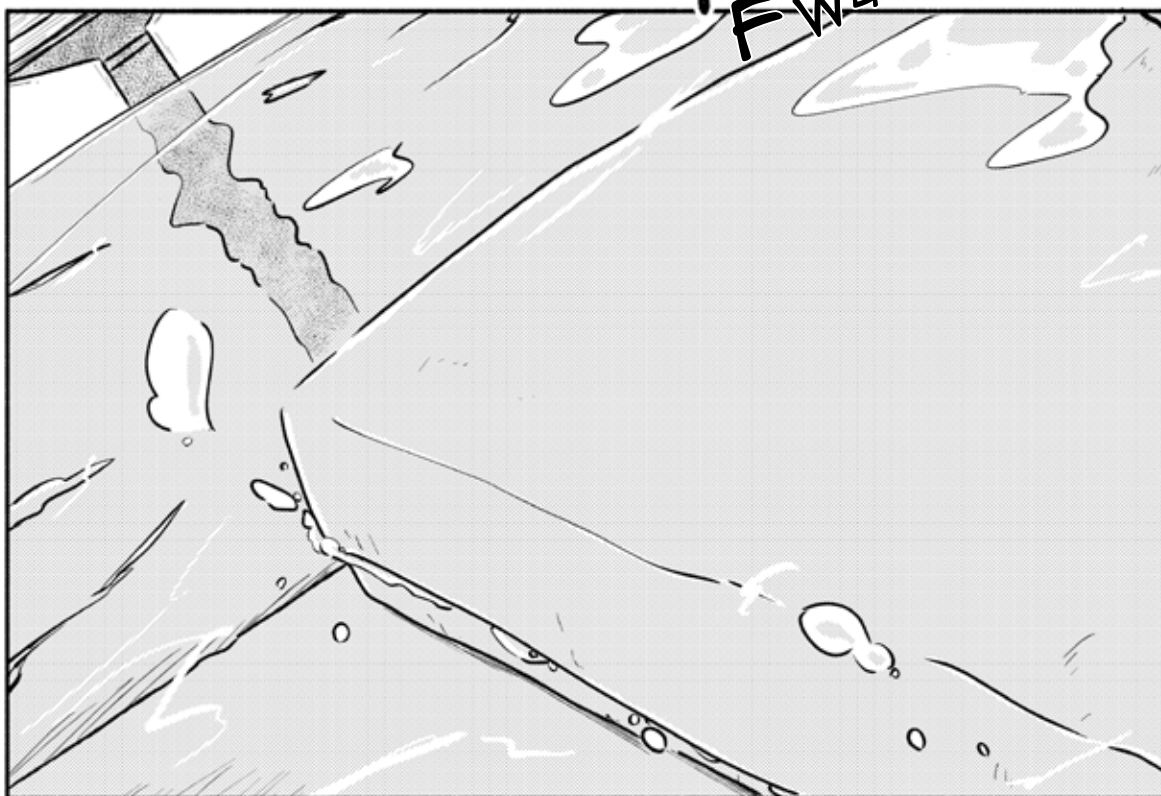
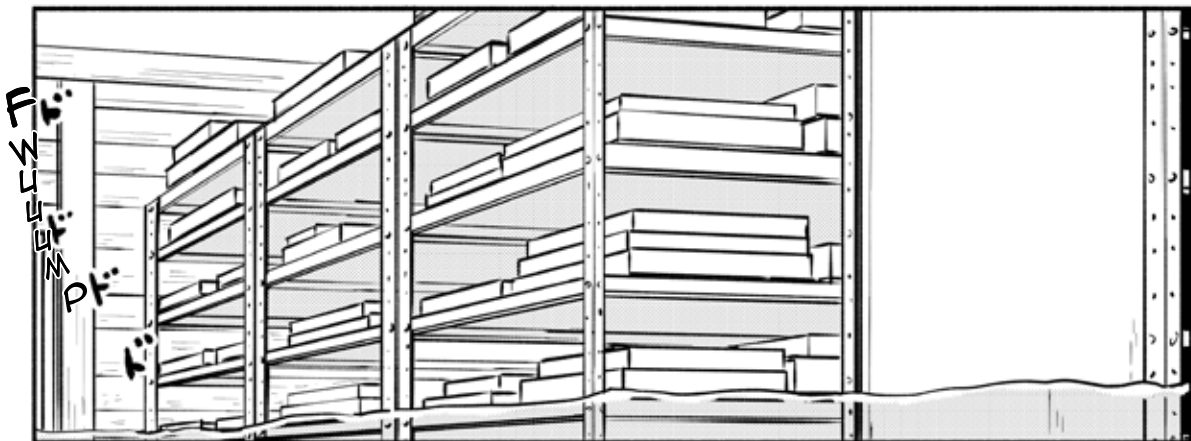


