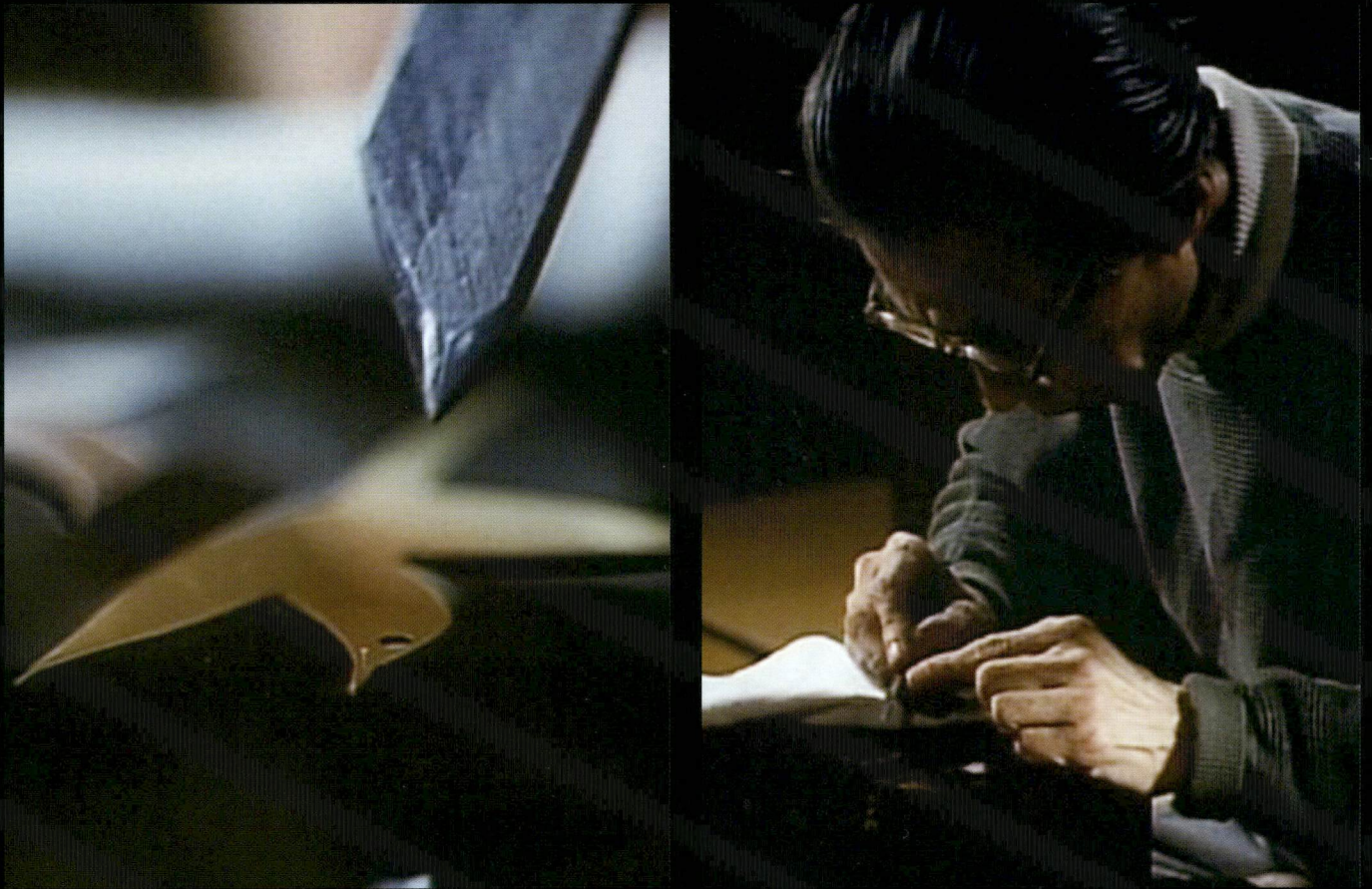


FY1985 Craft Technique Documentary 35 mm / Color / 32 minutes
Presented by the Agency for Cultural Affairs
Produced by Nikkei Visual Images, Inc.

Makie

The *Hyomon* Art of OHBA Shogyo



Makie is the creation of images by sprinkling gold or silver powder designs onto pieces coated in Japanese *urushi* lacquer. It is one of Japan's most distinctive decorative techniques of lacquerwork. There are many different variations of *makie* techniques, the artistic expression of the form is broadened further by the incorporation of such elements as *raden* (mother-of-pearl), *hyomon* (sheet metals) and *rankaku* (eggshell) inlay.

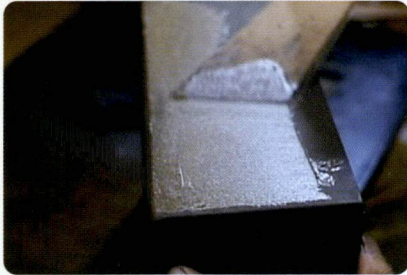
OHBA Shogyo (1916 ~ 2012) was born in Kanazawa, learned lacquering from his father, a lacquarer, and studied comprehensive *makie* techniques under MATSUDA Gonroku. He went on to elevate his skills even further through advanced research into *makie* and *hyomon*, and was recognized in 1982 as a Holder of an Important Intangible Cultural Property: *makie*. This title is more popularly known as "living National Treasure." He created many outstanding pieces, utilizing *hyomon* to strong expressive effect, and was highly regarded for his artistry.

