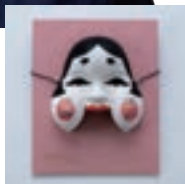


Edo Kimekomi Ningyo



Toshimitsu Kakinuma



Kimekomi doll

■ How did you do in art class back in elementary school?

I always got high marks in art, actually.

■ What led you to become a craftsman?

Because my family workshop was facing an aging workforce, I decided to learn doll making from the ground up under a master doll maker.

■ What are the joys and challenges of being a craftsman?

I enjoy meeting people from various craft regions in Japan and learning about the country's excellent traditional crafts. However, there has been a sharp drop in demand for festival dolls over the past year or two due to the declining birthrate, and I feel we are in a time of change.

■ What do you focus on most in your techniques and craftsmanship?

I always try to do things that I can enjoy myself.

■ What are you working on and what do you plan to do next?

One of my goals is to introduce kimekomi (a fabric inlay technique) to a global audience. I see great potential in inbound tourism. However, with so few craftsmen available, we can't meet the demand and it's frustrating. These days, the craft's artisans even struggle to take on apprentices. That's why I want to develop better environments for stable production by working with fellow masters.

■ What do you expect from the Tokyo Artisan Exhibition?

Since I value reaching out to young people, I'm looking forward to talking with visitors of all ages.

Kakinuma Ningyo Co., Ltd.

1-21-11 Shinkoshigaya, Koshigaya-shi, Saitama 343-0857

Phone: 048-964-7877

Website: kakinuma-ningyo.com



1
Edo Kimekomi Ningyo
Discover Kakinuma's craft!

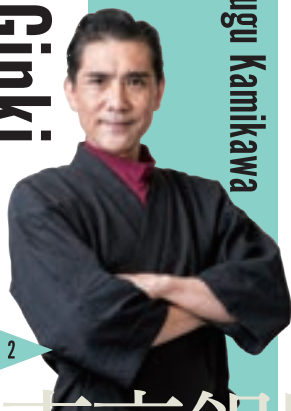
2
Tokyo Ginki
Discover Kamikawa's craft!

A silver-forged vessel



Yoshitsugu Kamikawa

Tokyo Ginki



■ How did you do in art class back in elementary school?

I always got top marks in art class. I loved making all sorts of things and showing them off to my friends.

■ What led you to become a craftsman?

I was born into a family of shirogane-shi (silverware masters) that goes back to the Edo period (1603-1868), so I naturally followed in their footsteps. I became captivated by the ringing sound of silver being hammered and the dancing flames of the forge. It felt like the perfect path to cultivate my mind, technique, and body.

■ What are the joys and challenges of being a craftsman?

What I love most is creating functional beauty with my own hands and having customers who keep coming back for more of my work. The challenging part is that even the tiniest error or imperfection directly affects the quality and elegance of the piece. Since this craft never truly ends, I'm constantly confronting both time and myself, always working to strengthen my resolve.

■ What do you focus on most in your techniques and craftsmanship?

When hammering silver, I follow traditional posture and focus above all on "timing and breathing." This allows me to fully experience the sound, the light reflecting off the metal, and the tactile sensation through my senses.

■ What are you working on and what do you plan to do next?

It's about bringing the spirit of Japanese tradition into the modern world and connecting it to the future. My goal is to redefine the craft that shirogane-shi once carried—supporting both daily life and ceremonies—within the context of modern living and international culture. I want to pass down to the next generation the value of traditional culture that imbues tools with spirit.

■ What do you expect from the Tokyo Artisan Exhibition?

I hope people will experience the skills of artisans and discover the joy of creating at the event this summer. I'd like visitors to feel the charm of Japanese craftsmanship through enjoyable experiences that engage all five senses.

Nisshin Kinkinzoku Co., Ltd.

1to Building 1F, 1-3-13, Misuji, Taito-ku, Tokyo 111-0055

Phone: 090-2212-7294 (Contact: Kamikawa)

Website: www.nisshin-kinkinzoku.com



東京銀器



Takayuki Nakano



A craft piece created using traditional metal forging techniques

■ How did you do in art class back in elementary school?
I think I used to receive a 3 or 4 out of 5.

■ What led you to become a craftsman?

I've always loved arts and crafts since I was little. When I was a teenager, I became interested in silver accessories and thought I'd like to create my own.

■ What are the joys and challenges of being a craftsman?

