



日本の漆工技法・材料の基本用語

Essential Bilingual Glossary of Japanese *Urushi* (Lacquer) Materials and Techniques



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序文

Introduction

漆は東洋のみに生育する天然の樹液である。日本に於ける漆を用いた文化は7000年以上前に遡る。現代に伝わる漆工表現も1300年に亘り継承している。自然観を背景にした日本の工芸のひとつである漆工は、地球環境に優しい天然材料という価値も加え、繊細な技法を通し、魅力的な美の世界を作り上げてきた。

当用語集は、単なる漆用語解説として単語を羅列するのではなく、技法・材料の基本用語105語を選び、解説する。具体的には、材料としての「漆」そのものから、「髹漆」と呼ばれる漆塗り全般について、装飾技法としての「蒨絵」をはじめとした各種技法、さらに制作道具・材料、漆工品の「素地」に分類し解説する。

当用語集が海外の研究者、工芸作家、学芸員、修復者、収集家など、日本の漆文化を愛する方々に役立てられれば幸甚である。

Urushi (lacquer) is a natural sap extracted from a tree that grows only in East Asia. In Japan the culture of *urushi* dates back more than 7,000 years. Artistic expression employing *urushi* techniques passed down to modern times boasts a history of 1,300 years. As one of numerous crafts that reflect the Japanese concept of nature, the art of *urushi* has given rise to a world of mesmerising beauty. The natural and ecological nature of *urushi* is a further aspect of its appeal.

This glossary consists of explanations of a selection of 105 key *urushi* materials and techniques. It is organised taxonomically into six sections: (1) *urushi* as a material, (2) *kyūshitsu* (methods of applying *urushi*), (3) methods of *maki-e* (lit. sprinkled picture) decoration, (4) methods of decoration other than *maki-e*, (5) tools and materials, and (6) substrates.

It will give us great pleasure if this glossary proves useful to people interested in Japanese *urushi* culture, including overseas researchers, craft practitioners, curators, conservators and collectors.

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凡例

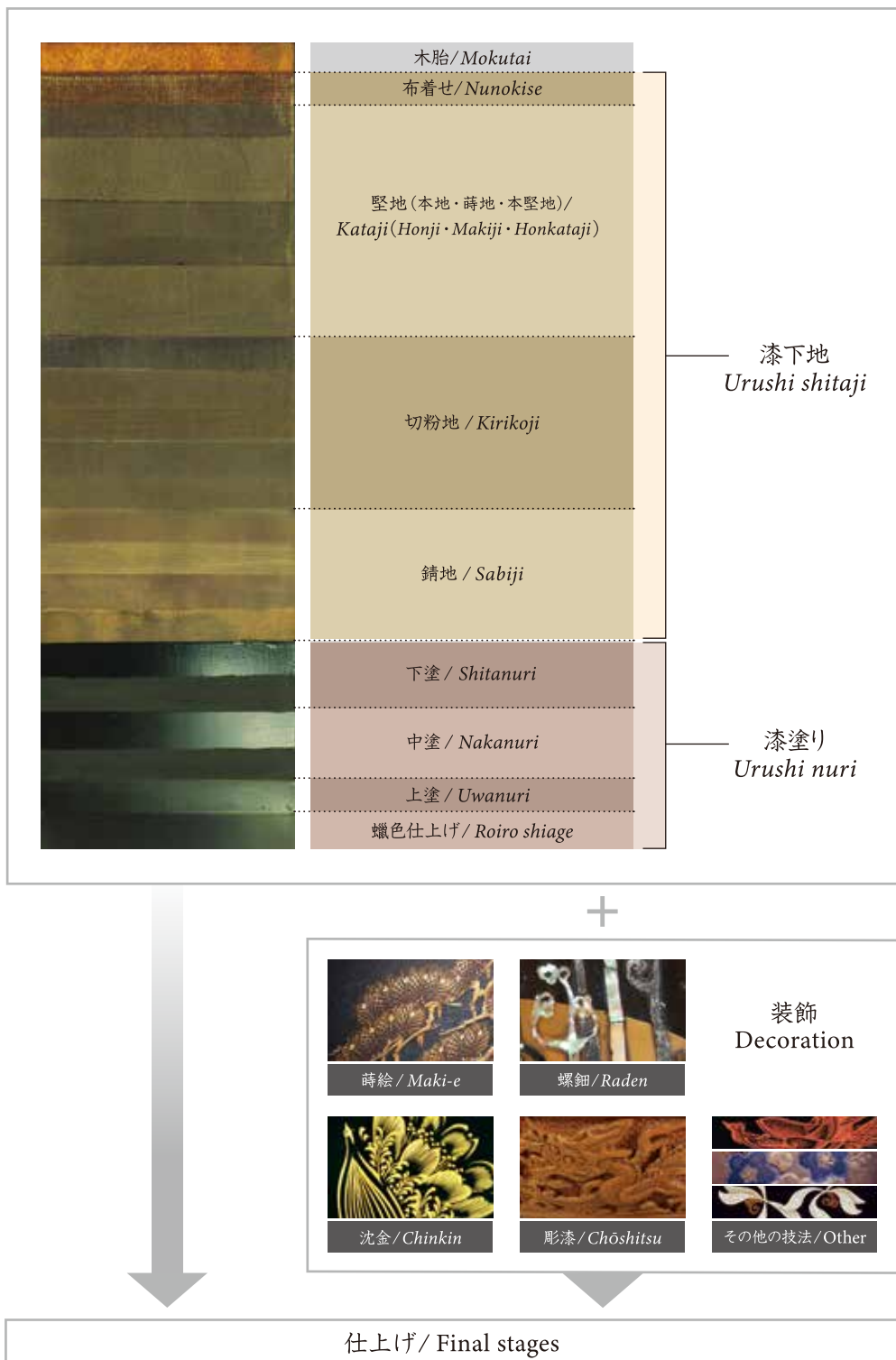
- ・解説中の用語で、本項目として立項されているものは「*」を付けた。
ただし、文脈上、項目見出しの表記と若干異なる場合もある。
- ・主要参考文献：漆工史学会編『漆工辞典』角川学芸出版、2012年。

Notes for the English version

- ・An asterisk (*) indicates that the term has its own entry. The locations within the glossary of the 105 entries are given in the index at the back of the publication.
- ・The Japanese word *urushi* is used throughout the text as the preferred term for lacquer.
- ・Japanese names are given in the Japanese order: family name followed by given name or art name.
- ・A literal translation or brief explanation is given in brackets after a Japanese term when considered helpful.
- ・Principal reference work used: Shikkōshi Gakkai (The Academy of Lacquer Research) ed., *Shikkō Jiten* (*Encyclopedia of Japanese Lacquer Art*), Kadokawa Gakugei Shuppan, 2012.

髹漆の基本工程(木胎の場合)

Basic processes of *kyūshitsu* (on a wooden substrate)



日本の漆用語

I ^{うるし} 漆 (7項目)

ウルシノキから採取される樹液。ウルシノキは日本・中国・朝鮮半島地域に生育する落葉広葉樹。主成分はウルシオールと称し、接着剤や塗料として利用されている。ウルシノキに近い樹木はベトナム・タイ・ミャンマーなどの東南アジア地域に生育するが、主成分が異なる。

1 ^{にほんさんうるし} 日本産漆

日本では季節毎に漆の性質の違いに分けて採取する。6月～7月の雨の多い時期に採取した漆液を初^{はつへん}辺と呼び、蠟色仕上げ^{ろういろ}*の艶上げ^{つやあ}*や漆工文化財修理に用いる。その後、7月後半から8月末頃までの気温が高く雨の少ない季節に採取した漆液を盛^{さかりへん}辺と呼び、透漆^{すきうるし}*や蠟色漆などの上塗り漆に用いる。その後9月以降に採取した漆液を末^{すえへん}辺と呼び、中塗りや下地、あるいは他の時期に採取した漆液と混ぜて用いる。これらの漆液を総称して辺漆^{へんうるし}と呼ぶ。10月以降は裏目漆・止め漆・枝漆などと称する漆を掻き、主に下地漆^{へんうるし}*に用いる。漆液の硬化は乾燥とは異なり、高湿度状態で重合硬化する性質を持つ。従って、水分の多く含まれた漆ほど硬化が早い。さらに、一旦重合硬化した漆はいかなる酸・アルカリにも冒されない強固な塗膜になる。また、紫外線により劣化し分解される性質を持つため、紫外線に曝さないで保存すれば、千年以上にわたり塗膜を保つことも可能である。しかし、太陽光に曝しておけば最終的には土に戻る自然に優しい天然樹脂である。



日本産漆の採取(岩手)
Gathering urushi sap (Iwate prefecture)

2 ^{きうるし} 生漆

採取したままの漆液の呼称。掻き取ったままの樹液は、掻き取りの際に幹の表皮などが混ざっているものを荒味漆^{あらみうるし}という。それを濾過したものを生正味漆^{きじょうみうるし}といい、一般的には生正味漆を生漆と指すことが多い。生漆は水分が多く含まれており、蠟色仕上げ^{ろういろ}*の艶上げ^{つやあ}*漆や下地^{へんうるし}*漆として用いるが、硬化が早く塗装には適さないため、なやし^{なやし}*・くろめ^{くろめ}*などの精製を行うことにより、透漆や黒蠟色漆と呼ばれる漆となる。

Japanese *Urushi* (Lacquer) Glossary

I. *Urushi* (seven entries)

Urushi is the sap obtained from the *urushinoki* (*urushi* tree, *Toxicodendron vernicifluum*), which is a deciduous, broadleaf member of the Anacardiaceae family native to Japan, China and Korea. With *urushiol* as its main constituent, *urushi* is used both as an adhesive and as a coating material. Similar trees grow in Southeast Asian countries such as Vietnam, Thailand and Myanmar, but the primary constituent of their sap differs from that of the *urushinoki*.

1. Japanese *urushi*

In Japan, *urushi* sap is collected at different times of the year, its characteristics varying according to when it is harvested. Sap gathered during the rainy season from June to July is referred to as *hatsuhen* (lit. first cutting) and is used in the *tsuyaage** (bringing out the shine) stage of the *roiro shiage** (*roiro* finishing) procedure. It is also used in the conservation of cultural properties made using *urushi*. Sap obtained at the height of summer from the second half of July to the end of August, when temperatures are high and there is little rain, is known as *sakarihen* (lit. peak cutting). This is used in the form of *suki urushi** (transparent *urushi*), *roiro urushi** and other kinds of upper (*uwanuri*) *urushi* coating. Sap obtained in September, known as *suehen* (lit. late cutting), is used for middle (*nakanuri*) *urushi* coatings and in the preparation of *shitaji** foundations. It is also used mixed with sap gathered at other times of the year. *Hatsuhen*, *sakarihen* and *suehen* are known collectively as *hen urushi*. Types of *urushi* obtained from October onwards are known variously as *urame urushi*, *tome urushi* and *eda urushi*. They are used mainly in the preparation of *shitaji** foundations. *Urushi* does not dry in the usual sense of the word but hardens or cures through a process of polymerisation induced by high humidity. This means that the higher the water content of the *urushi*, the more quickly it will harden. Once *urushi* has polymerised and hardened into a solid coating, it is resistant to even the most corrosive acids and alkalis. Although hardened *urushi* surfaces deteriorate and degrade when exposed to UV, they can last for a thousand years or more if kept in appropriate conditions. When over-exposed to sunlight, on the other hand, *urushi* will break down and eventually turn to dust. In this respect it is a natural and ecologically friendly substance.

2. *Ki urushi* (raw *urushi*)

Unprocessed *urushi* sap. Raw sap, which is known as *arami urushi*, contains impurities such as pieces of bark from the trunk of the *urushinoki* (*urushi* tree). Once filtered, it is called *kijōmi urushi*. *Kijōmi urushi* is generally referred to as *ki urushi* (raw *urushi*). *Ki urushi* has a high water content and is used for bringing out the shine (*tsuyaage**) in the final stage of the *roiro shiage** (*roiro* finishing) procedure. It is also used in the preparation of *shitaji** foundations. Since it is unsuitable for use as a coating, its high water content making it prone to harden too quickly, procedures including *nayashi** (homogenisation) and *kurome** (water reduction) are used to produce refined types of *urushi* such as *suki urushi** (transparent *urushi*) and *kuro roiro urushi** (black *roiro urushi*).

3 なやし

漆の精製工程の一つ。荒味漆（生漆*を参照）を攪拌する作業。漆を常温で攪拌することで、漆液中に分散する水球粒子が細かく、成分が均一になる。

4 くろめ

漆の精製工程の一つ。荒味漆をなやす*作業に続いて行われ、天日や炭火で熱を加えながら攪拌して、生漆中に含まれる30%近い水分を5%以下まで徐々に蒸発で減らす。攪拌することにより、肌理が細かくなる。また、水分を減らすことにより、肉持ちが良くなり、透明度が高くなる。さらに、硬化に要する時間が長くなるため、塗料として扱いやすくなる。精製した漆を素ぐろめ漆と呼ぶ。



くろめ作業
Kurome (water reduction)

5 透漆（^{すきうるし}木地^{きじ}蠟^{ろう}漆^{うるし}）

精製した漆である素ぐろめ（くろめ*を参照）漆の一種。盛辺（日本産漆*を参照）と呼ぶ時期の漆を精製した漆で、^{すきうるし}透蠟色漆あるいは^{きじうるし}木地蠟漆ともいう。半艶で茶褐色の透明な色味を呈する。精製の際にクチナシやガンボージの実の煮汁を加え、黄色味を帯びた透漆を別に^{なしじうるし}梨子地*漆という。若干の乾性油を加えて精製した艶のある透漆を^{つやすきうるし}艶透漆（^{しゅあいうるし}朱合漆）という。透漆は、低湿度環境で時間をかけて硬化させると、明るく透明度の高い塗膜が得られる。

6 ^{いろうるし}色漆

透漆に顔料を練り合わせたもの。かつては天然顔料を用いたため、微粒子で漆に混和出来る顔料は限られ、朱・褐色・黄・緑・黒の5色しか出せなかった。現在は二酸化チタニウムから得られる人工顔料が作られ、自由な色が出せるようになった。透漆の性格上、時間をかけて硬化させた色漆は発色が良い。

7 ^{くろろいろうるし}黒蠟色漆（^{ろいろうるし}蠟色漆）

精製漆の一種で黒色の漆を指す。盛辺（日本産漆*を参照）の荒味漆（生漆*を参照）に鉄剤を混入させ、ウルシオールと鉄イオンを反応させて黒色にしてから精製する漆。色漆*としての黒漆は^{ゆえん}油煙・^{しょうえん}松煙などの粒子を混和するため不透明だが、黒蠟色漆は粒子が入らないため塗肌がきめ細かく透明度がある。蠟色仕上げ*に用いられる最高の漆。

3. *Nayashi* (homogenisation)

A refining process. It involves slowly stirring *arami urushi* (raw *urushi* sap, see *ki urushi**) at room temperature so that the water it contains is broken down into small and evenly dispersed particles.

4. *Kurome* (water reduction)

A refining process. Following *nayashi** (homogenisation), *arami urushi* (raw *urushi* sap, see *ki urushi**) is stirred while being warmed by the sun or over a heat source such as a charcoal fire. Gradual evaporation reduces the relative water content of the *urushi* from around 30% to less than 5%. Stirring makes the *urushi* smoother, while the reduction of its water content makes it more transparent and enables it to be applied in a thick layer. The lower water content also reduces the rate at which the *urushi* hardens, which makes it more manageable to work with. The resulting refined *urushi* is known as *sugurome urushi*.

5. *Suki urushi* (transparent *urushi*), also known as *kijiro urushi*

A type of *sugurome urushi* (see *kurome**). *Suki urushi* is made by refining *sakarihen* (lit. peak cutting) *urushi* (see Japanese *urushi**). Alternative names are *suki roiro urushi* (transparent *roiro urushi*) and *kijiro urushi*. It is semi-lustrous and transparent brown both in liquid form and as a hardened coating. Addition of the extract of boiled gardenia or gamboge fruit during refining produces a yellowish colour. This variation of *suki urushi* is known as *nashiji urushi* (*urushi* used for *nashiji** or pear skin grounds). The addition of a small amount of drying oil during refining results in what is referred to as *tsuya suki urushi* (lustrous transparent *urushi*) or *shuai urushi*. *Suki urushi* hardened at low humidity over a long period of time produces a bright and highly transparent coating.

