



# 江戸表具

[えどひょうぐ]

Scroll Mountings

## ●主な製造地

大田区、江東区、台東区ほか

## ●指定年月日

平成元年7月26日

## ●伝統的な技術・技法

(軸物・掛軸、巻物)

1. 素材の取合せは、本紙を引き立たせるよう、それに相応しい素材を選定して行う。
2. 肌裏打ちは、裏打紙がしわにならないように、増裏打ちは素材の厚さ、腰の強さが均等になるように行う。また、上裏打ちは撫刷毛で撫でてから打刷毛で打込み、更に充分に撫でつけて行う。
3. 切継ぎは、裏打ちした素材を正しく切り、糊止め後、本紙を中心として順次糊付けする。

(骨下地物・屏風、和額、襖)

1. 下張りは、骨縛り、打付け、蓑張り、蓑押え及び袋張りとし、最後に上張りを行う。
2. 削付けは、框が平行になるように行う。
3. 屏風の羽根付けは強靱な和紙を用い、合差を挟んで

## ●沿革と特徴

中国・唐の時代に生まれたといわれる表具が、遣唐使などの手により日本にもたらされて千年余り、生活用式や建築様式の移り変わりとともに、室町から桃山、江戸時代にかけての茶道の隆盛とも深く関わりながら磨かれ、わが国独特のものとなってきました。

表具の技術は、まず神社や寺が集中する京都で発達しました。経典・仏画などの表装に対する需要が多かったためでしょう。

当時、職人は一般に経師と呼ばれていたようで、時代を経るにつれて仕事の内容も多様になり、江戸時代には私たちが目にする掛軸、屏風、襖なども扱うようになり経師と表具師の区別はなくなってきました。

元禄期には、大名の江戸屋敷増築ともなってお抱え職人が江戸に出てきて定着したこと、町人文化が花開き、書画が一般庶民にも身近なものになったことなどを背景に、江戸表具がさかんになりました。

材料は各種の和紙、裂地等、水、糊と単純ですが、それだけに細やかな紙の扱いや刷毛さばきには永年の修練が必要。”水と刷毛による芸術”と呼ばれるゆえんです。

つがい  
番のゆるみを作るように行う。

## ●伝統的に使用されてきた厚材料

裂地、表装紙、裏打紙、上張紙・下張紙、骨・ふち、澱粉糊など



連絡先

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# Edo Hyogu

## *Scroll Mountings*

### ■ Traditional Technologies and Techniques

(Scrolls: hanging scrolls, rolled scrolls)

1. Materials are selected and arranged in order to suitably bring out the characteristics of the works to be mounted.
2. Application of the first layer of mounting material is called hada-urauchi. When applied, care must be taken to prevent wrinkling. The next mounting layer is called mashi-urauchi. It increases thickness and uniformity of the mount. It also provides firmness and resilience to it. The final layer of mounting material is called age-urauchi. In this process, a nade-bake brush is used to brush pieces of mounting material into place as they are applied. The uchi-bake brush is then used to damp the material down using a pounding motion. Finally, the mounting material applied is then thoroughly brushed again with a nade-bake brush.
3. During the kiritsugi process, the mounting material is trimmed to an appropriate size and adhesive paste is applied to the edges. The elements are then pasted on in sequence with the work to be displayed situated in the center of the mount.

Framework underlayers: folding screens, wagaku (Japanese picture frames), fusuma (paper sliding doors)

1. When attaching layers of paper to framework underlayers, an adhesive paste is used (this is a process called hone-shibari). Paper is overlapped to prevent transparency (the ribs of the framework showing through the paper). The overlapping of paper also strengthens the hone-shibari further (called uchitsuke). Several layers of paper are added to the mounting to provide a cushioning effect (called mino-bari). Additional pieces of paper are added on top of previous layers in order to affix them in place (called mino-osae). Paper is attached with paste applied only on its edges (called fukuro-bari). Finally, the finishing paper is applied to the mounting (called uwa-bari).
2. Trimming is carried out parallel with the framework.
3. Strong washi (traditional Japanese paper) is used for the hanetsuke (the connecting portions between sections of a folding screen). A thin layer of paper known as an aisa is placed between section pairs of a folding screen to add a bit of looseness.

### ■ Traditionally Used Raw Materials

Fabric, mounting paper, lining paper, surface paper, backing paper, ribbing and frames, starch paste

### ■ History and Characteristics

Through agencies such as the Tang Missions, the Hyogu (scroll mounting) craft said to have been born during China's Tang Dynasty (618-907), arrived on Japanese shores approximately 1,000 years ago. Over time, this craft has evolved along with lifestyle and architectural changes in Japan. It has become something unique to the nation via both its refinement, and via the deep involvement with the flourishing of the tea ceremony which spanned across the Muromachi, Azuchi-Momoyama and Edo Periods (1333-1868).

The technological underpinnings of the Hyogu craft were initially developed in Kyoto.

Initially, such craftsmen were generally referred to as kyoji (picture framers). However, the content of their work evolved and became more diversified with the passage of time. By the Edo Period (1603-1868), in that such craftsmen were handling kakejiku (hanging scroll), byobu (folding screen) and fusuma (sliding door) tasks, there were no longer distinctions between those who were still referred to as kyoji (picture

framers) and those who were considered hyogushi (scroll mounters).

With the construction of daimyo residences in Edo during the Genroku Era (1688-1704), many craftsmen indentured to the daimyo also settled themselves in the city. With the flowering of culture among the townspeople, the Edo Hyogu industry flourished as both calligraphy and art became pastimes that the general public began to appreciate.



### Contact Details

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