



TOKONAME

A Cultural Guide

Historical Sites / Seeing, Buying & Eating Spots
Ceramic Artists / Information / Maps



Contents

Places of Interest

- 4 Brief History
- 6 Tokoname's Top 10 Ceramic Cultural Hot Spots
- 16 Ceramic Statues
- 18 Ceramic Murals
- 20 Kinds of Kilns
- 22 Museums
- 24 Ceramic Instruments
- 25 IWCAT International Workshop of Ceramic Art in Tokoname

Seeing, Buying & Eating Spots

- 27 Shopping center "CERA MALL"
- 28 Galleries
- 30 Cafes & Restaurants
- 34 Hotels

Ceramic Artists

- 36 Tokoname's Ceramic Artists

Maps

- 80 Tokoname: A Bird's-Eye View MAP I
- 82 Access in Tokoname MAP II
- 84 The Central Japan International Airport "Centrair" MAP III
- 86 Tokoname City MAP IV
- 87 Around Tokoname Station MAP V
- 88 Ohno district MAP VI
- 89 Onizaki district MAP VII
- 90 Kosugaya / Sakai district MAP VIII
- 91 The Pottery Path, Walking Course A MAP IX
- 93 The Pottery Path, Walking Course B MAP X

Information

- 77 Ceramic Terms
- 95 Acknowledgments



Places of Interest

常滑の見所

Brief History / Top 10 / Ceramic Murals / Ceramic Statues / Antique Kilns
Museums / International Workshop of Ceramic Art in Tokoname (IWCAT)



One story goes like this...

TOKONAME

The word Tokoname came from a clay body called “ketsugan”, which the locals commonly referred to as “na-me” clay. “Toko” is derived from the Japanese word “tsuneni” which means “common”. Basically, after thousands of years of mountain clay particles accumulating in the iron rich soil around the Chita peninsula area, people in the mid Heian era (794–1185) discovered that this commonly available clay body was very good for constructing earthen walls (“tsuchikabe”), as well as ceramics (“yakimono”).

あ 常
ら 滑
ま の
し

Tokoname is recognized as one of the six ancient kilns of Japan, with a ceramic history which spans over a thousand years. Sweat, clay and fire have combined to make Tokoname the most productive pottery center in Japan, and one of the most important ceramic towns in all of the world. Ceramic production is, and has always been, independent or cooperatively owned, and has never received subsidies from government or other organizations.



A brief timeline: 794—1989

During the mid **Heian era (794–1185)**, Tokoname anagamas produced functional pottery like vases, storage jars (tsubos), large ceramic vessels (kames), Japanese tea bowls (chawans), plates and other forms for everyday use.

Then in the **Kamakura era (1185–1333)** the demand for tsubos, kames and larger ceramics required the construction of bigger kilns called Ogamas.

The **Muromachi era (1333–1576)** witnessed a peak in ceramic production that was furthermore transported all over Japan by the shipping industry. Tokoname's geographic location, as opposed to other ceramic centers, served to establish Tokoname's ceramics as a national commodity. Distribution continued through the **Edo period (1600–1867)** when Tokyo became

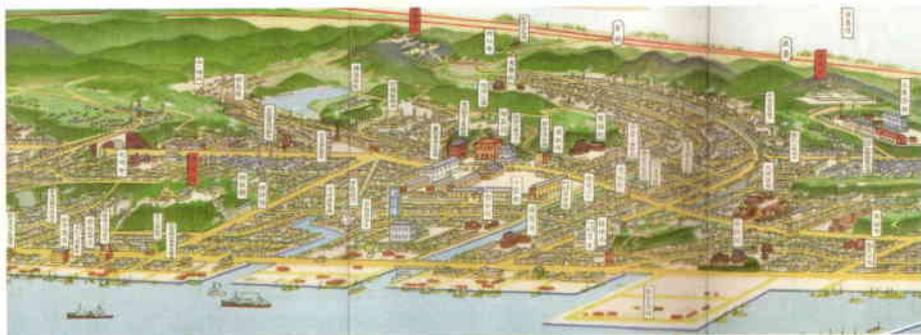
the capitol of Japan. During this time the market demanded tea ceremony utensils and rice wine jugs, due to the fact that the Chita peninsula was home to the second most productive center of rice wine at the time.

Towards the end of Edo and up through the **Meiji era (1868–1912)**, climbing chamber kilns (norigama) were used to fire unglazed ceramic pipes (dokans). The red clay tea pot (shudei kyusu) made its debut at this time.

By the **Taisho era (1912–1926)** the main kilns in use were the kakugamas fired by coal. Although dokan pipes and sake bottles were the main market, an additional variety of domestic and industrial ceramics added to Tokoname's fruitful production: ceramic braziers, planters, table ware, tiles, toilets, and souvenirs for export.

Supply and demand increased through early **Showa era (1926–**

1989), however production came to a near halt with the onset of WWII. Later during the post war years, with the Japanese economy recuperating, Tokoname experienced what has been referred to as the "black golden age". There were around four hundred active kilns at this time, with their chimneys billowing soot into a dark sky. The introduction of plastic materials in the 1960s irrevocably changed the world of ceramics. Yet thanks to history and culture, aided by recent revivals in craft appreciation, ceramics has remained a reliable part of Tokoname life.



Tokoname Today: Heisei era 1989—Present

The energy that has been cultivated in clay for thousands of years has inspired the sensitivity of many artists. The result has been creative in all fields of ceramics: traditional, industrial, contemporary and avant-garde. Over the centuries, Tokoname has been pursuing production and mastering techniques. Mayake, mogake, and unglazed ceramics are some examples of Tokoname potters searching to bring out the taste, the roughness,

and the dynamics in ceramics. Tokoname is proud to be home to the late national living treasure, Mr. Jyozan Yamada (see page 76), as well as a hand full of artists who have established themselves in the international ceramic art world. Now, with Japan's central international airport located in the bay of Tokoname, there is hope that history will repeat itself. This time Tokoname wants to usher in a new era of ceramic appreciation that will span the globe.

Where might one begin to uncover a town with such ancient roots?

Try the Tokoname Folk Museum (Shiryokan) which offers an easy to understand glimpse at life in rural Japan, even from before the Edo era. After that, the best thing to do is just wander the winding back roads, especially around the pottery path, and you are sure to experience a unique world. Come and see for yourself.



TOKONAME'S TOP 10

陶の風景
十選

Ceramic Cultural Hot Spots

1

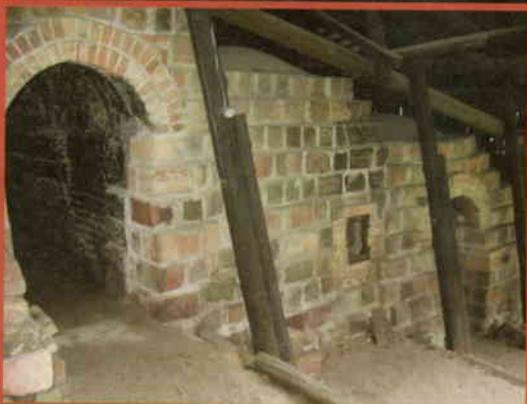
The Ceramic Pipe Hill

Dokan zaka / 土管坂

This is by far the most famous and photographic place on the Tokoname pottery path. It is a narrow street lined on both sides with walls of ceramic pipes and sake vessels. The path is artistically inlaid with Kesawa: ceramic related tools such as kiln shelves, kiln posts, kiln fire boxes, and other interesting artifacts. Originally these materials were used, due to abundance, to reinforce walls and roads. However with time these unique patterns have become a beautiful and timeless icon of Tokoname.



MAP IX: 7-D



MAP IX: 9-E



2

The Great Climbing Kiln

Noborigama / 登り窯

Built in the 20th year of the Meiji era (1887), this great climbing kiln is one of the biggest kilns of its time. With eight chambers and ten tapered chimneys, the great kiln has become a symbol of Tokoname. The silhouette of the ten chimneys adorns flags and stands as reminder of this town's heritage. For years, this kiln served the community where many artisans worked together to produce extraordinary work. However, due to an environmental law passed in 1974, the kiln was closed down. In 1982 the city created a plaza centered around this cultural heirloom.

3

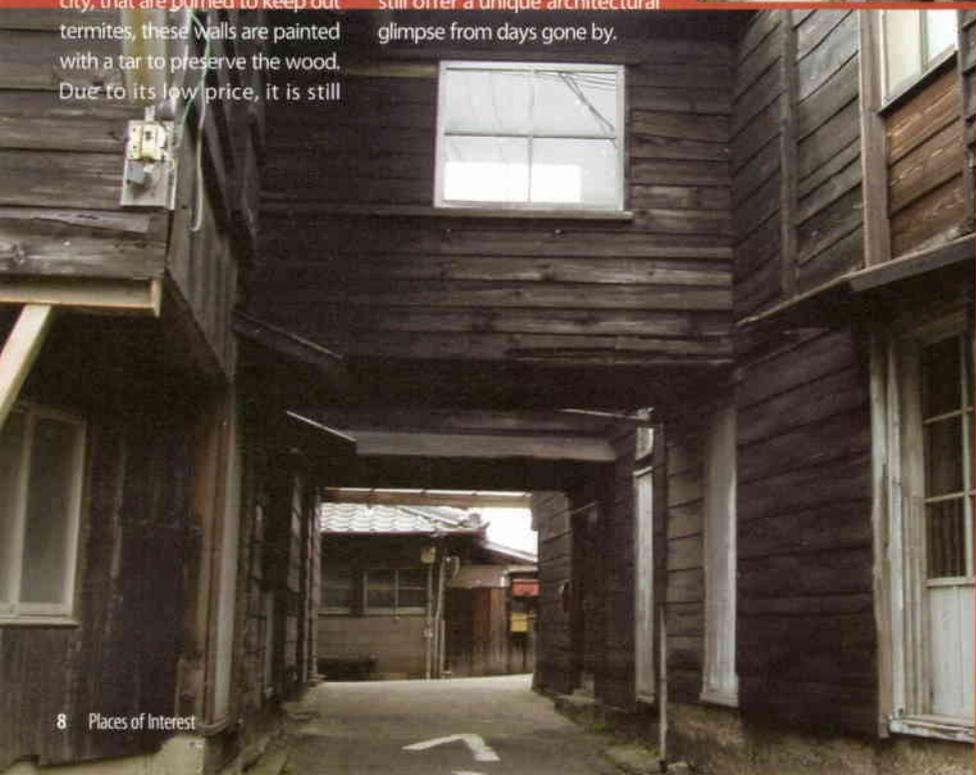
The Black Tar Walls

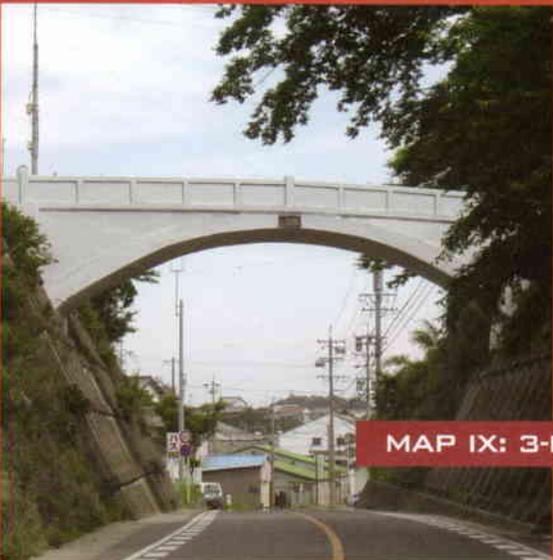
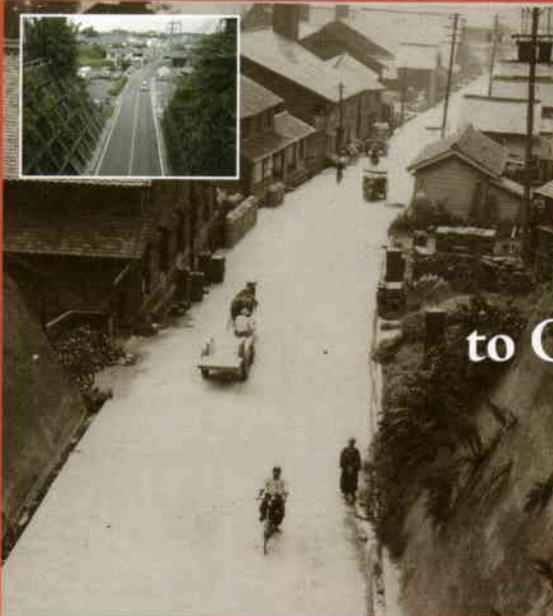
Kuroi ita kabe / 黒い板壁

The black walls of houses and factories that line the pottery path strongly reminds us of the carbon smoke that billowed from chimneys during the 1940s and 1950s. Today the black tar image represents an old world, and is a sight to be seen. Unlike the walls of neighboring Handa city, that are burned to keep out termites, these walls are painted with a tar to preserve the wood. Due to its low price, it is still

commonly used.

As you stroll the pottery path, look up! You might be able to see narrow bridges that run between buildings. These walk ways were used to transport the ceramic pipes from the studio to the drying rooms and on to the kilns. No longer in use, they still offer a unique architectural glimpse from days gone by.





4

The Gateway to Old Downtown Tokoname

Ichikibashi Bridge / 一木橋

From a topographic view of the city, we can see many pedestrian bridges. One of the most beautiful and famous is Ichikibashi. Made in the 10th year of the Taishyo era (1912–1926), it served as a gateway to old downtown Tokoname. The construction process is rather unique. First, they built the bridge on top of the mountain, using nature's support, and then hollowed out the earth from under it, leaving a beautiful arched bridge. Way to go guys! The view from above and below are quite impressive.

MAP IX: 3-F



5

Ceramic support walls

Dodome heki / 土留壁

Hundreds of years of production left an abundance of material that could not be sent to market. These materials that were once looked upon as flawed, were then recycled in road construction; they were inlaid like cobble stones, used in foundations for houses, or most commonly used as wall support (dodome

heki). Dodome heki walls are reinforced by using dokans (ceramic pipes), danmas (large bricks), egoro (refractory boxes), shochubin (liquor bottles), and other ceramic related left overs. Today these ceramic walls embody an esthetic beauty of Tokoname. Whether on cliffs or along narrow streets they truly represent the local topography.

For a perfect example, please visit the dokanzaka on the pottery path (map IX: 7-D). Here you will find the most representative, if not the most photographed dodome heki. The towering wall of ceramic pipes, with its weathered dark earthen red clay is warm and relaxing to see and touch.

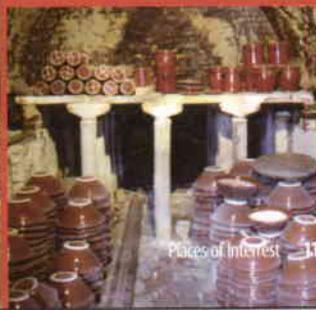


6

Ceramic Kiln Tools

Kama dogu / 窯道具

A wide variety of tools are necessary for firing a kiln. For example, the kiln shelves to load the pottery upon, the ceramic sagger boxes so that ash from the wood fire does not disturb the glaze, the kiln posts and bricks. These, plus pottery shards over hundreds of years of ceramic history, now decorate the everyday landscape of Tokoname. What was once tools of the trade have now come to be recognized as memorabilia. These artifacts can be found scattered inconspicuously in every part of the pottery path. They represent the trail of Tokoname, one of Japan's six ancient ceramic centers. Can you imagine what this town looked like 1000 years ago when ceramics first started to be made?



MAP X: 6-B

7

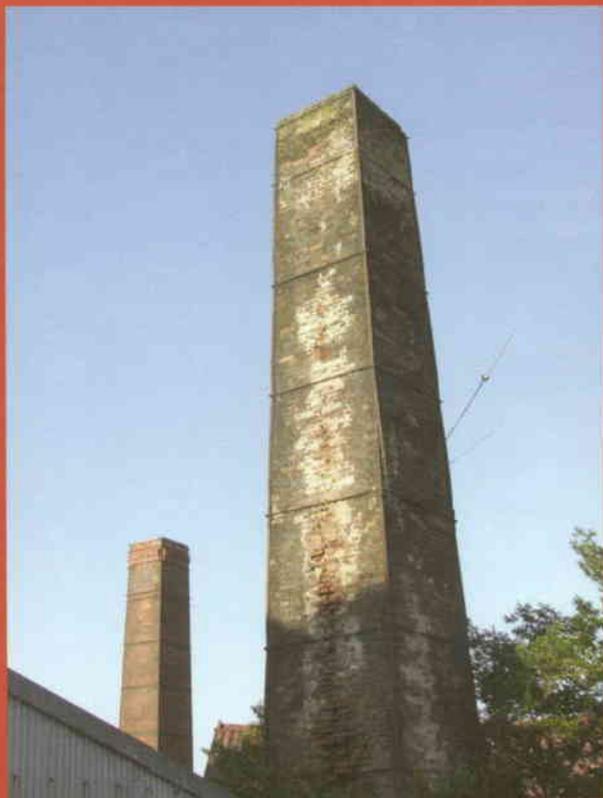
Ceramic Sculptures

Tocho / 陶彫

Ceramic sculptures can be seen in many places around Tokoname. Animal sculptures include the Maneki Neko ("The Inviting Cat") who sits on a corner of a major intersection, and the two big imaginative animals who reside in the courtyard of Tokoname's Culture Center. The Culture Center houses a variety of sculptures, including chairs from the 1970 World Expo. Speaking of chairs, there are some pretty interesting acoustic ceramic chairs presently being made and fired on site at Kowaki Park, in southern Tokoname. The oldest ceramic sculpture in town is that of Mr. Hojyu Koie, the grandfather of Tokoname ceramics. Without a doubt, and startling to most visitors are the tanuki badgers with their grotesque genitals, welcoming prosperity at the entrance to many shops and homes.



MAP X: 3-F



8

Chimneys

Entotsu / 煙突



Between the years of 1945 and 1955 about 400 chimneys towered above the hills of Tokoname. Kilns during this time were fired with coal. The smoke that billowed from these chimneys shrouded Tokoname in constant smog. Those who remember say that the smoke

was so strong it would get into their closets and ruin clothes. Now a days there are less than one fourth of the chimneys still standing. Smokeless, these red brick tower silhouettes create a unique scenery, purely Tokoname.





