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Enchanting Pottery

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Since ancient times, people have used dishware for food storage, cooking, and serving. As times have changed, the materials and methods of making dishware have also changed. However, ceramic dishes have been used since very ancient times.

In Japan, the oldest pottery excavated dates back to the Jomon period. Originally, the name of the Jomon period comes from the fact that the pottery of that period had a pattern made by pressing ropes (jo - rope, mon - pattern).

Since then, the technique of making pottery has greatly evolved, and while Japanese pottery has absorbed new techniques and styles, the customs that have been passed down from ancient times have also been well preserved. But there is a theory that Japanese pottery developed greatly alongside the time that the tea ceremony in Japan was flourishing.

When I first came to Japan, I was very surprised by the style of Japanese pottery. First of all, I was fascinated by its shape. Artistic and practical are mixed in a design that pursues a free and natural shape. The dishes did not have the usual smooth surface of standard dishware, and did not adhere to one form or strict idea of what shape a plate or a cup should be. Since coming to Japan, it has always felt easy for me to hold such dishes in my hands, as well as to eat or drink from them. I really feel like they are made by people, for people.

When I started living in Shimane Prefecture, I noticed that shops in the prefecture often use handmade pottery with an interesting design; when I go to a local matcha cafe, I'm always looking forward to seeing what kind of cup the tea comes in. And where sake is served,



sometimes you can choose the cup from which you will drink. At my favorite restaurant in Matsue, located in a ryokan called Ohashikan, the tableware changes not only with the type of food but even with the seasons. I think that the tableware selected for the restaurants conveys the owner's tastes to the customers and creates a special atmosphere for the place.

That is why when we went to Izumo Kanbe-no-Sato to

土から生まれる気持ち

大昔から人間は食べ物の保管・調理・盛り付けに食器を使っていた。時代が変わる中で、食器の素材や作り方も変化を遂げたが、古代から現代に続いて使われている物は陶の食器だ。

日本では、最も古いものとして発掘された陶器は縄文時代にさかのぼる。そもそも縄文時代という時代の名前は、その時代の陶器に縄の模様が施されていたところから来ている。

それ以来、陶器の製作技術は大きく進化し、日本の陶芸はその新しい技術やスタイルを吸収しながら、古くから伝わってきた風習も上手に残せた。特に、日本の陶器は茶道の繁栄と共に発展したという説がある。

日本に初めて来たとき、和風の陶器にとっても驚いた。まず第一に、その形に魅力を感じた。自由で自然な形を追求するようなデザインに、芸術性と実用性が混ざり合っている。私の故郷やヨーロッパでよく見たつるつるした表面で形が決まった皿やカップではなかった。手で持ったときに、指がちょうどはまるような形になった器が手に持ちやすい。人によって人のために作られたものだと感じられた。

島根県に住み始め、県内の店ではよく特殊なデザインの手作りの陶器が使わ

ハキモヴァ・リリヤ

れていることに気づいた。お抹茶の喫茶店に行くたび、お茶はどんな茶碗で出てくるかいつも楽しみにしている。また、日本酒の専門店の中にも、自分のお酒を飲むお猪口を選ぶことができる店がある。大橋館という松江の旅館の中にある私の好きなレストランでは、食べ物の種類だけではなく、季節によって食器が変わる。店に選ばれる食器はオーナーの趣味を客に伝え、店の特別な雰囲気を作り出していると思う。

今回出雲かんべの里へ陶芸を体験しに向かったときに、仲間はどうなるものを作るか、自分はどんなものができるかとても楽しみにしていた。

出雲かんべの里は工芸館や民話館の集まった場所だ。その周辺に自然の中を楽しめる森も広がっている。本館の隣に、曜日によってシェフが変わる面白いカフェもある。たとえば、水曜日と木曜日には、ビーガンカフェを営業している。

2階に上がって、機織り工房を通り過ぎ、陶芸工房にたどり着いた。工房の前で石橋 優さんと山本 将之さんに歓迎され、中を案内され、陶芸作品を作る過程を説明された。粘土を練って固さを調整し、空気を抜くため、菊練りでさらにしっかり練る。この工房には、電動や手まわしのろくろがあり、粘土を好きな形に成形し



experience the art of pottery, I was very intrigued to know what kind of pottery the others would make and what I would be able to create myself.

Izumo Kanbe no Sato is a place with various craft and folk tale studios under one roof. There is a forest nearby where one can enjoy a stroll through nature. Next to the main building, there is an interesting cafe where chefs change depending on the day of the week. For example, on Wednesdays and Thursdays a vegan cafe is open.