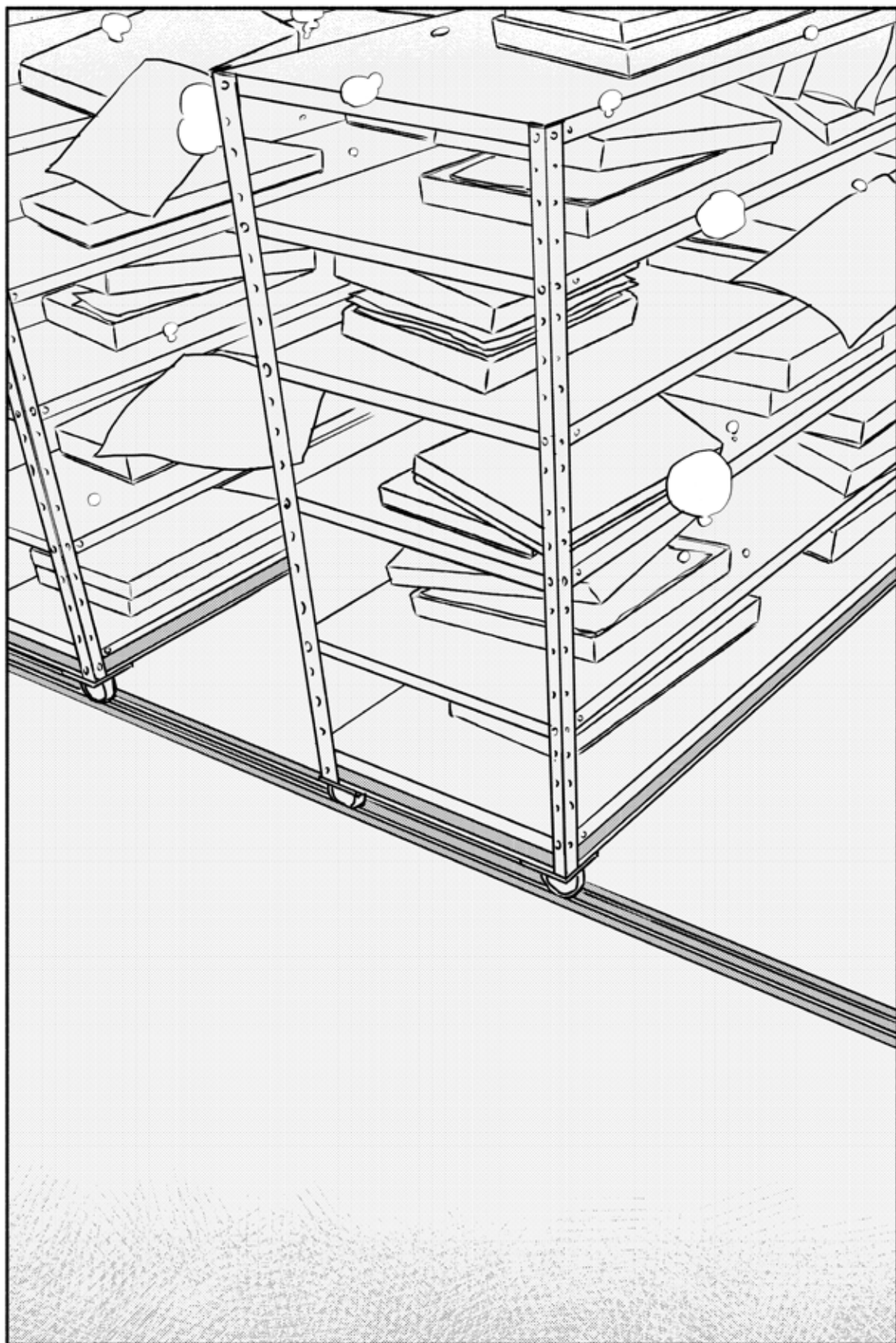


MANY PLACES SUFFER
IMMENSELY,
BOTH IN TERMS OF MATERIAL
DAMAGE AND HUMAN LIVES.