9

Ceramic Murals

Toheki / 陶壁

Ceramic murals can be seen all around Tokoname. From the mural at the entrance to the airport, to the ceramic pyramid in front of Tokoname station. There are murals made by internationally renowned ceramic artist, and fun murals by creatively free elementary school students. The most recent addition is a



collection of 40 local artist's rendition of the infamous "Inviting Cat", located near Tokoname Station. Without a doubt, the most representative of Tokoname is the mural created by the late Sugie Junpei. You can't miss it on the wall of Tokoname's west elementary school. (See Ceramic mural page 19)

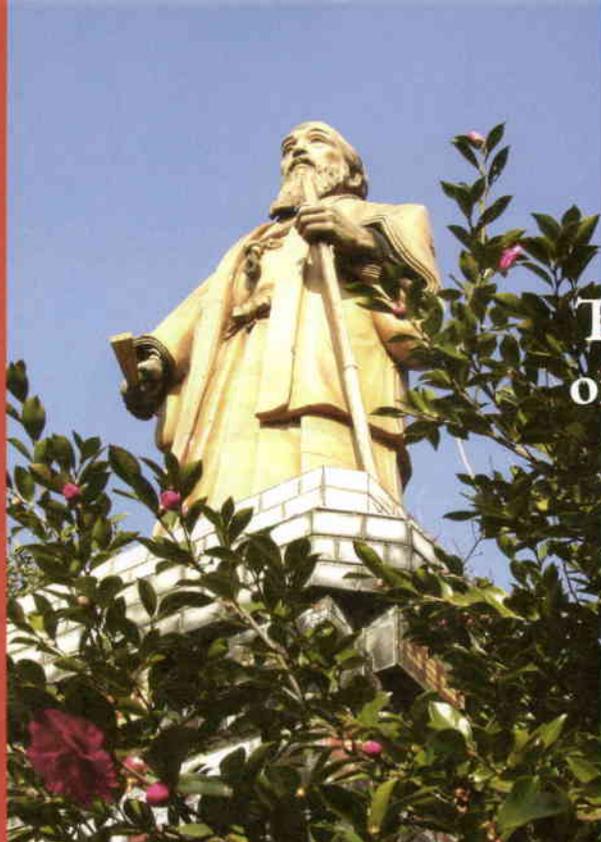


10

The big statue of Hojyu Koie

Hoju Zou / 方寿翁像

Hoju Zou stands on "Heavenly God Mountain", at the site where once there was an alter to pray to the deities of education. The founding father of the famous "Dokan" (ceramic pipe), Mr. Hojyu Koie's statue, the biggest in Japan, measures 260cm(8.5 ft.) including the stone base. (map X:6-D) The advanced technique used in the making of this master piece has made a big contribution to the ceramic world. This single ceramic sculpture was made by Mr. Hirano Kasho in 1921. Mr. Hirano Kasho was a teacher of sculpture at Tokoname's ceramic school, what is today known as Tokoname High School. (See page 17 for technical explanation)



MAP X: 4-G



MAP X: 6-D

Ceramic Statues 陶彫



A Tokoname City Cultural Treasure
Size: 20×18×18 cm (7.8×7×7 inches)
Place: Ceramic Research Center 陶芸研究所 (map X: 5-l)
Tel: 0569-353970

The Hermit and The Toad

Gama Senin / がま仙人



This figure was made by Hakuo Kamimura (1754-1832) and offers an authentic example of early expressionism in ceramic art. In addition to mastering the art of sculpting clay, Mr. Kamimura was a haiku (japanese poem) writer, plus he practiced a pure understanding of the tea ceremony.



A Tokoname City Cultural Treasure
Size: 21×12×18 cm (8.2×4.7×7 inches)
Place: Daizenin Temple 大善院 (map X: 6-G)
By appointment only. Tel: 0569-35-3430
(English OK!)

Foxes Offering The Precious Gem

Souko Hogyoku Zo / 双狐捧玉像

This is the oldest ceramic figure in Tokoname. It was made by the Buddhist priest Seishu Oshyo (1734-1807). His ceramic kiln in the back yard of his temple became an important influence on following generations of potters and ceramic artists.

The Biggest Ceramic Statue in Japan

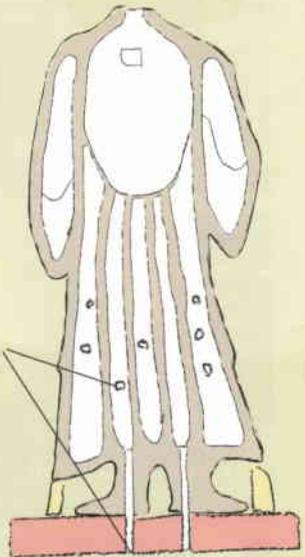
Hojyu O Zo / 方寿翁像



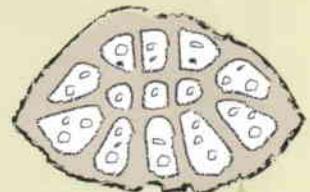
Made by Mr. Kasho Hirano (1873-1938) in 1921. This statue took three months to model, and another 7 months to dry and fire. It was made in two parts: the head and the body. The body piece is hollow and has an intricate internal structure similar to the shape of a lotus root. This powerful figure reminds us of the skill and the esthetic sense that is necessary to accomplish such an undertaking.



Height: 260cm (8.5 ft.)
(map X: 6-D)



Internal structure



Cross section



The Biggest Cat in The World

Maneki Neko / 招き猫

The Manekineko is a traditional figure in Japanese culture. It is usually found in the entrances to shops, and stands to invite prosperity and good luck. This giant cat was made by a group of 10 ceramic artist for the 1989 Design Exhibition at the Nagoya Castle. Made in 12 parts, fired, and assembled, this piece is located in the Tokoname Boat Racing Arena. It is so big that you can even see it through the windows of the train on your way to the airport.



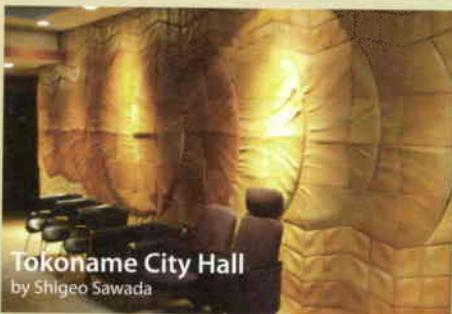
Size: waist: 10 m (33 feet), height: 5 m (16.5 ft)
(map V: 7-B)

Ceramic Murals 陶壁

A wide variety of ceramic murals made by famous artists can be seen throughout Tokoname. Here are a few examples to give you a sense of the murals that are woven into the walls and architectural landscape of this town.



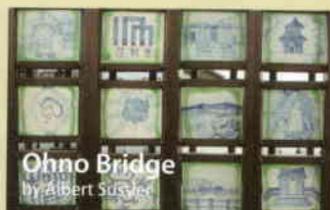
**Onizaki Minami
Elementary School**
by Tokoname Artist Group



Tokoname City Hall
by Shigeo Sawada



Central Entrance Lobby
by Masamichi Yoshikawa



Ohno Bridge
by Albert Susler



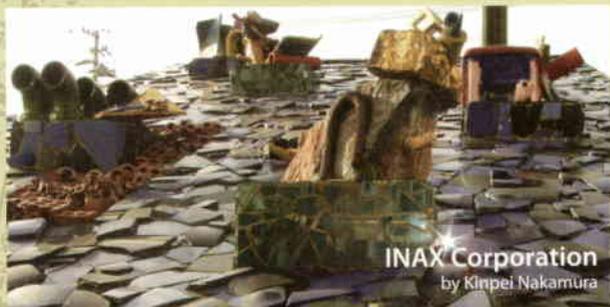
**Tokoname
Public Library**
by Kozaburo Shibayama



Tokoname City Hall
by Junpei Sugie



Noborigama Square
by Junpei Sugie



INAX Corporation
by Kinpei Nakamura



Tokoname High School
by Ceramic Students



Murakawa Clinic
by Shigeo Sawada



Tokoname Station
by Kenkichi Yamada



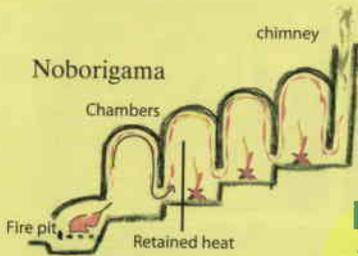
Tokoname Nishi Elementary School
by Sugie Junpei Artist Group

Kinds of Kilns

窯の種類

Tokoname is one of the six ancient kilns of Japan. The others include Bizen, Echizen, Seto, Shigaraki, and Tamba. A distinguishing feature of Tokoname's landscape are the abundance of kilns. Historical reports claim that anywhere between 2,500 to over 3,000 kilns were once in active use here. This amazing fact

alone clearly demonstrates that Tokoname was at a time the most productive ceramic center in all of Japan. Kilns have adapted over the years to serve the different trends in ceramic production, as well as use different types of available fuel. The following is a brief description of the types of kilns used in Tokoname.



Noborigama

登り窯

Climbing chamber kilns came into full swing in the Taishyo era (1912–1926). Although varying in size, these kilns distinctly had immense capacity. An average kiln consisted of about 10 chambers. Each chamber's size could fit two or three family cars. These kilns were fired by communal effort. Dokan pipes and uekibachi pots were the main product. Pine needles were a common fuel. Gathered from all around the peninsula, the high oil content of pine leaves served to raise temperatures, plus produce a glassy coat for the unglazed pieces. Tokoname's "Kiln Plaza" (See map IX 9-E), located on the pottery path, offers a perfect example of the climbing kiln. Kilns are usually named in relation to their physical ordinance. Can you imagine that the pottery path used to have two other gigantic climbing chamber kilns? Asahigama pointed easterly towards the "rising sun", and Nandangama aimed to the south. The amount of production must have been immense.

Ogama / Tepogama

大窯

Ogama or "Great kiln" was an evolutionary step between the anagama and the later noborigama. By introducing flame dividing pillars to separate the fire box and the stacking area, the ogamas created greater heat distribution. Plus, the addition of a side door twice the size of the fire box entrance allowed easier loading, especially for the popularly used refractory boxes (egoro) that protected the wares from direct flame and ash. These kilns came into use during the Muromachi era (1333–1576). Tokoname used ogamas, or tepogamas, to produce low fired ceramics (approx. 800°C / 1472°F) commonly referred to as akamono or red ware. Examples of this are found in chimney parts for the ceramic community. Other red ware products included compost bins for human refuse.

Hakogatagama

箱型窯

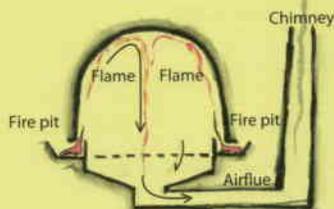
A down draft kiln, often using a large shuttle to role in and out of the kiln for loading convenience. This kiln ranges in size, yet rarely exceeds ten cubic meters. The primary source of fuel is gas or electricity. Hakogatagamas traditionally produced flower vase kakis and nobority (ceramic dolls). These kilns are some of the last type of large kilns surviving in Tokoname. Kiln evolution has gone from large, community fired kilns to smaller, individual private kilns.



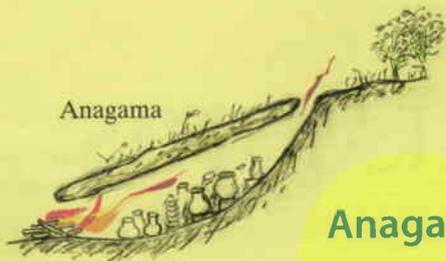
Kakugama

角窯

The Kakugama was another kiln born out of the Taishyo era. This single chamber, down draft coal fired kiln was incredibly practical and reliable. The Kakugama offered capacity coupled with guaranteed results. This kiln was primarily used for firing clay bodies that have a high iron content, typical of Tokoname: dokans, shochubins, and kame large vases.



Kakugama



Anagama

Anagama

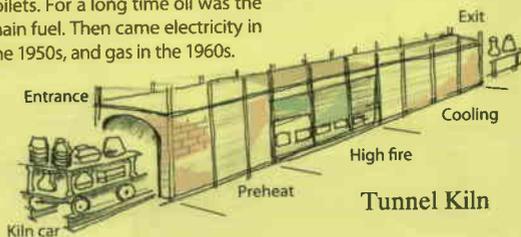
穴窯

Although Japanese ceramics can be carbon dated back over 10,000 years, Tokoname ceramic production established itself between the mid Heian era (794–1185) and the Muromachi era (1333–1576). During this time, Tokoname was home to more anagama kilns per square mile than any other part of Japan throughout history. Anagama translates simply as "hole kiln", and is basically a tube shaped chamber dug out of the side of a mountain. Today, the anagama has become internationally renowned for the marvelous effects the direct contact of firing wood can create upon ceramics.

Tunnel Kiln

トンネル窯

Although tunnel kilns first started to be used in Japan in the beginning of the Showa era (1926–1989), they did not find their way into the Tokoname ceramic scene until around 1940s. The tunnel kiln is primarily found in large factories which use plaster forms to mass produce machine made ceramics such as tiles and toilets. For a long time oil was the main fuel. Then came electricity in the 1950s, and gas in the 1960s.



Tunnel Kiln

Roller house Kiln

ローラハウス窯

Recently, new technologies, primarily used by large industries, are able to fire ceramics from 0 to 1250 degrees Celcius (2282 degrees Fahrenheit) in less than an hour. This means that if we are discussing a work by the time a conversation concerning a particular glaze or clay color is concluded, the kiln can be fired, unloaded and the test results can be seen; nothing more to say.



KYOEI GAMA

ギャラリー 共栄窯



2-88 Kitajo Tokoname
Tel 0569-34-7721

History:

Meiji 40 (1907)-Shouwa 46 (1971)
Reopened: Heisei 10 (1998)

Kiln type: Kakugama

Material: Firebrick

Dimensions: L 9.3m H 3.5m W 5.2m

Fuel: Coal

Production: Earthen pipe

HOURS: 10:00-17:00

HOLIDAYS: Wednesday

ADMISSION: Free

Museums in Tokoname

博物館・資料館・美術館のご案内

INAX MUSEUMS

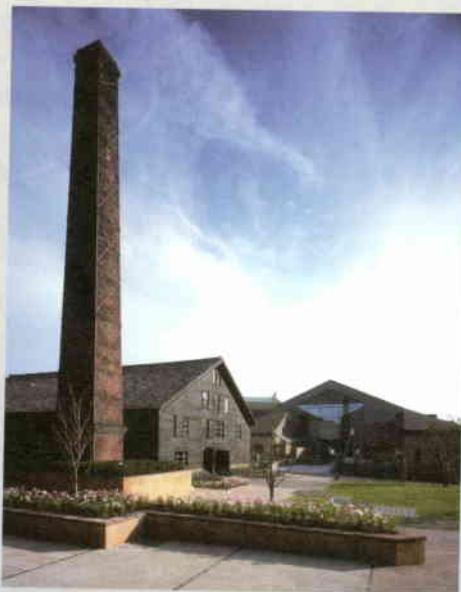
■ INAX TILE MUSEUM
世界のタイル博物館

■ INAX KILN PLAZA
窯のある広場・資料館

■ INAX CLAY WORKS
土・どろんご館

■ INAX TILING LABO
ものづくり工房

■ INAX TILING WORKSHOP
陶楽工房



Open hours:

10:00 a.m. to 6:00 p.m. Final admission 5:30 p.m.

Admission charge:

Adults: 600 yen, University & High School students: 400 yen,
Jr. High School & Elementary students: 200 yen.

Closed:

The third Wednesday of each month.
(If the third Wednesday is a holiday,
Museums will close on Thursday instead.)
Closed on New Year holidays.

Address:

1-130 Okuei-cho, Tokoname, 479-8586
Tel. 0569-34-8282 Fax. 0569-34-8283
INAX TILING WORKSHOP reception: Tel. 0569-34-7519

Infomation:

<http://www.inax.co.jp/ilm/english/>
<http://www.inax.co.jp/museum/english/>
<http://www.inax.co.jp/kiln/english/>

MAP X: B-G

In 1986, INAX opened INAX KILN PLAZA in Tokoname, the very city in which the company first established its business operation. Since then INAX has been expanding its cultural facilities in the city as seen in the subsequent openings of INAX TILE MUSEUM and INAX TILING WORKSHOP. In the autumn of 2006, two further facilities, namely INAX CLAY WORKS and INAX TILING LABO, are to commence their activities. The company is taking this opportunity to name the entire complex INAX MUSEUMS. Here, Discovery and Inheritance are two key concepts used to convey the MONOTSUKURI spirit from the

conception of ideas to the product manufacturing stage. Clay takes shape when water is added and becomes ceramics upon firing. INAX MUSEUMS, on launching five discovery-orientated museums that invite visitors to explore and experience, aims, in addition to conventional exhibitions, to hold a series of interactive activities such as hands-on workshops and events. (Text by INAX)



Dimensions: L 110cm x H 34cm x W 55cm



The Tokoname Folk Museum

常滑市民族資料館

4-203 Segityou Tokoname 479-0821
Tel 0569-34-5290 Fax 0569-34-6979

MAP X: 5-H

This museum contains the most comprehensive biographical look at Tokoname's ceramic history. It has an impressive permanent collection of various artifacts, videos, and examples from the lives of past potters. Here you can find everything about Tokoname!



The Tokoname Ceramic Research Center

常滑市立陶芸研究所

7-22 Okujyou Tokoname 479-0822
Tel 0569-35-3970 Fax 0569-35-3970

MAP X: 5-H

This institute serves primarily as a training center for both local and national student potters. A number of its graduates have gone on to become famous ceramists. The institute also houses a valuable collection of pottery made since the 1200s. It is located very near the Tokoname Folk Museum.



Kaisen-Donya (old shipping dealer) Takita Family House

廻船問屋 瀧田家

4-75 Sakaemachi Tokoname 479-0836
Tel 0569-36-2031 Fax 0569-36-2031

MAP IX: 6-D

This house is historically representative of most exporting companies in Tokoname during the Edo period (1600 - 1867). Big shipping industries like Takita transported pottery and rice wine (sake) all over Japan. As a result, Tokoname ceramics is nationally represented more than any other ancient pottery center. Meiji era (1868 - 1912) and the introduction of train transportation brought an end to the shipping industry. Tokoname rebuilt this house into a museum to give a great example of the prosperity during that time.



Noborigama Square Exhibition Space & Studio

常滑市登窯広場「展示工房館」

6-145 Sakaemachi Tokoname 479-0836
Tel 0569-35-0292 Fax 0569-35-0292

MAP IX: 9-D

This gallery is located in the "Noborigama Square" and exhibits a variety of shochubins, big vases, plus a replica of the kiln which was used to fire them. The shop also sells souvenirs and tasty cakes.



Reikei Histographic Museum

鈴溪資料館

4 Kameido Kosugaya Tokoname 479-0807
Tel 0569-37-1311

MAP VIII: 2-D

Did you know that "SONY" was born in Tokoname? The Morita family, creator of the infamous Sony company, continues to make invaluable contributions to their home town's educational and industrial development. The Morita family's museum, which is managed by the Reikei Foundation, exhibits an array of personal and professional documents, from family dairies, to business related material.

Ceramic Instruments

陶の響き



Tokoname's musical instruments and other sound related ceramic works

Ceramics have a "nutritional value" that feed the six senses. We can smell the day fresh from the earth, or touch the high fired forms. We can appreciate simply observing their visual beauty. Pottery contributes to the chef's palette of taste by serving delicacies. Ceramics, whether incense burners or urns, contains spiritual rights for various religious ceremonies. Yet we rarely hear anything from ceramic sounds. One reason

is because to make a ceramic instrument requires a great deal of passion, and a high level of technical ability. The following are a few areas of interest in the field of ceramic acoustics.

The suikinkutsu 水琴窟 is a water drop echo chamber. It was originally made during the Edo period (1600-1867) using the fat coil yoriko (ヨリコ) technique. (see Ceramic Terms, page 77) The suikinkutsu basically consists of a rather large tsubo vase

like vessel with a small hole on the top. The inside of this vase contains a pool of water. When water drops fall into this container, the sound is amplified by the internal acoustic space and produces a unique, soothing sound. There is a suikinkutsu in the entrance to The Tokoname Folk Museum (Shiryokan, see map X: 5-H). Please visit and hear for yourself. It is really beautiful.