Upstairs, after passing the weaving studio, we arrived at the pottery studio. Mr. Yu Ishibashi and Mr. Masayuki Yamamoto welcomed us and guided us inside to explain the process of making ceramic works. First, you knead the clay to adjust the hardness; then there is a special method of kneading called kiku-neri (kiku - chrysanthemum, neri - kneading) when you twist the clay, kneading it thoroughly to release the air. In this studio, there are electric and banding pottery wheels, and after shaping the clay using one of the wheels, you need to fire the clay body in a kiln for about 15 hours. The temperature inside the kiln reaches up to 1240 degrees Celsius. The kiln at Izumo Kanbe no Sato is electric and fitted with computerized controls, ensuring the even distribution of heat inside the chamber, so that the ceramic ware is fired evenly. After bisque firing, the pottery is glazed with the color selected by the workshop participants beforehand, and then the pottery goes into the kiln again for glaze firing. It usually takes 1 to 2 months for the ceramics to be ready.

Mr. Yamamoto and Mr. Ishibashi were born and raised in



てから、できたものを窯に15時間ほど置いて焼く。窯の中の温度は1240度まで達する。この窯はマイコン型の電気窯で、熱が一定に伝わるおかげで陶器が均一に焼かれる。一度素焼きされたら、陶器は陶芸体験者に事前に選ばれた釉薬がかけられ、本焼きされる。完成品は1~2ヶ月で仕上がる。

島根県出身の山本さんと石橋さんは、約10年前に出雲かんべの里での展示会で出会った。二人とも大阪で陶芸を学び、故郷に帰って好きな陶芸を続けた。作る陶芸のスタイルはかなり違う。石橋さんは現代美術に興味を持ち、主にインテリア用の小物を作っている(建物、車など)。その作品は島根県の土産物を扱う島根ふるさと館や松江市宍道ふるさと森林公園等で買うことができる。山本さんは伝統工芸やアートに基づいた表現作品を制作している。彼の作る器は松江歴史館等で販売されている。二人とも展示会にも作品を出品することができる。もうすぐ松江市の一畑百貨店では、石橋さんの個展も開催される。

二人は3年ほど前に、自分達の積み上げてきた技術や経験を共有し、地域やお客さんにそれらを還元するため、また、陶芸作品の新たな意匠を研究するため、ここにとうげい研究所を設立した。

Shimane Prefecture. They first met at an exhibition at Izumo Kanbe no Sato about 10 years ago. Both of them studied ceramic art in Osaka and continued the practice after going back to their home prefecture. The style of their works is quite different. Mr. Ishibashi is interested in contemporary art and mainly makes small interior accessories (miniature buildings, cars, etc.). You can find his works at Shimane Furusatokan, a prefectural souvenir store, and Shinji Furusato Forest Park's souvenir store, both located in Matsue City. Mr. Yamamoto creates ceramics in an expressionist style based on traditional arts and crafts. His works are sold at the Matsue History Museum's store. Both masters occasionally participate in exhibitions. Soon (July 28–August 3), Mr. Ishibashi is going to hold a personal exhibition at Ichibata Department Store in Matsue City.

About three years ago, Mr. Yamamoto and Mr. Ishibashi decided to establish "Ceramics Research Studio" in order to share their techniques and experience with locals and their customers, and to research new ideas in ceramic design.

I've always wanted to try making pottery, but felt it to be very difficult. When I went to the studio to have the interview for this article, it was my first time to visit a pottery workshop. However, I managed to make some ceramic cups successfully thanks to the pottery masters' careful instructions, and I really enjoyed my time there. The feeling of the wet clay calmed me down and kept me focused. The experience I had at "Ceramics Research Studio" at Izumo Kanbe no Sato inspired me to visit pottery workshops again—it might become my new hobby.



私は以前からろくろ体験を試みたかったが、難しそうだったので行かずにいた。今回の取材で初めて陶芸工房を訪れたが、先生方の指導のおかげで上手く作ることもできたし、作る過程をとっても楽しめた。水に濡れた粘土の感触で気持ちが落ち着き、夢中になってしまう。出雲かんべの里のとうげい研究所で陶芸を体験できたおかげで、また陶芸をしたいという気持ちが生まれ、私に新たな趣味ができるかもしれない。



てまりはの島根松江

Matsue's Original Temari

Jung-hyun Lee

"Temari" is an aristocratic culture that was introduced to Japan from China around the 7th century. In Japan, temari became popular among women in the Edo period (1603-1868) and spread to various parts of the country as souvenirs from Edo.

Matsue's temari is said to have been first made by the maids of the feudal lord of Matsue, and later spread throughout the castle town. Due to its round shape, this style of temari was made with the hopes that "everything will go smoothly" and was used as gifts for celebratory occasions, and in the old days, it was customary to include temari in wedding gifts.

