

企画 文化庁 / 製作 日経映画社

蒔絵

— 松田権六のわざ —

蒔絵は、漆で描いた下絵に金粉や銀粉などを蒔き付けて文様を表現するもので、我が国の漆芸の代表的な装飾技法である。

蒔絵の技術を高度に体得し、昭和30年、国の重要無形文化財「蒔絵」の保持者に認定された松田権六（明治29年～昭和61年）。

松田は、蒔絵の技法に平文、螺鈿、撥鏤など多くの古典技法を併用することによって蒔絵の表現を豊かにし、数多くの格調高い作品を制作した。



製作：佐藤一郎 脚本：北條明直 演出：小谷田亘 撮影：森康 撮影助手：小林泰治

照明：松田慶治郎 音楽：広瀬量平 効果：佐藤日出夫

編集：井上正司 録音：甲藤勇

解説：平光淳之助 題字：関万希子



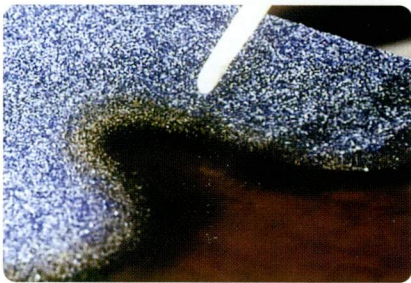
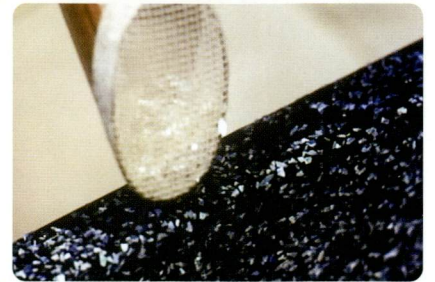
重要無形文化財「蒔絵」の保持者、松田権六氏の仕事部屋。制作されるのは二段卓の蒔絵。二段卓は上の天板、下の棚板からなる。

This is the studio of the artist, Mr. Matsuda Gonroku, recognized as a Holder of an Important Intangible Cultural Property: *Makie*. The piece he is creating is a table, composed of an upper surface with a shelf platform below.



仕事は、まず下段の棚板の隅に、青貝を蒔くところから始まる。漆の上に竹筒で、粗い貝と細かい貝を蒔く。竹棒で貝の面をならす。

Mr. Matsuda begins by sprinkling crushed blue shell on the corners of the lower shelf. Using a bamboo tube, he sprinkles both coarse and finer bits of shell over the black *urushi* lacquer and adjusts their placement to his liking with a bamboo stylus.



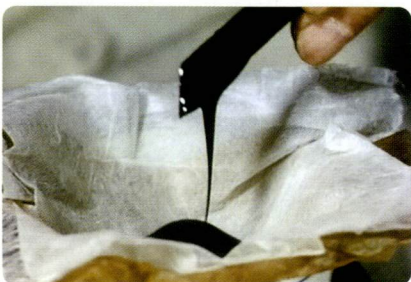
地塗りの上に金粉を蒔く。使用する金粉は、特性のやすり粉と細かい7号粉、9号粉。号数が多くなるほど、粉は粗くなる。

Now he sprinkles powdered gold over the base coat, using custom-made filings and fine, number seven and number nine gold powders. The grade of the powder becomes coarser as the number rises.



粉筒は、その操作によって、さまざまな表現を可能にする。筒先の角度や距離によって、粉蒔きに多彩な変化が与えられる。中指ではじく。薬指ではじく。小指ではじく。

A variety of techniques are employed to create specific effects. Varying the angle and height of the tip gives him further control over the sprinkling process. Flicking the tool with his middle finger, fourth finger or little finger.



漆濾し。梨地漆と木地呂漆を混ぜ、吉野紙で濾す。後で研ぎ出すために、全面を漆固めする。

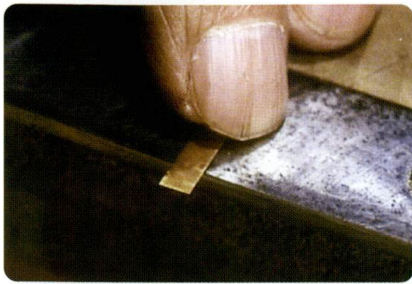
Urushi-koshi is the process of filtering the lacquer. A mixture of clear yellowish *nashiji-urushi* and brownish *kijiro-urushi* is passed through Japanese *yoshino-gami* paper to remove any impurities. The entire surface is coated with *urushi*, which will be thoroughly sanded later.