The Tokoname Ceramic Orchestra

ムジカセラミカ

The INAX Tile Museum presents seasonal concerts. One highlight is an orchestra who presents a wide range of ceramic wind, string, and percussion instruments like violins, cellos, oboes, clarinets, and others. (See INAX Tile Museum page22)

Additional places to see ceramic instruments are.....

Sanko Tokoname

常滑山光
His work can be found in the Kamaya workshop/gallery space. (Kamaya, See map IX: 5-E.) Here you can find traditional Japanese instruments made out of ceramics such as the three stringed banjos (shyamisen), flutes (shyakuhati), harps (koto), and other interesting works. They also have a suikinkutsu here too.

Keichiro Watanabe

渡辺敬一郎
He makes flutes, guitars, drums, and others instruments, plus composes music, and performs concerts with his friends.



Ximena Elgueda and Steven Ward

ヒメナ・エルゲダ&スティーブン・ウォード

These collaborating artists are creating spaces for acoustic activities. The Mountain Plaza project (2000 - 2008) is an enormous 60 ton clay sound wall designed for a mountain amphitheater 15 minutes south of Tokoname. Another project is the "Plaza de Sora and Alba (2005-2007) which consists of two 12 ton acoustic chairs located in Kowaki Park, southern

Tokoname. Both works offer open spaces for humans to gather, whether for concerts or simple conversations. (MAP VIII: 6-D)



The main purpose of IWCAT is for cultural and ceramic exchange. Originally founded by a volunteer group of citizens under the title of "The Tokoname International Ceramic Home Stay Project", IWCAT continues to pursue international friendships.

Every summer IWCAT invites about fifteen foreign ceramic participants to visit Tokoname. Each guest stays with a host family, and gains an intimate experience of life in Japan. During their month stay, each participant has a studio space available to make their own ceramic work, plus learn various ceramic techniques. There are always

a hand full of volunteer staff available to help with both ceramic, cultural, and language questions. Tokoname, being one of Japan's "Six Ancient Kilns" offers a rare opportunity for potters to create and fire one's work in a traditional wood kiln ("anagama").

Since 1985, over three hundred and twenty people have participated in IWCAT from 37 different countries. Thanks to the warm hospitality of many host families and volunteer staff, this project has spread a positive message around the world. Many participants have enjoyed their experiences

here so much that they have returned to Japan to visit, to study, and even to live. Due to IWCAT there is now a small community of international couples living here in Tokoname, working as potters, and raising families.

IWCAT has received praises for its originality, and generous contribution to society. To mention a few: "The Prize for Support and Promotion of International Exchange", "The Good Native Town Award" from the Prime Minister, and "The Prize for Contributions to Creating an International Town" from the Japanese Government.



IWCAT

The International Workshop of Ceramic Art in Tokoname

"IWCAT" eagerly invites new participants! Come, let's enjoy Tokoname!!



Please contact us at: IWCAT

c/o Tokoname Chamber of Commerce and Industry
5-58, Shinkaicho, Tokoname, Aichi, Japan 479-0837 (English OK)
Tel: 0569-34-3200 Fax: 0569-34-3223 E-mail: iwcat@japan-net.ne.jp
Website: <http://www.japan-net.ne.jp/~iwcat/> Participants: 15 people
Workshop period: from the end of July to the end of August





Seeing, Buying & Eating Spots

お店と宿泊先のご案内

Shopping center "CERA MALL" / Galleries

Cafe's & Restaurants on the Pottery Path, Walking Course A / Hotels



“Cera Mall” is a collection of outlet stores all offering an abundance of ceramics to choose from at affordable prices.

9 a.m. - 5 p.m. Open 365 days :
99 Kamisuhara Kanayama
Tokoname 479-0003
〒479-0003 常滑市金山上砂原99

Tel 0569-43-7111

MAP 5-E



Shopping center

“CERA MALL”

とこなめ焼卸団地
「セラモール」

- | | | |
|------------------------|-------------------|------------------|
| 1 Isobe | 8 Tosuke | 15 Yamaya |
| 2 Koizumi-Shoten | 9 Hoen-Kan | 16 Senkoen |
| 3 Houwa-Seito | 10 Yamako-Toki | 17 Tokoname-Unyu |
| 4 Koie Umekichi Shoten | 11 Nizamatsu | 18 Sueyakata |
| 5 Watanabe-Tokiten | 12 Isomura-Shoten | 19 Kyowa-Jyuki |
| 6 Yamamoto | 13 Maruko-Seito | 20 Regalo |
| 7 Togeji-Ten | 14 Ezaki-Shoten | 21 Marueh |



ギャラリー 共栄窯

Gallery Kyoiegama

2-88 Kitajyou
Tokoname 479-0833
Tel 0569-34-7721

Nationally and internationally renowned ceramic artists exhibit here. Most distinctly, this gallery has an enormous old kiln which was used to fire clay pipes up until 30 years ago. The kiln has been converted to hold musical concerts, and performances.



MAP V: 2-D

陶美園

Gallery Tobien

6-36 Koie-Honmachi Tokoname 479-0832
Tel 0569-35-2320

Tokoname's first gallery! Conveniently located near Tokoname Station, this old style Japanese house was remodeled into a gallery in 1973. Since then it has held well over 300 exhibitions of local ceramic artists.



MAP V: 3-D

ギャラリー セラ

Gallery Cera

5-168-2 Koie-Honmachi Tokoname 479-0838
(in Will Cera)
Tel 0569-34-8888

This gallery is located in the Tokoname train station building, and exhibits the ceramic work of locally known artists. This gallery simultaneously offers a Center for Ceramic Information.



MAP V: 4-E

Galleries

ギャラリーのご案内

ギャラリー セビカ

Gallery Cepica

6-66-1 Haramatsu-cho Tokoname 479-0832
Tel 0569-35-2209
<http://www.e-maruhuku.net>

Located in one of the biggest pottery shops in Tokoname ("MARUFUKU") Gallery Cepica exhibits ceramic work year round.



MAP X: 2-D

方門館

Hoен-Kan

123 Kamisuehara Kanayama
Tokoname 479-0003
Tel 0569-43-7101

Located in the pottery shop of Hoен-Kan, in the shopping center known as "CERA-MALL". This gallery exhibits the works of younger artists almost every month.



MAP VII: 5-F

ギャラリー 雄

Gallery Yu

2-78 Yamakata-chou Tokoname 479-0825
Tel 0569-35-3811

Potter and shop owner Mr. Yoshida Nobuyoshi makes, sells and enjoys a direct relationship with all of his clients. His ceramic studio/gallery has a nice collection of tea bowls, flower vases, bells, and other decorations.



MAP X: 9-E

ギャラリーとこなめ

Gallery Tokoname

3-8 Sakae-Machi
Tokoname 479-0836
Tel 0569-35-2033

This small gallery is located inside the TOKONAME TOUJIKI KAIKAN (Ceramic Information Center of TOKONAME). Here you can find guide maps for the "SANPO MACHI", a pottery path that leads you through the old back streets of Tokoname.



MAP IX: 1-D

ギャラリーいそむら

Gallery Isomura

2-36 Sakae-Machi
Tokoname 479-0836
Tel 0569-34-7212

This gallery and ceramic shop is located on the "SANPO MACHI" (pottery path). A good spot to find souvenirs.



MAP IX: 3-C

ほたる子

Hotaruko

6-140 Sakae-Machi
Tokoname 470-0836
Tel 0569-36-0680

Another spot for souvenirs and unique scenery, this pottery shop and gallery is located next to the historical GREAT NOBORIGAMA (climbing kiln).



MAP IX: 9-E



Galleries ギャラリーのご案内

SPACE とこなべ

Space Tokonabe

6-204 Sakae-Machi
Tokoname 470-0836
Tel 0569-36-3222

Also found near the GREAT NOBORIGAMA is this pottery shop's display of original works.



MAP IX: 9-E

常滑屋

Tokoname-Ya

3-111 Sakae-Machi
Tokoname 479-0836
Tel 0569-35-0470

A favorite spot for locals, this gallery/coffee shop is located in a classic old ceramic factory setting.



MAP IX: 5-G

陶房杉

Tobo Sugi

1-48 Segicho Tokoname 479-0821
Tel 0569-35-2985
Fax 0569-35-2980

Founded by the late Mr. Junpei Sugie, this gallery is now run by his son Takumi Sugie. The gallery offers a fine example of practical, yet creative table ware, plus some sculptures too. Upon entering the shop, you are greeted by a life size blue ceramic grand piano. One of many Sugie masterpieces.



MAP X: 6-D

Traditional Japanese Cuisine

懐石料理 阿雲

A Un

Traditional cuisine set
in a Japanese Garden.
Tel 0569-35-8421

MAP V: 2-A



Chinese noodles

らーめん 茶屋亭

Chaya Tei

A truly unique noodle soup
based with seafood and meats.
Tel 0569-35-3184

MAP V: 2-A



Beer & Restaurant

イングリッシュパブ

English Pub

A good place to unwind
in the evening.
Tel 0569-35-9981

MAP V: 3-D



Cafe's & Restaurants in Tokoname

常滑市内のお食事処

Italian food Restaurant

ピッツェリア ラ・フォルナーチェ

Pizzeria La Fornace

Delicious pizzas & breads
baked in a big wood fired oven.
Tel 0569-34-8266

MAP X: 8-G in INAX MUSEUMS



Japanese noodles

うどんの 三角庵

Sankakuan

A classic noodle shop.
Tel 0569-35-2775

MAP V: 5-D



Japanese-style Restaurant

割烹 清水

Kappo Shimizu

Fresh flavored
and seasonal dishes.
Tel 0569-35-0726

MAP V: 3-E



Japanese Restaurant

和ダイニング 宴間

“WA”Dining Enma

Japanese cuisine,
open only for dinner.
Tel 0569-35-5313

MAP V: 5-B



Japanese noodles

自家製めん処 花さくら

Hana Sakura

Handmade Japanese noodles.
Tel 0569-34-8383

MAP V: 4-D in WILL CERA



Sushi Restaurant

初寿司 常滑分店

Hatsu Zushi

Fresh “Chutoro” tuna & sea
urchin sushi.
Tel 0569-35-3285

MAP V: 6-D



Chinese noodles

お食事・餃子らーめん イトウ

Ito

A favorite with the locals, serving
large servings of “Ramen”
and rice “Donburi” dishes.
Tel 0569-35-2863

MAP VII: 7-E



Chinese Food

中国料理 賀永

Ka e

Healthy servings of primarily
Chinese cuisine.
Tel 0569-35-0215

MAP VIII: 7-E



Japanese Food

和食 欽太

Kinta

Enjoy food & drink
in a comfortable environment.
Tel 0569-34-8818

MAP XI: 1-C



Sushi Restaurant

田舎すしの店 杉すし

Sugi Sushi

They say that here “Fox deities
love to eat deep fried tofu.”
Come and taste for yourself.
Tel 0569-34-5208

MAP XI: 2-A



Sushi Restaurant

寿司・うなぎ・和食 たからずし

Takara Zushi

Tokoname broiled eel,
special sauce & rice served
in a ceramic bowl to take home.
Tel 0569-35-2350

MAP XI: 8-D



Cafe & Dining

カフェ&ダイニング 和生

WASHO

A tasty mixture of international
flavors set in a modern Japanese
designed hotel restaurant.
Tel 0569-38-8330

MAP VII: 9-C in J/Hotel



Coffee & Light meal

喫茶・食事し・え・る

Ciel

Coffee & light meal

Tel 0569-34-2177

MAP IX: 1-C



Cake shop

だんご茶屋

Dango chaya

Roasted rice dumplings
with sweet soy sauce

Tel 0569-34-3794

MAP IX: 5-B



Japanese restaurant

食楽たに川

Tanikawa

Special and scenic
Open only at lunch

Tel 0569-34-8105

MAP IX: 4-C



Cafe's & Restaurants on the Pottery Path, Walking Course A

やきもの散歩道

Aコースのお食事処

Drink & Eat

地酒・食事の十三蔵

Tomikura

Open only for lunch

Tel 0569-34-3736

MAP IX: 5-D



Soba Restaurant

石臼挽き手打ち蕎麦 古窯庵

Koyoan

Open only for lunch
Handmade buckwheat noodles

Tel 0569-35-8350

MAP IX: 6-D



Shop & Tearoom

ほたる子

Hotaruko

Coffee & Curry rice

Tel 0569-34-2157

MAP IX: 9-E



Tearoom

茶屋・窯坂

Kamasaka

Coffee & light lunch

Tel 0569-35-2680

MAP IX: B-F



Pottery shop, coffee & lunch

光きゆうす

Hikari-Kyusu

Pottery shop, coffee & lunch

Tel 0569-34-3104

MAP IX: S-F



Pottery shop, coffee & lunch

甘味 侘助

Wabisuke

Pottery shop, coffee & lunch

Tel 0569-34-7169

MAP IX: 4-B



Coffee & Light meal

茶房 たんぽぽ

Tanpopo

Popular for their "Dandelion" coffee

Tel 0569-35-4222

MAP IX: 5-C



Pottery shop, coffee & lunch

常滑屋

Tokoname-ya

Pottery shop, coffee & lunch

Tel 0569-35-0470

MAP IX: 5-G



Cafe' & Shop

風

Fu-u

Pottery & coffee shop

Tel 0569-34-8818

MAP IX: 5-B



Babasa no Hatojiru Honpo

婆さの鳩汁本舗 茶席
歩歩歩(さんぽ)

Sanpo

Green tea, bean paste
in pancakes & other local treats
Tel 0569-35-8320

MAP IX: 1-E



Shop & Lunch

とこ販

Tokohan

Noodles & Rice balls

Tel 0569-35-5353

MAP IX: 1-D



Cafe', Bar & Gallery

Joint(ジョイント)

Joint

A cool place! Classic rock,
coffee/tea, cocktails, good food
Tel 0569-35-5539

MAP IX: 6-D



Japanese Inn

恩波楼 Onparo

Tel 0569-42-2131
3-3 Ohno-machi Tokoname 479-0866
5 min on foot from Ohno-Sta.
12 Japanese-style rooms
<http://www.chita-yado.com/onparo.htm>



MAP VII: 3-C

Seaside Cottage

ペンション・ブランシェ Pension Blanche

Tel 0569-34-9266
2-55 shinhama-cho Tokoname 479-0838
2 Japanese-style rooms 4 Westen-style rooms
9 Parking Lots 5 min by taxi from Tokoname-Sta.
<http://www.tac-net.ne.jp/~blanche>



MAP VII: 6-C

Sightseeing & Business

常滑観光ホテル TOKONAME KANKO HOTEL

Tel 0569-35-7475
1-80 Segi-cho Tokoname 479-0821
51 Westen-style rooms
50 Parking Lots 5 min by taxi from Tokoname Sta.
<http://www.tokoname.com/plantop.html>



MAP XI: 6-E

Japanese-style hotel

坂井温泉・湯本館 Sakai Hot Spring Yumoto-kan

Tel 0569-37-0006
1 Sakai-nishigawa Tokoname 479-0809
15 Westen-style rooms 13 Japanese-style rooms 30 Parking Lots
Courtesy Bus from Kaminoma-Sta. & other stations.
<http://www.tac-net.ne.jp/~yumoto/>



MAP VIII: 8-B



Hotels 宿泊先のご案内

Tokoname CCI Reference

<http://www.toko.or.jp/>

Near Tokoname Station

ホテル・ルートイン常滑駅前 HOTEL ROUTE IN

Tel 0569-36-3511
2-73 Koiehonmachi Tokoname 479-0838
144 Westen-style rooms
90 Parking Lots
<http://www.route-inn.co.jp/frame/hotel/tokoname.htm>



MAP VI: 2-D

In front of Tokoname Station

ホテル AU 常滑 HOTEL AU TOKONAME

Tel 0569-34-6464
3-174-1 Shinkai-cho Tokoname city Aichi 479-8610
170 Westen-style rooms
24 Japanese-style rooms
105 Parking Lots



MAP VI: 5-D

In front of Rinku Station

ジェイホテル リンクウ J. HOTEL RINKU

Tel 0569-38-8320
3-2-1 Rinku-cho Tokoname city Aichi 479-0882
180 Westen-style rooms
60 Parking Lots
<http://www.j-hotel-rinku.com>



MAP VIII: 9-C

Cent.Japan Int.Airport

中部国際空港セントレアホテル Centrair Hotel

Tel 0569-38-1111
1-1 Centrair Tokoname city Aichi 479-0881
220 Westen-style rooms
1 Japanese-style room
<http://www.centrairhotel.co.jp/>



MAP II: LEFT PAGE

Cent.Japan Int. Airport

コンフォートホテル 中部国際空港 Comfort HOTEL

Tel 0569-38-7211
4-2-3 Centrair Tokoname city Aichi 479-0881
350 Westen-style rooms
<http://www.choice-hotels.jp>



MAP II: LEFT PAGE

Cent. Japan Int. Airport

東横イン 中部国際空港本館 TOYOKO INN

Tel 0569-38-2045 (green side)
Tel 0569-38-0045 (orange side)
4-2-5 Centrair Tokoname city Aichi 479-0881
507 Westen-style rooms (green side)
494 Westen-style rooms (orange side)
<http://www.toyoko-inn.com>



MAP III: LEFT PAGE

Ceramic Artists

陶芸家の紹介 ～「陶」への想いを語る～

Page	Name	Page	Name	Page	Name
36	Asai Keiko	51	Mizuno Masumi	66	Tomimoto Takeru
37	Feibleman Dorothy	52	Mori Yuko	66	Kunishima Aya
38	Hawes Wali	53	Okuda Tomoko	67	Truckle Richard
39	Hirano Yuichi	54	Sagisaka Mieko	68	Ward Steven
40	Ikai Shingo	55	Sawada Kayoko	69	Elgueda Ximena
41	Isobe Akira	56	Sawada Shigeo	70	Uga Kazuko
42	Ito Yushi	57	Seabridge Peter	71	Yamada Jyozan IV
43	Kato Midori	58	Shibata Masaaki	72	Yamada Kozo
44	Kato Yoshiaki	59	Sugie Akemi	73	Yamamoto Senko
45	Kitamura Kenji	60	Sugie Koji	74	Yoshikawa Chikako
46	Koie Ryoji	61	Sussler Albert	75	Yoshikawa Masamichi
47	Konishi Yohei	62	Takeuchi Kimiaki	76	Sugie Junpei
48	Maekawa Kengo	63	Tanikawa Hitoshi	76	Yamada Jyozan
49	Makins James	64	Tanikawa Shozo		
50	Mizukami Katsuo	65	Tomimoto Daisuke		

01 Keiko Asai

浅井景子

9-23 Ohno-cho, Tokoname, Aichi 愛知県常滑市大野町 9-23
Tel 0569-42-3686

I began my ceramic career as a pottery school assistant.