6. *Iro urushi* (coloured *urushi*)

*Suki urushi** (transparent *urushi*) mixed with pigments. In the past there were only five colours of *urushi*, namely vermilion (red), brown, yellow, green and black. The colours derived from natural pigments with a particle size sufficiently small to combine with *urushi*. Today there is much greater choice thanks to the availability of synthetic pigments made with titanium dioxide. This allows the creation of *iro urushi* in a much greater range of colours. Owing to the nature of *suki urushi**, it is best to allow *iro urushi* to harden slowly over a long period of time.

7. *Kuro roiro urushi* (black *roiro urushi*), also known as *roiro urushi*

Refined *urushi* that is black. It is made by adding powdered iron or ferrous hydroxide ($\text{Fe}(\text{OH})_2$) to *sakarihen* (lit. peak cutting, see Japanese *urushi**) *arami urushi* (raw *urushi* sap, see *ki urushi**) prior to refining. The black colour results from the chemical reaction that takes place between ferrous ions and the urushiol component of the *urushi*. There is also a pigmented *iro urushi** (coloured *urushi*) form of black *urushi* made by mixing lampblack or pine soot with *suki urushi** (transparent *urushi*). The soot particles result in an opacity that differs in quality from the translucent and finely textured finish obtained with *kuro roiro urushi*. *Kuro roiro urushi* is the best type of *urushi* for treatment using the *roiro shiage** (*roiro* finishing) procedure.

II 髹漆 (30項目)

漆を塗ること。多くは素地から下地工程を経た後に刷毛を用いた塗り工程となる。本来、髹漆は塗り工程だけを指すが、ここでは下地から塗りを経て完成までの工程を解説する。素地は第VI章で説明する。

1 髹漆

漆塗りは漆刷毛^{うるしばけ}*を用いて下塗・中塗と、塗り・研ぎを繰り返して塗肌を整え、仕上げの上塗を施す。研ぎは専用に柔らかく焼いた研炭^{とぎすみ}*を用いて、水を付けながら平滑に研ぐ。上塗はそのまま仕上げとする塗立^{ぬりたて}*仕上げと磨き上げる蠟色仕上げ^{しあ}*がある。上塗漆は黒漆(黒漆塗^{くろうるしぬり}*を参照)・透漆^{とろしき}*・色漆^{いろしき}*など使用する漆は様々である。また、絞漆^{しぼうるし}*を用いるなど複雑な技法を用いた変塗^{かわりぬり}*なども含まれる。



髹漆
Kyūshitsu (application of urushi)

2 黒漆塗

上塗り技法の一つ。精製漆の一つの黒色の漆を上塗に施す塗り。黒漆には黒蠟色漆^{くろろうしぬり}*と煤^{すす}を混和した黒漆がある。蠟色仕上げ^{ろうしあがり}*には黒蠟色漆を用いるが、塗立^{ぬりたて}*仕上げにはどちらも使用出来る。中塗まで煤を混和した黒漆を塗り、上塗に透漆^{とろしき}*を用いる場合もある。

3 朱漆塗

上塗り技法の一つ。中塗までは黒漆を塗り、上塗に朱漆を施す塗り。朱漆には本朱^{ほんしゆ}・赤口朱^{あかくちしゆ}・淡口朱^{あわくちしゆ}・黄口朱^{きぐちしゆ}と色味によって名称がつくが、本朱以外の3種を洗朱^{あらしゆ}と呼ぶ。朱の顔料は硫化水銀で、その比重が重いほど色が濃く(本朱)、軽いほど色が黄味を帯びる。

II. Kyūshitsu (30 entries)

Kyūshitsu means the application of *urushi*. The term is often used more broadly to include the application of *urushi shitaji** (*urushi*-based foundation) layers and the making of the underlying substrate. The entries in this section describe how *shitaji** foundations are made, the processes of lacquering using a brush, and methods of finishing. Substrates are explained in Section VI.

1. Kyūshitsu (application of *urushi*, lacquering)

Kyūshitsu involves the repeated application of lower (*shitanuri*) and middle (*nananuri*) coatings of *urushi* with an *urushibake** brush and the abrading of each coating, after hardening, so that it is smooth and even. The final step is the application of at least one upper (*uwanuri*) coating of *urushi*. Abrading is carried out using water and soft charcoal produced specifically for the purpose. The final *uwanuri* coating can be left as it is (*nuritate**) or polished to a high gloss using the *roiro shiage** (*roiro* finishing) procedure. Various types of *urushi* can be used for the *uwanuri* coating, including *kuro urushi* (black *urushi*, see *kuro urushi nuri**), *suki urushi** (transparent *urushi*) and *iro urushi** (coloured *urushi*). The term *kyūshitsu* also covers numerous complex techniques often involving *shibo urushi** that are referred to collectively as *kawari nuri** (special lacquering in a variety of types).

2. Kuro urushi nuri (black *urushi* lacquering)

An upper (*uwanuri*) *urushi* coating method. There are two types of black *urushi* used for *kuro urushi nuri*. The first is *kuro roiro urushi** (also called *roiro urushi*), the second is *urushi* mixed with soot. Only the former is suitable for polishing to a high gloss using the *roiro shiage** (*roiro* finishing) procedure, while either can be used for a *nuritate** finish. An alternative method to both of these is to use *urushi* mixed with soot up to and including the middle lacquering (*nananuri*) stage, and to then apply *suki urushi** (transparent *urushi*) as the *uwanuri* coating.

3. Shu urushi nuri (vermilion *urushi* lacquering)

An upper (*uwanuri*) *urushi* coating method. Black *urushi* is used up to and including the middle lacquering (*nananuri*) stage, and *shu urushi* (vermilion (red) *urushi*) is applied as the *uwanuri* coating. *Shu urushi* is divided by colour into *honshu* (true vermilion), *akakuchishu* (reddish vermilion), *awakuchishu* (pale vermillion) and *kiguchishu* (yellowish vermilion). The last three are known collectively as *araisshu* (lit. washed vermilion). The pigment used to produce the vermilion colour is mercury sulfide. The higher its relative density, as with *honshu*, the deeper the vermilion colour, while the lower its relative density, the more yellowish it is.

4 潤朱塗(潤塗) うるみしゅぬり うるみぬり

上塗り技法の一つ。赤色漆としての朱漆(朱漆塗*を参照)に黒漆を混和した紫色系のものを潤朱塗といい、その漆を上塗に用いる技法。この場合、黒漆(黒漆塗*を参照)は蠟色漆より顔料を混和した漆の方が硬化後の色の変化が少ない。赤色漆として弁柄漆を用いた場合は茶色系となり、ベンガラ潤あるいは泥潤どろうるみと称する。赤色漆や黄色漆の上に透漆*を上塗に用いる場合にも、広くこの名称を用いる場合がある。

5 溜塗 ためぬり

上塗り技法の一つ。透漆*を用い上塗る技法。下塗までは黒漆を塗り、中塗に朱漆(朱漆塗*を参照)やベンガラ漆の赤色の漆などを塗る。赤くなった中塗面を研ぎ、透漆を上塗ることにより、飴色がかかった落ち着いた仕上がりになる。特に朱漆の上に塗ったものをしゅだめぬり べにためぬり 朱溜塗・紅溜塗という。

6 木地蠟塗(木地呂塗) きじろぬり

上塗り技法の一つ。透漆*を用い木地表面の杳理もくりを見せて上塗る技法。針葉樹・広葉樹を問わず、美しい木目の木地を半透明で飴色の漆の色調で仕上げる。導管の太い広葉樹の場合は、下地*や漆で導管を埋めるなど、木地表面を整えてから上塗りを行う。木地を赤色や黄色に着色してから塗る場合もある。木地溜塗きじためぬりとも称する。



木地蠟塗の椀
Kijiro nuri bowl

4. *Urumishu nuri*, also known as *urumi nuri*

An upper (*uwanuri*) *urushi* coating method. The term covers a variety of techniques. One involves the use of an *uwanuri* coating consisting of a purplish mixture of vermilion (red) *urushi* (see *shu urushi nuri**) and black *urushi*. If the black *urushi* in the mixture is of the kind pigmented with soot (see *kuro urushi nuri**), there is less colour change after hardening than if *roiro urushi** is used. The use of *bengara urushi* (*urushi* mixed with red ochre) instead of vermilion *urushi* produces a brownish hue. This is referred to as *bengara urumi* or *doro urumi* (lit. mud *urumi*). The term *urumishu nuri* (or *urumi nuri*) is also used more broadly to describe red or yellow *urushi* over which *suki urushi** (transparent *urushi*) has been applied as the *uwanuri* coating.

5. *Tame nuri*

An upper (*uwanuri*) *urushi* coating method. This method makes use of *suki urushi** (transparent *urushi*) for the *uwanuri* coating. Black *urushi* is used for the lower (*shitanuri*) coatings, followed by red *urushi* such as *shu urushi* (vermilion *urushi*, see *shu urushi nuri**) or *bengara urushi* (*urushi* mixed with red ochre) for the middle (*nakanuri*) coatings. The red surface is then abraded, after which the *suki urushi** *uwanuri* coating is applied. The result is a restrained caramel colour. There are two narrower terms, *shudame nuri* and *benitame nuri*, which specifically refer to *suki urushi** applied over a *shu urushi* ground.

6. *Kijiro nuri*

An upper (*uwanuri*) *urushi* coating method. In order to reveal the grain of wooden substrates, this method makes use of *suki urushi** (transparent *urushi*) for the *uwanuri* coating. A wooden substrate with an attractive grain, either from a coniferous or a broadleaf tree, is finished with semi-transparent *urushi* in a shade of caramel. In the case of wood from broadleaf trees with large pores, the surface of the substrate is made smooth by filling the pores with *shitaji** foundation material or *urushi* before the *uwanuri* coating is applied. In other instances, the wooden substrate is coloured red or yellow before lacquering. The *kijiro nuri* method is also called *kijitame nuri*.

7 白檀塗^{びやくだんぬり}

上塗り技法の一つ。中塗り研ぎ面に金箔を貼った後に、透漆*を用い薄く上塗る技法。箔の代わりに消粉^{けしふん}*を蒔く場合もある。銀箔・銀粉を使用した場合は別に銀白檀^{ぎんびやくだん}と呼ぶ。

8 変塗(鞘塗)^{かわりぬり さやぬり}

塗り技法の一つ。上塗に装飾的な表現を用いた仕上げ技法。技法は髹漆*的な技法を用いたものと、蒔絵*的な技法を用いた技法がある。髹漆的技法は主に絞漆*と呼ばれる粘性の強い漆を用いる技法、錆漆^{さびうるし}*を用いた技法、型紙を用いる技法など、表現は多様である。蒔絵技法を応用したものは、薄貝^{うすがい}の微塵^{みじん}や卵殻^{らんかく}*を用いる技法、錫金貝^{すずかながい}*を用いる技法、植物の種・棕櫚^{しゅろ}・松葉・刻み煙草などを用いる技法等々、多種に及ぶ。刀剣類の鞘を塗る技法に多く用いられたことから、鞘塗と称する場合もある。変塗技法を用いる地方漆器も多く津軽塗・若狭塗など、それぞれの産地の特色となっている。

9 絞漆^{しぼうるし}

漆に粘稠剤^{ねんちゅうざい}を加えて粘度を高めたもの。加える主な材料は豆腐・卵白・ゼラチン・生麩^{なまこ}などのタンパク質で、漆がこれらと混和することによって粘性が増す性質を利用して、主に変塗*の表現に用いられる。塩基性炭酸鉛^{とう つち}(唐の土)を混和させて固くして用いる技法もある。

10 下地^{したじ}

漆器の強度を増すために最初に施される工程。下地は漆下地*を基本とする。地の粉^{じ こ}*という下地土に生漆*を加えた粗粒子の下地層から、微粒子の下地層まで順に何回も重ねる。このような数多い下地工程を省略した下地方法もあるが、本来の漆下地に比べ弱い。また下地に全く漆を使用しない代用下地もあるが、脆弱で剥がれやすい。

7. *Byakudan nuri* (lit. sandalwood lacquering)

An upper (*uwanuri*) *urushi* coating method. After pasting gold foil onto an abraded middle (*nakanuri*) *urushi* surface, *suki urushi** (transparent *urushi*) is thinly applied as the *uwanuri* coating. An alternative to gold foil is gold *keshifun** powder sprinkled onto the *nakanuri* surface. When silver foil or silver powder is used, the effect is called *gin byakudan* (lit. silver sandalwood).

8. *Kawari nuri* (special lacquering in a variety of types), also known as *saya nuri* (sheath lacquering)

One type of lacquering. Techniques of surface decoration. The techniques can generally be divided into those of *kyūshitsu** (applying *urushi*) and those of *maki-e** (lit. sprinkled picture) decoration. Lacquerware of the former type are extensive in variety and include the use of a highly viscous *urushi* known as *shibo urushi**, another technique using *sabi urushi**, and another employing stencils. There is also a wide range of techniques related to *maki-e** such as that using thin shell fragments or eggshell, another involving tin foil, and others that make use of plant seeds, hemp palm, pine needles, shredded tobacco and the like. These various techniques were often used in lacquering *saya* (sheaths) for swords, hence they are also known as *saya nuri* or sheath lacquering. Many regional lacquerwares, such as *tsugaru nuri* and *wakasa nuri*, are well-known for being made using techniques of this kind.

9. *Shibo urushi* (*urushi* mixed with viscous materials)

Urushi mixed with viscous materials as thickeners. The materials used are mainly proteins such as *tōfu* (soybean curd), egg white, gelatin and *namafu* (wheat gluten mixed with rice flour, then steamed or boiled). *Shibo urushi* is used mainly in the realisation of *kawari nuri** (special lacquering in a variety of types). There is also a technique in which *urushi* is made thicker by mixing with basic lead carbonate (white lead) instead of protein.

10. *Shitaji* (foundation [material])

Making a *shitaji* foundation is the first step undertaken to strengthen a piece of lacquerware. The most important type of *shitaji* is an *urushi shitaji** (*urushi*-based foundation). Making an *urushi shitaji** foundation involves applying multiple layers of powdered clay known as *jinoko** mixed with *ki urushi** (raw *urushi*). A mixture containing relatively coarse clay particles is applied first, followed by layers containing successively finer particles. There are ways of making *urushi*-based foundations using fewer layers, but the result is not as strong as a traditional *urushi shitaji**. There are also foundations that do not incorporate *urushi* at all, but they are weak and tend to break away from their substrate.

11 漆下地^{うるししたじ}

漆を用いて調合する下地*。基本的には生漆*に地の粉*あるいは砥^との粉*という下地土を混和して固い層を作る作業をいう。混合する下地土の種類や方法によって名称が異なる。日本の漆器は木材を素地に用いることが多い。その木材の素材が柔らかい場合、表面を固くし仕上がり面を整える作業を行う。刻苧^{こくそ}*で傷を埋め、麦漆*や糊漆^{のりうるし}*を用い麻布を貼る布着せ*作業まで含める。漆に混ぜる地の粉はかつて全国で採れたが、現在は京都あるいは輪島から産出する地の粉が用いられている。混合する方法によって基本的に本地*・蒔地*・本堅地^{ほんかたじ}*と3種類に分けられる。どの下地方法も粒子の粗い地の粉から徐々に細かい粒子へと、数回に分けて下地層をつくる。地の粉を用いて造られた下地層を「地^じ」、その下地作業を「地付け^{じつけ}」と呼ぶ。

12 堅地^{かたじ}

漆下地*の一つ。漆下地の中では最も硬い、地の粉*と生漆*を混合して下地層を作る技法。調合あるいは作業方法により、本地*・蒔地*・本堅地*の3種類に分けられる。

13 本地^{ほんじ}

堅地*の一つ。堅地の中でも最も硬いと言われている。地の粉*に生漆*を練り込みペースト状にした下地で、器物に篋^{へらつ}付けして下地層をつくるが、扱いが難しい。漆が多く入るため、漆風呂*に入れて硬化させる。完全硬化には1層ごとに数日掛かるが、硬化後は硬い下地層が得られる。

11. *Urushi shitaji* (*urushi*-based foundation [material], i.e. foundation [material] containing *urushi*)

Making and applying *shitaji** foundation material containing *urushi*. The term *urushi shitaji* refers to the process of creating strong foundation coatings using *ki urushi** (raw *urushi*) mixed with one or both of two kinds of powdered clay called *jinoko** and *tonoko**. Different names are used for *urushi shitaji* depending on which powdered clays are used and the methods of their application. Wooden substrates are common in Japanese lacquerware. If the wood is of a soft variety, a process is carried out to harden and smooth its surface. Flaws in the timber are filled with *kokuso** (*urushi*-based putty), after which hemp cloth is pasted on using *mugi urushi** (*urushi* mixed with flour paste) or *nori urushi** (*urushi* mixed with rice glue). This process is called *nunokise** (cloth pasting). In the past, *jinoko** could be found anywhere in Japan, but nowadays the *jinoko** used for lacquerwork comes from either Kyoto or Wajima. The first and most important *urushi shitaji* foundation coating can be made in one of three different ways. Known collectively as *kataji** (lit. hard base), these are *honji** (lit. true base), *makiji** (lit. sprinkled base) and *honkataji** (lit. true *kataji*). Regardless of which of these three methods is used, it is usual to apply several layers of foundation material starting with a first layer containing relatively coarse particles of *jinoko** and subsequent layers containing increasingly finer particles. An *urushi shitaji* made of layers containing only *jinoko** is known as a *ji* (primary foundation coating), and the process of making it is called *jitsuke* (applying a primary foundation coating).

