

細川紙

Hosokawa-shi

細川紙技術者協会

Hosokawa-shi Craftsmen's Association

細川紙

細川紙は、埼玉県小川町・東秩父村で古くから継承されている伝統的な手漉き和紙です。その技術は昭和53年に国の重要無形文化財に指定され、平成26年にはユネスコ無形文化遺産の保護に関する条約に基づく「人類の無形文化遺産の代表的な一覧表」に「和紙：日本の手漉和紙技術」(石州半紙・本美濃紙・細川紙)として記載されました。

Hosokawa-shi, a traditional Japanese hand-crafted paper (washi), has long been made by the residents of Ogawa Town and Higashi-Chichibu Village in Saitama Prefecture. In 1978, the Japanese government designated the technique of making hosokawa-shi as an Important Intangible Cultural Asset. Further, in 2014, based on the UNESCO conventions for protection of Intangible Cultural Heritage, it has been listed in the Representative List of Human Intangible Cultural Heritage as “Washi, craftsmanship of traditional Japanese hand-made paper” (including sekishu-banshi, hon-minoshi, and hosokawa-shi).



この地域における和紙の歴史は、8世紀に遡るといわれています。江戸時代になると、大都市江戸の住人や商人が増え、紙の消費も増加しました。この地域は紙の一大消費地である江戸に近いので、江戸時代中期に紀州細川村（和歌山県）で漉かれていた細川奉書という良質な紙の技術がここに伝えられました。そして、細川紙の生産量は大幅に増加し、ここは紙の名産地として栄えました。

It is said that the history of papermaking in this region dated back to the 8th century. In the Edo period (1603 - 1867), the population of metropolitan Edo increased, the consumption of paper increasing with it. In the middle of the Edo period, the technique of crafting hosokawa-hosho, a high-quality paper that was being produced in Hosokawa Village in Kishu (now Wakayama Prefecture), was introduced into this region due to its proximity to Edo - a major consumer of such paper. The production of hosokawa-shi increased greatly, and the region flourished as a famous producer of paper.



細川紙は、国内産の楮（こうぞ）を原料とし、伝統的な方法と用具で作られます。楮の内側にある長い繊維は強靱で、流漉きによって楮の繊維が絡み合い、丈夫な紙になります。耐久性が細川紙の大きな特徴の一つです。

Hosokawa-shi is made from domestic kozo trees, using traditional production methods and equipment. The long inner fibers of kozo are very strong, and through nagashi-zuki (a method of sheet forming) the fibers are intertwined, making hosokawa-shi paper sturdy. Durability is another important characteristic of hosokawa-shi

用途

細川紙は、和本用紙、たとう紙（着物などを包む紙）、型紙原紙（着物の染色用）、古文書補修用紙などとして用いられるほか、壁紙や障子・照明などのインテリア、版画や水墨画用紙などの芸術・工芸用紙としての用途も広がっています。

細川紙をはじめ、小川町・東秩父村周辺で漉かれる和紙は「小川和紙」と総称され、大和ちり紙・画仙紙・染紙・名刺・賞状用紙・はがきや便せんなど、様々な用途の紙がつくられています。

Various Uses

Hosokawa-shi is used in many ways, such as Japanese bookbinding, kimono wrapping paper, stencil dyeing paper, repair and restoration of old documents, to name a few. Today, its use is expanding to interior decoration such as wallpaper, interior sliding doors, light fixtures, as well as arts-and-crafts purposes such as printmaking, ink painting, and more.

Paper produced in Ogawa Town, Higashi-Chichibu Village, and nearby is collectively known as “Ogawa Washi.” In addition to hosokawa-shi, various other kinds of paper are produced in the area, such as yamatochiri-shi (paper spotted with black outer bark), calligraphy paper, dyed paper, business cards, certificate paper, post cards, and letter paper.



工程 Process

かず 楮きり

細川紙は国産の楮（クワ科の植物）を原料とします。楮のことを地元では「かず」と呼んでいます。収穫した楮は、2尺（約70cm）くらいに切りそろえます。

Harvesting "Kozo"

Hosokawa-shi is made from domestic kozo trees, which is a member of the mulberry family. Kozo is locally called “kazu.” The harvested kozo shoots are cut to a length of about 70 centimeters.



かず 楮かしき・かず 楮むき

楮を大きな蒸し釜の中に根元を下にして立てます。楮を蒸して表皮をむき取りやすくし、蒸しあがるとすぐに表皮はむき取られます。

Steaming the Shoots and Stripping the Bark

The kozo shoots are placed fat-end-down in a cauldron. So that the bark may be easily stripped off the inner wood, the kozo is steamed. After steaming, the bark is immediately peeled off.



