

KOGEI

2011

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Foreword

Today, what does the word “Kogei” (handicrafts) mean, and what kinds of objects does it refer to?

Well, what kind of meaning does the word “Dento Kogei” (traditional handicrafts) have? How do people understand and interpret the word “Dento” (traditional) when placed before the word “Kogei” (handicrafts) and what do they expect?

The phrase *dento wa kakushin no renzoku de aru* (Tradition is ongoing innovation) is often heard these days. I had a vague feeling that this phrase would take on a peculiar meaning if translated into English. In publishing this book, I took one more look at the history of “traditional handicrafts” from ancient to modern times. When I did this, I once again realized that in Japan there is a giant fissure bordering on the Meiji Restoration. The word “handicrafts” was not used during the Edo Period. Perhaps it spilled over from the general term applied to so-called “everyday items” after the Meiji Restoration.

Going into the Taisho Period, Yanagi Muneyoshi attempted to give artistic standards to “handicrafts,” which had been viewed lower than art in the field of fine art. However, these “handicrafts” were not in the tradition of the things made by Koetsu, Korin or Kenzan. Therefore, as a result of the movement called “Mingei” (the Japanese folk art movement), a new line of “handicrafts” was born.

Last year, the Ministry of Economy, Trade and Industry launched its “Cool Japan, Creative Japan” policy. Traditional handicrafts will be one of the things that Japan will market in manner similar to video game software and Japanese animation. Am I the only one who thinks that this is the return of promoting Japan to the world the way it did at the 1900 World’s Fair in Paris?

Questions bring forth questions, and I am cast into a sea of questions. In other words, Japanese handicrafts have that much fluidity, and now they are the subject of attention in the midst of globalization.

The first half of this book reexamines “handicrafts” from these kinds of questions. In the second half, we will hear directly from the people who carry on traditional handicrafts and have opened workshops in Kyoto.

How will those of you who have read this book answer the questions above?

SAWADA Mieko

Traditional Handicrafts in the Kyoto and Omi Areas

Introduction

Originally, traditional handicrafts are created from principles different from that of things meant for mass production and mass consumption. They were carefully made by hand, one by one, for the purpose of being taken care of, used for a long time, and repaired if it broke. They are things that can be passed down from person to person over many generations, as these “things” exist in our world longer than a person’s life. They are repeatedly used and improved over the years, and the form of something good is simple, has no waste, and has warmth to it. Also, since it uses natural materials, it can return to the earth in the end. However, in this world where globalization is advancing and the economy revolves around mass production and mass consumption, traditional handicrafts are losing their place.

The Great East Japan Earthquake on March 11, 2011 taught us many lessons. One of them is the terror of damaging the Earth. Perhaps the time has come for us to look back and seek a way to co-exist with the Earth.

The world of traditional handicrafts gives us a hint on how to do this. In this book, I will take a look at Kyoto which has 1,200 years of history as an ancient capital and has nurtured many handicrafts, Omi, which was influenced by Kyoto, and on traditional handicrafts, particularly implements for the Japanese tea ceremony, which elevated handicrafts to the level of pieces of fine art. In section two, I will describe traditional handicrafts that have received some type of designation from the national, prefectural or municipal governments, and finally, I will discuss the future direction of traditional handicrafts.

Section 1 The History of Handicrafts

In this section, I will examine handicrafts, focusing on the history of the Kyoto and Omi areas. This discussion will proceed on the premise that ““Kogei” (handicrafts) have both practical and artistic value.”

Kofun (Tumulus), Asuka and Nara Periods

Before ancient people made earthen pottery, they used stone implements, such as stone axes and spears, for hunting.

At that time, people recognized “death” from the people who passed on before them, and knew that one day death would visit them too. It has been confirmed that people have presented beautiful flowers to memorialize people who have died from times of the Neanderthals, over 60,000 years ago. In southern France, in a town called Lascaux, on the southern bank of the Vezere River, the color frescoes of animals such as cows and horses from the end of the Late Paleolithic Period were discovered. For their survival, they prayed for success in hunting and drew frescoes.

In other words, it is no exaggeration to say that fertile ground for giving birth to culture was created through people recognizing death. At last, accumulated knowledge could be passed on to the following generation, and earthenware vessels started to be created.

