



江戸手描提灯

[えどてがきちょうちん]

Hand-Painted Paper Lanterns

●主な製造地

台東区、荒川区、墨田区ほか

●指定年月日

平成19年12月19日

●伝統的な技術・技法

1. 文字の素描き：あたりを参考に、面相筆で文字の輪郭を素描きする。(1750年代に確立した技法)
2. 家紋の素描き：あたりを参考に、面相筆で家紋の輪郭を素描きする。(1750年代に確立した技法)
3. 塗り込み：素描の中を塗りこむ。薄墨を使う場合はどうさ液でにじみ止めを行う。(1750年代に確立した技法)

●伝統的に使用されてきた原材料

火袋

高張提灯等 (1700年代から使用)



●沿革と特徴

16世紀の初め、室町時代^{ぶんぎ}文亀年間 (1501 ~ 1504) に初期の提灯と認められる、籠^{かご}提^{ちようちん}灯が使われていたと言われています。室町時代の末期の^{てんぶん}天文年間 (1532 ~ 1555)、今日の折りたたむ提灯の原型のものができたと考えられている。その後、安土桃山時代 (1573 ~ 1596) には、細い割り竹を丸く輪にして骨を作り、紙を貼り覆いし、上下に自由に伸縮できる様にし、底にろうそくを立てるようになりました。そのような製品ができたことにより、提灯は江戸時代 (1596 ~ 1868) の江戸町人に普及して行きました。



Edo Tegaki Chochin

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■ Traditional Technologies and Techniques

1. Line sketching of lettering:

Japanese characters are applied in outline to lanterns using a menso-fude (a fine-point brush). This is done by following a rough sketch outline drawn in advance. (The method for doing this was developed in the 1750s).

2. Line sketching of family crest(s):

Family crest(s) are painted on lanterns in outline using a menso-fude. This is done by following a rough sketch outline drawn in advance. (The method for doing this was developed in the 1750s).

3. Painting in:

Outlined characters and crests are painted in. If

thin or diluted ink is being used, dosa (a protective liquid called "sizing" in English) is also applied to prevent smearing. (The method for doing this was developed in the 1750s).

■ Traditionally Used Raw Materials

Hibukuro chochin (literally "fire bag lanterns"): These lanterns are hung up by themselves (without a pole). The skeleton (ribbing) of the lantern is made of bamboo, the covering over the skeleton is made of washi (traditional Japanese paper.) Takahari chochin and other types: Takahari chochin are parade lanterns that are hung from long poles. They have been used since the 1700s.

■ History and Characteristics

Chochin use subsequently became widespread during the Edo Period (1603-1868).

From the mid Edo Period onward, a great number of craftsmen skilled in calligraphy and brushwork resided in Edo's Asakusa district. Wholesaling systems were developed in the Meiji Era (1868-1912), this resulted in a growing division of tasks between chochin production processes and character/crest decoration processes. Even today, some Tokyo craftsmen make a living based on writing Japanese characters on finished hibukuro ("fire bag lanterns"). The Japanese characters written on chochin are generally referred to as being in the Edo moji style (the Edo lettering style), and such chochin calligraphers also prepare senjafuda, slips of paper bearing pilgrim names that are affixed to the gates of Shinto shrines and Buddhist temples. Although lettering is written inside an outlined area on senjafuda, chochin lack such restrictions.

This leads to a slightly more free-flowing calligraphy style. Furthermore, painting family crests on chochin differs from applying them to kimono, in that the former are painted in black ink on a white background. Crests are painted in a way that facilitates visibility from a distance, and unique methods are utilized to achieve a balanced appearance.



Contact Details

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