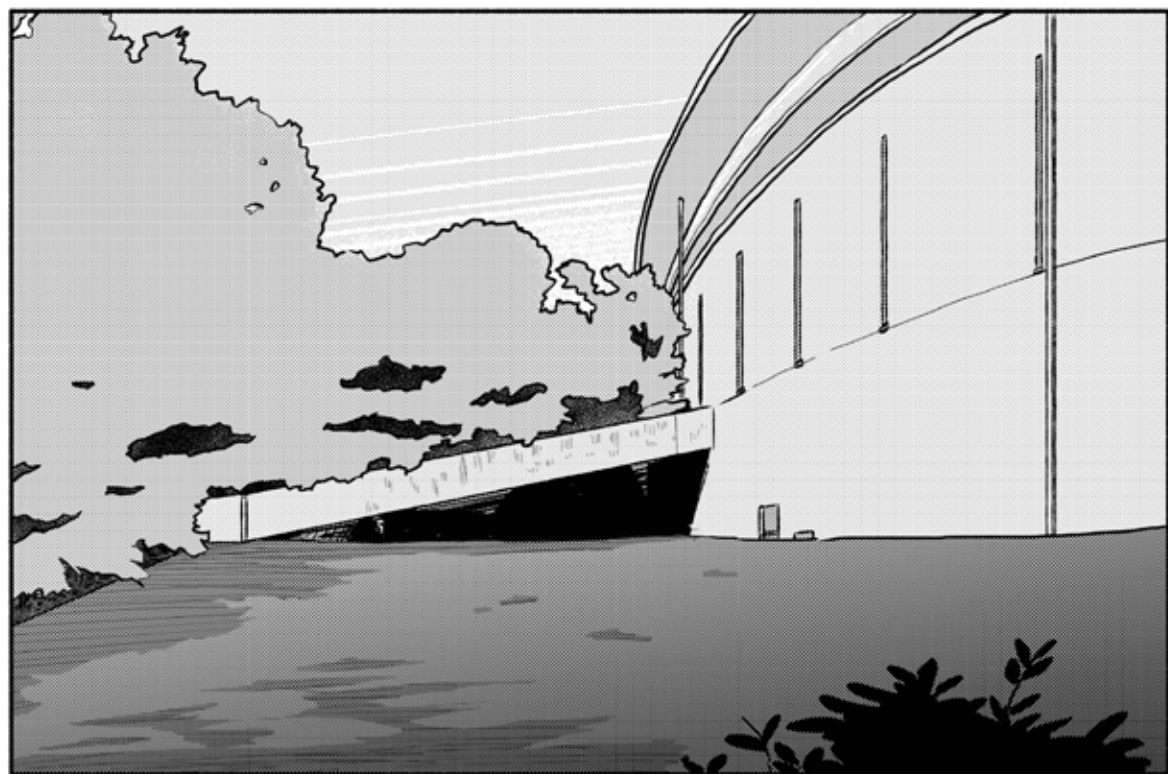
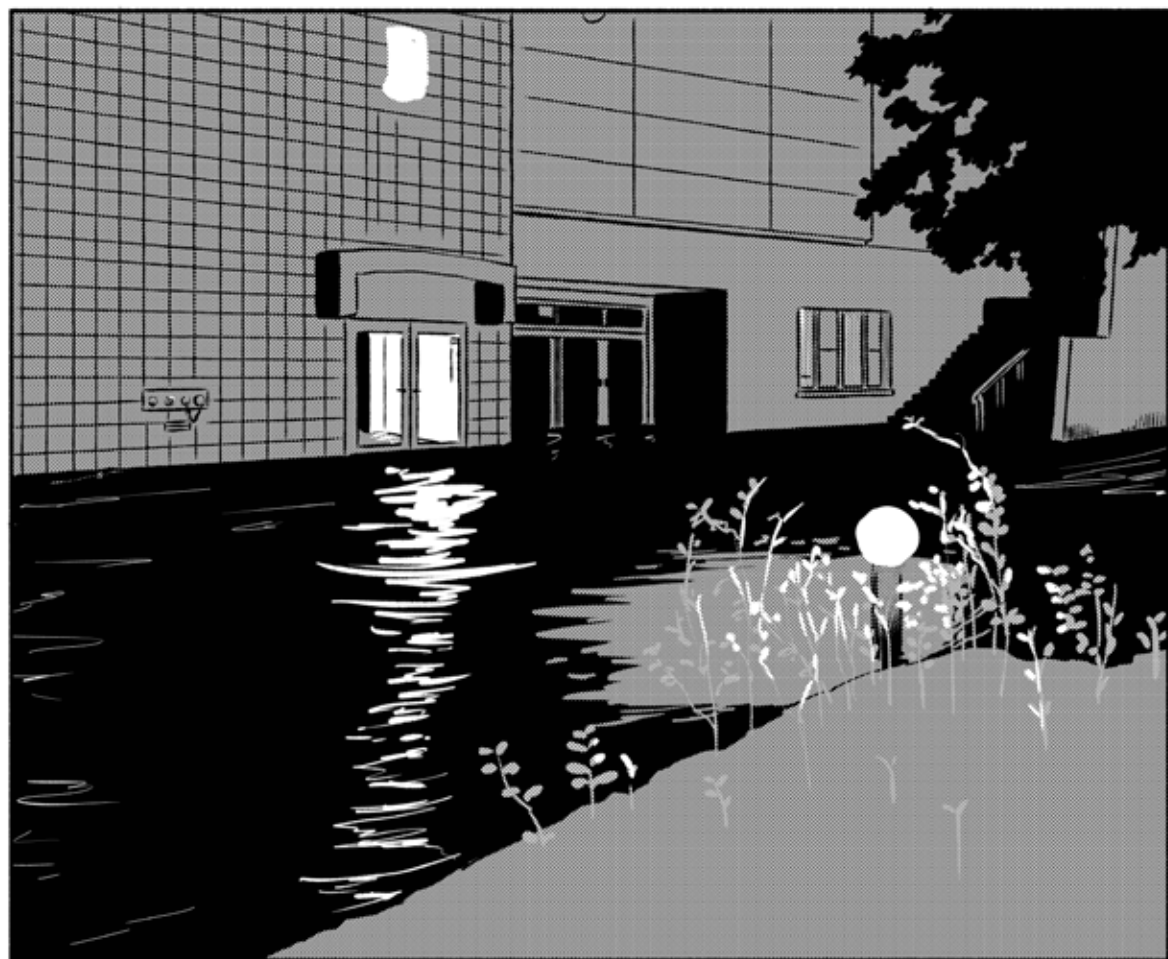
RIVERS OVERFLOW AND
MUDSLIDES
OCCUR ALL OVER JAPAN.