Jomon-style earthenware was made around 10,000 years ago. In its early stages, there were many simple objects, but eventually patterns and colors came to be added to them, and clay figures started to be made as well. Around the third century B.C., wet-paddy rice cultivation began, people lived in permanent residences, and Yayoi-style earthenware started to be made. The shapes of the vessels were varied and graceful, and came to be made in a delicate manner.

Due to the discovery of Emperor Nintoku’s tomb, the Takamatsuzuka Tomb, and the Kitora Tomb, various types of “haniwa” (clay figurines) were made so that the dead could be memorized and that they could live unhindered even after death were found. Amidst the funerary accessories, there are personal ornaments and weapons, giving us a glimpse of the handicrafts of that period. With the arrival of Buddhism in Japan, technology was transmitted from the Korean Peninsula, and by making Buddhist images, Buddhist temples and Shinto shrines, various handicraft techniques were also polished.

At the Shosoin of the Todaiji Temple, a diverse array of artifacts were discovered, starting with the everyday items belonging to Emperor Shomu, proving that from that period there was a high degree of technique in things such as lacquer ware art, metalworking and dyeing. Shigaraki-yaki ceramic ware from Omi also has its origins in baking the roof tiles during the construction of the Shigaraki-no-Miya Palace for Emperor Shomu.

At this time, Shinto-Buddhist syncretism was proclaimed so that the worship of the originally existing gods and foreign Buddhism could be fused and harmonized. Certainly the people exclaimed in wonder at the Buddhas magnificently carved into sacred wood using foreign techniques, and began to believe and place their faith in Buddhism.

In Japan, primeval natural objects have been revered as gods. As such, carving sacred wood and making it into a Buddhist image, and then worshipping it – in other words, worshipping man-made things – surely was a great change. Creating objects related to Shintoism and Buddhism developed a sacred spirit directed toward the people engaged in craftsmanship.

The Heian Period

The capital was moved to the new capital in 794 by Emperor Kammu, and the history of elegant handicrafts began in Kyoto. In Heiankyo, most aristocratic mansions were built in the “shinden-zukuri” style (architectural style for aristocratic mansions), and even “byobu” screens, an implement to block the wind, started to have pictures depicting the four seasons added to them. Also, as the Heian Period progressed, annual tributary goods and products presented from the provincial feudal manors gathered in Kyoto, and it became a place to manufacture handiworks and handicrafts which could not be supplemented with those items. Maki-e (painted lacquer ware) techniques were refined, and as in the “Hosogekaryobinga makie sasshibako,” (the name of a lacquered box held by the Ninnaji Temple) which stored the Buddhist scriptures (thirty volumes) Kukai brought back from Tang China, gold and silver powder was dusted onto the surface for the “ikakeji” process which had fine gold powder scattered on it, bringing out its shine, and pieces using

complicated techniques, such as adding patterns to them, were created as well. Also, “kyo-tachi” (Kyoto swords), “naginata” (halberds) and “yari” (spears)

Kamakura and Muromachi Periods

When commerce became active during the Kamakura Period, handicrafts such as “maki-e,” gold-covered “byobu” screens, and folding fans were made in Kyoto, and Kyoto became a center of commerce. During the Muromachi Period, trade became vibrant, as can be seen from the “Tenryujibune” (Tenryuji Boats), and handicrafts were no longer exported to just Japanese provinces – they became an export item in international trade with Ming China, Korea, and the Ryukyu Kingdom. Trade with Ming China was extremely profitable during the days of Ashikaga Yoshimitsu, and the Kinkakuji Temple was built. In the midst of the Onin War, Ashikaga Yoshimasa built the Ginkakuji Temple, and the “Higashiyama Culture” – tea ceremony, flower arrangement, and the “shoinzukuri” (architectural style used for warrior and temple abbot’s residences) style of architecture was cultivated, forming a base for Japanese culture which continues to the present.

Silk weaving techniques prospered in Kyoto from the Heian Period with the weaving techniques of the immigrant Hata Family. In the Muromachi Period, during the Onin War, Yamana Sozen placed his encampment (“jin”) in the west (“nishi”), so that is the origin of the place name “Nishijin” and “Nishijin-ori” textiles. Even today Nishijin-ori is a representative handicraft of Kyoto.