12. *Kataji* (lit. hard base)

A category of *urushi shitaji** (*urushi*-based foundation). The term refers to the production of hard *shitaji** foundations using mixtures of *jinoko** clay powder and *ki urushi** (raw *urushi*). Depending on the constitution of the mixture and the method of application employed, *kataji* can be divided into three types, namely *honji** (lit. true base), *makiji** (lit. sprinkled base) and *honkataji** (lit. true *kataji*).

13. *Honji* (lit. true base)

A type of *kataji** (lit. hard base). *Honji* is said to be the hardest kind of *kataji** foundation. It is made by applying to the substrate by spatula a paste consisting of *ki urushi** (raw *urushi*) mixed with *jinoko** clay powder. While producing a robust foundation, the clay-*urushi* paste has the disadvantage of being difficult to work with. Because of its high *urushi* content, hardening requires the use of an *urushiburo** cabinet. Hardening of each layer can take several days, but the resulting foundation coating is very robust.

14 まきじ 蒔地

堅地*の一つ。生漆*を漆刷毛*で薄く塗り、すぐに地の粉*を蒔いてしみ込ませる。漆が多く入るため、漆風呂*に入れて硬化させる。完全硬化には1層ごとに数日掛かるが、硬化後は本地*と同じ硬い下地層が得られる。1回の下地層の厚みが薄くなるため、本地に比べ下地の回数が1〜2回多く必要となるが、下地厚は平均に付く。

15 ほんかたじ 本堅地

堅地*の一つ。水練りした京都の地の粉*と生漆*を混合した下地*。輪島地の粉の場合は米糊を加え練り合わせて生漆と混合し、器物に篋付けして下地層をつくる。水分や糊分が加わるため本地に比べて扱いやすく、漆風呂*には入れず硬化させる。本地*や蒔地*に比べ若干柔らかく、そのため下地研ぎの効率も良い。ある程度の下地層の硬さも得られるため、現在の漆器下地の多くはこの方法が一般的である。

16 きりこじ 切粉地

漆下地*の一つ。地の粉*と水練り砥の粉*と生漆*を混合（切粉）させた下地*。地に比べ砥の粉が加わる分、細かな粒子の下地層が得られるため、地付けの次の作業に行なわれることが多い。切粉を施す作業を「切粉付け」という。

17 さびじ 錆地

漆下地*の一つ。水練りした砥の粉*と生漆*と混合した錆漆を用いる下地*。砥の粉の粒子が細かいため、下地層は厚く付けられない。下地層の肌理を整えるために下地の最終作業として行われることが多い。錆漆を施す作業を「錆付け」という。

14. Makiji (lit. sprinkled base)

A type of *kataji** (lit. hard base). *Ki urushi** (raw *urushi*) is applied thinly with an *urushibake** brush, after which *jinoko** clay powder is immediately sprinkled on so that it saturates the *ki urushi**. Because of the high *urushi* content, hardening requires the use of an *urushiburo** cabinet. Hardening of each application can take several days, but the result is a foundation similar in robustness to a *honji** (lit. true base) foundation. Since each layer is relatively thin, one or two applications more than the number used for a *honji** foundation are needed. The resulting foundation coating is uniform in thickness even on an uneven surface.

15. Honkataji (lit. true kataji)

A type of *kataji** (lit. hard base). *Honkataji* is a foundation made with a paste of water and *jinoko** clay powder from Kyoto mixed with *ki urushi** (raw *urushi*). *Jinoko** from Wajima is made into a paste with rice glue instead of water, and then mixed with *ki urushi**. The foundation material is applied to the substrate with a spatula to form the *shitaji** foundation layers, the water or glue in the mixture making it easier to handle than the dry clay powder and *ki urushi** mix used in the case of a *honji** (lit. true base) foundation. The relatively high water content also means hardening will take place without the use of an *urushiburo** cabinet. Because *honkataji* foundation layers are slightly less hard than their *honji** or *makiji** (lit. sprinkled base) counterparts, it takes less time to abrade them. This and the fact that a *honkataji* foundation coating is acceptably robust have led to *honkataji* becoming the most commonly used of the three *kataji** methods in Japan today.

16. Kirikoji

A type of *urushi shitaji** (*urushi*-based foundation). *Kirikoji* is a *shitaji** foundation made using *kiriko*, which is a paste of *tonoko** powder and water mixed with *ki urushi** (raw *urushi*) and further blended with *jinoko** clay powder. The use of *tonoko** results in a foundation that is more finely grained than *ji* (primary foundation coating made using only *jinoko**, see *urushi shitaji**). *Kirikoji* is usually applied on top of the *ji* as a secondary foundation coating. The process of applying *kiriko* is called *kirikotsuke* (lit. applying *kiriko*).

17. Sabiji

A type of *urushi shitaji** (*urushi*-based foundation). *Sabiji* is a *shitaji** foundation made from *sabi urushi*, which is a paste of *tonoko** powder and water mixed with *ki urushi** (raw *urushi*). Because *tonoko** is extremely fine, *sabi urushi* can only be applied in thin layers. *Sabiji* is usually applied as a last foundation coating in order to provide as smooth a final surface as possible. The process of applying *sabi urushi* is called *sabitsuke* (lit. applying *sabi*).

18 真塗^{しんぬり}

漆塗技法の一つ。下地*を堅地*法で行い、下塗・中塗を施し、上塗に黒漆を用いて塗立*で仕上げる技法。総黒ともいう。

19 漆濾^{うるしこし}

漆塗工程の一つ。漆塗を行う前に、濾紙*を用いて漆に混入している塵^{ちり}などを取り除く作業。



漆濾
Urushi koshi (filtering urushi)

20 摺漆^{すりうるし}

漆塗工程の一つ。塗膜の強度を高める目的で、塗面に生漆*を摺込み、余分な漆は全て拭取る技法。蝋色仕上げ*の工程で胴擦*^{どうすり}後の塗膜表面の微細な傷を浅くするために行う。あるいは、微粒子の蒔絵粉*^{ふんがた}の粉固め作業の際に行う。この作業により、油や水の浸透を抑制することが出来る。

21 拭漆^{ふきうるし}

漆塗技法の一つ。作業は摺漆*の作業を繰返し行う。木地の上に摺漆を行い、吸込みが止まった後も数回から十数回、繰返し行うことで、艶を増し木目を美しく仕上げる技法。

22 塗立^{ぬりたて} (花塗^{はなぬり}・塗放^{ぬりはな}し)

漆塗技法の一つ。上塗をしたままで仕上げとする技法。刷毛目が無く、埃^{ほこり}を入れずに均一の厚さに塗る必要があり、熟練の技術が必要とする。

18. *Shin nuri*

A method of lacquering in which lower (*shitanuri*) and middle (*nakanuri*) *urushi* coatings are applied to a foundation made using the *kataji** (lit. hard base) method followed by the application of an upper (*uwanuri*) coating of black *urushi* that is left unpolished (*nuritate**). This method is also known as *sōkuro* and *sōguro* (lit. completely black) since all the surfaces are coated in black *urushi*.

19. *Urushi koshi* (filtering of *urushi*)

A lacquering procedure. To filter *urushi* with *koshigami** (filter paper) in order to remove dust and other impurities before lacquering.

20. *Suri urushi* (lit. *urushi* rubbing)

A lacquering procedure. *Suri urushi* is a consolidation and strengthening process in which *ki urushi** (raw *urushi*) is rubbed onto an *urushi* surface, after which any excess is wiped away. It is used to fill small scratches resulting from the use of *dōzuri** polishing during the *roiro shiage** finishing procedure. It is also used to consolidate surfaces that have been sprinkled with fine *maki-e fun** powder in a procedure called *fungatame* (lit. powder hardening). *Suri urushi* protects surfaces on which it has been used from penetration by oil and water.

21. *Fuki urushi* (lit. wiped *urushi*)

A method of lacquering in which the *suri urushi** (lit. *urushi* rubbing) process is carried out repeatedly on the surface of a wooden object. *Urushi* continues to be applied by up to ten or more times after absorption by the wood has stopped. The purpose is to create a glossy finish that enhances the beauty of the wood grain.

22. *Nuritate*, also known as *hananuri*, *nurihanashi*, *nurippanashi* (unpolished finish)

A lacquering procedure. This is a finishing technique in which the final upper (*uwanuri*) *urushi* coating is left as it is without polishing. This requires the utmost skill since it necessitates applying a coating of uniform thickness without leaving brush marks or any specks of dust.

23 蠟色仕上げ(蠟色塗)^{ろいろし あ ろいろぬり}

漆塗技法の一つ。蠟色漆*で上塗した面を傷が深く入らないように研炭*で平滑に研ぎ、その後は菜種油と砥の粉*を混和した油砥の粉で肌を整える胴擦*を行い、生漆*による摺漆*を重ねた後、角粉*^{つのこ}の微粉と菜種油により磨き仕上げる技法。真黒な鏡面仕上げは漆黒と呼ばれるほど品格のある艶のある仕上がりとなる。基本的には黒漆仕上げであるが、木地蠟漆(透漆*)や朱漆(朱漆塗*を参照)などで仕上げる場合もある。

24 刻苧^{こくそ}

木地欠損部の充填や接合部の補強に用いる下地*材料。生漆*に固く水練りした小麦粉を混和し、そこに木粉(刻苧粉)や麻の繊維の粉末(刻苧綿)を加えたもの。それを凹部に充填し木地面をあらかじめ整える。

25 布着せ^{ぬの き}

漆下地*技法の一つ。漆器の木地接合部の補強や木目瘦を防ぐ^{もくめやせ}目的で、布を麦漆*あるいは糊漆*で貼付ける技法。器物全面に布を貼ることを総布着せ^{そうぬの き}、角や縁など部分的に布を貼ることを筋布着せ^{すじぬの き}と呼ぶ。主に麻布が使用される。絹布を用いる場合もあるが、木綿は漆を含むと脆くなるため適さない。補強目的以外に変塗*として布目を見せる仕上げにも用いられる。

26 麦漆^{むぎうるし}

生漆*に小麦粉を混合したもの。小麦粉は少量の水を加え固練りにして用いる。接着力が非常に強く、耐水性があり、経年による劣化がおきにくい。木材をはじめ貝・金属・陶磁器などの接着に用いる。木地補強のための布着せ*にも用いる。また麻繊維や木粉などと混合し、刻苧*という充填剤として傷を塞ぐために用いる。漆工文化財修理の塗膜接着にも使用される。

23. *Roiro shiage* (*roiro* finish or finishing), also known as *roiro nuri* (*roiro* lacquering)

A lacquering procedure. *Roiro shiage* begins with the abrading of the surface of a *roiro urushi** upper (*uwanuri*) *urushi* coating with *togisumi** charcoal to make it smooth and even, care being taken not to make any deep scratches. This is followed by several cycles of *dōzuri** polishing using *abura tonoko* (a mixture of rapeseed oil and *tonoko** powder) and *suri urushi** (lit. *urushi* rubbing) surface consolidation using *ki urushi** (raw *urushi*). The final step is polishing with rapeseed oil and fine *tsunoko** powder. The elegant, mirror-like black finish is known as *shikkoku* (lit. *urushi* black). Although most commonly used with black *urushi*, *roiro shiage* can also be employed with *kijiro urushi** (transparent *urushi*) and *shu* (vermilion) *urushi* (see *shu urushi nuri**).

24. *Kokuso* (*urushi*-based putty)

*Shitaji** foundation material used to strengthen the joints of a wooden substrate and to make its surface smooth by filling any flaws and imperfections. It is made by mixing *ki urushi** (raw *urushi*) with a hard paste of flour and water, and then adding wood powder (*kokusofun*) or pulverised hemp fibre (*kokusowata*).

25. *Nunokise* (cloth pasting)

An *urushi shitaji** (*urushi*-based foundation) procedure. *Nunokise* involves pasting pieces of cloth onto a wooden substrate with *mugi urushi** (*urushi* mixed with flour paste) or *nori urushi** (*urushi* mixed with rice glue) in order to reinforce joints and minimize shrinkage of the timber. Pasting pieces of cloth over the entire surface of the substrate is referred to as *sōnunokise* (overall cloth pasting); pasting pieces of cloth only on vulnerable areas such as corners or edges is called *sujinunokise* (strip-cloth pasting). Hemp cloth is the main type used. While silk cloth is sometimes utilised, cotton cloth is not suitable as *urushi* weakens it. Apart from strengthening, the *nunokise* technique is also used for a type of *kawari nuri** (special lacquering in a variety of types) in which the texture of the fabric shows through to the finished surface.

26. *Mugi urushi* (*urushi* mixed with flour paste)

*Ki urushi** (raw *urushi*) mixed with a hard paste of flour prepared with only a small amount of water. *Mugi urushi* has highly adhesive properties, is waterproof and deteriorates little over time. It is used as an adhesive for wood, shell, metal and ceramics. It is also used in the *nunokise** cloth-pasting procedure for strengthening wooden substrates. Mixing *mugi urushi* with pulverised hemp fibre or wood powder makes *kokuso**, which is used for filling scratches and areas of damage. *Mugi urushi** is also used as an adhesive to attach lifting areas of *urushi* coatings when repairing cultural properties.

27 糊漆^{のりうるし}

生漆*に米糊^{こめのり ひめのり}(姫糊)を混合したもの。米糊は米粉を水に溶いて攪拌しながら火に掛けて作る。麦漆*は強いが粘性が高く扱いにくいことから、接着力は下がるが柔らかく扱いやすい糊漆が多く用いられる。布着せ*以外にも柔らかく調合して和紙貼りにも用いる。

28 焼付法(高温硬化)^{やきつけほう こうおんこう か}

漆硬化法の一つ。漆は常温では高湿度環境で硬化するが、摂氏40度を超えると硬化しなくなる。しかし、摂氏80度を超えると再び硬化する。この場合、湿度は必要なく、温度が上がるほど短時間で硬化する。常温硬化法に比べ、金属に対する付着力が高く、硬度も増し堅牢な塗膜となるため、金胎^{きんたい}・陶胎の最初の工程で用いる。

29 胴擦^{どうずり}

蠟色仕上げ*工程の一つ。艶上げ*作業の前の工程。蠟色炭(研炭*を参照)による上塗研ぎを施した後、砥の粉と菜種油を混合したものを布に付け、研面^{とぎめん}を磨く技法。炭研ぎによる塗膜表面の傷を消して滑らかに整える。

30 艶上げ^{つや あ}

蠟色仕上げ*工程の一つ。胴擦*・摺漆*を重ねた後、菜種油と角粉*もしくは代用の微細粉を少量、指先や掌に付け塗膜表面を磨いて最終仕上げを行い、艶を出す。

27. *Nori urushi* (*urushi* mixed with rice glue)

*Ki urushi** (raw *urushi*) mixed with rice glue (*himenori*). Rice glue is made from rice flour stirred with water over heat. Although *mugi urushi** (*urushi* mixed with flour paste) is highly adhesive, it is so viscous that it is difficult to work with. *Nori urushi**, which is less adhesive but also softer and easier to handle, is often used instead. Besides being used for *nunokise** cloth-pasting, it is suitable for use with Japanese *washi* paper if prepared as a softer mixture.

