



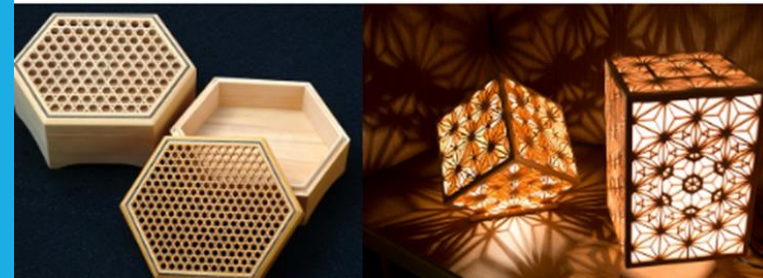
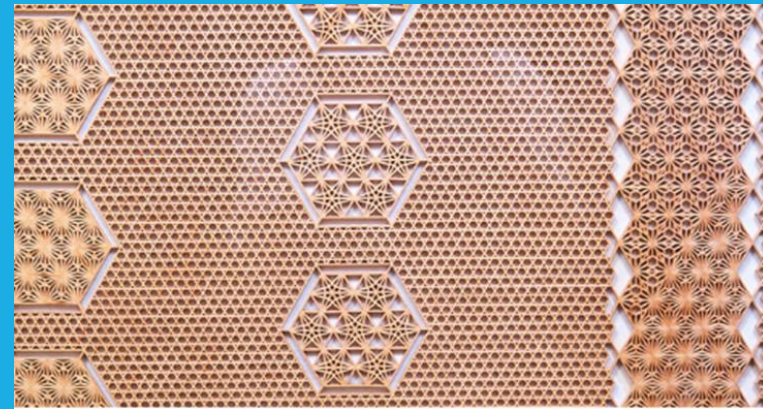
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# FUKUOKA @ KYUSHU

Model Course 4  
**Centre of  
Craftsmanship**  
Pottery, Woodwork & Textile



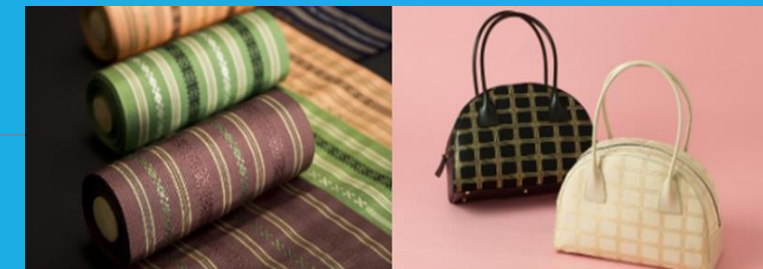
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## We will cover 3 plans in this series

