

京都 漆芸舎平安堂

漆芸修復師

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金継ぎの 技とところ

割れ、欠けも自然の仲間

～時代を金継ぎ～

一作品に6～10工程の手作業が必要で、数ヶ月かけて丁寧に仕上げていきます。そこには、「割れ」や「ひび」、「欠け」を、新しい景色として、蘇らせる感性が求められます。

様々な傷み、破損

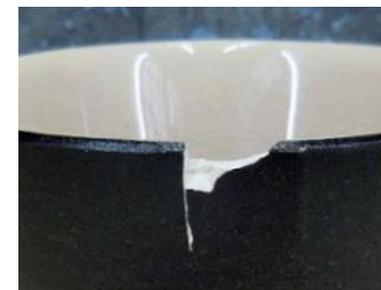
「割れ」



「ひび」



「欠け」



職人の技が吹き込む命

世界が注目する日本文化、その伝統工芸は、自然と人間の技との調和によって生み出されてきました。

「金継ぎ」とは、古くから陶磁器などの破損部を漆によって修復する伝統的技法です。

自然素材である山の土から茶碗など陶磁器は創られ、その修復には同じく自然の樹木から採取された漆を用い再生します。 さらに金粉などを加えることで、新たな美が誕生します。

これらが、自然と共に永く文化を守ってきた日本のこころです。

「モノを守り伝えるこころ」と、「モノを修復する伝統的技法」その二つの調和が「金継ぎの世界」を実現しています。



修復・装飾

下地

断面接着 キズを埋める 表面を研ぐ … 数回くり返す

漆塗り

漆を塗る 表面を研ぐ 乾燥させる … 数回くり返す

装飾

金粉、銀粉、プラチナなどを用いる

生漆で装飾を固める 表面を研ぐ … 数回くり返す



プロフィール

40年以上にわたり、伝統漆芸にたずさわりの、神社、寺院仏閣 美術館の所蔵品などの修復作業に参加する。対象は、建築、仏像、陶磁器、漆器、アンティーク家具、古美術品 文化財修復など多岐にわたる。

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HIROKI KIYOKAWA

Kyoto Lacquer art workshop Heiando
Lacquer restoration art artisan



清川 廣樹 京都・漆芸舎平安堂 漆芸修復師

Reviving New Soul by proficiency of artisan

Japanese culture attracted by the world, the traditional craft has been created by harmony between nature and Japanese skills.

"Kintsugi" is a traditional technique of restoration damaged parts such as ceramics with lacquer"Urushi". That is an art, not just a restoration.

Ceramics such as bowls for tea ceremony are created from mountain soil, which is a natural material, and similarly, we use the lacquer collected from natural trees to Reviving on restore it. By adding gold powder etc., new beauty is born.

That is Japanese sprit that has long preserved culture with nature. "Natural Mind to inherit things" and "Traditional technique to restore things", the **Natural Syncretism** realizes the "World of Kintsugi".



About the artisan

For over four decades, he participates in traditional lacquer art and restores cultural properties such as shrines, temples, museums and other collection.

Objects include architecture, Buddha statue, ceramics, lacquerware, antique furniture, antique arts and so on.

Lacquer restoration artist Heiando "平安堂" front of Daitokuji-temple
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JAPAN STYLE

Technique and sprit of "kintugi"

Cracks and Lacks are also friendly constituents of nature ... Cultural era connecting by "Kintsugi" ...

A performance requires 6 to 10 steps of manual manufacturing, and it will perform carefully over several months. That needs for sensitivity that can revive "broken pieces", "cracks", "fragments" as new scenery-art.

Various damage, breakage

"broken pieces"



"cracks"



"fragments"



Restoration
art



Groundwork

Adhesion of cross section, Fill the scratch, Sharpen the surface ... Repeat several times

Lacquered

Mending by lacquer, Sharpen the surface, Dry it ... Repeat several times

Decoration

Using gold powder, silver powder, platinum powder etc.
Harden decorations with pure lacquer, Sharpen the surface ... Repeat several times

lacquer ware 漆器 / shikki

Containers, utensils, furniture, and other useful objects employing lacquer as a protective varnish and often as a decorative medium as well. It ranks among the most distinctive achievements of traditional Japanese crafts.

Lacquer (urushi) is prepared by evaporation and filtration of sap collected by cutting through the bark of the lacquer tree (J: urushi; *Rhus verniciflua*). One of the most durable natural adhesives and varnishes known in the premodern world, lacquer appears to have been recognized as a useful substance in China and Japan by the second millennium BC. Lacquer penetrates and seals porous surfaces, taking on an amber to deep brown color and a glossy sheen as it hardens. An application of lacquer increases the durability and utility of materials such as wood, the most common material for the construction of lacquer ware. Basketry, woven textiles, bamboo, pottery, metal, paper, and leather have also been used in making lacquer ware.

Lacquer's decorative appeal can be enhanced by the addition of certain pigments to produce opaque colors. Red and black lacquer occur in some of the earliest extant fragments of Chinese and Japanese lacquer, and these have remained the most common colors. Yellow, green, and brown occur in Japanese lacquer prior to the Meiji period (1868–1912). Within the past century blue, violet, and white lacquer have been successfully produced. Hardened lacquer may be polished with abrasives to achieve a brilliant, mirrorlike finish. If the lacquer veneer is sufficiently thick—the result of numerous separate applications of thin layers of lacquer—it can be carved, incised, or inlaid with metals, mother-of-pearl, and other materials.