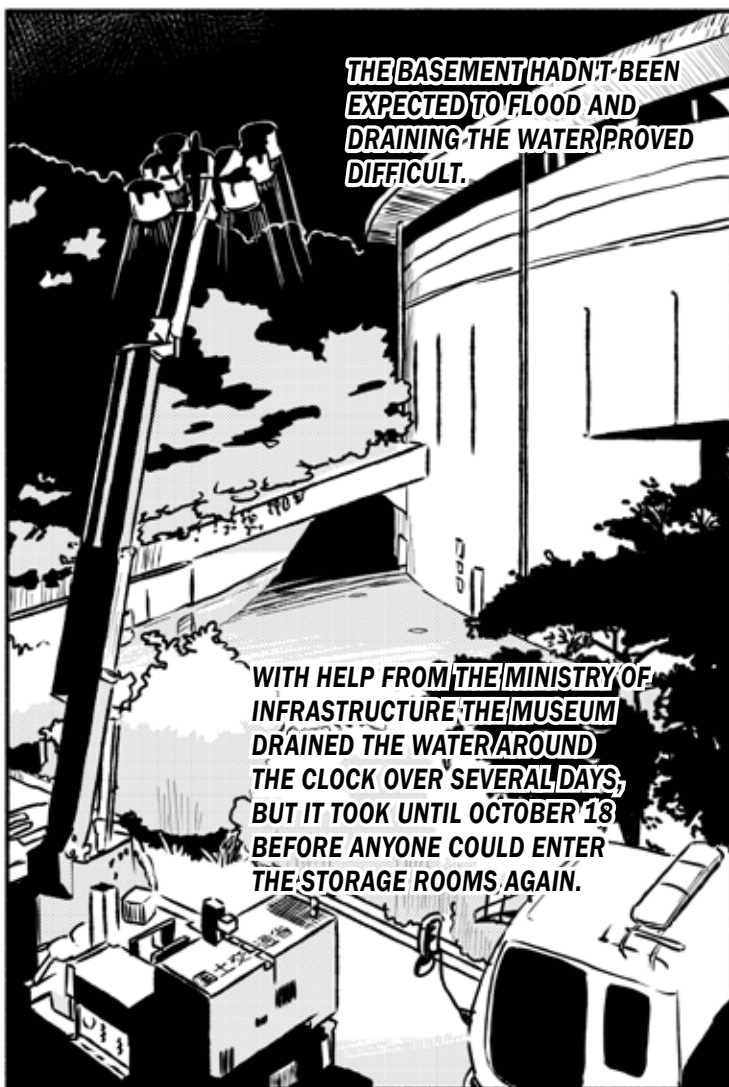


Note: Because there is still much uncertainty about the specifics of the disaster, these depictions are partly based on conjecture.



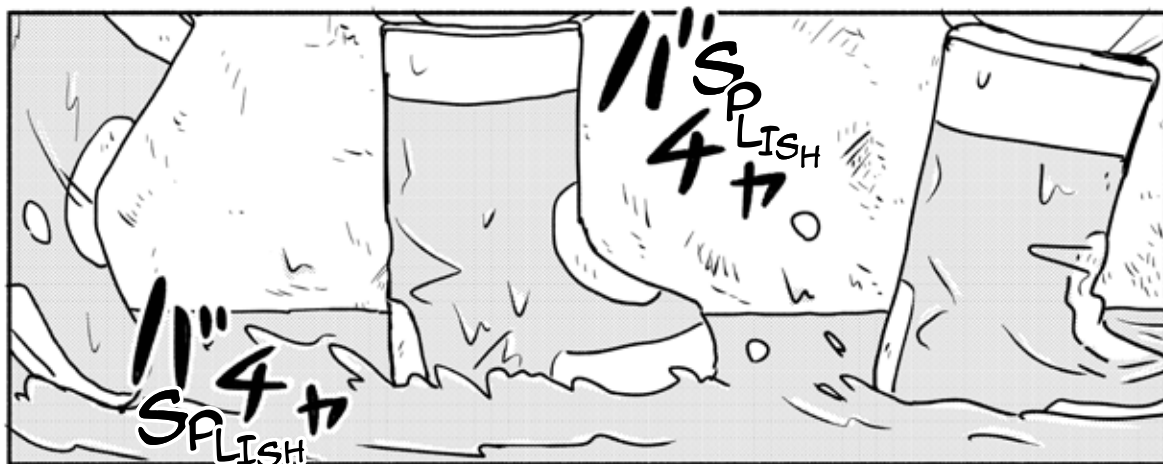


THE BASEMENT HADN'T BEEN EXPECTED TO FLOOD AND DRAINING THE WATER PROVED DIFFICULT.

