

A photograph of a Japanese pottery piece, likely a bowl or a shallow dish, displayed on a small stand. The pottery is decorated with a colorful, abstract design in shades of blue, green, and white. It is positioned on a dark, draped surface. The background is dark, and the scene is lit by studio lights, including a prominent light source on the left and a camera mounted on a stand above the pottery.

# The Niiyama Japanese Poetic Pottery: The unintended adaptation of a unique collection





# Japanese poetry and society

## *The (Ogura) Hyakunin Isshu*

A central role in Heian aristocratic society,  
--- *Waka* include poetic styles or *tanka* (verses),  
--- Five lines, 31 syllable pattern of 5-7-5-7-7,

Fujiwara no Teika (or Sadaie) (1162-1241),  
waka poet, novelist, and compiler of the  
*(Ogura) Hyakunin Isshu* in 1235,









# Niiyama's hand-crafted pottery

20 Features

Tuesday, January 15, 2002 • Daily Vidette

## Japanese artist donates pottery, poetry to Milner

MIKE RIOPELL  
Daily Vidette Staff

A recent gift has provided Milner Library with the opportunity to bring a combination of art and literature to ISU.

Japanese artist Misuya Niiyama gave his collection of 100 pieces of pottery to ISU along with the poems they accompany, which interpret them. The decision was later made that Milner would provide a home

**“What it means is we’ve crossed a bridge between cultures, but we’ve also crossed a bridge between literature and art.”**

— Cheryl Elzy  
Dean of University Libraries

Tucker said.

Most of the pottery resembles plates in some form, but several others are formed as cups, bowls or baskets.

Every piece of pottery was accompanied by the corresponding WAKA poem on the display.

For Elzy, this was more than a simple gift.

“What it means is we’ve crossed a bridge between cultures, but we’ve also crossed a bridge between litera-

“It took him about ten years to make [the pottery],” Malone said.

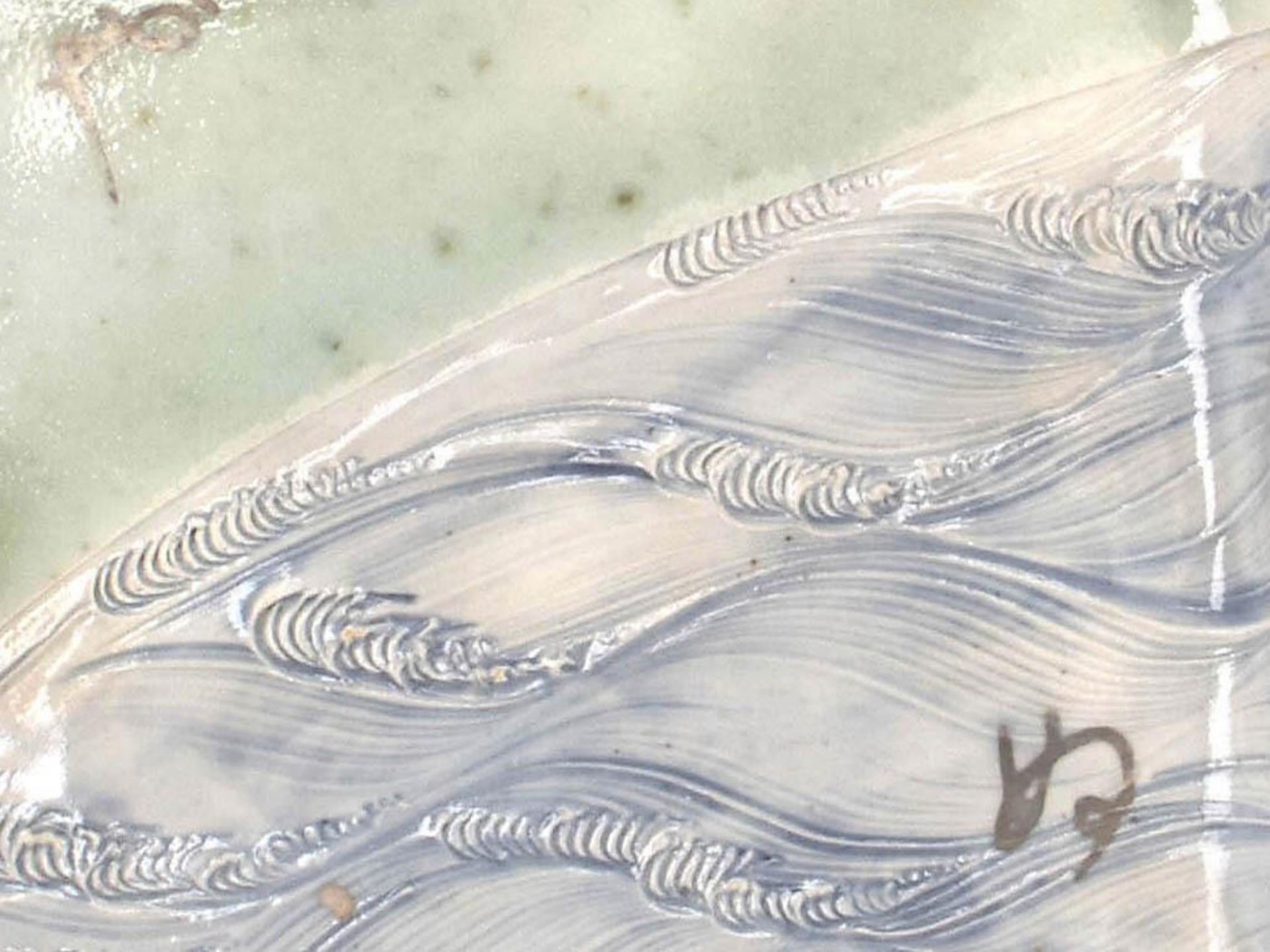
“He would bring [the pottery] with him when he came to the States to travel around and visit workshops,” he said.

