

Kanazawa Traditional Arts & Crafts



Kanazawa's Traditional Crafts

The Crown Jewel of the Kaga Domain



Kanazawa's Traditional Crafts and their History

In Japan, long-established culture and customs have been passed down from generation to generation, and tangible items from those traditions have been treasured in order to pass them on to future generations.

Even within Japan, in particular, Kanazawa established a foundation for tradition to be passed down. Because of this, Kanazawa became a place in which great artistic skills converged, and where one could see a multitude of traditional crafts. A potential reason for this is that in 1583, the Maeda family, who governed the Kaga Domain

(of which Kanazawa was a part), encouraged samurai warriors and the general public to take up cultural activities such as Noh theatre and tea ceremony. As a result, the production of traditional craft items used for these activities, such as clothing, tools, and accessories, flourished due to subsidies by the Maeda clan.

Even in today's changing times, the artistic cultures of Noh, tea ceremony, and other traditional aesthetics continue to be passed down, and traditional craft items have become an even closer presence in peoples'daily lives. Kanazawa's superb traditional craft items radiate a timeless dignified beauty, and are a gorgeous decoration to accent and enrich one's life-style.

Photo credit : The City of Kanazawa

See and Learn about Kanazawa's Traditional Crafts

Kanazawa Nakamura Memorial Museum



Photo credit : The City of Kanazawa

The museum exhibits Old Kutani Ceramic Ware tea cups, Kaga Maki-e lacquered tea caddies, Edo-period paintings and hanging scrolls, and folding screens, among other antiques related to tea. The art works exhibited at the museum are the personal

collection of many generations of a well-established family who resided in Kanazawa, the Nakamuras. For a small fee, you can also enjoy matcha green tea and Japanese confectionaries at the museum.

DATA Address / 3-2-29 Honda-machi, Kanazawa TEL / 076-221-0751
Hours / 9:30 a.m. - 5:00 p.m. (admission until 4:30 p.m.) Closings / During Exhibit Changes, New Year holidays (12/29 -1/3) Admission Fees / General Admission ¥300, Senior Citizens ¥200 (free on public holidays), Student (high school or younger) Free

21st Century Museum of Contemporary Art, Kanazawa



Photo credit : The City of Kanazawa

A museum built to connect the region's traditions with the future, the Kanazawa 21st Century Museum of Contemporary Art aims to be open to the world. The Museum seeks to explore the cultural exchange possibilities for tra-

ditional crafts and other forms of Japanese culture in the 21st century. With a dedication to modern art, the Museum features an exhibition zone introducing Japanese and world artists and a free public zone with permanent exhibitions.

DATA Address / 1-2-1 Hirosaka, Kanazawa TEL / 076-220-2800 Hours, Closings, Admission Fees / [Public Zone] 9:00 a.m. - 10:00 p.m., Closed during New Year holidays, Free Admission. [Exhibition Zone] 10:00 a.m. - 6:00 p.m., Closed Mondays (or the following day if Monday is a holiday) and during New Year holidays, Ticketed Admission

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Kaga Yuzen Silk Dyeing

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Kaga Yuzen and its History

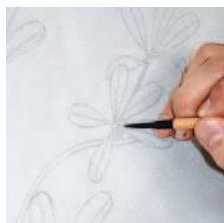
Kimonos—a traditional Japanese ethnic costume. In Kanazawa, a city rich with cultural activities such as tea ceremony, Noh theater, and traditional dance, kimonos are not only worn during weddings, festivals, and events, but one can also see them being worn by people throughout their daily lives. There are different types of kimonos for different places and occasions, and Kaga Yuzen kimonos in particular are worn when attending a wedding, party, or other high-class events. Kaga Yuzen has an extensive history, and it is thought that its origins date back approximately 550 years to a dyeing technique called “ume-zome.”

Subsequently, Kaga Yuzen further developed through the efforts of a painter named Yuzensai Miyazaki. Yuzensai studied the painting style of Rimpa School painter Korin Ogata and was summoned to Kanazawa by the Kaga Domain, where he invented various dyeing patterns. Yuzensai was not an artist however; instead, his efforts as a designer led to the development of the Kaga Yuzen’s elegant designs.

