

TOKONAME BOOK

The Story of
Tokoname Pottery Town

常滑



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Tokoname Pottery Town

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常滑焼ってなんだろう？

渋く大きな焼き締め^{かめ}の甕に、職人技を極めた朱泥の急須、日本のインフラを支えた土管^{あいきょう}、愛嬌^{あいきょう}たっぷりの招き猫や食卓を彩る器、すべて常滑が誇るやきものだ。

とりとめなく見えるかもしれない、この幅広さこそが大きな特徴。千年という長い歴史に固執することなく、軽やかに変革を続けるたくましさとおおらかさがそこにある。

そして、その魅力はそのまま常滑の人や風土にもあてはまる。

空と海に開かれた半島に位置し、土と火に向き合い窯を焚き続けてきた、やきものの町。自分でつくり、自分の足で立ち、自分で決める。

その地に足ついた暮らしと仕事はシンプルで、そして自由だ。一方で、自分の力だけではまならないことも知っているから、火に祈り、風を待ち、仲間と力を合わせることも大切にする。

やきものと切っても切り離せない、この常滑らしさは何気ない風景や、四季の移ろい、町の人との会話など、さまざまなところに散りばめられている。

この本では、常滑の365日を追いながらそんな景色や物語を綴りました。本といっしょに旅をしながら、やきものの町・常滑のことを、知って、感じてもらえたら、幸いです。

What is Tokoname ware?

Large tasteful high-fired earthenware jars, red stoneware teapots by highly skilled artisans, clay pipes that supported the infrastructure of Japan, lovely lucky cats and a wide variety of everyday tableware. These are all pottery that Tokoname is proud of. It might sound disjointed but this very broad variety is the strong characteristic of Tokoname ware. Without being wedded to a long history of one thousand year of pottery production, they have kept innovating their products with ease, which shows their strength and broadminded-spirit. The same charm goes to the people in Tokoname and its climate.

Tokoname is a pottery town, which is located on the peninsula open to the sky and the sea. The people of Tokoname have kept fire in the kilns, facing the clay and fire. They make products themselves, stand on their own feet and make decisions themselves. Their steadfast life and work is simple and free. Knowing there is limit to their own ability, they pray to fire, wait for wind and value working together with their fellow.

All that characterizes Tokoname, which is strongly bonded to pottery products, can be found here and there in casual scenes, changing four seasons and conversation with people in town and so on.

This book features such scenes and stories, following 365 days of Tokoname. We would be happy if you walk through Tokoname with this book in hand and learn about and feel Tokoname, the town of pottery.

TOKONAME LANDSCAPES

THE FOUR SEASONS

Spring,
Summer,
Fall,
Winter...



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花の季節をくり返し、人が伝える技と想い
The skill and affections handed down from people to people





13

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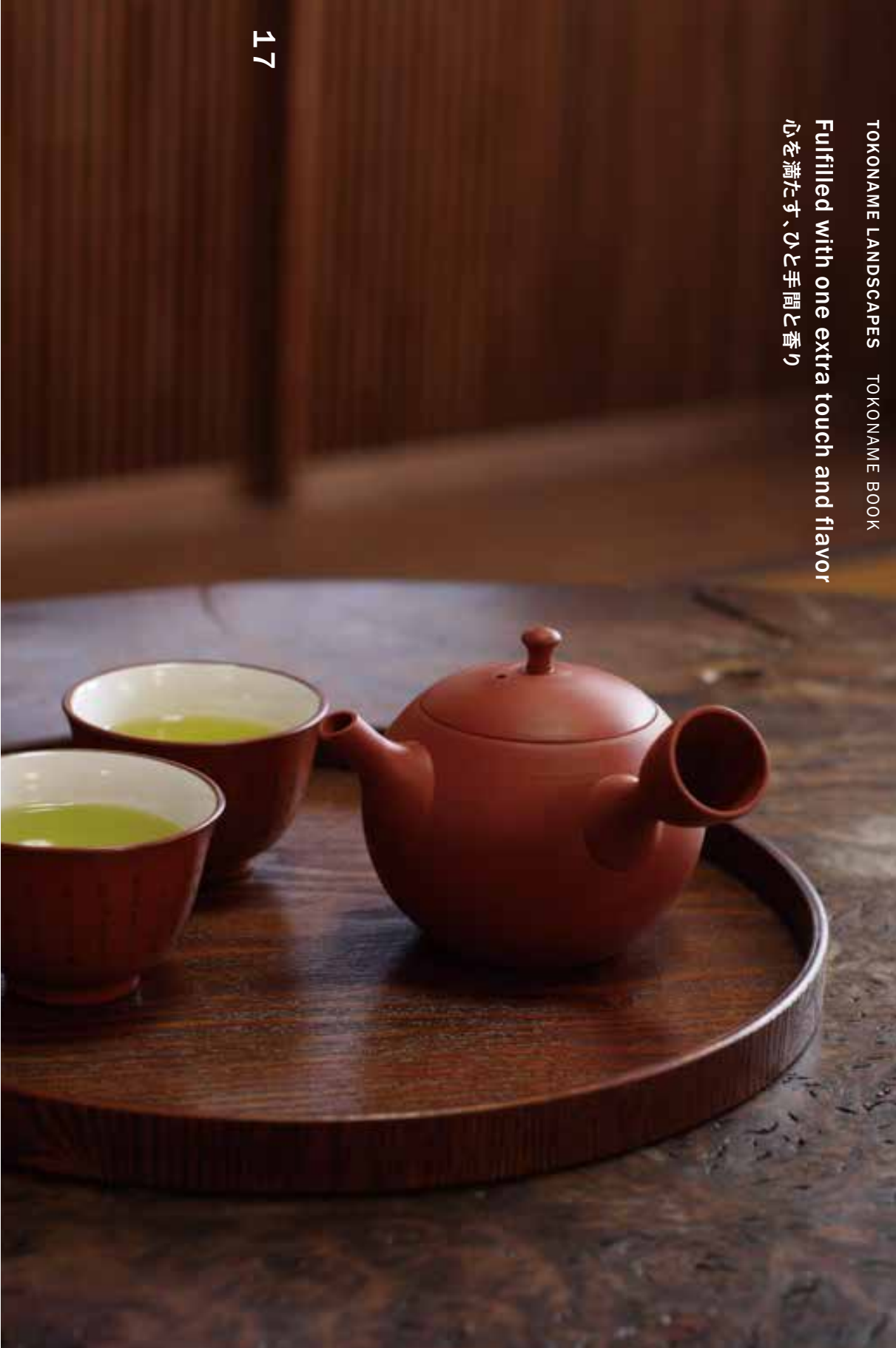




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Since there is the sea
海があるから

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夏は汗をかいてこそ
Summer delight after sweating



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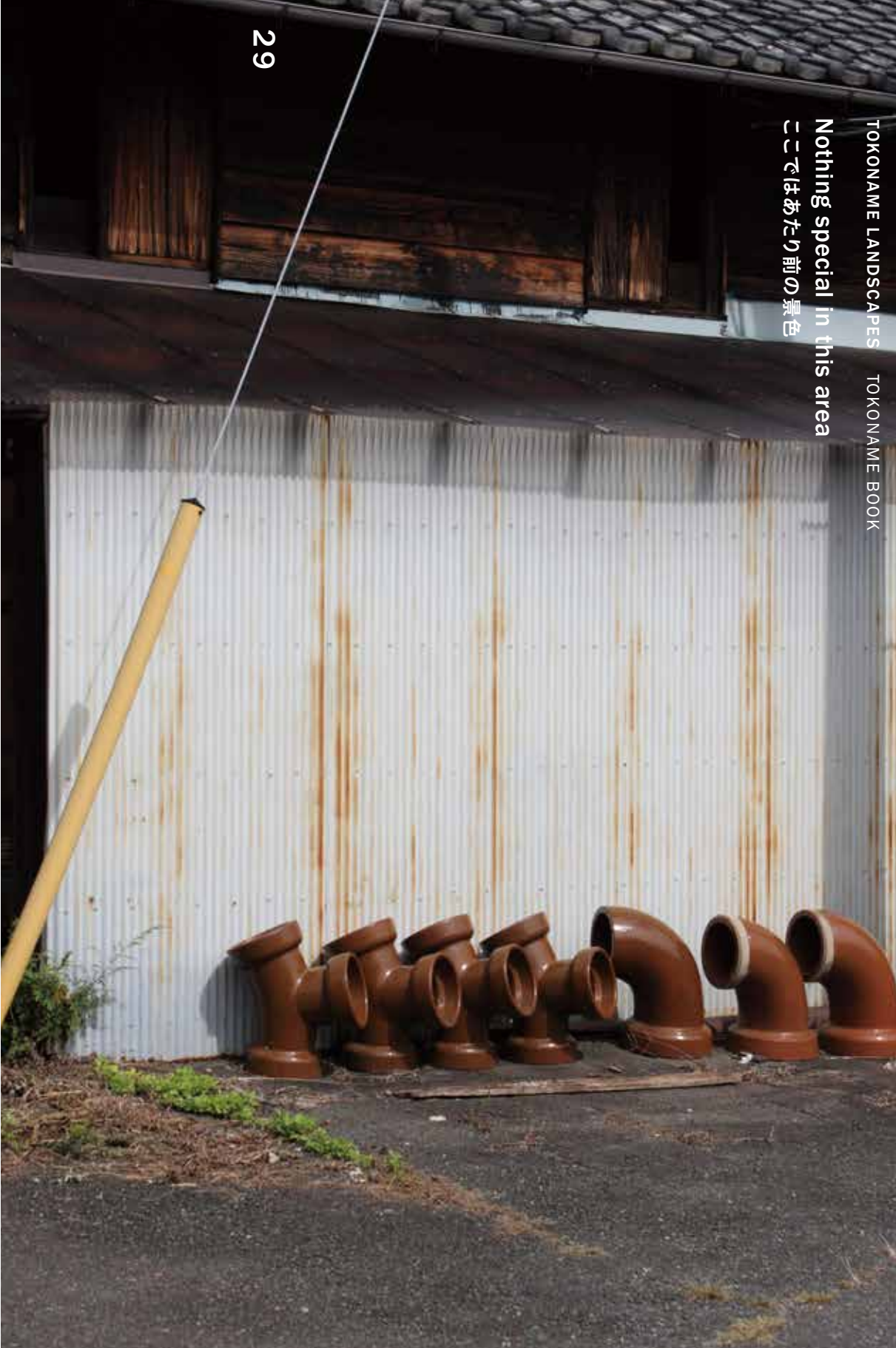


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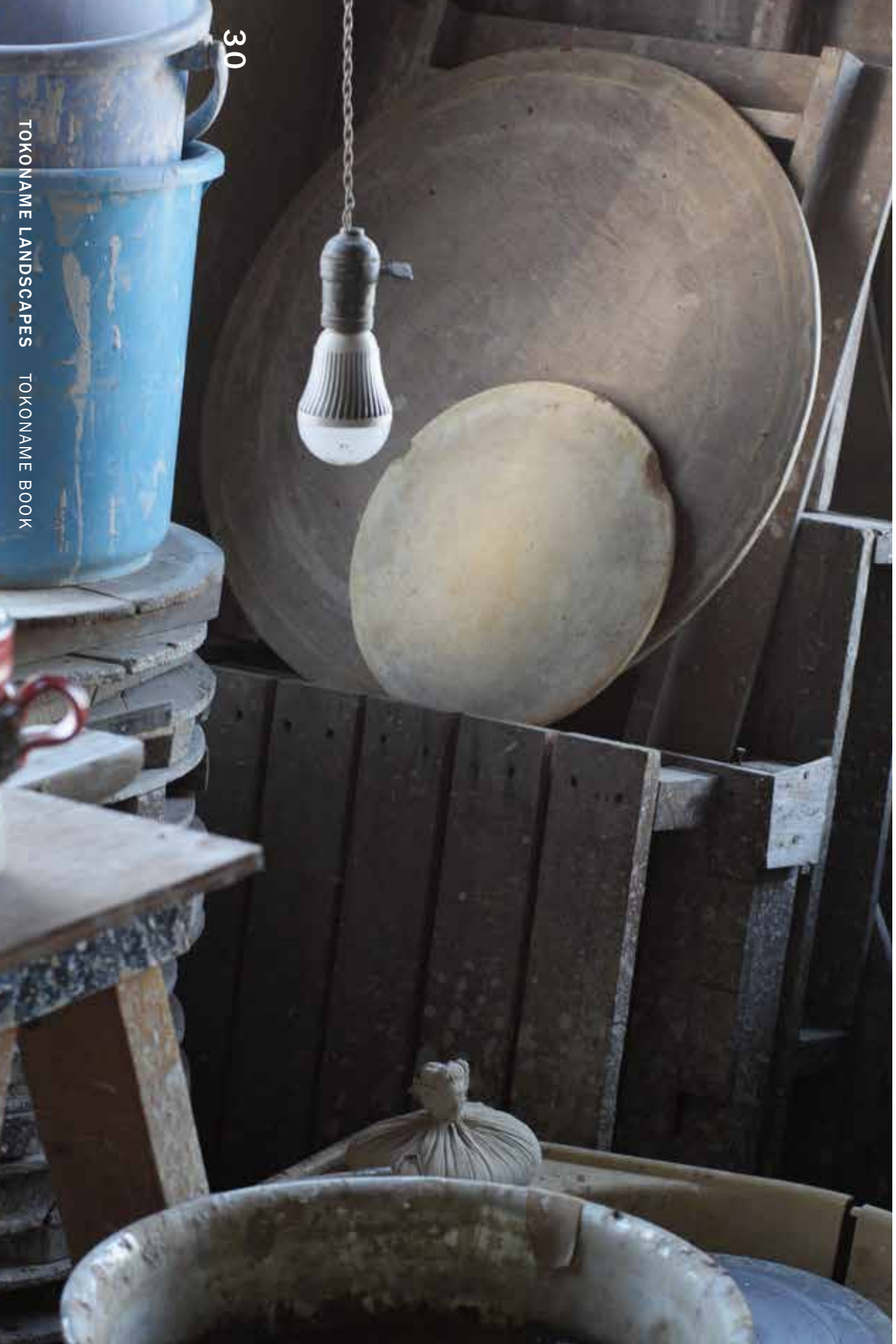


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The sky and the sea, and beyond
空と海と、その向こうに

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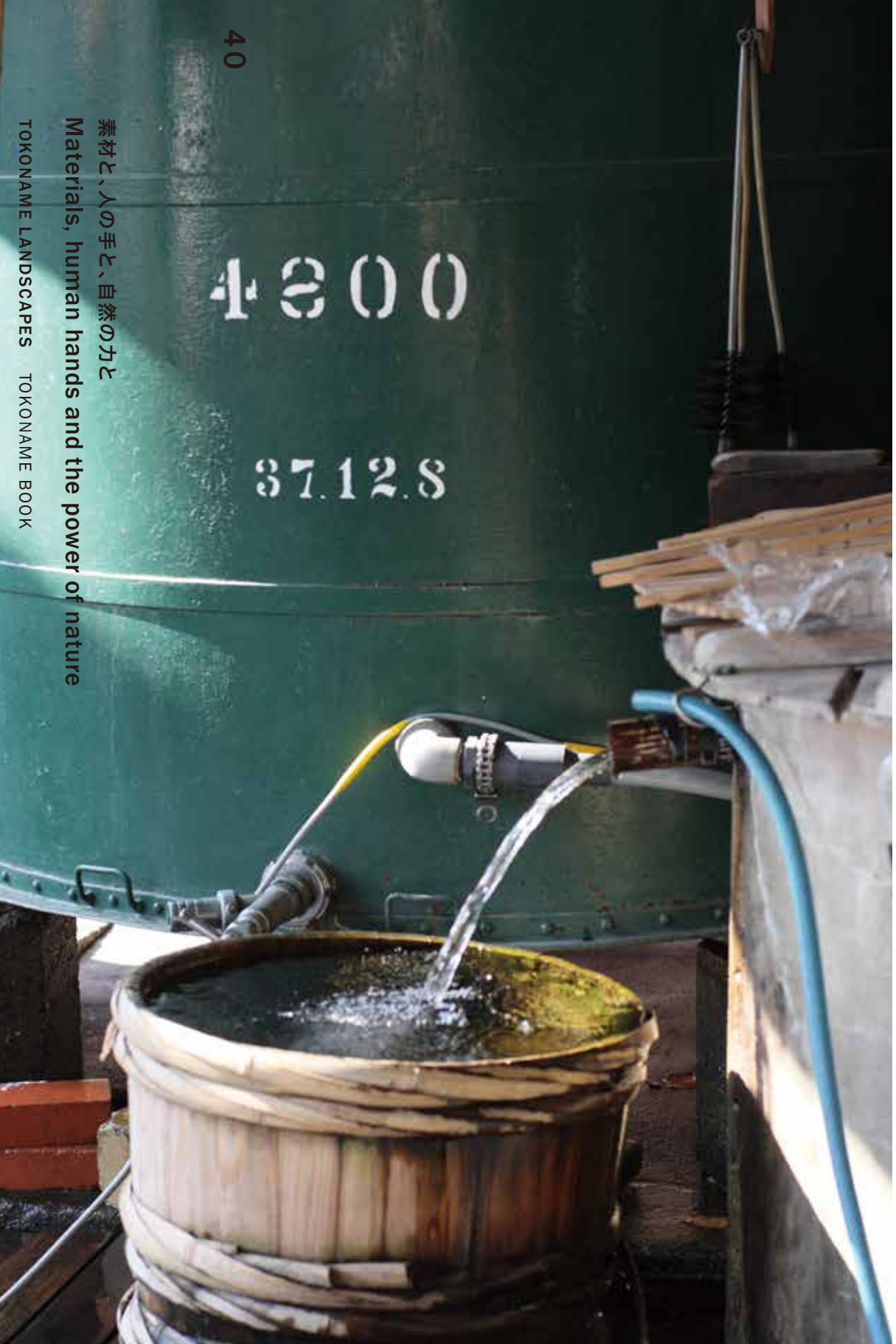
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素材と、人の手と、自然の力と

Materials, human hands and the power of nature

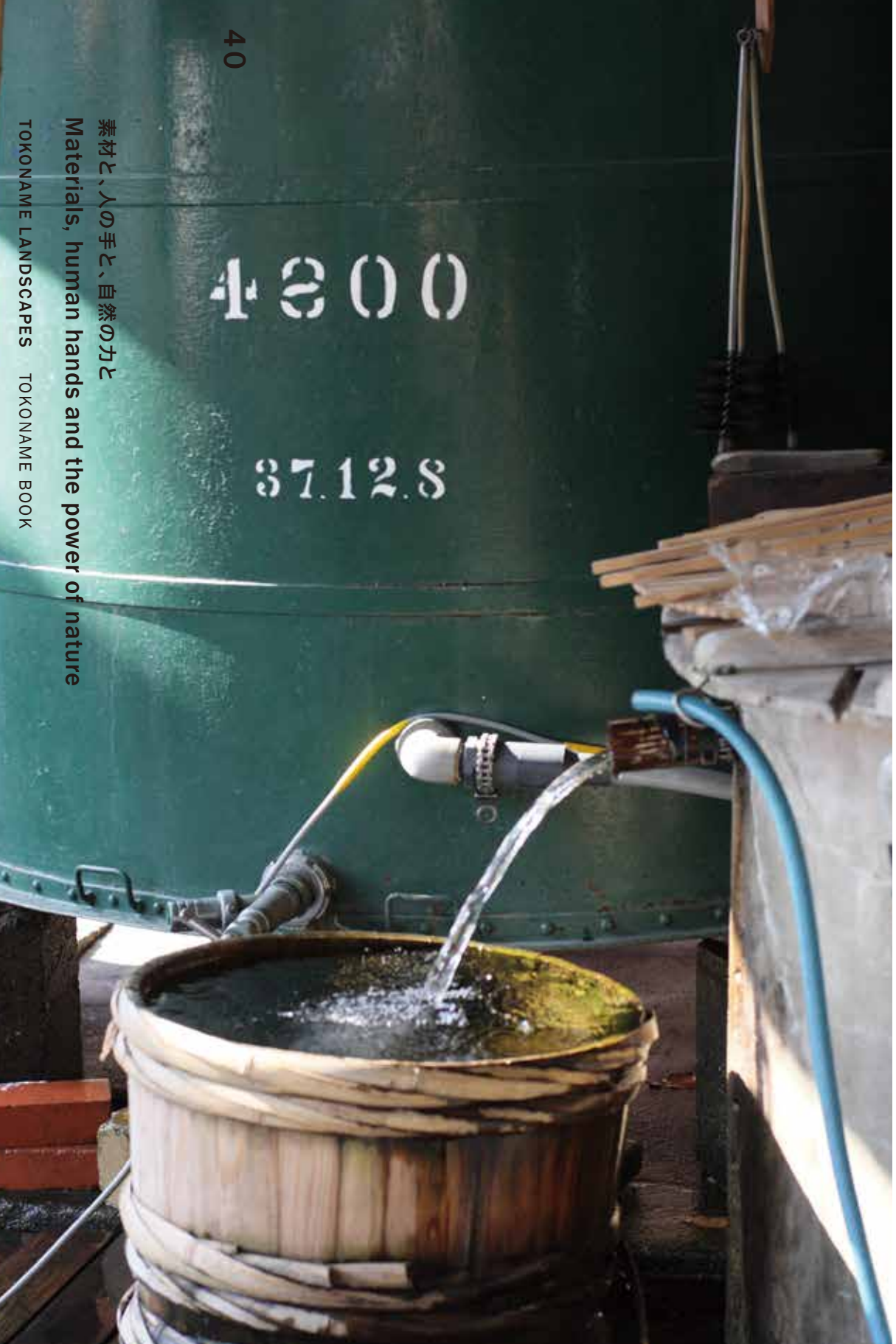
TOKONAME LANDSCAPES TOKONAME BOOK



TOKONAME LANDSCAPES TOKONAME BOOK

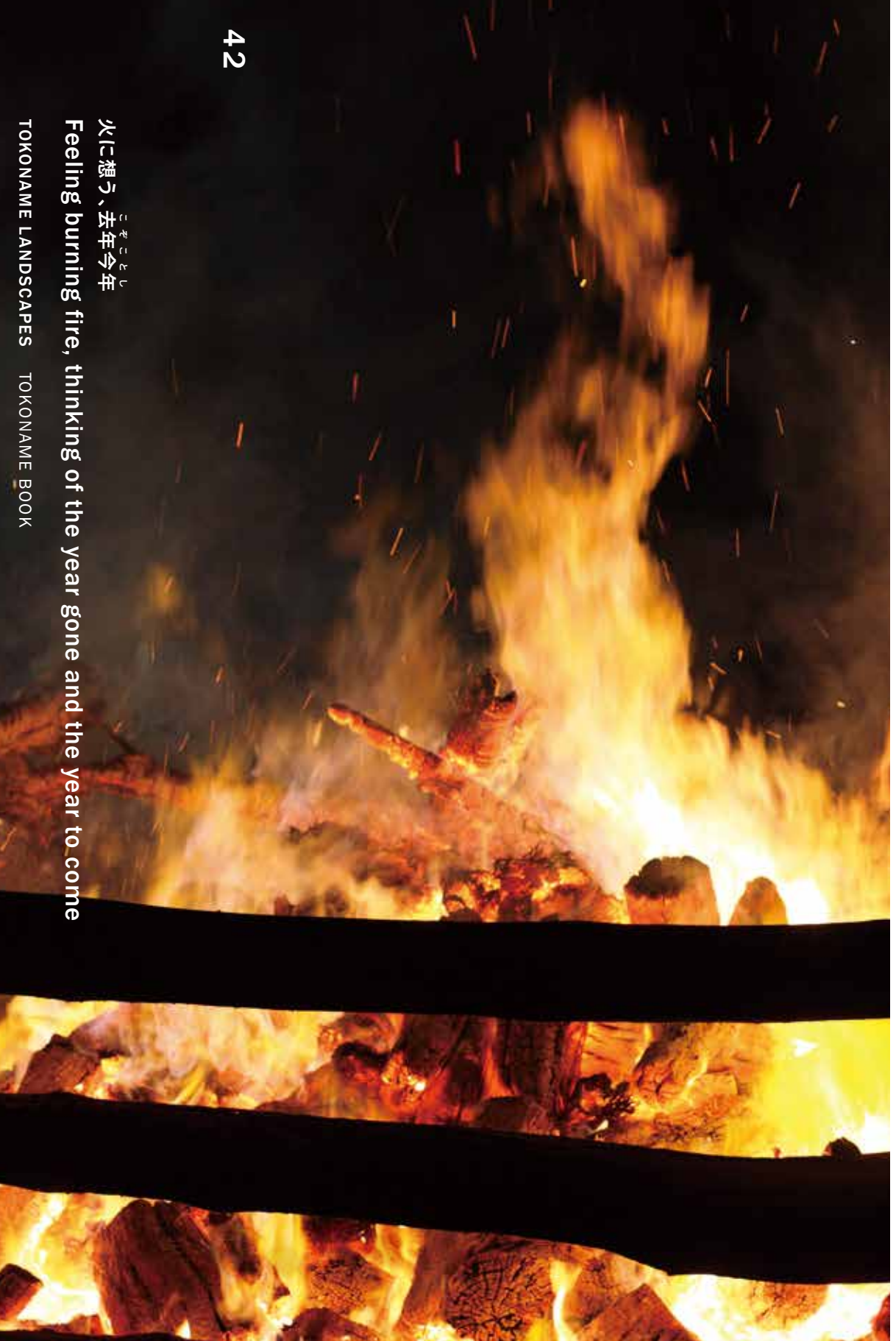
"Our job is to bring in good luck. Now ready to go for work"

「ぼくらの仕事は福招き。今は出番待ち」





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火に想う、こそことし去年今年

Feeling burning fire, thinking of the year gone and the year to come



TOKONAME STORIES

Stories of Tokoname embedded here and there in the town. Their cheerful and strong character can be seen from the history of pottery and people, and their affection.