In the late 1990s I was working in a "welfare house", yet I wasn't convinced that I would work there for the rest of my life. It was at that time that I talked about this with my friend, and she told me about

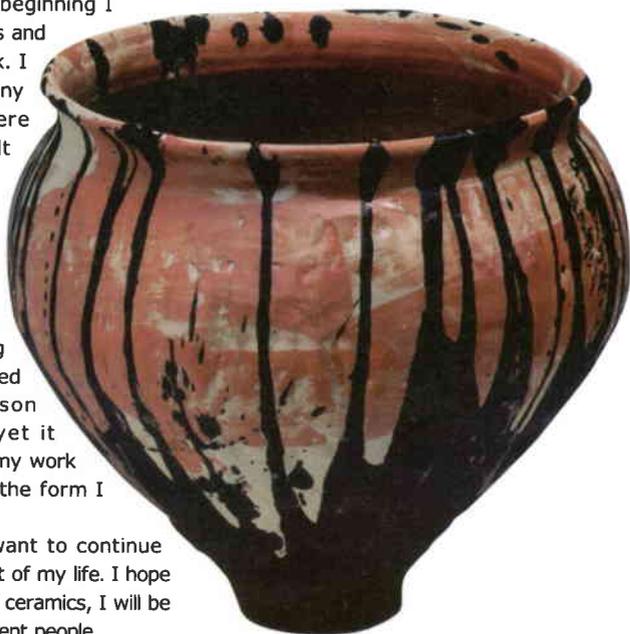
the possibility of my helping at a ceramic school called Kyoeigama. I quickly quit my job, and began working there and through courses and lectures I learned how to work with ceramics. In the beginning I would break pyrometers and I would break my work. I couldn't count how many mistakes I made. There were times when I felt terribly frustrated.

Now, when I reflect upon the past, I realize that these experiences have been very important and have supported me in making my work. I first displayed my work at a 3 person exhibition in 2000, yet it wasn't until 2004 that my work finally started to take the form I really wanted.

I love ceramics, and want to continue making ceramics the rest of my life. I hope that through the path of ceramics, I will be able to meet many different people.



Tokoname is a warm hearted place, and a very good environment to make ceramics. Over time, the ocean and the earth have cultivated a city with a big heart. Tokoname has embraced with open arms people who create. I am inspired by this wonderful city and want to continue making my work here.



02 Dorothy Feibleman

ドロシー・ファイブレマン

2-15, Kitajo, Tokoname, Aichi 愛知県常滑市北条 2-15

Tel 0569-34-7721

A deep understanding allows mental freedom



I was born in 1951 in Indianapolis, Indiana, U.S.A. I studied ceramics at The Rochester Institute of Technology, (B.F.A., 1973), and then moved to England to set up my studio. I have always made things in all media. I am interested in tools, skills, materials and methods of working. At present, I lecture, teach, and exhibit internationally.

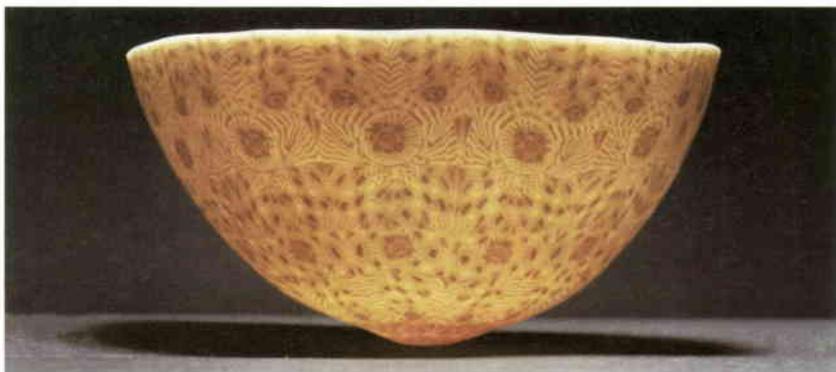
Since 1969, I have worked with colored clay, mainly porcelains. Originally inspired by ancient miniature glass mosaics and millefiori glass beads, I started to create working methods by looking at the glass and tried to figure out how I could arrive at similar structures in porcelain. I am constantly making tests and find that a deep understanding of my craft and materials is exciting and necessary to allow myself mental freedom.

I laminate either different colors of porcelain or different porcelain bodies

together. Every change in color, texture, or translucency is structural. I sometimes make my colored work from a soft paste porcelain which is a plastic body I developed and is now sold in Europe. One of the things I am experimenting with at the moment, (but have done on a smaller scale since 1981) is putting chemicals in the laminated clays which make them expand in the kiln. I make moulds which guide the objects as they grow in the kiln's heat.

A few years ago, I developed a new, very translucent, very white porcelain that is incredibly strong and stable, and has a surface like babies' skin, plus it takes colors very clearly. It also can fire in one hour in a tunnel kiln. Also while experimenting with ideas that could be used in architecture, I made a series (by default) of the largest, thinnest, textured, translucent, nerikomi porcelain pieces to date internationally.

I received a Japan Foundation Fellowship in 1998-9 to start a research which I am currently working on. I am collecting data for a book about colored clay, particularly in contemporary Japanese ceramics and its influences from and to the "West".



03 Wali Hawes

ワーリー・ハウス

2323-1 Sugitani, Komono-cho, Mie 三重県瀬野町杉谷 2323-1
Tel 0593-96-5084 <http://www.walihawes.com>

An Ancient Ambiance



One of my fondest memories of Tokoname was my studio that was located in an old "bonsai batchi" factory in the heart of historic Tokoname, a stone's throw from the old Noborigama. My neighbor on my right was a fourth generation potter named Yuichi Hirano. He is a person of great experience and talent, and is always ready to share. To my left was the philosophical and highly

critical Ikai Shingo-san who was a continual guidance for me. My studio doors were always open, which allowed me an intense and personal part of an ancient ambiance: the heart of Tokoname.



My work in pottery focuses on three broad fronts: My functional work of mainly tableware and objects are studies of form and structure within a repetitive framework. Then there are my kiln building and workshops. I perform these for an international audience. Finally there are my "Fire Trees", which are monumental sculptures. I find that my work is more internationally acceptable. Unfortunately, Japanese pottery does not have much room for "happenings" to occur.



I was born in India, yet have lived for many years in the UK, Spain, and now for fifteen years in Japan. Japan continues to be for me on the forefront of the ceramic world. However, I have noticed great changes take place which has caused quite a bit of confusion. I view change as a catalyst for creativity. Pottery is for me an attempt at freeing myself from the pettiness that dogs life in this consumer society at the twilight of capitalism.

04 Yuichi Hirano

平野祐一

6-119 Sakae-machi, Tokoname, Aichi 愛知県常滑市栄町 6-119
Tel 0569-35-3128

From the 4th grade.....



I was born into a traditional 4th generation ceramic family. By the time I was in the fourth grade I was already working a part time job moving clay for a ceramic factory. I feel that I entered the path of ceramics quite naturally. "I stole techniques" by looking at potters and the way they would work with slabs, coils, or on the wheel.

Working with natural glazes led me to use a wood firing kiln. However, wood firing is very challenging. Usually wood fired kilns reach more or less 1250°C(2282F). I fire at lower temperatures, yet for longer periods of time. The austere look to my pieces is because of the iron content in the clay body. I dig and mill all of my clay from the Chita peninsula area. For generations my family was in charge of the firings held at the BIG noborigama. (Located on the pottery path course A). My biggest sorrow is that because of a 1972

environmental law, the Noborigama that my great grandfather had fired since the Meiji era(1868 - 1912) was closed down. The last firing of this kiln made pieces that won an award at Tokoname's "Chozasho" ceramic competition, and now are apart of the Tokoname City permanent collection.

There are three things that make me particularly happy about making ceramic work. One is that when selling a ceramic piece I get to meet and share with many different people. Secondly, I enjoy searching for clay and digging it myself. The process of clay goes from "nothing" (無) to being handled and shaped into "something" (有). Finally, as the years go by, old pieces of pottery that my clients have begin to acquire a peculiar charm. That is they contain each person's unique touch over time. This all brings me much joy.



05 Shingo Ikai

猪飼真吾

6-137 Sakae-machi, Tokoname, Aichi 愛知県常滑市栄町 6-137
Tel 0569-35-5897

Listening to the sound of the burning wood tells me when I need to feed it more.

Born in 1943, in Tokoname. I am a descendant of potters. It is through exposure and pure observation that I have come to know the production of "bonsai bachis" (bonsai tree planters). This is how I came to somehow start making ceramic pots for "bonsai" trees. On the eve of my first firing, my father fell ill and was hospitalized. I went to consult with him about how to fire, and he told me something that I have never forgotten: "Listen to the sound of the burning wood, and you will know when to feed it more."

I consider myself a late bloomer in the field of ceramics. With age I have become more self assertive. I was very fortunate that Mr. Tanikawa Sensei (one of the greatest Japanese philosophers, who was also from Tokoname) honored

me by recognizing me as a ceramic artist. Thanks to him, and other leading ceramic artists of the time, I had my first solo exhibition in Tokyo.

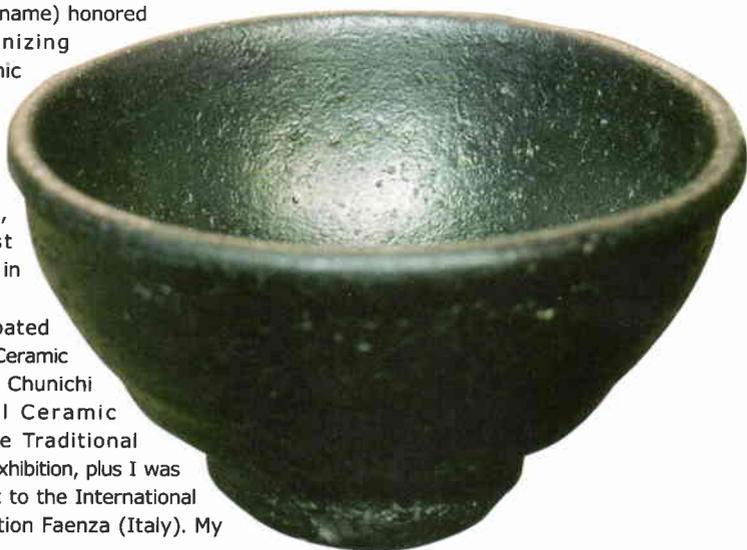
I have participated in the National Ceramic Exhibition, the Chunichi International Ceramic Exhibition, the Traditional Ceramic Craft Exhibition, plus I was an invited artist to the International Ceramic Exhibition Faenza (Italy). My

best memory however has been participating in the awards ceremony at the Vallauris Ceramic Exhibition.

I was always guided by Mr. Tanikawa Sensei who would say:

"Seek the original form of the Jomon and Yayoi ceramics." This is why I strive to make naturally fired black Tokoname ware as the foundation for a ceramic revival.

I would say to the young generation, care for clay and study the way in which you can become one with the clay. I am the eldest of three. I teach how to make, but I don't teach what to make.



06 Akira Isobe

磯部晃

216 Santanda, Tarumi, Tokoname, Aichi 愛知県常滑市樽水字三反田 216
Tel 0569-34-8332

From a welfare house to ceramics.

I used to work with my father managing a welfare home, but we could not get along with each other. (laugh!)

From the beginning, I never was really interested in pottery. However a good friend introduced and taught me my first lessons. After that, I devoted myself in a completely self taught process. Although I would make more mistakes than success, I continued to make ceramics by imitating what I saw and liked.

During this period I was working as the principal in a welfare home, while at the same time I was making ceramics. Finally, I won a grand prix at a ceramic competition and this initiated my independence as a professional potter. Now that I look back upon those days I think that maybe I made another mistake.

I prefer the natural glaze.

I have been consistently working with the natural glazes of wood fired kilns.

My work consist of primarily traditional pieces. Ceramic sculptures, as well as contemporary ceramics are not my specialty. The element of surprise and unexpected results from a strongly reduced kiln is exciting to me.

When I unload a kiln, and a piece moves me to say " Ooh!" or "Alright!!", that is the kind of work that I submit to competitions. Waiting for the results from a competition

can also be a good thing. Yet, recently competitions are too concerned with techniques, so my pieces don't make it.



07 Yushi Ito

伊藤雄志

2-63-1 Hakusan-cho, Tokoname, Aichi 愛知県常滑市白山町 2-63-1
Tel 0569-34-2203

The scary old men.

I was born into a family that has been doing ceramics for generations. Thus, it feels that I have entered the way of ceramics quite naturally. When I was young, Tokoname was a town full of wonderful people. I learned a lot from these people, especially from Mr. Goro Tomimoto who taught me a certain way of thinking.

I can laugh about it now, but in those days, Mr. Saiichiro Morishita and Mr. Yoshiharu Sawada, were two scary old men who used to scold me.

In 1978, I participated in a Tokoname group entree to the Vallauris International Ceramic competition. We received a silver medal. Yet the accomplishment was so great, I felt as if I had won a gold medal. In addition, it was the first time for me to travel abroad. I had to save money for that!! I will never forget that experience.

I also received the first prize at Tokoname's "Chozasho" ceramic competition. During



which the main judge, Mr. Tanikawa, gave great compliments about my work. Mr. Tanikawa's words gave me courage. However, when I participated in the Tokoname ceramic exhibition at the Mitsukoshi Gallery, Mr. Tanikawa commented on my work quite critically. I can laugh about it now.

I am not particular about styles in ceramics. Basically, I want to make work that look and feel alive. From now on, I will continue to explore various types of clay. I'm thinking that I would really like to make work with a crackled slip surface.



08 Midori Kato

加藤美土里

13-3 Ko Obasama, Okuda, Mihama, Aichi 愛知県美浜町奥田小廻間甲 13-3
Tel 0569-87-1700

Now that I think about it, this road still has a long way to go.

I was born in Tokyo in 1930, and moved to Tokoname when I was in my third year of elementary school. When I was a child, my father, who had always wanted to be a pianist, played the flute for me, and my mother loved to paint. Now that I think about it, my parent's aesthetic sensibility established the ground for my own ceramic work.

There is a feeling of wanting to create something in a certain way and the final result means the actual piece. For me, it is not just about disguising or



covering ourselves with a western pride. Japan is a particular place: the way the light shines, the difference in the air. I strive to express the way the environment that surrounds me makes me feel.

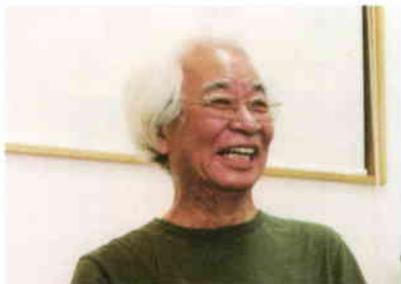
I met and married Mr. Yoshiaki Kato (See page 43), and stood beside him assisting his work. This is how I started to do my own ceramic work. An unspoken understanding between the two of us led to a commitment which was to follow our paths in ceramics and to go our own directions.



09 Yoshiaki Kato

加藤嘉明

13-3 Ko Obasama, Okuda, Mihama, Aichi 愛知県美浜町奥田小廻間甲 13-3
Tel 0569-87-1700



The shark glaze!

I was born in Seto in 1930. After World War II, I was in the 5th grade and came back to Japan by myself from Manshyu (China) to live in Seto with my relatives. I studied ceramics for two years at The Ceramic Institute in Mino. Then I moved to Kyoto where I furthered my ceramic studies. At the age of 22, I moved to Tokoname to work as a ceramic design consultant. Here I met my wife Midori (See page 43) and we were immediately married and I became a "salary man". At the age of 28, I became independent and made my first kiln. In 1976 I moved to Mihama (south of Tokoname),

and built a kiln called Minagama.

One day while working I found some ceramic shards. These would be the inspiration for my "shark glaze". I continued my research and discovered in the Chita peninsula area the ingredients for this glaze. Anybody can do wood fired ceramics. I have done shino glazes, as well as oribe; however, I found my own expression in the shark glaze which I have been making now for over 30 years and will continue to use from now on.



10 Kenji Kitamura

北村堅治

23 Nishinegumi, Yata, Tokoname, Aichi 愛知県常滑市矢田字西根組 23
Tel 0569-42-0205

Creative work: Tension, difficulties, and just a little smile.

When I was a child I loved to paint. I think I inherited this love from my parents. My father was a sculptor as well as a very good painter. My mother came from a family of potters. This is why it wasn't strange for me to express myself creatively. I apprenticed under Mr. Ken Miyanojara and learned his way of thinking. Yet it wasn't until later that I truly understood the extreme difficulties of making good work. I returned to Tokoname, and taught at the Tokoname High school for 9 years. It was during this time that I started to make ceramics and paint.

I have been exhibiting in public shows for many years. In 1995 at the Mino International Ceramic Competition I received a silver medal for a piece that took both a tremendous amount of time and energy. As its title suggests, it is a piece that leaves a memory. One would think that my functional pottery and my sculptural work do not have any connection.

On the contrary, I believe that the expression that comes from inside of me is all related.

Recently I have been inspired to find that from the Japanese black lacquer's iron glaze comes a blue colored glaze. Like my predecessors who had searched to find the iron pigments that transform a glaze into different colors, my wish is to come closer to realize my dream. Creative work for me is tension, difficulties, and just a little smile.



11 Ryoji Koie

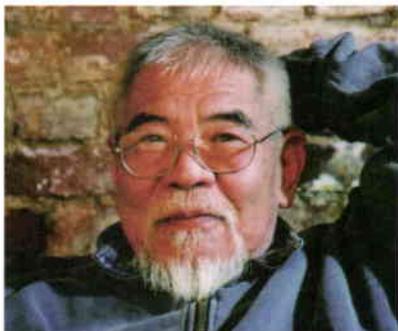
鯉江良二

5-55 Ōkujo, Tokoname, Aichi 愛知県常滑市奥条 5-55
Tel 0569-34-2166

An overwhelming feeling of raising a new generation

I dropped out of school and worked at a local ceramic factory for more than 4 years. After that, I entered the Tokoname Ceramic Research Center. In those days people were very open minded and we had the chance to share ideas with each other.

After the War, a new art association was formed. A medical doctor named Mr. Osakida, together with a painter and a sculptor, raised us young artists. These members were not only friends, they were extraordinary Japanese people. We invited them to Tokoname and they inspired us to form our own group. Professor Tanikawa (philosopher), Mr. Sawada (Director of the ceramic research institute) and Mr. Ina (President of the research institute), Joe Yamada (Living Treasure) and I, we all learned so much from this art movement. We would have a "ceramic meeting" once a month centered around designer Mr.



Nozakuzou Ine. During this time, there was an overwhelming feeling of wanting to teach and raise the next generation of artists. Unfortunately, nowadays that feeling is lost. I have been away from Tokoname for more than 20 years and I can feel this missing.

Young people now a days should not just make ceramics. They must open their minds to music, literature, other forms of art, plus travel abroad. In few words: play more! If there is no "wind" to move them (like ceramic orders that make them work), young potters can wait forever. This attitude comes from the fact that Tokoname is a fishing community. "The ship moves with the wind". Young ceramic artists should have more desire for learning and to become independent. I want them to do their own work.

For myself, I don't want to be restricted by Tokoname either. I want to raise the talent of the next generation because it is important to encourage new generations everywhere.



12 Yohei Konishi

小西洋平

4-3 Okuei-cho, Tokoname, Aichi 愛知県常滑市奥栄町4-3
Tel 0569-35-5147

Under the wings of a very stubborn father.



I was born in 1937 in Tokoname, the third generation of a pottery family. After graduating from the Tokoname high school department of ceramics, I succeeded my family's

business. "The happiness of making and the joy of firing" clay has been a part of my life since I can remember. I like new challenges. My father used to make teapots that have 5 different clay bodies mixed together. I made them with just with three different clay bodies because to clean the clay from inside the mixing machine every time you mix a new clay was a lot of work. This, plus my *ibushi* (a type of *raku* where pieces are taken out of the kiln while firing and put in a container with burnables) made my father furious. When I made *ibushi* I would burn wood and rice husks, and this would create a lot of smoke. That is why I would work in the secrecy of night so that my father wouldn't know. Once when he awoke it in the middle of the night to go to the toilet he caught me!

