



# 江戸木版画

[えどもくはんが]

Woodblock Prints

## ● 主な製造地

台東区、荒川区、文京区ほか

## ● 指定年月日

平成5年12月17日

平成19年3月9日(国)

## ● 伝統的な技術・技法

### 1. 絵師（絵を描く）

原画すなわち版下は白描の粗画で墨一色であるが出来上がった校合摺りにより色を差していく。色差しは色ごとに校合摺りを使い、色の部分だけを薄朱で塗り描くことである。

### 2. 彫り師（木版彫り）

版下の貼り付けができ、彫る板を彫刻机にのせ、小刀を用いて絵の中心に近い内側から彫り、外側を後に切り廻し、最後は見当けんとうを刻す。色わけの版下は、校正摺りに施彩したものである。

### 3. 摺り師（木版摺り）

水に溶いた絵具を刷毛にて画面に塗り、紙の表面を下方に向けてその上に伏せて、ばれんという小具にて

紙の背面より力を入れてこする。校正摺りで施彩した色板により、同様に色を重ねて摺る。

## ● 伝統的に使用されてきた原材料

版木（桜材）、和紙（主として楮を原料）、絵具顔料（墨、丹、黄、紅、草、紫、藍、薄紅、鼠）



## ● 沿革と特徴

わが国の木版画の歴史は極めて古く、およそ1200年前に木版を利用して衣服の文様をあらわした蚕ま絵が正倉院に所蔵されています。

またこの頃に百万塔陀羅尼も木版で製作されています。

木版画が一般に普及しはじめたのは、江戸時代に入って菱川師宣が浮世絵を製作したときからで、この段階で、下絵を書く絵師、これを版木に彫る彫師、紙に摺る摺り師の分業体制が確立しました。

当時の版画は墨一色の簡単なものでしたが、その後、丹（朱色）を手で彩色する丹絵という方法が考案され、次第に複雑な色を着色するようになり、享保頃から漆絵あるいは紅絵ベニエと称する美しい手彩色版画が市場に売り出されました。

寛保末頃、紅と緑の2色で色を摺る方法が開発され、紅摺り絵といわれました。明和2年（1765）、鈴木春信によって錦絵という形式が開発され、従来2ないし3色であった色彩は10色以上となり、木版画の技術面は最高水準を極めました。

木版画の技術は、その後、歌麿や写楽の写実的で精緻な表現技法の確立に至って完成の域に達し、江戸時代末期の北斎、広重の風景画も木版画の色彩美を遺憾なく発揮しています。

## 連絡先

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# Edo Moku-Hanga

## *Woodblock Prints*

### ■ Traditional Technologies and Techniques

#### 1. Artist (drawing of art)

The original drawing, known as a hanshita, is a simple draft on thin paper which is created using black ink only. In that multiple colors will be applied to the artwork one at a time during the printing process, one copy of the hanshita is required for each color to be used. Once a hanshita drawing is created for each color, those areas to which that color is to be applied when printing are indicated using a light vermilion shading. Such areas shall remain raised (uncarved) during the carving process).

#### 2. Carver (woodblock carving)

A hanshita drawing is pasted to a woodblock and the woodblock is then placed on the carving table. A carver's knife is used to carve the picture from the inner portion moving outward (starting at the center). Finally a special orientation reference mark known as a kento is engraved into the block. The kento helps align

each individual woodblock during the printing process. The carving process is repeated in order to produce a carved woodblock for each of the colors to be printed. The color-specific hanshita are used during trial printing.

#### 3. Printer (application of colors)

Color pigments dissolved in water are applied to the surface of a carved woodblock using brushes. Paper is then placed face-down over the inked woodblock, and a disk-like hand tool called a baren is used to apply pressure to and rub the reverse side of the paper. The color-specific woodblocks created during trial printing are used to apply colors one at a time.

### ■ Traditionally Used Raw Materials

Woodblocks (cherry wood), Japanese traditional paper (predominately made from paper mulberry), color pigments (black, vermilion, red, green, purple, indigo, pink, gray)

### ■ History and Characteristics

Woodblock printing first achieved general acceptance when the nation entered the Edo Period (1603-1868), as Hishikawa Moronobu (1631-1694) began to produce ukiyo-e prints. At around the same time, the separation of production skills into those of the artist, the wood carver and the printer also occurred.

Initially only simple prints were produced (works printed from a single woodblock using black ink only). Later on, a method was devised for using vermilion in order to create color prints called tan-e. The use of more complex colors became established as time passed. From around the Tempō Era (1716-1735), beautiful hand-painted pictures called urushi-e (lacquer pictures) and beni-e (rouge-red pictures) began to be sold in Edo's markets.

Around the end of the Kanpo Era (1741-1743), a method of printing two-tone pictures in red and green was developed. Then, in the second year of the Meiwa Period (1765), Suzuki Harunobu (1725-1770) developed nishiki-e (brocade pictures). This represented a high-water mark for woodblock printing, no-longer was it a case of printing in just two or three colors. Rather, polychrome printing in 10 or more colors had arrived on the scene.

Woodblock printing techniques then approached completion as artists such as Kitagawa Utamaro (1753-1806) and Sharaku (details unknown) created prints that were both graphic and offered elaborate expressionism. Moreover, at the end of the Edo Period, the landscapes of artists such as Katsushika Hokusai (1760-1849) and Utagawa Hiroshige (1797-1858) demonstrated thoroughly the colorful nature of woodblock prints.



### Contact Details

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