町のあちこちに散りばめられた、常滑の物語。
やきものや、人をめぐる歴史や思いからも、
朗らかで力強い、その魅力が見えてくる。

STORY 01.

The history and future of one thousand years of pottery are here

やきものの千年の歴史と
未来がここに

その淡い藤色のグラデーションはまるで春霞はるがすみのよう。上品な色合いのモザイクタイルで彩られたその建物は「とこなめ陶の森 陶芸研究所 (旧常滑市立陶芸研究所)」。伊奈製陶(後のINAX、現LIXIL)の創業者であり、初代常滑市長である伊奈長三郎いなちやうざぶろうによる寄附をもとに1961年10月に開かれた施設だ。時代は高度経済成長期、町に立ち並ぶ400本もの煙突がモクモクと煙を吐きだし、常滑の陶磁器産業が活況に沸いていた頃。陶業の町に陶の芸術、陶の文化を掲げたいとの長三郎の思いが、陶芸研究所として形になった。若手の育成にも力を注ぎ、これまで多くの修了生を輩出し、中には世界的に活躍する陶芸家もいる。今や常滑には伝統工芸から現代アートまで多様な陶芸が花を咲かせ、それは一方で、量産品にも美や味わいを求める声とあいまって、陶業の世界にも生かされている。

陶芸研究所に展示してある古常滑かめの甕きがいをふと
思い出す。醸造や藍染めなどの実用的な貯



著名な建築家であり、茶の湯にも造詣が深い堀口捨己(ほりぐちすてみ)による設計。

It is designed by Horiguchi Suteimi, a well-known architect with deep knowledge of tea ceremony.

蔵具として数多くつくられたが、大きく張り出した肩に豊かに流れる自然釉の景色は、思わずうなるほど豪快で美しい。陶業と陶芸との線引きはそこにはなく、そもそも分かれたものではないのだろう。

長三郎は、常滑が1954年に近隣の町村と合併し市となった際の市名について、古くからやきものを通して全国、近年には海外にもその名が知られる「常滑」以外に市名はありえないと言い切ったという。千年の歴史を持ち、日本六古窯の中でも最大級の規模といわれる常滑焼への誇り。そして、これからもやきものが町を支えていくのだという気概が、市の名前に現れているような気がする。

→ p109 とこなめ陶の森

The building which is decorated with refined color mosaic tiles is the "Tokoname Ceramic Art Institute". The light purple color gradation looks like spring haze. This institute was established in October of 1961 and donated by Ina Chozaburo who was the founder of INAX Corporation (present LIXIL group) and the first mayor of Tokoname city. It was the time of high economic growth. Over four hundred chimneys were sending up clouds of smoke in the town, the Tokoname ceramic industry was enjoying prosperity. Chozaburo's idea was to build up ceramic

culture in this town of ceramic industry. His ideal was realized through this institute. The institute focused on fostering young people, and has sent out many graduates so far. Some of them have also become ceramic artists active worldwide. Today Tokoname has a variety of ceramic art, from traditional craft to contemporary art. It is also influential in the field of ceramic industry with voices calling for beauty and flavor even in mass-produced products.

I suddenly recalled the old Tokoname Jar which is exhibited in this institute. Many pots were made as practical storage tools such as for brewing and indigo dyeing. Those Jars are so beautiful that they make one leap up in astonishment at the scenery flowing abundantly over the jar shoulders. There is no boundary between ceramic industry and ceramic art. In fact, it was never separate.

Tokoname was merged with neighboring towns and villages in 1954 and became a city.

Chozaburo said that no name could be acceptable other than "Tokoname" whose name is known throughout the country since long ago, and also overseas in recent years. Tokoname ware has a history of 1,000 years, and is said to be on the largest scale among Japan's six old kilns. And I feel that the spirit that ceramics evoke still supports the city as apparent in the name of the city.

→ p109 Tokoname To-no-mori



伊奈長三郎
Ina Chozaburo

STORY

02.

Hot swelling pottery art

熱くうねる陶のアート

陶芸研究所の庭には伊奈長三郎の陶像とともに、オブジェのような大小5つの塊が置か

れている。「月の椅子」と名付けられた陶製のベンチだ。これは1970年に開催された大阪万博の会場に設置されたもので、杉江淳平を中心に当時の常滑の若手作家たちが共同して制作した。日本の戦後の復興を象徴する、国を挙げての大イベントに参加する興奮や意気込みの表れか、椅子でありながらその座面はゴツゴツと主張している。

そして、この制作に携わった人たちを中心に結成されたのが「常滑造形集団」だ。彼らの活動は市や企業のバックアップを得ながら、より大きな造形物へと広がっていく。鬼崎南小学校の巨大な陶壁をはじめ建築を彩るその作品群は、やきものの素材感と造形力が、建築物というボリュームで見ると人を圧倒する。あたかも、ここはやきものの町なのだ、それを自分たちがつくっていくのだ、と高らかに宣言しているかのよう。熱っぽい時代の波と若手のエネルギーが合わさったこのうねりは、常滑で前衛的な陶芸作品が盛んにつくられるようになるひとつの契機になった。

In the garden of the institute, there are five large and small chunks like objects, along with the ceramic sculpture of Ina Chozaburo. It's a ceramic bench named "Moon Chair". This was set up at the venue of the Osaka World Expo in 1970 and was



collective creation by Tokoname's young artists of the time, who assembled around Sugie Junpei. It is symbolic of Japan's post-war reconstruction and is manifestation of the nation's enthusiasm participating in a big event. Although it is a chair, the seating surface boasts ruggedness.

And it was the "Tokoname Creative Group" that formed around the people involved in this production. Their activities spread to larger models with backing from the Tokoname city and companies. The work group that decorates the architecture

including the huge ceramic wall of Onizaki Minami Elementary School has been overwhelming people who see the texture and shaping power of the pottery with the volume of buildings. It seems that people declare, this is as a pottery town and that they are building it themselves. This feverish wave of the era combined with the energetic wave of the young people became a moment for avant-garde pottery works to be actively created in Tokoname.

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STORY

03.

Both the guardian dog and the statue of the great man are made of pottery

狛犬だって偉人像だって
やきもの

陶芸研究所にあった伊奈長三郎の像がブロンズではなく陶製だったように、花びら散る桜の下で神社を守る狛犬も、ここではやっぱりやきものだ。陶製の彫刻、陶彫がいくつもつくられた背景には、甕や土管など大型陶器をつくり続けてきた産地の実力もさることながら、陶祖と称えられる鯉江方寿こいえほうじゆが私財を投げ打って設立した常滑美術研究所の存在も大きい。1883年に設立されたその教育機関が若者たちにいち早く伝えたのは、幾何学や遠近法、解剖学、彫塑といった当時最新の西洋式美術。それは近代化の波とあいまって常滑に新風を吹き込んだ。その技術は、陶彫の制作はもち



STORY

04.

The way to eat local fish, is also part of the culture

地魚の食べ方
それもひとつの文化

せっかく港町へ来たなら、スーパーには並ばない海の幸を味わいたい。「魚楽」(→p113)は、もともと魚屋と仕出し屋を営んでいたご主人が、地元の魚介を出してくれる居酒屋だ。メニューにはその日仕入れたものが手書きで並ぶ。春先は、ウンネ(ツメタガイ)やバカ貝(アオヤギ)など貝類が豊富で、ご主人イチオシのゼンメ(ヒイラギ)の刺し身は



place of celebration by the festival, and our hearts soar naturally in its cheerful air.

The Spring Festivals will be held around Tokoname between mid March and early May. In the Tokoname area I visited the six festival floats the community is proud of, and cherry blossoms in full bloom set the stage for more excitement. Even with the momentum of young people who are seemingly mischievous, the ritualistic tension will tighten and elevate the divergent energy into culture. Then there is the festivity spread throughout the town in the wake of the festival floats. Everyone, whether old or young, male or female, including young people who carried the shaft of the festival float, women preparing lunch, and children who took a long rope, had some role, and everyone was working to produce the festival. Every year these traditional events raise attachment to the local and builds a sense of community, transcending generations.



あどけない小学生も演奏を始めるとキリリと表情が引き締まる。お囃子を覚えるだけでなく、目上の人との付き合い方も自然と身につく。Even innocent elementary school children's facial expressions perk up when they begin to play festival music. They learn not only the festival music but also how to get along with older people naturally.



8月から9月が脂ののっておいしい時期なのだから。同じ知多半島でも地域によって食べ方が違い、例えばメゴチは、常滑では皮を剥いて煮るが、知多市では皮ごと煮る。「それぞれの文化があるんだね」とご主人。食べ方ひとつも文化なのだ。

If I come all the way to a port town, I want to taste the seafood which is not found in supermarkets. The owner of Gyoraku (→p113) originally ran a fish shop and a catering shop and now runs his tavern that serves local fish. Fish caught fresh that day are listed up in the hand written menu. In early spring, there are plenty of shellfish such as unne (bladder moon shell) and baka shell (Chinese mactra). The owner recommends the sashimi of Zenme (Spotnape ponyfish), which has a rich flavor from August to September. Even within the same Chita Peninsula, there are different ways to prepare depending on the area, for example big-eye flathead fish is boiled after peeling off the skin in Tokoname but boiled with the skin in Chita city. "There are different cultures," the master said. The way of eating is one aspect of the culture.

まとった粋な姿の若者たち。のどかな町を祭りがハレの場に一变させ、その華やいだ空気に自然と心が浮き立つ。

3月中旬から5月上旬にかけて、常滑のあちこちで春祭りが行われる。見学した常滑地区では自慢の山車が6台揃い、満開の桜がその舞台をさらに盛り上げていた。ともすればやんちゃとも見える若者たちの勢いも、神事としての緊張感が引き締め、発散されるエネルギーを文化に昇華させる。そして山車の曳き廻しによって町全体に広がる祭りの賑わい。山車の梶棒を担ぐ青年たちをはじめ、昼食を用意する女性たちや、長い綱を曳く子どもたちなど、老若男女それぞれが何かしらの役割を持って、皆で祭りをつくり上げていた。毎年の伝統行事はこうして地元への愛着を育て、世代を超えた町のコミュニティが築かれるのだ。

Festival music can be heard from somewhere. At first I heard a high-pitched whistle sound, and it approached, I heard a low drum sound. Then a spectacular festival float appears, and there are stylish young people wearing matching traditional Japanese half coats. A peaceful town is changed into a



縦に長い常滑市では20台ある山車の型も北と南では型が異なり、港町として栄えた大野には巻雲船(まきわらせん)もある。精緻(せいち)な彫刻やからくり人形を載せたものなどそれぞれに見どころがある。In Tokoname city, which is long from north to south, there are 20 types of floats with different shapes depending on location, and there is also a sheaved straw festival ship in Ono that flourished as a port town. Each have special features such as sophisticated sculptures and mechanical dolls.

STORY 05.

Traditional Shinto wraps together both pride and naughtiness

自慢もやんちゃも包み込む
伝統神事

どこからか祭囃子が聞こえてくる。始めは高く響く笛の音、近づくにつれて低い太鼓の音。そして現れる豪壮絢爛な山車に、そろいの法被を

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STORY

06.

Feast of holidays

ハレの日のごちそう

知多半島では祭りや祝いの席には決まって押し寿司がつくられた。エビのおぼろの上品なピンクに玉子焼きの黄色と、さながら春の野のような彩りは目にもごちそうだ。定番の煮メジロ（アナゴ）のほか、煮あさりや練り物を使うこともあり、その土地ならではの産物と家族の好み重なって、その家の味ができる。

On Chita Peninsula, pressed sushi was always made for occasions such as festivals and celebrations. The elegant pink of shrimp, the yellow of rolled egg and the coloring like the fields of spring are also feasts to the eyes. In addition to the usual boiled mejiro (conger), sometimes we use boiled clams and fish cake, products unique to the area and family traditions combined create original family taste.



急須に使われてきた滑らかな常滑の土と職人技が生んだ、「盤プロジェクト」の皿に盛って。歴史の重みを醸しつつも軽やかでおおらかな器は、和でも洋でも似合いそう。(撮影協力:常滑屋)

Served on a plate made with a "Ban" project concept, using smooth Tokoname clay for teapots and craftsmanship. A plate, emanating a flavor of history, has a light and generous surface and looks suitable for both Japanese and Western cousins. (Photographical assistance: TOKONAMEYA)

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STORY

07.

A staple
of any family room,
a small typical itemお茶の間の定番
小さな代表選手

手のひらにコロンとおさまる小さなお茶道具、急須。ぽってり丸く愛嬌ある顔をしつつも、どこか品格を感じさせるのは、そこに高い職人の技が詰まっているから。

常滑の急須の歴史は江戸時代後期にさかのぼる。煎茶の流行とともにつくられ始め、中国の急須の写しから自ら土を開発して、朱泥の急須が生まれた。それは時代を経る中でいつしか日本独自のものとして高められ、1998年には三代山田常滑(山田常山)が常滑で初めて人間国宝の認定を受けるという栄誉に至る。一方、戦後になって型で量産する急須が開発され、一般庶民の間にも急須が広く普及するようになる。ちゃぶ台に朱泥の急須という茶の間のイメージができ、急須の産地として常滑の名が定着するもこの頃だ。量産品とはいえピタリとおさまる蓋や茶こしの細工などは、さすがだ。また、海に面した常滑らしい藻掛け急須や、練り込みの急須など、朱泥以外の急須を手がける陶芸家も多くいて、急須の町を盛り上げている。ペットボトルなどの登場で急須を使うことが減ってきているけれど、急須で丁寧にいれたお茶はじんわりと心まで潤してくれる。お気に入りの茶器なら、なお気分が上がる。ふわりと薫るお煎茶でホッと一息いかが？

A small tea utensil which can fit in the palm of your hands, the teapot. It is cute and round yet also has an elegance because it contains a craftsman's skillful technique.
The history of Tokoname teapot dates back to the

late Edo period. Beginning with the trend of Sencha (green tea), at first, copies of Chinese teapots were made, then, different from the Tokoname-yaki clay used until that time, the red clay teapot was born. Over the course of many years, the skill of such teapots was elevated as unique to Japan, and in 1998, third generation Yamada Jozan received the honor of being accredited as a living national treasure for the first time in Tokoname. Meanwhile, after the war, teapots that were mass-produced in molds were developed, and teapots became widely spread among ordinary people as well. The image of a family room with a red clay teapot on a low table became popular, and the name Tokoname became known as a producing town of teapots in those days. Mass-produced teapots have a different appearance from teapots which are shaped on the wheel of a potter who is extremely talented in craftsmanship, but the lid and tea strainer exactly match even mass-produced products, it's truly amazing. In addition, in this sea facing town there are many ceramic artists who produce Tokoname-like teapots with materials other than red clay, such as the decorative seaweed teapot and marbled clay teapots. They liven up the "town of teapots". Although the use of teapots has been decreasing due to the rise of plastic bottles and others, tea made with a teapot will warm the heart. Your favorite teaware will give you a good feeling. Wouldn't you like to relax with the wafting fragrance of green tea?

TOKONAME
PEOPLES
#01

時間をかけて
自分で成長していく
しかない。

It takes time to
develop myself.

COLUMN 01.

祖父は人間国宝三代山田常山、父は四代山田常山(山田絵夢)という急須づくりの名家に生まれた山田想さん。伝統を極めた朱泥急須とともに、軽やかに独自の表現も手がけるその姿勢は、変革を続ける常滑のやきものを象徴しているかのようだ。

「もともと陶芸の道に進むつもりはありませんでした。でもせっかく環境があるので、21歳のときに常滑市立陶芸研究所(現とこなめ陶の森陶芸研究所)に入り、その後、24歳で家に戻り人間国宝の祖父から急須づくりを教えてもらいました。それ以前に教えてもらうということはありませんでしたが、今思えば、小さいころ作業を見ているとコツなどを話してくれていたかもしれません。家を継ぐという意識はなく、わりと自由です。祖父や父の作品を真似ることはしないですね。頭でイメージしてもできるとは限らないので、時間をかけて自分で成長していくしかない。やっているうちに次の発想が出てくるんです。急須は使いやすくてできていますが、使いやすいだけの万人受けするようなものは嫌で、誰かにひっかかるようなものができればと思っています。薪窯で焼く青シリーズは、代々釉薬を使わない家で、初めて釉薬を使用し薪窯で窯変させたもので、最初は不評でした。でも、これは不評を買うぐらい注目されているのだと逆に力が入り、2年目から評価が覆り今も続いています。窯の中でさまざまな色になって出てくるので、

青でなくてもおもしろくなっていけばいい。それこそつくり続ける中で見えてくるものがあるような気がします。」

→ p102 山田想

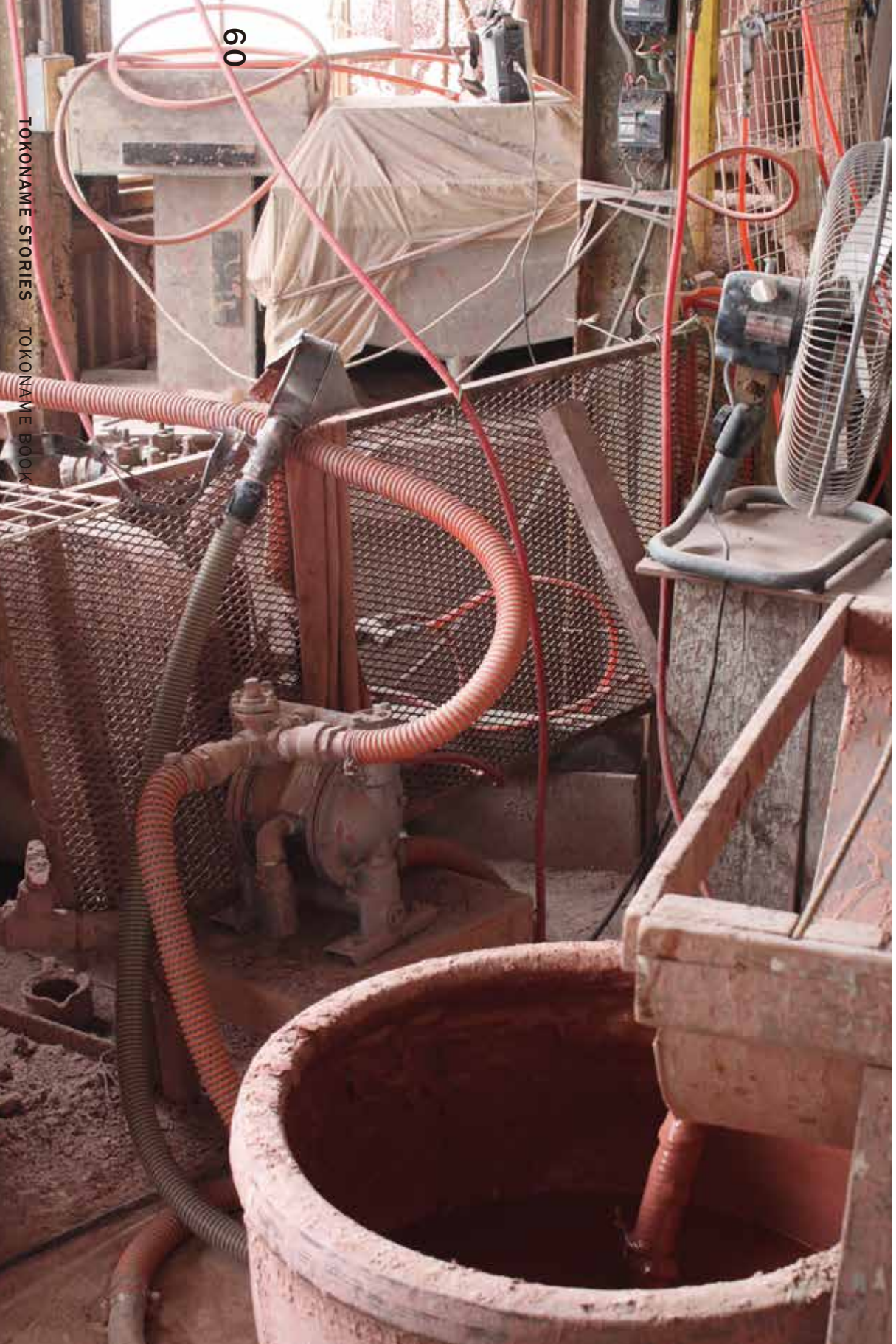
Yamada So was born into the prestigious family of teapot potter in Tokoname, whose grandfather is a living natural treasure, the third generation descendant of Yamada Jozan, and his father (Yamada Emu) the fourth. Along with the traditional red clay teapot, his attitude which lightly expresses his individuality seems to symbolize Tokoname pottery that continues to change. I interviewed the young potter who lightly expresses his own style with traditional red clay teapots.