I really don't sell much. Many young people don't sell much either and this is too bad. Just by doing what they like, they can't even eat, equip themselves, nor can they study. This is why I try my best to guide my sons, and show them that I am healthy. If I don't, they will never feel the charm of ceramic work. Ceramics have a contemporary common language in traditional craft, folk art, and modern ceramic sculpture. Although I enjoy making ceramic sculpture, I can't make a living from it and so I have to make traditional work too.

Tokoname's sea weed pattern in pottery



Ceramics is not just a science nor just a technique. Ceramics is a human creation born out of the relationship between harmony and nature. The clay and the sea weed we have at our feet are not found anyplace else but here in Tokoname. I am presently exploring the effect of sea weed patterns on tea pots. "Where there is a will there is a way" and "Learn the old and find the new"; this is my philosophy.



13 Kengo Maekawa

前川賢吾

4-64 Kitajo, Tokoname, Aichi 愛知県常滑市北条 4-64
Tel 0569-35-3203

Working in a different context

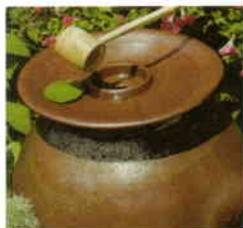


I grew up looking at ceramics, and when I was in the fifth grade I decided to become a potter. After graduating from the Tokoname High School's ceramic kiln manufacturing department, I traveled with a group known as the Young Japanese Cooperation. This experience was a big challenge and joy for me to share with people in different countries that did not have much knowledge about ceramic techniques. I really wanted to return to the Philippines. However, due to my father's deteriorating health, I chose to assume the responsibility as his key assistant and the obligation of a third generation traditional ceramic family.

As I grow older I realize the importance of promoting one's work. In 1989 I won a prize for the piece entitled "Tokoname's ceramic curtain of sound". I have gradually been able to show my work in many different ceramic exhibitions and competitions. In 2004, I was commissioned by the Tokoname International Airport to create big planters. These pieces were made by hand with a technique called "yoriko zukuri". I would like to transmit this technique to the younger generation. ("Yoriko zukuri" is similar to the coiling technique. Mr. Maekawa is the last in a generation of Tokoname potters that knows how to make these big coiled pieces by hand. See page 77)

Don't give up, keep on sending work to exhibitions

I want to encourage the younger generations to see more exhibitions and try to participate more in them. I believe that by sending pieces to competitions, young potters will realize things about themselves and their work. I have seen young ceramists who give up when a piece does not turn out the way they want. And to this I say "NO! You must keep on making your work. Do not be concerned with protecting yourself." Young potters need to see more. If they don't understand something about a piece they shouldn't hesitate; they need to ask, not wait for the answers. Young ceramists need not copy, but search for their own expression.



14 James Makins ジェームズ・メイキンス

2-15 Kitajo, Tokoname, Aichi 愛知県常滑市北条 2-15
Tel 0569-34-7721

I was born in a coal mining community in western Pennsylvania, USA.

It was a very isolated community, but I became socialized with tap dance lessons at the age of 5. This led to the concept of music and perfection at an early age.

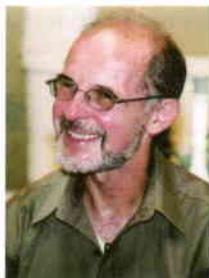
Later, I went to the Philadelphia Fine Art University, and that changed my life. I worked with an apprentice of Bernard Leach, Mr. Byron Temple. He introduced me not only to ceramics, but for the first time I experienced someone making something useful, and from which one could make a respectful living. I completed my undergraduate degree and continued as Mr. Temple's assistant for a year.

PERSONAL TOUCH

Working as an apprentice felt empty. I learned the lifestyle of a studio potter, yet lacked the personal touch. So I applied and was accepted to the Cranbrook Academy of Art. Here I studied with Richard De Bore and learned how to be an artist, to find my personal voice within objects, even if they are utilitarian and commonly used.

Essentially my work began to make connections with my music and dancing past. Music (speed, time, and dynamic expression) inspired my work to evolve into forms found in our daily lives. I express time, the abstract quality of time and time structure, through my finger gestures upon clay. Through the wheel I create utilitarian forms. These forms then serve us in modern day human rituals, such as eating, drinking, and communicating.

In 1990 I participated in IWCAT. I immediately felt at home in Tokoname. The way people warmly greet each other is like where I grew up. I was welcomed by the people, the black buildings, the sea. I was awesomely inspired. I later returned on a grant, and one thing led to another, and now I have a studio here. Tokoname is my summer laboratory. I am free to make work and play seriously. I have a real life here. Ironically, I have to travel half way around the world, but this is my real life.



15 Katsuo Mizukami

水上勝夫

4-53-2 Chiyogaoka, Tokoname, Aichi 愛知県常滑市千代ヶ丘 4-53-2
Tel 0569-35-6935

Shaved like a Monk

I was born in Tokoname in 1955. My father worked in a ceramic exporting company. Perhaps this was the environment that led me to study crafts at the Kanazawa Art University. After graduating, I was fascinated with inlay techniques in ceramics. Then Mr. Masayuki Imai received me as his apprentice. I worked with him for 8 years. He was a very strict person. Even to this day I believe that the reason why he accepted me was that during a time when the fashion was to have long hair, my head was shaved like a buddhist monk. I think he



liked that. I moved to several places until finally I chose Tokoname.

First I worked with a group, and then I became independent. I sent my work to many national ceramic competitions. During this time I was doing a lot of inlay work. However I made a piece with black

clay and sent it to The Asahi ceramic competition. This piece received a recognition as one of the top five. From then on I



felt like I had a new vision. I immediately built a wood kiln and started to make my new work.

The duty of the young generation

I have been working at the Tokoname Ceramic Research Center for 10 years. During this time I have seen how the ceramic class assistance has decreased. I think that there is a duty that can be transmitted to the younger generations. Finally, I would like to let people know that this town has always been welcoming to young outsiders.



16 Masumi Mizuno

水野真澄

6-58 Sakaemachi, Tokoname, Aichi 愛知県常滑市栄町 6-58
Tel 0569-35-3476

A Way Of Thinking And A Way Of Making

I was born in Tokoname as the youngest son of Seisen Mizuno. After graduating from the Tokoname High School, I became the apprentice of Shigeo Sawada. Although I stole from my father the way of making ceramics, I learned from Mr. Sawada the way of thinking in ceramics. After becoming independent, I started teaching at the Tokoname Ceramic Research center.

I do not rely solely on the wheel to do my work. I also use molds and hand modeling, plus I am an expert in making coil work; my specialties are flower vases. I have



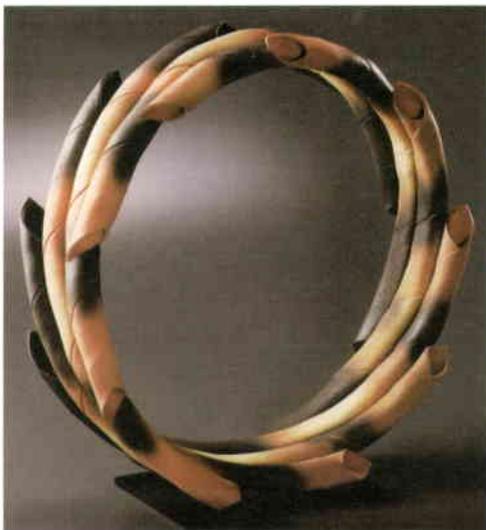
dedicated my life to modern craft. I feel this proves my existence as an artist. For me, to make ceramic sculptures has a connection with tradition too. Every year I send pieces to major national ceramic competitions. When I was 19 years old I won a prize at the Asahi Ceramic Competition ('75). This left a big impression in my memory.

I am happiest when I make big work and am able to fire it successfully. I used to have a studio in Hirugano, Gifu prefecture because then I could fire wood kilns where wood was easily available. I am not particular about specific materials to do my work. Usually I start from an image and then choose the clay that fits it. This is the way that I work.

Usually, young ceramic artists want



to be accepted. All the more reason why I encourage young people, including my own two children, to send their work to public exhibitions. Here is where they learn to polish their skills. To win a prize there is the fact of age. It takes until your twenties or thirties to begin making something substantial. Yet while there is youth and a flexible way of thinking, one must try to make as much as possible.



17 Yuko Mori

森遊子

35-115 Kitayashiki, Kowa, Mihama, Aichi 愛知県美浜町河和字北屋敷 35-115
Tel 0569-82-0268

From psychology to ceramics



I was born in Karatsu City, Fukuoka Prefecture and grew up in Kagoshima, Southern Japan. I have always been interested in Sigmund Freud, psychology and fortune telling. Originally I wanted to become a psychologist. This is why I entered the Doshiya University in Kyoto. Yet due to Kyoto's atmosphere I changed my focus to the Research Institute for Antique Arts. When I entered there was only one gentleman left who was still single; he is now my husband. (see page 73 Senko Yamamoto)

After graduating I worked at a construction company. During this time I was a very dedicated union activist, but I quit after getting married. Then I started making leather bags. I inherited my mom's passion for making things. I pursued this passion for a long time even though it was laborious to make something good, and for such a little profit. Suddenly my husband lost his job

and we moved to Seto. My husband started to make pottery; however I thought it was dirty and besides it looked like too much work.

It was not until my second child was born that I started to make ceramics. Really, I don't like cooking much so I didn't have much interest in making pottery. In the beginning I just made little, cute dolls.

The growth of my children has been one of the major influences in my work. Recently my dolls have evolved into Jizou figures*.

The origin of my work is play. I just start playing with clay. Now, by making these little devils, I proved myself to be an artist who can make a living. Lately I have been thinking about how to make dolls using the look and quality of clay. From now on, I will do what I want to at my own pace. It doesn't bother me if I don't sell much.



*Jizou is a stone Buddhist image and a guardian deity to travelers, children, and pregnant women. The small statues are often depicted holding a staff called shakujou in the right hand, and a gem in the left. Jizous are found everywhere in Japan, primarily along roadsides.



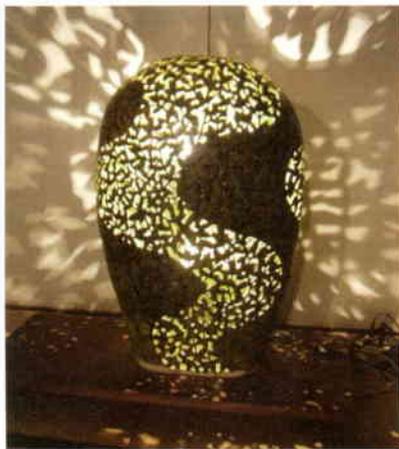
18 Tomoko Okuda

奥田知子

4-123 Sakae-machi, Tokoname, Aichi 愛知県常滑市栄町 4-123
Tel 0569-34-6782

I MAKE SCULPTURE WITH THE ENDURANCE OF A BASKETBALL PLAYER.

I was born in Kobe, and brought up in Nara. In Junior High School I played on a basketball team. At that time, I thought that I would become a physical education teacher. This seemed difficult for me, and that is why I dropped out of college. After that I worked as a secretary for 7 years. During that time I was making ceramics as a hobby. Without thinking about it, I returned to school to study ceramics for 5 years. After that I wanted to live in a ceramic town and so looked at Seto, Mino, and Tokoname. Tokoname appeared to be calm and welcoming and fit my personality. I don't care about unnecessary things. I am a calm person by nature. I don't think about selling my work. Due to my training and endurance as a basketball player, I had the capacity to make many sculptures and participate in various exhibitions. However, recently I have begun to consider the idea of selling my work. I love making ceramics; working at my own pace is ideal.



LOVE. DREAM. HOPE.

I participated in the Women's Association Ceramic Exhibition, for which I made a large sculpture entitled "Dawn" and received compliments from Mr. Noriyaki Kawakita Sensei. I also made a piece called "The Doors to a Dream" in which I expressed my dream and hope for Tokoname.

When I was a child, I lived in a neighborhood with shrines and temples. I was brought up with a feeling for the beauty of the outside world filtering in. I was a prisoner of that beauty. From these images I find inspiration for my work. What is difficult is to make work pure and simple. I want to make beautiful work for people to admire. Anyway, I want to continue making ceramics with love, dreams, and hope in my heart.



19 Mieko Sagisaka

匂坂三恵子

6-18 Sakae-machi, Tokoname, Aichi 愛知県常滑市栄町 6-18
Tel 0569-35-4101

Okinawa, Kyoto, Shizuoka, England, Tokoname

Since my childhood, I have always loved painting and collecting old objects. Although I was born in Oita, on the southern main island of Kyushyu, it was my father's work that moved us to various places around Japan. While living in southern most islands of Okinawa, I fell in love with ceramics. Then in Kyoto, I was fortunate to become the assistant of Mr. Tsuraku Mori Sensei for a year and a half. Finally, my family and I were able to return to our home town in Shizuoka. This is when I became independent.



must go to England! Through relations in the ceramic world, I was lead to Tokoname, and introduced to an english potter named Richard Truckle, who later became my husband. (See page 67)



In its form holds beauty, joy, and use.

My ceramic work changed drastically when I met the potter Shigeo Suzuki Sensei. And then one day at "The England Slip Fair" I saw ceramics with slip painted patterns. My heart started dancing and I felt that I

Beauty, joy, and use, these are what I want to accomplish in my pottery.

I enjoy so much wood firing. At present we are building a wood kiln and I can't wait for its completion. I would like to see the young potter generation find for themselves what is fundamental and from that foundation develop their work.



20 Kayoko Sawada

澤田嘉予子

1-135 Koba-cho, Tokoname, Aichi 愛知県常滑市古場町 1-35
Tel 0569-35-5378

Beauty born out of time



I was born in Tokyo. My father was a wholesaler of Indian cotton at Nihon bashi. During World War II, our family returned to my father's home town of Tokoname. We remained in

Tokoname after the war, even through the hard times where I was wed through omiai (arranged marriage). Before making up my mind about becoming engaged, a friend of mine tried to warn me: "Don't get married!. Potters are poor!" Finally, I was married, and yes I was very poor!! When I began my life with my husband, Shigeo Sawada (See page 56), I would watch him do his work and imagine how it might be to do ceramics myself. Eventually, I was able to start, and I enjoyed making pottery very much.

Pottery is beautiful. However, to master a glaze and to make it "yours" takes a very long time. I make a "Seiji" glaze. Yet, due to the clay body I use (earthen as opposed to porcelain), it has been very difficult for me to obtain a clear and beautiful color.



When I use a porcelain clay body, I am able to achieve that deeper and clearer beauty. However, now my challenge is in finding a good feldspar.



Recently, I have been fascinated with the culture of iron glazes. My next challenge is to make my own interpretation of this glaze.

The best gratification comes when a client happily purchases my work. It is then that I feel how all of my struggles have been worth it.



21 Shigeo Sawada

澤田重雄

1-135 Koba-cho, Tokoname, Aichi 愛知県常滑市古場町1-135
Tel 0569-35-5378

Two birds with one stone

I was born in this house in 1927. My Grandfather was a brick maker. I either inherited his blood and with it the ability to create, or I have come by it naturally from my childhood with a joy for drawing and making things. Whichever the case



may be, when I entered the Tokoname High School, my uncle was running the department of glaze chemistry. Here they would make formulas to get unusual colors. I was made responsible

for the test pieces in this department.

My life prior to becoming completely independent at the age of 60, has been like trying to "kill two birds with one stone".

I worked for a long time researching glazes to find unique colors, while at the same time I was devoted to developing my own work.

My favorite thing to do is to mix glazes in different proportions and see what I come up with. I have studied Kisetō, Oribe, and the Kyoto style (Kokutani and Arita). Although I really like Arita, Nabeshima, and Kokutani, it is the Heian and Kamakura period (794-1333) of Tokoname ceramics that really make me shiver.



Ceramics is a work that is woven through time. It requires from the craftsman an incredible amount of patience. It is through this process that the work's image expands.



It is, however, the kiln's fire that pushes the work to its maximum expression. This is the part I enjoy most!

Personally, I fire with gas. With gas it is extremely difficult to bring out the expression of a piece, yet I fire within such a narrow range of temperature that this leads to more challenges. Why do I endure these difficulties? The reason is the influence of Mr. Hineno

sensei, who would say: "The modern potter should use the materials, techniques, and fuels that are available to his/her time."

When I was young I devoted a lot of energy to my work. However as time passes, and I grow older, I recognize the importance of the relationship I have with my work. To live means to strive. At this moment I am exploring the tea bowl form, yet still I search for "my tea bowl"!

22 Peter Seabridge

ピーター・シーブリッジ

2-65 Yuraku-cho, Handa, Aichi 愛知県半田市有楽町 2-65
Tel 0569-26-0332



I'd like to share the experience with people from around the world.

Born in Derbyshire England, I discovered ceramics when I went to university in my home town. At university I also discovered wood firing. This, combined with an interest in Japanese culture, lead me to produce Japanese influenced ceramics. In 1993, while participating in the IWCAT, I saw an opportunity to return to Japan, to live and work producing the kind of ceramics I loved. The town, ceramics, and the people of Tokoname had made such an impression on me, I easily felt at home.



Now working at my Hibara gamma studio in the south of Tokoname, I make wood fired ceramics, with natural ash glaze. Local clays are blended to produce a wide range of colors that mix and contrast with the natural ash glaze. I use my soft and fluid style to make a wide variety of functional work.

I now have a studio that is big enough to invite potters to. This is what I'll be looking to do in the future. Japan is a great place for potters to work. I'd like to share the experience with people from around the world.



23 Masaaki Shibata

柴田正明

27-2 Ohnagare, Tokoname, Aichi 愛知県常滑市宇大流 27-2
Tel 0569-34-2718

Learning in The United States

I was born in Tokoname in 1952. Indecisive about becoming an electrical engineer or an artist, I chose the later, and devoted myself to becoming a sculptor. However I knew that I would not be able to make a living as a sculptor, and so after graduating I started my life as a ceramicist.

During this time, a group of ceramic artists worked together to create ceramic benches for the Osaka Expo '70. Then Mr. Jun Kaneko came to Tokoname and introduced us to the American contemporary art scene. I was inspired and traveled at the age of 22 to the U.S. There I assisted and studied at Mr. Hara Teruo's studio in West Virginia. After that I rented a studio in Los Angeles, and made work. After 2 years I returned to Japan via Europe.

I have participated in a number of exhibitions, including the "Anex Shigaraki Exhibition", as well as competitions such as the "Marine restaurant Urchin Bowl" in which I won first prize. Yet it was a commissioned piece entitled "Time" for the ceramic town of Echizen that remains in my heart. Before



beginning such a monumental project, I first had to rebuild my studio and make a kiln to accommodate such a large work. This alone took me 3 years. In the future, I would like to further pursue this work with a deeper understanding of techniques and a more devoted emotional involvement.

The power to ignite oneself

I taught at the Nihon Fukushi College for 9 years, and now teach at The Nagoya University of Art and Design. I can teach my students theory and technique, yet I cannot teach them individual sensitivity. It is not about swallowing information, as much as it is about the importance, the need to be able to ignite one's passion.