“When he had to go on, he would leave them with somebody, so they were scattered all over the United States,” Malone added.

After some collection, Malone eventually had all the pieces, and Niiyama’s decided to give the col-

“Library seeks display gallery worthy of Japanese potter’s gift” (Japan Journal, March 2002),





# Niiyama pottery: Collaboration Operational

PROJECT TEAM

EVALUATION

Format,  
Metadata (unsupported)

OPERATIONAL

Equipment,  
Technology,  
Synchronization

INTER-DEPARTMENTAL

Administration,  
Technology

College of Fine Arts:  
Photography,  
Arts Technology

Accessibility

Japanese department





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# Niiyama pottery: Planning

## PLANNING

Scope,  
Project integration,  
Technology

Budget,  
Staffing,  
Scheduling

Metadata,  
Documentation

Web interface

Storage

Digital conversion

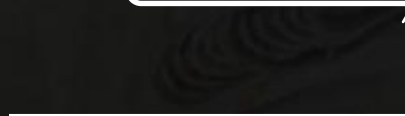
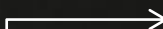
## CONTENT

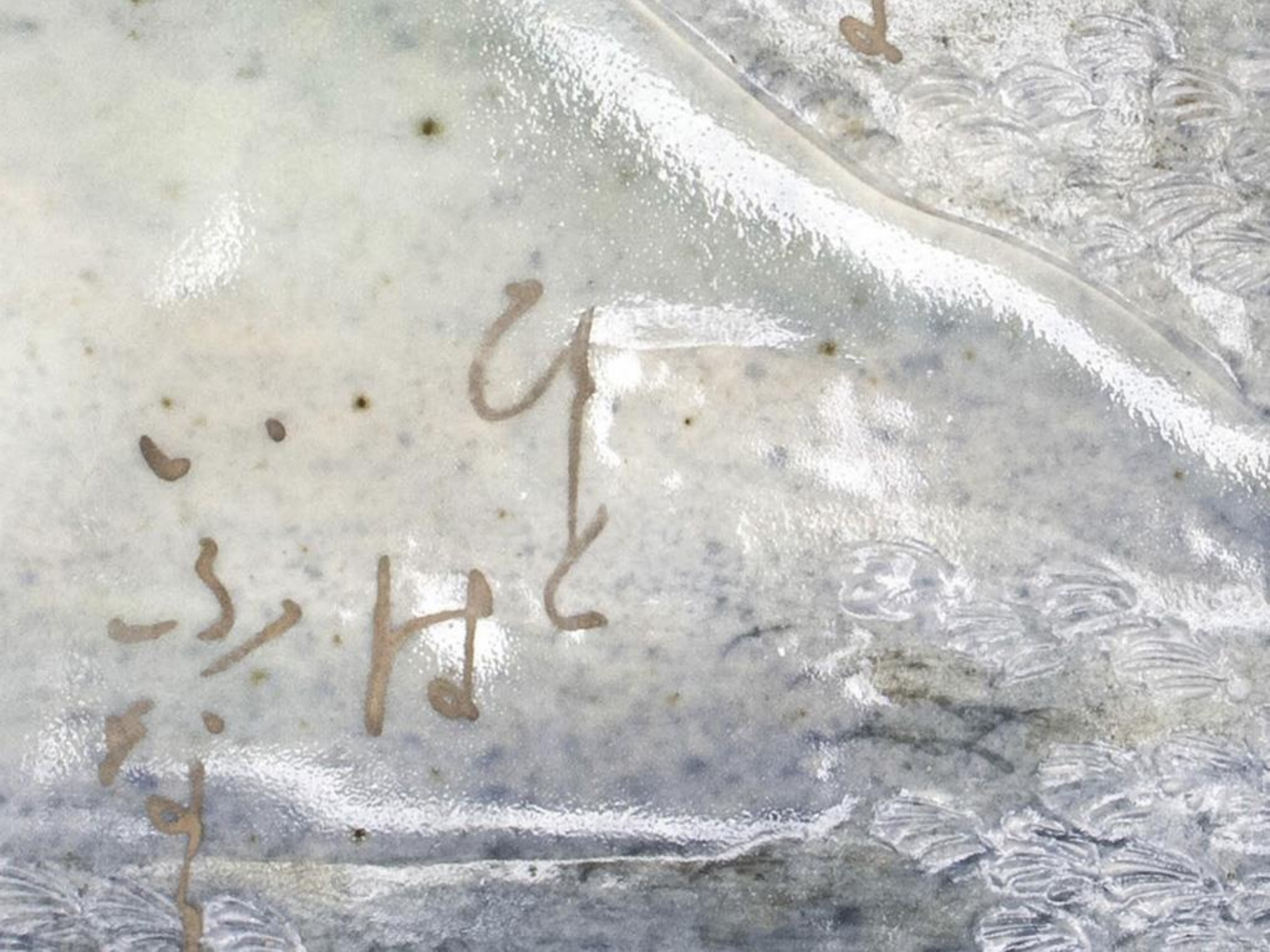
Normalizing data,  
Metadata ,  
Administration,

Accessibility

WEB DEVELOPMENT

DIGITAL PRESERVATION







# Niiyama pottery: Digitization



OPERATIONAL

Equipment,  
Technology,  
Synchronization