"Originally, I had no intention of getting into ceramics. But since my family is in a ceramic environment, I entered the Tokoname Ceramic Art Institute at the age of 21 and then returned to my family home at the age of 24 and learned how to make teapots from my grandfather who was a living national treasure. I had never been taught it before, but now I think that my grandfather could have told me the tricks when I was watching his work as a young child. I do not imitate my grandfather and my father's work. I have no consciousness of inheriting our family line and I am rather free. Even though I have an image in my head, it is not always possible to realize, so I have to take time for self development. My ideas appear while I am creating. The teapot is easy to use, but I do not want everyone to accept it merely because it is easy to use, I hope to be able to catch peoples hearts. The blue series burned in a firewood kiln was one that used glazes never before at our place. The color changed in the kiln, and it was unpopular at first. But because it received so much attention as being unpopular, I decided to use that power to my advantage resulting in it's becoming highly evaluated from the second year to the present. Since it comes out of the kiln in various colors, it should be interesting even if it is not blue. I discovered that the path will become clear through perseverance."

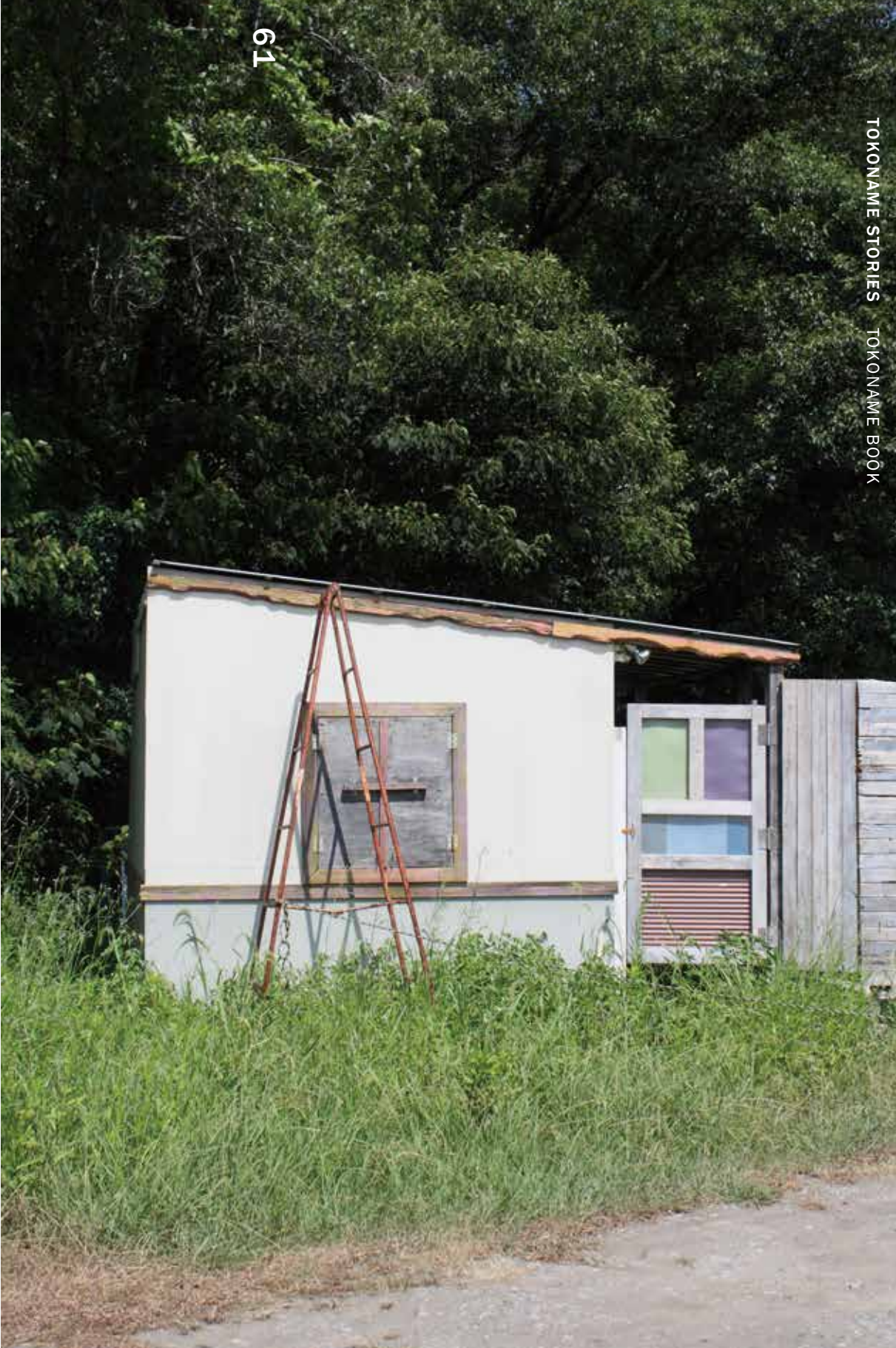
→ p102 YAMADA SO

山田想
JOZAN KILN
YAMADA SO





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STORY

08.

The sea is
a door to the world

その海は世界への扉

愛知県は知多半島の西海岸に位置する常滑。穏やかな伊勢湾に臨み、昔から多くの人やモノが海を渡り行き来してきた。中世には常滑の壺や甕が海運によって、東北の奥州平泉から九州の太宰府まで広く流通した。常滑焼が出土する遺跡はその数、千を超えるという。その海運は、明治に鉄道が敷かれるまで常滑のやきものを各地に運び、また鉄道が敷かれた後も燃料輸送に役立ち近代の大量生産を支えた。時を経て現代、セントレア(中部国際空港)が開港したことで空の港としても活躍中。今も国内外からたくさんの陶芸家が常滑にやってくる。特に、世界との懸け橋として重要な役割を果たしたものが「IWCAT」(The International Workshop of Ceramic Art in Tokoname)だ。夏の約1カ月間、海外の陶芸家が常滑でホームステイをしながら、陶芸の勉強や地域の人と交流をする市民活動で、1985年から2011年まで毎年開催され、総勢383人の外国人が参加した。IWCATをきっかけに常滑で工房を構える人もいる。逆に、彼らとの縁から海外でワークショップや展示会を開く地元の作家もいる。まるでちょっと東京へ、ぐらいの勢いで異国へ飛び立つ身軽さは、海が育んだものだろう。今も昔も、常滑は世界に開けているのだ。

Tokoname is located on the west coast of Chita peninsula in Aichi Prefecture. Facing the calm Ise Bay, many people and goods have been crossing the sea since long ago. Tokoname vases and jars were widely distributed by ship as far as Oshu Hiraizumi in Tohoku region(northernmost six prefectures of Honshu) to and

Dazaifu in Kyushu region(southernmost of the four main islands in Japan) during the Middle Ages. The number of ruins excavated from all over Japan exceed a thousand. The shipping carried mass Tokoname pottery to various places until the railway was laid during the Meiji era. It also contributed to fuel transfer after laying the railway to support mass production. Time has passed and now Centrair(Chubu Centrair international airport) is also active as a portal to the sky. Many ceramic artists come to Tokoname from both inside and outside Japan. Especially, IWCAT (The International Workshop of Ceramic Art in Tokoname) played an important role as a bridge to the world. From 1985 to 2011, for about a month and a half during the summer, ceramic artists from overseas stayed at homes in Tokoname as citizen's activity, studying ceramic art and communicating with local people. A total of 383 people participated. Many people have a workshop in Tokoname thanks to IWCAT. The ocean makes some of potters prompt to go abroad as if travelling abroad is as easy as that to Tokyo. There are also local ceramists who have solo exhibitions abroad as a result of their involvement. Now as in the past, Tokoname is open to the world.



陶芸家

加藤真美

吉川千香子

宇賀和子

POTTER

KATO MAMI

YOSHIKAWA CHIKAKO

UGA KAZUKO

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写真右から（撮影協力：TSUNE ZUNE）
From the right of the photo (Photographical assistance: TSUNE ZUNE)

加藤真美 KATO MAMI→ p106
吉川千香子 YOSHIKAWA CHIKAKO→ p107
宇賀和子 UGA KAZUKO→ p106

海によって昔からモノや人が行き交った常滑には開放感だけでなく先進的な気風が育っている。だからこそ、地元の人の積極的な国際交流活動があり、たくさんのづくり手の世界的な活躍があるのだろう。

Ceramic artists active in Tokoname create works rich in techniques, form and variety. The ceramic artists themselves are of various ages and hometowns, and the opportunities for expression easily expand outward not only in Japan but also overseas. Out of the many unique ceramic artists, I interviewed three female artists who worked internationally.

— Everyone of you came from outside of Tokoname, but please tell us your impression and the charms of Tokoname.

Yoshikawa(Y): When I first came, I was surprised at how black the factories and station were. Even sparrows were black with smoke from the kiln at that time. There were movie theaters in this town and it was lively. This town is somehow amazingly tough, isn't it? Especially women. At the factory I rented, the women worked and their husbands were idle without doing anything (laugh).

Uga(U): My impression was that it was more urban than I thought. Because it is close to the station and inside the peninsula, the town is compact. When I came here, there were lots of young people who worked at the pottery factories and developed their skills by making their own work outside of their working hours. Food is delicious, and for those who make pottery there are many friends and stimulation, it was a good environment.

Kato(K): People from overseas also like Tokoname too. Once a person from outside comes in, they say that locals are kind and they will cooperate by even helping outsiders to find houses.

— All of you often go abroad, could you explain the circumstances?

U: My first country was Czech Republic, I stayed there for 1 month. I happened to be invited by a person who lived in Tokoname as a participant of IWCAT. When I go abroad, there are quite a lot of people who have been to Tokoname at IWCAT, the impact of IWCAT is great after all.

Y: My family was one of the first host families of IWCAT. Even though IWCAT has finished, I hear people say that they want it to restart. Even now, some of those people come to my house every year.

K: For the 27 years in which IWCAT was active, foreign people came every summer and they are creating works, their legacy is incredible. There are resident workshops in many places now. IWCAT was a pioneer. People I met at IWCAT are connected by SNS etc. and arrange work for me in various ways. That was the opportunity for me to go abroad.
Y: Now that the airport is near, it has become easy to go abroad. We can go to the airport check-in counter within 15 minutes, so it is convenient for us to go anywhere. Also it is very relaxing here, the ocean feels good.

Over the sea, things and people came and went since long ago. In Tokoname, not only the feeling of opening up but also an advanced temperament grew. That is why local people are positive about international exchange activities, which will lead to worldwide activities.

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TOKONAME PEOPLES

#02

#03

#04



COLUMN 02.

常滑で活動する作家は、技法も形もバラエティ豊かだ。作家自身、年齢も出身地もさまざま、表現の場も日本全国はもちろん海外にも軽やかに出かけていく。数多くいる個性的なづくり手の中から、国際的に活躍する女性作家3人に話を聞いた。

— 皆さん常滑市外のご出身ですが、常滑の印象や魅力を教えてください。

吉川 初めて来たときは工場も駅も真っ黒でびっくりしました。窯の煙でズメまで黒かったって頃ね。映画館もあり活気があって。何かすごい町ですよね。特に女性が。私が借りていた工場はお母さんが働いて、旦那さんはプラブラして(笑)。

宇賀 私は思ったより都会という印象でした。駅から近くて、半島だからか町がコンパクトに収まっている。私が来た頃は、陶器工場で働きながら時間外に自分の作品をつくって腕を磨く若い人もけっこういました。食べるものもおいしいし、やきものをやる人にとっては仲間も多くて刺激もあるし、いい環境ですよね。

加藤 海外から来た人も常滑を気に入ってくれる

んですよ。いったん中に入るとやさしくて、よそ者でも家探しの協力をしてくれるって聞きますよ。

— 皆さんもよく海外に行かれていますようですが、どういうきっかけで？

宇賀 私が初めて行ったのはチェコで、1カ月滞在しました。IWCATの参加者で常滑に住んでいた人から、たまたま誘われて。海外に行くと、けっこうIWCATで常滑に行ったことがあるという人がいて、やっぱり影響大きいですね。

吉川 私の家はIWCATの最初のホストだったの。IWCATが終わった今もやって欲しいという声を聞きますね。うちには今でも毎年、誰か彼かが来ます。

加藤 IWCATが活動していた25年間は、毎年夏には外国の人が来て制作をしていて、その遺産ははかりしれない。今でこそレジデンスは各地にありますが、その先駆けですよ。IWCATで知り合った人が、またSNSなどでつながって、いろいろと仕事をアレンジしてくれるんですよ。それが海外へ行くきっかけになっています。

吉川 今は空港が近いっていうのも行きやすいよね。カウンターまで15分、どこへ行くのも便利。気持ち的にもね、海があるってそれがいいよね。



STORY 09.

Pottery and those who make it are full of enthusiasm

やきものも、つくり手も
熱気いっぱい勢ぞろい

50年の歴史を持つ常滑焼まつりは、問屋や作家などやきもの関係者が勢ぞろいする大陶器市。熱気溢れる会場には、急須に器、鉢、招き猫と、名産品がずらり。卸業者の豊富な品揃えから選ぶのもよし、好みの作家を探すのもよし。そのバラエティと出店数は産地ならではの。つくり手や地元の人とやり取りしながら買うのも醍醐味のひとつ。数あるブースの中でも活気のある若手作家コーナーを覗くと、出店者どうし和気あいあいとした雰囲気。「常滑にゆかりのある作家が年に一度集まる

同窓会のようなものでもあるんです」と、ある作家さん。彼らの百人百様の表現の豊かさに、おおらかに人を受け入れ育む常滑の風土も垣間見えた。

Tokoname ware Festival with a history of 50 years is a big pottery market in which pottery people such as wholesalers and potters participate. In the venue filled with excitement, teapots, vessels, bowls, lucky cats and specialties are lined up. You can choose from a rich selection of wholesalers, or to find a potter's work of your choice. There is a lot of variety and a number of exhibits unique to this pottery producing area. Energy fills the young artists' area outside even in hot weather, and there is an atmosphere of friendliness among each other. "It is also like an alumni association where Tokoname-related ceramic artists gather once a year," a ceramist said. Due to the richness of their various expressions, I learned a little about the Tokoname environment that accepts outsiders.



STORY 10.

Won't you have a cup of tea and rice cake?

餅菓子とお茶で、まあ一服

常滑には餅屋が多い。今や常滑の夏の風物詩となった、ふわっふわの山盛りのかき氷で有名な「大蔵餅」(→p112)も、そのひとつ。腹持ちがよく手軽に食べられる餅菓子は、窯場で働く人たちのおやつとして喜ばれ、かつては窯屋さんから、菓子運ぶ箱単位で注文が入ったとか。窯場の仕事は汗をかくので少し塩をきかせた餅だったという話も聞く。常滑の急須でいれた煎茶があれば、なおおいしい。働く町にぴったりのおやつだ。

Tokoname has many rice cake shops. One place which has become a part of Tokoname summer tradition is Okuramochi (→p112) which is famous for its fluffy mountains of shaved ice. Rice cakes are easy to eat and satisfy the appetite, they are pleasing as a snack for people working in the kiln, and it seems that orders coming from the kiln are in units of entire confectionary boxes. It is also said that the rice cakes have a little salt added to replenish the salt lost by workers in the sweltering kilns. They are especially delicious when enjoyed with tea in a Tokoname teapot. It is a snack suitable for a working town.



STORY 11.

The sun, and the blessings of the peninsula

太陽と半島のめぐみ

照りつける太陽の光をいっぱい浴び、たわわに実るいちじく。生産量が全国一を誇る愛知県の中でも、常滑は有数の産地だ。温暖な気候と日照時間の長さが、いちじくの原因であるアラビア半島や地中海沿岸の気候と重なるのかも。いちじくなど常滑の豊かな農産物は「一六朝市」(→p114)などで購入できる。

Abundant sunlight shines down on plants laden with figs. Tokoname is the area of Aichi prefecture, which boasts the largest volume of the nation's fig production. The temperate climate and the amount of sunshine maybe similar to the Arabian Peninsula and the Mediterranean coast, which is the country of origin of the figs. The rich produce of Tokoname, such as figs, can be purchased on the market on "the morning of the 1st, 6th, 11th, 16th, 21st and 26th and 31st of each month." (→ p114).



STORY

12.

Face the fire and leave it up to the fire

火と向き合い、火に委ねる

常滑で活動する陶芸家に常滑の魅力をたずねると複数の人から「薪窯」という答えが返ってくる。薪窯、つまり薪を焚いてやきものを焼成する窯のこと。電気やガスの窯に比べると時間も手間もかかるが、薪の灰がつくる自然釉や、本物の炎で長時間しっかりと焼かれたやきものには、独特の味わいが生まれる。常滑の薪窯の数は全国有数で、薪窯のためにはるばる海外から訪れる人も少なくないと聞く。窯の大きさや形のほか、焚き方もそれぞれ人によって違い、ある人はお神酒を捧げ塩で清めてから火入れをし、ある人は仲間とワイワイ宴をしながら焚く。ただ共通しているのは、昼夜薪

をくべ続け火と対峙し、その動きを読みながらもはかりしれない火の力に委ねるその姿勢。やきものの原点がそこにあるのかもしれない。

When asking about the attractiveness of Tokoname to a ceramic artist working here, the answer "woodfire kiln" comes back from several people. Woodfire kiln, that is, a kiln that burns wood and fires the pottery. Although it takes time and labor compared with electricity and gas kilns, unique glazes are born from natural glazes made of fired wood ash, and pottery flames for long-fired pottery.

A lot of wood-firing kilns are in Tokoname, and I hear that there are many visitors come from abroad for the sake of wood-firing kiln. In addition to the size and shape of the kiln, the way of firing varies from person to person, some people have given a sacred offering of sake, cleaned with salt and ignited, and some people do firing while having a noisy and cheerful party with friends. The only thing that is common is keeping the firewood burning day and night, confronting the fire, and leaving things to the unknown power of fire while reading the movement. The origin of the pottery may be there.



作業場のある広い敷地に大小3つの薪窯がある。
There are three small and large firewood kilns on a large site with a workplace.

TOKONAME
PEOPLES
#05陶芸家
鯉江明
POTTER
KOIE AKIRA

土が教科書、窯がノート。

Clay is a textbook,
kilns are notebooks.

COLUMN 03.

うっそうと茂る木々に埋もれそうな作業場で、薪窯にこだわってやきものをつくり続ける陶芸家、鯉江明さん。ひたすらに土と向き合い、窯を焚き続ける彼が、やきものを生業とするきっかけになったものは、薪窯と千年前の陶片だった。

「生まれたときからやきものは身近にあって、あたり前すぎて興味なかったんです。でも、父親の薪窯づくりを手伝ったのがすごく楽しくて、それで窯焚きが楽しくなり、やきものを始めました。今も基本、薪窯を焚くためにつくっています。それと、窯づくりをした数年後に、たまたま常滑で平安や鎌倉時代の古い窯の発掘があり、そこで千年前の陶片に触れたことも転機になりました。昔の人たちが同じ地域でやきものを焼いていたんだ、と実際に自分の目で見てそれが分かって。その長い歴史の中に自分が入ったら何が起きるだろうって思ったんです。やきものは、体以外では覚えてません。初めの頃にもらった本は専門用語ばかりで分からなくて。言ってみれば、土が教科書、窯がノート。焼け具合とかデータを取りながら、そのうち何となく分かってきました。原料となる土は自分で掘ったものを仕込んで使っています。常滑の土なので、そのままやきものの粘土になるし、そもそもその土が焼けるように焼ければいいと思っています。作業小屋の横にあるコンテナに住んでいるのですが、よく驚かれます。小さい

ころから作業小屋の屋根裏に職人さんが寝泊まりしていたのを見ているので、僕にとってはあたり前なんですけどね。」

→p102 鯉江明

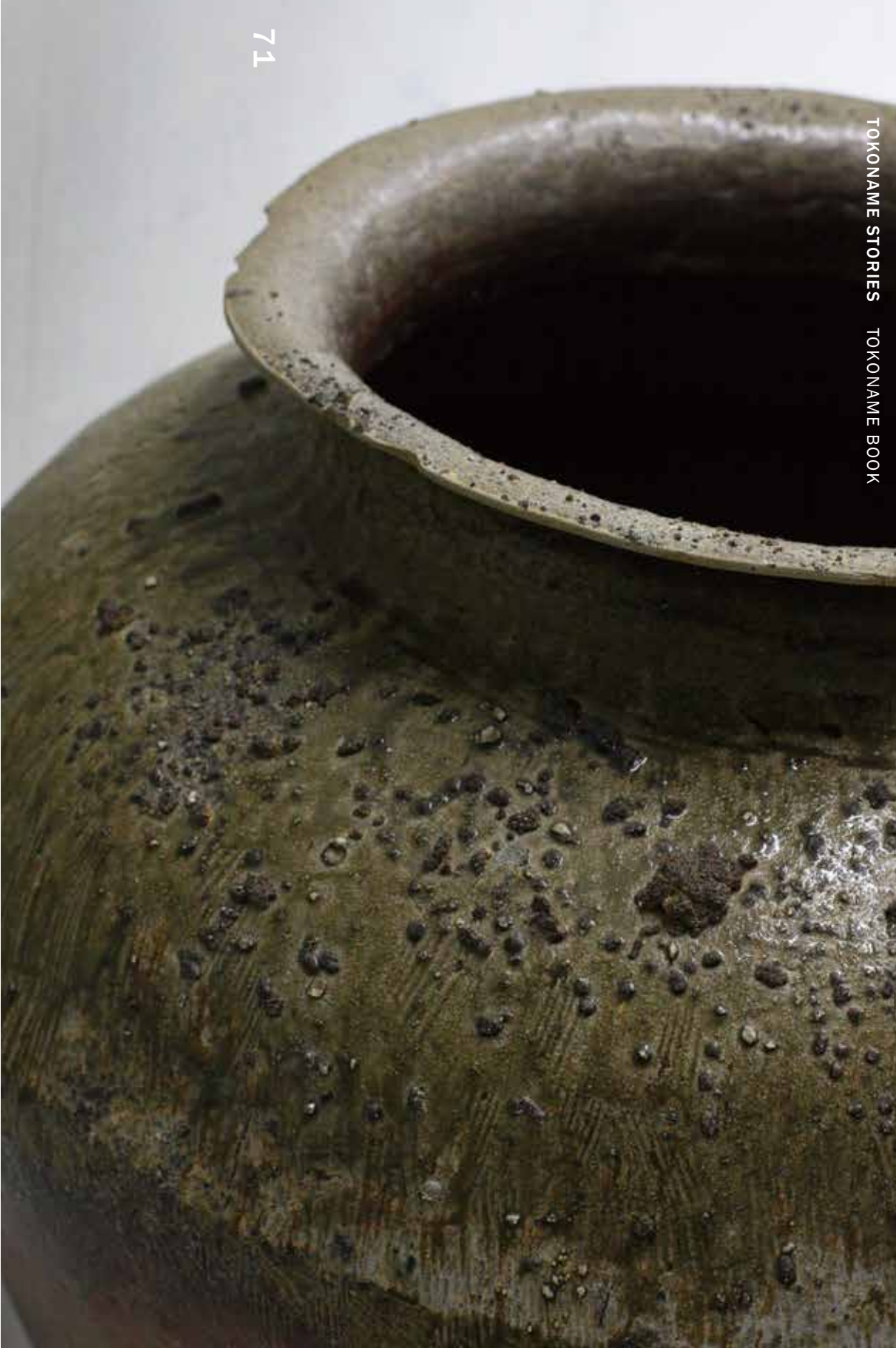
Koie Akira, A potter who continues to make pottery enamored by a woodfire kiln in a workplace that seems to be buried in steadily growing trees. He earnestly faces the clay and continues to fire the kiln. What gave him the opportunity to make pottery his living was a firewood kiln and a ceramic piece a thousand years old.