Temari is a traditional Japanese craft that is mainly made out of multi-colored threads. However, in Matsue, they still continue to use Shimane-made



materials to create a temari that is unique to only Matsue. The Matsue Washi Temari Studio is the only workshop in Japan that makes temari using traditional Japanese paper and indigo-dyed yarn. This unique Matsue form of temari was created by Mr. Tsuneno Kinukawa, who then taught it to his apprentices who have passed it down to the present day. Today, Reiko Kinukawa, Tsuneno's daughter-in-law, continues the craft at the studio. The studio is located in an old Japanese-style house, near Matsue Castle, with a nice Japanese-style garden that can be viewed from the gallery and workshop rooms. We visited the studio to try our hand at making temari, and were welcomed by Kinukawa-san and her staff member, Yamamoto-san.

There are three types of temari made at the Matsue Washi Temari Studio: "Kagari Temari," the most commonly seen in Japan that is made with colored threads; "Washi Temari," made with Japanese paper and embroidery threads; and "Ai Temari," made with indigo-dyed threads that have been dyed using a traditional dyeing technique. Of these, "Washi Temari" and "Ai Temari" are made using Shimane Prefecture's local products.

"Washi Temari" uses Izumo Mingei paper and French embroidery threads produced in Yakumo town, Matsue City. The



島根松江ならではのてまり

「てまり」とは中国から7世紀ごろ日本に入ってきた貴族文化の一つである。日本では江戸時代(1603-1868)、江戸の女性の間で流行し、参勤交代(各地域の大名を定期的に江戸に行ったり来たりさせた江戸幕府の制度)の出張土産として各地に広がったとされている。

松江の「てまり」は、松江藩御殿女中が作り始め、後に城下の町にも広がったと言われている。その丸い形から「何事もまあくおさまりますように」という願いを込めて作られ、慶事の贈答品として利用されたり、昔は嫁入り道具に入れる風習もあったという。

日本伝統工芸の「てまり」は、主に何色ものの糸で作られている。しかし、松江には古くから伝わる島根の材料を使った松江ならではの「てまり」がある。<松江和紙てまり工房>は全国で唯一日本の伝統紙である和紙と伝統染糸の藍糸を使っててまりを作っている。絹川ツネノ氏が松江ならではのてまりを創始し、弟子たちに教え、今に伝わっている。現在は、絹川ツネノ氏の子孫である絹川令子さんが工房で技法を受け継がれている。工房は松江城の近くの古民家にある、日本式庭の見える展示ギャラリーと体験教室を運営されている。私たちもてまり作りを体験してみるため工房を尋ね、絹川さんとスタッフの山本さんが迎えてくださった。

イ・ジョンヒョン

<松江和紙てまり工房>で作られているてまりは、日本で最もよく見られる色糸で作る「かがりてまり」、和紙と刺繍糸を使った「和紙てまり」、伝統的な染色技法の藍染の糸で作られた「藍てまり」の3種類がある。この中で、「和紙てまり」と「藍てまり」が島根県の特産品を材料にして作られた工芸品である。

「和紙てまり」は、松江市八雲町で作られている出雲民芸紙とフランス刺繍糸が使用されている。刺繍で区分けし、区域別に「ちぎり絵」という和紙を手でちぎって貼る絵画技法で花の図案が多いのが特徴だ。松江市の花である椿や島根県の花の牡丹があしらわれている。また、糸で幾何学文様、日本伝統文様、特に魔よけと幸運を引き寄せるといふ「麻の葉」の柄を刺繍する。糸を使ったてまりは他の地域にも多いが、和紙を使うてまりは松江のてまりが唯一である。出雲民芸紙は丈夫で、破れにくいし、長持ちするので、和紙てまりを後世に残すのに適している材料だ。

「藍てまり」は島根県安来市広瀬町の城下の町で1824年から伝わる「広瀬紺」に使われる藍染めの糸が使用されている。島根県無形文化財「広瀬紺」の技術保持者の故天野圭氏の後継者が技術を受け継ぎ、その伝統が守られている。この天野家の藍色一つに濃淡で色付けられその染糸でてまりを作る。糸でグラデーションを入れるように色を組み合わせる幾何学文様を表現する。藍



embroidery is used to divide the temari into sections, where each section is then decorated using a technique where paper is torn apart into smaller bits and glued onto the temari (paper-mache-esque). This creates the desired floral patterns known as "chigiri-e." The camellia, the flower of Matsue City, and peonies, the flower of Shimane Prefecture, are also included in the designs. In addition, geometric patterns and traditional Japanese patterns, especially the "hemp leaf" pattern, which is said to ward off evil and attract good luck, are embroidered onto the temari using thread. While temari with thread-embroidered designs can be found in other regions, only in Matsue can you find temari made with Japanese paper. Izumo Mingei paper is strong, tear resistant and long lasting, making it an ideal material for preserving "washi temari" for future generations.