Azuchi-Momoyama Period

During the Azuchi-Momoyama Period, Oda Nobunaga and Toyotomi Hideyoshi held the tea ceremony in high regard, and the tea ceremony flourished. Along with this, the tea kettles made in the Sanjo-Kamanza area of Kyoto came to be highly prized. At the time, Sen-no-Rikyū presented “wabi” (simple, rustic beauty) and “sabi,” (beauty that comes with age) an artistic aesthetic which had not existed up to that point. Rikyū had Chōjirō make tea bowls using methods and techniques which had not existed thus far. Since these things

were entirely new, they were called “Ima-yaki” (modern ceramic ware). After Chōjirō’s death, these tea bowls came to be called “Raku-yaki” (Raku ceramic ware). Rikyū also had the metal smith Nakagawa Joeiki make “yakan” (tea kettles). These tea implements, which reflected Rikyū’s artistic sensibilities, were called “Rikyū-gata” (Rikyū style) or “Rikyū-gonomi” (in Rikyū’s taste). “Rikyū-gata” and “Rikyū-gonomi” have been faithfully protected and passed down, and the “Senke Jisshoku” (Ten Artisans serving the Sen Family) – artisans who produced tea implements suited to the tastes of the Sen Family grandmasters – took shape over the years.

In painting as well, during the Azuchi-Momoyama Period many artists appeared whose fame remains to this day, such as Sesshū, a “suibokuga” (“ink and wash” painting) painter, Kano Masanobu, the patriarch of the largest group of artists, the Kano school of painting, Hasegawa Tohaku, Tawaraya Sotatsu, and Hon’ami Koetsu.

Edo Period

In the Edo Period, the Ninomaru Palace built by Tokugawa Ieyasu had gorgeous wall-sized paintings from the Kano School. Also, the garden was designed by the tea master Kobori Enshū. Kobori Enshū was from Ōmi.

Traditional handicrafts continued to be cultivated in Kyoto even though the political center moved away. Hon’ami Koetsu made “maki-e” designs, and tea bowls in collaboration with the Raku Family. The painter Ogata Korin, who was influenced by Tawaraya Sotatsu, created “maki-e” and “byobu-e” (paintings for “byobu” screens), and also painted the ceramics produced by his younger brother, Ogata Kenzan, who studied under “Kyo-yaki” (Kyoto ceramic ware) patriarch Nonomura Ninsei. Also, during the Genroku Period, “Yuzen-zome” (Yuzen dyeing), which incorporated the style of Miyazaki Yuzen, was perfected. In Ōmi, local merchants began to thrive, and under the protection of the Hikone Domain, textiles made of “chiyo” and “teumi” hemp threads called “Ōmi Jofu” (Ōmi Fabrics) developed, as well as “Hikone butsudan” (Hikone Buddhist altars). Under the instruction of Kobori Enshū, “Zeze-yaki” (Zeze ceramic ware) and “Shimoda-yaki” (Shimoda ware) also

came into being.

In 1867, Tokugawa Yoshinobu returned political power to the Emperor at the Nijo Castle, and the Edo shogunate came to an end. The words “bijutsu” (art) and “kogei” (handicrafts) were created during the Meiji Period to match a Western context. In other words, up to that point, even the most beautiful things were “yo-no-mono” (everyday items) in Japan.

Meiji/Taisho Periods

From the years 1880 to 1916, the Arts and Crafts Movement flourished in Europe, particularly in England. In an age where industrialization and commercialization were progressing, the ideals for this movement were created by the thinker John Ruskin. A movement carried out largely by the poet and designer William Morris, it upheld the ideals of reevaluating the value of working by hand, valuing nature and tradition, and introducing beauty into everyday life. In Japan, new values were introduced to the area of handicrafts in the form of the “Mingei Movement” about forty years later, from 1926-1945. One of the central figures of the Mingei Movement, Yanagi Soetsu, was a philosopher of religion. Yanagi sought to give standards of beauty to handicrafts, which had been discussed solely from an artistic viewpoint and dismissed. From the Meiji Restoration, the word “bijutsu” (art) came into use, and Japan rushed toward modernization. After the Paris World's Fair in 1900, the Kyoto College of Technology, the forerunner of the Kyoto Institute of Technology was founded, and education on handicrafts and finally began in Kyoto as well.

Finally, when the era of “Taisho Democracy” came and more attention was paid to the existence of the “common people,” the handicrafts taken up by Yanagi Soetsu were not like the ones discussed in this book thus far, such as Rikyu's tea implements, or the handicrafts of Hon'ami Koetsu or Ogata Korin. Yanagi took up the handicrafts made by the hands of nameless, commoner artisans and called them “mingei.” In 1924, Yanagi was invited to a teaching post at Doshisha University and moved to Kyoto. Then, in 1926, Tomimoto Kenkichi, Kawai Kanjiro, and Hamada Shoji published the “Prospectus for the

Establishment of the Kyoto Museum of Folk Crafts,” and in 1927, the Kamigamo Mingei Kyodan (Kamigamo Folk Craft Association) was launched.

