

# 友禅

ふたつかおさお  
二塚長生のわざ

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35ミリ・カラー・36分

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*Yūzen*

The Textile Art of  
Futatsuka Osao

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# 友禪

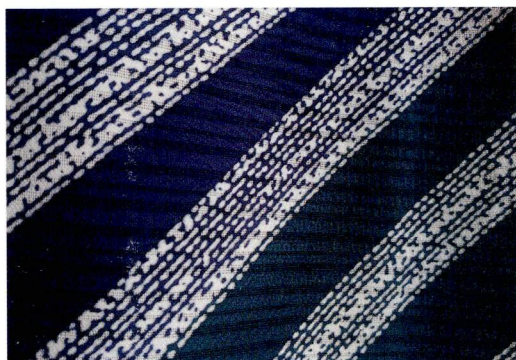
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Yūzen The Textile Art of Futatsuka Osao

二塚長生は、平成22年(2010)、重要無形文化財「友禪」の保持者に認定された。

模様を糊糊で防染することで巧みに描かれる「糸目」。本来、彩色する色のはみ出ないようにして模様の輪郭線や細部を描くために用いられるこの防染法に、自らの深化を見出した、二塚の友禪。手描きで1本1本緻密に糊置きされ、白上げされた線。躍動的な糸目と絵画的な表現とが融合して多彩な表情をみせる。伝統的な手法を守りつつ新たな友禪の美を追求する、二塚の作品と技術を記録した。

Yūzen kimono artist Futatsuka Osao was recognized in 2010 as the Holder of an Important Intangible Cultural Property, a title more popularly known as “Living National Treasure.” In *yūzen*, resist-dyed lines called *itome* are used to mark color boundaries and fill in details. Futatsuka, however, has taken the technique beyond its traditional confines, painstakingly drawing the rice resist on the fabric one line at a time so that whole patterns rise up white after dyeing. Futatsuka’s dynamic *itome* lines combine with his pictorial artistry to yield richly varied expressions. We follow the master as he seeks to create new beauty while upholding the traditional skills of his art.



友禪着物「白波」部分（文化庁蔵）

## プロローグ

防染糊を使って、模様の輪郭線を1本1本、糸のようなしなやかさで描く「糸目糊置き」。防染された模様が白く染め抜かれ、着物に洒落な印象を与える「白上げ」。江戸時代からつくこれらの伝統的な技法に、二塚はさらなる可能性を切り開いてみせる。

## Prologue

In the traditional resist-laying technique of *itome* (literally, “fine thread”), paste is drawn around motifs to create smooth, flowing outlines that recall delicate strands of thread. The *shiroage* white resist method yields undyed white motifs that rise up stylishly from a colored background. Futatsuka’s designs bring new expressive possibilities to these two time-honored techniques.

Photo: close-up of *yūzen* kimono “White Waves,” Agency for Cultural Affairs



## 作品構想

今回の作品のモチーフは、自宅からほど近い自然の中にあった。瞬時のひらめきや記憶の残像を記したかすかすの図案を土台に、実際に着物を身に着けたときの仕上がりも思い描きながら、雛形をつくる。

## Developing the design

For the work featured here, Futatsuka focused on a tangle of kudzu vines growing just a few steps from his front door. Starting from sketches capturing momentary flashes of inspiration and bits of remembered images, he develops the design while also considering how the kimono will look when draped around the body.



## 下図の作成

雛形を着物の原寸大に引き伸ばす下図の作成。下図はいわば設計図。雨にしなだれる葛の葉の様子を、面相筆を使って描き起こす。糸目の下書きはあえて描き入れず、指標となる線のみを記しておく。

## Creating the draft

Futatsuka enlarges the design into a life-sized draft that will serve as the blueprint for the kimono. With a fine drawing brush, he renders the kudzu leaves drooping in the rain. He tentatively marks the placement of the *itome* lines with a few guide lines.

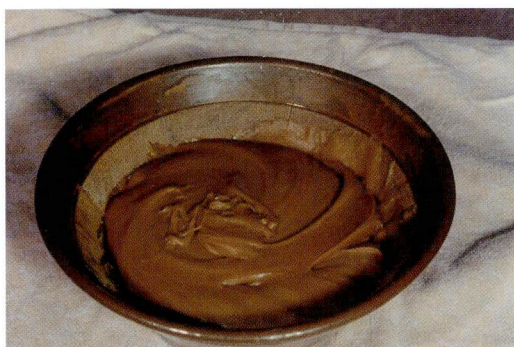


### 下絵写し

着物の白い生地に透過光で下図を浮かび上がらせ、青花を使って図案を生地に写し取る。

### Copying the design

After securing the kimono on top of the draft, Futatsuka lights the drawing from underneath and copies it onto the fabric using a pigment derived from the dayflower plant. The color marks clearly, yet washes away easily once it is no longer needed.