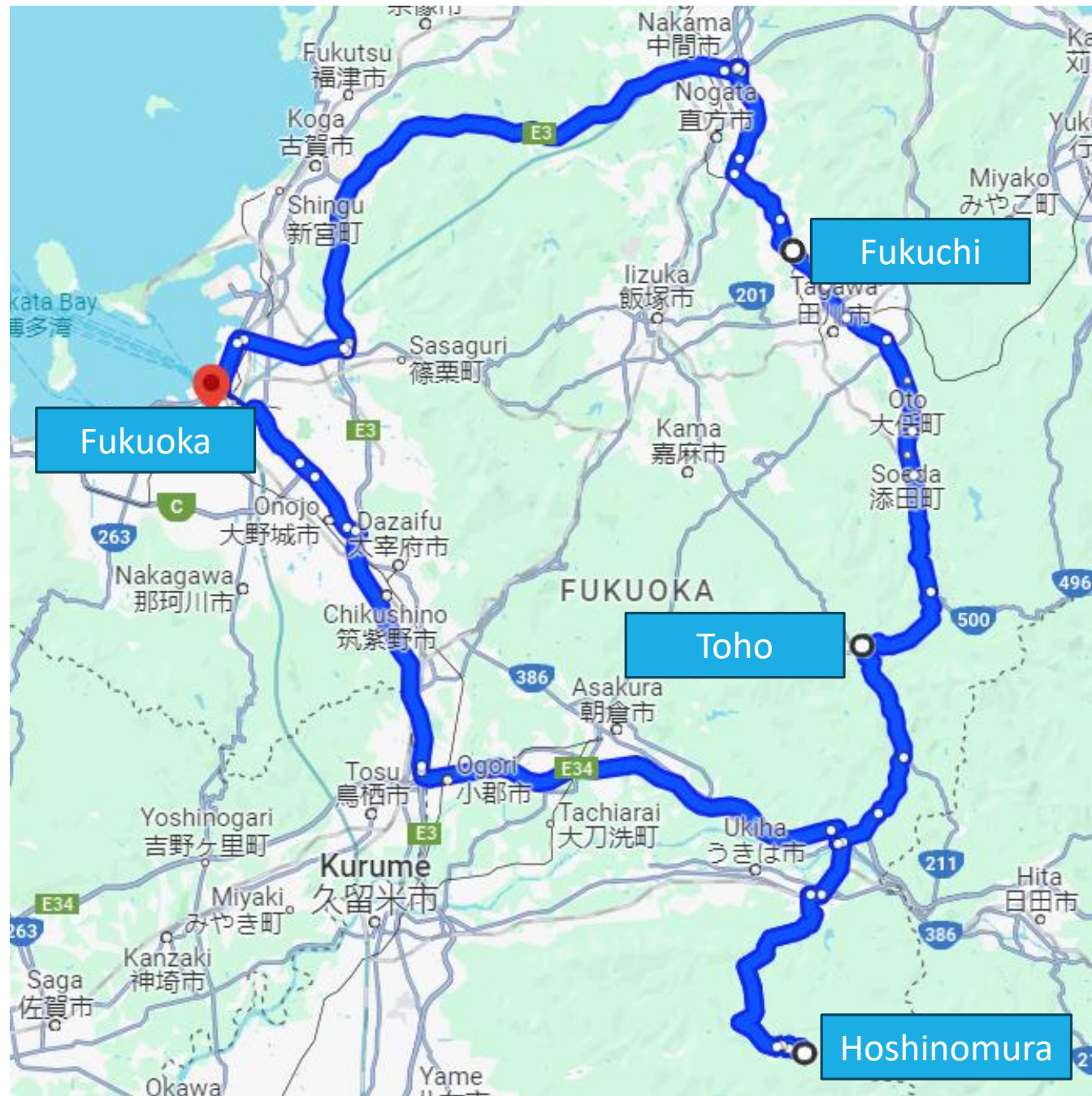
① Pottery   ② Woodwork   ③ Textile

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- Fukuoka is a dream destination for lovers of traditional Japanese arts & crafts. In a relatively small area, there are many centres for all forms of century old craftsmanship.
- In this series, we will present three “3 Day Courses”, covering Pottery, Woodwork and Textiles.
- You are free to use these plans by combining any parts to make your own itinerary to suit your interest or needs. Enjoy.



# Plan 1: Pottery



# Plan 1: Pottery

## Day 1: Agano Yaki (Agano Pottery - 上野焼き) #aganoyaki #aganopottery #上野焼

A tea master of the early Edo period had his tea ceremony utensils produced throughout this region. Agano Yaki is characterized by its thinness and lightness, and the use of a variety of glazes. The Agano kiln produces a wonderful expression, and the rich colour and unique texture as the glaze melts in it.



The whirl pattern called "Hidari Tomoe (左巴)" is engraved on Agano-ware. Originally, this pattern which occurs naturally when the base is cut, became established as their ceramic mark.

Today, in addition to traditional vessels such as matcha bowls, various forms of pottery such as flat plates, vases for multiple flowers and vases for single flowers are produced. The craftsmen say that no compromises are allowed, down to the smallest detail, such as wiping off the glaze from the base of each piece.



# Plan 1: Pottery

## Day 2: Koishiwara Yaki (Koishiwara Pottery 小石原焼) #koishiarayaki #koishiwara

Koishigawara yaki is said to have originated in 1682, when the third lord of the Chikuzen Fukuoka domain began making pottery, following the popularity of Imari, where porcelain production was flourishing.

The main characteristic of Koishiwara-yaki is the regular pattern created by turning the pot on the potter's wheel and using the tip of the blade or a brush. The technique called "Tobi-kanna (飛び鉋)" or "Hakeme (刷毛目)" produces a pattern that is orderly yet warm. The technique is still loved throughout Japan, as it has been used to make daily utensils throughout the ages.