Viewing history this way, on at least three occasions new values were artificially added to handicrafts. The first time was when splendid Buddhist statues were carved from sacred wood as a form of Shinto-Buddhist syncretism with the techniques that arrived with Buddhism, the second was when Sen-no-Rikyu made tea implements with his “wabi-sabi” aesthetic, and the third was when Yanagi Muneyoshi launched the “Mingei Movement,” which sought out beauty in the techniques of nameless artisans. In all of these cases, it can be said that an aesthetic of beauty completely different from what had existed up to that point spread largely throughout the wealthy and intellectual classes due to the introduction of new values.

Section 2 Traditional Handicrafts in Kyoto and Omi

In this section, I will describe the trends in traditional handicrafts in Kyoto and Shiga from the Showa years (1926-1989) to the present day. Even when we say “traditional handicrafts,” today they can be interpreted in various ways, so the national government has set the following conditions in accordance with the “Act on the Promotion of Traditional Craft Industries” (promulgated May 25, 1974):

1. Must be objects provided for everyday use
2. A major portion of the manufacturing process must be by hand
3. Must be manufactured by traditional techniques or methods
(In principle, the standard is that it must have at least 100 years of history and be continued to the present, and even if there improvements or developments in the time it has been transmitted, it will be recognized provided there are no fundamental changes or changes to the nature of the product)
4. Must use materials that were traditionally used
5. Must form an area of production in a specified area
(Generally, must have at least ten companies or over thirty employees gathered in a specific area)

Under these conditions, there are presently 207 traditional crafts, two "traditional materials," and one "craft tool" designated nationwide

Seventeen items have been designated by Kyoto Prefecture: Nishijin textiles, "Kyo-kanoko shibori" (Kyoto-style kanoko dyeing), "Kyo-butsudan" (Kyoto-style Buddhist altars), "Kyo-butsugu" (Kyoto-style Buddhist implements), "Kyo-shikki" (Kyoto-style lacquer ware), "Kyo-yuzen" (Kyoto-style Yuzen dyeing), "Kyo-komon" (Kyoto-style stencil pattern dyeing), "Kyo-sashimono" (Kyoto-style furniture made of joined wood without nails), "Kyo-kumihimo" (Kyoto-style braiding), "Kyo-yaki" (Kyoto ceramic ware), "Kiyomizu-yaki" (Kiyomizu ceramic ware), "Kyo-nui" (Kyoto-style embroidery), "Kyo-sensu" (Kyoto-style folding fans), "Kyo-uchiwa" (Kyoto-style fans), "Kyo-kuromon tsukezome" (Kyoto-style black dyeing for funeral wear), Kyoto-style stonework, "Kyo-ningyo" (Kyoto-style dolls), and "Kyo-hyogu" (Kyoto-style paper mounting). Shiga Prefecture has designated "Hikone butsudan" (Hikone-style Buddhist altars), "Shigaraki-yaki" (Shigaraki ceramic ware), and "Omi-jofu" (Omi fabrics).

Also, there are fifteen items designated by the Governor of Kyoto Prefecture as traditional handicrafts: "Kyo-fusahimo" (Kyoto-style braiding), "hine-himo" (another style of braiding), "Tango fujifu" (cloth made from wisteria leaves), Kyoto-style ceramic dolls, Kyoto-style metalworking arts, Kyoto-style metal inlaying, Kyoto-style swords, Kyoto-style ceremonial items for Shinto ceremonies, "Kyo-meichiku" (famous bamboos of Kyoto), Japanese-style books made with thin strips of Kyoto-style colored paper, "Kitayama maruta" (Kitayama logs), "Kyo-hanga" (Kyoto-style woodblock printing), "Tango chirimen" (Tango crepe silk), Kurodani-style Japanese paper, Kyoto-style "tatami" mats, and Kyoto-style personal seals.

In Kyoto City, the following small-scale items made by a handful of businesses in the city are designated "Kyoto-Style Handicrafts Manufactured by Hand in the City of Kyoto" by the "Guidelines for Promoting Businesses Manufacturing Kyoto-Style Traditional Handicrafts by Hand in the City of Kyoto" (enacted on December 20, 2002).