Nothing compares to the achievement I feel when I complete a piece after pursuing new designs using the meticulous techniques of metal forging and carving and creating it step by step. I also feel happy when my works sell. However, it's really tough when a piece doesn't turn out as planned when I'm nearly done.

■ What do you focus on most in your techniques and craftsmanship?

When hammering the metal, I need to be most careful not to create overlapping creases as the metal is most likely to tear. Traditional crafts are surely expensive. However, each piece is one-of-a-kind unlike mass-produced items, so I hope people will cherish and use them for years to come.

■ What are you working on and what do you plan to do next?

I'm hoping to pass the certification exam to become a Master of Traditional Crafts this year. I also want to expand our selling channels overseas to increase demand for silverware.

■ What do you expect from the Tokyo Artisan Exhibition?

I think that collaborating with other artisans I meet at the event to create new products would be interesting.

Hyakumu Co., Ltd.

4-13-8 Matsumoto, Minami-ku, Saitama-shi, Saitama 336-0035

Phone: 048-844-5858

Website: www.creema.jp/c/hyakumu-net

Tokyo Ginki
Discover Nakano's craft!

1日休み

Tokyo Kumihimo
Discover Fukuda's craft!

A craft piece by the craftsman



Ryuta Fukuda



■ What led you to become a craftsman?

After graduating from university, I took over my family's workshop, Ryukobo, which was founded 136 years ago.

■ What are the joys and challenges of being a craftsman?

I find my work fulfilling and approach each day enthusiastically.

■ What do you focus on most in your techniques and craftsmanship?

I'm particularly dedicated to the technique of Tokyo kumihimo, which has been developed since the 17th century under the influence of samurai society and merchant culture. My goal is to pass down the craft's historical and cultural background, as well as the spirit cultivated by craftsmen over generations, as the "Way of Kumihimo."

■ What are you working on and what do you plan to do next?

We're working to break new ground in the kumihimo industry through unconventional ideas. Rather than limiting ourselves to traditional items, we're developing innovative products that meet contemporary needs and taking on projects to decorate luxury brand stores.

Ryukobo Co., Ltd.

4-11 Tomisawa-cho, Nihonbashi, Chuo-ku, Tokyo
103-0006

Phone: 03-3664-2031

Email: ryukobo@silver.ocn.ne.jp



※Due to certain circumstances, Tokyo Gakubuchi will be cancelling its participation

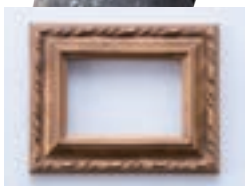
東京額縁

5

Tokyo Gakubuchi



Daichi Kurihara



A craft piece by the craftsman

■ How did you do in art class back in elementary school?

I always got the highest grade—"excellent." (Japanese elementary schools use a 3-level grading system.)

■ What led you to become a craftsman?

After studying fashion design as a student, a fortunate encounter led me into the world of frame making.

■ What are the joys and challenges of being a craftsman?

I'm fascinated by the depth of artistry required in creating frames that bring out the best in paintings. What was difficult was that I had to be completely self-directed in my learning. With no schools teaching the techniques, I could only learn from my master when I took the initiative to ask.

■ What do you focus on most in your techniques and craftsmanship?

Recently, I've been receiving more requests for frame restoration from museums and galleries. When I visit these institutions, I study not only the paintings but also examine the frames themselves. I'm also committed to passing down our 150-year-old techniques from the Edo period (1603–1868) to people today and future generations.

■ What are you working on and what do you plan to do next?

There's so little information about frame-making online, so sharing what I know is important. I've been putting out various online content about the craft.

■ What do you expect from the Tokyo Artisan Exhibition?

What draws me most is the chance to connect with fellow artisans, and I truly value this as a space for personal growth.

Fuji-seigaku Co., Ltd.

6-31-15 Machiya, Arakawa-ku, Tokyo 116-0001

Phone: 090-2468-6942 (Contact: Kurihara)

Website: www.fujiseigaku.com Instagram: www.instagram.com/d1_frame/



Tokyo Gakubuchi
Discover Kurihara's crafts!

Edo Shishu
Discover Hirose's crafts!

A craft piece created using
Edo shishu techniques



Sachiko Hirose



■ How did you do in art class back in elementary school?

I usually scored 4s or 5s out of 5.

■ What led you to become a craftsman?