A characteristic of Kaga Yuzen that distinguishes its patterns from that of Kyoto Yuzen is that the former’s has a more realistic image tone. A main motif of Kaga Yuzen is each of the four seasons “beauties of nature,” and the designs are skillfully and vibrantly drawn using a variety of techniques including gradation. For example, a design called “mushi kui,” depicts leaves that have been partially eaten by bugs in a highly realistic fashion. Compared to Kyoto Yuzen, Kaga Yuzen also boasts a rich color scheme consisting of indigo, dark red, Chinese yellow, grass green, and antique purple. These five colors are called the “Kaga Gosai,” and are the foundation for Kaga Yuzen.

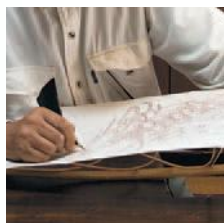
In recent years, Kaga Yuzen fabric has gone from only being used in kimonos, to being used in a variety of items such as decorative fans and tapestries. It is particularly popular with young women.

The Process of Making Kaga Yuzen Silk Dyeing



1 Shita-e

The paper containing the design is placed under white cloth. Next, the design is lightly traced onto the white cloth using a paint brush that has been dipped into dye made from a blue flower called a dayflower.



2 Nori-oki / Ji-ire

Rice paste is adhered along the lines that were drawn using the ink from the blue flower. Because these parts of the fabric will become white lines at the end of the Yuzen production process, this is a delicate process.



3 Sai-shiki

Color is added to the areas within the lines where the paste was adhered using a variety of brushes.



4 Ji-zome

The color added during the sai-shiki process is covered with paste to keep the background color from entering its area, and then the entire bolt of fabric's background is painted in one shot with a brush.



5 Mizu-arai

The fabric is steamed for 30 to 90 minutes in a box that is approximately 100°C to set the dye. Afterwards, it is washed in water in order to remove the previously adhered paste and any other impurities. Traditionally, this step was performed in rivers, however it is now performed in an artificial river made from pumped up well water.

Traditional



The Late Master :
Uzan Kimura
「Yuzen kimono decorated with flowers and birds」

Collection: Kanazawa Nakamura Memorial Museum
A Yuzen kimono designed by Uzan Kimura, a Kaga Yuzen master designated as a National Living Treasure in 1955. The kimono skillfully illustrates contrasts between shades of colors using a unique technique.

Contemporary

Kenji Maida
「Visiting kimono with a design of plum blossoms and other flowers」

Kaga Yuzen Promotion Cooperative Association
A realistically designed visiting kimono with luxuriously decorated seasonal flowers.



Hideki Yada
「Black Formal Kimono with a design of Kenrokuen garden and a plum grove」

Kaga Yuzen Promotion Cooperative Association
A black formal kimono typical of Kanazawa depicting Kenrokuen garden's characteristic winter scenery, yukitsuri.