✂ Koishiwara area is located inland, surrounded by mountains 1,000 meters above sea level and rich in nature. Agriculture is thriving in the area and the scenery is idyllic, with terraced rice paddies and thatch-roofed houses. The Koishiwara area is blessed with soil suitable for pottery and trees that provide fuel for kilns.

# Plan 1: Pottery

## Day 3: Hoshino Yaki (Hoshino Pottery 星野焼 #hoshinomura

The techniques that reflect the single-minded ambitions of the potters are simple but powerful. Hoshino-yaki flourished as the official kiln of the Kurume domain during the Edo period. As Yame tea was produced in this region, many masterpieces were produced, such as leaf tea pots and tea utensils. Today, it is highly regarded as one of Hoshino's best arts and crafts.



The characteristic features of his pottery are the comb-over and zogan patterns. Among them, "Kushime Kiln Henshi," 櫛目 in which comb patterns are applied to the entire piece and fired without glaze, has a mysterious colouring. The colouring changes depending on the heat and the position of the piece in the kiln, making each piece absolutely unique.

## Plan 2: Woodwork





## Plan 2: Woodwork

### Day 1: Hakata Magemono (博多曲物) #hakatamagemono #博多曲物 #magewappa

“Hakata Magemono” is a daily utensil that has been used by the Japanese people since ancient times, especially as a rice bowl. It is loved by many cooks today, including sushi chefs, because of its ability to remove unnecessary moisture and maintain moderate humidity. Depending on how it is used and cleaned up, it can be used for up to 50 years, which makes it a very reasonable tool. In the early Showa period (1926-1989), it came into wide use through the production of bento boxes, the demand for which increased with the opening of the railroads.





## Plan 2: Woodwork

### Day 2: Chikugo Wagasa (Chikugo Japanese Umbrella、筑後和傘)

The Chikugo Wagasa is a beautiful and practical handicraft with more than 100 intricate processes. It is said to have originated in the early 17th century when priests of the local Hiyoshi Shrine made it their side business.

The town became a major producer of wagasa umbrellas due to the availability of madake bamboo, the material used to make handles and umbrella bones via the Chikugo River. Around 1945, there were said to have been 500 craftsmen in the town, but these craftsmen have now ceased to exist. The skills have now been passed down through the preservation society that was established to preserve the traditions of the local community of Jojima Town.



# Plan 2: Woodwork

## Day 2: Continued

### Yame Sudare (Yame bamboo partitions 八女すだれ)

Sudare were introduced by Japanese Envoys to China back to Japan in the Nara period (710-794) and became indispensable as partitions in the Heian period (794-1185).

In the Yame area, “Higo (籬)”, a bamboo partition, has been actively produced since the Meiji era (1868-1912), and the Yame Sudare was first produced as an indoor furnishing. These days, it is used in inns and stores, and is also sold domestically and internationally as a high-end product for general housing and temples and shrines





## Plan 2: Woodwork

### Day 3: Chochin (Yame Paper Lanterns 八女提灯)

About 200 years ago, when Yame chochin were born, they were used for lighting and were an indispensable part of Japanese people's lives. Even today, chochin are used to decorate shrines, festival sites, and store signboards and the warm glow of their lights evokes a sense of melancholy and sentimentality.

Bon chochin, which account for about 90% of Yame chochin production, are lit with a solemn light and it is believed that displaying these lanterns show respect to ancestors. The flowers and landscapes that the deceased family member loved are often painted on the lanterns.

Take a look at lampshades and other products that utilize the high technology of chochin making, which is done entirely by hand.