COLLABORATION

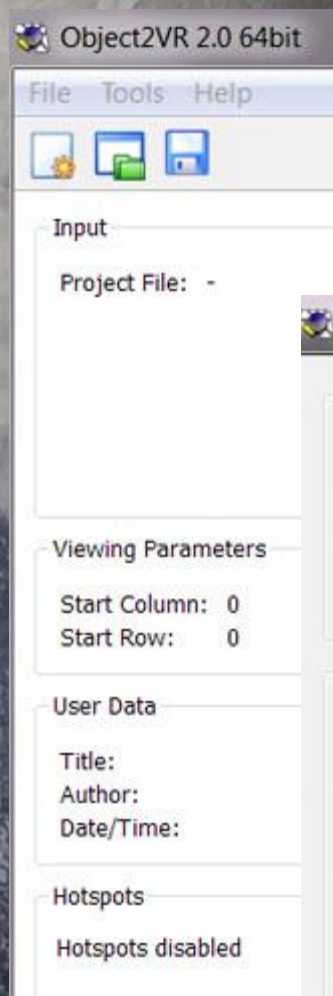
Departmental







# Niiyama pottery: Movie making



## Viewing Parameters

### Default View

	Default	Current
Column:	0	0
Row:	2	2

Reset Go To Set

### Control

Type: Grabber/Scroller

Horizontal: ☒ wrap  
☐ reverse

Vertical: ☐ wrap  
☐ reverse

Swap: ☐ horizontal/vertical









# Niiyama pottery: Website

WEB DESIGN

Accessibility

WEB DEVELOPMENT &  
CUSTOMIZATIONS

XHTML, CSS3,  
Javascript, jQuery,

Object2VR,  
.SWF format,

iFrame,

Operating systems



View Piece



17

Ariwara no Narihira Ason

I have never heard  
That, e'en when the gods held sway  
In the ancient days,  
E'er was water bound with red  
Such as here in Tatta's stream

17

在原業平朝臣

千早ぶる  
神代もきかず  
龍田川  
からくれないに  
水くるとは

Arihara no Narihira Ason (ca. 825-880)

One of the Thirty Six Poetic Immortals

Period: Heian

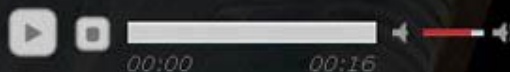
Theme: Autumn

Dim: 25 cm x 26.5 cm (9.8 in x 10 in)

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Arihara captured the beauty of the Tatsuta River during the autumn with this poem. During this time, the maple leaves turned scarlet or crimson and speckled the blue river with vivid contrasting color.