For "Handmade Kyoto-Style Handicrafts in the City of Kyoto" there are following thirty-two items: "gakukanban" (framed placards), wooden moulds for making Japanese sweets, wigs, "kanaami zaiku" (crafts made with metal mesh), "karakami" (thick patterned paper), "karuta" (cards used for games), "kiseru" (Japanese style pipes), "Kyo-gawara" (Kyoto-style roof tiles), "Kyo-sanadahimo" (closely woven braided cord), "Kyo-tabi" (Kyoto-style split-toe footwear), "Kyo-tsukegushi" (Kyoto-style hairpins), "Kyo-tsuzura" (Kyoto-style wicker baskets), Kyoto-style fishing poles, "Kyo-maruuchiwa" (Kyoto-style round fans), "Kyo-yumi" (Kyoto-style bows for archery), Kyoto-style Japanese umbrellas, "kirigane" (metal engraving), "Saga-men" (Saga-style masks), "shakuhachi" (bamboo flutes), "shamisen" (three-stringed musical instruments), "shirabeo" (drums used in Noh performances), "chatsutsu" (tea canisters), "chochin" (hanging lanterns), "nenju" (a type of Buddhist rosary), Noh masks, floral hairpins, "hampu" bags (bags made with heavy cotton), Fushimi-style dolls, strings for Japanese musical instruments, arrows (for archery), decorations for "yuino" (traditional Japanese betrothal ceremonies), "mizuhiki" (traditional cords used for wrapping gifts), and Japanese-style candles.

On the other hand, there are forty traditional handicrafts designated by the Governor of Shiga Prefecture: "amimori-tsumugi" (type of weaving), "hatasho-tsumugi" (Hatasho-style weaving), "tsuzurenishiki" (hand-woven brocade), velvet (sheared-style), indigo dyeing, Omi cotton, hand-woven Sanada cords, "kusakizome tekumi kumihimo" (hand-woven braids dyed with materials made from plants), Omi-style embroidery, Hikone-style embroidery, strings for musical instruments, "hanao" (throng straps for "geta" footwear), special raw silk thread, "oshie zaiku" (pictures made of raised cloth), "Omi mawata" (pure cotton from Omi), Wana velvet, "Zeze-yaki" (Zeze ceramic ware), "Omi Shimoda-yaki" (Omi Shimoda ceramic ware), revived "Koto-yaki" (Koto ceramic ware), "chochin" (hanging lanterns), handicrafts made on pottery wheels, "takenemuchi zaiku" (crafts made from bamboo roots), wooden barrels, "Takashima senkotsu" (Takashima-style ribs for folding fans), "Kaminiu mokucho" (Kaminiu-style wood carving), "Hachiman takemaru" handicrafts (bamboo handicrafts), "mokuju" (wood beads (wood beads for high-end wooden "juzu" rosaries), "Hama-butsuden" (Hama-style Buddhist altars), "kazari kanagu" (metal ornaments), "Omi gampishi" (Omi-style Japanese

paper), calligraphy inkstones made of Takashima amber, "umpeifude" (a type of brush used in calligraphy), Japanese candles, "taiko" drums, "Ozu-e" (Ozu paintings), bells for Buddhist temples, "Obata ningyo" (Obata dolls), "Hachiman-gawara" (Hachiman roof tiles) and "Echigawa binzaiku temari" (small, Japanese-style thread balls in glass made in Echigawa)

When the traditional handicrafts in Kyoto and Shiga are listed in this manner, it can be said that they are extremely diverse and the area is rather unusual, even worldwide. Also, when the traditional handicrafts of Kyoto and Omi are compared, Kyoto handicrafts are characterized by their delicateness and their sophisticated, elegant designs, and traditional handicrafts from Omi are characterized by the fact that they manufacture the materials for traditional Kyoto handicrafts, such as the "special raw silk thread," which is the raw thread for Nishijin textiles, or the "Takashima Senkotsu," which is used as the ribs for Kyoto-style folding fans. Also, "Yuzen-zome" dyeing and Nishijin textiles often use silk thread, but Omi textiles are characterized by primarily using hemp and cotton, and the dyes also use natural materials such as indigo. Also, Obata dolls have their origins in Fushimi dolls, and "Hachiman-gawara" roof tiles have their origins in "Kyo-gawara" roof tiles. It can be said that these neighboring districts developed by mutually supplementing each other taking advantage of their features.