"From the time I was born, pottery was close to me. So much that, I was not interested. However, when I helped my father build a firewood kiln, I felt like I was making a big work, it was a lot of fun. Then I wanted to fire the kiln, and began to make pottery. I am still making pottery basically because I like to fire the firewood fire kiln. Also, it was my turning point that after a few years of making the kiln, I happened to help in finding the old kilns of the Heian and Kamakura periods, and touched a piece of ceramic one thousand years old. I understand by seeing with my own eyes that ancient people had fired pottery in the same area. I wondered what would happen if I entered that long history. I do not learn pottery except through experience. Books I got in the early days of my work were not understandable due to technical terms. In other words, clay is a textbook, kilns are notebooks. While finding out the degree of burning and data, somehow I come to understand it. The clay used as a raw material is what I dig. Because this is Tokoname clay, it will become clay of pottery as it is, I think that clay is like fire which should be natural in the first place. I am staying in a container beside the working hut, so people are often surprised. It has been natural for me to see a craftsman staying in the attic of a work hut since my childhood."

→ p102 KOIE AKIRA



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STORY

13.

The work of the hand
that supports a living

暮らしを支える手の仕事

ふんだんな陶土を背景に、常滑を中心とした知多半島で窯の煙が上がるのは、平安時代の末期のこと。茶碗や皿などの日用雑器に始まり、甕や壺、土管や焼酎瓶、タイル、鉢などをつくってきた。多彩ながらも共通しているのは、常に暮らしや社会を支える実用品をつくってきたということ。近代の代表格となる土管は、終戦後からオイルショック(1973年)の頃が生産のピークだ。高い煙突から上る煙は空を煤けさせ洗濯物やスズメまで黒く染めたが、それはむしろ繁栄の象徴でもあったとか。男も女も朝昼となく働き、そうしてつくられた大量のやきものは、日本全国へ出荷され、都市のインフラや産業を支えた。やきもの散歩道(→p110)の土管坂などはその名残で、町中いたるところに見られるそのおびただしい量に、規模の大きさがうかがえる。

量産品という機械で簡単にできるようなイメージがあるが、意外にもその仕事の多くは人の手によるものだ。複数の人の手を介しつつびたりと規格をそろえ、コストと戦い、機能や味わいにこだわったそのやきものは、一品もの以上に、技と知恵のかたまりなのかもしれない。

It was the end of the Heian period that the kiln smoke rose in Chita peninsula centering on Tokoname, with abundance of clay as the background. In the beginning daily miscellaneous goods such as bowls and dishes were produced and later, pottery such as pots, clay pipes, shochu bottles and tiles. What those have in common however diverse is that they are always practical items that support our lives and society. The clay pipe was one of the main products of recent times. The production peak was from the end of war to the time of the oil crisis in 1973. The smoke rising from high chimneys polluted the sky, and dyed

even laundry and sparrows black, but it was considered a symbol of prosperity. Both men and women worked day and night, the large quantity of pottery products produced were shipped all over Japan and supported the city infrastructure and industry. The clay pipes such as Dokanzaka of the Pottery Footpath(→p110) remain, and they show the magnitude of the scale from the tremendous amount of pipes seen throughout the town. Although one has an impression that they can be produced easily with machines as mass-produced product, unexpectedly, much of that work is by human hands. The pottery that precisely conforms to standards though made by the hands of multiple people, fighting costs, sticking to function and taste, may be the sum of skill and wisdom beyond single article production.

TOKONAME
PEOPLES
#06

山源陶苑
鯉江優次
YAMAGEN POTTERY
KOIE YUJI



付加価値を
どうつけていくかが大事。

The way to add value
is important.

COLUMN 04.

ずらりとならんだ、そっくり同じ色同じ形の陶磁器製品。その工業製品の向こうに、人の気配を感じることは難しい。しかし、そこにもやはり人の技術や試行錯誤がある。3代続く窯元で、食器や50年続くロングセラーの甕などをつくる山源陶苑の鯉江優次さんに話を聞いた。

「2014年から販売を始めた『TOKONAME』は、新しいと言ってもらえることも多いのですが、実は素材も技術も昔から常滑にあるものです。「伝統を更新する」をキーワードに、その表現や販売方法を変えているだけ。つくることと同じぐらい伝えることも大事にしている、国内での販売はあえて流通には乗せず、今はうちの店とWebショップに限定しています。常滑に来てその良さを感じて欲しいので、そのきっかけになればと。2015年には『TOKONAME STORE(→p111)』をオープンさせ、陶芸体験も始めました。興味のある人にはうちの工場を案内することもあります。うちの商品だけでなく、常滑のやきものはほとんどが手作業。型や機械も使いますが、やっぱり手を入れています。現場を知ってもらうことでモノの価値の捉え方が変わる。そういう付加価値をどうつけていくかが大事。工場では、とこなめ陶の森 陶芸研究所の研修生や作家を目指す人も働きに来てくれています。工場では数に追われてつくる必要がありますが、初めはできなくても、そのうちに時間の使

い方とか効率を考えてできるようになりますよ。窯屋さんは皆、子どもに継がせたくないって言いますが、あれだけの技術があるのに、すぐくもつたないことだと思います。」

Rows of pottery products of exactly the same color and shape. Through those industrial products, it is difficult to feel individual personality. However, individual skills and trial and error are there as well. I interviewed third generation Koie Yuji of Yamagen Pottery, which is producing table wear and a long-selling pottery line for over 50 years.

"Manufacturers that sell "TOKONAME" brands that started selling in 2014 are often said to be new, but in reality both materials and technology came from what Tokoname was in the old days. Using "update tradition" as a keyword, only the description and sales method have been changed. We place as much emphasis on communicating as we do on manufacturing. We do not distribute our products for domestic sales, but now we limit sales to our stores and web shops. The reason is that we want you to come to Tokoname and feel the value. In 2015, I opened "TOKONAME STORE(→p111)" and also started providing ceramic art experiences. I often guide people who are interested, including those who came to experience the pottery here, on tours of our factory. Not only our products, but most pottery in Tokoname is handmade. I use molds and machines, but after all I use my hands. People's take on the value of goods changes by knowing about the manufacturing site. I think the way to introduce the value is important. At the factory, students at the Ceramic Art Institute and those aiming to become potters have come to work. It is necessary to produce in quantity in the factory, and even if it can not be done at first, after a while the workers are able to think about how to use time and efficiency. " Potters say that they do not want their children to inherit their work, but I think that it is a very wasteful thing because there is such excellent skill. "



74



75



76



77

78



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STORY

14.

The town is a key point of shipping, where culture is wafting

その町は文化漂う海運の要所

知多半島と伊勢をつなぐ港町として栄えた常滑の大野。かつては尾張藩の海運関係の役所も置かれ、商人や職人でおおいに賑わった。今も残る数多くの社寺や風情ある建物に、往時の繁栄が感じられる。大野海岸は日本最古の海水浴場といわれ、かの鴨長明も訪れたという。夕日でオレンジに染まる伊勢湾を眺めるように建つ「おんぱろう」(→p115)は、大野を舞台にした新美南吉の童話「おじいさんのランプ」の宿としても有名。

Ono in Tokoname flourished as a port town connecting Chita Peninsula and Ise. In the past, Owari clan's shipping related office was also located there, and it was crowded with merchants and craftsmen. The prosperity of the past is felt in the tasteful buildings of the many shrines and temples that still remain. Ono Coast was said to be the oldest beach in Japan, the Kamono Chohmei also visited there. "Onparo" (→p115), built to look out toward Ise Bay which is dyed in orange as the setting sun, is famous as the hotel featured in Nimi Nankichi's fairy tale "Old Man's Lamp" set in Ono.



STORY

15.

Go around the warm peaceful peninsula

ぽかぽかのどかな半島めぐり

弘法大使の足跡として信仰を集める四国八十八ヶ所霊場。それを地方に移したものを新四国と呼び、知多半島は日本三大新四国霊場に数えられている。常滑の霊場のひとつ、洞雲寺を訪ねた際、石段を登りふと顔を上げれば、光に透ける赤いもみじと木漏れ日、そして青い空。ふーっと深く息を吐くと、ふわっと気持ちがあがった。知多新四国の総距離は194kmと本場四国の約10分の1。歩いて7日ほどで温暖な半島を一周できるので、健康や行楽を兼ねてぜひどうぞ。海の幸や農産物、醸造品といった各地の名物や温泉をめぐるのも楽しそう。

Gather faith at eighty eight sacred grounds in Shikoku as in the footsteps of Kobo Daishi. Shikoku pilgrimage which spread to rural areas is called Shinshikoku, and Shinshikoku of Chita Peninsula is counted as one of the three major Shinshikoku holy places. When I visited one of the sacred temples in Tokoname, I climbed the stone steps and lifted my face, there were sunbeams shining through the red maple leaves, and there was blue sky. When I breathed out deeply, my feelings felt softly relaxed. The total distance of Chita Shinshikoku is 194 km (120.5 mile), which is about one tenth of the Shikoku place of origin. Even if you walk, you can go around the temperate peninsula in about 7 days, so please join us for health and leisure. It seems to be enjoyable to visit specialty shops and hot springs in various places such as for seafood, agricultural products and brewed products.



STORY

16.

Light in the town,
light of the pottery

町に灯す、やきものの光

澄んだ秋の青空が深く濃く染まる宵の頃、パッと橙色の灯りが足元一面に広がると、わっとあちこちから歓声もれた。10月10日、伊奈長三郎(→p47)の命日にあたるこの日、常滑市内各地で「陶と灯の日」として関連イベントが催される。式典会場となったINAXライブミュージアム(→p109)の芝生広場では、陶製のシェードからもれる光が芝生広場に幻想的な模様を描いていた。

INAXライブミュージアムは、その名に冠する社名の通りINAX(現LIXIL)の企業博物館だ。ミュージアムの一角にある「建築陶器のはじまり館」では、F.L.ライトの代表作である旧帝国ホテルの柱が展示されている。そこで使われたやきものは、常滑に工場を構えた「帝国ホテ

ル煉瓦製作所」で焼かれたもので、INAXの創業者である長三郎は父とともにその技術顧問を務めたという。彼らは、苦心の末、世界的建築家の要望に応え装飾性豊かなやきものを見事につくり上げた。そしてホテル竣工と時期を同じくして創業した伊奈製陶、後のINAXは、タイルなど建築陶器を製造し、折しも関東大震災の影響により広がっていく鉄筋コンクリート造の建物を彩ることとなった。それが建築物の表情となり、町や空間をつくったのだから、陶板のピースといえど果たした仕事は大きい。改めて、ライトの帝国ホテルの写真を眺め、幾何学模様の立体的なやきものが重なりつくる陰影、密度の高い有機的な空間に、思わずため息が出た。

In the evening when the clear fall blue sky was dark deep and thick, when our footsteps are bathed in orange light, cheers come out from here and there. On October 10th, the anniversary of the death of Ina Chozaburo (→ p47), related events will be held as "the day of pottery and lights" around Tokoname city.

On the open lawn of the INAX MUSEUMS (→ p109), which was the ceremonial venue, the light leaking from the ceramic shade painted a fantastic pattern on the lawn plaza. The INAX live museum is a corporate museum of INAX (presently LIXIL group), the representative corporation of Tokoname. In the corner of the museum 'Building ceramic pottery hall', pillars of the former Imperial Hotel which is a



representative work of Frank Lloyd Wright are displayed. Pottery used for the Imperial Hotel was manufactured at the "Imperial Hotel Bricklay Manufacturing Plant" which built factory in Tokoname, and Chozaburo who was founder of INAX served as technical advisor with his father. After their hardships, they responded to the demands of the world-wide architects and created brilliantly decorative pottery. And INA Seito (INAX), which was founded at the same time as the completion of the hotel, then INA - Seito produced architectural ceramics such as tiles. The product spread widely due to the impact of the Big Kanto Earthquake and it decorated the building of the reinforced concrete structure. It became the face of the building and created the atmosphere of the town and the space, so the role it played even as a piece of the ceramic board is great. Again, I looked at the photograph of the Imperial Hotel by F. L. Wright and sigh in my mind unexpectedly in an organic space dense with overlapping shadows among the three-dimensional geometric patterns.



子どもパッと笑顔になる。それはきっと、大理石のようにピカピカと輝く球体に会った感動だけでなく、土に触れ手を動かす時間が心を満たしていった結果の表情。

光るどろだんご教室は、2006年に開館したINAXライブミュージアムの「土・どろんこ館」(→p110)でも人気の体験だ。2008年からは全国大会まで開催され、表彰を機に登校拒否だった子が再び登校するようになったというエピソードも生まれた。(そのとき保護者の方から届いた礼状には「娘の心まで光らせてくれた」とあったとか。)人には本能的に土への愛着やものづくりの喜びがあるのだろう。

Mud balls formed in the hands, are rounded and polished vigorously. While becoming absorbed on the polishing, the light dwells in the mass of the clay, and suddenly, both adults and children smile. It is surely not only an impression that when shiny



STORY

17.

Creating pottery
makes memories

モノづくりは思い出づくり

手の中に包み込んだどろだんごを丸く削り、ひたすらに磨く。夢中になって磨くうちに、いつしか土のかたまりに光が宿り、その瞬間、大人も

sparkles like marble appear, but the expression of the result that the time spent touching the clay with their hands filled their hearts. The shiny clay ball classroom is a popular experience at the "INAX CLAY WORKS (→ p110)" of the INAX MUSEUMS which opened in 2006. A nationwide competition was held from 2008, and an episode was born that a child who refused to go to school was motivated to go to school again because of winning awards. (It was said that the thank-you letter received from the parents at that time was "You let my daughter's heart shine".) People may instinctively have the love of connecting with earth and making things.

STORY 18.

A clay theater arises from the earth and people

大地と人が生んだ
土の劇場

常滑の南隣、美浜町の里山に、大地が隆起してできたかのような陶壁がある。堂々たる姿で空間を包み込むその壁は、「山の広場」と名付けられた野外劇場の音響板で、海外から来た2人の芸術家がボランティアの人たちとともに16年かけてつくり上げたものだ。約60tもの粘土でつくられた音響板を焼成するため、約200tのレンガで窯をつくり、40日間かけて焼き上げた。地元の人から他県の人まで2,000人以上の人が手伝いに来てくれたという。

南米出身のヒメナさんとアメリカ出身のステイブンさん夫妻(→p108 ヒメナ&ステイブン)。遠く離れた家族を慕う2人に、山の広場を祖国につくるという選択肢はなかったのかと聞いてみた。「山の広場をつくるために、常滑の土やレンガを使用しているから、他のところではできなかったと思うし、日本人のボランティア精神の

おかげで、この作品が完成したと思います」とヒメナさん。そもそも山の広場は単なるオブジェではなく、空間であり場なのだから、土地と切り離せるものではないのだ。「モノをつくる、そのプロセスが大事」とステイブンさんは言う。場所と人とモノと時間、それらがともに影響し合いながら、大きな炎でもって形になった舞台は、あちこちに人の手の跡が見える。それは、うねり、ひび割れ、荒々しくも、有機的でエネルギッシュだ。

→ p110 山の広場

In the southern part of Tokoname, on the hill of Mihama, there is a ceramic wall built as if the earth was raised. The wall that envelops the space in a dignified way is the acoustic board of the open-air theater named "Mountain Plaza", two artists who came from overseas were sponsored by volunteers and created over it over a span of 16 years. In order to fire the acoustic board made of about 60 tons of clay, they built a kiln with 200 tons of bricks and fired it for 40 days. More than 2,000 people came to help us from local people to people from other prefectures.

Two people are Mrs.Ximena from South America and Mr.Steven from America (→p108 Mrs.Ximena & Mr.Steven). I asked whether these two who longed for families far away had the option of creating mountain plazas in their homeland. "I used



大きな陶芸作品を焼くための窯を求めてやってきた常滑にアトリエを構えた2人。いつしか作品はより大きくなり、現場で創り現場で窯をつくり焼くというスタイルになった。

Two people who set up the atelier in Tokoname came searching for a kiln for firing large pottery works. One day the work became bigger, it was created at the work site, where the kiln was built, and fired. It became their style.

Tokoname clay and brick to make a mountain plaza, so I think I could not have done it elsewhere, I think that this work was completed thanks to the Japanese volunteer spirit," Ximena said. The mountain square is not just an object, it is a space and a place, so it can not be separated from the land. "Creating things, that process is important,"

Steven said. Places, people, things and time, the stage formed by a big flame while they interact with each other, can be seen in traces of people's hands here and there. It is undulation, cracking, rough, organic and energetic.
→ p110 Mountain Plaza



陶壁を焼いたレンガは山裾に積み重ねられ客席に。
Bricks of the kiln which fired these ceramic walls were piled on the foothills and became the audience seats.

STORY

19.

Anywhere you walk in town, you will come upon pottery

町を歩けば やきものにあたる

常滑にはいたるところにやきものがある。焼酎瓶が積み重なった堂々たる壁に、大地にふんばって家々を支える焼酎瓶など、この土地でつくられたものでもって町ができています。やきものという素材が歳月を経て、植物や町並みと馴染んだ独特の景観のおもしろさは言わずもがな、市場に出せない不良品をも利用するたくましさ、地元の人が身近にあった素材で何を意図するわけでもなくつくった素朴さがまた、いい。今でこそ人気の観光地となったやきもの散歩道(→p110)も、もともとは窯や工場が密集して



いた陶業の中心だった場所。いちずな仕事や暮らしが時間をかけて蓄積された結果なのだ。坂道を上り迷路のような路地を曲がると、次々に現れる登り窯やレンガの煙突、土管坂。本来は土の下にあり顔を見せないはずの土管が積み上げられたその光景はユニークであり、なおかつ迫力がある。やきもの散歩道にはやきものの町ならではの魅力と歴史が満載だ。

Walking around Tokoname, you will see pottery everywhere. The town is filled with products, such as the majestic walls where shochu bottles are piled up, and shochu bottles that are embedded in the earth and support the houses. It goes without saying that the authentic materials like pottery create unique scenery which has blended well with the plants and the townscapes throughout the years. It is also a nice way to use defective products that can not be put on the market and the simplicity of materials that are familiar to local people can be enjoyed. Pottery Footpath(→p110) that has become a popular tourist destination now is the place which was originally the center of pottery where kilns and factories were dense. It is the result of accumulated work and livelihood which takes time. After climbing up the slope and turning down the maze like alley, climbing kilns and brick chimneys that appear one after another over clay pipe slopes. The scenery that was originally buried in the basement and the clay pipes that cannot be seen are piled up in a way that is unique and powerful. Pottery Footpath is filled with charm and history unique to this pottery town.

TOKONAME PEOPLES #07



今度は僕らが次の時代の価値をつくっていかなくては。

Now we have to make the next era's value.

morrina 店主
杉江寿文
SHOP "morrina" OWNER
SUGIE TOSHIFUMI

COLUMN 05.

やきもの散歩道には、変化に富んだ風景のほかにも、陶器工場だった建物を利用したギャラリーや陶芸体験のできる窯元なども多い。やきものはじめとした器や暮らしの道具を扱う「morrina」もそのひとつ。生まれ育った常滑をこよなく愛する店主の杉江寿文さんの話には、未来につながる熱がこもっていた。

「縁あってやきもの散歩道でお店をすることになったとき、やはり土地に根差した店にしたいと思いました。常滑は海運のおかげで昔から人やモノ、技術の行き来があった場所。その開放的な土壌の中で多彩なやきものをつくってきましたが、時代の転換期にはいつもイノベーターが現れ、ものづくりを牽引してきたという歴史があります。今、この場所でやきもの仕事をさせてもらえるのはそういった先人のおかげ。今度は僕らが次の時代の価値をつくっていかなくてはなりません。自分は、暮しの奥深いところに入っていき器を通して、人とモノとの付き合い方のこれからを提案していきたいと思っています。このような思いから、お店ではこの産地の伝統と技法を踏まえながらも、つくり手自ら、次の世代への価値提案を含んだ作品たちを取り扱っています。時代に合わせた変化への取り組みがあるものに魅力を感じ、そのような思いある作品たちには暮らしを育てていく力が

あるような気がしています。」

→p114 morrina

Along Pottery Footpath, besides a rich landscape, there are also many galleries using buildings that were pottery factories, and workshops where pottery can be experienced. "morrina" which handles pottery and other vessels and living tools is one of them. Sugie Toshifume, the shop owner who deeply loves Tokoname where he was born and raised, told a story about his enthusiastic connection to the future.

"When I had a chance to start a shop along Pottery Footpath, I thought that I wanted to have my store rooted in the area. Tokoname is a place where people, products and technology were exchanged by shipping from long ago. We have created a variety of pottery in its open environment, but there is always a history that innovators have appeared at the turning point of the times, leading the manufacturing. It is thanks to such pioneers that we can work with pottery at this place today. Now we have to make value for the next era. I would like to propose a way of associating people and products from now with pottery that are used deep within people's lives. That's why the products we deal with at our shop are potter's work which the potter himself updates on his own while considering the history of pottery. I feel attracted to works with changes that are tailored to the times, and I feel that there lies the power to nurture our lives."

→p114 morrina



STORY 20.

Intoxicated by spaces filled with history, drunk on sake

歴史を重ねた空間に酔い、酒に酔う

家々の屋根より高くそびえる煙突は、常滑の象徴的な風景だ。すでに窯の火は消えて久しいけれど、中には新たな生命を吹き込まれた窯もある。「Bar&Bistro 共栄窯」(→p113)もそのひとつ。明治から昭和にかけて土管を焼き続けた大きな窯で、ギャラリーを経て今はバーとして明かりを灯す。中に入ると思いのほか広く、かまぼこ型の空間にすっぽり包まれる感じが心地いい。壁面に何層も流れる釉薬と焚口に入ったひび割れが、照明によって光と影となり、まるで炎がゆらいでいるかのよう。ほっと見惚れていると「雰囲気が必要なバーとしてここは完璧ですね」とバーテンダーが、優雅な動きでカクテルを出してくれた。店には昔この窯でバイトをしていたという地元のおじさんや、



ギャラリー時代に利用した人も訪れるという。決して意図的にはつくることのできない、この重厚で幻想的な空間は、窯の歴史に人の思い出が重なってできているのだ。

Chimneys rising much higher than the roofs of houses is a landscape symbolic of Tokoname. Already the fire of many kilns have long ago disappeared, but some kilns are breathing new life. Bar&Bistro Kyouei-gama (→p113) is one of them. It was a large kiln that burned clay pipes from the Meiji era to the Showa era, after having passed time as a gallery, it now lights its lamps as a bar. Entering into it is a feeling of extraordinarily spaciousness, comfortably wrapped in a semicylindrical space. The glaze flowing in many layers on the wall surfaces and the cracks entering around the firing mouth flicker with light and a shadow as if it is a fluttering flame. I was enraptured, "Atmosphere is important for a bar, so it is perfect here," the bartender took out cocktails with elegant movements. A local man who used to work part-time in this kiln, and people who visited when this was a gallery also visit this shop. This heavy and fantastic space, which could never be intentionally created, is made up of memories of people within the history of the kiln.

STORY 21.