During junior college, I attended a lecture by a craftsman from the Tokyo Embroidery Cooperative Association. Through that connection, I was fortunate to have the opportunity to learn techniques from him.

■ What are the joys and challenges of being a craftsman?

I feel happy when my work turns out exactly as I imagined it. The hard part is when my work doesn't go as planned.

■ What do you focus on most in your techniques and craftsmanship?

I think it's important to build up my work through the basic processes, step by step.

■ What are you working on and what do you plan to do next?

I want to refine my embroidery skills and expand the variety of work I can create.

■ What do you expect from the Tokyo Artisan Exhibition?

I hope you'll discover that Edo shishu is among Tokyo's traditional crafts and be fascinated by the details, like how thread thickness varies depending on the stitching technique and the piece being created. I'd be very happy if I could hear guests' thoughts and feedback.

Hirose Shishu-ten

Showa Building 3 6F, 1-3-11 Tsudanuma, Narashino-shi, Chiba 275-0016

6

Edo Shishu

江戸刺繍

Hanging scroll created using
Edo hyogu techniques



Edo Hyogu

Satoshi Hosoya



■ How did you do in art class back in elementary school?

I don't remember clearly, but I enjoyed the class. Drawing was always a little challenging for me, though.

■ What led you to become a craftsman?

My father is also a craftsman. I spent six years training in Tokyo to carry on the family tradition, and I've been back in Chiba for 10 years now—making it 16 years total in the craft.

■ What are the joys and challenges of being a craftsman?

I enjoy talking with fellow craftsmen about our work and creations, as well as figuring out how to tackle challenging projects. When there's something I can't accomplish, I find it more disappointing than painful.

■ What do you focus on most in your techniques and craftsmanship?

I still feel my skills aren't where I want them to be. But with the help of many people, I've gained more confidence in my work. Another thing that's really important to me is taking care of my tools.

■ What are you working on and what do you plan to do next?

Since hyogu is all about showcasing the artwork, I focus on creating frames that bring out the best in each work. In this process, choosing the patterns and colors of the fabric around the artwork is always a challenge. As this work truly relies on my intuition and sense, I want to continue developing my experience, knowledge, and aesthetic sense.

■ What do you expect from the Tokyo Artisan Exhibition?

For me, what's important is how we can pass our traditions on to younger generations. Many artisans in Japan today are getting on in years, so I'd love to see more young people develop an interest in the works and maybe even join our ranks.

Hosoya Interior

1625 Mobara, Mobara-shi, Chiba 297-0026
Phone: 090-4932-6582 Contact: Hosoya

江戸表具

Edo Hyogu
Discover Hosoya's crafts!

Edo Moku-hanga
Discover Tano's crafts!

Go forward 2 squares

Edo Moku-hanga

Masami Tano



■ How did you do in art class back in elementary school?

I loved art class and always got the highest grades.

■ What led you to become a craftsman?

Four years ago, I came across a TV program featuring woodblock printing masters. I was so fascinated that I decided to dive into the world of traditional craftsmanship.

■ What are the joys and challenges of being a craftsman?

I feel happy when people discover Edo moku-hanga at events and workshops, and when I see their surprised and delighted faces. I'm still learning the technical aspects. It's challenging to work efficiently while keeping my movements graceful.

■ What do you focus on most in your techniques and craftsmanship?

I take great care in building up vibrant colors, layer by layer, print by print.

■ What are you working on and what do you plan to do next?

I want to see, hear, and experience not only art but many different things to feed my creativity. Moving forward, I'd like to challenge myself with more colorful pieces.

■ What do you expect from the Tokyo Artisan Exhibition?

Since this is during summer vacation, I hope it will be a chance for children and their families to discover Edo moku-hanga. For high school and university students making career choices, I'd like this to help them recognize traditional craftsmanship and realize that it could be a viable career option.



Edo Moku-hanga

Takahashi Kobo Co., Ltd.

2-4-19 Suido, Bunkyo-ku, Tokyo 112-0005
Phone: 03-3814-2801

Website: www.takahashi-kobo.com



Kana Hatakeyama



Tokyo shippo accessories

■ How did you do in art class back in elementary school?

I was always getting 2s out of 5!

■ What led you to become a craftsman?

I come from a family of craftsmen. I started by learning through the Craftsman Training Support Project offered by Arakawa Ward. I've been working as a craftsman for seven years now, but my father always tells me, "It takes ten years to become a full-fledged craftsman." So I'm still learning every day.