However, the economic conditions of the traditional handicrafts in Kyoto and Omi are getting worse and worse, and the reality is that there are many elderly artisans who would like to train a successor, but are thinking of ending their tradition with them as they fear that there is no prospect for a successor making a living in the future.

Section 3. Conclusion

In a global economy, two things are necessary for the survival of traditional handicrafts. The first is to archive the advanced skills of elderly artisans, and to train successors and pass on the skills to the next generation to the greatest extent possible. These types of traditional handicrafts are designated by UNESCO as intangible cultural heritage. Intangible cultural heritage chisels

the memories and roots of a people, and if they do not have a strong sense of individuality, they will be unable to express themselves in global society. It is identity that supports this strong sense of individuality, and intangible cultural assets form an important pillar for forming identity. It becomes all the more important to protect them and pass them on.

The second is to energize traditional handicrafts so that they will be purchased by future generations as well. After the Great East Japan Earthquake, some people questioned mass production and mass consumption. Now, products like traditional handicrafts, which can be repaired when they break, are now in demand. Also, since the people who demand these products are conscious of the environment, they are also particular about the materials used. Some traditional handicrafts use natural materials, but unfortunately amidst modernization there are also some that use chemical products. In the future, when new products using the techniques of traditional handicrafts are developed, the materials and production process should be reexamined, and the environment should be taken into consideration. In addition, like Sen-no-Rikyu and Yanagi Muneyoshi, we must propose products which have values that strongly manifest Japan's individuality in global society. Also, production and retail costs can be kept down if they also have production and design development abilities in addition to their abilities as artisans inheriting techniques.

Products made in Japan are still trusted around the world. It has been said, "The way artisans put their whole body and spirit into their work is an expression of their devotion towards the gods and the Buddha." The spirit of wholeheartedly making things beautiful even in places that cannot be seen, regardless of who is or is not watching, must still flow throughout the foundation of craftsmanship in this country. It is not difficult to inherit this spirit and make things friendly to the earth, as this is the original notion of traditional handicrafts. Rather, now more than ever, in the wake of the great damage incurred from the Great East Japan Earthquake, the value of such things will be understood by people the world over.

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Artisans in Kyoto

Akari Design Kobo

1. Name of Representative

TABATA, Kyoji

2. What kind of traditional crafts do you make?

The products I manufacture are not traditional crafts. The materials I mainly use is “tesuki-washi” (handmade Japanese paper). I create new things with using traditional crafts.

3. How many years have you been doing your present work?

About 18 years.

4. Contact Information

4-199-43, Demizu-kudaru, Higashi-Horikawa-dori, Kamigyo-ku, Kyoto City, Kyoto 602-8045

TEL/FAX: 075-451-8789

5. Please write about how you feel about your work

I feel that creating lighting fixtures is an act which can create an environment, and I think that it is important to manufacture products while concretely imagining the sense of atmosphere that they will bring forth. Also, I seek out the multifaceted attraction of “tesuki-washi” (handmade Japanese paper) in the form of “akari” (brightness) through light, and I strive to produce “washi akari” (brightness through Japanese paper) as a production tool that is familiar and not special.

Please share your thoughts on a successor

At present, I am not thinking anything in particular.

4. Contact Information

5 Horinoue-cho, Kamidachiuri Horikawa Higashi-iru, Kamigyo-ku, Kyoto City,
Kyoto 602-0057

TEL: 075-431-1426

5. Please write about how you feel about your work

I began Japanese embroidery because my parents owned an embroidery shop, so starting felt very easy. However, as I continued my training, I felt the allure of embroidery in things such as the delicateness of the threads used in Japanese embroidery, the luster unique to silk thread, and the depth of the art. I have a great feeling of accomplishment when a job is done, and it equals the time I spent on this painstaking work. I think this art has been passed down uninterrupted since the Heian Period (794-1192) is because of its allure that is accepted across eras.

Please share your thoughts on a successor

Sales in the kimono industry have really dropped lately, and times are tough due to the decreased amount of work. There are many people who say they want to work in embroidery, but I cannot train a successor since there is no work. Now, I am working for the perpetuation of this art not by working in embroidery cases, but by spreading Japanese embroidery as a hobby. I wonder if this is a good idea or not, but anyway, I am thinking of how to train a future successor with what I can do now.