The tastes and the pottery are all in Tokoname

味も器も常滑づくし

旅先でも住んでいる町でも、ぶらりと入った店が地物を扱っていけば大抵その店はアタリだ。





店主の友人でもある常滑の陶芸家や窯元の器で。常滑駅から徒歩5分ほどのところにある「English Pub」(→ p113)にて。
Served on a plate made by Tokoname's potter&pottery who is also a friend of the shop owner. In the English Pub(→ p113), which is about 5 minutes on foot from Tokoname station.

近くで採れる旬の味が素材として良いのはもちろんのこと、その土地らしさや季節感が料理をいっそうおいしくさせるから。そして、常滑なら器まで地元のものでそろえることができる。いい器は味を引き立て、また料理を盛ってこそ器の良さが見えてくるというもの。

器もいっしょに味わいたい。

If there are local items in the shop where you visited aimlessly during your travels or the town where you live, the shop is usually a hit. Not to mention delicious tastes of fresh local products which make the seasonal cuisine extra special. And when you eat meals in Tokoname, you will have another source of enjoyment. One is glad even that the dishes that serve cooking are locally made. Delicious meals served on your favorite clay ware. Is there any more luxury?

STORY

22.

Soft with hard technique. New business that craftsmanship generates

カタイ技術でやわらかく、
職人技が生む新事業

「マエダモールド」はもともとノベルティや衛生陶器などの石膏型をつくり続けてきた会社だが、2011年から乳がんなどで乳房を失った女性のための人工乳房の製作を始め、注目を集めている。まったく異なるように見える新事業は、3代目社長の奥さんがテレビで義肢づくりに石膏型が使われているのを見たことがきっかけとなる。長野から常滑に来た奥さんにとって、工場の職人技はまるで魔法のよう。60年に渡って培ったその型屋の技術があれば、もっと良いものができるのでは、と閃いた。そして、乳がんについての勉強と試作を重ね、



事業化に成功した。

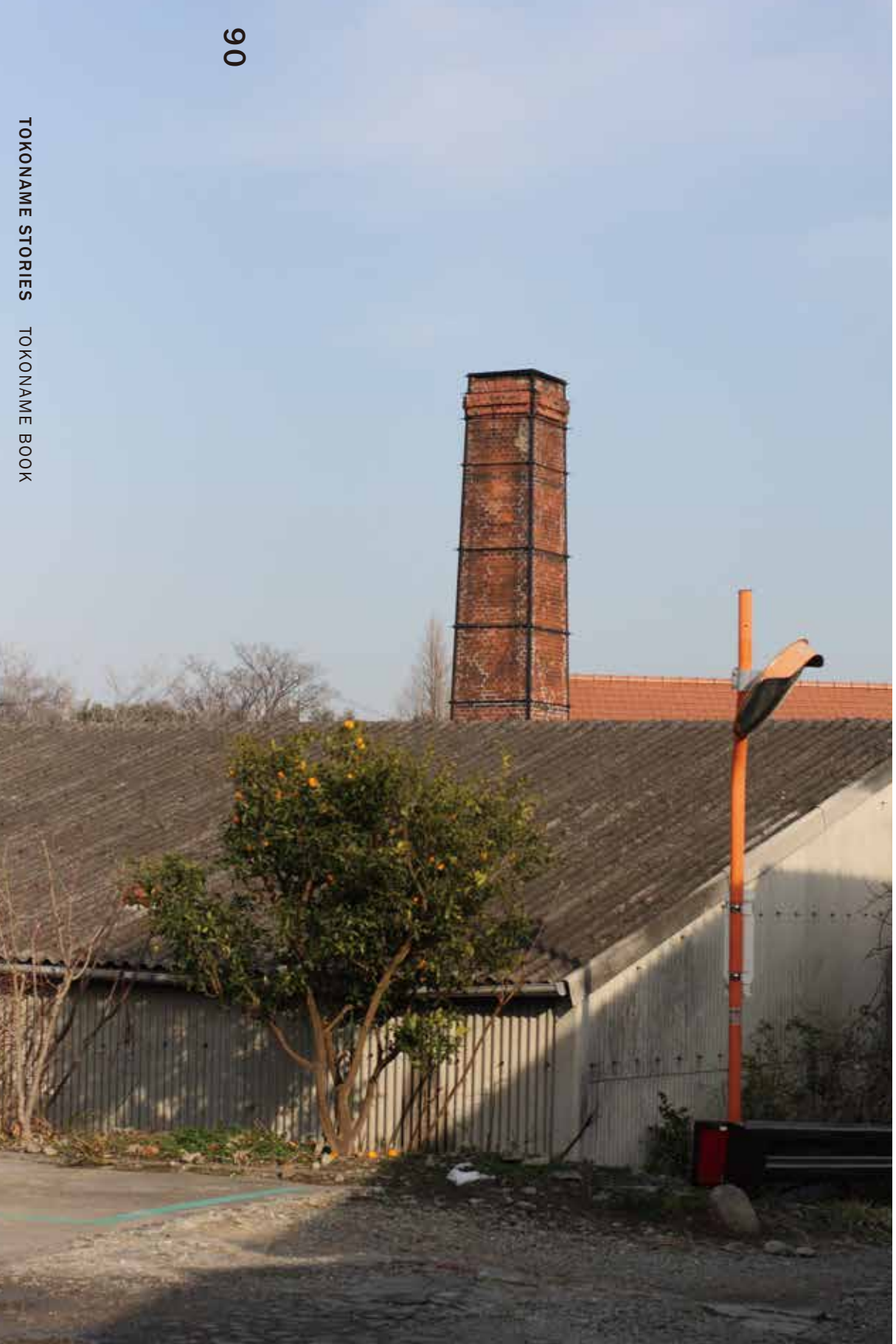
やきものの技術で人工乳房、と初めて聞いたとき、その硬い素材と胸の柔らかなイメージとのギャップに「？」となったが、聞けば納得。蓄積した技術とそれへの新鮮な感動や敬意が、新しい産業の芽を育んだのだ。

Maeda Mold was originally a company that has been making plaster molds such as novelty and sanitary ware, but since 2011 it began to produce artificial breasts for women who have lost their breasts from breast cancer, and has attracted attention. A new completely different business is due to the fact that the third president's wife, saw the use of plaster molds for making prostheses on television. She came to Tokoname from Nagano, and for her the craftsmanship of the factory looks like magic. With the technology of the mold shop that we cultivated over 60 years, she suddenly came up with the idea that she could make better products. And she succeeded in commercialization by repeatedly studying breast cancer and undertaking trial production. When hearing about artificial breasts using the techniques of pottery for the first time, I questioned the gap between the hard material and the soft image of the chest, but I was satisfied with the explanation. The accumulated technology and the fresh impression or respect for it, fostered the bud of new industries.



淡い色を何度も何度も重ね、静脈の青い筋まで再現する。この着彩前の成形は石膏型に一気にシリコンを流し込むのではなく、指で薄く塗り重ねることで、肌に馴染む自然な厚みに。乾いていくシリコンの粘度を指先で感じながらのスピード勝負。

Pale colors are overlapped many times until even the blue streaks of veins are realistically reproduced. Instead of pouring silicone into a plaster mold with a single stroke, this molding has a natural thickness because silicone is thinly coated on the mold with fingers and can conform smoothly with the skin. Speed is of the essence while feeling the viscosity of dry silicon with fingertips.



90



91



STORY

23.

A friend who can be relied on a working mother

働くかあちゃんの
頼れる味方

伊勢湾を臨む常滑は漁師の町でもある。近海で獲れた新鮮な魚介は、天日と海風にさらすことでいっそう味わい深くなる。干物は焼けば、すぐさまごちそうになるので、急な来客や忙しいときのために、地元の人は常備しているのだとか。人気は全国的にも珍しいメジロ(アナゴ)の干物。常滑ではみりんを使わず醤油だけで仕上げる人が多く、本来の旨みが際立つ。貝類や地魚など地元ならではの食材は魅力がある反面、料理法が分からないと買いつらいもの。その点、干物なら手軽に常滑の味が楽しめて安心だ。

Tokoname which faces Ise Bay is also a fisherman's city. Fresh seafood caught in nearby waters is more palatable by exposure to sun and sea breeze. If it is grilled, it will be a quick feast, so it is said that the local people are always keeping it on hand for sudden visitors and busy times. A popular product is dried mejiro (anago fish) which is unusual nationwide, and Tokoname does not use mirin (sweet sake) and finishes with soy sauce alone, so the original taste stands out.



STORY

24.

Both sake and clay ware are a good match with meals

酒も器も
食事に寄り添うよき伴侶

江戸時代、やきものと同じように知多半島から海運によって江戸に運ばれたものに日本酒がある。江戸から続く酒蔵のひとつ、常滑の「澤田酒造」(→p114)で酒づくりを訪ねた。印象的だったのは蔵に漂う爽やかな発酵の香りと、そこかしこにある神棚。厳選した材料と昔ながらの方法で、手間を惜しまず丁寧に仕込んだ後は、神様に祈る。麹菌という目に見えない生き物をはじめ、自然への敬意が酒づくりの向こうにあるような気がする。澤田酒造が目指すのは、食事を引き立てる酒だとか。料理を引き立てる常滑の器といっしょに楽しみたい。

In the Edo era, like pottery, Japanese sake from the Chita peninsula was shipped to Edo (Tokyo).



麹を広げ冷ます。余分な水分を飛ばすためにつけた筋が模様のように見えます。
Spreading koji malt to cool down. Furrows to expel excessive water look like a pattern.

I visited "Sawada brewery" (→p114) in Tokoname, one of the sake breweries that has been in business since the Edo era. I was impressed that there was the refreshing scent of fermentation drifting in the warehouse, and on altars here and there. After selecting ingredients and careful preparations using traditional methods, they pray to the deity. I feel respect for nature starting with the unseen malt known as Koji which is the secret behind sake brewing. Sawada brewery aims to make liquor that enhances meals. I would like enjoy that liquor as well as have meals served on Tokoname ware.



蒸米に使う大型のセイワは木製で、今では作れる職人がほとんどいない特注品。
A large steamer for sake rice is made of wood. It is an order made item since there are so few artisans who can make them now.

定番はやっぱり、黒目がちの大きな瞳に二頭身の丸っこいフォルムが特徴の常滑型のものだろう。その産みの親ともいわれている窯元が「梅月 富本人形園」だ。戦後に初代が友人の原型師と何度も話し合って完成させた愛くるしい招き猫が、正月前でいっそう慌ただしい工場のいたるところに並んでいて、思わず頬がゆるむ。2代目であるお父さんと3代目である旦那さんが鑄込みで形をつくり、娘であり3代目の奥さんがパートさんとともに色付けをしていく、家族総出の作業。食事も工場でいっしょ



常滑駅からやきもの散歩道(→p110)への途中にある「とこなめ招き猫通り」。美人祈願や航空安全などさまざまなご利益が託された39種の個性的な招き猫は、常滑の陶芸作家によるもの。

"Tokoname Lucky cat street" (→p110) on the way from Tokoname station to Pottery Footpath. Tokoname ceramic artists are entrusted to make 39 kinds of unique lucky cats for various interests such as prayers for beauty or aviation safety.

STORY 25.

Cute lucky charms bring a smile

笑顔を招く
カワイイ縁起物

常滑のシンボルのひとつである招き猫。産地やつくり手によって招き猫もさまざまあるが、



に食べ、子どもたちも学校から自宅ではなく工場に帰ってくるのだとか。暮らしと仕事がいっしょになった、人間味のある光景に、また頬がゆるんだ。

A figure of a lucky cat is one of the symbols of Tokoname. Although there are various lucky cats depending on the producing area and the craftsmen, the classic one is probably the rounded form of Tokoname which has big black eyes and is two heads in height. "Baigetsu Tomimoto" doll factory can be considered to be the birth parent of Tokoname doll

pottery. After the war the original creator talked many times with a friend who was the modeler to complete the lucky cat. The adorable lucky cats are everywhere in the hustle and bustle of the factory before the New Year, and my cheeks naturally smile unintentionally. The father who is the 2nd generation and the 3rd generation craftsmen produce the raw base by casting, the mother finishes it, and the daughter of the 2nd generation or wife of the 3rd generation colors it together with part time worker. It is the work of the whole family. Meals are eaten at the factory together, with their children returning from school to the factory instead of home. My cheeks loosened into a smile once again, at the heartwarming scene of people living and working together.

STORY

26.

Local fishermen give an absolute guarantee to the quality of Onizaki nori (seaweed)

地元漁師も太鼓判
鬼崎の海苔

冬おにざきの朝の鬼崎漁港。小型の漁船が白い波しぶきをあげて、見る見るうちに港を離れていった。向かう先はたくさんの“海苔そだ”が並ぶ海苔の養殖場。木曾三川が運ぶ栄養豊かな潮のおかげで、鬼崎は県内有数の海苔の産地なのだ。空気が澄んでいるので、沖を行き来する大型貨物船や対岸の鈴鹿山脈までよく見える。なるほど、海を渡れば四日市も伊勢も近いもの。

海を眺めていると、「鬼崎の海苔は香りが違うんだ」と通りかかった漁師さん。話すうちに

冗談も飛び出したけれど、海苔の味の良さは確かなよう。海苔の直売をしている鬼崎漁業協同組合(→p115)には引切り無しにお客さんが来ていた。

Onizaki fishing port on a winter morning. A small fishing boat splashed a white wave and sailed away from the port while we watched. The destination is a farm for laver laid with a lot of sticks. Thanks to the nutrient rich taste carried by three rivers, to the area known as Kisosansen it is the most famous seaweed producing area in the prefecture. Because the air is clear, you can see a large cargo ship moving in and out the bay and to the complex of Yokkaichi on the other side. Indeed, by crossing the bay Yokkaichi and Ise are near to us. When I was looking at the sea, a fisherman who passed by said, "The Seaweed of Onizaki is different in fragrance". While speaking to him, he joked a lot, but the taste of seaweed seems to be certain. Customers came one after another to the Onizaki fishery cooperative (→p115) that is selling the seaweed directly.



STORY

27.

At the beginning of the year, first are greetings to the shrine and the neighborhood

年初め、まずは氏神様と
ご近所さんにご挨拶

大晦日の夜。静けさと寒さが深まる夜更け頃、春祭りとこいしで訪れた常石神社は初詣に集まった地元の人で賑わっていた。冴え冴えとした空気の中、どこかの寺の除夜の鐘に続いて、午前零時には奉納のお囃子が響く。境内で燃え上がるかがり火と提灯の灯りが、いっそうおごそ厳かな雰囲気をつくり、年末年始にふさわしい緊張感だ。地元の人々の列にまじって、まずは神様に手を合わせ1年の感謝と新年のお祈りをして、振る舞いの甘酒とおでんをいただく。大きな鍋で煮たからかおでんがしみじみとおいしくて、お腹の中からほっと温まる。こうした振る舞いは地元の厄年の男性が担っていて、彼らは1年間めいっぱい地元に奉仕して厄を落すのだという。時間もお金もしっかりかかる、その負担はかなりのもの。でも、そうした活動が地域を盛り上げ、文化を育ててきたのだろう。地元の人たちが新年のあいさつを交わし合う姿を見ながら、清々しい気持ちになった。

New Year's Eve. In the late evening when the tranquility and cold have deepened, the Spring Festival at Tokoishi Shrine was crowded with locals gathered for the New Year's visit. Following the night bell of a temple somewhere in the clear-air atmosphere, the festival music of dedication echoes at midnight. Burning bonfires and lantern lights create a more solemn atmosphere and a sense of tension suitable for the New Year's holidays. Standing in the row of locals, I first put my hands together in prayer to the shrine, thanked the deity for last year and prayed for the New Year, I got sweet alcohol and oden offered to people. The oden

boiled in a big pot, oden was very delicious, and it gently warmed me up from inside. This work is carried out by local males of an age group prone to misfortunes superstitiously, they say that if they serve local communities for the first year they can escape from misfortune. It takes much time and money. The burden is heavy. But it seems that these activities have raised up the community and cultivated it. I felt refreshed while watching the locals exchange greetings of New Year.





05 内村 宇博
UCHIMURA TAKAHIRO



磁器土を使い、「瑞々しさ」をテーマに制作しています。(焼き物の)過去の歴史と自分を照らし合わせ、発見し勉強していくことがとても楽しみです。

✉ takahirouchimura@gmail.com

I use porcelain clay, and I'm making pottery with "freshness" as my theme. It is a lot of fun to discover, study and reflect on myself along the history of pottery.

06 大澤 哲哉
OZAWA TETSUYA



1984年岐阜県多治見市生まれ。2008年名古屋芸術大学 陶芸コース卒業。吉川正道氏に師事。'13年個展TOALHANT(常滑)।'14年個展hiraya(蒲郡)।'15年六本木ヒルズ100人の門松プロジェクト植木鉢制作。同年ミラノサローネ出品。

✉ amatokaname@yahoo.co.jp

www.tetsuyaozawa.com

Born in Tajimi, Gifu Prefecture in 1984. Graduated from the 2008 Nagoya Arts University Ceramics Course. Studied under Yoshikawa Masamichi. Solo exhibition TOALHANT (Tokoname) in 2013. Solo exhibition HIRAYA (Gamagori) in 2014. Roppongi Hills 100 Kadomatsu Project Flowerpot Production in 2015. Milano Salone exhibition in 2015. 1-133 Hohji, Tokoname, Aichi

07 大原 光一
OHARA KOICHI



1974年東京生まれ。常滑市の南山陶苑にて、焼物制作の技術を身につける。同社退社後、個展を中心に活動。海外での制作も多数。質感のある焼物をつくりたいと思い、土や釉薬の準備に多くの時間を割いています。焼物は素材の美だと、いつも考えています。

✉ kouichi0702@yahoo.co.jp

Born in Tokyo in 1974. I received my creative technique at Nanzan pottery in Tokoname. After leaving the company, I worked mainly on my solo exhibitions. I have made many works overseas as well. I want to make pottery with texture. I spend a lot of time preparing clay and glaze. I always think that pottery is the beauty of the material.

08 奥直子
OKU NAOKO



1988年東京都生まれ。2012年多摩美術大学工芸学科卒業。'14年とこなめ陶の森 陶芸研究所修了。'15年個展「生物博覧会」FUMA CONTEMPORARY TOKYO。'16年個展「inside」奈良屋クラシック素庵。'17年個展「TRANSFORMATION」ギャラリー cera。http://www.naoko-oku.com/

Born in Tokyo in 1988. Graduated from Tama Art University Department of Craft and Art in 2012. Completed Tokoname Ceramics Forest Ceramic Art Institute in 2014. Solo Exhibition "Biological Expo" FUMA CONTEMPORARY TOKYO in 2015. Solo exhibition "inside" Nara-ya classic in 2016. Solo exhibition "TRANSFORMATION" gallery Cera in 2017.

09 小山乃文彦
OYAMA NOBUHIKO



「美しい日常」をテーマに、粉引を中心とした生活の器を制作しています。✉ amatokaname@yahoo.co.jp Based on the theme of "Daily Beauty", I am producing ware for daily living mainly with slip ware techniques. ✉ 5-72 Ano, Tokoname, Aichi

10 栢野 紀文
KAYANO NORIFUMI



桃山の戦国時代に生まれた織部焼の斬新なカタチや模様は当時を生きる人達には衝撃だったと思います。それ以上のディープなバクトを僕らのつくるやきもので時代に与えたいと思っています。

✉ amatokaname@yahoo.co.jp

www.kibun-kayano.jimdo.com

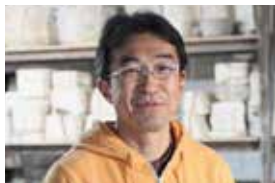
I think that the novel form and pattern of Oribe-yaki, born in the Momoyama Warring States Period, was a shock to the people living in those days. I'm making a pottery that I hope will give deeper impact to our era. ✉ 3-33 Ichiba, Tokoname, Aichi

POTTER & POTTERY

Introduction of 33 people who are ceramic artists and pottery producers supporting the future of Tokoname ceramics.

伝統的な急須から自由奔放なアート作品まで、各地から集まったつくり手や地元の窯屋を継ぐ人など、これからの常滑のやきものを支える作家や窯元33名をご紹介します。

01 一心窯 土平 栄一
TSUCHIHIRA EIICHI, ISSHIN KILN



第11回テーブルウェア大賞受賞。工芸都市高岡2006クラフトコンペ 蠟山昌一特別賞受賞。世界・炎の博覧会のストリートファニチャー展入賞。第7回国際陶磁器展美濃入選。2009年常滑焼伝統工芸士認定。

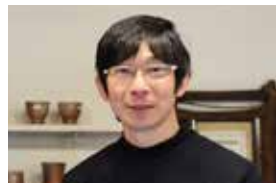
✉ amatokaname@yahoo.co.jp

☎ 0569-35-6255

http://www.toko.or.jp/issin

The 11th Tableware Grand Prize was awarded. Craft industry city Takaoka 2006 Craft Competition Rouyama Shouchi Special Award. Won street furniture exhibition at the World - Fire Expo. Selected the 7th International Ceramics Exhibition Mino. Certified for Tokoname-yaki Traditional Crafts and Sewing in 2009. ✉ 8-102 Yamakata, Tokoname, Aichi

02 一菁陶園 八木 孝幸
YAGI TAKAYUKI, ISSEI POTTERY



常滑焼の伝統技法を学びつつ新しいスタイルの作品づくりにも挑戦しています。盤プロジェクト等グループでの制作にも参加しています。

✉ amatokaname@yahoo.co.jp

✉ issei-mouk-argent@i.softbank.jp

I am trying to create works of a new style while learning the Tokoname-yaki traditional technique. I also participate in the production of group projects such as board projects. ✉ 7-33 Sakae, Tokoname, Aichi (no postal access)

03 伊藤 雅風
ITO GAFU



昔ながらの土づくり(水簸)にこだわり、茶器を専門に作陶しています。2009年村越風月氏に師事。常滑市美術展入賞。日本煎茶工芸展入選。東海伝統工芸展入選。

✉ amatokaname@yahoo.co.jp

✉ redclay_teapot@softbank.ne.jp

I stick to traditional clay making (elutriation), and specialize in making teaware. Studied under Murakoshi Fugetsu in 2009. Tokoname City Art Exhibition prize. Selected Japanese Green tea Crafts Exhibition. Selected Tokai traditional Craft Exhibition. ✉ 4-34 Enokido, Tokoname, Aichi

04 伊藤 たかを
ITO TAKAO



心を揺さぶる様な存在感あるモノをつくるよう心がけていますので、見て触って何かを感じて欲しいです。

✉ amatokaname@yahoo.co.jp

✉ killingclaw008th@ybb.ne.jp

I am trying to make works with a presence that shakes people's minds, so I want you to see, touch and feel something. ✉ 1-160 Sumiyoshi, Tokoname, Aichi

11 玉光陶園 梅原幸隆

UMEHARA YUKITAKA, GYOKKO POTTERY



朱泥土を使い、主に急須を製作しています。1973年常滑市に生まれる。愛知県立常滑高等学校窯業科卒業。愛知県立瀬戸窯業高校専攻科卒業。'93年父・玉光陶園にて修行。愛知県常滑市奥栄町2-145
☎0569-35-2094
✉gyokko@tac-net.ne.jp
http://sasara.tokoname.jp

I use red clay and mainly produce teapots. Born in Tokoname City, 1973. Graduated from Aichi Prefectural Tokoname High School Ceramics Course. Graduated from Aichi Prefecture Seto Ceramics High School Major Course. Trained under his father, Gyokko-touen in 1993.
☎2-145 Okuei, Tokoname, Aichi

14 三代北龍 梅原タツオ

UMEHARA TATSUO, 3rd HOKURYU



東京ドームテーブルウェアフェスティバル。東京都知事賞1回、最優秀賞1回。宮田亮平審査員賞1回、入選6回、佳作1回。世界お茶まつり2010最高金賞。長三賞受賞。
✉tatsuo@tac-net.ne.jp

Tokyo Dome Tableware Festival. Tokyo Governor Prize, First prize. The first prize. Miyata Ryohhei judge prize. Selected 6 times, Runner-up once. World Tea Festival 2010 Best Gold Award. Choza award winning.