■ What are the joys and challenges of being a craftsman?

What I love most is working with color combinations, choosing from over 100 different glazes for our original designs. What's challenging is when I'm applying colors to hundreds of pieces in a row—I get into this meditative state, but maintaining that focus for hours at a time is tough.

■ What do you focus on most in your techniques and craftsmanship?

I focus on mastering the three essential techniques—coloring, firing, and polishing. Each piece isn't complete unless all three come together perfectly. My father always tells me, "A true craftsman can work both quickly and carefully," and I strive to live up to that every day.

■ What are you working on and what do you plan to do next?

I'm working on original pieces using the technique of totai shippo. Part of its base metal consists of only frames, which creates this beautiful stained-glass-like effect when transparent glazes are applied.

■ What do you expect from the Tokyo Artisan Exhibition?

This is my first time participating in the event. I hope young people as well as international guests will see the works and become interested in Japanese traditional crafts, especially Tokyo shippo.

Hatakeyama Shippou

5-43-4 Minamisenju, Arakawa-ku, Tokyo 116-0003

Phone: 03-3801-4844 Website: www.tokyo-shippou.com



Tokyo Shippo
Discover Hatakeyama's craft!



Edo Glassware
Discover Takasaki's craft!



Minto Takasaki



■ What led you to become a craftsman?

I joined the company because I was drawn to the world of craftsmanship and was placed in the inspection department. Every day, I witnessed countless items being rejected and discarded during inspection. This troubled me, and I realized I could turn these defective items into crafts through cut glass work. I taught myself the technique during my spare time at work.

■ What are the joys and challenges of being a craftsman?

The best part is when I can transform these discarded, defective glass pieces into beautiful kiriko (cut glassware) works by engraving patterns and bring them to people.

■ What do you focus on most in your techniques and craftsmanship?

I experiment with different machines in the factory, and I'm also always applying techniques I've learned from my seniors and craftsmen in other fields.

My focus is on turning as many "rejected" pieces as possible into something beautiful.

■ What are you working on and what do you plan to do next?

Since I'm just getting started as a craftsman, I want to make pieces that people will choose. I'd like to create products with new designs that are different from traditional kiriko.

■ What do you expect from the Tokyo Artisan Exhibition?

This will be my second time at the event, and I'll do live demonstrations for the first time. My skills have improved since last year, so I hope people will enjoy seeing my work.



A craft piece created by cutting and reworking a defective product

Toyo-Sasaki Glass Co., Ltd., Chiba Plant

559 Owada-shinden, Yachiyo-shi, Chiba 276-0046

Phone: 047-459-3101

Website: www.toyo.sasaki.co.jp



11

Edo Glassware

江戸硝子

Mizuka Kajiwara



A craft piece created by reworking discarded glass

■ What led you to become a craftsman?

I joined the company because I had a passion for creating things with my hands. I was fascinated watching one of the veteran craftsmen create beautiful ornaments during his breaks, and I learned by observing his techniques.

■ What are the joys and challenges of being a craftsman?

Things don't always go as planned, but when everything comes together perfectly, it's incredibly rewarding.

■ What do you focus on most in your techniques and craftsmanship?

I create my pieces using glass that would otherwise be discarded as defective. Getting the right amount of molten glass gathered onto the rod was really challenging. I think my skills have gotten a little better through the daily practice of creating pieces with consistent size and weight.

■ What are you working on and what do you plan to do next?

Most of my work has been on smaller pieces, so I'd like to try making something larger. Although craftsmen in the old days created ornaments like dragons and koi fish, I haven't quite mastered them even though I know the techniques. Eventually, I want to make pieces with my own unique designs.

■ What do you expect from the Tokyo Artisan Exhibition?

Making things is a lot of fun, so I'd like guests to try many different things. In our workshop, you can enjoy creating your favorite designs easily by engraving glass with a rotary tool called Leutor. I hope everyone will give it a try!

Toyo-Sasaki Glass Co., Ltd., Chiba Plant

559 Owada-shinden, Yachiyo-shi, Chiba 276-0046

Phone: 047-459-3101

Website: www.toyo.sasaki.co.jp



11

Edo Glassware
Discover Kajiwara's craft!



12

Tokyo Yogasa
Discover Akahori's craft!



