

木版画の制作工程 —— 「伝統木版画」は、こうしてつくられる

Steps to Making Woodcut Prints: How Traditional Woodcut Prints are Made

浮世絵版画の制作は、版元の依頼にもとづいて絵師が墨一色の線で描いた版下絵を、彫師が版木に貼って彫ることから始まります（主版（おもはん）の彫り）。主版が彫りあがると、それを摺って数枚複写したもの（校合摺（きょうごうずり））に絵師が色ごとに朱色で指定をしていきます。彫師が色分けされた校合摺を版下絵と同様、

板に貼って彫ります（色版の彫り）。色別に彫られた版木がすべて揃うと、版木は摺師に渡されます。そして、版元・絵師が立ち会いで行う色指定に従い、摺師が一色ずつ摺り重ねていきます。浮世絵版画がどのようにつくられていくかを、葛飾北斎の代表作『神奈川沖浪裏』を題材にご紹介しましょう。

After an initial order by a publisher, the creation of *ukiyo-e* begins with the artist making a template drawing using only black ink lines, and based on this template, the carver would paste the drawing to a block of wood and carve the image in accordance with the lines (carving of outline block). After printing several copies of this initial print (printing of test copies), the artist decides which color would be applied to each copy by marking the prints with a red color. The carver then takes the

color copies and, like the initial print, carves a woodblock for each individual color (carving of color blocks). Woodblocks are cut for each color, and the woodblocks are then delivered to the printer. Following the coloring directions given by the artist and the publisher, the printer prints each color separately in layers. To elucidate the way *ukiyo-e* prints are made, we use Hokusai's representative work "The Great Wave off Kanagawa" as an example.

1 版下絵を描く Drawing



版下絵完成
Completion of the drawing

2 版下絵を版木に貼る Attaching the drawing on the woodblock



3 主版を彫る Carving the outline block



主版完成
Completion of the outline block

4 色分け Assortment of color blocks



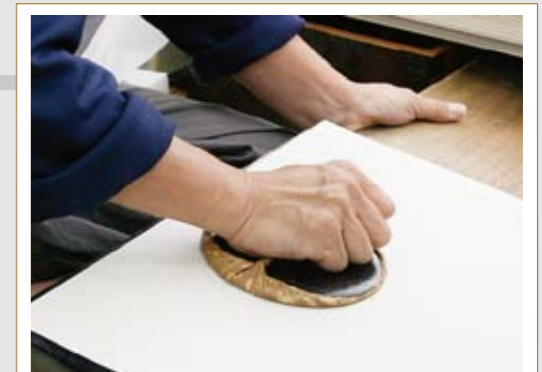
完成した主版を複数枚摺り、絵師が色の部分を各々朱色で指定する。
Multiple copies are printed using the keyblock. With red ink, the artist then determines the color layout.

5 色版を彫る Carving of color blocks



色版完成
Completion of color blocks

6 版元・絵師の色指定に従い、一色ずつ摺り重ねる Following the instructions of the artist and publisher, each color is carefully printed.



7 完成 Finished print

