



# 江戸からかみ

[えどからかみ]

*Hand-Made Patterned Paper for Interiors*

## ●主な製造地

江戸川区、練馬区、文京区ほか

## ●指定年月日

平成4年8月20日

平成11年5月13日(国)

## ●伝統的な技術・技法(3技法)

(唐紙師による技法) 4種類

- 引き染め: ①色具引き / 顔料を浸した刷毛で紙面に引く。  
②ぼかし染め / 水を含ませた1本の刷毛で色をぼかしながら紙面に引く。  
③丁子引き / 櫛状に間引いた刷毛を用いて、丁子模様(縞模様)を紙面に引く。
- 雲母引き手揉み: 雲母を用いて揉むだけのものもあるが、多くは顔料や金銀泥を二層に塗り、手揉みした後、伸ばしてどうさを紙面に引く。
- 木版雲母摺り: 紋様を彫刻した版木にふるいを使って雲母や胡粉を移し、その上に紙を置き、手で軽くなぞる。金銀箔を糊の付いた紙の上に置き乾いてから余分な箔を取った後、紙面にどうさを引く。

(砂子師による技法) 5種類

- 箔散らし: 金銀箔を切箔用の筒(糸を張った竹筒)や箔管を巧みに操作し、紙面に散らす。
- 砂子まき: 砂子用の筒(細かい網目の銅線を使った竹筒)の中に細かく切った箔を入れ、振動させながら紙面に練り返してまいていく。
- 泥引き: 刷毛の片側に金銀泥をつけ、定規に沿って刷毛の片側を浮かせて紙面に引く。
- 磨き出し: あらかじめ、泥引きした和紙の下に模様を彫刻した版木を置き、紙の上から泥の部分を猪の牙で紋様が浮き出てくるまでこする。
- 描絵: 伝統的な日本画及び水墨画を描く。

(更紗師による技法) 2種類

捺染摺り

- 単色摺り: 和紙の上に澹型紙をのせ、顔料や染料を摺り込む。
- 多色摺り: 数枚(5枚から7枚)の澹型紙を使用し、

色を変えながら、まとまった紋様を構成していく。

## ●伝統的に使用されてきた原材料

和紙、織物、雲母(きら)、胡粉(ごふん)、顔料、どうさ、膠水(にかわすい)、金属箔、糊…布海苔、正麩糊(しょうふのり)、こんにゃく糊

## ●沿革と特徴

「江戸からかみ」とは、襖や屏風などに貼られる加飾された和紙のことです。版木を使った木版摺りや伊勢型紙を使った捺版摺り、刷毛を使った引き染め、砂子手蒔きなど技法は多彩です。

もともとは平安時代に中国から渡来した紋唐紙を日本の和紙を地紙に模倣したもので、京都で和歌をしたための詠草料紙として作られていました。

中世になると襖や屏風に用いられるようになり、江戸時代には多くの唐紙師がからかみをつくるようになりました。

「江戸からかみ」は、木版摺りを重視した「京からかみ」に対し、木版摺りを基調としながらも型紙による捺染摺りや刷毛引きなど多くの技法で作られるのが特長です。

その文様は、武家や町人の好みを反映した自由闊達で粋なものでした。

その後幾たびの戦火や大火に遭いながらも、そのつど職人の手により復刻され、今も人々の暮らしに彩りと安らぎをもたらしています。



連絡先

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### ■ Traditional Technologies and Techniques

There are three techniques used by the karakami craftsman:

#### 1. Hikizome (brush dyeing):

##### ① Iro-gubiki (undercoat application):

A brush that has been soaked in pigment is drawn across the paper.

##### ② Bokashizome (shade dyeing):

A single brush that includes color which has been gradated by water is drawn across the paper to create a shading effect.

##### ③ Chojihiki (striped-pattern dyeing):

A brush with bristles intermittently removed to achieve a comb-like effect is used to create choji (stripe) patterns on the surface of the paper.

#### 2. Application of mica (kirabiki) through hand-rubbing:

Although mica is sometimes applied simply when rubbed in by hand, in most cases pigment or gold/silver paint is applied in two layers. Following rubbing in by hand, the paper is stretched out and dosa (a protective "sizing" glaze) is applied to the surface.

#### 3. Mica pattern application using a woodblock:

Mica and gofun (crushed seashells) are passed through a screen membrane onto a pattern-carved woodblock, and paper is then placed over the woodblock and rubbed gently. Gold/silver flakes are then sprinkled over the paper that has had paste applied to it, and after drying, the excess flakes are removed and a dosa glaze is applied to the surface of the paper.

There are five techniques used by the craftsman who applies decorative powders:

#### 1. Haku-chirashi (flake sprinkling):

A special tube-shaped tool used for sprinkling flakes (a tube made of bamboo with strings stretched over the end), and a tool similar to chopsticks called hakunashi are skillfully utilized to sprinkle gold /silver flakes over the surface of the paper.

#### 2. Sunago-maki (sunago powder sprinkling):

Flakes reduced to a fine powder are inserted into a special tube-shaped tool (a tube made of bamboo with a fine mesh of copper wires over the end). The powder is repeatedly sprinkled over the surface by shaking the tube.

#### 3. Deibiki (paint application):

Gold/Silver paint is applied to one end of a brush, and then the brush is drawn across the paper lengthwise along a ruler with one side of the brush elevated.

#### 4. Migakidashi (pattern rubbing):

A pre-patterned woodblock is placed below washi (traditional Japanese paper) that has undergone the deibiki process. The painted portions of the paper are then rubbed from above using a boar's tusk. This causes the painted portions to physically rise up.

#### 5. Picture painting/drawing:

A traditional nihonga (Japanese painting) or sumi-e (ink painting) is added for decorative effect.

There are two techniques used by the craftsman who does cotton printing (calico printing):

#### Print-type textile dyeing:

##### 1. Monochrome printing:

Pattern paper treated with astringent persimmon juice is placed on top of washi (traditional Japanese paper) and pigment and/or dye is used to print designs.

##### 2. Multicolor printing:

A number of sheets of pattern paper treated with astringent persimmon juice (5 to 7 sheets) are used to print colors one at a time until the intended design is complete.

### ■ Traditionally Used Raw Materials

Washi (traditional Japanese paper), textiles, mica, gofun (crushed seashells), pigments, dosa (sizing glaze), nikawasui paste (glue), gold flakes, adhesives (funori seaweed glue, shofunori wheat starch paste and konnyaku glue)

### ■ History and Characteristics

Edo Karakami is patterned traditional Japanese paper that is affixed to fusuma sliding doors and folding screens, etc., for decorative purposes.

Karakami patterned paper was introduced from China to Japan during the Heian Period (approx. 794-1185) and Japanese craftsmen subsequently imitated Chinese karakami using washi (traditional Japanese paper) as a base. Karakami was mainly produced early on in Kyoto as paper for writing waka (classical Japanese poetry).

During Japan's medieval period, people began to use karakami for decorating fusuma, hanging scrolls and the like, and during the Edo Period (1603-1868) many karakami craftsmen in Edo began to make products that could be used in such decorative roles.



### Contact Details

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