12

Tokyo Yogasa

Ami Akahori



A product by Mont Blanc

■ How did you do in art class back in elementary school?

I remember my grades were decent.

■ What led you to become a craftsman?

When I was at fashion school, there was a traditional craft internship opportunity posted there. That's how I got into this field.

■ What are the joys and challenges of being a craftsman?

I find joy in learning new techniques, applying them through my hands, and bringing ideas to life—though it's also what makes this work challenging.

Of course, as a professional, I approach my work with a sense of responsibility.

■ What do you focus on most in your techniques and craftsmanship?

As I'm still relatively new to this craft, I'm currently focusing on perfecting the attachment of umbrella covers to frames, while paying careful attention to thread finishing and other details. I want to learn how to craft umbrellas that showcase the unique texture of the traditional hogushi-ori weaving technique.

■ What are you working on and what do you plan to do next?

I'd like to explore making other types of rain gear as well.

■ What do you expect from the Tokyo Artisan Exhibition?

In our workshop, I hope participants will enjoy creating their own unique umbrella by adding colors and drawing patterns on a miniature umbrella.

Mont Blanc Co., Ltd.

Sato Mansion 1F, 2-19-1 Taihei, Sumida-ku, Tokyo 130-0012

Phone: 03-6751-9748

Website: www.montblanc-y.co.jp



東京洋傘



A product by
Maehara Kouei Shoten



■ How did you do in art class back in elementary school?

I always got top marks.

■ What led you to become a craftsman?

When I was young, I had this vague dream of becoming a traditional craftsman someday. But when it came time to choose my career path, I learned about the realities of being a craftsman and ended up going into design instead. Even working in the field, I couldn't let go of my dream of working in traditional crafts. Eventually, a wonderful opportunity came along that allowed me to pursue the path of umbrella making.

■ What are the joys and challenges of being a craftsman?

We usually divide up our workflow, but I think it's appealing that I could handle the entire process myself if I wanted to. I truly feel this because when I was in design work, I could only do that part. What's challenging is finding the right balance between craft products and mass production.

■ What do you focus on most in your techniques and craftsmanship?

Even though our umbrellas are handcrafted pieces, we also produce them in larger quantities. So I'm focused on making sure each one has that consistent, quality finish.

■ What are you working on and what do you plan to do next?

The aging of our umbrella craftsmen is becoming a real challenge. To tackle this issue, building up a supportive system is what we're working on now—and what I feel is necessary.

■ What do you expect from the Tokyo Artisan Exhibition?

I don't often get the chance to connect with artisans from other fields. So I'm hoping this exhibition will help us build relationships and maybe come up with some ideas to energize the craft world.

Maehara Kouei Shoten Co., Ltd.

2-14-5, Misuji, Taito-ku, Tokyo 111-0055

Phone: 03-3862-5788 Website: www.maehara.co.jp



13
Tokyo Yogasa
Discover Koidemizu's crafts!

14
Tokyo Yogasa
Discover Yamazaki's crafts!

GOAL



A product by
Maehara Kouei Shoten



■ How did you do in art class back in elementary school?

I don't remember my grades, but I received several major awards.

■ What led you to become a craftsman?

I didn't originally intend to be an umbrella maker. However, one day I came across a job posting on Instagram for a craftsman and decided to apply. This is my fifth year as a craftsman.

■ What are the joys and challenges of being a craftsman?

I enjoy the entire creative process: making my own patterns, cutting the fabric, and then bringing everything to life through sewing. I also try different approaches since the technique varies depending on each form—for example, narrow-cut fabric pieces can cause tension issues on the frame. However, since we need to produce a certain quantity as a business, balancing time per umbrella with attention to detail can be tricky.

■ What do you focus on most in your techniques and craftsmanship?

Each umbrella involves the work of multiple skilled craftsmen. I believe Tokyo yogasa represents the culmination of various craftsmen's expertise. We work with extreme care during production because there's no room for error.

■ What are you working on and what do you plan to do next?

The basic shape of the umbrella has remained unchanged for more than 100 years. I believe the key is to innovate while honoring that heritage.

■ What do you expect from the Tokyo Artisan Exhibition?

As our work is quite understated, I'm thinking of ways to make it engaging for guests.

Maehara Kouei Shoten Co., Ltd.

2-14-5, Misuji, Taito-ku, Tokyo 111-0055

Phone: 03-3862-5788 Website: www.maehara.co.jp