12 憲児陶苑 堀田拓見

HOTTA TAKUMI, KENJI POTTERY



現代の生活スタイルに合わせ、より使いやすく親しみやすくをモットーに、様々な色の土を混ぜ合わせてつくる「練り込み」という技法を使い主に制作しています。2014年とこなめ陶の森 陶芸研究所修了。憲児陶苑2代目。
愛知県常滑市山方町1-21
☎0569-35-3467
✉Kenji.touen@gmail.com
http://kenjitouen.com

In accordance with modern lifestyles, my motto is that uses the work is easy to use and familiar. I mainly use the technique called "marbling", which is made by mixing clay of various colors. Completed study and training at Tokoname Ceramic Art Institute in 2014, 2nd generation of Kenji Pottery.
☎1-21 Yamakata, Tokoname, Aichi

15 常山窯 山田想

YAMADA SO, JYOZAN KILN



1979年生まれ。祖父は三代山田常山(人間国宝、2005年没)、『02年常滑市立陶芸研究所修了。名古屋栄三越、銀座黒田陶苑、阪急うめだ本店にて個展。

愛知県常滑市飛香台2-9-3
☎0569-34-6632

Born in 1979. His grandfather is third generation Yamada Jyouzan (Living national treasure, died 2005). Completed 2002 Tokoname Ceramics Art Institute. Solo exhibition at Nagoya Sakae Mitsukoshi, Ginza Kuroda Pottery, Hankyu Umeda main store.
☎2-9-3 Asukadai, Tokoname, Aichi

13 鯉江明

KOIE AKIRA



昔の常滑の人のように、自分も土を掘り焼く仕事を続けられたらと思います。
愛知県常滑市宇天竺52
✉akirakoie@gmail.com
Like people in Tokoname of old days, I hope I can continue the work of digging clay and firing it.
☎52 Tenjiku, Tokoname, Aichi

16 大興寺窯 都築豊

TSUZUKI YUTAKA, DAIKOJI KILN



「繊細で優しいモノ作り」を心掛けています。京都・森里陶楽氏に師事。長三賞陶業展 最高賞長三金賞受賞。その他、東海伝統工芸展 入選等 多数。

愛知県知多市大興寺宇里38
☎090-7307-1288

I am trying to make "delicate and gentle things". Studied under Morisato Touraku in Kyoto. Choza Industrial Ceramics Awards and Choza Pottery Award Gold prize. Awarded many other prizes. Selected Tokai traditional Craft Exhibitions many times.
☎38 Sato, Daikouji, Chita, Aichi

17 高田谷将宏

TAKATAYA MASAHIRO



2010年愛知県立窯業高等技術専門学校卒業。'14年常滑市に移住。何かにとられずに、たくさんの方にチャレンジしていきたいです。
愛知県常滑市西阿野字半月20
✉takatayamasahiro@gmail.com
Graduated from Aichi Prefecture Ceramics High Technology Specialty School in 2010. Moved to Tokoname 2014. I want to challenge a lot of things without being preoccupied by something.
☎20 Hangetsu, Nishiano, Tokoname, Aichi

20 辻本路

TSUJIMOTO MICHI



毎日生まれては消えていく、小さな気持ちのようなものをすくい取りたいと思っています。
✉mititujimoto@hi2.enjoy.ne.jp
http://michipottery.blog.fc2.com/
I don't want to miss things like small feelings that are born every day and disappear.

18 竹内孝一郎

TAKEUCHI KOICHIRO



愛知県常滑市生まれ。常滑高校セラミック科卒業。'14年常滑市に移住。何かにとられずに、たくさんの方にチャレンジしていきたいです。
愛知県常滑市金山字大岨9-34
☎0569-42-5482

Born in Tokoname City, Aichi. Graduated Tokoname High School Ceramic Course. Graduated Seto Ceramic High School, major ceramics course. Trained in Kinjo Jiro kiln for 10 years in Okinawa. Traditional Japanese craft exhibition selected 3 times. Tokai traditional craft exhibition prize 3 times, selected 7 times. Associate member of the Japan Arts & Crafts Association. Tokoname Ceramic Artists Association member.
☎9-34 Ohso, Kanayama, Tokoname, Aichi

21 鶴見宗次

TSURUMI SOJI



常滑市立陶芸研究所修了後、常滑市にて作陶。手びねりによる食器、花器を中心としたうつわを制作しています。
愛知県常滑市森西町1-24
☎0569-34-9186

After completing the Tokoname Ceramic Research Institute, I am working as a potter in Tokoname. I am producing mainly tableware and vases by hand.
☎1-24 Morinishi, Tokoname, Aichi

19 田鶴濱守人

TATSURUHAMA MORITO



多摩美術大学油絵科修了。2006年半田市現工房に築窯。現在に至る。
https://www.instagram.com/youkamori/
Completed oil painting course at Tama Art University. In 2006 built a kiln at the current workshop of Handa.

22 富本大輔

TOMIMOTO DAISUKE



主に食器をつくっています。自分の持ち味って何だろうと思いがついています。20年後、30年後もそう思いついてたいです。

✉t-dn6@wi.kualnet.jp

I am mainly making table ware. I make it while thinking about what my own taste is. I would like to keep such thought while continuing to produce wares even after 20 years and 30 years.

23

畑中圭介
HATANAKA KEISUKE



まるでアニメーションの中から飛び出して来たようなやきもの。直感と質感を全面に押し出しているやきもの。どちらも畑中圭介から出てきたやきものです。いつの時代までも大切に残されていくやきものを生み出していきたい。
<http://keisukeluckyhatanaka.weebly.com/>
It's pottery as if it has jumped out of animation. This pottery fully pushes intuition and texture. Both are works that came out of Hatanaka Keisuke. I want to create pottery that will be cherished forever.

26

藤田徳太
FUJITA TOKUTA



常滑市立陶芸研究所修了、荒木俊雄氏に師事。日本陶芸展、朝日陶芸展、日展、日本現代工芸美術展入選。
愛知県常滑市萱河口22-1
☎0569-35-7339
Completed the Tokoname Ceramic Art Institute. Studied under Araki Toshio. Exhibit in Japan Ceramic Art exhibition, Asahi Ceramic Art Exhibition, Nitten, Selected Japan Contemporary Art Exhibition.
☎22-1 Kayakariguchi, Tokoname, Aichi

24

浜坂尚子
HAMASAKA NAOKO



2000年に武蔵野美術大学工芸工業デザイン学科を卒業、常滑市に移り、吉川千香子氏に師事。'04年に独立。主に磁器土で器や、陶土で動物を制作しています。
☎hamasakanaoko@gmail.com
Graduated Musashino Art University, Craft Industry Design Course in 2000. Moved to Tokoname, studied under Yoshikawa Chikako. Began working independently in 2004. I am producing animals mainly with porcelain clay and china clay.

27

前川製陶所 前川淳蔵
MAEKAWA JUNZO, MAEKAWA POTTERY



家業の製陶所を継ぐ為に、京都と瀬戸で勉強し、常滑に帰って約10年。現在は急須作りにも動んでおり、焼ばや釉薬のものも制作しております。第61回常滑焼振興展 内閣総理大臣賞受賞。
愛知県常滑市北条4-64
☎0569-35-3203
<http://www.maekawa-seito.com>
Returned to Tokoname about 10 years after studying in Kyoto and Seto, in order to continue the ceramics of the family business. Currently, I am working hard to make teapots. We also produce things like hard firing and glazing. Prized: The 61st Tokoname-yaki Promotive Exhibition, Prime Minister Prize Award
☎4-64 Kitajoh, Tokoname, Aichi

25

濱比嘉詩子
HAMAHIGA UTAKO



動物や仏像などを制作。いつの時代のものかわからないけど、惹かれるもの、魂の宿っているものが好き。道端で笑ってる素朴でどっしりした石仏のような、何の役にたかないけれど、好きだなあとってもらえるものがつくりたいです。それは本当に難しいけれど、やっていきたいと思っています。
愛知県常滑市矢田字上戸井田105
☎utako.h@i.softbank.jp
I make animals and Buddhist statues. I do not know when the era is, but I like what I am attracted to, and which have a soul. It is not useful for anything like a simple and massive stone Buddha that is smiling at the roadside. But I want to make something that causes someone to think, "I like it". It is really difficult, but I want to keep trying.
☎105 Kamitoida Yata, Tokoname, Aichi

28

増田光
MASUDA HIKARI



1985年横浜生まれ。武蔵野美術大学卒業後、陶芸家吉川千香子氏の元で陶芸を勉強。かわいくも古今東西一体どここのいつのものやわからないような器をつくりたいと思っています。
☎hic_10m1cm@yahoo.co.jp
<http://hikari-masuda.com/>
Born in Yokohama in 1985. After graduating from Musashino Art University, I studied pottery under Yoshikawa Chikako, pottery artist. I would like to make such cute ware that one doesn't know if it is eastern or western, modern or traditional.

29

松村英治
MATSUMURA EIJI



1970年熊本出身。'92~'93年アジア遊覧。'96年パキスタン・アフガン遊覧。'97年金沢美大大学院彫刻課程修了。'99年常滑市立陶芸研究所修了。製陶所勤務を経て独立。主に生活のための食器をつくっています。
愛知県半田市柗町4-209-7
☎090-6649-8570
Born in Kumamoto in 1970. Visited various places in Asia from 1992 to 1993. Visited Pakistan and Afghanistan in 1996. Completed Kanazawa Art University Sculpture course in 1997. Completed study and training at Tokoname Ceramic Art Institute in 1999. After working at a pottery manufacturer, I became independent. I mainly make table ware for a living.
☎4-209-7, Hiragi, Handa, Aichi

32

山田のや
YAMADA NOYA



テーマカラーは青と白。主に土あじを活かした荒い陶土を使って灯り、一輪挿しなどインテリア作品を中心に制作しています。
愛知県常滑市大谷浜條34
☎080-4213-0156
<https://m.facebook.com/noyanoya.blue/>
My theme colors are blue and white. I mainly produce interior works such as lights or vases for a single flower, using rough clay that makes good use of clay sensibilities.
☎34 Hamaijo, Ohtani, Tokoname, Aichi

30

ミヤチヤスヨ
MIYACHI YASUYO



手のなかで土が動いてできた形はどこかでみた形。植物や果実、生物のなめらかなシルエット。そうしてやっぱり感触も、それらをお手本にして器をつくっています。
愛知県常滑市本町2-148
☎miyatchy@i.softbank.jp
The shape formed by the movement of the clay in my hand reminds me of something. Smooth silhouettes of plants, fruits and creatures. After all, wares are made by feeling them as well as modeling them.
☎2-148 Honmachi, Tokoname, Aichi

33

山本淳平
YAMAMOTO JUNPEI



「動物」「街」「空想世界」をモチーフにして、オブジェや陶板を制作しています。2004年沖縄県立芸術大学美術学部彫刻学科卒業。'07年より常滑、名古屋、東京、大阪にて個展。
愛知県知多郡美浜町河和北屋敷36-115
☎mujakoubou818@yahoo.co.jp
Using motifs such as "Animals" "Town" "Fantasy World", I am producing ceramic objects and ceramic plates. Graduated Okinawa Prefectural University of Arts from the Department of Sculpture, School of Fine Arts in 2009. Personal exhibitions in Tokoname, Nagoya, Tokyo, Osaka from 2007.
☎36-115 Kouwa Kitayashiki, Mihama, Chita, Aichi

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MUGENGAISHA OKAMOTORS



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村越風月
MURAKOSHI FUGETSU

1950年常滑の窯屋に生まれる。人間国宝となった三代山田常山に師事し、その教えを守りつつ自らの作品を磨く。ロクロ挽きの味わいを残した急須や茶器は、負いなくたおやかだか品格がある。日本工芸会正会員。

Born into a pottery family in Tokoname in 1950. He studied under the third generation Yamada Jozan who became a Living National Treasure, and improved his skill while respecting the teachings. His teapots and tea ware that keep the feel of being made with the potter's wheel are relaxed but rich in dignity. A member of the Japanese Arts and Crafts Association.



吉川千香子
YOSHIKAWA CHIKAKO

1948年北海道小樽市生まれ。'70年武蔵野美術大学彫刻科を卒業し、'74年常滑に移る。結婚や子育てを経ながら制作を続け、'78年に常滑で初個展を開催。以後、日本にとどまらずドイツやチェコなど世界中で活躍している。その作品は、自由奔放にものづくりを楽しむつくり手そのままに、愛らしく遊び心たっぷり。母校の卒業生を中心にたくさんの弟子を取り、彼女のもとで学んだ若手女性作家が常滑には多い。

→p64-p65 COLUMN 02.

Born in Otaru, Hokkaido in 1948. In 1970, she graduated from Musashino Art University sculpture department and moved to Tokoname in 1974. She continued to produce works throughout marriage and child rearing, and in 1978 held her first solo exhibition in Tokoname. Since then, she has been active not only in Japan but throughout the world in places such as Germany and the Czech Republic. Her work is adorable and full of playfulness, as she herself enjoys making things unrestrained. She took a lot of disciples mainly from graduates of her alma mater and many young female artists who studied under her in Tokoname.

→p64-p65 COLUMN 02.



澤田重雄
SAWADA SHIGEO

1931年常滑生まれ。常滑高等学校窯業科を卒業後、常滑の秘色焼製作所で働く傍ら、前衛的な陶芸作品をつくり日展などで受賞を重ねる。常滑陶芸作家協会の理事を務め、その誠実な人柄で多くの弟子を育てた。また、「常滑造形集団」(→48p)の結成に若手作家と共に参加し、陶壁などの制作に取り組んだ。古常滑を熱烈に愛するコレクターでもある。常滑市の指定無形文化財保持者。Born in Tokoname in 1931. After graduating from Tokoname High School Ceramics Department he worked at Tokoname Hishokuyaki Works. While making avant-garde pottery works he was awarded the Nitten etc. many times. In addition, he joined the "Tokoname Creative Group" (→48p) with young artists and worked on the production of ceramic walls. He is also a collector who enthusiastically loves the old Tokoname. He holds the honor of Designated Intangible Cultural Asset of Tokoname city.



清水源二
SHIMIZU GENJI

1945年常滑の窯屋に生まれる。常滑の伝統を引き継ぎ、焼き締めで急須や茶器を手がける。焼き締めの土味と使いやすさが特徴。伝統工芸士であり、常滑市の指定無形文化財保持者でもある。

Born into a pottery family in Tokoname in 1945. He takes over the tradition of Tokoname and makes tea pots and teaware by hard-firing. The feeling of hard-fired clay and ease of use are features of his work. He is a traditional craftsman and also a holder of the honor of Designated Intangible Cultural Asset of Tokoname City.



鯉江良二
KOIE RYOJI

1938年常滑生まれ。陶芸家の枠を超えた現代美術家。大阪万博の会場に設置された「月の椅子」の制作や「常滑造形集団」(→p48)の活動に参加。卓越したろくろ技術を行なっている。静けさと豊かさをあわせもち、「思考するうつわ」と評される造形が国内のみならず海外で評価され受賞、および、スペイン、クロアチア、台湾など各国で収蔵されている。

Born in Tokoname in 1938. Contemporary artist beyond the framework of ceramic artists. Participated in the "Moon Chair" established at the Osaka Expo site and participated in "Tokoname Creative Group" (→p48) activities. He has outstanding wheeling techniques and also creates bowls and flower vases, but his true value is in a conceptual expression outside of tradition and rules. His masterpiece includes "Chernobyl Series" with "anti-nuclear" as a theme, and the material widely encompasses not only clay but also glass, metal, calligraphy and so on. His worldwide activities have great influence, and many young people who come to Tokoname adore him. He himself is currently interested in nurturing the next generation, he says he has visited the exhibition of young artists and gives them encouragement and strict criticism.



加藤真美
KATO MAMI

1963年 愛知県東海市生まれ。'88年東海市に工房設立。「IWCAT」のサポートを契機に、独自の海外ネットワークを築いており、積極的に海外で展覧会やワークショップを行なっている。静けさと豊かさをあわせもち、「思考するうつわ」と評される造形が国内のみならず海外で評価され受賞、および、スペイン、クロアチア、台湾など各国で収蔵されている。

→p64-p65 COLUMN 02.

Born in Tokai, Aichi in 1963. Established her workshop in Tokai city in 1988. With the support of IWCAT, she has established her own overseas network and actively carries out exhibitions and workshops abroad. Her work which combines tranquility and richness is award winning, highly evaluated and reputed to be, "thinking awesome" not only domestically but also internationally. It is collected in various countries such as Spain, Croatia and Taiwan.

→p64-p65 COLUMN 02.



鯉江廣
KOIE HIROSHI

1955年常滑の窯屋に生まれる。常滑の朱泥土を使用し、あけぼの彩と呼ばれる独自の技法で朱泥土の新しい可能性を求め極めていく。急須だけでなく工芸作品の制作にも熱心で、数々の工芸展で受賞を重ねる。常滑市の指定無形文化財保持者。

Born into a pottery family in Tokoname in 1955. He uses the red clay of Tokoname and seeks new possibilities of red clay by using his own technique called dawn color. He is enthusiastic not only for teapot but also for the creation of craft works, and has been awarded many times at numerous craft exhibitions. He holds the honor of Designated Intangible Cultural Asset of Tokoname City.

THE LEGEND

An introduction of 11 ceramic artists who have expanded the range of contemporary ceramic art and thrived in Tokoname.

常滑のやきものが多彩な表現で賑わう背景には、たくさんのつくり手がそれぞれの世界を極めてきた積み重ねがある。

現代の常滑の陶芸の幅を広げ、盛り上げてきた11組の作家をご紹介します。



伊藤雄志
ITO YUSHI

1945年常滑に生まれる。製陶工場に勤務しているときに、全国の産地をまわっていた陶磁器デザイナーの日根野作三と出会い指導を受けたほか、地元の陶芸関係者に学ぶ。やきものの表現を追求し続けるその多彩な作品に、つくり手のチャレンジ精神の豊かさが見える。

Born in Tokoname in 1945. While working in a ceramics factory, he met with Hinenno Sakuzo, a ceramics designer who had traveled throughout the country, learning from local ceramic experts. You can see the richness of the challenging spirit of his crafting hands in his versatile works that continue pursuing the expression of pottery.



宇賀和子
UGA KAZUKO

1954年千葉県生まれ。'78年武蔵野美術大学工芸工業デザイン学科卒業後、常滑へ。'89年常滑で初個展を開催し、以後、各地で個展を重ねる。海外から常滑を訪れる陶芸家を受け入れ、またチェコやインド、スペインなど各国で展示会やワークショップを開催している。磁器を使った器やかかりなどの作品は、硬質ながらも、女性らしいやわらかさや品がある。何人も弟子を育て、若手作家への影響も大きい。

→p64-p65 COLUMN 02.

Born in Chiba in 1954. 1978 After graduating from Musashino Art University Department of Craft and Industrial Design in 1978, she came to Tokoname. In 1989 she held her first solo exhibition in Tokoname, and since then she has had solo exhibitions in various places. She accepts ceramic artists who are visiting Tokoname from abroad, and also holds exhibitions and workshops in the Czech Republic, India, Spain and other countries. Her works such as porcelain vessels and lights, although rigid, have feminine softness and dignity. She brought up many disciples and has great influence on young artists.

→p64-p65 COLUMN 02.

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 ☎0569-34-5290
 陶芸研究所:
 愛知県常滑市奥条7-22
 ☎0569-35-3970
 ⑩9:00-17:00 月曜日(祝日の場合は翌日)・年末年始休
 入場無料
 http://www.tokoname-tounomori.jp
 Tokoname To-no-mori
 Complex facility with diverse functions for promoting Tokoname ware as well as exchanging and communicating ceramics culture.
 Museum:
 ⑩4-203 Segi, Tokoname, Aichi
 ☎0569-34-5290
 Ceramic Art Institute:
 ⑩7-22 Okujo, Tokoname, Aichi
 ☎0569-35-3970
 ⑩Open: 9:00 to 17:00
 Closed: Monday (the next day if that Monday is a holiday), the Year-end and New Year holidays
 Admission: Free



2 MAP p117

3 MAP p117

INFORMATION CENTER



常滑市観光プラザ(観光案内所)
 名鉄常滑駅前にある観光案内所。観光パンフレットや案内地図をご用意しています。お気軽にお立ち寄りください。
 愛知県常滑市鯉江本町5-168-2
 ☎0569-34-8888
 ⑩9:00-17:30
 年末年始休
 入場無料
 http://www.tokoname-kankou.net/
 Tokoname Tourist Plaza
 (Tourist Information Center)
 There is a tourist information office just outside Tokoname station. Sightseeing brochures and maps are available. Feel free to stop by when you arrive at Meitetsu Tokoname station.
 ⑩5-168-2 Koie-honmachi, Tokoname, Aichi
 ⑩Open: 9:00 to 17:30
 Closed: the Year-end and New Year holidays
 Admission: Free

SIGHTS 

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OTHER 

その他

STAY 

泊まる



1 MAP p118

TOKONAME INFORMATION



吉川正道
YOSHIKAWA MASAMICHI

1946年神奈川県茅ヶ崎市生まれ。'68年日本デザイナー学院研究科を卒業後、常滑の「陶房杉」に入社。「月の椅子」の制作や「常滑造形集団」(→p48)の活動にも参加した。白磁や青磁を使った爽やかで軽やかな作品は、水や氷を思わせる。セントレア(中部国際空港)のエントランスロビーを飾る30mもの巨大な陶壁のように、空間やインテリアとしての制作も多く手がける。名古屋芸術大学で教授を務めるほか、自身の工房でこれまで何人もの若者を育てる。初期からIWCAT(→p62)に参加し、たくさんのゲストを受け入れ、IWCATが活動を終えた今でも海外の陶芸家と交流を続け、現代陶芸についての情報を行き交わしている。
 Born in Chigasaki, Kanagawa prefecture in 1946. After graduating from the postgraduate course of Japan Designer College in 1968, he joined "Tobosugi" in Tokoname. He participated in the production of "Moon Chair" and "Tokoname Creative Group"(→p48) activities. His refreshing and light work with white porcelain and celadon is reminiscent of water and ice. He creates a lot of works that use space and interior such as a huge ceramic wall of 30 meters wide adorning the entrance lobby of Chubu International Airport. In addition to serving as a professor at Nagoya University of the Arts, he instructs a number of young people in his own studio. He joined "IWCAT"(→p62) from the beginning and accepted a lot of participants, even though IWCAT has finished its activities, he continues to interact with overseas potters and is exchanging information about contemporary ceramics.