28. *Yakitsukehō*, also known as *kōon kōka* (high-temperature hardening method)

A method of hardening *urushi*. *Urushi* cures at room temperature if the humidity is very high, but will stop hardening when the temperature reaches 40°C. At 80°C, however, *urushi* will start to harden again. In this case humidity is not necessary, and the higher the temperature, the shorter the time required for the *urushi* to cure. Compared to hardening at room temperature, the adhesion of *urushi* to metal is greater using this method and the coating is harder and stronger. It is therefore the preferred method for applying *urushi* to a metal or ceramic substrate.

29. *Dōzuri*

A process in the *roiro shiage** (*roiro* finishing) procedure. It is carried out before the *tsuyaage** (bringing out the shine) process and after a final (*uwanuri*) *urushi* surface has been abraded with *roirozumi* charcoal (see *togisumi**). It involves polishing the *urushi* surface with a mixture of *tonoko** powder and rapeseed oil using a piece of cloth. The aim is to remove scratches caused by charcoal abrasion and smooth the surface of the *urushi* coating.

30. *Tsuyaage* (bringing out the shine)

A process in the *roiro shiage** (*roiro* finishing) procedure. After repeated rounds of *dōzuri** polishing and *suri urushi** (lit. *urushi* rubbing) surface consolidation, a final (*uwanuri*) *urushi* surface is polished to a high gloss using rapeseed oil and a small amount of either *tsunoko** (deer antler powder) or an alternative superfine abrasive powder. The polishing is done using fingertips or the palm of a hand.

III まき え 蒔絵 (23項目)

日本の漆工芸の代表的な装飾技法。日本産漆の透明度の高さ、接着力の強さを活かした技法。初源は明らかではないが、現時点で日本以外では確認されていないことから、1200年以上をかけて日本独自に発達した技法と考えられている。

1 蒔絵

漆塗面に漆で文様を描き、その漆が固まらないうちに金銀などの金属粉(蒔絵粉*)を蒔き付け、硬化後、漆で固め、研磨して仕上げる。蒔絵は文様を描く技法。広義では広い面を漆で塗り、全面に蒔絵粉を蒔く、いわゆる地蒔*も含まれる。蒔絵粉は金属塊を鑢^{やすり}で削り下して加工したものである。主な種類は、鑢で削り下ろしたままのものを鑢粉^{やすりふん}、それを丸く球体にしたものを丸粉^{まるふん}、丸粉を平たく延ばしたものを平目粉^{ひらめふん}、さらに薄く延ばし反り返った形状のものを梨子地粉^{なしじふん}など、加工形状によって名称がつけられている。蒔絵は、工程上から研出蒔絵*・平蒔絵*・高蒔絵*の3種類の基本的技法に分けられる。応用技法として肉合研出蒔絵*・研切蒔絵*・木地蒔絵*などがある。さらに、蒔絵表現を豊かにするため、付描*・描割*・はりがき*・まきぼか*等の技術を併用する。地蒔には沃懸地*・金地*・平目地*・梨子地*など、蒔絵粉の形状等により名称が付けられている。また蒔き方により、詰蒔き*・うすま*・まきぼか*・斑蒔きなどの名称が付けられている。これらの技法は単独あるいは複合的に用いられ、さらに螺鈿*・平文*・切金*・各種埋物(珊瑚・玉石・彫金・陶磁)なども併用される。蒔絵粉には金・銀以外に、銅・錫・鉛・白金などの金属粉、青金・赤銅などの合金粉がある。



蒔絵螺鈿小筆箱「青松」 室瀬和美作
Kodansu cabinet, Newly Sprouting Pine, maki-e decoration with shell inlay (raden), Murose Kazumi (b.1950), 2006

III. *Maki-e* (23 entries)

The most representative decorative technique of Japanese *urushi* art. It takes advantage of the great transparency and adhesive qualities of *urushi* obtained and processed in Japan. The origins of *maki-e* are not clear. To date the technique has not been identified anywhere other than in Japan, where it has developed exclusively over some 1,200 years.

1. *Maki-e* (lit. sprinkled picture)

A design is painted in *urushi* on a lacquered surface and, before the *urushi* hardens, metal powder (*maki-e fun**) such as gold or silver is sprinkled onto it. After hardening, the powder is fixed by applying *urushi* over it. Abrading and polishing complete the process. *Maki-e* is a way of producing pictorial designs using *urushi* and sprinkled powder. In its broadest sense *maki-e* includes the method known as *jimaki** (lit. sprinkled ground) whereby *urushi* is applied to a large area over all of which *maki-e fun** powder is sprinkled on. *Maki-e fun** powder is made by shaping filings ground from metal ingots. The main types of *maki-e fun** powder are named according to their shape. They include unprocessed *yasurifun* (metal filings); *marufun* (lit. round powder) which is *yasurifun* shaped into spheres; *hiramefun* (flat oval powder) made from *marufun* flattened into ovals; and *nashijifun* (powder used for *nashiji** (lit. pear skin ground)) made from *hiramefun* further flattened and rolled so as to curl at the edges. There are three main types of *maki-e*: *togidashi maki-e** (polished-out *maki-e*), *hiramaki-e** (low relief *maki-e*) and *takamaki-e** (high relief *maki-e*). Variations of these include *shishiai togidashi maki-e** (high relief polished-out *maki-e*), *togikiri maki-e** and *kiji maki-e** (*maki-e* on wood ground). Additional techniques used to broaden the expressive possibilities of *maki-e* include *tsukegaki** (line drawing), *kakiwari** (depicting lines by leaving a gap), *harigaki** (lit. needle drawing) and *makibokashi** (sprinkling to produce shading). *Jimaki** techniques include *ikakeji**, *kinji** (lit. gold ground), *hirameji** (flat oval powder ground) and *nashiji**. The different types of *jimaki* ground are called after the shapes of the powder used. The nomenclature can also include the terms used to describe the sprinkling techniques used to create them. Examples include *tsumemaki** (dense sprinkling), *usumaki** (sparse sprinkling), *makibokashi** and *muramaki* (uneven sprinkling). All the *maki-e* techniques listed above, from *togidashi maki-e* down to *muramaki*, can be employed on their own, in combination with others or together with *raden** (shell inlay), *hyōmon** (metal sheet inlay), *kirikane** (cut foil) and the incorporation of other materials such as coral, semi-precious stones, carved metal and ceramics. In addition to gold and silver, *maki-e fun** powder can be made from other metals such as copper, tin, lead and platinum, as well as from metal alloys such as *aokin* (gold and silver alloy) and *shakudō* (copper and gold alloy).

2 研出蒔絵

蒔絵*技法の一つ。最も初期に完成した技法。漆の中塗研ぎ面に漆で文様を描き、その漆が固まらないうちに金銀等の粗粒子の蒔絵粉*を蒔き、硬化後に漆で蒔絵粉の上だけを固着させる(粉固め)。その後、全面に漆を塗り込め、硬化後に研炭*により文様を研ぎ出す。粉が特に粗い場合はこの作業を繰返し、最後に胴擦*、艶上げ*を行い、仕上げる。平目地*・梨子地*等の地蒔も作業工程上は研出蒔絵*と同様である。



梅蒔絵手箱(三嶋大社) (部分)
Togidashi maki-e, detail from cosmetic box with maki-e
decoration, 13th century, Mishima Taisha Shrine

3 平蒔絵

蒔絵*技法の一つ。仕上った漆面に漆で文様を描き、その漆が固まらないうちに金銀等の細粒子の蒔絵粉*を蒔き、硬化後に蒔絵粉の上だけを摺漆で固着させる(粉固め)。その漆が硬化した後、蒔絵粉の部分のみを(艶上げ*と同じ方法で)磨いて仕上げる。若干粗めの蒔絵粉を用いた場合は、蒔絵粉の表面のみを研炭*で研いてから(艶上げと同じ方法で)磨いて仕上げる。



梅蒔絵手箱(三嶋大社) (部分)
Hiramaki-e, detail from cosmetic box with maki-e
decoration, 13th century, Mishima Taisha Shrine

4 高蒔絵

蒔絵*技法の一つ。蒔絵を行う文様部分を、あらかじめ高く盛上げ、立体的に見せる技法。高上げには、炭粉・地の粉*・砥の粉*・錫粉・漆などを用いる。必要な高さに上がった後、漆を塗重ね、肌を整える。その後、地塗*を行い金銀などの蒔絵粉*を蒔き、粉固め・粉研ぎ・胴擦*・磨き(艶上げ*と同じ方法)を経て仕上げる。平蒔絵*と同様に地が仕上がった後に行う蒔絵なので、周辺の地を傷つけない様に養生しながら研ぎを行う必要がある。



梅蒔絵手箱(三嶋大社) (部分)
Takamaki-e, detail from cosmetic box with maki-e
decoration, 13th century, Mishima Taisha Shrine

2. Togidashi maki-e (polished-out maki-e)

A *maki-e** (lit. sprinkled picture) technique. It was the earliest *maki-e** technique to have been fully developed. A design is painted in *urushi* on the abraded surface of a middle (*nakanuri*) *urushi* ground and then, before it hardens, coarse *maki-e fun** powder of gold, silver or another material is sprinkled over it. After hardening, *urushi* is applied to the sprinkled powder to consolidate it (*fungatame*). The entire surface is then coated with *urushi*, which covers over and seals the design. Once this has hardened, the surface is abraded with *togisumi** charcoal so that the design reappears. When the powder is particularly coarse, the process of sealing with *urushi* and abrading is repeated. Finishing is carried out using *dōzuri** polishing and *tsuyaage** (bringing out the shine). The production processes of *jimaki** (sprinkled ground) such as *hirameji** (flat oval powder ground) and *nashiji** (lit. pear skin ground) are the same as those of *togidashi maki-e*.

3. Hiramaki-e (low relief maki-e)

A *maki-e** (lit. sprinkled picture) technique. A design is painted in *urushi* on a finished *urushi* surface and then, before it hardens, fine *maki-e fun** powder of gold, silver or another material is sprinkled over it. After hardening, *suri urushi** (lit. *urushi* rubbing) is carried out on the sprinkled powder to consolidate it (*fungatame*). Once this has hardened, polishing (see *tsuyaage**) is carried out on just the areas on which powder has been sprinkled. When slightly coarser *maki-e fun** powder is used, the areas on which powder has been sprinkled is first abraded with *togisumi** charcoal, and then polished (see *tsuyaage**).

4. Takamaki-e (high relief maki-e)

A *maki-e** (lit. sprinkled picture) technique. Prior to decoration, the surfaces of the design are raised in relief using materials such as *sumiko* (charcoal powder), *jinoko** powder, *tonoko** powder, *suzufun* (tin powder) and *urushi*. Once this has been completed, *urushi* is applied in several layers to smooth the surfaces of the design. In the next step, known as *jinuri** (lit. ground lacquering), *urushi* is applied over the areas of the design, after which *maki-e fun** powder of gold, silver or another material is sprinkled on. This is followed by *fungatame*, whereby *urushi* is applied to the sprinkled powder to consolidate it. *Funtogi* (abrading the area sprinkled with powder) is then undertaken using *togisumi** charcoal, after which *dōzuri** polishing and *tsuyaage** (bringing out the shine) are carried out. As with *hiramaki-e**, *takamaki-e* is undertaken on a finished *urushi* surface, so care has to be taken to cover the undecorated areas to prevent damage when *funtogi* abrading is carried out.

5 ^{ししあいとぎだしまきえ}肉合研出蒔絵

蒔絵*技法の一つ。研出蒔絵*と高蒔絵*を併用した技法。漆の中塗り研ぎ面に下地や漆などで肉取りを行うが、高蒔絵*と異なり高上げの一方をスロープ状にして、地に繋がるように造形する。その後、高上げ部分を中塗り研ぎまで進め、地から高上げ部にかけて同時に研出蒔絵*を施す。平面と立体が溶け込んだ表現に仕上がる。

6 ^{とぎきりまきえ}研切蒔絵

蒔絵*技法の一つ。金地*や銀地に墨絵風に黒の濃淡で文様を表す技法。漆で文様を描き、蒔絵粉*と同じ粒子に揃えた硬い炭粉や乾漆粉*などを蒔付ける。暈し部分は蒔絵粉と黒色粉を混合して蒔く。硬化後に粉固めを行う。その後、全面に地塗*し、金銀等の蒔絵粉を詰蒔く(詰蒔き*を参照)。粉固め、塗込み後、研炭*で研ぎ出し金地あるいは銀地を研ぎ付けることにより、あらかじめ黒色に蒔いた文様が同一面に研ぎ出され、墨絵風に仕上がる。

7 ^{きじまきえ}木地蒔絵

蒔絵*技法の一つ。一般的に蒔絵は漆塗膜の上に施されるが、漆塗りを行わず白木地上に直接蒔絵を施す技法。木地を汚さない様に糊や錫の薄板で養生を行い、文様部分のみ錫の薄板を刃物で切り取る。その木地が出た部分の糊分を取り除き、下地*を施し、漆塗りを重ね、蒔絵を行う。蒔絵の終了後に地に貼られている薄板を剥がし、木地面を綺麗に掃除して仕上げる。



天井画「桜樹木地蒔絵」復元制作(金刀比羅宮)(部分)
Kiji maki-e, detail of ceiling panel, 1999 facsimile of
1878 original, Kotohiragū (Konpira) Shrine

5. *Shishiai togidashi maki-e* (high relief polished-out maki-e)

A *maki-e** (lit. sprinkled picture) technique. The technique is a combination of *togidashi maki-e** (polished-out *maki-e*) and *takamaki-e** (high relief *maki-e*). Parts of the design are raised in relief on the abraded surface of a middle (*nananuri*) *urushi* ground using *urushi* or *shitaji** foundation. Unlike *takamaki-e**, however, the raised areas are formed so that on one side they slope down towards the ground. Lacquering is carried out on the raised areas up to the abraded *nananuri* stage. This is followed by simultaneous *togidashi maki-e** decorating of the raised areas and the ground so that the three-dimensional and flat elements of the design merge into one another.

6. *Togikiri maki-e* (also known outside Japan as *sumi-e togidashi maki-e*)

A *maki-e** (lit. sprinkled picture) technique. The creation of a design in various tones of black in the style of *sumi-e* (ink painting) on a *kinji** gold ground or *ginji* silver ground. The design is painted in *urushi* and sprinkled with hard *sumiko* (charcoal powder) or *kanshitsu** powder of the same grain size as the *maki-e fun** powder being used. Mixtures of differing proportions of *maki-e fun** and black powder (charcoal powder or *kanshitsu**) are used for the shaded areas. After hardening, *urushi* is applied to the sprinkled powders to consolidate them (*fungatame*). In the next step, known as *jinuri** (lit. ground lacquering), an all-over coating of *urushi* is applied, after which *maki-e fun** of gold, silver or another material is densely sprinkled (*tsumemaki**) on. This is followed by *fungatame* and the covering over of the entire surface with *urushi*. Abrading with *togisumi** charcoal reveals the gold- or silver-sprinkled ground and the black design set within it. Because the design and the ground are flush with one another, the appearance is similar to that of a *sumi-e* ink painting.

7. *Kiji maki-e* (*maki-e* on wood ground)

A *maki-e** (lit. sprinkled picture) technique. Although *maki-e** is usually carried out on an *urushi* surface, in this technique the *maki-e** decoration is applied directly onto wood. In order to keep the surface of the wood clean, tin foil is glued over it and just the section corresponding to where the design is intended to go is cut out and removed. Residual glue is removed from the exposed area, after which a *shitaji** foundation is made, *urushi* coatings are applied and *maki-e** decoration is carried out. The final step is to remove the remaining tin foil and clean the wooden surface it was protecting.