Kiyomizuyaki Kamamoto (Kiyomizuyaki Ceramics Kiln) Nishimura Koken

1. Name of Representative

NISHIMURA, Genji (Age 75)

2. What kind of traditional crafts do you make?

Tea bowls, water pitchers, vases, ceramic tiles, etc.

3. How many years have you been doing your present work?

About 45 years

4. Contact Information

408 Higashioji Nishi-iru, Shibuya-dori, Higashiyama-ku, Kyoto City, Kyoto
605-0875

TEL: 075-561-3552

5. Please write about how you feel about your work

I am the third generation NISHIMURA Koken. Our business was established 110 years ago, and as a minor ceramicist I am presently active as an art exhibition judge and as a Friend of the Japan Fine Arts Exhibition. Besides me, there are many graduates of the Kyoto Institute of Technology working as artists and professionals around me. As for my day-to-day work, I opened the first "ceramics by hand" class in Japan, and it is always bustling with people like students visiting on school trips. Please come and visit. It is on a reservations-only basis.

Please share your thoughts on a successor

This is necessary. We have tools and glazes that have been used for three generations, and I feel their importance. I think they can be used by the fourth and fifth generations as well.

Hayashi Senshoku Kogei (Dyeing Arts)

1. Names of Representatives

Hayashi, Katsuhiko (Age 74)

2. What kind of traditional crafts do you make?

1. Kimono, clothing in general, stage costumes
2. Interior items, picture framing, tapestries, and other small things (tableware, etc.)

3. How many years have you been doing your present work?

29 years

4. Contact Information

1-2 Higashikujo Aketa-cho, Minami-ku, Kyoto City, Kyoto 601-8044

TEL: 075-691-7919

5. Please write about how you feel about your work

While adhering to the creation of implements used in the tea ceremony, I create works with the desire to embody the expression of earth and flame. I feel conflicted over the fusion of two opposing things like "traditional art and modern methods" or "implements and artistic beauty."

Please share your thoughts on a successor

I have three daughters, but I am not thinking of forcing them to take over the business. Since I am concerned whether it will be possible to make a living with just this job in the future, I have to think carefully about a successor.

Pottery of Kiyomizu Mori Touki Kan

1. Name of Representative

MORI, Yoshimi (Age 65)

2. What kind of traditional crafts do you make?

1. Vases, everyday containers ("tokkuri" (bottles for sake), cups, rice bowls, etc.)
2. Lamp shades, multipurpose bowls

3. How many years have you been doing your present work?

45 years

4. Contact Information

2-254 Kiyomizu, Higashiyama-ku, Kyoto City, Kyoto 605-0862

TEL: 075-561-3457 / FAX: 075-531-4038

5. Please write about how you feel about your work

Until about 15 years ago, there were a lot of people who bought ceramic ware as a souvenir, but recently, there has been an increase in people buying them for their own use. We are producing a diverse array of ceramics "single items" to accommodate these customers.

Please share your thoughts on a successor

The combined number of people aspiring to ceramics attending university, technical school, and vocational school courses is high, but in reality very few continue on with ceramics after that. As the environment is not in place, the reality is that it is difficult to earn a salary. I think it is a difficult problem.

Morimasu Senko Morimoto

1. Name of Representative

MORIMOTO, Koichi (Age 68)

2. What kind of traditional crafts do you make?

Products with dyed patterns – "futonkagami" (mirror-shaped cushions), "furoshiki" (wrapping cloth), scarves, tapestries, "noren" (split curtains hung over entryways), etc.

3. How many years have you been doing your present work?

50 years

4. Contact Information

271 Horinouchi-cho, Takatsuji-dori Shinmachi Nishi-agaru, Shimogyo-ku, Kyoto City, Kyoto 600-8446

TEL: 075-351-4954

5. Please write about how you feel about your work

"Shiborizome" is origin of pattern-dying, and there are limitless techniques, so it is interesting and never gets boring. You cannot see the final product until you open it up, and one can feel a connection to "the world of ceramic art."

KOGEI2011

平成二十四年三月十五日発行

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発行所 京都工芸繊維大学

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<http://www.kit.ac.jp>

印刷 土山印刷株式会社

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平成21年度文部科学省 大学教育充実のための戦略的大学連携支援プログラム採択事業
文化芸術都市京都の文化遺産の保存・活性化を支える人材育成プログラムの開発・実施