Outstanding among Japanese decorative techniques is maki-e, literally, “sprinkled-picture.” This term encompasses a variety of techniques employing gold or silver powder or particles sprinkled on areas defined by liquid lacquer.

History

Archaeological excavations of Jōmon-period (ca 10,000 BC–ca 300 BC) sites have yielded numerous remains of lacquered objects made of wood, woven bamboo, or pottery. Both red and black lacquer appear, sometimes in combination. Lacquer ware of the Nara period (710–794) reveals a rich variety of materials and decorative techniques, including mother-of-pearl inlay (raden), inlay of sheet silver and gold (heidatsu or hyōmon), and lacquer painting (urushi-e) using colored lacquer or lacquer mixed with powdered silver and gold. The maki-e technique was introduced during the Nara period. Other types of lacquer ware, such as negoro-nuri and kamakura-bori, both influenced by Chinese lacquer ware, were produced for use in Buddhist temples during the Kamakura (1185–1333) and the Muromachi (1333–1568) periods.

The Azuchi-Momoyama period (1568–1600) saw the growth of Kōdaiji maki-e, characterized by simplified, bold patterns often based on the theme of flowering autumn grasses (akikusa). Japanese lacquerers also produced numerous items specifically for export to Europe. The surviving lacquer ware of the Edo period (1600–1868) suggests a significant broadening of usage, especially among the prosperous merchant class. In the Meiji period, the industry was stimulated by a renewed domestic and foreign demand for lacquer ware.

Today, Japanese lacquer ware maintains a high standard of quality.

Part of a lacquer-ware banquet set from the Edo period, typical of those used by feudal daimyō for special occasions. Black lacquer with gold maki-e designs.



urushi-e 漆絵 / lacquer pictures

Technique employing lacquer as a painting medium on a paper or lacquer surface. The term is used to denote painted designs executed in a compound of lacquer and color pigments. Sabi, a grinding powder, is sometimes added in order to give more body to the compound and thereby to impart a greater clarity to the brushstrokes. Owing to the chemical properties of lacquer, the range of colors has, until recently, been restricted to red, black, brown, green, and yellow. Though there are pots decorated with lacquer that date from around 4,000–3,000 BC, the oldest extant example of pictorial urushi-e is the mid-7th-century Tamamushi Shrine in the Nara temple Hōryūji, with figural and landscape subjects executed in colored lacquer. Shibata Zeshin, a noted 19th-century lacquer artist and painter, is the most famous exponent of urushi-e on paper in the modern period.

maki-e 蒔絵 / literally, “sprinkled picture”

Term for a class of decorative techniques used in lacquer ware, all employing sprinkled powders or filings, usually of gold or silver. The powder is applied to lacquered designs while the lacquer is still damp. The first record of their use in Japan dates from the 8th century AD. During the Heian period (794–1185), maki-e became the dominant method of Japanese lacquer decoration. By the Kamakura period (1185–1333) three major maki-e techniques had evolved: togidashi maki-e (“polished-out sprinkled picture”), hiramaki-e (“level sprinkled picture”), and takamaki-e (“relief sprinkled picture”), each of which varied the texture of the finished product. In the Muromachi period (1333–1568) hereditary lines of maki-e craftsmen, such as the Kōami and Igarashi families, emerged, and maki-e techniques reached a high level of development. In the Azuchi-Momoyama period (1568–1600) a new form called Kōdaiji maki-e became popular, and in the Edo period (1600–1868) namban maki-e, which mixes maki-e with raden (mother-of-pearl inlay) was exported in large quantities to Europe. The Rimpa artists contributed to maki-e's popularity with their unusual designs.

lacquer tree 漆 / urushi

Rhus verniciflua. A deciduous tree of the sumac family (Anacardiaceae), cultivated as a source of lacquer since ancient times. Indigenous to China, India, and Tibet, it reaches more than 10 meters (33 ft) in height and 30–50 centimeters (12–20 in) in diameter. The bark of young trees is grayish white, and that of older ones is dark gray. The branches are thick and grow from the main trunk in a regular pattern. The compound leaves are odd-pinnate and cluster alternately at the ends of branches. Trees bear either male or female flower clusters in panicles at the leaf axils. The many small yellowish green blossoms flower in May and June. The fruit is a spheroid drupe.

The tree is suited to cool, sunny places with a deep layer of moist, fertile soil. Similar species found in Japan include tsutaurushi (*R. ambigua*) and nurude (*R. javanica*). The sap of these trees contains an oily toxic irritant, urushiol. The lacquer sap is usually gathered when the tree is 10 years old and its trunk is at least 10 centimeters (4 in) in diameter. The sap oozes naturally out of the tree from mid-June through late October. Once the sap is out, the tree is cut down. Lacquer is made by removing water and impurities from the raw sap, after which dehydrating agents and dye are added. Today Japan imports most of its lacquer from China. See also lacquer ware.

The process of making lacquer begins with the collection of sap from scores made in the trunk of an urushi tree.