"Ai temari" uses "Hirose Kasuri" indigo-dyed threads that have been locally made in the castle town of Hirose in Yasugi city since 1824. The "Hirose Kasuri" technique, an Intangible Cultural Asset of Shimane Prefecture, is being continued by the successor of the late Kei Amano, the master of this technique. The Amano family's dark indigo-dyed threads are used to make temari. The combination of different color threads creates a gradation that expresses a geometric pattern. Indigo-dyed threads are usually hard to find as material for temari, but are very popular amongst young people and men.

At the workshop, visitors can experience all three types of temari. It takes a lot of time and effort to make temari by yourself from scratch. However, the Matsue Washi Temari Studio has pre-made the cores making the experience as simple as possible. A thinly planed piece of cedar wood is made into a ball to make a jidama (core), and is then wrapped with cotton. Then, the cotton wrapped cord is wound with tsukishi-yarn threads. Depending on the type of temari to be made, additional washi paper is applied to complete the base. After this, a basic frame is made with thread to facilitate a path for the geometric patterns, and with that the temari base is

complete. In a sense, the most difficult part of the process is prepared in advance so that participants can easily start with their decorating patterns.

So with the help of Yamamoto-san of the Matsue Washi Temari Studio, I tried making "Indigo Temari." With five color options of "Hirose Kasuri" indigo-dyed yarn, I chose three which I used in gradation to create the final pattern. Looking at the completed version of the geometric chrysanthemum flower pattern that I chose, it looked very difficult. However, with Yamamoto-san helping me step-by-step, even a beginner like me was able to recreate the same geometric flower pattern. While I was working, I was able to shake off all my distractions and concentrate on the task at hand. The process of completing the project was the most interesting, and looking at my finished temari gave me confidence that even I could do it.

Looking at the temari of my fellow participants, the group that made "Washi Temari" used various colors of washi paper to reproduce different landscapes. It was interesting to see how everyone's individuality was shown in their work. My colleague who made "Indigo Temari" with me also chose the same pattern as I did, but with just our different choices in thread colors we created temari that were unique, which made comparing them even more fun.

Our temari are not only for decoration, but also can be used as charms. At the Matsue Washi Temari Studio, visitors can make earrings, necklaces, and other accessories out of temari, which are also available for sale.

After experiencing making my own, I felt that the cost of the workshop and the prices of the temari for sale were low compared to the materials and effort involved. I strongly felt that Kinukawa-san and her staff are not aiming for profit, but rather for the preservation and continuation of the tradition. According to Kinukawa-san, it is very difficult to nurture the creators who are willing to preserve the tradition due to the aging of the people who teach it. I hope that this tradition, which reminds us of the joy of making things, will be preserved. In fact, temari was also introduced to Korea from China, but with the few people who continue the tradition today, there are people who do not even know what Korean temari is. I hope that Japanese temari will continue to be made. Why don't you try making temari and have fun while participating in the preservation of this traditional culture?



一緒に体験した仲間のてまりを見た。「和紙でまり」を作ったチームはさまざまな色の和紙のちぎり絵で風景などを表現した。各自の個性がにじみ出る作品を見るのが面白かった。私と同じ「藍でまり」を作った同僚は同じ柄を選んで作ったが、選んだ糸の色によって違う感じのてまりとなり、比べてみるとさらに楽しかった。

私たちのてまりは飾り用だけでなく、実生活で使用可能なチャームにもなる。<松江和紙でまり工房>ではてまりを利用してイヤリング、ネックレスなどのアクセサリーも作ることができ、販売も行っている。

体験をしてみると、使う材料や努力に対し体験費用や販売されているてまりの価額が低く設定されている感じがした。絹川さん達が利益を目的とするのではなく、伝統を守りながら受け継ごうとされていることを強く感じた。絹川さんの話によると伝授者たちの高齢化により、伝統を守ろうとする気持ちの作り手を養うことがなかなか難しいという。作る楽しさを教えてくれるこの伝統が守られてほしいと思う。実は、韓国にも中国からてまりが伝えられたが、今は伝統を受け継いでいる人が少なく、韓国のもまりのことを知らない人もいる。日本のてまりは絶えずに続いてほしい。皆さんもてまり作りを一度体験して楽しみながら、伝統文化を守ることに、参加、挑戦してみてもどうだろうか。

染め糸は普通でまりの材料としてはなかなか見られないもので、若い人や男性にもとても人気があるそうだ。

工房では3種類のてまりをすべて体験することができる。てまりを最初から自分で作ろうとすると、多くの時間と手間がかかる。しかし<松江和紙でまり工房>では体験しやすいように、ベースが作ってある。杉の木に薄く鉋をかけた材料を丸めて地玉を作り、その上に綿を巻く。そしてその上につけ糸をかける。作るてまりの種類によって、追加で和紙を貼り付けベースを完成させる。この後、糸で基礎線をかけて幾何学文様を入れやすいように基本枠を作っておけば、ベースでまりの完成だ。ある意味、一番難しい過程を前もって準備していただけるので、体験者は気軽に本作業に入ることができる。