Kanazawa Kutani Ceramic Ware



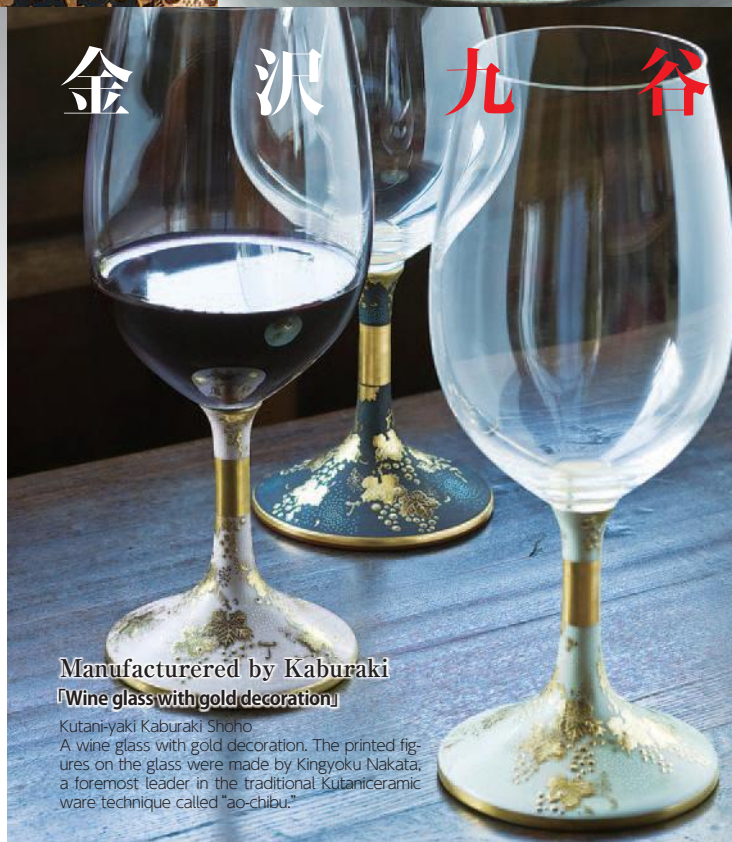
Kozan the 1st

「Beautiful Woman with Blooming Flowers」

Kataoka Kozan-do

A portrayal of a beautiful woman loved by its western collector. "Beautiful Woman with Blooming Flowers" by Kozan the 1st

金 沢 九 谷



Manufactured by Kaburaki

「Wine glass with gold decoration」

Kutani-yaki Kaburaki Shoho

A wine glass with gold decoration. The printed figures on the glass were made by Kingyoku Nakata, a foremost leader in the traditional Kutani ceramic ware technique called "ao-chibu."

Kanazawa Kutani Ceramic Ware and its History

Approximately 350 years ago, a type of ceramic ware called "Old Kutani" was produced in the Kaga region of Ishikawa prefecture, however, after 50 years its production was ceased. In order to try to revitalize its production, the Kaga Domain summoned Kyoto pottery master Mokubei Aoki to open a kiln in Kanazawa in 1806. This event marks the beginning of Kanazawa Kutani Ceramic ware.

Mokubei Aoki formed the new works by blending the clay used in the Old Kutani ceramic ware with clay made from Kanazawa's soil. Exquisite new designs were created that included Chinese-style drawings of birds and flowers using a palette of green, yellow, red, purple, and indigo, and works that were completely embroidered in gold. From that time onward, Kanazawa's Kutani Ceramic Ware culture flourished thanks to backing from the Kaga Domain.

After Japan ended its policy of isolation in 1853, Kanazawa Kutani Ceramic Ware was actively sent to domestic and international exhibitions. Kutani ceramic ware enjoyed high popularity abroad due to its glitziness and beautiful decadent designs, and it became exported under the name of "Japan Kutani."

In addition to the many artistic styles and traditions created by Mokubei, such as "aka-e kinsai," "kin-ran-te," and "hana-zume," that continue to be used up until the present, a number of artists today have created a variety of novel Kanazawa Kutani Ceramic Ware designs. In recent years, in conjunction with the westernization of the Japanese lifestyle, Kanazawa Kutani Ceramic Ware has shifted from designs that fit Japanese tatami mat rooms to plates and utensils that go well with western-style dining rooms. Modern items, such as Kutani ceramic ware wine glasses, take the user into consideration in their form, color, pattern, and usage, and give Kanazawa Kutani Ceramic Ware a new breath of life.

The Process of Making Kanazawa Kutani Ceramic Ware



1 Seikei

Pottery stone is ground into powder, upon which it is turned into clay. The seikei process entails taking the clay and shaping its design. This process can be done a variety of different ways, including "rokuro seikei," which uses a potter's wheel, "ikomi seikei," which involves creating the design by casting, and "te-bineri," which involves forming the clay by hand.



2 Suyaki

The shaped clay is fired in an approximately 800°C kiln for eight hours. The fired clay is called "suij."