8 地塗^{じぬり}

蒔絵*工程の一つ。蒔絵粉*を蒔くために文様または地の面を漆で塗ること。薄く均一に塗る必要があるが、蒔絵粉の粒子の大きさにより地塗厚を変える。地塗に塗斑^{ぬりむら}があると蒔いた粉が斑に付いてしまうため、蒔絵用の地塗刷毛を用いる。文様や小さい面積の地には地塗筆（蒔絵筆*を参照）を用いる。刷毛目や筆の跡が残らないように、漆の固さも調整が必要となる。

9 地蒔^{じまき}

蒔絵*技法の一つ。蒔絵の文様以外の地に地塗*を施し、蒔絵粉*を蒔く技法。地蒔には沃懸地*・金地*・平目地*・梨子地*など粉の種類により名称がある。また、蒔き方によって詰蒔き*・淡蒔き*・蒔暈し*・斑蒔きなどの名称がついている。作業工程上は研出蒔絵*と同様である。

10 沃懸地^{いかけじ}

地蒔*の一つ。地塗*を施した面に、鍮粉（金属塊を鍮で削り下ろしたままの粉）あるいは鍮粉を若干丸めた形状の粉（古代粉）を、全面に隙間なく蒔付け、粉固めを繰り返し、研炭*で研いで金色にし、胴擦*と磨き（艶上げ*と同じ方法）を行い、仕上げる技法。蒔絵粉の粒子が粗く、金地*と異なり形状が揃っていない。

11 金地^{きんじ}

地蒔*の一つ。地塗*を施した面に、丸粉（蒔絵*および蒔絵粉*を参照）を全面に隙間なく蒔付け、粉固めを繰り返し、研炭*で研いで金色にし、胴擦*と磨き（艶上げ*と同じ方法）を行い、仕上げる技法。沃懸地*との違いは、粒子の揃った丸粉を蒔いていることで、仕上がりは均一な金色である。銀粉を用いた場合は銀地という。

8. *Jinuri* (lit. ground lacquering)

A *maki-e** (lit. sprinkled picture) process. To coat areas of a design or ground with *urushi* in preparation for sprinkling on *maki-e fun** powder. It is important to apply the *urushi* thinly and evenly, adjusting the thickness of the coating according to the grain size of the *maki-e fun** being used. Because unevenness in the *urushi* layer leads to patchy distribution of the powder sprinkled onto it, special flat *maki-e* brushes called *jinuribake* are used for applying *urushi* to large areas of ground. *Jinurifude* (lit. ground lacquering brush, see *maki-e fude**), which are round, are used for designs and smaller areas of ground. It is important to adjust the viscosity of the *urushi* so that no brush marks are left visible.

9. *Jimaki* (sprinkled ground)

A *maki-e** (lit. sprinkled picture) technique. The technique involves using the *jinuri** (lit. ground lacquering) technique to apply *urushi* to areas of a surface other than those occupied by the design, followed by sprinkling on of *maki-e fun** powder. There are several types of *jimaki* including *ikakeji**, *kinji** (lit. gold ground), *hirameji** (flat oval powder ground) and *nashiji** (lit. pear skin ground). The different types of *jimaki* ground are called after the shapes of the powder used. The nomenclature can also include the terms used to describe the sprinkling techniques used to create them. Examples are *tsumemaki** (dense sprinkling), *usumaki** (sparse sprinkling), *makibokashi** (sprinkling to produce shading) and *muramaki* (uneven sprinkling). The production processes of *jimaki* are the same as those of *togidashi maki-e** (polished-out *maki-e*).

10. *Ikakeji*

A type of *jimaki** (sprinkled ground). After *urushi* has been applied to the ground area using the *jinuri** (lit. ground lacquering) technique, *yasurifun* (filings from a gold ingot, see *maki-e**) powder or *yasurifun* made slightly spherical (*kodaifun*) is sprinkled on. Care is taken to thoroughly cover the whole area to which *urushi* has been applied. After hardening, *urushi* is applied to the sprinkled powder to consolidate it (*fungatame*). *Fungatame* is carried out several times. The surface is then abraded with *togisumi** charcoal to reveal the gold colour and finished by *dōzuri** polishing and *tsuyaage** (bringing out the shine). Because the gold powder is coarse and of irregular grain shape, the gold finish is less even in appearance than that obtained by using the *kinji** (lit. gold ground) method.

11. *Kinji* (lit. gold ground)

A type of *jimaki** (sprinkled ground). After *urushi* has been applied to the ground area using the *jinuri** (lit. ground lacquering) technique, *marufun* (gold filings shaped into spheres, see *maki-e** and *maki-e fun**) powder is sprinkled on. Care is taken to thoroughly cover the whole area to which *urushi* has been applied. After hardening, *urushi* is applied to the sprinkled powder to consolidate it (*fungatame*). *Fungatame* is carried out several times. The surface is then abraded with *togisumi** charcoal to reveal the gold colour and finished by *dōzuri** polishing and *tsuyaage** (bringing out the shine). Because the gold powder is of regular grain shape and size, the gold finish is more even in appearance than that obtained by using the *ikakeji** method. The ground is called *ginji* (lit. silver ground) when silver powder is used.

12 ^{ひらめじ}平目地

地蒔*の一つ。地塗*を施した面に、平目粉（蒔絵*および蒔絵粉*を参照）を全面に蒔付け、塗込み、研炭*で研いで金色にし、胴擦*と磨き（艶上げ*と同じ方法）を行い、仕上げる技法。詰蒔*場合と若干淡く蒔く場合により、表情が変わる。

13 ^{なしじ}梨子地

地蒔*の一つ。地塗を施した面に、梨子地粉（蒔絵*および蒔絵粉*を参照）を全面に蒔付け、梨子地漆（透漆*を参照）を薄く数回に分けて塗込み、研炭*で研いで胴擦*と艶上げ*を行い、仕上げる技法。蒔き方によって、^{つめなしじ}詰梨子地・^{かすみなしじ}霞梨子地・鹿の子梨子地・雲梨子地・^{むらなしじ}叢梨子地・^{ぎょうぶなしじ}刑部梨子地などの名称がある。なお、刑部梨子地は大型の梨子地粉を蒔かずに置き並べる。

14 ^{つめま}詰蒔き（^{こいまき}濃蒔）

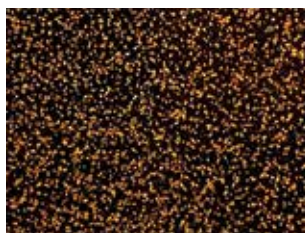
粉蒔き技法の一種。蒔絵粉*の種類には関わり無く、文様あるいは地に蒔絵粉を隙間無く高い密度で蒔き詰めること。地塗*した面に蒔絵粉を蒔いた後、1段階から2段階細かな粉を蒔き足すと、粗い粉の間に細かな粉が隙間無く入り蒔蒔くことが出来る。



詰蒔き
Tsumemaki (dense sprinkling)

15 ^{うすま}淡蒔き（^{うすまき}薄蒔）

粉蒔き技法の一種。蒔絵粉*の種類には関わり無く、蒔絵文様以外の地に、粗くまばらに蒔き付けること。地塗*した面に蒔絵粉を淡く均一に蒔くため、粉筒*の使い方に高度な技を必要とする。



淡蒔き
Usumaki (sparse sprinkling)

12. *Hirameji* (flat oval powder ground)

A type of *jimaki** (sprinkled ground). After *urushi* has been applied to the ground area using the *jinuri** (lit. ground lacquering) technique, *hiramefun* (metal filings shaped into spheres and then flattened into ovals, see *maki-e** and *maki-e fun**) powder is sprinkled all over the surface. The surface is then abraded with *togisumi** charcoal to reveal the gold colour and finished by *dōzuri** polishing and *tsuyaage** (bringing out the shine). Variation can be achieved by sprinkling less or more densely (*tsumemaki**).

13. *Nashiji* (lit. pear skin ground)

A type of *jimaki** (sprinkled ground). After *urushi* has been applied to the ground area using the *jinuri** (lit. ground lacquering) technique, *nashijifun* (flattened and curled *hiramefun*, see *maki-e**) powder is sprinkled all over and then sealed with several thinly applied coatings of *nashiji urushi* (*urushi* used for *nashiji*, see *suki urushi**). The surface is then abraded with *togisumi** charcoal, and finished by *dōzuri** polishing and *tsuyaage** (bringing out the shine). Depending on how the powder has been sprinkled on, the finished surface is called *tsume* (dense) *nashiji*, *kasumi* (lit. haze) *nashiji*, *kanoko* (spotted) *nashiji*, *kumo* (lit. cloud) *nashiji* or *mura* (mottled) *nashiji*. In the case of *gyōbu nashiji*, large particles of *nashijifun* powder are individually placed rather than sprinkled on.

14. *Tsumemaki*, also known as *koimaki* (dense sprinkling)

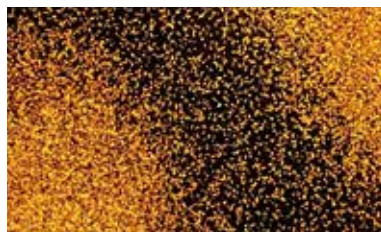
A type of powder-sprinkling technique. Regardless of the type of *maki-e fun** powder used, this involves densely sprinkling powder onto a design or ground so that it is completely covered. The sprinkling on of the first powder to *jinuri** ground lacquered areas can be followed by the use of a powder of a grain size one or two grades smaller to fill in the spaces between the grains of the coarser powder.

15. *Usumaki* (sparse sprinkling)

A type of powder-sprinkling technique. Regardless of the type of *maki-e fun** powder used, this involves sparsely sprinkling powder onto a *jinuri** lacquered ground while avoiding any areas on which there is a *maki-e** (lit. sprinkled picture) design. It takes enormous skill in the use of the *funzutsu** (powder tube) to sprinkle on powder both sparsely and evenly.

16 蒔暈し(暈蒔き)

粉蒔き技法の一種。蒔絵粉*の種類には関わり無く、文様あるいは地に蒔絵粉を隙間無く蒔く部分から徐々に粗くまばらに蒔き付ける。暈す幅により粉筒*の使い方が異なり、高度な技を必要とする。



蒔暈し
Makibokashi (sprinkling to produce shading)

17 蒔放し

平蒔絵*技法の一つ。平蒔絵は粉蒔後に粉固めを行い、磨いて仕上げるが、この場合は蒔いたままで仕上げとすることを言う。蒔放しの場合には微粒子の蒔絵粉*を用いるか、消粉*を用いる。

18 付描

蒔絵*の線描きを表す技法の一つ。研出蒔絵*や平蒔絵*の磨き仕上げが済んだ後、細部を表現するためにその上に線書きにより輪郭線や流水、葉脈^{ようみゃく}などの表情を加える技法。粘性の高い絵漆*で描くことにより、細く肉付けの高い蒔絵線を表現出来る。



梅蒔絵手箱(三嶋大社)(部分)
Tsukeyaki, detail from cosmetic box with maki-e decoration, 13th century, Mishima Taisha Shrine

19 描割

蒔絵*の線描きを表す技法の一つ。研出蒔絵*や平蒔絵*の地塗*の際、地との境界線や文様の重なる部分等の描きたい部分を塗り残し、粉蒔を行う。地塗がない部分には金粉がつかないため、黒い線を表現できる。



梅蒔絵手箱(三嶋大社)(部分)
Kakiwari, detail from cosmetic box with maki-e decoration, 13th century, Mishima Taisha Shrine

16. *Makibokashi*, also known as *bokashimaki* (sprinkling to produce shading)

A type of powder-sprinkling technique. Regardless of the type of *maki-e fun** powder used, this technique involves sprinkling powder onto a design or ground in such a way that there is a gradual progression from completely covered to only sparsely covered areas of the surface. Because the *funzutsu** (powder tube) has to be used in different ways depending on the size of the area being treated, a very high level of skill is required.

17. *Makihanashi*, *makippanashi* (lit. sprinkled and left as it is)

A *hiramaki-e** (low relief *maki-e*) technique. *Hiramaki-e** involves the sprinkling on of powder, the application of *urushi* to the sprinkled powder to consolidate it (*fungatame*), and polishing (see *tsuyaage**). With *makihanashi*, the *fungatame* and polishing steps are omitted. The technique uses either *maki-e fun** powder of a very small grain size or *keshifun**, a superfine form of powdered gold.

18. *Tsukegaki* (line drawing)

A technique to depict lines in *maki-e** (lit. sprinkled picture) decoration. It is used on polished (see *tsuyaage**) and completed *togidashi maki-e** (polished-out *maki-e*) or *hiramaki-e** (low relief *maki-e*) designs to depict small details such as the outlines of motifs, flowing water and the veins of leaves. By using highly viscous *e-urushi** it is possible to paint thin, raised lines on which to apply the *maki-e** decoration.

19. *Kakiwari* (depicting lines by leaving a gap)

A technique to depict lines in *maki-e** (lit. sprinkled picture) decoration. The technique is used when *urushi* is applied using the *jinuri** (lit. ground lacquering) method during the production of *togidashi maki-e** (polished-out *maki-e*) and *hiramaki-e** (low relief *maki-e*) designs. It involves leaving gaps in the *urushi* coating that show up as black lines because the sprinkled on powder does not adhere to them. The technique is used to depict outlines and the overlapping of motifs.

20 針描^{はりがき ひっかき}(引搔)

蒔絵*に細線を表す技法。研出蒔絵*や平蒔絵*の粉蒔き後、その漆が硬化しないうちに硬く先端の尖った針・竹・鳥羽根軸等の道具を用い、粉蒔きの面を引っ搔いて黒い線を表す。描割*の簡略表現として葉脈などを描く際に用いる。箔絵*に用いる場合もある。



葡萄蒔絵螺鈿聖餅箱(東慶寺)(部分)
Harigaki, detail from Nanban pyx with
hiramaki-e decoration, late 16th to early 17th century,
Tōkeiji Temple

21 練描^{ねりがき}

蒔絵*の関連技法の一つ。蒔絵粉*を透漆*に練り合わせたものを用いて文様を描き、硬化後に(艶上げ*と同じ方法で)磨いて仕上げる。消粉*を膠等^{にかわ}に練り合わせて描く場合もある。筆の勢いが直接表せる技法。

22 絵漆^{えうるし}

蒔絵*に用いる漆の一種。付描*や詰蒔き*の地塗*を行う際に用いる漆。描きやすくするため、生漆*をなやし*、ベンガラを練り込み、黒地に対して明瞭な赤色の漆。付描に用いる場合は固めに、地塗に用いる場合は柔らかめに調整する。置目*にも用いる。

23 置目^{おきめ}

蒔絵*をはじめとする装飾工程の一つ。文様の下図(原図)を器物面に転写すること。下図を薄い和紙(薄美濃紙・雁皮紙など)に写し取り、その裏面から漆・絵漆*あるいは水溶性顔料などで描き起こす。その描いた面を漆面に置き、表面から擦り付けることで、下図が器物面に転写される。この和紙を「置目紙」、転写作業を「置目取り」という。置目紙を使用せず、直接器物面に絵漆などで文様を描く場合を「描置目^{かきおきめ}」という。

20. Harigaki (lit. needle drawing), also known as hikkaki (lit. scratching)

A technique to depict thin lines in *maki-e** (lit. sprinkled picture) decoration. The technique is used during the production of *togidashi maki-e** (polished-out *maki-e*) or *hiramaki-e** (low relief *maki-e*) designs. It involves scratching lines with hard, pointed implements such as needles, bamboo sticks and feather shafts into areas of a powder-sprinkled surface before the *urushi* onto which the powder has been applied hardens. It is a simplified version of *kakiwari** (depicting lines by leaving a gap) and is similarly used to depict details such as leaf veins. The technique is also used when making *haku-e** (lit. foil picture) designs.

21. Nerigaki (paste drawing)

A technique related to *maki-e** (lit. sprinkled picture) decoration. A design is drawn using a paste of *maki-e fun** powder mixed with *suki urushi** (transparent *urushi*). After the paste has hardened, the design is finished by polishing (*tsuyaage**). In some cases a paste of *keshifun** powder mixed with *nikawa* (animal glue) or another adhesive is used. The technique lends itself to displaying the liveliness of the brushwork used when a design is drawn.

22. E-urushi (lit. urushi for painting, not to be confused with urushi-e*)

A type of *urushi* used in *maki-e** (lit. sprinkled picture) decoration. *E-urushi* is used for drawing the lines in *tsukegaki** (line drawing) and for lacquering areas of a design or ground when the *jinuri** (lit. ground lacquering) method is used prior to dense (*tsumemaki**) sprinkling on of powders. It is made by mixing *bengara* (red ochre) with *ki urushi** (raw *urushi*) that has undergone *nayashi** (mixing process) to make it smoother and easier to work with. It has a red colour that shows up clearly when painted on a black ground. The *e-urushi* mixture is adjusted so as to be firmer when used for *tsukegaki** and more pliable when used for *jinuri**. *E-urushi* is also used for *okime** (transferring of design drawing).

23. Okime (transferring of design drawing)

A preliminary stage in *maki-e** (lit. sprinkled picture) and other methods of *urushi* decoration. Transferring a design drawing onto the surface of an object. A design drawing is first copied onto a sheet of Japanese *washi* paper such as thin *mino* or *ganpi* paper. Using *urushi*, *e-urushi** (lit. *urushi* for painting) or a mixture of pigment and water, the design is traced onto the reverse side of the paper. The sheet of paper is placed reverse side downwards onto the *urushi* surface and then rubbed from behind so that the design is transferred onto the object. The *washi* paper is referred to as *okimegami* and the process of transferring the design is called *okimedori*. Drawing a design in *e-urushi** or an equivalent directly onto an object without using paper is called *kaki okime*.