私は工房の山本さんの指導を受けながら「藍でまり」を作ってみた。広瀬紺の藍染め糸の5色のうち、3色を選んでグラデーションを入れながら柄を作った。幾何学模様で菊の花柄を作った完成品を見た時は難しそうにみえた。しかし、山本さんの指導を受けながら一つ一つ縫いつけると私のような初心者も完成できた。作業をしている間は雑念が振り払われ、集中ができてよかった。また、完成する過程は興味深かったし、完成品は私にもできるという自信を吹き込んでくれた。

Experience “Izumo” Through Washi Paper Making

Felipe Nascimento



“Washi” is the ancient art of Japanese paper. There are various opinions on the origin of washi, but early estimates say that it began in the 3rd to 4th centuries. Although there are many methods and materials for making washi, one style that has been passed down in Shimane Prefecture is called “Izumo mingeishi.” The term “mingei” comes from the “Mingei (Folk-Art) Movement,” which was started in 1926 by Yanagi Muneyoshi, Hamada Shoji, and Kawai Kanjiro. Mr. Yanagi advocated for seeing the beauty in handcrafted, everyday items made for Japanese living, at a time when the art world was not concerned with such objects. “Mingei” is short for “minshuuteki kougei” literally meaning “popular crafts.”

In 1920 in a small village in Shimane Prefecture (located in modern-day Yakumo-cho, Matsue City), Abe Eishiro was born and raised into a family of paper makers. Although the village was not well known for paper making, young Mr. Abe polished his skills by experimenting with paper making methods. He travelled around Shimane Prefecture and eventually became an authority on the craft, while also teaching other artisans. Time passed, and in 1931 the head of the Mingei Movement, Mr. Yanagi, visited Matsue, where he showed interest in Mr. Abe’s paper making. Mr. Abe subsequently joined the Mingei Movement and his paper came to be known as “Izumo mingeishi.” In 1983, Mr. Abe established the “Abe Eishiro Memorial Museum” in order to preserve folk artworks and prized pieces of washi that he had collected over the years. Alongside the museum, he also created the “Handmade Washi Learning Center” to train washi craftspeople.

To learn more about washi paper making, my colleagues and I (the Shimane Prefectural Coordinators for International Relations) participated in a paper making workshop guided by the grandson of Abe Eishiro, Mr. Abe Norimasa, who is also the current director of the Abe Eishiro Memorial Museum and a



和紙を漉いて「出雲」を感じる

「和紙」は日本古来の紙である。その起源に関しては諸説があり、早いものは3～4世紀に始まったとされている。和紙の作り方や原材料は様々あるが、島根県で受け継がれている和紙の一つは「出雲民藝紙」がある。「民藝」というのは、1926年から柳宗悦、濱田庄司、河井寛次郎氏によって展開された「民藝運動」に由来する。柳氏は当時の美術界が関心を示さなかった、日本の暮らしの中で作られ、使われていた手仕事や日用品等に美しさを見出し、活用することを提唱していた。「民藝」は「民衆的工芸(工藝)」の略語である。

一方、1902年に現在の島根県松江市八雲町にあたる村で生まれた安部榮四郎氏は、紙漉きの家で育ったものの、その村は名高い紙漉き産地ではなかったため、安部氏は自分で研究を行うなどして技を磨き、島根県を巡回して職人を教える立場にもなった。時を経て、1931年に民藝運動の柳氏が松江を訪れ安部氏の紙漉きに関心を持ち、安部氏は民藝運動に参加するようになった。その頃から安部氏の漉いた紙が「出雲民藝紙」と呼ばれるようになった。1983年には、安部氏は、自らが収集した数々の民芸品や貴重な和紙の資料を

フェリペ・ナシメント

保存するために「安部榮四郎記念館」を設立し、その付属施設として和紙の技術者の育成のため「手すき和紙伝習所」を立ち上げた。

今回、私たち島根県国際交流員は紙漉き体験の取材のために、安部榮四郎氏の孫である安部紀正さん(安部榮四郎記念館館長、島根県優秀専門技能者)から紙漉き体験の指導を受け、出雲民藝紙の製作工程についても色々とお聞かせいただいた。出雲民藝紙の原材料となるのは楮(こうぞ)、三桧(みつまた)、雁皮(がんび)である。それぞれ違う特徴を持つ和紙が出来上がるが、私たちは三桧のほうで体験をさせていただいた。プロの職人が行う紙漉き本来の工程を簡単に示すと、これらの植物からはがされた皮をソーダ灰と一緒に煮て柔らかくしながら不純物を溶かし、地下水の流水でその不純物を洗い流し、不要な部分を手で取り除く。次に足踏み式のつき白やピーターという機械で繊維をほぐし、タンクの中で水とトロロアオイの根を水につけて糊状にした液「ネリ」と混ぜて箕の子で汲み込み、乾燥させて仕上げる。その漉き方は洋紙では見られない「流し漉き」といい、繊維を箕の子に広げていくことで紙を構成する層を作っていく。これは高度の技と、紙料の粘性を高める「ネリ」との



certified “Superior Technician of Local Traditional Handicrafts for Shimane Prefecture.” He explained various details about the production of Izumo mingeishi. The main raw material of Izumo mingeishi consists of either kozo (paper mulberry), mitsumata (Oriental paperbush), or a group of Japanese shrubs called gampi; each plant produces washi with different characteristics. For our workshop, we used mitsumata.