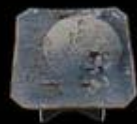
The headnote to this poem in the *Kokinshu* states, "Composed on the topic of autumn leaves flowing down the Tatsuta River, as painted on a screen belonging to the Second Ward Empress (Fujiwara no Koshi)."







17  
Ariwara no Narihira Ason  
I have never heard



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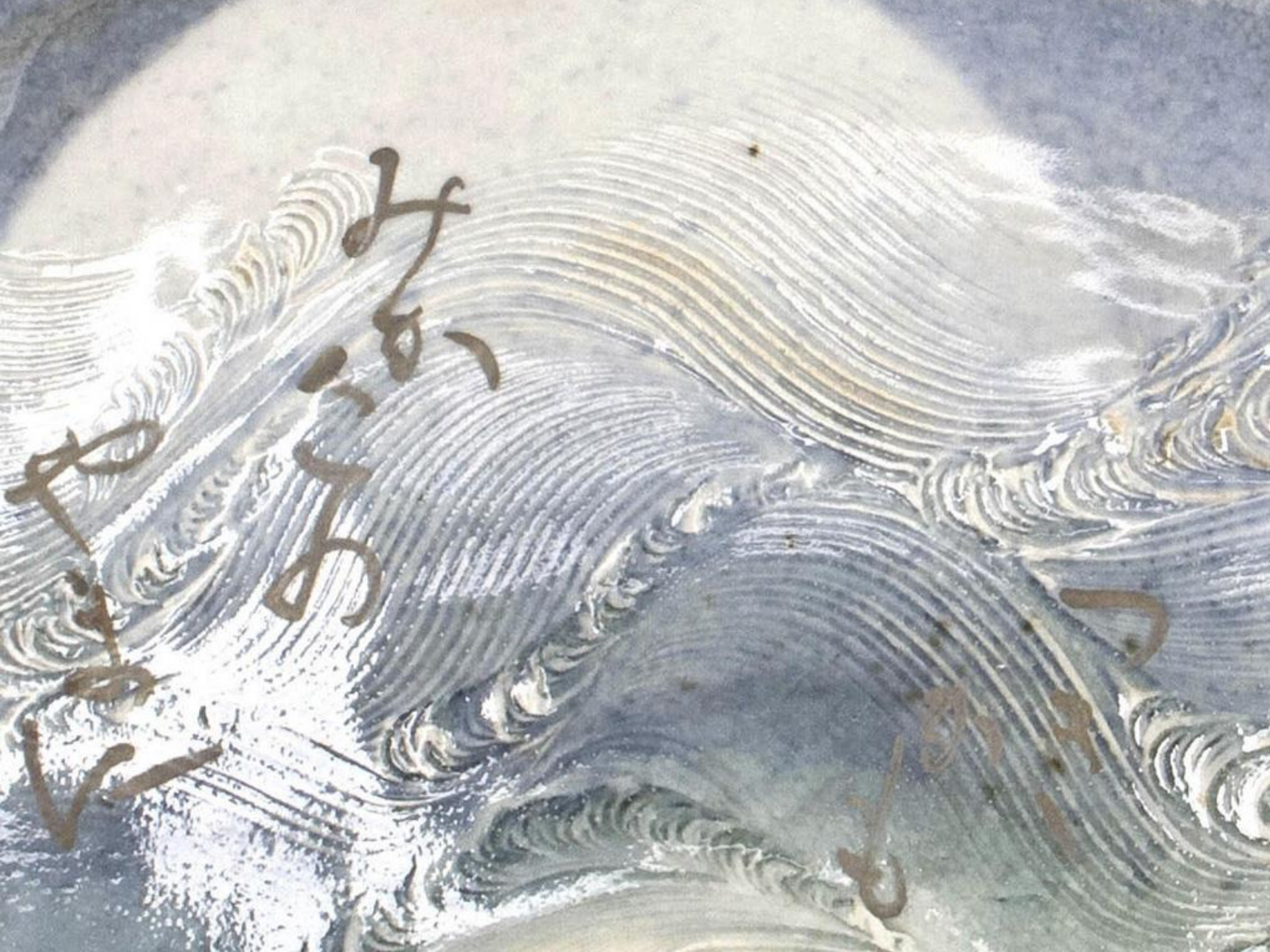




# Niiyama pottery: Interactive



Poem 7: Abe no Nakamaro (ca. 701-770)





# Digital Preservation



**What is POWRR?** Scalable, sustainable digital preservation solutions for small- and medium-sized libraries with restricted resources

## Deliverables

Tool grid, case studies, dissemination of findings and white paper (Dec. 2014).