かず 楮ひき

楮の黒い外皮を削り取って白皮にする作業です。黒皮や傷の部分をていねいに取り除きます。良質な紙を作るために欠かせない作業です。

Scraping the Bark

The dark outer layer of the bark is scraped off, leaving only the white bark within. The dark layer and any blemishes or marks are carefully removed. This task is essential to the production of high-quality paper.



かず 楮煮

楮を釜で煮ます。釜が煮立ったら、ソーダ灰を入れます。成分の炭酸ナトリウムには、白皮を軟らかくし不純物を取り除く効果があります。白皮の繊維は、一本一本ほぐれるようになります。

Boiling the Bark

The prepared bark is boiled in a cauldron. When the water comes to a boil, soda ash (sodium bicarbonate) is added. It softens the white bark and removes impurities. The individual fibers are now easily separated.



かず 楮さらし

煮終えた白皮は、水につけて、あく抜きと日光漂白されます。篠竹で一本一本すくい上げ、ついているゴミや不純物をていねいに取り除いていきます。

Washing and bleaching

When the white bark has been completely cooked, it is placed in cold water where it is cleansed of any alkalinity and bleached by the sun. The white bark is then pulled out one by one with a bamboo stick and again any residual matter and discoloration are carefully removed.

かず 楮打ち

紙漉きのための材料になるよう、白皮の繊維をさらにほぐすために楮打ち棒で入念に叩きます。

Pounding the kozo

To further loosen its fibers in preparation for paper-making, the kozo is struck repeatedly with hardwood rods.



とろ叩き

もう一つ紙漉きに欠かせない材料に、ねりがあります。トロロアオイという植物の根を叩いて抽出する粘り気のある液体です。ねりは、楮の繊維を水の中で程よく分散させ、浮遊させる働きをします。紙漉きの過程では、繊維をお互いにつなぎとめる作用があります。粘着力がないので、乾燥のときには紙を一枚一枚はがすことができます。

Striking the Tororo Aoi Roots

Another essential material when making paper is neri. This mucilage, or viscous starch, is extracted by crushing the root of the tororo aoi plant. When placed in water, neri acts as a suspending agent, spreading the fibers of the kozo evenly throughout. In the papermaking process, neri works to bind the fibers together. Since it is not sticky, the individual layers of paper can be pulled apart one by one during the drying process.



紙漉き

漉き舟とよばれる水槽に紙の原料となる漉き水（水、楮、ねり）をいれ、均等に分散させます。漉き桁に漉き水をすくい上げ、何度か流し込み、漉き簀の上に均等に繊維が行きわたるように繰り返し揺らします。漉きあがった和紙は、かんだとよばれる紙床台へ移され、一枚一枚積み重ねられます。

Making the paper

The combined materials (water, kozo, and neri) are put into a sukibune (paper making vat) and evenly mixed. Grasping the mold, the papermaker scoops up some of the mixture and pours it across a bamboo screen repeatedly, rocking the screen back and forth until the pulpy fibers have spread evenly over the surface. The washi sheets are moved to kanda (paper beds), onto which they are stacked one by one.



紙干し

脱水した紙を一枚ずつはがし、紙板に貼りつけ、天日で乾燥します。紙板で自然乾燥した紙には、板の木目が残るなど独特な風合いがあります。今日では、鉄板で乾燥することが多くなっています。

Drying

The pressed sheets are peeled off one at a time and placed on wooden boards, there to dry in the sun. When paper is placed on a board and dried in this way, it results in a unique wood grain pattern. These days, often a heated iron plate will be used to dry the paper.

紙そろえ

乾燥し終わった紙は、室内で選別し整えられます。無傷で上質な紙は一の紙、少しでもむらがあれば二の紙へと選り分けます。一枚一枚ていねいに確認していきます。

Sorting

After it finishes drying, the paper is taken indoors, examined, and sorted. The highest quality paper, with no visible blemishes, is given a rating of 1. Paper that is found to have even the slightest imperfection is given a rating of 2. Each sheet is examined with great care.



後継者養成

細川紙技術者協会では、技術保存研修、他産地や
用具・原料産地の調査、用具等の購入・補修、資料の
収集・整理、展示会への出品や体験学習の指導など
様々な活動を行っていますが、もっとも力を入れているのが後継者育成事業です。

技術保持者が研修生に全工程にわたって技術指導
を行っています。研修生は日々技の習得に励み、その
成果を研修発表会や展示会などで発表しています。



Training Successors

The Hosokawa-shi Craftsmen's Association is engaged in many activities. Members of the Association train novices in papermaking techniques for succession, and make research visits to other paper producing areas, and research producers of papermaking tools and raw materials. They take care of the purchase and maintenance of tools and equipment, collect paper-related materials, and participate in exhibitions. They also help amateur visitors experience papermaking. However, what the Association puts particular emphasis on is the successor training projects.

Master craftsmen are guiding and advising the trainees through every process in papermaking. The trainees are striving day by day to acquire the techniques, and you can see their results in trainee shows and exhibitions.



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