24 Akemi Sugie

杉江明美

30-2 Chiyo, Tokoname, Aichi 愛知県常滑市千代 30-2
Tel 0569-34-5043

In old downtown Tokyo



I am the youngest in a family of 6 children. My grandfather started the family business of selling dye. Now when I look back, I wonder if working with dye would have suited me better,

yet at the same time I recognize what a strong influence the dye's color has had on my ceramic work.

I entered the craft department at Tokyo University. In my second year a friend introduced me to the kilns of Mashiko, Yamaguchi Prefecture. I lived there for a while and was deeply impressed with how life and art are closely related to nature.

In my third year I decided that ceramics would be my specialty. The truth is that during

my university years I spent most of the time climbing mountains. As we say: "To do ceramics, one requires strength." In this way, I guess that mountaineering has helped me with my work today.

After graduating, I worked at the Japanese Ceramic Association. By chance I moved to Tokoname, and have lived here now for over 30 years.

The pieces that have made memories.

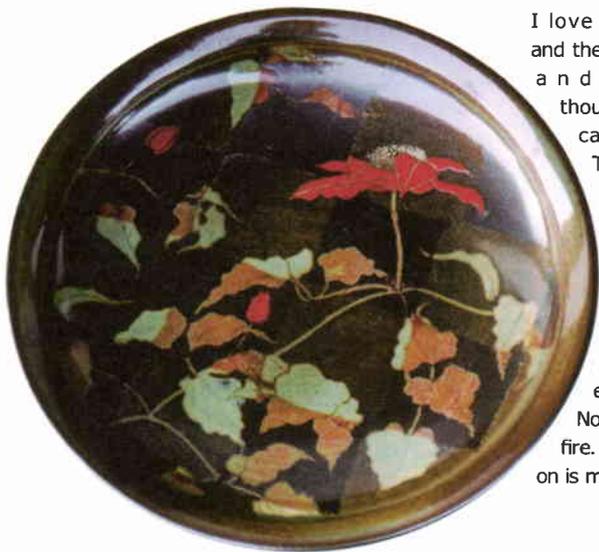
I love nature and the ocean, and the

thoughts of both took form in a piece called "Expression with no words".

The work was made with sea shells and won the first prize at the Tokoname "Chozasho" ceramic competition. I like simple things, and that is why I started to do ceramics. However, the depth of this field is profound and difficult.

In the search for my own unique expression, I paint on the work.

Now, I want to give importance to the fire. How my work will change from now on is my next assignment.



25 Koji Sugie

杉江幸治

2-104 Hon-machi, Tokoname, Aichi 愛知県常滑市本町 2-104
Tel 0569-34-6117

Plaster wall mason family

I was born in Tokoname in 1954. I had always heard that my family used to make kilns for four generations before me. However, my grandfather and father were both professional plaster wall masons. I helped my father for about 5 years. Then, partially influenced by a friend who would remind me that if I didn't succeed I could always be a plaster wall mason, I devoted myself to doing ceramics.



Building a Noborigama

During the golden age of Tokoname (1970s), I was somehow able to make a living. I fired wood kilns with Mr. Katsuzaki



Tanikawa. After becoming an independent potter, I married, and built an anagama kiln

with fellow potter Mr. Hiroyuki Matsushita. In those days, although we didn't have much money, people were kind and supported us, thus allowing us to do our work. I pursued wood kiln firing, and eventually built my own noborigama kiln.

As a young potter I submitted entries to competitions. However the one that left the deepest impression on me was the 15th Traditional Ceramic Exhibition. Here I received recognition for a plate I made with slip painting. Yet, I had already sold it. (laugh!) In 1985, The Junior Board Committee was formed and requested my assistance with organizing the International Workshop for Ceramic Artists in Tokoname. I am still involved with this today. Thanks to IWCAT, I have met a lot of people. In 1990 I was sent to Europe as a representative of IWCAT. I was received by past participants, and was incredibly touched by their generosity.

26 Albert Sussler

アルバート・サスラー

17-5 Nakada, Sakai, Tokoname, Aichi 愛知県常滑市坂井中田 17-5
Tel 0569-37-2606



Drawing the best from two cultures

I was raised in Connecticut, USA, into a family of artists, and I began my study of ceramics at the age of ten. In college I found the chance to study in Japan as an apprentice. My plan was to stay only three years and then return to the USA. Yet after a year I found Tokoname, and in 1984 I began studying ceramic mural design under Junpei Sugie.

In 1985 I opened my studio in Tokoname, and have been working/living here ever since. I consider the ceramic community to be my teacher, the town people my friends, and the ocean a source of my inspiration.

Living in Japan has been both an inspiration and a challenge. Between my cultural upbringing and now living in Japan, I have adapted conflicting ways of life into one that I feel happy with. I can choose the best of two worlds. Being taught by two cultures has made me a part of both.

I draw inspirations for creativity from nature, dreams, and the history of clay.

I form my ideas in clay, using various techniques, developing textures and glazes eventually going beyond what I originally thought possible. My murals, sculptures, and functional work uses clay from Seto, Shigaraki, and Tokoname. After 20 plus years I keep active in my community. I have constructed public art in schools, parks, and for a bridge.

My home/studio is in southern Tokoname. Please feel free to come and share new ideas with me anytime.



27 Kimiaki Takeuchi

竹内公明

9-34 Ōiso, Kanayama, Tokoname, Aichi 愛知県常滑市金山字大畑 9-34
Tel 0569-42-5482

My agricultural ancestors are the origin of my work.



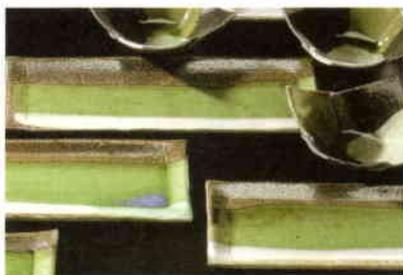
Perhaps my grandfather's influence is why I like creating. Whatever the reason, when I was at the Tokoname Junior High School, I joined the ceramic club

and learned to work on the wheel. When I graduated, my tutor asked me "Why don't you do pottery?". That is how I entered the Ceramic Research Institute, where Mr. Isei Ezaki Sensei taught me how to further use the wheel and fire a kiln.

While at the Ceramic Research Center from 1964 to 1976, I participated in the Mainichi

Newspaper Company's Ceramic Exhibition and won "The Ministry of Foreign Affairs Prize". Although I haven't seen the piece since, I can still clearly remember it. It was a flower vase. The prize money allowed me to make a wood kiln that I am still using today.

At the present, I am teaching at both The Tokoname Research Center and at the Kyoueigama Studio. Sometimes I hear students say "I made it!", and I think to myself I have been doing ceramics for more than 40 years and only recently have I been able to say that I have "made it". I believe that the point in ceramics is to use your head and your hands, and then the clay. I want my students to experience many different types of clay.



28 Hitoshi Tanikawa

谷川仁

3-88 Okusakae-cho, Tokoname, Aichi 愛知県常滑市奥栄町 3-88
Tel 0569-35-2426

Learning from Master Seisei

After I graduated from high school, Mr. Mizuno Seisei made me, almost against my will, his apprentice. Although I had heard from many people that he was extremely demanding and strict, he turned out to be very kind with me. After four years of working for Master Seisei, I became independent only to find out that I could not make a living. My father was also very strict. Ultimately, I ended up working a part time job at my older brother's place.



The Youngest Ceramic Prize Winner and The Tea Ceremony

I always remember the Asahi Ceramic Exhibition. I was still under Master Seisei's wing when I secretly presented my work to this competition. Surprisingly I received a prize. I was the youngest ceramic artist to receive an award from the Governor of Nagano Prefecture. At the banquet, I was lonely until Masters Mr. Toyososhi Arakawa and Mr. Tokuroshi Kato invited me to join their table. They were talking about tea. Although I cautiously listened to their conversation, I couldn't understand a word. Still I was intrigued. When I returned from this experience, I became the apprentice

to Kazue Ina. I learned from Ina Sensei not just about the tea ceremony but also about politics, religion...and women.



The Challenge of Making New Forms in Ceramics

When I became an independent ceramists, Master Sesei warned me that

I wasn't going to make an income out of just ceramic sculptures. He advised me to create a work that I could devote 25 days a month to. The remaining 5 days I could eat, play, or do whatever I liked. Personally, I enjoy making both ceramic sculpture and functional table ware. I want to continue to make new forms in ceramics, this is my challenge.



29 Shozo Tanikawa

谷川省三

3-123 Okujo.Tokoname, Aichi 愛知県常滑市 奥条 3-123
Tel 0569-35-3044

Making ceramic weaponry

I was born in Tokoname in 1934 on a lovely spring day. Even though I was the third boy in a traditional ceramic family, I was determined not to do ceramics. I had planned to present my entrance examination and to enroll at the neighboring city's Handa High school. However, this was during World War II, and Handa was being bombed daily. The only place where I could study was at the Tokoname High school. Here, students participated in manufacturing ceramic weaponry. Class time was just two hours a day. The rest of the time I was giving final touches to "Rogo" weapons (see page 77 Ceramic weapons).

My roots are in ceramics

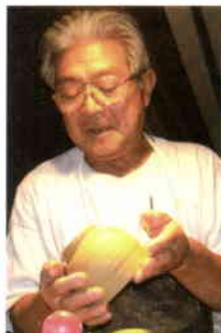
Before completing my second year of work at a ceramic factory in nearby Taketoyo city, a well experienced technician gave me the responsibility of glaze preparation. This became the base of my experience in making glazes. Later, when I was working at a Tokoname factory there was a technician from Kyoto that furthered my knowledge about glazes. In those days, even the



smallest factories employed excellent technicians. I learned a lot from them and from the various study sessions that were held.

I have liked iron glazes since I started to work with my father. I am still working on them. I have always been thrilled to be able to bring out yellows, blues, blacks, reds and many other colors. Although I have worked with porcelain, I believe that the body for a glaze is earthenware. Chinese ceramics from the Soudai period (960-1125) is a model for us Japanese. It is also an inspiration and an ideal for my work. In 1975 I challenged my self to find a color in a glaze that can be accomplished only at 1250°C (2282°F). A difference in plus or minus 3 degrees would change everything. Later, when I taught at the Nagoya University of Arts and Design, I would encourage my students to touch and feel old Chinese ceramic shards. However, I realized that young students don't have much interest in them. Ultimately, I believe one must use what one makes. I don't make pieces that if they break can be tossed away.

I put all of my heart into making pieces that even if they break, people feel like repairing them.



30 Daisuke Tomimoto

富本大輔

7-176 Yamakata-cho, Tokoname, Aichi 愛知県常滑市山方町 7-176
Tel 0569-35-6845



The passion to express myself

I was born in Tokoname, the son of a potter. I had no intention of being a ceramic artist. In my university I majored in business management. After graduation, I took a job at a local bank only to quit two years later. I couldn't handle it.

It has been since my university days that I have felt the passion to express myself in music. My father continues to make his pottery, and make a living from it. I began to appreciate his work. After I left the bank, I tried my hand at ceramics, and found good results. One day, my unskillful work was sold. What a hit of pleasure that was.

Last year I received a big order to make four thousand Japanese sake cups called "guinomis". My second pleasure in life is to use the pottery wheel. It took me two months to complete this work. In the end, I exhibited the final product in a local gallery.

In the future, I would like to search for my own way. I mean that I would like to find the difference between the way I want to go versus the way that others want me to go. I want to make my original works using very common methods.



31 Takeru Tomimoto & Aya Kunishima

富本健 & 国島文

2-71 Okuei-cho, Tokoname, Aichi 愛知県常滑市奥栄町 2-71
Tel 0569-35-2312

A place to hang your sword.....



I was born in Tokoname in 1970 in a house that was built in the 1600s. The entrance to our home had a place to put your shoes and hang your sword. At the age of 15 I dropped out of High school

and started working in the real world. Then at the age of 22 I became involved in ceramics. My father owned a flower vase factory. Ceramics was my father's work, and his father's, and so I chose it as mine. It all happened one day when a young woman who worked downstairs in my father's factory said to me, "We are busy, won't you lend us a hand?" This is not only how I became involved in ceramics, this is when I met my future wife!

Recently I went to America with my father in law. I was very impressed with how even though American history is young, people there take a great interest and care for old things. On returning to Japan, my eyes and appreciation were awakened to Japan's treasures from our past, especially ceramics. I hope that Tokoname embraces



its ceramic culture while it welcomes international guests. I hope that foreigners can experience my home town, and take a taste of Tokoname back with them, and enjoy it in their daily lives.

I am a ceramic artist rooted in old Tokoname potting techniques, from digging the clay to firing the wood kilns. I want to use this foundation as a departure point from where I will make my own style of ceramics .

Clay is not my only medium.



I was born in Nagoya. I came to Tokoname to enroll in the Ceramic Research Center. This was a very impressive experience. During this time, I wanted to make ceramic work to be

displayed on the walls, like murals. I still want to develop these ideas.

Now, even though I have clay and a kiln and my husband is a traditionally based Tokoname potter, I don't feel committed to ceramics. Clay is not my only medium. However, for now I am focused on making functional work, and raising my little family. I am married to a true Tokoname person.

I am very grateful to his family, and to the greater family of this town, to Tokoname's warmth and generosity.



32 Richard Truckle

リチャード・トラックル

6-18, Sakae-machi, Tokoname, Aichi 愛知県常滑市栄町 6-18
Tel 0569-35-4101 <http://www.mingei.info/Top.html>

I create things that are a part of someone's life.



I was born just outside London, and grew up in the New Forest, in the south of England. Initially, I studied painting at King Alfred's College, Winchester. After that I taught at several

high schools in Northamptonshire and Oxfordshire. It was during this time that I had to teach pottery. I was immediately drawn to it. Eventually, I decided to study pottery, and was accepted in the Harrow Art School professional potters course, in North London.

After Harrow, I worked as an assistant in several potteries, and was a potter in residence at Surry University. Finally, I worked for Russel Collins at Hook Norton Pottery, and was a part time lecturer at Banbury Art School.

I arrived in Tokoname in 1991, and have been living here and making pots, with my wife Mieko Sagisaka (See page 54), ever since. I like the thought that I am creating things that will become an integral and useful part of someone's life, and hopefully in the end become like an old friend. My work has several different strands to it, yet all are based on what you could call traditional pottery. The gas kiln allows my wife and I to use slipwares, celadons, tenmokus and various ash glazes, all sitting on pots that have a definitely English or



European feel to them. Recently, we have built and fired a wood firing kiln; a cross between an Anagama and an Olsen fast fire. The results were better than I had hoped, and we both look forward to further experimentation with it.

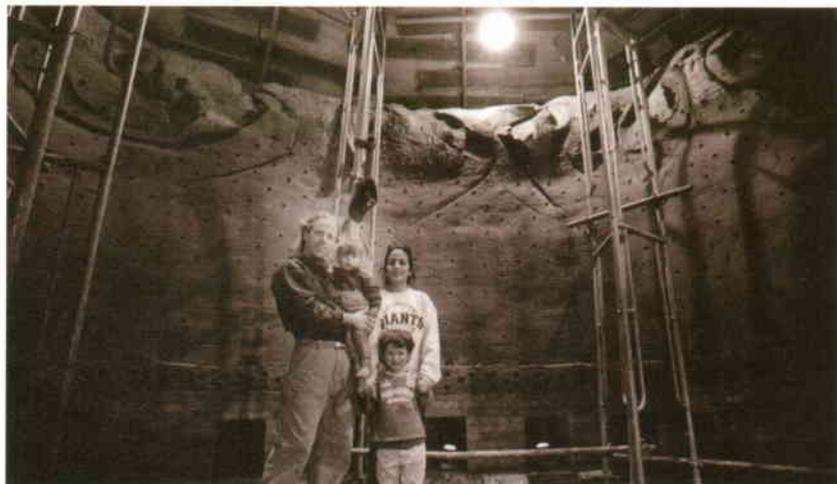
Tokoname now is a place where ancient and modern sit side by side: medieval pots and the new airport, the pottery walking path and the new expressway, and in our Edo era house we have a computer.



33 Ximena Elgueda & Steven Ward

ヒメナ・エルゲダ & スティーブン・ウォード

154 Shyobuike, Otani, Tokoname, Aichi 愛知県常滑市大谷菖蒲池 154
Tel 0569-37-1227 <http://www.stevenandximena.com>



Like two rivers converging to form a great current.....

so have we over the years found that working and sharing life and clay has become one. Spiced by our different cultural upbringings, and drawing upon our life experiences, we are obsessed by the potential of clay through fire to become stone.

Born in Santiago, Chile in 1964, I, Ximena Elgueda, grew up in Venezuela and came to Japan in 1994 with a scholarship to do my M.F.A. at The Nagoya University of Art and Design. For me, the university was a time of creative exploration, developing mural projects, and large scale ceramics that soon outgrew the school's firing capacity. Due to a public commission, I relocated my studio to Tokoname where large kilns were still being fired. Here I continue to work and live with my husband and family.

Born in San Francisco in 1970, I, Steven

Ward, came to Japan as an artist in residence at The Shigaraki Ceramic Park in 1995. After that I worked for various unique ceramic artists around central Japan. The past decade has been a period of intensive hands on experimentation in earth and fire. Exploration in this field has inspired me to make land sculpture size ceramic installations. Presently, along with my wife, we are dedicating our life to create physically "experience-able" spaces.



The Need for Public Art

After years of making both functional and sculptural work for exhibitions and competitions, we both became disillusioned by the business circuit of making "art". In 1999, we made a crucial life decision which was to devote ourselves to site specific ceramic installations.

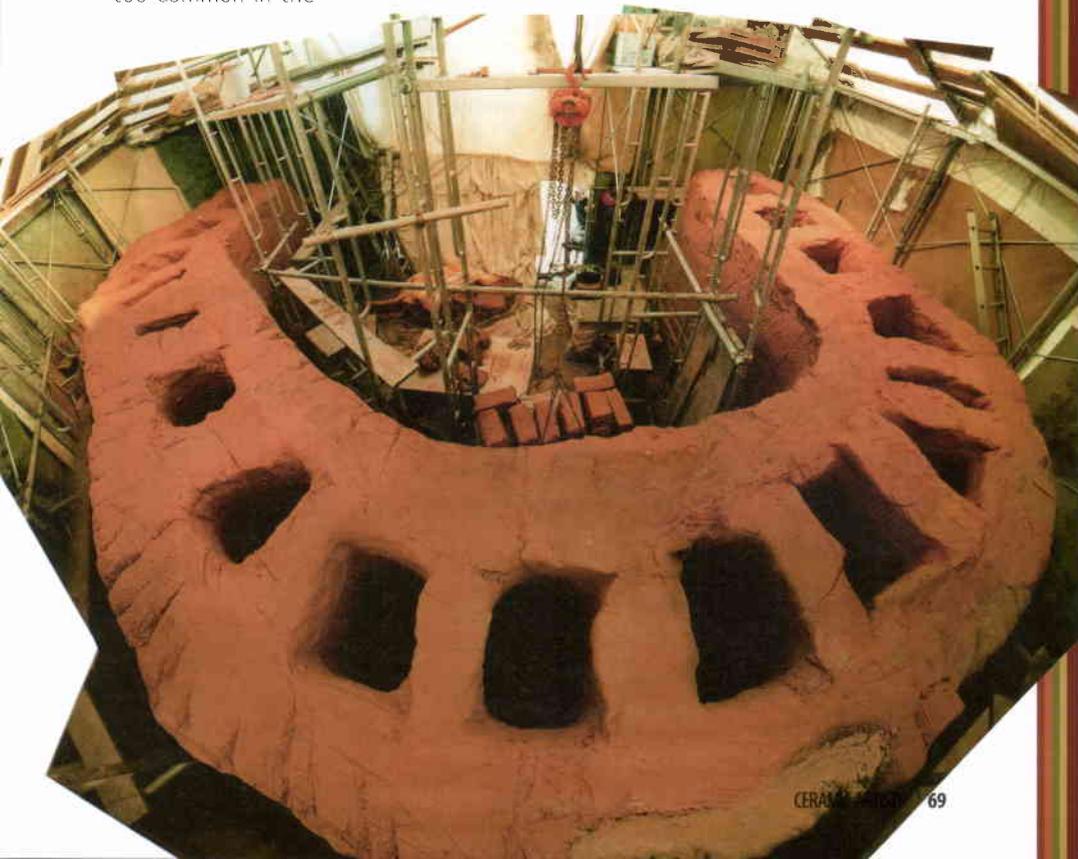
In 2000, we proposed and began preparations for "The Mountain Plaza" project. (2000–2007) A 50 ton ceramic acoustic wall (3.5 m x 13 m x 2 m) for an amphitheater made and fired on site in the mountains of Mihama (about a 15 minute drive south of Tokoname).