A simple summary of the washi making process used by professional artisans is as follows: the bark from the plant is boiled with soda ash, which separates impurities while softening the bark. Those impurities are washed away with groundwater, and then unwanted material is removed by hand. Next, machinery such as a foot-operated stamper or mechanical beater is used to break up the fibers. These fibers are mixed with “neri,” a paste made from immersing “tororo aoi” (sunset hibiscus) root in water, and the resulting pulp then settles over a flat bamboo screen which is dipped into water. The resulting paper is then dried. This form of paper making, where layers are formed by repeatedly spreading out fibers on a screen, is called “nagashi-suki,” and it is not seen in Western paper making. This unique production method is made possible by combining high-quality branches with “neri,” which increases the viscosity of the pulp.

The paper making workshop at the Handmade Washi Learning Center utilizes a relatively simple method that anyone can do, called



“tame-suki.” First, a metal screen is vertically dipped into a tank filled with pulp fiber; then, the screen is made horizontal in the solution and brought to the surface, where it is shaken side to side to spread the pulp over the entire screen; the screen is tilted to allow excess water to drain. The result is a single sheet of paper. Next, the wet paper is transferred from the screen to a cloth, which is folded around the paper and firmly pressed with your hands, to further absorb water. Finally, the paper is peeled away from the cloth and stuck to a hot metal board to completely dry.

When touching the finished paper in your hands, you can really feel the characteristics of washi. The “front” of the paper is smooth to the touch, while the reverse is rough. You can also feel the sturdiness of the material, as the paper does not tear like everyday office paper would.

The paper that we made at the workshop is about the size of a postcard, and because it is washi made of mitsumata pulp—which is suited for writing in pen—you can create charming letters and postcards. In addition to postcard-size paper, workshop participants can also make an A4-sized colored sheet, a traditional fan, or a book cover; such unique and attractive paper products make for a great gift, or even as a personal keepsake.

At the Handmade Washi Learning Center, you can not only enjoy making your own handcrafted item, but also experience the benefits of washi, the history of the Mingei Movement, and the ancient culture surrounding Japanese paper that has been passed down in the Izumo region. I hope that many people continue to visit and enjoy this workshop!



組み合わせで可能となるようだ。

紙漉き体験となると、誰もができるように、比較的簡単な「溜め漉き」という技法で行われる。まずは金網を縦にした状態で原料の繊維が入ったタンクに入れ、底に到達したら横にして繊維をすくい上げ、金網を揺り動かしながら繊維を金網全体に広げ、斜めにして水を切る。これで一枚の紙ができる。次に金網から紙を直接布に移し、紙を包むように布を折りたたんで、広げた手のひらでしっかりと押し付けてさらに水分を切る。最後に、紙を布から剥ぎ取り、熱い鉄板に付けて完全に乾燥するのを待つ。

出来上がった紙を手にとると和紙の特徴が感じられる。両面を触ると片方



がつつつる、もう一方がざらざらしていて、つるつるの面が表でざらざらの面が裏とされている。破ろうとしても普段使っている洋紙のように破れないのでその丈夫さがよくわかる。ちなみに、私たちが漉いたのはハガキ程度の大きさでペン書きに適している三極の和紙なので、普段より味のある手紙やハガキに使える。出雲民藝紙の紙漉き体験ではハガキの他に、A4サイズの色紙、うちわ、ブックカバーも作れるので、自分用でもプレゼント用でも唯一無二の味のある紙製品を手に入れることができる。手漉き和紙伝習所での紙漉き体験では、自分で物を作る喜びはもちろん、和紙のよさ、民藝運動の歴史、そして出雲の古くから伝わる紙の文化にも触れることができるので、この体験をできるだけ多くの人にぜひ味わってほしい。

A Hands-On Experience with “Yakumo-Nuri”

Oliver Marshall

When you go on vacation, what do you usually do? For me, I mostly enjoy “sightseeing,” where I visit tourist attractions and take photos. As a society, we love taking photographs, and especially nowadays, we often judge places by how pretty they look in a photograph or video. In fact, there are even tourist attractions and restaurants that are designed to be “Instagram-able.”