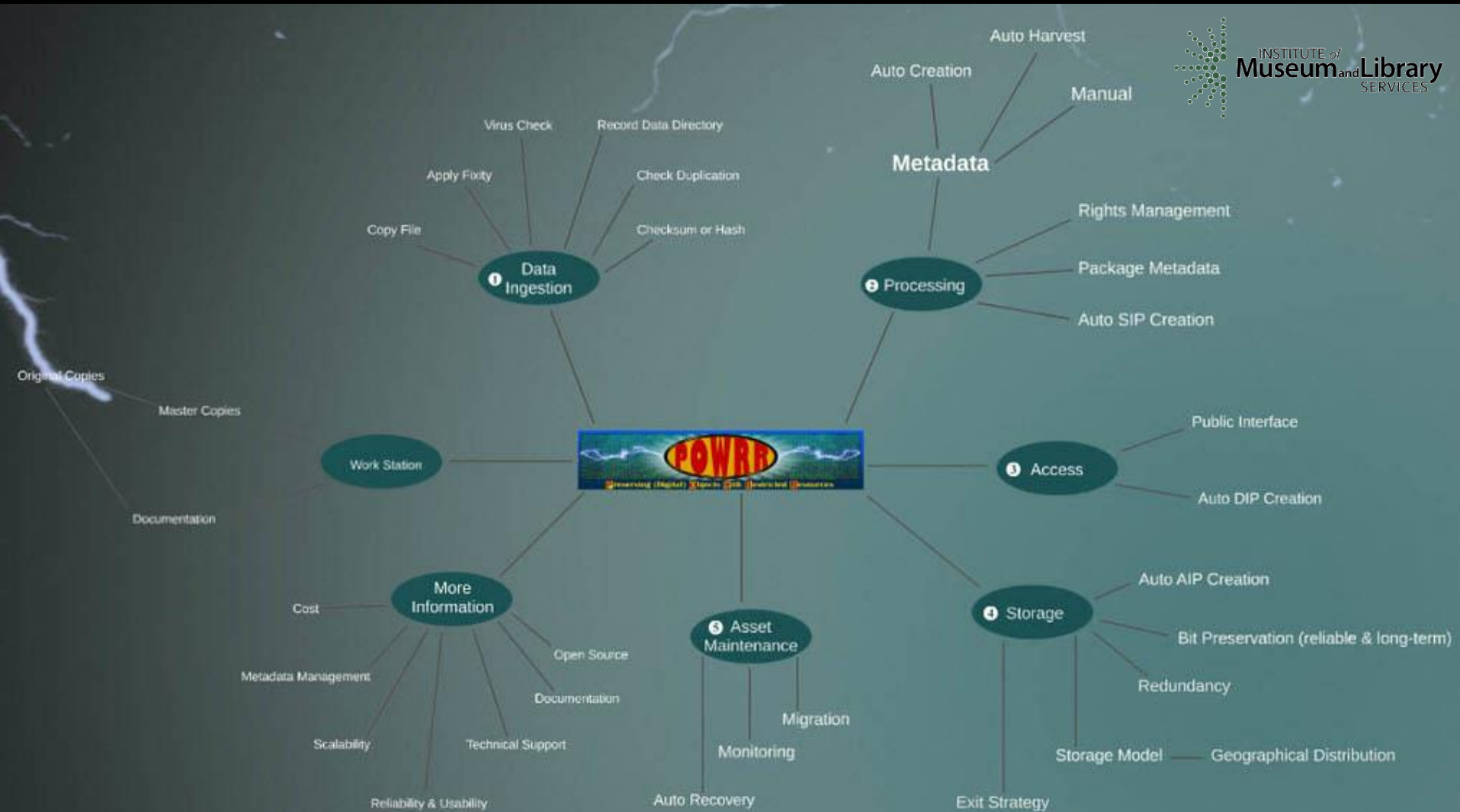
[digitalPOWRR.niu.edu](http://digitalPOWRR.niu.edu)




# Digital preservation



[digitalPOWRR.niu.edu](http://digitalPOWRR.niu.edu)







Thank you!  
Questions?