The same summer of 2000, we were invited to participate in a sculpture symposium in Tokoname. During which we made, and fired a model of the above mentioned acoustic wall, a 5 ton "Plaza de Sora". Unfortunately, yet often times too common in the

world of public art, vandalism lead to the work being demolished without notice in 2004. We felt a strong need to raise public awareness and thus offered to rebuild the work, this time incorporating participation from the surrounding community. The result is the Kowaki park project. Currently, we are constructing two acoustic chairs (2m x 2m x 2m/ each) to be fired on site at Kowaki Park, in southern Tokoname. (map VIII: 5-D)

A majority of our work has been in educating people to the need for public art. Clay work is as old as humanity, yet it is exciting to know that there are still unexplored possibilities. We would both like to use clay as a springboard into greater challenges, in particular developing spaces like parks and plazas.

Tokoname, being our children's hometown, will always occupy a special place in our hearts.



34 Kazuko Uga

宇賀和子

4-56 Chiyogaoka, Tokoname, Aichi 愛知県常滑市千代ヶ丘 4-56
Tel 0569-34-5522

It feels like a revival for Tokoname

I was introduced to the city of Tokoname by an older classmate when I was in my senior year of university. I never thought that I would be living here for so long. For me Tokoname is a perfect environment to do ceramic work and live a calm life. When I first moved here, there weren't many young ceramists from

outside Tokoname. Nowadays there are many young ceramic artists. It feels like a revival for Tokoname.

Since my childhood years I always thought of finding a job that would be my life work. Although I had interest in a lot of different



things, my encounter with clay led me to enter the university's ceramic design department. With ceramics, as with any other discipline, once one begins to inquire, the pursuit



leads to a new and profound discovery. I am also interested in other materials but my hands don't seem to leave the clay. I always enjoy doing my ceramic work, even if I don't know how it will turn out.

Whether I am making pots or sculpture, I always give great importance to the beauty

of the shape. I strive to have present in my mind the main properties of porcelain so that I am able to bring out its beauty. I like the whiteness of porcelain and its transparency. Recently, I am very interested in the contrast of black and white.



35 Jyozan Yamada IV

第四代 山田常山

39-1 Nachiki Tokoname Aichi 愛知県常滑市夏敷 39-1
Tel 0569-34-6632

The traditional "kyusu" tea pot is the ultimate beauty.



I was born here in Tokoname, son of Yamada Jozan III. My older brother studied, graduated from a University, and now is working professionally. As for myself, I have grown up watching my father work. I enjoy creating. I wasn't what you might call a good student. Ceramics naturally became my path in life. By making ceramics, I realized that there is no other work that I could enjoy more. Usually potters in winter months use heated water when they work. I prefer cold water. I believe that hands that work are always warm. My hands don't dry either. Some people judge my hands and doubt that I actually make ceramics.

Although I have been nominated and have received The lineage name "Jozan", I don't feel any particular change in my life. The only thing that has changed is the name stamp I use to sign my pieces with. My father dedicated his life to his work. And he was happy. Now, I must devote my full concentration and correct posture in making "kyusu" tea pots and "chaki" tea cup sets. I treasure the lessons my father has bestowed upon me. I honor the privilege to use the Jozan family kiln. Of course sometimes I feel I could have listened more to my dad. I did inherit a strict sense for my work. From everything made, I choose to fire only the top ten percent. My personal quest for perfection coupled with my studies of cuisine, flower arrangement and art are reasons why after twenty years of working and exhibiting, almost all of my pieces have been purchased. I want to embrace the future with strong confidence in my work.



36 Kozo Yamada

山田孝蔵

1-114 Okujo, Tokoname, Aichi 愛知県常滑市奥条 1-114
Tel 0569-34-7674

I was born in a house where nobody did ceramics.



However since my childhood I have always enjoyed making things and painting. It all started when I entered the ceramic course at the Tokoname High School and got hooked by

the wheel! I would work till late at night by myself. After graduating I continued to make ceramics. It was very difficult to make a living, so I had to work part time jobs to compensate.

I paint in ceramics to express a feeling of uneasiness.

Through fine lines, I express phantoms, cuts and cracks, and other visions from my heart. Yet, I have good intentions and hope that those who see my work feel this. From

now on, I want to express through red lines the blood vessels. If my work strongly reflects my will, then I feel complete.

When I was young I experimented with various clays, including porcelain. However, for me earthenware is Japanese. We have inherited this clay's feelings, sceneries, and expressions. I like this. I have seen that recently in competitions the first place prizes are given to porcelain work. I also see that there are a lot of ceramic artists that follow and propel themselves according to what the critics say. I wish strongly that the young generation will see the interesting side of human beings. I hope that they



understand how working with ceramics is an opportunity to solve problems. And finally that the young generation makes work that they like so much they never want to take their hands out of the clay!



37 Senko Yamamoto

山本宣光

35-115 Kitayashiki, Kowa, Mihama, Aichi 愛知県美浜町河和字北尾敷 35-115
Tel 0569-82-0268

My father's craft

I was born in Tokoname. My father was a carpenter. I credit my connection with ceramics to my father's craft.

I went to high school in Handa and then on to university in Kyoto. In high school my main interest was baseball, yet at the university I was mainly interested in having discussions and debates with other students. It was then later at the Research Institute for Antique Arts where I met my future wife Yuko Mori (See page 52). I graduated early and was transferred to Osaka where I started working immediately at a newspaper company. It was later when I was going to be transferred to Tokyo that I quit my job and entered into the professional training school for ceramics in Seto. For this, I had to live separated from my family for a year.

I became interested in ceramics while I was studying and decided to pursue this career. At first, I struggled to make a living. I had to work part time jobs in Seto, teach in Kyoto, while developing my ceramics on

the side. I came back to Tokoname 12 years ago (1993), and my real independence began. I must

thank the Tokoname galleries and local wholesale markets for taking good care of me and my work. Thanks to them, I have succeeded. I am also glad to have received advice from people as when somebody once said to me "Why don't you put more energy into oribe?".

I made a rather large piece that received a third place in Tokoname's "Chozasho" ceramic competition. I had made it without thinking. This immediacy was undoubtedly reflected in the aura of the piece. However, later when I truly examined the piece, I was not impressed by this fact. From now on, I want to become totally absorbed in the making of my work. In addition, oribe has so much potential, that I just want to concentrate in this special aspect of ceramics.



38 Chikako Yoshikawa

吉川千香子

4-64 Haramatsu-cho, Tokoname, Aichi 愛知県常滑市原松町 4-64
Tel 0569-34-6800

Enjoying the sunset



It is a luxury for me to be able to enjoy the view from my house of an awe inspiring sunset. I have been living in Tokoname for more than 30 years, and it was here that I really started to appreciate sunsets for the first time in my life. No doubt however, if I were in my hometown, I would be enjoying the sunsets just as I do here in Tokoname. I was born in Otaru, Hokkaido. A wide open land. I personally feel that it is not good to be driven by concrete thinking. The forms of my work are born naturally from my life, from my interest in fashion, food, and the importance that I give to the changing of seasons. I want always to be able to enjoy my potential and to follow the voices I hear. I think it's important to see what is genuine.

The charm of creativity

The anticipation of every national or international exhibition always gives me



shivers and it drives me to work with a fresh feeling in my heart. The ability to create has an incredible charm to me. I do my ceramic work every day with great excitement. My aim is to have a dream and make pieces that I will enjoy using. The best reward for me is to have people enjoy the work that my hands have made.

39 Masamichi Yoshikawa

吉川正道

4-64 Haramatsu-cho, Tokoname, Aichi 愛知県常滑市原松町 4-64
Tel 0569-34-6800



The Potential of a Ball of Clay

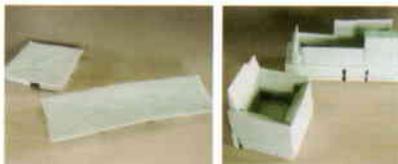
I came to Tokoname searching for the potential within a ball of clay. My life as a ceramic artist started after I participated in the creation of the piece called "moon stone" for the Osaka Expo, 1970. Later, with a group of designers from Tokoname's Inax Tile Design Research Association, I experimented with a series of ceramic installations for architectural spaces. This early stage was a necessary foundation for the development of my future work. To participate with the members of that association had a very big impact on me.



The Mural at The Central Airport

I became independent in 1975, and began to devote myself to the white world of porcelain. Although I started my career in clay, inspired by the craft movement, it was not until 1999 when the theme of water born in my pottery pieces flowed into architectural spaces. Since then the development of my work has become fulfilled.

I have always had interest in round shapes. Spheres to me contain a cool warmth. The beautiful combination of porcelain and porcelain glaze (seihakuji) deeply touch my heart. The mural project at the Central International Airport took me a year to complete. It has by far been my greatest creation.



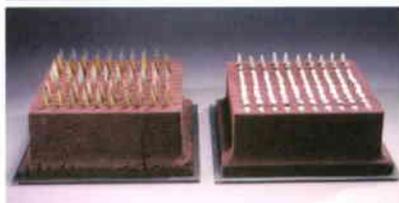
40 Junpei Sugie

杉江淳平 (1936-2005)

New Sprouts in Tokoname

My family has a ceramic tradition since the Meiji era (1868). As for myself, I studied at the Kyoto University. During this time, I was very impressed by the Sodeishya abstract ceramic artist group. After my graduation, I returned to Tokoname with many new ideas for a traditional medium. For over 40 years (1965 to 2005) I have worked and collaborated with other ceramic artists to create many monumental contributions to both Tokoname and the world.

1965-1970 Ceramic chairs, World Expo(Osaka).
1970 Establish "Kobosugi", where many now internationally renowned artist worked and studied.
1971 Worlds Largest Ceramic Plate.
2003 Honorary Doctorate in Ceramics (Thailand).



41 Jyozan Yamada

山田常山 (1924-2005)

The only National Living Treasure in Aichi Prefecture

Mr. Jyozan Yamada's family has been living and working in Tokoname for many generations. Jyozan Yamada was the third generation in a long tradition. In 1998 Jyozan Yamada was nominated by the Japanese government with the highest honors for all traditional crafts: an intangible cultural asset, or more commonly referred to as a National Living Treasure. Jyozan achieved in form and function kyusu (traditional tea pot) perfection. A master of the potter's wheel in technique and design, Jyozan's kyususu contain immense knowledge. Ceramic pieces like these are breath taking for anybody to see. Jyozan is succeeded by his son Emu Yamada. (See page 71)



Ceramic Terms やきもの用語

Bases used for firing ceramic pipes Kesawa ケサワ

During the first half of the twentieth century, dokans, or ceramic pipes, were the major industry in Tokoname. During this peek in production, kesawas were used as rings or bases that the ceramic pipes rested on during firings. Made from the same clay, and measuring at the same diameter as the pipes themselves, the kesawas served the function of a pillow to help absorb shock during heat expansion and contraction, as well as to ensure that the pipes do not meld to the molten kiln floor. The only draw back was that the kesawas were only able to be used once. Recycled kesawas were used like cobblestones, and inlaid into roads and walkways. The kesawa past is now visually present, and gives us a beautiful path.



Bonsai planters Bonsaibachi 盆栽鉢

These planters are made exclusively for the famous bonsai trees. Although there are now various shapes, traditionally the most common is a round form with a shallow bottom. The clay used to make the bonsaibachi is very fine and of a higher quality than the clay used for the Uekibachis. After firing, the color of these planters can range anywhere from dark red to dark brown, and usually go unglazed.



Brown clay pottery Udei 烏泥

The chinese characters for Udei read 烏 = cormorant bird, and 泥 = clay. In essence, Udei is a brown clay body that looks like the wings of a cormorant. Similar to the shyudei, this clay body is also unglazed and is commonly used to make "bonsai" planters.



Carving Hori 彫り

The hori technique is commonly found on tea pots (kyusus), japanese tea cups (yunomis), and ceramic brazier (hibachis). After the clay has dried to a leather hard stage, a specialist carver uses a tiny sword like tool to engrave figures, songs, poems, and buddist wisdom upon the work.



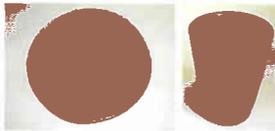
Ceramic weapons Rogoheiki 口号兵器

During the 1940s, these vessels were used to store rocket fighter's fuel. The army would call it by a top secret name : Rogo . These weapons and other historic vessels can be seen at the Tokoname Folk Museum.



Changes that happen to ceramics during a firing. Youhen 窯変

Basically ceramics is an interaction between clay and temperature. These two factors and how they are manipulated determine how ceramics will turn out after a firing. The clay body's mineral content coupled with the kiln's oxidation or reduction atmosphere over time can produce clearer or darker ceramics. Unforeseen changes often occur, and opening the kiln can be a surprising moment. For better or for worse, recent technologies have secured ways of manually reproducing and achieving desired effects without having to risk firing irregularities.



Clay pipes Dokan 土管

Dokans or water irrigation pipes, were originally invented by Mr. Hojyu Koie (see page 15) about one hundred and fifty years ago. Yet it was during the 1950s that the dokan industry went through the peak of it's production. At this time Tokoname inherited it's industrial image due to the prevailing smoke stack chimneys that sprouted all over town. Dokans, with their unmistakable shining iron red color, do not rust or deteriorate, and have proven their longevity with their ability to withstand corrosion.



Coil technique Himo zukuri 組作り

Tokoname artisans have perfected the craft of Himo zukuri, or coil technique. It has been used to make both of the classic ceramic forms: kame and tsubo. Kame is a large vessel that was used mainly for storing water. Over the years it has also been used as coffins, or as offerings to temples for health and prosperity. Tsubos are more household vessels that vary in size, yet are primarily used as flower vases. The coils are made thick and lengthen as they are squeezed and modeled to create the shape desired. Another term for this technique is called makitsumi (巻積み) which means to roll a coil and lay it upon another.

F at coil technique Yoriko ヨリコ

Yoriko is a Tokoname term. Identical to the himo zukuri coil modeling technique only these coils are thicker. Imagine carrying a boa constrictor size clay coil and you have yoriko. Due to the size and weight of such coils, the potter had to use his whole body to manipulate and model the form. The yoriko technique was used by potters to make enormous vessels such as the water storage kames. After generations of perfecting this technique, there is only one last surviving craftsman, Mr. Kengo Maekawa (See page 48).



Flower pots Uekibachi 植木鉢

Flowers play a very important role in Japanese culture. Unlike the vases that are used for the Ikebana flower arranging ceremonies, the uekibachi flower pots are simple and utilitarian. Although they may vary in shape, size, and color, the most common is a pale red colored bucket shaped planter.



Japanese tea pots Kyusu 急須

To call kyusus tea pots does not do justice. Besides being a cultural asset, they are the most common form, second to the rice bowl, in daily rituals. The craft required to create a kyusu is extraordinary, and distinguishes a class of potters. First of all, kyusus differ from other ordinary tea pots in size. They are designed to hold about a cup of water, and serve a concentrated tea called sencha (japanese green tea). Secondly, the internal strainers (chyakoshi) are another distinguished part of the kyusu. These miniature ceramic meshes with up to a hundred tiny holes are handmade separately by specialist, usually older women.

A small note about preparing Japanese green tea. First pour fresh boiling water into the kyusu and then into the cups to preheat. Place two teaspoons of green tea leaves into the emptied tea pot, and return the warm water from the tea cups. Direct boiling water, not letting the tea steep for too long is not advised. Pour almost immediately, and you have a healthy cup of cha.



Refractory boxes or Sagers Egoro エゴロ

Egoro is a local term used for one of the most practical firing tools: refractory boxes or sagers. These boxes protected both the glazed and shoudei unglazed red clay ceramics from the direct flames and ashes of a wood kiln. Nowadays, due more to economics than environmental reasons, wood firing is not so common, and thus Egoro boxes are no longer used.



Seaweed wrapped ceramics Mogake 藻掛け

The mogake technique is commonly applied to vases (tsubos), tea cups (yunomis), and tea pots (kyusus). Prior to loading a kiln, seaweed is wrapped around the clay pieces. The contact points during firing between the clay and the seaweed produce a flashing effect. It is in fact the seaweed's minerals, particularly the salt, that chemically reacts at high temperature. The results are strong, dark brown patterns with orange hues around the borders. Mogake has become a specialty of Tokoname ceramics. Although Tokoname is located on the coast with ample seaweed year round, materials for mogake are only harvested in the spring due to the perfect balance of salt content.



Red Clay pottery Shyudei 朱泥

Introduced by China to Japan during the Meiji period (around 1878), shyudei is a type of red, unglazed pottery that has come to represent Tokoname tradition. Potters make shyudei from a yellowish rice paddy clay. Due to its high content of iron oxide it turns red in the firing process. A big reason why Tokoname potters choose this clay is because like porcelain, this clay seals well, and has a low percent of liquid absorption, an important factor when there is no glaze.



Shochu bottles Shochu bin 焼酎瓶

Shochu is a traditional Japanese whiskey like liquor made from sweet potatoes or rice. The ceramic bottles that stored this beverage also served to hold other daily essentials such as soy sauce or vinegar. These dark brown jug like vessels, along with their chemical cousins, the sulfuric acid containers, are the predominant materials now found in the roads and walkways around Tokoname. You can't miss them.



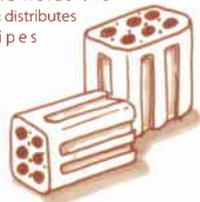
Sulfuric acid containers Ryusanbin 硫酸瓶

Sulfuric acid containers can now be seen as public monuments that decorate street corners around town. However historically, these containers were used for storing industrial chemicals. These vessels were especially resilient towards acid corrosion. Ryusanbins have the shape of a large bodied vase, with a narrow mouth, and a short neck. All containers that did not pass regulations, were then used for other public needs such as wall supports. Yet another relic that lends itself to create a scenic and unique Tokoname.