ヒメナ&スティーブン
XIMENA & STEVEN

ヒメナとスティーブンは、信楽の陶芸ワークショップや各地のギャラリーなどで顔を合わせるうちに意気投合しパートナーに。常滑の南の美浜町で2000年から制作を始め'16年に完成した「山の広場」(→p82-p83)は、大きな陶製の音響板を持ち、大地そのものようなスケールの大きな作品。
 ヒメナ・エルゲダ
 1964年チリ生まれ。15歳でベネズエラに移住し、美術学校で陶芸を学んだ後、'94年に建築陶芸を学ぶため名古屋芸術大学に留学。
 スティーブン・ウォード
 1970年米国生まれ。大学で陶芸を学び、'95年に信楽陶芸文化村のアーティストレジデンスをきっかけに日本に移住。一時期は鯉江良二のスタッフを務める。
 Ximena and Steven became partners through their congenial spirits while meeting together at the Shigaraki pottery workshop and galleries in various places. "Mountain Plaza"(→p82-p83) which began production in 2000 in Mihama south of Tokoname and completed in 2016, has a large ceramic acoustic board and it is a large scale work like the earth itself.
 XIMENA ELGUEDA
 Born in Republic of Chile in 1964. After immigrating to Venezuela at the age of 15, she studied pottery at art school and studied at the Nagoya University of the Arts in 1994 to learn about ceramic arts.
 STEVEN WARD
 Born in the United States in 1970. He studied ceramic art at university and after his artist residence at Shigaraki Ceramic Park, he moved to Japan in 1995. He worked for Koie Ryoji for a while.

EAT 食べる

LUNCH ランチ



カフェギャラリー千里香
 ギャラリー併設の、ゆったり落ち着いた雰囲気のカフェ。
 愛知県常滑市陶郷町2-128-1
 ☎0569-36-3237
 11:00-18:00 (LO.17:30)
 ※10月~2月は、
 11:00-17:00 (LO.13:30)
水曜休
 Cafe Gallery SENRIKO
 A cafe with a gallery in a calm and relaxing atmosphere.
 2-128-1 Tougo, Tokoname, Aichi
 ☎Open: 11:00 to 18:00
 (Last order: 17:30)
 ※October to February: 11:00 to 17:00 (Last order 16:30)
 Closed: Wednesday



古窯庵
 石臼挽き自家製粉 手打ちそばの店。
 愛知県常滑市栄町4-87
 ☎0569-35-8350
 11:30~売り切れ次第終了
月曜休 (不定休あり)
 http://koyouan.com
 KOYOAN
 Handmade buckwheat shop using stone ground homemade powder.
 4-87 Sakae, Tokoname, Aichi
 ☎Open: 11:30 until sold out
 Closed: Monday (other irregular days)



方円館
 多方面で活躍する作家たちが講師を務める陶芸体験教室。
 愛知県常滑市金山字上砂原123
 ☎0569-43-7101
 10:00-17:00 木曜休
 http://www.hoenkan.com
 HOENKAN
 Experience class where pottery artists active in many fields serve as lecturers.
 123 Kamisuhara, Kanayama, Tokoname, Aichi
 ☎Open: 10:00 to 17:00
 Closed: Thursday



創作スタジオ ユクリテ
 作品や素材に触れ、ARTを身近に感じられる個人作家の工房。ガラスや陶芸の体験ができます。
 愛知県知多郡美浜町奥田御茶銭71-7
 ☎0569-77-0184
 10:00-17:00 不定休(見学、体験など基本的には予約制)
 http://yukurite.com
 Creative studio YUKURITE
 71-7 Okuda-Ochasen, Mihama, Chita, Aichi
 A workshop of an artist where you can touch works and materials and makes feel closer to art. You can experience glass-blowing and pottery-making.
 ☎Open: 10:00 to 17:00 Closed: Irregular (Basically it is a reservation system for tours, art experience etc.)



陶芸体験 晴光
 ろくろや、手びねりで、世界にひとつだけの陶器を。
 愛知県常滑市栄町3-91
 ☎0569-34-2094
 10:00-16:00 不定休
 http://tougei-seiko.com
 Ceramic Art Experience SEIKO
 With a potter's wheel, you can make your own original pottery by hand.
 3-91 Sakae, Tokoname, Aichi
 ☎Open: 10:00 to 16:00
 Closed: Irregular



TOKONAME STORE
 赤い屋根の倉庫の中に、3つの白い小屋。陶芸体験小屋、オリジナル陶器の販売小屋、coffee standがあります。
 愛知県常滑市原松町6-70-2
 ☎0569-36-0655
 11:00-19:00 水曜休
 http://www.tokonamestore.com
 TOKONAME STORE
 There are three white huts in the red roofed warehouse, ceramics experience hut, an original pottery hut and a coffee stand.
 6-70-2 Haramatsu, Tokoname, Aichi
 ☎Open: 11:00 to 19:00
 Closed: Wednesday



グラスワークス・楽
 ガラス職人によるオリジナル商品が並びショップと、吹きガラスの体験ができるお店。
 愛知県常滑市栄町3-128
 ☎0569-35-5992
 10:00-17:00 木曜休(祝日の場合は営業。別日に休みを変更)
 http://www.glassworks-luck.com/index.html
 Glass Works RAKU
 A shop where original items from glass artisans are on display and shops where you can experience glass-blowing.
 3-128 Sakae, Tokoname, Aichi
 ☎Open: 10:00 to 17:00
 Closed: Thursday (open if Thursday is a holiday, but closed another day)



咲茶楽 陶芸体験
 常滑の粘土に触れ、初めての方でも楽しく陶芸体験ができます。
 愛知県常滑市金山字上砂原103
 ☎0569-43-7233
 10:00-17:00 元旦休
 http://www.sasara-tokoname.jp
 SASARA Ceramic Art Experience
 First timers can touch Tokoname clay and experience ceramics fun.
 103 Kamisuhara, Kanayama, Tokoname, Aichi
 ☎Open: 10:00 to 17:00
 Closed: New Year's Day



EXPERIENCE 体験する



INAXライブミュージアム 「土・どろんこ館」
 「光るどろだんごづくり」など、土の魅力を体感する体験教室を開催。
 愛知県常滑市奥栄町1-130
 ☎0569-34-8282
 10:00-17:00(入館は16:30まで)
 毎週水曜休(祝日の場合は開館)・年末年始休
 http://www1.lixil.co.jp/clayworks/
 INAX MUSEUMS
 "INAX CLAY WORKS"
 We hold an experiential classroom where you feel the charm of the earth's soil such as "Making Shiny Clay Balls".
 1-130 Okuei, Tokoname, Aichi
 ☎Open: 10:00 to 17:00
 (Last admission: 16:30)
 Closed: Every Wednesday (open in the case of a holiday), the Year-end and New Year holidays



共栄窯セラミックアートスクール
 初心者の方から陶芸家を目指す専門家の方まで、様々なコースを選択できる。
 愛知県常滑市北条2-88
 ☎0569-35-0705
 http://kyoueigama.com/
 Kyouei-gama Ceramic Art School
 You can choose various courses from beginner to expert who aims to be a ceramic artist.
 2-88 Kitaijo, Tokoname, Aichi



やきもの散歩道
 煙突や窯、工場跡の残る町並み。作家や職人が活動し、カフェや雑貨店が点在する。
 愛知県常滑市栄町
 ☎営業時間は各店舗にお問い合わせください。
 http://tokonamesanpo.jp
 Pottery Footpath
 Streets with brick chimneys, kilns, and remains of the old factory. Ceramic artists and craftsmen work, cafes and grocery stores are scattered.
 Sakae, Tokoname, Aichi
 ☎Feel free to contact any of the stores.



やきもの散歩道周辺には、急須づくりの見学ができる工房も沢山あります。
北條陶房
 愛知県常滑市北条4-83
甚秋陶苑
 愛知県常滑市瀬木町3-3
 There are many workshops around the Pottery Footpath where you can see teapots being made.
 Hokujo Pottery
 4-83 Kitajo, Tokoname, Aichi
 Jinshu Pottery
 3-3 Segi, Tokoname, Aichi



山の広場
 構想から16年。巨大なやきもののでつくり上げられた野外劇場。
 愛知県知多郡美浜町土管町108-1
 ☎0569-87-5020
 https://www.facebook.com/The-MountainPlaza/
 不定休(見学の際は、ご連絡ください)
 Mountain Plaza
 16 years since first conceived. An open-air theater built with huge pottery.
 108-1 Dokankari, Mihama, Chita, Aichi
 Closed: Irregular
 (Please contact us before you visit.)



Butchers Factory
 熟成肉の薪火焼きと日本全国のクラフトビールが楽しめるお店。
 愛知県常滑市鯉江本町5-93
 ☎0569-47-9998
 ①17:30-24:00 火曜休
 Butchers Factory
 A shop where you can enjoy aged meat cooked over firewood and craft beer from all over Japan.
 ①5-93 Koiehonmachi, Tokoname, Aichi
 ◎Open: 17:30 to 24:00
 Closed: Tuesday

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SHOPPING 買う

SHOP & GALLERY ショップ・ギャラリー



SPACEとこなべ
 昭和30年代の土管工場をリノベートした店内で、常滑の伝統である手作り急須を取り扱うお店。
 愛知県常滑市栄町6-204
 ☎0569-36-3222
 ◎平日 11:00-16:00
 休日祝日 10:00-17:00
 水曜休
 http://www.toko.or.jp/space/
SPACE TOKONABE
 Renovated from a clay pipe factory of the 1960s, we sell homemade teapots of Tokoname's tradition.
 ①6-204 Sakae, Tokoname, Aichi
 ◎Open: weekdays/11:00 to 16:00, Weekends and national holidays /10:00 to 17:00
 Closed: Wednesday

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DINNER&BAR ディナー・バー



English Pub
 世界の美味しい生ビールが楽しめるお店。
 愛知県常滑市新開町3-112
 ☎0569-35-9981
 ①18:00-24:00 日曜休
 https://www.facebook.com/Englishpub2006/
 English Pub
 Delicious draft beer is prepared.
 ①3-112 Shinkaicho, Tokoname, Aichi
 ◎Open: 18:00 to 24:00
 Closed: Sunday

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魚楽
 地元の魚貝類が味わえる居酒屋。
 愛知県常滑市中大流7-13
 ☎0569-35-2963
 ①17:00-22:30 (L.O.22:00)
 日・水曜、祝日休
 GYORAKU
 Izakaya where local fish and shellfish can be tasted.
 ①7-13 Nakaohryu, Tokoname, Aichi
 ◎Open: 17:00 to 22:30
 (Last order 22:00)
 Closed: Sunday, Monday and national holidays

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Bar&Bistro 共栄窯
 明治から昭和まで常滑焼の土管を焼いていた窯を活かしたバー。
 愛知県常滑市北条2-88
 ☎0569-34-7786
 ①17:30-2:00 無休(1/1~4休)
Bar&Bistro KYOUEIGAMA
 A bar that used to be a kiln that had been firing Tokoname-yaki clay pipes from the Meiji to the Showa era.
 ①2-88 Kitaiyo, Tokoname, Aichi
 ◎Open: 17:30 to 2:00 open every day except from January 1st to 4th

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ココテラス
 たまご農家「デイリーファーム」の新鮮なたまごを使った洋菓子の店。
 愛知県常滑市大谷戸狭間249-1
 ☎0569-36-7060
 ①10:00-17:00 木曜、第1・3水曜休
 http://www.coco-terrace.com
COCO TERRACE
 A pastry shop using fresh eggs from the farm "Daily Farm".
 ①249-1 Ashibasama, Otani, Tokoname, Aichi
 ◎Open: 10:00 to 17:00
 Closed: Thursday, 1st and 3rd Wednesday

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TSUNE ZUNE
 盆栽鉢倉庫を改装したお店。当時の面影を残す建築も楽しみのひとつ。
 愛知県常滑市栄町7-16 2F
 ☎0569-58-7164
 ①10:00-17:30 火・水曜休
 http://tsunezune.jp/
TSUNE ZUNE
 A shop that was refurbished from a bonsai pot warehouse. You can enjoy the architecture that keeps the ambience of those days.
 ①2F 7-16 Sakae, Tokoname, Aichi
 ◎Open: 10:00 to 17:30
 Closed: Tuesday and Wednesday

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CAFE&SWEETS カフェ・スイーツ



大蔵餅
 常滑の餅菓子専門店。常滑焼の器で、できる限り知多半島の素材でおもてなし。
 愛知県常滑市鯉江本町2-2-1
 ☎0569-35-2676
 ①店舗 9:00-18:00
 甘味処 10:00-17:00
 月曜休(祝日の場合は火曜休)
 http://ohkuramochi.jp/
OKURAMOCHI
 Specialty store of Tokoname rice cakes. We use ingredients of Chita Peninsula whenever possible and serve them on Tokoname ware dishes with our hospitality.
 ①2-2-1 Koiehonmachi, Tokoname, Aichi
 ◎Open: Shop/9:00 to 18:00
 Sweets parlor/10:00 to 17:00
 Closed: Monday (Tuesday if that Monday is holiday)

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カレット洋菓子店 和菓子司 かどや
 穏やかな川の横に佇む、伝統を活かした洋菓子と、職人の味を継ぐ和菓子のお店。
 愛知県常滑市矢田垣出口46-1
 ☎0569-42-0720
 ◎売店 9:00-19:00
 カフェ 10:00-17:00 (L.O.16:30)
 不定休
 http://www.carette.co.jp
Carette Patisserie
Japanese Confectionary
KADOYA
 A shop beside a calm river serving western sweets made with tradition and Japanese sweets with tastes handed down from experts.
 ①46-1 Kakideguchi, Yata, Tokoname, Aichi
 ◎Open: Shop/9:00 to 19:00
 Café/10:00 to 17:00 (Last order: 16:30)
 Irregular holidays

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MADROYAMA
 築60年超える土管工場を使ったカフェと雑貨のお店。スパイスの効いたカレーがオススメ。
 愛知県常滑市栄町3-111
 ☎0569-34-9980
 ①10:00-17:00 年末年始休
 http://www.facebook.com/tokomado
MADROYAMA
 A cafe and miscellaneous good store that used to be a clay pipe factory constructed over 60 years ago. Spicy curry is recommended.
 ①3-111 Sakae, Tokoname, Aichi
 ◎Open: 10:00 to 17:00
 Closed: the Year-end and New Year holidays

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盛田 味の館
 170年前の醸造蔵で、生きた食文化を体感できます。
 愛知県常滑市小鈴谷脇浜10
 ☎0569-37-0733
 ①10:00-16:00 水曜休
MORITA Aji no Yakata
 You can experience food culture in the brewery warehouse built 170 years ago.
 ①10 Wakihama, Kosugaya, Tokoname, Aichi
 ◎Open: 10:00 to 16:00
 Closed: Wednesday

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常滑屋
 常滑の情報先進。色んなイベント企画など楽しめます。
 愛知県常滑市栄町3-111
 ☎0569-35-0470
 ①10:00-16:00 月曜休
TOKONAMEYA
 Information Dispatching of Tokoname.
 You can get information about various events.
 ①3-111 Sakae, Tokoname, Aichi
 ◎Open: 10:00 to 16:00
 Closed: Monday

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ピッツェリア ラ・フォルナーチェ
 INAXライブミュージアムの中に佇む、知多半島の恵みを味わえるピザとパスタのお店。
 愛知県常滑市奥栄町1-130
 INAXライブミュージアム内
 ☎0569-34-8266
 ◎カフェ 10:00-18:00 (L.O.17:15)
 ランチ 11:00- (L.O.14:30)
 ディナー 17:30-21:00 (L.O.20:00)
 (ディナー営業は、土・日曜、祝日、GW、お盆のみ)
 毎週水曜休(祝日の場合は営業)・年末年始休
 http://www1.lxil.co.jp/ilm/restaurant/
Pizzeria La Fornache
 Serves pasta and pizza inside the INAX live museum where you can enjoy the taste of Chita peninsula.
 ①INAX MUSEUM 1-130 Okuei, Tokoname, Aichi
 ◎Open: Café/10:00 to 18:00 (Last order 17:15)
 Lunch/11:00 - Last order 14:30
 Dinner/17:30 to 21:00 (Last order 20:00)
 Dinner served: Saturday, Sunday, holidays, Golden week holiday, Obon holiday
 Closed: Every Wednesday (open in the case of a holiday), the Year-end and New Year holidays

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湯本館
セントレア(中部国際空港)を目前にし、風光明媚な温泉宿。部屋から望む伊勢湾に沈む夕日は格別。
☎愛知県常滑市坂井字西側1
☎0569-37-0006
不定休
1泊2食付 ¥8,800~
YUMOTOKAN (Japanese inn)
Japanese inn and hot spring with beautiful scenery in front of Chubu Airport. The sun setting over Ise Bay seen from the room is exceptional.
☎1 Sakai, Nishigawa, Tokoname, Aichi
An overnight stay with two meals: ¥8,800~



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J-HOTEL RINKU
やすらぎの空間、非日常の贅沢を提供するホテル。
☎愛知県常滑市りんくう町3-2-1
☎0569-38-8320
☎レストラン 6:30~21:00 無休
1泊(セミダブル・1名様) ¥9,720
http://www.j-hotel-rinku.com
J-HOTEL RINKU
Space with serenity, hotel to providing extraordinary luxury.
☎3-2-1 Rinku, Tokoname, Aichi
☎Restaurant open: 6:30 to 21:00 every day of the year
An overnight stay, semi-double bed: ¥9,720 per person



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日間賀観光ホテル
知多半島で収穫・醸造される食材を使った「島料理」とゆったりとした「島時間」が楽しめる。
☎愛知県知多郡南知多町大字 日間賀島字下海59
☎0569-68-2211
☎昼食 11:30~14:00 (LO.13:00 要予約)
夕食 18:00~21:00 (LO.20:00 要予約)
不定休
1泊2食 ¥13,000円~
食事のみ コース¥5,000円~
http://www.himakakankou-hotel.co.jp
HIMAKAKANKO HOTEL
You can enjoy "island cuisine" using ingredients harvested and brewed in Chita peninsula and have a relaxing "island time".
☎59 Shimokai, Himakajima, Minamichita, Chita, Aichi
☎Open: Lunch/11:30 to 14:00 (last order: 13:00 need reservation) Dinner/18:00 to 21:00 (last order: 20:00 need reservation)
Closed: Irregular
An overnight stay with two meals: ¥13,000~
Meal only: course meals: ¥5,000~

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鬼崎漁業協同組合
焼海苔・味付け海苔の直販所。伊勢湾と木曾三川の豊富な栄養に恵まれた「鬼崎のり」を販売しています。
☎愛知県常滑市蒲池町3-97
☎0569-42-0241
☎8:00~17:00
土曜午後・日曜・祝日休
http://www.onigyoo.com/
Onizaki Fishery Cooperative
A direct distribution outlet for toasted seaweed and seasoned dry seaweed. We sell Onizaki seaweed blessed with the abundant nutrition of Ise bay and Kisosansen.
☎3-39 Kabaikae, Tokoname, Aichi
☎Open: 8:00 to 17:00
Closed: Saturday afternoon, Sunday and National holidays

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おんぱろう
海に沈む夕日が眺められる家庭的な宿。老夫婦が温かくお出迎え。
☎愛知県常滑市大野町3-3
☎0569-42-2131
☎12:00~14:00 / 17:00~22:00 無休
1泊2食付き 1名様 ¥4,500~
素泊まり 1名様 ¥2,500
http://www.chita-yado.com/onparo/
ONPARO (Japanese inn)
A homey Japanese inn where you can see the sunset on the ocean. The elderly owners will warmly welcome you.
☎3-3 Ono, Tokoname, Aichi
☎Open: 12:00 to 14:00, 17:00 to 22:00 every day of the year
An overnight stay with two meals: ¥4,500~ per person
An overnight stay without meals: ¥2,500 per person

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一六朝市
毎月、1と6のつく日に開催される朝市。
☎愛知県常滑市榑水町1丁目地内
☎0569-34-8888 (常滑市観光プラザ)
☎8:00~12:00
Ichi-roku (One and Six) Morning Market
A morning market to be held on the 1st, 6th, 11th, 16th, 21st, 26th of each month.
☎1 cho-me Tarumi, Tokoname, Aichi
☎Open: 8:00 to 12:00

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澤田酒造
創業1848年常滑の老舗日本酒蔵元。地酒 清酒白老、地梅酒、などを製造販売しています。
☎愛知県常滑市古場町4-10
☎0569-35-4003
☎9:00~17:00 土・日曜、祝日休
http://www.hakuro.com
SAWADA brewery
One of Tokoname's Japanese Sake breweries established in 1848. Local sake, Sake Hakuro, local plum wine, etc. are manufactured and sold.
☎4-10 Koba, Tokoname, Aichi
☎Open: 9:00 to 17:00
Closed: Saturday, Sunday and National holidays

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常滑焼ヤマトネ
常滑焼の招き猫から急須、器まで豊富な品揃え。招き猫の絵付け体験も。
☎愛知県常滑市奥条7-56
☎0569-35-3233
☎9:00~18:00 無休
http://yamatane.cside.com/
Tokoname ware YAMATANE
A wide selection of products ranging from beckoning cats of Tokoname ware to teapots and bowls. There is also a painting experience for beckoning cats.
☎7-56 Okujyo, Tokoname, Aichi
☎Open: 9:00 to 18:00 every day of the year

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morrina
日々の暮らしを丁寧に育てる常滑作家の器と暮らしの道具を取り扱うギャラリー。
☎愛知県常滑市栄町7-3
☎0569-34-6566
☎10:00~17:00 水曜休
https://www.facebook.com/morrina.tokoname/
morrina
A gallery handling wares and daily tools of a Tokoname Ceramic artist who cherishes each day.
☎7-3 Sakae, Tokoname, Aichi
☎Open: 10:00 to 17:00
Closed: Wednesday

28 MAP p117



セラモール
「陶器のある生活」を提案する13店舗が集まるショッピングモール。
☎愛知県常滑市金山字上砂原99
☎0569-43-7111
☎9:00~17:00 無休
http://www.ceramall.or.jp
CERAMALL
A shopping mall containing 13 stores offering "a life with pottery".
☎99 Kamisuhara, Kanayama, Tokoname, Aichi
☎Open: 9:00 to 17:00 every day of the year

29 MAP p118



常滑市陶磁器会館
日本六古窯の一つ常滑焼を豊富に展示・販売しているお店。
☎愛知県常滑市栄町3-8
☎0569-35-2033
☎9:00~17:00 年末年始休
TOKONAME CERAMIC HALL
A shop that exhibits and sells a lot of Tokoname ware, one of Japan's six old kilns.
☎3-8 Sakae, Tokoname, Aichi
☎Open: 9:00 to 17:00 every day of the year