This film faithfully records the processes that OHBA Shogyo underwent to create the work known as *Hyomon Rinsuibako*. It is intended not only to preserve the Important Intangible Cultural Property, but for the cultivation of his successors and the edification of future technicians and scholars.



OHBA Shogyo, a Holder of an Important Intangible Cultural Property: *Makie*.

Ohba Shogyo is particularly renowned for his use of the metal inlay technique known as *hyomon* combined with *makie*. The piece he is creating here will be called *Hyomon Rinsaibako*.



Base Preparation and Coating

To create the strong and lightweight box, he removes moisture by applying a hot iron to the surfaces of the wooden core.

He follows that with a layer of hemp cloth and the application and sanding of multiple base coats and iron oxide, before coating the piece with lacquer.



Vision and Design

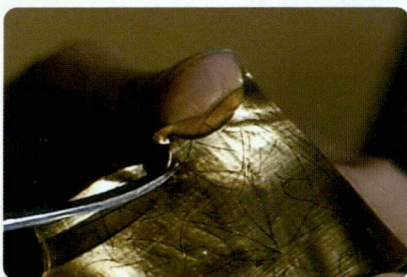
The artist paints his design directly onto the box with chalk and pigment, while considering his overall vision for the piece.

He then transfers this pattern to the thin Japanese paper called *usu-minogami*, optimizing the composition as he lays it out, and finalizes the design.



Okime

He traces the figures' outlines in lacquer on the reverse side of the paper on which the pattern was created, and transfers elements onto the metal to be inlayed.



Hyomon-kiri

Mr. Oba then uses scissors and knife to cut the gold or silver sheet into the precise shapes that he needs for the design.

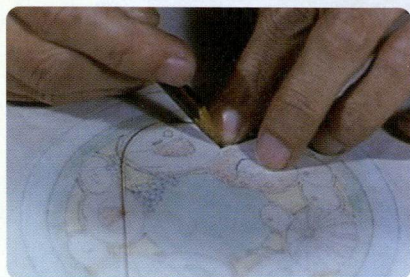
The metals are 0.125 mm thick and coated with *urushi* on the reverse side for better adhesion.



Najimase

Fitting the metal figures to the face of the *urushi* is a meticulous process. He must make sure that each element perfectly matches the flatness or curve of its specified location.

Mr. Oba calls this process *najimase*, or acclimation.



Sen-hyomon

Fine, *sen-hyomon* elements are cut from metal that is only 0.08 mm in thickness, to create delicate, brushstroke-like lines.



Hyomon-hari (Sen-hyomon)

He draws lines with *roiro-urushi*, an oil-free black lacquer, matching the outline and placement of the *sen-hyomon* elements. When the lacquer has dried to the perfect stage, he affixes these elements of the design.



Hyomon-hari (Men-hyomon)

He paints more *urushi* directly onto the metal figures he created and carefully places them onto the lacquered surface. This is where the effects of his painstaking *najimase* become evident.



Urushi-gatame

Next, he applies light coats of *roiro-urushi* thinned with camphor oil. The thin lacquer penetrates beneath the *hyomon* pieces, assuring their total adhesion.

This is followed by two coats of thicker lacquer.



Hyomon-togi

He sands the lines where *hyomon* and *sen-hyomon* meet with *surugazumi* charcoal, working carefully due to the differences in thickness between the elements.



Fun-maki (Tamamushigai)

Next, he sprinkles on iridescent *tamamushigai*. The brightness of this blue shell, applied in moderation, eases the coldness of gold and silver *hyomon*.



☾ *Fun-maki* (Gold and Silver)

Coarse grains of gold and silver dust are sprinkled onto the surrounding area of the pattern to create a gentle circle.



☾ *Uwa-nuri* and *Kawari-nuri*

He applies the *uwa-nuri*, or final coating, of *roiro-urushi* lacquer.

After gauging the optimal level of dryness by blowing on it, parts of the pattern receive a coat of with egg white to give the surface texture. This is one of *kawari-nuri* techniques.



☾ *Uwa-togi* and *Migaki*

After *uwa-togi*, or over sanding, using the finely textured *roiro* charcoal known as *chishazumi*, he polishes the lacquered surface to a sleek, brilliant finish.



☾ *Senbori* of *Hyomon*

Finally, he carves precise lines into some of the *hyomon* figures.



☾ “*Hyomon Rinsaibako*” is Complete

A circle expanding infinitely, like light from the sun. A harmonious world where every being experiences joy. This is the vision reflected in Ohba Shogyo masterful work, *Hyomon Rinsaibako*.

Staff

Producer/Director: KOYATA Wataru

Writer: HŌJŌ Akinao

Cinematography: TAKAAZE Kōichi, ASAOKA Miyakichi

Lighting: MATSUHASHI Hitoshi

Assistant Director: ARIIZUMI Yasushi

Camera Assistant: ŌKI Daisuke

Music: KAWAMURA Dai

Effects: KAWAMURA Dai

Original Plate Editor: INOUE Shoji

Narrator: Barry Gjerde

Recording: KAWAMURA Dai

Development: IMAGICA