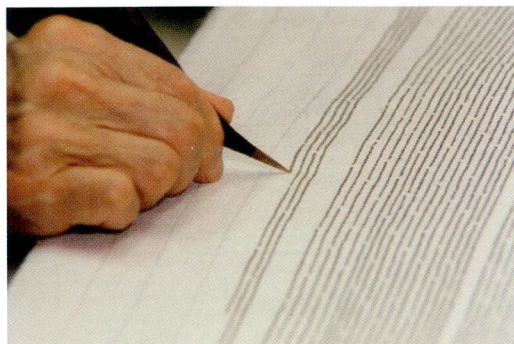


### 糯糊づくり

糯糊の原材料・元糊づくり。細かく挽いた糯米と米糠を合わせて食塩を加え、熱湯を入れてよく練り合わせる。ドーナツ状に小分けにして、蒸しあがったらすばやく搗く。

### Preparing the resist paste

To prepare the *mochinori* resist paste, Futatsuka mixes together finely ground glutinous rice, rice bran, and salt before kneading with hot water. The resulting dough is shaped into rings, steamed, and briskly pounded in a mortar.



### 糸目糊置き

糯糊を糊筒に入れ、親指で押し出すようにして、線幅が均等になるように調整しながら生地に糸目を引いていく。手が描きだす勢いを大切に二塚の糸目。糊の太さは先金の口の大ききで決まる。糊の状態を一定に保つために外気を遮断し、温度と湿度に気をつけながら、およそ一か月半かけて糊置きする。

### Drawing the *itome* lines

Futatsuka fills the resist paste into a bag fitted with a metal tip. Using his thumb he squeezes the resist onto the fabric, taking care to balance the spacing of lines. He maintains a sense of vigor and spontaneity in each stroke. To keep the condition of the paste uniform, the workspace is controlled for temperature and humidity during the drawing process, which takes roughly 45 days.



## 下色染め

染め場で、染め師とともに染めの工程に入る。鹿刷毛を使い、<sup>しあばり</sup>豆汁で糊を定着させた生地、まずは下色の薄い青色を染める。染めムラを起こさないように、そして糊がくずれないように、一定のリズムですばやく刷毛を動かす。

## Dyeing the base color

Futatsuka moves the kimono to another studio to work in collaboration with a dye craftsman. The cloth is pretreated with soybean solution to fix the resist before the first color, light blue, is applied. With a brush made of deer fur the dyer works quickly at a steady rhythm, taking care not to smear the strokes or damage the resist.

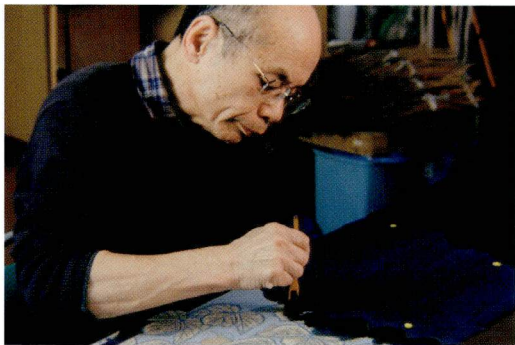


## 伏糊・うたし糊

十分に生地が乾燥したら、小麦粉で薄めた糲糊を筆で置き、「うたし糊」を施す。そこへ<sup>ひきこ</sup>挽粉をまき、糊の水分を吸わせて乾かす。この挽粉のつき加減が、模様にはばかしの効果をもたらす。

## Adding shading

Once the dye is dry, Futatsuka works selected areas using a paste thinned out with flour. In a technique known as *utashi-nori*, he applies the resist in varying thicknesses to render a graded effect. Over this he sprinkles a yellow powder to absorb the moisture and further the shading.



## 地染め

下色の上に、着物の地色となる濃紺と深緑を染め重ねる。染め分けの境界を二塚が<sup>しあばり</sup>小刷毛を用いて染めたあと、染め師が刷毛で染めていく。

## Dyeing the background

Futatsuka and the dyer apply the two ground colors, dark blue and dark green, over the earlier light blue. First Futatsuka uses a small brush to paint the boundary between the two. Then the dyer steps in, coloring the remaining parts.



## 完成作品・友禅着物「葛の雨」

整然とした点が連なる白上げの雨。うたし糊によって陰影を与えられた葛の葉は濡れたたずみ、葉の影でオナガたちが雨の止み間を待つ。花に彩色された<sup>あんにわ</sup>臙脂綿の赤が、青と緑を基調とした着物の中に香る。

## Yūzen kimono “Rain on Kudzu”

Rain splatters down over the kudzu plant in steady resist-dyed drops as magpies seek shelter in leaves that droop heavy and wet, as suggested by the *utashi-nori* shading. The flowers on the vine are painted in red *enjiwata* pigment, which glows warmly against the blue and green tones of the kimono.

### 製作協力

東京国立博物館  
石川県立美術館  
駒井克博  
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MATSUMURA Eri  
SUDŌ Mamiko

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井上実  
演出補佐  
細矢知里  
撮影  
八幡洋一 藤原千史  
今野聖輝 西島房宏  
照明  
江森清八 野本敏郎  
池田義郎  
録音  
荒井富保 藤林繁  
音楽  
清水健太郎

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