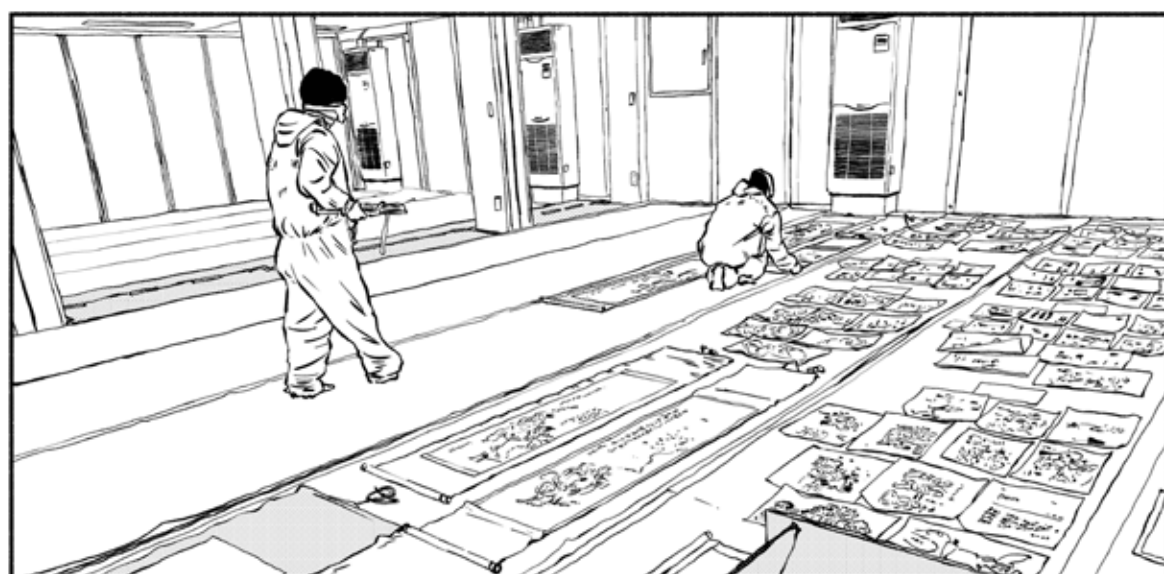
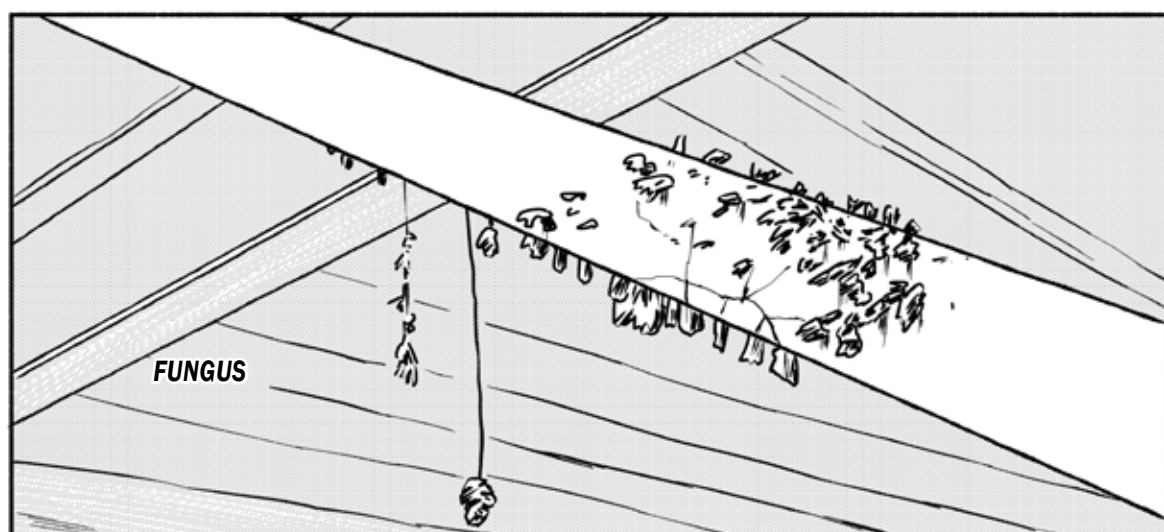


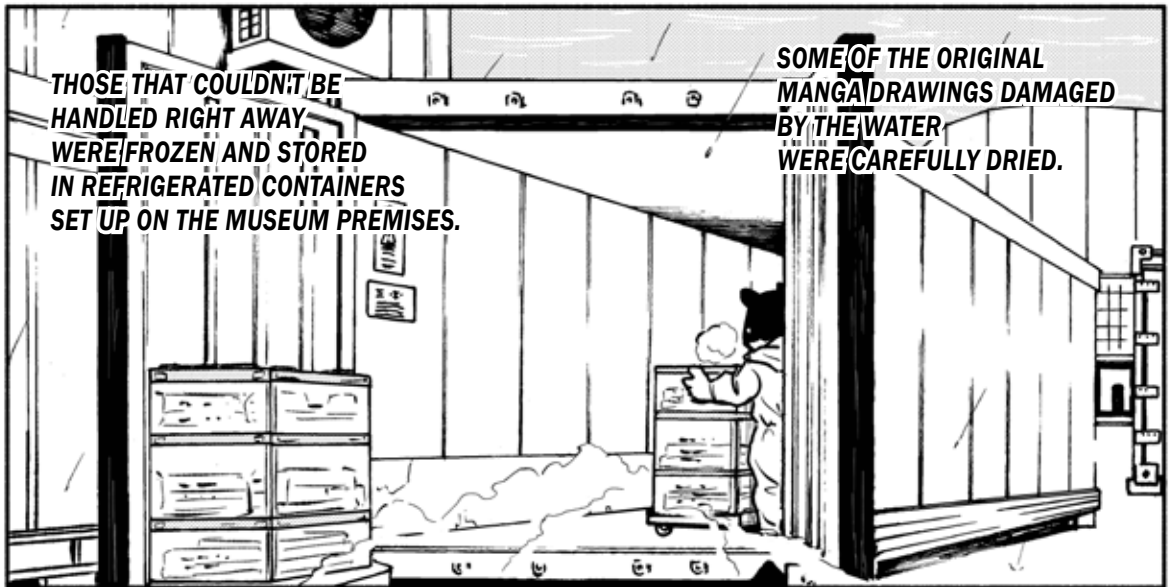
WITH HELP FROM THE MINISTRY OF INFRASTRUCTURE, THE MUSEUM DRAINED THE WATER AROUND THE CLOCK OVER SEVERAL DAYS, BUT IT TOOK UNTIL OCTOBER 18 BEFORE ANYONE COULD ENTER THE STORAGE ROOMS AGAIN.