IV 蒔絵以外の装飾(14項目)

蒔絵*以外の装飾技法は、蒔絵と併用して用いられることが多い螺鈿*・平文*・卵殻*などの技法、刃物を用いて表現する沈金*・彫漆*・蒔醬*・存星*などの技法、琉球地方で発展した堆錦*・箔絵*など、数多くの種類がある。

1 漆絵

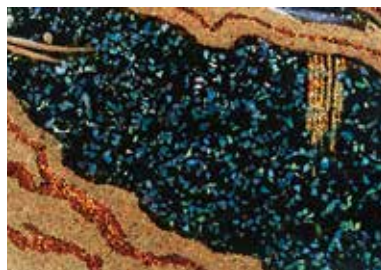
漆工装飾技法の一つ。透漆*に顔料を混和した色漆*で文様を描く技法。漆装飾技法の中では最も古くから行われていると考えられる。近世以前は天然顔料が使われていたため、朱色(硫化水銀)・褐色(ベンガラ)・黄色(雌黄)・緑色(雌黄+藍)・黒色(油煙・松煙)の5色に限られていた。現在は合成顔料が普及し多くの種類の色漆が得られるようになった。

2 箔絵

漆工装飾技法の一つ。漆で文様を描き金・銀箔を貼付け文様を表す。さらに針描*などで細部の文様を表現することも出来る。硬化後、摺漆*で固め定着する。

3 蒔貝(微塵貝)

螺鈿*技法の一つ。漆を地塗*した上に、細かく砕いた薄貝(螺鈿*を参照)を蒔いて装飾する。硬化後、漆を塗り込めてから、研炭*で研ぎ出した後、胴擦*と艶上げ*を行い仕上げる。貝が青く仕上がることから、青貝微塵ともいう。



蒔貝の作例
Makigai (lit. sprinkled shell)

4 密陀絵

絵画技法の一つで、油絵の一種。荏油・桐油・亜麻仁油などの植物油を低温で長時間煮詰めると、乾燥性が高まる。乾燥剤として一酸化鉛(密陀僧)を加えることにより、さらに硬化が促進される。天然顔料の中で白色の鉛白や胡粉は、漆と混和すると黒変してしまうが、密陀油に混和すると白色を表せることから、白密陀が多く用いられる。

IV. Decorative techniques other than *maki-e* (14 entries)

There are many decorative techniques other than *maki-e** (lit. sprinkled picture) used in the production of lacquerwork. These include *raden** (shell inlay), *hyōmon** (metal sheet inlay) and *rankaku** (eggshell), all of which are often used with *maki-e**; *chinkin** (lit. sunken gold), *chōshitsu** (carved *urushi*), *kinma** and *zonsei**, techniques that all make use of tools for incising and engraving; and *tsuikin** (lit. piled brocade) and *haku-e** (lit. foil picture) as developed in the Ryūkyū Islands.

1. *Urushi-e* (*urushi* painting, not to be confused with *e-urushi**)

A decorative technique. It involves painting a design in *iro urushi** (coloured *urushi*), which is a mixture of *suki urushi** (transparent *urushi*) and pigments. *Urushi-e* is considered to be the oldest decorative technique in the *urushi* repertoire. Up until the late 19th century, when only natural pigments were available, there were five colours, namely vermilion (red, mercury sulfide), brown (red ochre known as *bengara*), yellow (orpiment), green (orpiment and indigo) and black (lampblack or pine soot). Today synthetic pigments are widely used, resulting in many *iro urushi** colours.

2. *Haku-e* (lit. foil picture)

A decorative technique. A design is drawn in *urushi* onto which gold or silver foil is placed. Additional details may be depicted using the *harigaki** (lit. needle drawing) technique. After hardening, *suri urushi** (lit. *urushi* rubbing) is carried out to ensure firm adherence of the *haku-e* design.

3. *Makigai* (lit. sprinkled shell), also known as *mijingai* (lit. tiny flecks of shell)

A *raden** (shell inlay) technique. On a *jinuri** (lit. ground lacquering) ground, finely crushed pieces of *usugai* (lit. thin shell, see *raden**) are sprinkled on. After hardening, the surface is covered with several applications of *urushi*. This is then abraded with *togisumi** charcoal until the pieces of shell reappear. Finishing is carried out using *dōzuri** polishing and *tsuyaage** (bringing out the shine). Because of the way the shell takes on a blue colour, the technique is also known as *aogai mijin* (lit. tiny flecks of blue shell).

4. *Mitsuda-e*

Oil paint used on *urushi* objects. If vegetable oils such as perilla oil, tung oil and linseed oil are simmered at a low temperature for a long period of time, their drying rates increase. The addition of lead monoxide (*mitsudasō*) to produce so-called *mitsuda* oil increases the drying rate even further. The commonly used natural white pigments *gofun* (calcium carbonate) and white lead turn black when mixed with *urushi*, but remain white if combined with *mitsuda* oil. This explains why white is the most frequently used *mitsuda-e* colour found on *urushi* objects.

5 ^{きんま}蒔罽

漆工装飾技法の一つ。上塗漆面に刀で文様を彫り、その彫溝に地の漆とは別の色漆*を埋め込み、研炭*で研いで余分な色漆を取り除くことで文様を明瞭に表す。タイやミャンマーの代表的な漆工技法で、日本には高松の漆工家・玉楮象谷^{たまかじぞうこく}が導入し、現在は高松の代表的な技法となっている。



蒔罽の作例(部分)
Kinma

6 ^{ぞんせい}存星

漆工装飾技法の一つ。上塗漆面に刀で文様を彫り、その彫溝に地の漆とは別の色漆*を埋め込み、研ぎ出して文様を表す。その後、文様の輪郭線や細線を彫り、その彫溝に漆を摺込んで、金箔を押込み表す技法。広くは輪郭線を線刻しただけのもの、また文様を漆絵*で描き輪郭線や細線を沈金*で施したものなども含む。

7 ^{ちょうしつ}彫漆

漆工装飾技法の一つ。漆を厚く塗り重ねた層に文様を彫り込む技法の現代的な総称。日本では黒・朱・黄・緑など単一の色漆*を重ねて彫り込んだものを、それぞれ^{ついきく}堆黒・^{ついいしゅ}堆朱・^{ついおう}堆黄・^{ついいりよく}堆緑と呼ぶ。緑漆や朱漆を分けて塗り重ねた積層の彫り込む深さを変えて、花や鳥を朱の層で表し、葉・枝などを緑の層で表す技法を「^{こうかりよくよう}紅花緑葉」と呼ぶ。



龍鳳凰堆黄椀(MOA美術館)(部分)
Chōshitsu, detail from bowl,
China, dated 1596, MOA Museum of Art

8 ^{ぐり}屈輪

彫漆*や陶磁器に用いられる意匠の一種。漆を厚く塗り重ねた層に文様を彫り込む技法の中で、^{わらびがた}蕨型、ハート型、眼鏡型などによる連続文様のこと。

5. *Kinma*

A decorative technique. A design is carved into the upper (*uwanuri*) *urushi* surface with an engraving tool and the resulting incisions are filled with *iro urushi** (coloured *urushi*) in a colour contrasting to that of the ground. The surface is then abraded with *togisumi** charcoal to remove excess *iro urushi** and reveal the design. The technique is characteristic of lacquerwork made in Thailand and Myanmar. In Japan it was pioneered by the *urushi* artist Tamakaji Zōkoku (1805-1869) of Takamatsu. The use of *kinma* is now closely associated with Takamatsu.

6. *Zonsei*

A decorative technique. A design is carved into the upper (*uwanuri*) *urushi* surface with an engraving tool and the resulting incisions are filled with *iro urushi** (coloured *urushi*) in a colour contrasting to that of the ground. The surface is then abraded to reveal the design. This is followed by incising lines around the perimeter of the design and picking out details within it. *Urushi* is then rubbed into the incisions and gold foil pressed into them. In its broadest sense the term *zonsei* covers a number of related techniques. One example is incising the perimeter of a design without filling it with gold. Another involves painting a design in *urushi-e** and using *chinkin** (lit. sunken gold) to delineate the perimeter of the design and the details within it.

7. *Chōshitsu* (carved *urushi*)

A decorative technique. *Chōshitsu* is a modern term for a technique whereby a design is carved into a thick coating consisting of many layers of *urushi*. Designs carved into *iro urushi** (coloured *urushi*) of a single colour are referred to in Japanese as *tsuikoku* (lit. piled black), *tsuishu* (lit. piled vermillion), *tsuiō* (lit. piled yellow) and *tsuiryoku* (lit. piled green). In a related technique known as *kōka ryokuyō* (lit. red flowers, green leaves), strata of green and vermillion (red) *urushi* are built up on top of one another. Carving is then carried out at different depths so that flowers and birds appear red while leaves and branches appear green.

8. *Guri*

A type of design carried out in *chōshitsu** (carved *urushi*) that is also found on ceramics. Among designs carved into thickly built-up layers of *urushi* are scrolls or repeat patterns of motifs that resemble hearts, pince-nez spectacles and *warabi* (fern sprouts), the last often being referred to as pommel-scrolls in the West.

9 堆漆^{ついしつ}

漆工装飾技法の一つ。ここでは、現代の日本で行われている技法について触れる。仮板の上に各種の色漆*を100回以上塗り重ね、5~7mm厚の漆だけの漆板をつくり、その塗り重ねた漆板を形に切り抜き、必要な枚数を張り合わせた後、造形する技法。

10 沈金^{ちんきん そうきん} (鎗金)

漆工装飾技法の一つ。漆塗面に刀や鑿^{のみ}と呼ばれる刃物で文様を彫り、彫溝に摺漆*をし、金箔を押し込み、文様を表す。中国では鎗金と呼ぶ。現在行われている技法には、線彫り・点彫り・片切彫り・引掻彫りなどがある。彫溝に入れる材料は、箔以外に消粉*や色粉を使用することもある。彫っただけで何も入れないで仕上げる技法を素彫^{すぼ}りと呼ぶ。



沈金の作例(部分)
Chinkin (lit. sunken gold)

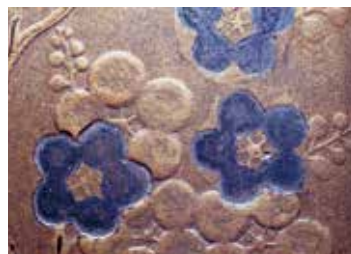
11 堆錦^{ついきん}

漆工装飾技法の一つ。焼漆^{やきうるし} (熱して水分を完全に取除いた漆) に大量の顔料を叩きながら混入し、練り合わせたものを堆錦餅^{ついきんもち}と呼び、それをローラーで薄く延ばし板状にする。さらにその薄板を小刀で文様に切り抜き、接着用の焼漆を塗り器物に貼付ける。堆錦餅をレリーフ状にした上に金属棒で線刻を行い、表情をつける。貼り重ねる、複数の色の餅を練り合わせる、細く切り唐草文様などを作る、餅の上から顔料や金消粉*で着彩・暈しを表現する、などの応用技法もある。

12 平文^{ひょうもん へいだつ} (平脱)

漆工装飾技法の一つ。金・銀・錫・鉛等の金属薄板を文様に切り透かし、漆下地面あるいは中塗面に貼付け、その上に黒漆を数回塗り重ねる。その後、研炭*で金属文様を研ぎ出し、艶を上げて仕上げる。

金属文様を研がずに剥ぎ出す技法を平脱と呼ぶ。金属面に刃物で毛彫^{けぼ}りをする場合もある。近世以降、金銀の薄板を金貝^{かながい}*と呼び、その技法も同様に呼ぶ様になった。



梅蒔絵手箱(三嶋大社)(部分)
Hyōmon (sheet metal inlay), detail from
cosmetic box with maki-e decoration,
13th century, Mishima Taisha Shrine

9. *Tsuishitsu* (layered coloured *urushi*)

A decorative technique. Only the method currently practised in Japan is described here. On a temporary surface a solid sheet 5 to 7 mm thick is built up using over a hundred layers of differently coloured *urushi* (*iro urushi**). Sections are cut out of the sheet and pasted on top of one another to create an initial shape with the layer pattern repeated down its sides. This is then worked into a final form.

10. *Chinkin* (lit. sunken gold), also known as *sōkin*

A decorative technique. A design is incised into an *urushi* surface with chisels and other sharp tools. The incisions are filled with *urushi* using the *suri urushi** (lit. *urushi* rubbing) technique and gold foil is pressed into them. The Chinese term for the technique is *sōkin* (Japanese reading). *Chinkin* techniques used in Japan today include line incising, dot incising, *katagiribori* (incising a groove with one vertical side and one angled side) and *hikkakibori* (lit. scratch carving, similar to *harigaki**) In addition to metal foil, *keshifun** powder and powdered pigments are sometimes used to fill the incisions. The term *subori* (plain carving) is used when the incisions are left unfilled.

11. *Tsuikin* (lit. piled brocade)

A decorative technique. A large amount of pigment is beaten into *yaki urushi* (*urushi* heated to completely remove its water content) to make a putty or dough known as *tsuikin mochi* (lit. piled brocade *mochi* cake). This is rolled out into a sheet. A design component is cut out of the sheet with a small knife and pasted onto an object with *yaki urushi* as the adhesive. Details are then incised into the raised surface using a metal stick. Variations of the technique include pasting cut-out design components on top of one another, kneading together doughs of different colours, and making floral scrolls from strips of dough. Colouring or shading the surface of a design component using powdered pigments or gold *keshifun** powder is used to accentuate the decorative effect.

12. *Hyōmon* (metal sheet inlay), a related technique is known as *heidatsu*

A decorative technique. A design component is cut out of a thin sheet of metal such as gold, silver, tin or lead. This is pasted onto a middle (*nakanuri*) *urushi* surface or an *urushi shitaji** (*urushi*-based foundation) coating, after which black *urushi* is applied several times. The surface is then abraded with *togisumi** charcoal until the metal reappears. The final stage is polishing of the *urushi* surface to bring out the shine (*tsuyaage**). When the *urushi* covering the metal is scraped off rather than abraded, the term *heidatsu* is used. Thin lines are sometimes incised (*kebori*) into the surface of the metal. Because thin sheets of gold and silver have long been called *kanagai** (lit. metal shell), the term *kanagai* has also come to mean the technique itself when gold or silver sheet is involved.