漆は適度の湿度と温度で固まる。そのため湿り気を含んだ風呂に入れる。

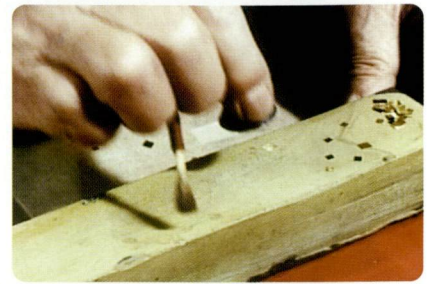
As *urushi* hardens best under conditions of moderate humidity and temperature, the piece is placed into a cabinet that provides a suitably moist environment.





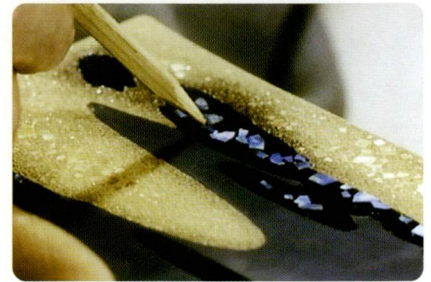
金の薄板を切って、平文を作る。平文の接着を強くするため裏には漆を焼き付けてある。碁石を利用した道具で、薄板を平らにする。

Now he cuts strips of thin gold for the technique known as *hyomon*. The undersides are brushed with *urushi* for better adhesion. He then flattens the thin pieces by striking them with a tool made from a go stone.



おおまかな構図の中に平文が置かれる。大小の平文の配列が図案を作る。平文に貝をあしらう。

He places the *hyomon* pieces to fit his composition, arranging both larger and smaller elements to create the impression he wants. The *hyomon* is further enhanced by adding bits of shell.



研ぎは、粗研ぎ、中研ぎ、仕上げ研ぎに分かれ、1回ごとに漆固めされては研ぎ出される。砥石で研ぎ始め、中研ぎから木炭を使う。

There are three stages of sanding, rough, second and finish. These are conducted after each layer of *urushi* has cured. He begins sanding with a piece of whetstone. Charcoal is used for the later stages.



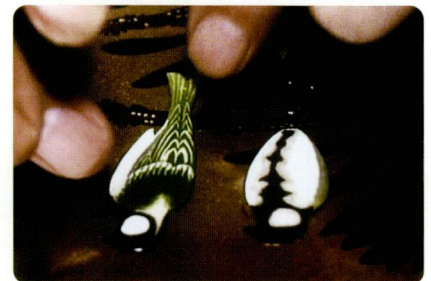
松田氏の仕事の手順は、誠によどみがない。その反面、作りながら常に新たな発想を導入する人でもある。練り描きもその一つで、粗さの違う金粉を漆と練り合わせ、横の葉を描く。

The course of Mr. Matsuda's work is steady, smooth and deliberate. On the other hand, he constantly introduces new ideas during the creative process. This can be seen in his *nerigaki* drawing of *maki* leaves, mixing the *urushi* with gold powders of different degrees of fineness.



氏の技は、平文、螺鈿、撥鏤など、多くの古典技法を駆使することにより、蒔絵の表現を豊かにし、しかもそこに格調ある作風を生み出した。

Mr. Matsuda's skill enriches the expression of *makie* artistry, making full use of many classic techniques such as *hyomon*, *raden* (mother of pearl inlay) and *bachiru* (ivory inlay) to create works of great dignity and beauty.



遠目にはその姿を見、近間によって模様を楽しむ。作品名、蒔絵横に四十雀模様二段卓。

The overall form of the piece can be appreciated from a distance, while the decoration are fascinating to look at up close. This work of art is entitled "*Makie, maki-ni-shijukara-moyo nidanshoku*," or "Two-tiered table with birds and *maki* trees design in *makie*."



Presented by the Agency for Cultural Affairs
Produced by Nikkei Visual Images, Inc

Makie

The Art of MATSUDA Gonroku

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.

Matsuda Gonroku(1896~1986) was recognized in 1955 as a Holder of a national Important Intangible Cultural Property: *Makie*, or "Living National Treasure." He extended the expressive potential of makie artistry, making full use of various classic techniques such as *hyomon*, *raden* and *bachiru* to create many works of great dignity and beauty.



Producer: SATŌ Ichiro Writer: HŌJŌ Akinao Director: KOYATA Wataru
Photography: MORI Yasushi Photography Assistant: KOBAYASHI Taiji
Lighting: MATSUDA Keijirō Music: KAWAMURA Dai Effects: KAWAMURA Dai
Editing: INOUE Masashi Recording: KAWAMURA Dai
Narrator: Josh Keller Titles: KAN Makiko