WORLD MAP



JAPAN

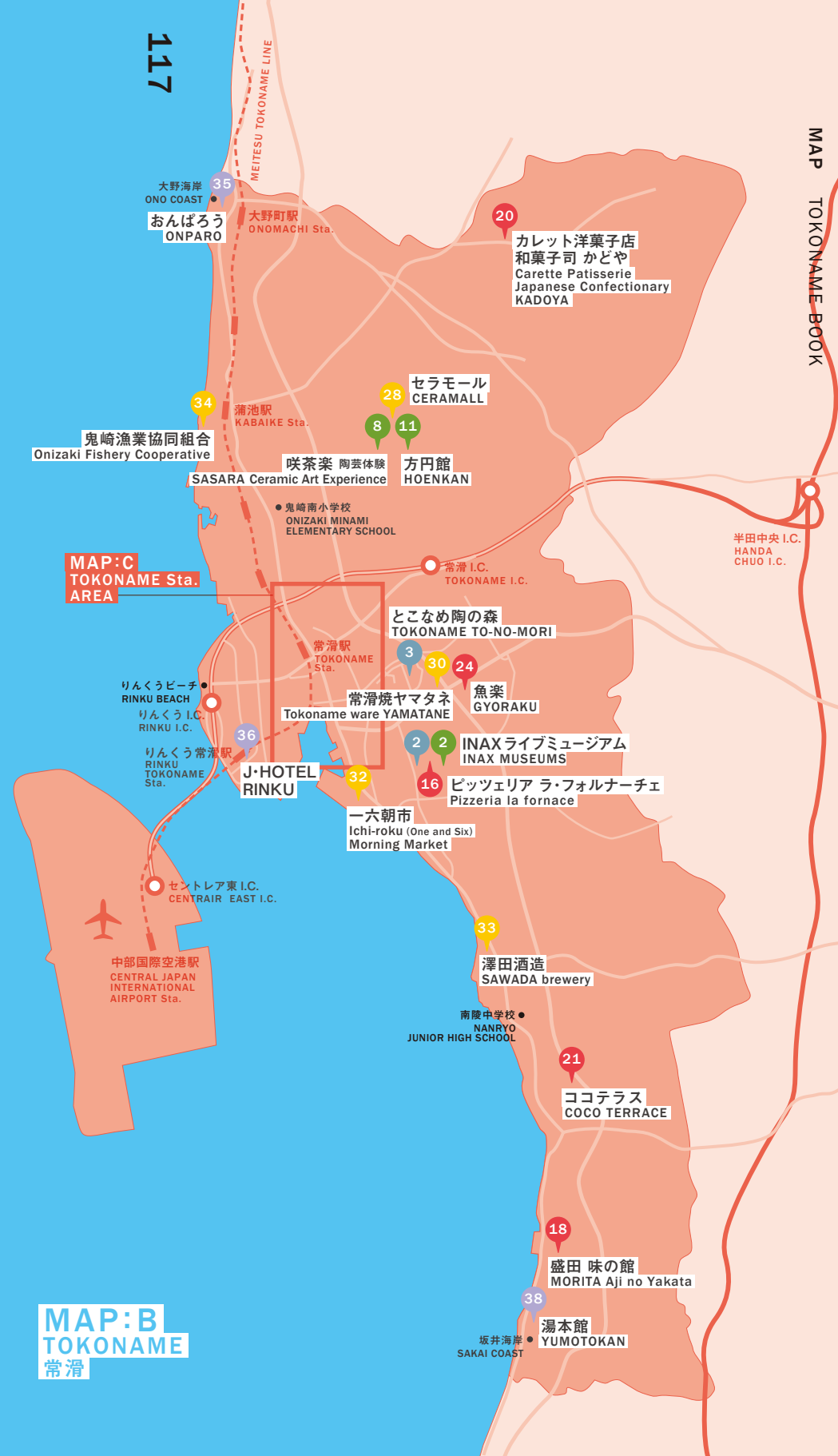


MAP:A CHITA PENINSULA

AICHI

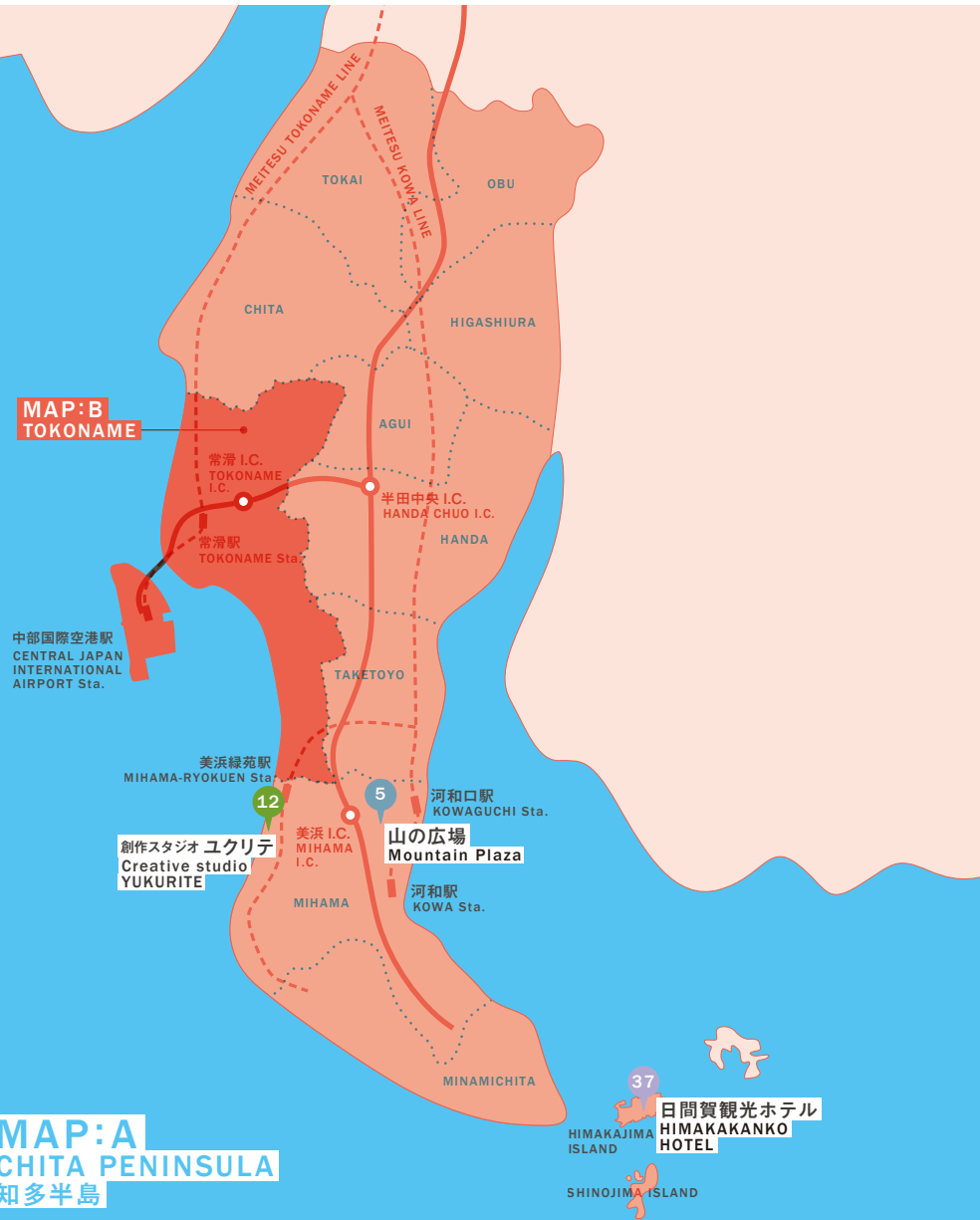
MAP:C TOKONAME AREA

MAP:B TOKONAME 常滑



MAP:B TOKONAME

MAP:A CHITA PENINSULA 知多半島





MAP:C TOKONAME Sta. AREA 常滑駅周辺

ANNUAL EVENT SCHEDULE 年間イベントスケジュール

常滑では1年を通してさまざまなイベントが開催されます。ぜひお越しください。
 ※詳細なイベント情報につきましては、各イベント主催者もしくは常滑市観光協会にお問い合わせください。
 In Tokoname, various events are held throughout the year. Please come by all means.
 ※For detailed event information, please contact each event organizer or Tokoname tourist association.

SPRING	3 MARCH	<input type="checkbox"/> 3月下旬～5月上旬 春まつり →p52-p53 市内各地で行われ、特に江戸時代から伝わる豪華な山車をお囃子にあわせて曳き廻す山車まつりは必見です。 Late March - Early May Spring Festival →p52-p53 A float festival that takes place in various areas of the town, the gorgeous floats accompanied by festival music are reflective of the Edo era and especially a must see.	<input type="checkbox"/> 毎月、1と6のつく日 一六朝市 毎月1と6のつく日に開催される朝市。生鮮食品や衣料品などの並ぶ露店が多数出店して、多くの人で賑わいます。 Every Month, on the 1st, 6th, 11th, 16th, 21st, 26th Morning market on those days Morning market to be held on those days of every month. Many street stalls selling items such as fresh food and clothing are set up and lots of people come.
	4 APRIL	<input type="checkbox"/> 4月上旬～8月上旬 潮干狩り 坂井海岸では干潮時約500mもの干潟ができ、安心して潮干狩りが楽しめます。 Early April - Early August Shellfish Gathering The "Sakai Coast" forms about 500 meters tidal flats at low tide, you can enjoy shellfish gathering in safety.	
	5 MAY	<input type="checkbox"/> 7月～8月 海水浴 常滑には、大野海岸、りんくうビーチ、坂井海岸など、きれいな海水浴場があり、シーズンには家族連れで賑わいます。 July - August Swimming in the Sea In Tokoname, there are beautiful beaches such as "Ono Coast", "Sakai Coast" and "Rinku Beach", and they are popular with families during the summer.	
SUMMER	6 JUNE	<input type="checkbox"/> 10月10日 陶と灯の日 →p80 常滑市名誉市民 伊奈長三郎の命日10月10日を「陶と灯の日」とし、市内各所で陶器と灯のコラボレーションでライトアップが行われます。 October 10th The Day of Pottery and Lights →p80 'October 10th is known as "The Day of Pottery and Lights". It is the anniversary of the death of Tokoname honored citizen, the late Mr.Ina Chozabro. Illumination with pottery and light will be done in various places.	<input type="checkbox"/> 10月頃 常滑焼まつり →p66 常滑焼の窯屋、作家、問屋等が一堂に集まり、圧倒的な品数を揃える、常滑最大のイベントです。 Around October Tokoname Ware Pottery Festival →p66 Tokoname's biggest event in which Tokoname pottery manufacturers, ceramic artists, wholesalers and others gather together to bring an overwhelming number of items.
	7 JULY	<input type="checkbox"/> 10月中旬 尾張大野古今散策 神社仏閣を散歩しながら回る歴史散策ツアーや、古民家、空き店舗を利用したギャラリー展示などが大野の町一帯で行われます。 Mid-October Owari Ono History Stroll A historic walking tour around the shrine, temples; old houses, vacant stores holding gallery exhibitions etc. is held in Ono town.	
	8 AUGUST	<input type="checkbox"/> 11月 光るどろだんご全国大会 →p81 INAXライブミュージアムが開催している、粘土の球を削り、色をのせ、磨いて、光る球体に仕上げている、人気の体験教室。全国大会では全国の地区予選大会で選ばれた代表が、腕と技を競い合います。*大会開催の詳細は公式HPをご覧ください。→ http://www1.ixil.co.jp/ilm/ November Shiny Clay Balls National Competition →p81 A popular experiential classroom in INAX MUSEUMS for scraping, coloring, polishing and finishing spherical clay balls. In national competitions, representatives chosen at district preliminary contests nationwide put their skill and technique on display. *For competition details please visit the official website.	
FALL	9 SEPTEMBER	<input type="checkbox"/> 1月下旬 干支置物供養感謝祭 家庭などで飾られた旧年の干支置物に感謝の意をこめて供養が行われます。 Late January Chinese Zodiac Talismans Ceremony A sacred memorial service is held with gratitude given to the talismans of the Chinese zodiac decorated in homes during the previous year.	<input type="checkbox"/> 2月 酒蔵開放 常滑の2蔵元(澤田酒造、盛田)が、日ごろのご愛顧に感謝して酒蔵を開放。新酒や蔵開放限定酒が味わえます。 February Open Sake Brewery Two brewers in Tokoname (SAWADA brewery, MORITA) show their appreciate to all and open their sake breweries. You can taste the day's newly brewed and limited sake.
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p90



やきもの散歩道にて。青い空に延びる1本のレンガ色の煙突が印象的。
On Pottery Footpath, an impressive view of a brick chimney on the backdrop of the blue sky.

p91



作家の工房に転がる子供の自転車。暮らして仕事がいっしょになった光景をよく目にする。
Kid's bicycles left in the studio of a potter. A scene of daily life and work combined is often seen.

p92, p98-p99



知多半島ではめずらしい大雪の日。土管は今日も変わらず町並みを支えている。

Heavy snow is unusual in the Chita Peninsula. Clay pipes remain sustain the town scene even on a heavy snow day.

Back Cover



やきもの散歩道にて。歴史が刻まれた昔の窯を背景に停車する現代の車。時代が交差する風景が、この町の日常の風景。
On the Pottery Footpath. A modern car parked in front of an old historical kiln. Integration of the old and the new is a common scene in this town.

p71



平安時代につくられた古常滑。自然の釉薬灰釉によりできたその甕の表面は荒く力強い。
Ancient Tokoname ware made during the Heian period. Its surface covered with natural glaze, ash glaze, is ragged and powerful.

p74



LIXILの工場にて。衛生陶器の生産にも高い技術を感じた。
At the factory of LIXIL. High technology can be seen in the production of sanitary ceramic ware.

p75



とこなめ焼協同組合の工場にて。ここで土を作っているという。
A factory of Tokoname ware Cooperated Association. Pottery clay is prepared here.

p76-p77



ある秋の日。作家の工房にて。ここで土を作っているという。

p78



紅葉の名所、洞雲寺にて。Renowned as a maple leaves viewing spot in fall. Touunji Temple.

p86



秋の西陽に真っ赤に染まる土管坂。日中とは違った表情を見せる。
The Clay Pipes Hill colored crimson by autumn evening sun shows a different face from daytime.

p50



「月の椅子」のゴツゴツした表面。The ragged surface of "Moor Chair".

p54



大野の巻葉船。365個の提灯が若い衆により威勢良く回される。Makiwarafune of Ono. 365 lanterns are waved vigorously by young fellows.

p58-p59



薪窯がある広い作業場。作品も並び、まるで野外展示場のよう。A large workshop with a firewood kiln. Products lined up looks like an outdoor exhibition.

p60



朱泥に染められた工場。A factory stained with red clay.

p63



海の向こうに見えるセントレア。A view of Centrai across the sea.

p70



古窯跡地に大量に散らばる約千年前の陶片。A large number of pottery fragments, about one thousand years old, on the remains of an old kiln.

p38



黒板壁とトタン板のコントラストに惹かれて。常滑でよく出くわす風景のひとつ。

A house exterior of black wooden plate and corrugated metal sheet forms an attractive contrast. One of those common scenes in Tokoname.

p39



秋のみたけ公園。Mitake Park in fall.

p40



澤田酒造にて。自家水道で引き込んだ仕込み水が流々と流れている。すべてはこの水があつてこそ。At Sawada brewery. Water crucial to the production of sake is running from their private waterworks. Every things only possible with this water.

p41



招き猫の工場にて。目の入れ方次第で、ひとつひとつ微妙に表情が変わる。

At a welcoming cat factory. Each one's expression differs subtly depending on the way their eyes are drawn in.

p42-p43



年末年始、常石神社の厳かな時間。Year end and a new year start. Solemn time at Tokoishi Shrine.

p44-p45



本宮山から海を眺める。Viewing the ocean from Hongusan mountain.

p29



土管のある風景。不思議なカタチをした土管が、道沿いで主張していた。

A scene with clay pipes. Strange shaped clay pipes are calling out from the roadside.

p30-p31



作家の工房にて。無造作な佇まい、それだけで興味深い。

At the studio of a potter. Casual atmosphere is interesting just as it is.

p32



温暖な地域ならではののか、常滑でよく見かける柑橋類。

Maybe, because of warm climate, citrus can be seen often in Tokoname.

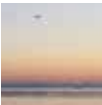
p33



作家の工房にて。今日も土と歴史と向き合い続けている。

At the studio of a potter. Continuing to face clay and history every day.

p34-p35, p36-p37



海苔の養殖、港の風景。海の上にも人の営みを感じた。

Laver cultivation. A view of the port. The working of men can be seen on the sea.

p18-p19



世界最古とも言われる大野海水浴場。

Ono swimming beach is said to be the oldest one in the world.

p20



毎年夏に行列のできる大蔵餅のかき氷。

A bowl of shaved ice at Okuramochi. Customers wait in a long queue for this sweet every summer.

p23



工場にて。16歳から働き始め、72歳の今も現役で働く背中に魅せられて。

In a factory. It is inspiring to watch the back of the man who started to work at 16 years old, and is still active at the age of 72.

p24-p25



堤防沿いの風景。A scene alongside the bank.

p26



鑄込み(いこみ)の型。流し込んだ土の水分を、石膏が吸収することで土が固まるのだとか。

Molds for pottery. Plaster is supposed to absorb excessive water and harden the clay poured.

p27



夏の終わりの夕暮れ時。坂井海岸にて。

Dusk at the end of summer in Sakai beach.

PHOTOLOGUE

Photo select & Text by Enomoto Norihisa (Coupgut) Mori Hazuki (Coupgut)

Cover



やきもの散歩道にて。ガラス越しに、やきものの塊が太陽の光を浴びて美しく輝いていた。
On the Pottery Footpath. Through the windowpane, the pile of the pottery shines tastefully catching the sunlight.

p2-p3



ある春の日。やきもの散歩道にて。草花に囲まれながら家を支える土管たち。

On a spring day, on the Pottery Footpath, the clay pipes support the house, surrounded by flowers.

p6



歩いていると突如現れる大甕。この大甕は、戦時中にロケットの燃料輸送の為につくられたものだという。

As you are walking, a large Jar comes into your sight suddenly. This is said to have been made to transport fuel for rockets during the last war.

p9



やきもの散歩道からの眺め。階段を登ると、桜の合間から煙突が。A view from the Pottery Footpath. Climbing the steps, you can see a chimney through the cherry blossoms.

p10-p11



とこなめ陶の森 陶芸研究所。満開の桜と藤色のグラデーションのモザイクタイルの組み合わせがなんとも美しい。

Tokoname Ceramic Art institute. Cherry blossoms in full bloom makes such a fantastic contrast with light purple color gradation mosaic tiles.

p12-p13



土管や煙突、手入れの行き届いた花壇。

Clay pipes and chimneys. A flowerbed carefully maintained.

p14-p15



2016年の常滑地区祭礼委員長区、北条区神明車の山車。榎方(かじかた)の気概が勇ましい。

Kitajoku-Shinmeiguruma, a festival float from an area responsible for administration of 2016 festival. Young men are vigorously controlling the float.

p16



昭和の雲間気が残る町並み。ドラマや映画のロケ地としてもよく使われている。

The houses in an area that reminds people of the Showa period. This location is often used to film dramas and movies.

p17



新茶の季節。職人の急須でお茶を淹れていただいた。

The season of new tea. A fresh tea is served for us from a red clay tea pot made by an artisan.

常滑の歴史

おわりに

Epilogue

常滑は不思議な町である。歴史や産業遺産を感じさせる町並みは魅惑にあふれ、個性ある人たちが生き生きと暮らしている。景気は相変わらず悪く、売り上げは減るばかり。それでも明るさを感じるのは、光る海があるからだけではないようだ。「つくること」を生業としている人々特有の「つくりあげる楽しさ」「チャレンジする自由さ」「土や火を扱う面白さ」があり、町が醸し出す「住み心地のよさ」「美しい自然や景観」などもその背景にあるに違いない。

「お金もないのにこの若い人たちは、なぜ明るいんだ?」遠くから訪ねてくれた古い友人が、陶芸の若い人たちを紹介したとき発した素朴な疑問。その時は答えようがなかったけれど、暮らしてみてもわかったような気がする。

この魅力あふれる地はいつまで続くのだろうか。ものづくりの町はその命を保ち続けられるのだろうか。若い人たちはやきもの産地を担いつづけ、家族を育てていけるのだろうか。やがて消えていくものもある。残したいものもある。そんな思いからこの本の編集が始まった。

「常滑の30年後に残したいものー風景や暮らし」「これから30年以上常滑で活躍する人たちのために」をテーマとした。一見異なったテーマではあるが、共通は「いつまでも魅力的な常滑」。会議を重ね、1年かけて常滑の魅力を拾い上げていったが、多様なその魅力を網羅することは難しかった。この出版によって、町の人や町を訪れた人が、「魅力的な常滑」について思いをめぐらせ、語り合うきっかけが生まれることを期待している。そして、その魅力を広く共有し充実させて、これからの常滑がより盛り上がっていくことを願っている。

Tokoname is a mysterious town. The history and industrial heritage can be felt through streets full of fascination, and people with individuality lead active lives. The economy has long been bad and sales are decreasing. Still it seems the brightness that one feels is not only from the presence of the shining sea. People who make their living by "creating" have characteristics of, "the enjoyment of creation", "freedom to challenge", "interest in working with earth and fire" and the town's atmosphere of "a comfortable place to live" "beautiful nature and landscapes" are also reasons. "Why are the young people here cheerful even though they do not have money? " This is a simple question raised when old friends who visit from afar are introduced to young people in the pottery field. At that time I could not answer, but I feel like I came to understand while living here. How long will this charming land last? I wonder if the city of manufacturing can remain. Will young people continue the pottery production areas and support their families? There are things that will eventually disappear. There are things that we want to keep. The editing of this book began from such thoughts. There are two themes "Things we hope remain in Tokoname 30 years from now - landscapes and livelihoods" and "For people who are active in Tokoname for over 30 years". Although at first glance, they seem to be a different, the common aspect is "attractive Tokoname forever". Over the course of meetings, I considered Tokoname's appeal for over a year, but it was difficult to encompass all of the diverse attractions. Through this publication, I hope that people in this town and visitors to this town will come up with opportunities to discuss their thoughts on "attractive Tokoname" and will talk with each other. Also I am hoping that the Tokoname of the future becomes more exciting by widely sharing and enriching its charm.

辻孝二郎

Tsuji Kojiro

編集・企画：常滑ブック制作プロジェクトチーム

Edit・Planning: Tokoname Book Production Project Team

加藤真美 Kato Mami
国島文 Kunishima Aya
鯉江優次 Kojie Yuji
嶋崎幸子 Shimazaki Sachiko
杉江寿文 Sugie Toshifumi
浜崎博充 Hamazaki Hiromitsu
山田想 Yamada So
伊奈啓一郎 Ina Keiichiro
辻孝二郎 Tsuji Kojiro

事務局
Secretariat
<p>常滑市（榑原秀樹、竹内稔将） 株式会社クーグート（高橋佳介、榎本紀久、森葉月） Tokoname City (Sakakibara Hideki, Takeuchi Toshimasa) Coupgut.inc. (Takahashi Keisuke, Enomoto Norihisa, Mori Hazuki)</p>

制作スタッフ
Production staff
<p>クリエイティブディレクター：高橋佳介 アートディレクター&デザイナー：森葉月 制作進行：榎本紀久 取材＆文：伊藤幸子 写真：児島章次 翻訳：常滑国際交流協会（市原昌）、鈴木淳一 印刷：株式会社大宝印刷</p>
<p>Creative Direction: Takahashi Keisuke Art Direction& Design: Mori Hazuki Produce: Enomoto Norihisa Text: Ito Sachiko Photo: Kojima Akitsugu Translation: Tokoname International Association (Ichihara Masa), Suzuki Junichi Printing: Taiho Printing Co.,Ltd.</p>

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お問い合わせ先
Contact Information
<p>常滑市観光協会 Tokoname Tourist Association TEL 0569-34-8888 http://www.tokoname-kankou.net/</p>

◎海外の方はこちら
Contact here for English
<p>常滑国際交流協会 Tokoname International Association TEL +81 (0)569-34-4792 tia@japan-net.ne.jp http://www.japan-net.ne.jp/~tia/</p>

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