13 螺鈿(青貝)

漆工・木工の装飾技法の一つ。漆塗面に施す^{うるし じ らでん}漆地螺鈿と木地に直接^は嵌め込む^は木地螺鈿がある。夜光貝や^{あわびがい}鮑貝の殻の真珠層部分を文様に切り、器物に嵌め込むか貼付ける。貝は他にも^{ちやうがい}蝶貝・メキシコ^{ちやうがい}鮑貝・真珠貝などを用いる。材料加工法は、一定の厚さに摺り減らす^{すりがいほう}摺貝法と、煮込んで貝層を剥がす^{に がいほう}煮貝法がある。螺鈿の技法と材料は^{あつがい}厚貝(厚さ1mm前後)と、^{うすがい}薄貝(厚さ0.1mm前後)に大別される。厚貝の切削法は^{いどのこ}糸鋸で文様を切り鑢で整える。薄貝は小刀や針先を用いて切る切抜法、^{たがね}鑿で打ち抜く打抜法、希塩酸で溶かす腐食法の三種類がある。その他、厚貝には細線を彫る毛彫り、立体的に彫刻する^{ちやうがい}彫貝などがある。薄貝の技法には三角形・方形・菱形などの貝片を並べる置貝法、細かく砕いた貝の細片を^{まさがい ほう}蒔く^{まきがい ほう}蒔貝*法、貝片に亀裂を作る割貝法、貝片の裏に彩色や金銀箔や金銀粉を施す^{わりがいほう}いろがいほう色貝法などがある。黒漆面に薄貝を貼ると貝が青く輝くために、薄貝螺鈿を青貝と呼ぶこともある。



樵夫蒔絵硯箱(MOA美術館)(部分)
Raden (shell inlay), detail from
writing box with maki-e decoration,
17th century, MOA Museum of Art

14 卵殻

漆工装飾技法の一つ。鶏や鶺鴒の^{うずら}卵殻を用いる変塗*技法の一つで、中塗研面に漆で下付けした上に卵殻を並べ平らに押し付け、細かくひび割れを入れる。硬化後、漆を数回塗込み、研炭*で研ぎ出した後に^{うずら}胴擦*と^{うずら}艶上げ*を行い仕上げる。



卵殻の作例(部分)
Rankaku (eggshell)

13. *Raden* (shell inlay), also known as *aogai* (lit. blue shell)

A decorative technique also used in woodwork. In one variation of the technique, shell is pasted onto a lacquered surface (*urushiji raden*), while in another it is inlaid directly into a wooden substrate (known as *kiji raden*). The iridescent mother-of-pearl layer of the shell of the great green turban (*yakōgai*) or abalone (*awabigai*) is cut into shapes that are either inlaid into, or pasted onto the surface of an object. Other shells used include pearl oyster (*chōgai*), Mexican abalone and Akoya pearl oyster (*shinjugai*). Shells are processed either by grinding down to a certain thickness using the *surigai* (ground shell) method or by separating their layers by boiling using the *nigai* (boiled shell) method. A broad distinction is made between working with *atsugai* (lit. thick shell), whereby the shell is roughly 1 mm thick, and with *usugai* (lit. thin shell), whereby it is nearer 0.1 mm thick. When making a design component from *atsugai*, a piece of shell is cut with a coping saw and then shaped with a file. In the case of *usugai* there are three methods used: cutting out a shape with a small knife or the tip of a needle in what is called the *kirinuki* (cut out) method; punching out shapes in what is known as the *uchinuki* (punching) method; and dissolving by dilute hydrochloric acid using the *fushoku* (corrosion) method. With *atsugai* you find three-dimensional carving (*chōgai*, lit. carved shell) and the incising of thin lines (*kebori*) into the shell surface. With *usugai* there are numerous ways of working: placing small pieces of shell cut into triangles, squares and rhombuses, known as the *okigai* (placed shell) method; sprinkling of finely-crushed shell fragments, known as the *makigai** (sprinkled shell) method; making cracks on a piece of shell, referred to as the *warigai* (cracked shell) method; applying colour, gold or silver foil, or gold or silver powder to the underside of the shell, known as the *irogai* (coloured shell) method. Because thin shell has a blue iridescence if pasted onto a black *urushi* surface, *raden* inlay using *usugai* is also known as *aogai* (lit. blue shell).

14. *Rankaku* (eggshell)

A decorative technique. It is a *kawari nuri** technique (special lacquering in a variety of types) that makes use of the shell of chicken or quail eggs. A design is painted in *urushi* on the abraded surface of a middle (*nakanuri*) *urushi* surface. Pieces of eggshell are placed onto where the *urushi* has been applied and pressed down so that fine cracks develop as they adhere to the surface below. After hardening, the surface is coated with several layers of *urushi*. It is then abraded with *togisumi** charcoal and finished by *dōzuri** polishing and *tsuyaage** (bringing out the shine).

V 道具・材料(19項目)

漆工に用いる道具・材料類は、主に髹漆*工程に用いる漆刷毛*・箆*・下地*材料などと、蒔絵装飾工程に用いる蒔絵筆*・粉筒*・蒔絵粉*などがある。また、共通して用いる漆風呂*・濾紙*・研炭*などもある。いずれも天然素材が用いられている。

1 漆刷毛^{うるしばけ}

漆塗りを行うための刷毛。かつては動物の毛で作られていたが、18世紀に江戸の漆刷毛師の泉清吉^{いづみせいきち}により刷毛目が出ない柔らかさと、漆を延ばす腰の強さを併せ持つ人毛の刷毛が考案された。糊漆*で人毛を板状に固め、その外側には薄い桧板^{ひのきいた}を貼る。塗師刀^{ぬしどう}*で必要な長さだけ鉛筆のように削り出し、毛をほぐして使用する。



漆刷毛
Urushibake (flat brushes for lacquering)

2 漆風呂^{うるしぶろ}

漆工道具の一つ。器物に塗った漆を硬化させるための木製の戸棚。一般的には引戸^{ひきど}で内部に棧^{さん}と棧木^{さんぎ}を渡し、塗った器物を指板^{さしいた}に載せて収納する。内側に水分を含ませて戸内を常に高湿度に保つ湿風呂^{しめしぶろ}と湿度を加えない空風呂^{からぶろ}がある。



漆風呂
Urushiburo (cabinet for curing urushi)

3 濾紙^{こしがみ}

漆工道具の一つ。漆に混入されている塵などを濾す極薄い和紙。原料の楮^{こうぞ}は繊維が長いので、液体の中の塵を吸収する働きが大きく、水などの液体に強い特徴がある。現在はテロン製の濾紙も作られているが、編目構造のため微細な塵が濾しきれない。

V. Tools and materials (19 entries)

Tools and materials for *kyushitsu** (lacquering) such as *urushibake** (flat brushes for lacquering), *hera** (spatulas) and materials for making *shitaji** foundation, and those for *maki-e** (lit. sprinkled picture) decoration such as *maki-e fude** (*maki-e* brushes), *funzutsu** (powder tubes) and *maki-e fun** powder. There are also items used for both *kyushitsu** and *maki-e** such as *urushiburo** (cabinets for curing *urushi*), *koshigami** (filter paper) and *togisumi** (charcoal for abrading). All of the above are made from natural materials.

1. *Urushibake* (flat brush for lacquering)

Flat brushes for applying *urushi*. In the past these were made of animal hair. In the 18th century, Izumi Seikichi, an *urushibake* maker from Edo (present-day Tokyo), started to use human hair, which is stiff enough to use with *urushi* but soft enough not to leave brush marks. The brushes are made from human hair stiffened with *nori urushi** (*urushi* mixed with rice glue) and sandwiched between thin boards of cypress wood. A lacquerer's knife known as a *nushitō** is used to slice diagonally across the width of one end of the sandwich to expose the hairs. The hairs are loosened before use. When the hairs wear out, the end of the *urushibake* is shaved down as if it were a pencil.

2. *Urushiburo* (cabinet for curing *urushi*)

Equipment for lacquer manufacture. A wooden cabinet for curing *urushi* applied to an object. The cabinet has a pair of sliding doors and its interior is fitted out with runners and crossbars onto which lacquered objects on planks can be placed. A cabinet whose interior is artificially moistened to create a humid environment is called a *shimeshiburo*. This is in contrast to a *karaburo*, whose interior is not artificially humidified.

3. *Koshigami* (filter paper)

Equipment for lacquer manufacture. Very thin Japanese *washi* paper used to filter out dust and other impurities from *urushi*. Because the mulberry fibres from which the paper is made are very long, *koshigami* is extremely effective at trapping impurities and is strong enough not to disintegrate when exposed to water or other liquids. Nowadays filter paper made of Teton (a type of polyester manufactured by Toray Industries) is available, but its mesh structure is insufficiently fine to remove very small particles of dust.

4 定盤^{じょうばん}

漆工道具の一つ。漆作業に使用する平らな作業台あるいは板。平板上で漆下地*を調合する下地定盤と、漆塗の際に塗刷毛の漆の含みを調節する塗定盤がある。それぞれの定盤を有し漆刷毛*や漆箆^{うるしべら}*などを収納する引出を備えた箱定盤、蒔絵筆*を収納する引出を備えた蒔絵定盤もある。

5 砥石^{といし}

漆工道具の一つ。下地*の硬化した面を研ぐために用いる。下地の研ぎをすることで、下地面の凹凸^{おうちつ}を無くし、次の下地付けの密着を良くすることを目的とする。石の肌理の荒さにより、荒砥^{あらと}・中砥・仕上砥に区別して使われる。天然砥石が理想であるが、現在は人工砥石が多い。

6 地の粉^{じのこ}

漆工制作の下地*材料の一つ。下地に使用する比較的粒子の荒い土。漆と混合し硬化すると硬い層をつくる。現在は京都と輪島に多く産出する。篩^{ふるい}にかけ荒・中・細と分けて使用する。生漆*と混合したものを地と呼び、その調合方法により、本地*・蒔地*・本堅地*などがある。

7 砥の粉^{とのこ}

漆工材料の一つ。地の粉*を水簸^{すいひ}させた微粒子の土、あるいは仕上げ砥石*の粉末^{ひき}（引と砥）。現在は京都山科が主産地。漆下地*の場合は水をしみ込ませ練ったあと、生漆*と混合し錆漆*をつくる。さらに、地の粉を加えたものが切粉（切粉地*を参照）となる。

4. Jōban (work board)

Equipment for lacquer manufacture. A flat board on which *urushi*-related tasks are carried out. A *shitaji jōban* is a board on which *urushi shitaji** (*urushi*-based foundation) coatings are prepared. An *urushi jōban* is used during lacquering as a surface on which to adjust the amount of *urushi* taken up by an *urushibake** brush. Small chests equipped with both types of work board and drawers to store *urushibake** brushes and spatulas (*hera**) are called *hako jōban* (box *jōban*). There are also chests with work boards that are fitted with drawers for *maki-e fude** brushes. These are known as *maki-e jōban*.

5. Toishi (whetstone)

Equipment for lacquer manufacture. *Toishi* are used for abrading the hardened surfaces of *shitaji** foundation layers. The purpose is to smooth the surface and ensure that the next application of *shitaji** foundation adheres properly. Different grades of whetstone - coarse, medium fine, and fine (for finishing) - are used according to the coarseness of texture of the *shitaji** surface being abraded. Although natural whetstones are preferable, artificial whetstones are now widely used.

6. Jinoko (powdered clay)

Material for making *shitaji** foundation. *Jinoko* is a relatively coarse clay which produces a solid and robust coating when mixed with *urushi* and allowed to harden. Most *jinoko* today comes from Kyoto and Wajima. Sieves are used to separate it into three grades: coarse, medium, and fine. *Jinoko* mixed with *ki urushi** (raw *urushi*) is known as *ji* (see *urushi shitaji**). It is used in the making of *honji**, *makiji** and *honkataji** foundations.

7. Tonoko (finely powdered clay or pulverized whetstone)

Material for lacquer manufacture. The term *tonoko* refers to very fine clay obtained by sedimentation of *jinoko** (powdered clay) or powder made by pulverizing fine grade whetstone known as *hikito* of the kind used for finishing (see *toishi**). Today the main centre for the production of the clay variety of *tonoko* is Yamashina, Kyoto. When used in *urushi shitaji** (*urushi*-based foundation) coatings, *tonoko* is kneaded together with water and then mixed with *ki urushi** (raw *urushi*) to make *sabi urushi**. If *sabi urushi** is mixed with *jinoko**, it becomes *kiriko* (see *kirikoji**).

8 研炭^{とぎすみ}

漆工道具の一つ。漆塗の硬化した面を研ぐために用いる。そのため深い研ぎ傷が入らないよう特別に柔らかく焼いた木炭。漆塗面の斑を取り除き、次の塗りの密着を良くすることを目的とする。炭は作品形状に合わせ使いやすい大きさに切る。木の小口を研ぎ面に当たるようにし、水をつけながら木目に対し直角に動かして使用する。朴炭^{ほおずみ}（ホオの木を焼いた炭で硬い）・駿河炭^{するがずみ あぶらざり}（油桐の木を焼いた炭で柔らかい）・蠟色炭（チシャの木を焼いた炭で極柔らかい）と硬さの異なった木炭を使い分ける。金地^{つばきずみ}*を研ぐ場合は特別に椿炭を用いる。

9 篋^{へら}

漆工道具の一つ。使用目的により、下地を混合させる合わせ篋、下地*を付ける付け篋、色漆*などを練り合わせる練り篋、広い面積に漆を広げる配り篋などの名称がある。用途に応じてヒノキ・アテ・カエデ・ニレ・ツゲなどの材を削り、厚みや形をその都度、塗師刀*で削って使う。



篋
Hera (spatulas)

10 塗師刀^{ぬしとう}

漆工道具の一つ。漆篋*を削るために使う片刃の刃物。一般の切出小刀より刃渡りが長い。地域や個人により形は様々である。漆刷毛*の切出しにも使用する。

11 蒔絵筆^{まきえふで}

蒔絵*に用いる道具。漆で文様を描く、あるいは地塗*を行うための筆。漆は粘性が高いため筆の構造や形状、毛の素材が特殊である。表現目的により数多くの種類の筆が造られる。主な筆として、根朱筆^{ねじふで}は最も細く長い線を描くために長いネズミの毛が使用される。その他は雄白ネコの毛が使われる。鶴書筆^{つるがきふで}は少し太く抑揚のある線を描く時に使用する。地塗筆^{じぬりふで}（丸筆）はさらに太く面積のある地塗に使用する。それぞれの形に太細があり、蒔絵筆の種類は十数種類に及ぶ。



蒔絵筆
Maki-e fude (maki-e brushes)

8. *Togisumi* (charcoal for abrading)

Equipment for lacquer manufacture. Charcoal for abrading the hardened surfaces of *urushi* coatings. The various charcoals used are specially manufactured so as to be soft enough not to cause deep scratching. The purpose of abrading with charcoal is to smooth the surface and ensure that the next application of *urushi* adheres properly. The charcoal is cut into different sizes depending on the shape of the object being worked on. It is dipped in water and moved backwards and forwards with the grain-end acting as the abrasive surface. Charcoals of different hardnesses are used depending on need. They include *hōzumi*, a hard charcoal made from magnolia wood; *surugazumi*, a soft charcoal made from the wood of the tung oil tree; *roirozumi*, an extremely soft charcoal made from the wood of the *chisha* tree (*Ehretia acuminata*). *Tsubakizumi* is charcoal made from camellia wood used particularly on *kinji** (lit. gold ground) surfaces.

9. *Hera* (spatula)

Equipment for lacquer manufacture. Spatulas are named according to function. They include *awasebera* for mixing *shitaji** foundation, *tsukebera* for applying *shitaji** foundation and *neribera* for purposes such as kneading *iro urushi** (coloured *urushi*). A *kubaribera* is used for spreading *urushi* over large areas. *Hera* are made from different kinds of timber shaped and trimmed using a *nushitō** (lacquerer's knife) according to the needs of the task at hand. The types of wood typically used are cypress (*hinoki*), *ate* (*Thujaopsis dolabrata*), maple (*kaede*), elm (*nire*) and boxwood (*tsuge*).

10. *Nushitō* (lacquerer's knife)

Equipment for lacquer manufacture. Single-edged knives used to shape and trim spatulas (*hera**) and to shave down the ends of *urushibake** brushes. Their blades are longer than regular *kiridashi kogatana* (traditional knives for wood carving) and come in many different shapes according to region and individual preference.

11. *Maki-e fude* (*maki-e* brush)

Tool used in *maki-e** (lit. sprinkled picture) decoration. *Maki-e* brushes are used for applying *urushi* when drawing a design or coating a ground (*jinuri**). Because of the high viscosity of *urushi*, *maki-e* brushes are unique in terms of structure, shape and bristle type. There are numerous types of brush made for a variety of specific purposes. One of the most important is the *nejifude*, which is used to draw long, thin lines. *Nejifude* are made from long bristles obtained from rats. Other brushes are made from the fur of white male cats. *Tsurugakifude* (lit. crane writing brush) are slightly thicker than *nejifude* and are used for drawing lines of varying width. *Jinurifude* (lit. ground lacquering brush), also known as *marufude* (lit. round brush), are even thicker. They are used for coating grounds (*jinuri**). Since each type of brush is available in several thicknesses, well over ten different kinds of brush are used in all.