# Plan 2: Woodwork

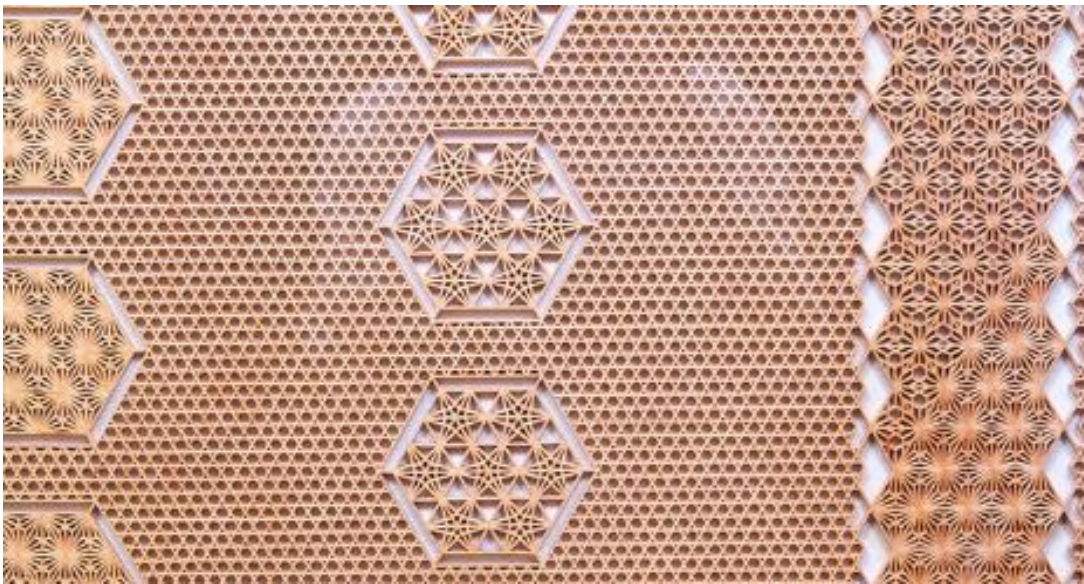
## Day 3 continued

### Okawa Kumiko Traditional (大川組子)

Okawa Kumiko woodworking is a craft that combines beauty and precision and boasts a history of approximately 300 years.

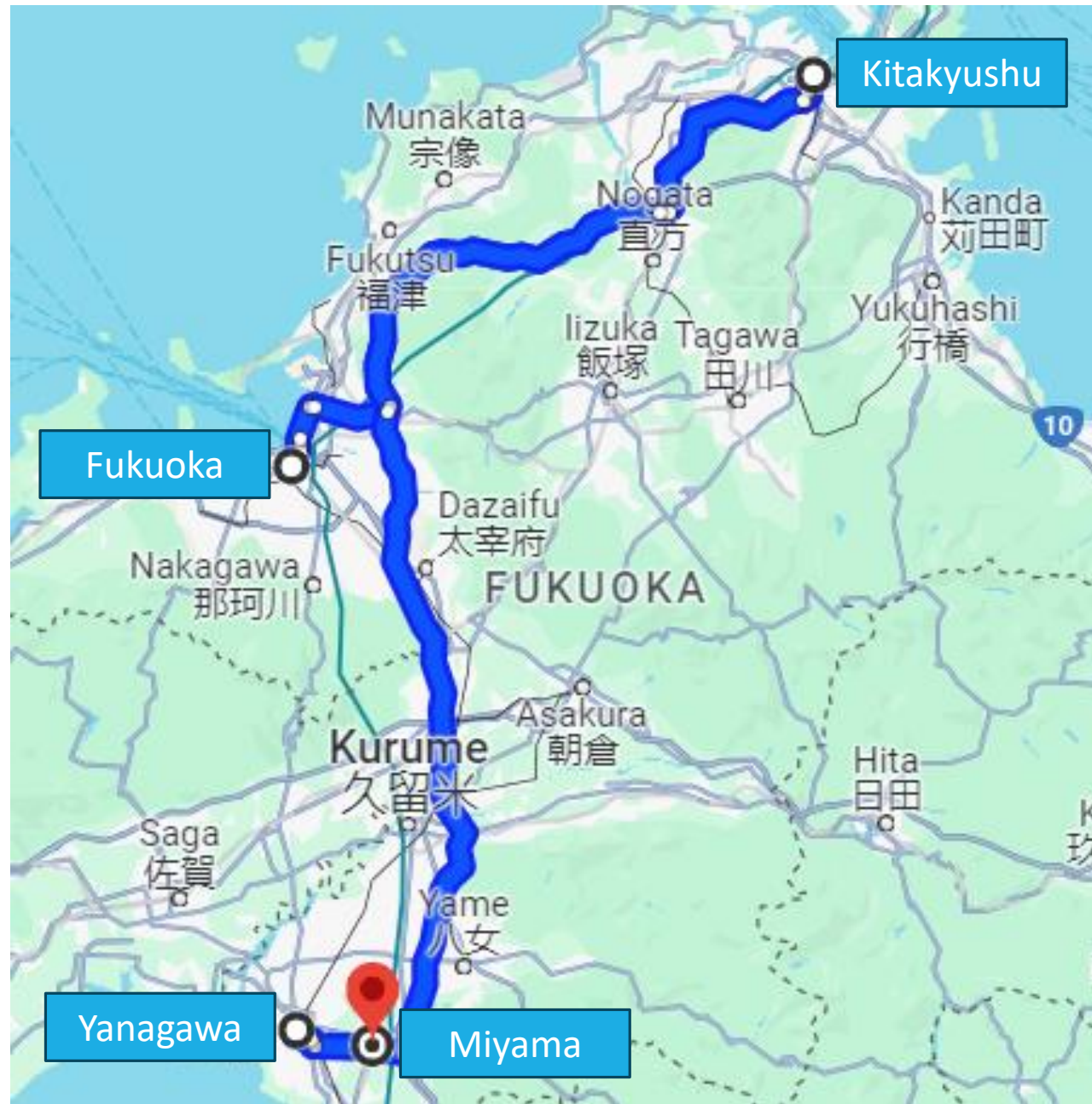
The technique of assembling more than 200 designs of Kumiki into a triangular base called “Sangumite” (三組手) requires a craftsman's intuition that can be adjusted to a few microns.