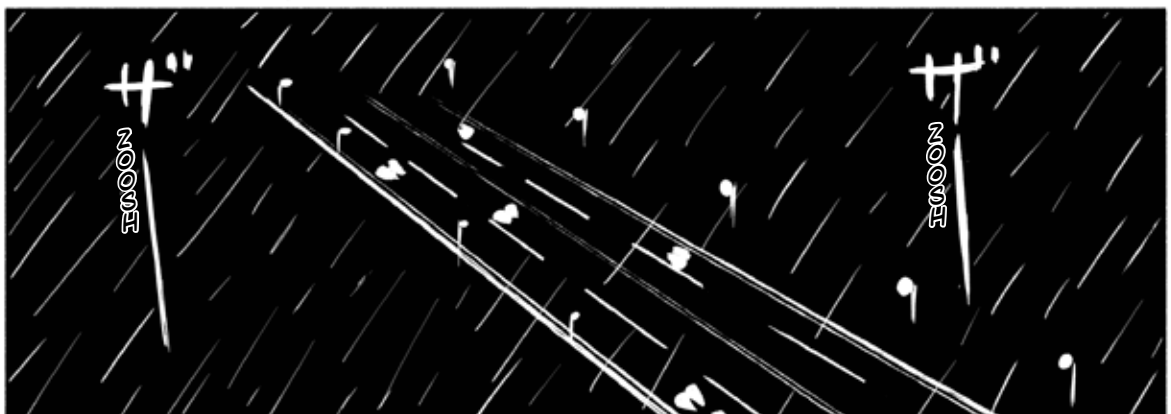
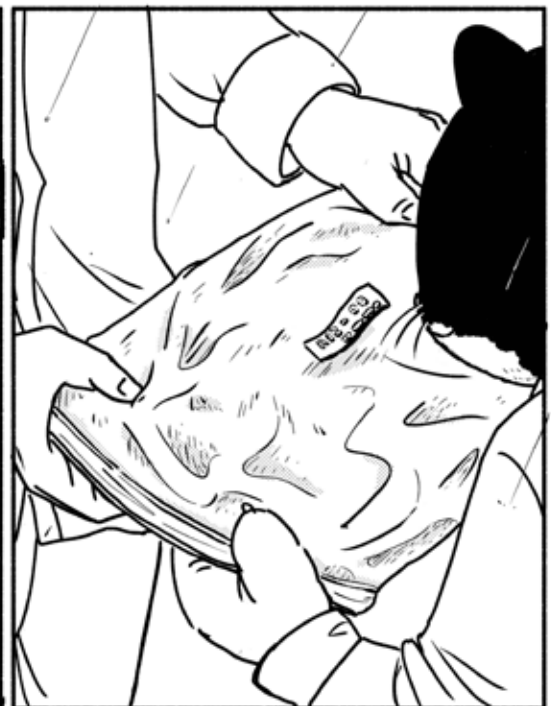
THOSE THAT COULDN'T BE
HANDLED RIGHT AWAY
WERE FROZEN AND STORED
IN REFRIGERATED CONTAINERS
SET UP ON THE MUSEUM PREMISES.

SOME OF THE ORIGINAL
MANGA DRAWINGS DAMAGED
BY THE WATER
WERE CAREFULLY DRIED.



THOSE ORIGINAL DRAWINGS
SELECTED FOR RESTORATION

WERE BROUGHT TO
A FACILITY TASKED WITH
THEIR RESTORATION.



NOON

NOON