Photographs are a great way to capture memories. However, I would argue that when we prioritize our sense of sight over all else, we are missing out on a deeper experience. Therefore, I think that more and more people are now seeking “experiential activities” when they travel, where one can engage all the senses and feel “in the moment,” rather than taking a picture of a moment.

And luckily, there is no end of experiential activities in Matsue City.

For this issue of the Shimanean, my colleagues and I embarked on an experiential adventure around the capital of Shimane Prefecture, Matsue City. The castle town offers a rich traditional arts and crafts scene, with many shops still in business after generations.

I had the opportunity to visit one such business, Yamamoto Lacquerware Co., Ltd., located near the Kyomise shopping district in the heart of Matsue. Established in 1890, the family-run business makes lacquerware in the local “yakumo-nuri” style, and offers a variety of objects, from simple household items to extravagant pieces of fine art.

When entering the shop, one is greeted with a vast array of



objects: wooden chopsticks with intricate designs and colors; large circular trays illustrated with flowers and landscapes of all kinds; small round containers for holding tea, some depicting birds in flight or carp swimming in a pond; and all kinds of cups and bowls, made of a variety of materials.

My immediate impression was that the pieces looked both exquisite and yet modest at the same time—they depicted the simple beauty of nature, but with a masterful depth of color and texture. I had always assumed that creating such art took time and skill, but in reality I knew very little about the lacquerware-making process. Of course, one could research on the internet or simply ask the artists, but in keeping with this issue’s theme of “experiential activities,” Yamamoto Lacquerware offers a workshop where visitors can try painting their very own lacquerware item.

We were warmly welcomed by the director of Yamamoto Lacquerware, Mr. Kazunari Yamamoto, who is the fourth-generation owner of the business. Mr. Yamamoto led us into a back room, where we would do the painting. To guide us in the process was Ms. Momoko Nagaya, a 15-year veteran of lacquerware painting who had recently returned to her hometown of Matsue, in order to practice the local “yakumo-nuri” style. For the workshop, participants choose an item to paint in advance; available items include chopsticks, a small handheld mirror, a tea holder, and a picture stand, among other items. I chose the picture stand because I thought it would make a nice gift for someone, although any of the items



松江の伝統工芸「八雲塗」を体験しよう!

旅行するとき、普段何をしますか? 私は観光地を訪れ、写真を撮ることが多い。私たち現代人は、スマホで写真を撮ることが大好きである。最近、「インスタ映え」を狙った観光スポットやカフェもあるくらい、写真や動画でどれだけ美しく見えるかにより、場所を判断することが多いだろう。

たしかに、写真は思い出を残す素晴らしいものだ。しかし、何よりも「視覚」を優先させると、より豊かな体験を見逃すのでは…? それを理由に、旅行先では写真を撮るよりも、五感を使い、「その場」を感じられる「体験型観光」を求める人も増えていると思う。

そして幸いなことに、島根県松江市は体験できることが尽きない観光都市である。今回の取材は松江市を巡り、「ものづくり体験」の旅に出た。この城下町は伝統工芸が盛んで、何世代にもわたった老舗も少なくない。

その一つ、松江の京店商店街の近くにある「山本漆器店」を訪れることになった。1890年に創業した家族経営の老舗で、「八雲塗」の漆器を作り続け、またシンプルな日用品から豪華な美術品まで、様々な作品を提供している。

お店に入ると、複雑なデザインと色使いの箸、花や風景が写実された円形の盆、鳥が飛び、鯉が泳ぐ様子が描かれた茶入れ、様々な素材の茶碗などが目に飛び込んだ。自然の単純な美しさを表現しながらも、色や柄に深みがあり、上品でありながら控えめな雰囲気を与えているというのが第一印象だった。

私は、このような芸術品を作るにはかなりの時間と技術が必要だと考えていたが、実際に漆器の作り方についてほとんど知らなかった。もちろん、インターネット

オリバー・マーシャル

で調べたり、職人に聞いたりすることもできるが、今回の取材のテーマである「ものづくり体験」に沿って、山本漆器店が開催する塗絵の絵付体験に参加してみた。

四代目である山本一成社長に暖かく迎えてもらった。山本社長は絵付体験をする奥の部屋に私達を案内し、そこに絵付けを指導してくれる長屋桃子さんに会った。全国のいたる所で活躍してきた、職歴15年の職人である長屋さんは、地元の松江に戻り「八雲塗」に取り組んでいる。

この絵付体験では、箸、手鏡、茶筒、写真立など、参加者が事前に描くものを選ぶ。私は贈り物に喜ばれそうだと思い、写真立を選んだが、どの器も素敵なお土産になりそうだった。