Although the pieces may look delicate, they are as sturdy as a single board because of the elaborate interlocking of each component.





# Plan 3: Textile



# Plan 3: Textile

## Day 1: Hakata Ori Silk (Hakata Textile) #hakataori #博多織

Hakata-ori has a history of more than 780 years. It is believed that a weaving technique was brought back by Hakata merchants from the Song Dynasty in China. In the 1600s, the first lord of the Chikuzen Fukuoka Domain selected Hakata-ori as a special fabric to be presented to the Shogunate. Even today, because of its history, the traditional pattern known as the "dedication pattern" is still used in the city as the symbolic pattern of Hakata-ori.



While there are many textile production areas throughout Japan, the Hakata-ori obi was especially valued. In 1815, a Kabuki actor wore a Hakata-ori obi on stage, and it quickly became popular throughout Edo (present-day Tokyo). However, as time went by, western-style clothing became more widespread and opportunities to wear kimonos decreased, so craftsmen began to explore new possibilities for Hakata-ori. Today, many items that showcase the elegance and style unique to Hakata-ori, such as neckties, wallets, pouches, and business card holders have been created.



## Plan 3: Textile

### Day 2: Kokura Ori Cotton (Kokura Textile) #kokuraori #小倉織

Kokura-ori is a thick, durable, and smooth cotton fabric. The density of the warp threads is so high that the weft threads are invisible, and the weft is expressed as warp stripes. It is dignified and graceful, creating a three-dimensional world of shades of colour and is a unique textile with a tanned leather-like texture.



Kokura-ori has been made in Buzen Kokura (present-day Kitakyushu City, Fukuoka) since the Edo period (1600s), was woven as hakama and obi for samurai. The cloth, woven mainly by women of the Ogasawara clan using yarn spun from cotton grown in the region, was prized throughout the country as a specialty product.

## Plan 3: Textile

### Day 3: Yanagawa Mari (柳川鞠) #柳川鞠#柳川まり

Yanagawa Mari has been handed down to the present day as an essential part of "Sagemon," (さげもん), a traditional decoration for girls' first Doll's Festival in the Yanagawa area.

The process of making these ornaments consists of rounded pieces of thread-like wood, molded with cotton and wool yarn, and embroidered with herb-dyed cotton threads wrapped around them in delicate proportions according to the respective patterns. Nowadays, colourful Liliang threads are also used.



# Plan 3: Textile

## Day 3: Continued

### Shono (Insect control and fragrance) 天然樟脳

Natural camphor is the product of 150 years of experience. Using only the camphor plant from Kyushu, natural camphor is crystallized through more than a dozen processes and then carefully wrapped one by one in Yame's handmade Japanese paper. It protects your precious clothes with the invigorating scent of camphor.

Uchino Camphor, located in Miyama City, Fukuoka is the oldest remaining camphor factory in Japan. The company continues to produce "natural camphor" using a unique process that improves on the Tosa-style production method.

The fragrance of natural camphor mothballs envelops clothes and protects them from insects.

When exposed to air, the fragrance quickly dissipates, so there is no need to worry about the smell of mothballs.





# Thank you for travelling to Fukuoka.

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