12 粉筒^{ふんづつ}

蒔絵*に用いる道具。蒔絵粉*を蒔く時に使用する。竹・葦・鳥軸^{あし とりじく}などを用い、片方の先端部を斜めに切り落とし、その切口部分に絹の布を張り使用する。絹はそれぞれ使用する蒔絵粉*の粒子の大きさに適合した織目の布を選ぶ。筒の反対側から蒔絵粉を入れ、指で軽く弾きながら蒔きたい場所に蒔きたい量の粉を落とすことが出来る。



粉筒
Funzutsu (powder tube)

13 蒔絵粉^{まきえふん}

蒔絵*に使用する材料。金属の塊を鑊で下ろし粉にしたもの。形状から鑊で下ろしたままのものを鑊粉という。それを丸めたものを丸粉、丸粉を平たく延ばしたものを平目粉、さらに薄く延ばし少しカールした形のものを梨子地*粉と呼ぶ。それぞれ粒子の大きさは微粒子から荒いものまで15～20段階あり、金属の種類も金・銀以外に、銅・錫・鉛・白金等々、真鍮・青金・赤銅などの合金も含め、蒔絵粉の種類は数えきれない程ある。



蒔絵粉
Maki-e fun (makie powder)

14 乾漆粉^{かんしつふん}

漆工装飾材料の一つ。色漆*をガラスなどの剥がれやすいものに2～3回程塗り、少し厚みのある塗板を作り、十分に硬化させ、それを剥がしてから薬研^{やげん}や乳鉢^{にゅうばち}などで粉末にしたもの。色粉より硬く研ぐことが出来るため、蒔絵*や変塗*に用いる。

15 箔^{はく}

漆工装飾材料の一つ。金などの金属の小さい板を叩いて薄く延ばしたもの。延性の高い金が最も薄く加工出来る。金以外にも銀・白金・アルミ・真鍮または金銀の合金（青金）などの箔もある。

12. *Funzutsu* (powder tube)

Tool used in *maki-e** (lit. sprinkled picture) decoration. *Funzutsu* are used for sprinkling on *maki-e fun** powder. They consist of a section of bamboo, a length of reed or a feather shaft, one end of which is cut at an angle and covered with a piece of silk mesh. The powder is inserted into the opposite end of the *funzutsu*, which is then tapped lightly with a finger so that the appropriate amount of powder sprinkles through the silk mesh. *Funzutsu* are made with silk of various degrees of coarseness to accommodate *maki-e fun** of different grain sizes.

13. *Maki-e fun* (*maki-e* powder)

Material used in *maki-e** (lit. sprinkled picture) decoration. *Maki-e fun* powder is made by shaping filings ground from metal ingots. The main types of *maki-e fun* are named after their shape. They include unprocessed *yasurifun* (metal filings); *marufun* (lit. round powder) which is *yasurifun* shaped into spheres; *hiramefun* (flat oval powder) made from *marufun* flattened into ovals; and *nashijifun* (powder used for *nashiji** (lit. pear skin ground)) made from *hiramefun* further flattened and rolled so as to curl at the edges. Each type of powder is available in a variety of between 15 to 20 grain sizes ranging from fine to coarse. In addition to gold and silver, *maki-e fun* can be made from metals such as copper, tin, lead and platinum, and from metal alloys such as brass, *aokin* (gold and silver) and *shakudō* (copper and gold). The number of variations is almost endless.

14. *Kanshitsufun* (lit. dry-urushi powder)

Material used in lacquer decoration. *Iro urushi** (coloured *urushi*) is applied two or three times to form a film on a glass or other surface from which it can be easily detached. After the film has hardened, it is removed and ground into a powder with a *yagen* (mortar with a wheel-shaped pestle) or a normal pestle and mortar. Because the *urushi*-pigment mix is harder than pigment and can be abraded, it is used for *maki-e** (lit. sprinkled picture) decoration and in *kawari nuri** (special lacquering in a variety of types).

15. *Haku* (foil)

Material used in lacquer decoration. A small piece of gold or other metal beaten into a thin leaf. Gold is especially ductile and can be made into extremely thin sheets. Foil is also made from other metals and metal alloys including silver, platinum, aluminium, brass, and *aokin* (gold and silver).

16 消粉^{けしふん}

漆工装飾材料の一つ。箔*の製品工程で四角く切り抜いた周囲の裁落^{たちおと}しを水飴で練り、微細な粉末に加工した材料。一般的には泥^{でい}と呼ぶが、漆工分野では消粉と称する。近世以降、徐々に加工技術が進み、粒子はより微細になる。金塊を鑢で下ろす蒔絵粉*とは異なる。

17 金貝^{かながい}

漆工装飾技法の一つ。金銀の薄板を文様に切り抜き漆面に貼付け、さらに漆を塗込め、研炭*で研ぎ出した後、胴擦*と磨き(艶上げ*と同じ方法)を行い仕上げる。研出蒔絵*と併用することが多い。

18 切金^{きりかね}

漆工装飾材料の一つ。薄い金銀板を方形・長方形・菱形等に小さく切った材料。蒔絵*と共に用いることが多く、技法名称にも用いる場合がある。

19 角粉^{つのこ}

漆工材料の一つ。塗膜の艶出し研磨に用いる。鹿の角を蒸焼きにして柔らかくし微細粉末にしたもの。蠟色仕上げ*や研出蒔絵*の最終の艶上げ*に用いる。胴擦*、摺漆*を重ねた後、微量の菜種油と角粉を指先や手のひらに付けて磨く。現在では代用として酸化チタニウムや研磨剤を用いることが多い。



角粉
Tsunoko (deer antler powder)

16. *Keshifun* (metal powder of extremely fine grain size)

Material used in lacquer decoration. Scraps from the process of cutting foil into equal-sized square sheets are kneaded with *mizuame* (starch syrup) and turned into powder with an extremely small grain size. Although commonly known as *dei* (lit. mud), it is called *keshifun* in the field of lacquerwork. *Keshifun* has become increasingly finer over the centuries thanks to advances in methods of manufacture. It is different from *maki-e fun** powder, which is made by shaping filings ground from metal ingots.

17. *Kanagai* (lit. metal shell)

Technique used in lacquer decoration. A component of the design is cut out from a thin sheet of gold or silver and applied to a lacquered surface. The surface is then sealed with *urushi*. The hardened surface is abraded with *togisumi** charcoal so that the design reappears. Finishing is carried out using *dōzuri** polishing and *tsuyaage** (bringing out the shine). *Kanagai* is often used in conjunction with the *togidashi maki-e** (polished-out *maki-e*) technique.

18. *Kirikane* (cut foil)

Material used in lacquer decoration. *Kirikane* are tiny pieces of gold or silver foil cut into squares, rectangles and diamonds. They are frequently used in *maki-e** (lit. sprinkled picture) decoration. *Kirikane* can also refer to the process of creating and applying foil shapes to a surface.

19. *Tsunoko* (deer antler powder)

Material for lacquer manufacture. Baked deer antler ground into a fine powder and used for polishing the surface of an *urushi* coating to bring out the gloss (*tsuyaage**) in the final process of the *roiro shiage** finishing procedure and in *togidashi maki-e** (polished-out *maki-e*). After repeated cycles of *dōzuri** polishing and *suri urushi** (lit. *urushi* rubbing) surface consolidation have been carried out, a small amount of rapeseed oil and *tsunoko* powder are placed on the fingertips or the palm of the hand and used to polish the lacquered surface. In recent years, titanium oxide and other alternative abrasives are often used instead.

VI ^{き じ}素地 (12項目)

漆工品の素地(胎)には木・竹・布・和紙・皮・土・金属など、多様な材料が用いられる。その中では木胎* (木地) が最も多く使用される。木胎の場合、加工技術によって^{さしもの}指物*・^{ひきもの}挽物*・^{くりもの}刳物*・^{まげもの}曲物*・^{けんたい}卷胎 (捲胎)*などに分類されている。

1 ^{しっ び} ^{うるしかわ}漆皮 (漆皮)

漆工品の素地の一つ。素地を動物の皮革で造形し漆塗りを施したもの、またその技法。生皮を水に浸して柔らかくした皮を木型に被せ、^{きづち}木槌で叩いて馴染ませながら包み込み、釘で固定し乾燥させる。皮は動きやすいため、十分に乾燥させた後、漆固め・布着せ*・下地*・漆塗を施し、素地が動かなくなった後に木型から切り外し、その後、内側にも同じ工程を行う。

2 ^{かんしつ}乾漆

漆工品の素地の一つ。素地を布で貼り重ねて造形したもの、またその技法。多くは麻布を使用する。木型・土型・石膏型などに、米糊など水溶性の離型剤を施した上に下地を施し、麻布を糊漆*や麦漆*などで貼り重ね、一定の厚みになった段階で、さらに下地*を施し、型から外す。近年は和紙を表面に貼る場合もある。自由な造形が可能となる。

3 ^{きんたい}金胎

漆工品の素地の一つ。素地を金属材料で作製し漆塗りを施したもの。金属面を荒らし、水分の無い漆を使用し焼き付ける。その後は、焼き付けた漆の表面を荒らし、下地*・塗りと通常の髹漆*工程を行う。漆は常温硬化法以外に80～180℃程度の温度で、数十分で硬化する高温硬化法 (焼付法*を参照) があり、金属塗装に適する。

VI. Substrates (12 entries)

A wide variety of materials is used for the substrates of lacquerware. They include wood, bamboo, cloth, Japanese *washi* paper, leather, clay and metal. Among them, wood is the most commonly employed. Wooden substrates are categorised by how they are made. The main types are *sashimono** (joinery), *hikimono** (turning), *kurimono** (carving from the block), *magemono** (bentwood work) and *kentai** (rolled substrate).

1. *Shippi*, also known as *urushikawa* (leather substrate)

A type of lacquerware substrate. The term refers both to lacquered leather objects and to the processes of manufacture, which involve shaping the leather into a desired form before applying *urushi*. Leather is softened by soaking in water and placed over a wooden mould. It is beaten with a mallet so that it fits tightly around the mould, secured with nails and then left to dry. Because leather on its own tends to flex and bend, the form is made rigid by means of *urushigatame* (application of *ki urushi** (raw *urushi*) for consolidation), *nunokise** cloth pasting and the application of a *shitaji** foundation. The exterior is then lacquered. Once the form has become fully rigid, it is removed from the mould and the same series of processes used on the exterior are carried out on the interior.

2. *Kanshitsu* (lit. dry *urushi*)

A type of lacquerware substrate. The term refers both to objects whose substrates consist of layers of cloth, usually hemp, pasted together and to the processes of manufacture. The layers of cloth are built up over a mould made of wood, clay or plaster using *nori urushi** (*urushi* mixed with rice glue) or *mugi urushi** (*urushi* mixed with flour paste). Prior to this a water-soluble separating medium such as rice glue is applied over the mould to enable the form to be removed later. An internal *shitaji** foundation coating is made, the layers being applied in the reverse order from usual, i.e. from fine to coarse. The layers of cloth are applied over this until they reach the desired thickness. An external *shitaji** foundation coating is then created and the form is removed from the mould. Recent years have seen the growth of the practice of pasting Japanese *washi* paper onto the surface of the foundation coating. The *kanshitsu* technique is extremely flexible and allows the creation of any number of shapes.

3. *Kintai* (metal substrate)

A type of lacquerware substrate. A substrate made of metal to which *urushi* is applied. After roughening the surface of the metal, a coating of *urushi* containing little or no water is applied and hardened at a high temperature. The hardened *urushi* surface is roughened, after which the standard sequence of *kyūshitsu** (lacquering) procedures, from the forming of a *shitaji** foundation to the application of coatings of *urushi*, is carried out. Hardening of the *shitaji** and *urushi* layers is carried out at room temperature. In contrast to hardening at room temperature, which is called *jōon kōkahō*, hardening of *urushi* at a temperature of around 80°C to 180°C for several tens of minutes is known as *kōon kōkahō* (see *yakitsukehō**). The latter method is particularly suitable for fixing *urushi* to metal.

4 紙胎(貼抜)

漆工品の素地の一つ。素地を和紙で貼り重ねて造形したもの、またその技法。木型などの原型に^{わらびこのり}蕨粉糊あるいは柔らかい糊漆*で和紙を貼り重ね、一定の厚みになった段階で、型から外す。漆固め・摺漆を重ねた後、和紙肌を生かし薄く上塗りを行う。同様に和紙肌を残した技法で、^{いつかんばり}一閑張と称する場合は木地の上に和紙を貼り、同様に上塗りを行う。

5 陶胎

漆工品の素地の一つ。素地を陶器・磁器で造形したもの、またその技法。^{ゆうやく}釉薬を掛けない焼締めの状態に金胎*同様に水分の無い漆を焼き付ける(焼付法*を参照)。その後は、焼き付けた表面を荒らし、下地*、塗りと通常の髹漆*工程を行う。

6 藍胎

漆工品の素地の一つ。竹を割り表皮を取り除き、薄く裂いたヒゴを編んで造形したもの、またその技法。編み目を生かす場合と、下地*で編み目を潰す場合があり、いずれも竹の上に漆塗りを施す。

7 木胎

漆工品の素地の一つ。素地を木材で造形したもの、またその技法。造形法や完成品の形状により、指物*・挽物*・刳物*・曲物*に分けられる。漆工品の素地の中では、最も多く使用される。

4. *Shitai*, also known as *harinuki* (paper substrate)

A type of lacquerware substrate. The term refers both to objects whose substrates consist of layers of Japanese *washi* paper pasted together and to the processes of manufacture. The layers of paper are built up on a mould of wood or other material using bracken starch (*warabiko nori*) or soft *nori urushi** (*urushi* mixed with rice glue). When the layers of paper reach a certain thickness, the form is removed from the mould. The processes of *urushigatame* (application and hardening of a thin coating of *urushi* to stop further absorption of *urushi* by the substrate) and *suri urushi** (lit. *urushi* rubbing) are then carried out repeatedly. This is followed by the application of a thin upper (*uwanuri*) *urushi* coating that allows the texture of the *washi* paper to show through. Another technique known as *ikken-bari* makes similar use of the texture of *washi* paper. It differs from the *shitai* process in its use of a wooden substrate onto which the *washi* paper is pasted prior to the application of the upper (*uwanuri*) *urushi* coating.

5. *Tōtai* (ceramic substrate)

A type of lacquerware substrate. The term refers both to objects with substrates made of pottery or porcelain and to the processes of manufacture. *Urushi* containing little or no water is applied to an unglazed high-fired ceramic body and hardened at a high temperature (see *yakitsukehō**) in the same way as a *kintai** metal substrate. The hardened *urushi* surface is roughened, after which the standard sequence of *kyūshitsu** (lacquering) procedures, from the forming of a *shitaji** foundation to the application of coatings of *urushi*, is carried out.

6. *Rantai* (woven bamboo substrate)

A type of lacquerware substrate. The term refers both to objects with substrates made by weaving together thin strips of bamboo whose outer layer has been removed and to the processes of manufacture. The pattern of the weave may be left visible or concealed by filling with *shitaji** foundation. In both cases *urushi* is then applied on top.

7. *Mokutai* (wooden substrate)

A type of lacquerware substrate. The term refers both to objects with substrates made of wood and to the processes of manufacture. Wooden substrates, which are the most commonly found type of lacquerware substrate, are categorised by how they are made. The main types are *sashimono** (joinery), *hikimono** (turning), *kurimono** (carving from the block) and *magemono** (bentwood work). It is usually possible to tell from the shape of an object which technique or techniques was or were used to make the substrate.

8 指物(板物)

木工技法の一つ。板材や棒材を組み合わせて造形すること。棚や箱など大小問わず、範囲は幅広い。



指物
Sashimono (joinery)

9 挽物

木工技法の一つ。木の塊を轆轤ろくろや旋盤せんぱんを用いて回転させ造形すること。大きさや材料の制限はあるが、椀や鉢など量産に適する。



挽物
Hikimono (turning)

10 削物

木工技法の一つ。木の塊を鑿かん・鉋ななどを用いて削り貫いて造形すること。造形の自由度が高い。

11 曲物

木工技法の一つ。ヒノキ・スギなどの剥板へぎいた・薄板を煮沸するか蒸気を当て、円形・楕円形に曲げ造形すること。



曲物
Magemono (bentwood work)

12 巻胎(捲胎)

漆工品の素地構造の一つ。木・竹・布・皮など、幅の狭い薄紐状ひもじょうの素材を巻き上げて造形したもの、またその技法。

8. *Sashimono*, also known as *itamono* (joinery)

A woodworking technique in which panels and lengths of timber are assembled to form a shape. Anything from small items such as boxes through to large objects such as sets of shelves can be made using the technique.

9. *Hikimono* (turning)

A woodworking technique in which a block of wood is shaped by turning on a lathe. There are limitations to the size of object that can be made and the types of timber that can be used. The technique is particularly suitable for producing bowls in large quantities.

10. *Kurimono* (carving from the block)

A woodworking technique in which a block of wood is hollowed out and worked into shape using chisels and planes. There are few restrictions in terms of the variety of shapes that can be made.

11. *Magemono* (bentwood work)

A woodworking technique in which strips or thin panels of timber such as cypress (*hinoki*) or cedar (*sugi*) are softened by steaming or boiling and then bent into round or oval shapes.

12. *Kentai* (coiled substrate)

A technique used to produce substrates for lacquerwork from thin strips or lengths of materials such as wood, bamboo, cloth and leather. The material is wound around itself in a continuous spiral. The term is used to refer both to objects with substrates made in this way and to the processes of manufacture.

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