あらかじめ描きたい図案をスマホに保存するか、紙に印刷したものを用意した。長屋さんは、表面がつるつる、裏面がざらざらした薄いトレーシングペーパーを渡してくれた。この紙のざらざらの面に、鉛筆で図案をなぞっていく。そして紙をひっくり返し、表面には、水と貝殻の粉で作った白いペーストを付けた絵筆で写した輪郭をもう一回なぞった。ペーストはすぐに乾き、図案の輪郭は粉の線になった。

平らな竹の棒で紙をこすりながら、写真立に粉の輪郭を転写した。図案を転写したら、いよいよ色を付ける。私の筆が触れた瞬間、こんなに小さなものに優雅に描くのはかなり難しいと思った。実際に体験したことで、周りに飾られていた漆器を作るために、どんなに高い技術が必要なのか想像し、とても感動した。

輪郭に従い、絵を描いている数分間、私は完全にその体験に没頭していた。一



would have made excellent souvenirs!

We prepared an image that we would like to paint in advance, either saved to our smartphone or printed out. Ms. Nagaya gave us a thin tracing paper, with one side smooth and one side rough. Using a pencil, we traced our image onto the rough side of this paper. Using a paintbrush and a white paste made of water and ground seashells, we painted our outline on the opposite side of the paper. The paste quickly dried, leaving a powdery outline of our image.

Using a flat bamboo stick, we then rubbed the outline onto the lacquered object. Once the outline was complete, we could begin painting. The moment my brush touched the picture frame, I was struck by how difficult it was to elegantly paint on such a small object. Participating in the workshop gave me a newfound appreciation for the skill required to create such professional works of art.

For the few minutes that we were painting, I was completely immersed in the experience. Any worries and thoughts that I had faded into the background as I focused on every brush stroke. It was a pleasant respite from the hustle and bustle of daily life, one that I would never have experienced from simply walking around the store.

Once we were finished painting, the pieces were stored away to dry, which Ms. Nagaya said would take about eight hours. She explained



筆一筆に集中し、心配事や考え事がなくなった。店内を歩いているだけでは決して味わえない、日常の喧騒から解放された心地よい時間だった。

絵付けが終わったら、8時間くらい乾燥させる。また、色漆が乾くと、最初は色が暗くなり、乾き切ると明るくなると長屋さんは説明した。

山本漆器店の絵付体験では、すでに漆を塗ってあるものに絵を描き、それ以上磨かないという、初心者でも楽しめるシンプルな工程で行う。しかし、絵付けはあくまで「八雲塗」の一部であり、その絵を器に溶け込むように見せるための「磨き」も重要な工程である。

八雲塗は、絵の上に透漆(すきうるし)と呼ばれる飴色の半透明の漆を何度も塗り重ねて磨くことで、絵がある程度見えなくなるのだと長屋さんは教えてくれ



that as the colors dry, they actually darken at first, and then lighten as the drying process completes.

The workshop offered at Yamamoto Lacquerware is a simplified process which involves painting onto an already finished object, with no further polishing. However, painting is only one part of “yakumo-nuri” just as important is the polishing process, which is what makes the painting appear to “merge” into the object itself. Ms. Nagaya explained that for yakumo-nuri lacquerware, layers of a semi-transparent lacquer, called “uwa-nuri” are repeatedly applied on top of the painting and then polished; in doing so, the painting becomes somewhat hidden. Over time, as the object is exposed to light, the semi-transparent layers of lacquer become clearer, revealing the painting underneath.

Mr. Yamamoto commented that it is a laborious process to apply and polish the numerous layers of lacquer, and there are few regional styles that employ a similar method. However, the effect is what makes “yakumo-nuri” so unique. To demonstrate, Mr. Yamamoto showed us two wooden cups, one that had been recently made, and one with a few years of use. To my surprise, the used cup appeared more vibrant, and actually looked newer!

Participating in the workshop at Yamamoto Lacquerware was a fantastic way to experience Matsue City’s traditional culture. And although my hobby is photography, I definitely wish to explore more of Matsue City through workshops and activities. The next time I look at the lacquerware picture frame that I painted, I am sure that my memories of the experience will be as vivid as the colors that it contains.

た。漆器を何年か使い続けると、光の作用で透漆が透明度を増し、下に描かれた漆絵が鮮やかに浮かびあがってくる。

絵の上に漆を何層も塗り重ねるのは、他の産地ではなかなか見ることのない大変な工程であるが、これこそが「八雲塗」の面白い特徴である。そこで例として、山本社長が最近作られた木製のカップと、数年使用したカップを2つ見せてくれた。驚いたことに、使い込まれたカップのほうが鮮やかで、むしろ新しく見えた!

山本漆器店の絵付体験は松江の伝統工芸について知る、素晴らしい機会だと感じた。私の趣味は写真だが、これからも「体験」を通じて松江市の文化や歴史に触れていきたいと思う。自分が絵付けをした写真立を見るときは、きっとそこに塗った色彩に負けにくいくらい鮮やかな思い出を振り返ることができるだろう。

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