Telephone and electric cable ceramic encasement pipes Denrankan 電線管

Shaped like thick dominos, and varying anywhere from two to nine holes, denrankan pipes are subterranean encasements for telephone and optical fiber cables. Due to the abundance of ground water found in Japan, these pipes are an invaluable product. A ceramic company here in Tokoname holds the patent, and distributes these pipes nationally.



Maps

地図・アクセス

Tokoname: A Bird's-Eye View	MAP I
Access in Tokoname	MAP II
The Central Japan International Airport "Centrair"	MAP III
Tokoname City	MAP IV
Around Tokoname Station	MAP V
Ohno district	MAP VI
Onizaki district	MAP VII
Kosugaya / Sakai district	MAP VIII
The Pottery Path, Walking Course A	MAP IX
The Pottery Path, Walking Course B	MAP X

-  Shop: Pottery & Others
-  Coffee & Restaurant
-  Ceramic Studio
-  Gallery
-  Museum
-  Walk in Old Kiln
-  Old Brick Chimney
-  Shrine
-  Temple
-  Accommodation
-  Toilet
-  Good View
-  Parking
-  Bus Stop
-  National Road
-  Prefectural Road

Centrair Sta.

中部国際空港駅

Highspeed Liner Port

高速新幹線

Centrair E.I.C

セントレア東IC

Meitetsu Airport Line

名鉄空港線

Tokoname: A Bird's-Eye View

常滑鳥瞰写真 MAP I

INAX Museums

INAX ライブミュージアム

Mosaic Mural

西小陶壁面

Hojyu Koie Statue

陶師方調泥像

Folk Museum

常滑市民俗資料館

Ceramic Research Center

常滑市立陶芸研究所

The Central Japan International Airport (Centrair)

中部国際空港(セントレア)

Renraku Road (Toll Road)

空港連絡道路

Rinku Tokoname Sta.

りんくう常滑駅

Rinku I.C

りんくうIC

Motor Boat Racing Arena

常滑競艇場

Tokoname City Hall

常滑市役所

Tokoname Sta.

常滑駅

Taya Sta.

多屋駅

The Pottery Path Walking Course A

やきもの散歩道Aコース地域

Souji-in Temple

相持院

Chita Odan Road

知多横断道路(有料)

Tokoname I.C

常滑IC

From Nagoya to Tokoname (Sightseeing)

名古屋市内から常滑

Train 電車で

Meitetsu Nagoya Sta. 名鉄名古屋

Tokoname Sta. 常滑駅

By Car 車で

Nagoya Toll Road (Marunouchi I.C)
名古屋高速

Chita-Peninsula Toll Road (Handa I.C)
知多半島道路

Centrair Toll Road line
セントレアライン

Route 265
県道265碧南半田
常滑線

Tokoname I.C Centrair E.I.C
常滑I.C

Sightseeing in Tokoname 常滑

From Mie Prefecture to Tokoname (Centrair)

三重地方から常滑

By Ship 船で

Tsu (Nagisamachi) 津なぎさまち

Tsu Airport Line 津エアポートライン

Highspeed Liner Port 高速船のりば

By Ship 船で

Yokkaichi(Hamazono) 四日市浜園

Selavi Kanko-Kisen Ise Bay Line
セラヴィ観光汽船伊勢湾航路

Highspeed Liner Port 高速船のりば



From Mie Prefecture to Tokoname (Centrair)

三重地方から常滑

By Ship 船で

Matsusaka port 松坂港

Matsusaka Bell Line 松坂ベルライン

Highspeed Liner Port 高速船のりば

From Centrair to Tokoname City (Sightseeing)

セントレアから常滑市内

By Train 電車で

Centrair Sta. 中部国際空港駅

Tokoname Sta. 常滑駅

(Sightseeing in Tokoname)

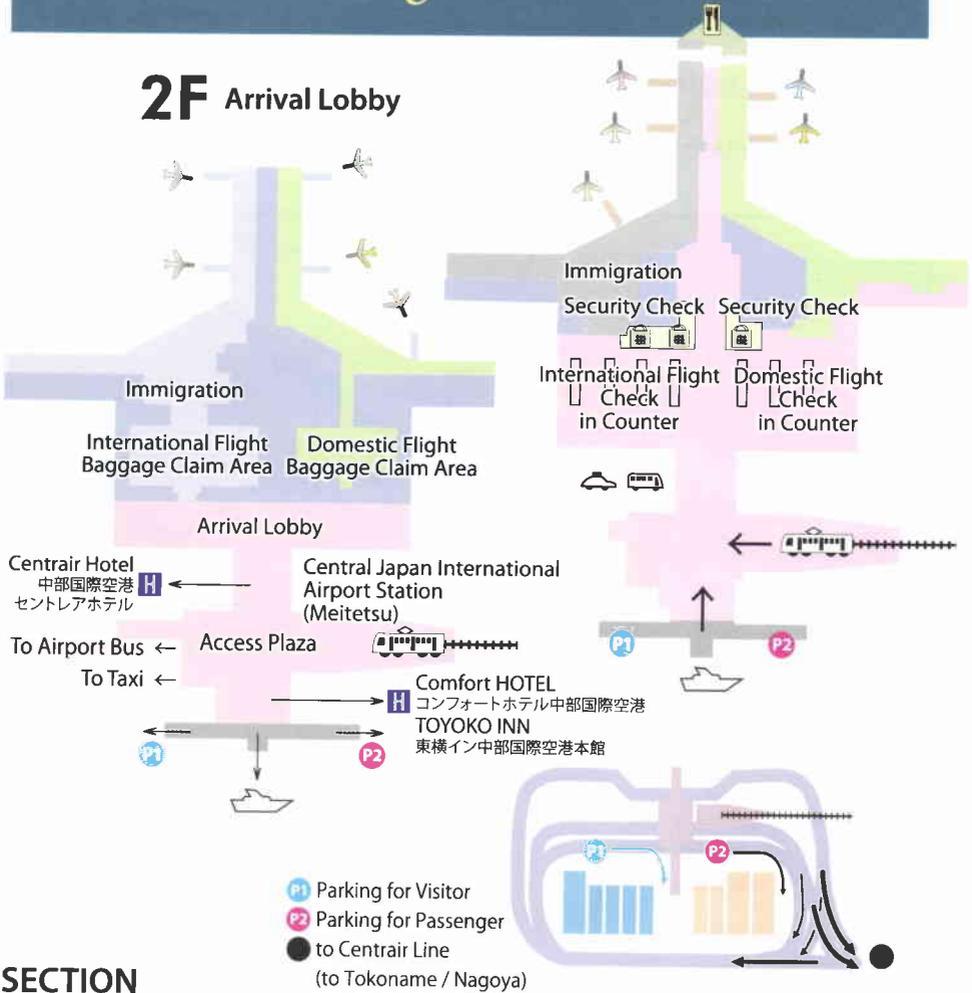


The Central Japan International Airport Floor and Parking

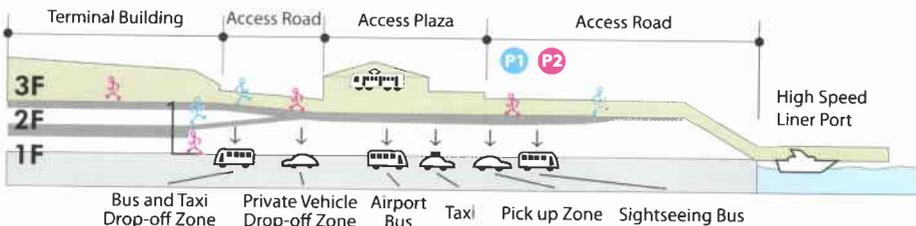
MAP III

3F Departure Lobby

2F Arrival Lobby

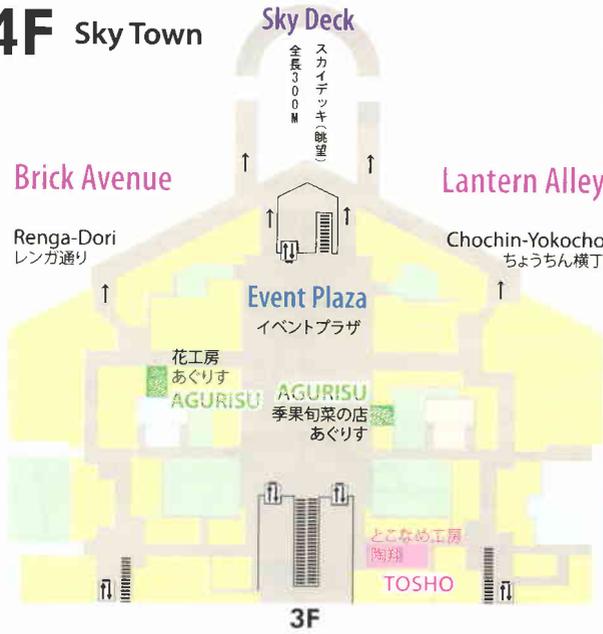


SECTION



4F Sky Town

SHOPPING in SKY TOWN



Contact Numbers

Airport Information Center
0569-38-1195
Parking Information
0569-38-7830
<http://www.centrair.jp>



Food Shop AGURISU
Sushi, Onigiri and Original foods

Rice balls
Onigiri



Many different kinds
of Tokoname ceramics

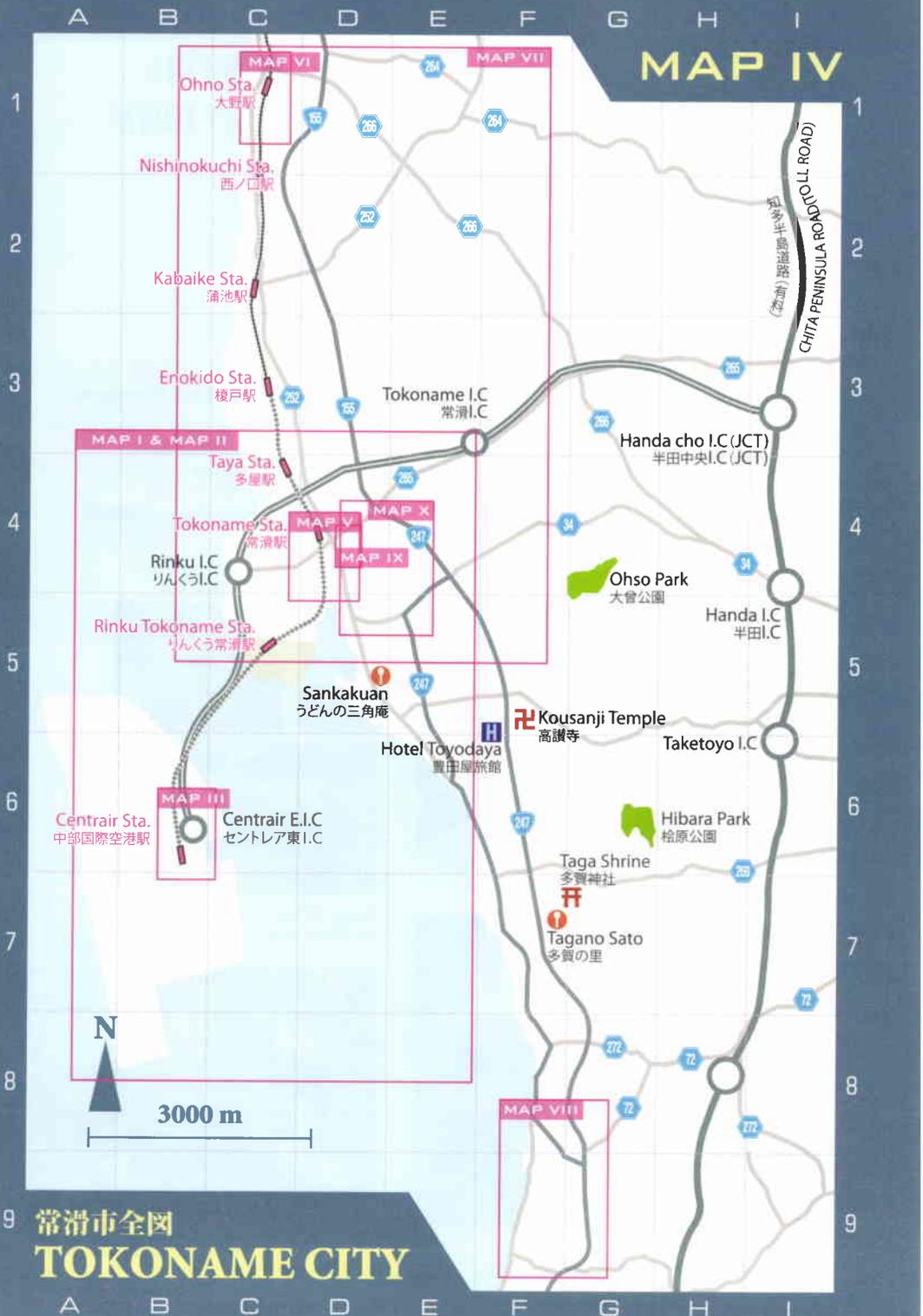


Florist AGURISU



Traditional craft TOSHO

MAP IV



常滑市全圖 TOKONAME CITY



MAP VII



鬼崎地域案内図

ONIZAKI DISTRICT

MAP VI



The oldest beach in the World
Ohno Beach
 世界最古大野海水浴場

Chinese Restarant
Chyukaen
 中華園

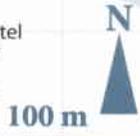
Kokuyusenri Monument
 呼吸千里の碑

Coffee & Light meal "Pier Spot"
 喫茶・軽食ピア・スポット

Japanese Hotel & Restaurant
Kadoya
 料理旅館 かどや

Japanese Inn
Hiranoya
 平野屋

Rurigahama Beach
 るりが浜



Japanese Hotel
Onparo
 恩波楼

Kaionji Temple
 海音寺

Hozoji Temple
 宝蔵寺

Ohno Overpass
 大野高架橋

Chidorigahama Beach
 千鶴が浜

Seaside inn
Monzenya
 門前屋

Ohno-chi63
 大野町3

Jyoko-Bridge
 上皇橋

Ezaki Shrine
 江崎神社

Ohnoeki-nishi
 大野駅西

New & Traditional Japanese Cake
Fugetsudo
 大野名物一口香「風月堂」

Yatagawa Head-Gate
 矢田川大門

Shrimp craker shop
Owari Keisindō
 海老せんべい老舗 (後)尾張桂新堂本舗

Shrimp craker shop
Tsutaya
 えび匠 津多屋

Kazenomiya Shrine
 風宮神社

Coffee shop & Gallery
Happy Hiroba
 食事・喫茶・手作り品・クラブ
 「はっぴひろば」

Sushi Restaurant
Okame-zushi
 おかめ寿司

Old Evergreen Cypress "Byakushin"
 びやくしん

Dosenji Temple
 洞仙寺

Restaurant, Gallery & Inn
Ohnomachi Kyoya
 茶房「大野町きょう屋」

Pottery Shop
Kioka Toki Ten
 きおか陶器店

Japanese Cake
Asahiken
 旭軒製菓舗

Ichimi-do
 市見堂

Monument of Basho
 (Haiku poet)
 芭蕉の句碑

Jyudo Temple
 十王堂

Toryuji Temple
 東龍寺

Kanroin Temple
 甘露院

metal smith
Ohnokaji
 大野鍛冶

Unique Fire Wall
Udatsu
 うだつ

Chokushi-Bridge
 勅使橋

Shoeiji Temple
 松栄寺

Restaurant
Maruken
 御食事処まるけん

Komyoin Temple
 光明院

Komyoji Temple
 光明寺

Ohno Fishing port
 大野漁港

Naiku-onsaikusha Shrine
 内宮御祭宮社

Denchuji Temple
 田中寺

The Maeyama River
 前山川

Stroll the back streets of Ohno for a glimpse of classic architecture.

Sainenji Temple
 齊年寺
 National Treasure
 Hanging scroll (Senshu 1420-1506)
 国宝
 「源朝大徳二祖草創新贊圖」

大野町案内図 OHNO DISTRICT

★ Ohnomachi Community Information Office (Ohnomachi Kyoya) See map VI 5-D
 大野コミュニティ事務所 (大野町きょう屋)
 Tel 0569-42-1307 <http://www.geocities.jp/joyataro>

MAP V



常滑駅周辺地図
Around TOKONAME STA.



Produced by: TOKO TOKO (Non Profit Organization)
 Director: Dan Kamiya
 Address: 2-116 Yamato-cho, Tokoname, Aichi, Japan, 479-0844
 Tel&Fax: (0569)-35-3513
 Homepage : <http://www.ne.jp/asahi/npo/tokotoko/>
 Editors: Ximena Elgueda & Steven Ward
 Design: Yusuke Ito & Mamoru Nakayama
 Printed by: Nets Corporation



Acknowledgments

I hope that this "Tokoshirube" handbook, which took almost a year to publish, will help you to understand our town, Tokoname.

First let me extend my greatest thanks to the Tokoname City Government, INAX Corporation, and the Tokoname Lions Club, for without their generous support this booklet would not have been made possible. Secondly, I extend my warmest appreciation to Ximena Elgueda and Steven Ward for their creative and comprehensive involvement in communicating Tokoname's culture to the international public. Additional respect goes to their friend Yusuke Ito's design, which was based on the extensive research from the original edition by one of our key members Mamoru Nakayama. I feel incredibly lucky to have been apart of this team work which has brought you the first real english guide of Tokoname.

For a town of fifty thousand residents, I can only hope that this 96 page document will contribute to Tokoname people's pride and strengthen our sense of living in an important place.

Finally, I would like to introduce you members of TOKO TOKO. It has been their kind help and cooperation that has made this truly a community event. Thanks to: Yoshimichi Aoyama (Architect), Shingo Ikai(Potter), Kimitoshi Inoue (Company owner), Junpei Sugie (Potter), Souji Takeuchi, Kazuchika Tanikawa (Photogragher), Mamoru Nakayama, Shigeru Hasegawa (Gallery owner), Terumi Hirano(Attendant), Kiwamu Miyachi (Museum manager), Chie Watanabe (High School teacher), Nobutaka Watanabe (Company owner). I believe I speak for everyone when I say how deeply sorry I am that Mr. Junpei Sugie died before this book was published.
 - Dan Kamiya

*Dedicated in honor and loving memopry of:
 Mr.Yamada Jyouzan and Mr.Sugie Junpei
 Tokoname will not be the same without you.
 Thank you for your insights and humble smile.
 Your treasures live on. Rest in peace.*

初版を作成中に亡くなられた、
 山田常山氏(人間国宝)並びに杉江淳平氏の
 常滑陶業界に与えられた功績に謝すために、
 敬愛の念を込めて
 作品及び略歴を掲載しました。



INAX MUSEUMS



INAX MUSEUMS

INAX TILE MUSEUM INAX KILN PLAZA
INAX CLAY WORKS INAX TILING LABO
INAX TILING WORKSHOP

Open hours
10:00a.m. to 6:00 p.m (Final admission 5:30 p.m.)

Closed

The third wednesday of each month (if the third Wednesday is a national holiday, MUSEUMS will close thursday instead) and Year-end and New Year holidays.

Adomission charges*

Adults: 600 yen High School & University Students: 400yen

Elementary & Jr High School Students: 200 yen

(Tax included, Group discount available)

*The admission charge includes admission to all the parts of INAX MUSEUMS.

1-130 Okuei-cho, Tokoname city, Aichi prefecture 479-8586

TEL.0569-34-8282 FAX.0569-34-8283

<http://www.inax.co.jp/ilm/english/>



For Precious Life