3 Shita-e Tsuke

The shita-e tsuke process entails drawing a rough copy of the design on the fired clay using a liquid called "some-tsuke gosu." The primary component in this liquid is cobalt oxide. After being fired, the liquid will turn indigo. After this, glaze is applied to the surface and the piece is fired in a high-fire kiln called a "hon-gama." After being fired, the glaze becomes glassy, and it covers the ceramic ware with a beautiful luster.

4 Uwa-e Tsuke



Iro-e



Kin-mori



Aka-e Sai-byo

Using the above three steps, a design is painted on top of the shita-e with various brushes using pigment that will come to prominence after being fired. After the pigment dries, the pottery is fired at 800°C to 1000°C in a kiln called an "uwa-e-gama." The pigments, which are not prominent before firing, melt and become glassy, and come to the surface with gorgeous coloration.

Traditional



Suito Shimizu

「Gyokuro (highest-quality) tea set decorated with golden arabesque pattern」

Kataoka Kozan-do

A work by the late master Suito Shimizu. A detailed arabesque pattern adds a commanding flair to this tea set, amply decorated with gold leaf. Many works attesting to Suito Shimizu's painting ability remain including ones with depictions of "beauties of nature" and landscapes.



Bizan Shimizu

「An orthodox flower vase with a realistic golden chrysanthemum pattern」

Kutani-yaki Moroe-ya

This work is an orthodox flower vase with a realistic golden chrysanthemum pattern.

Contemporary



Shigetoshi Oka

「Blue pentagonal bowl」

Hokusan-do

This picture depicts blue porcelain that has been fired at high temperatures. A minute quantity of iron has been added to the enamel. The work has a supple beauty and unique warmth.



Kasui Okanemasa

「Sake cup decorated with wild flowers encompassed by decorative patterns」

Kutani-yaki Kaburaki Shoho

This sake cup acknowledges the tradition of Kutani's five established colors, while also having a new fresh design consisting of wild flowers.

Shozan Yoshida × Machiko Maeda

「Necklace with egret design」

Kutani-yaki Moroe-ya

This piece was created in a collaboration between famous Kutaniceramic ware artist Katsuzan Yoshida and Machiko Maeda, an up-and-coming metal smith.





Photo credit : Hakuichi Main store : Hakuko-Kan

Kanazawa Leaf and its History

It is believed that the production of gold leaf began in Kanazawa around 400 years ago. In 1696, the production of gold leaf was banned outside of Edo (present-day Tokyo) and Kyoto, but it is thought that the Kaga Domain secretly continued gold leaf production during this time. When the ban on gold leaf production was lifted in 1864, the Kaga Domain was able to openly produce gold leaf, at which point they were able to greatly develop its quality and expand the amount produced. After the Samurai era ended, Kanazawa's high-quality gold leaf took the place of Edo's gold leaf, the only gold leaf known to the world until that time, at a great number of markets, and it currently holds 99% of Japan's domestic gold leaf market.

In addition to the high skills of the gold leaf craftsmen, it is thought that Kanazawa's climate, which is fitting for gold leaf production with its frequent rain and snow, is

one factor why Kanazawa's gold leaf's quality is superb.

It is also a key point that gold leaf is stretched to 1/10000mm thin. The gold leaf is sandwiched between sheets of *washi* (Japanese paper) and tied into a bundle, where it is pounded and stretched by a mechanical hammer in a process called "haku-uchi." *Washi* is another specialty product of Kanazawa, and is a traditional craft which has passed down for generations. The *washi* is soaked in a mixture consisting of ash lye, persimmon juice and eggs, and then struck and dried out. This process is repeated to create a thin membrane, which gives the gold leaf sandwiched in between it a soft luster and smoothness.

Gold leaf has been used since old times in buildings such as temples and shrines, Buddhist statues, and Buddhist altar articles, among other things. In recent years its versatility has increased, with it being used not only as a building material, but also in interiors and for accessories.

The Process of Making Kanazawa Leaf



1 Nobe-kin

A gold alloy containing trace amounts of silver and copper is put through a rolling machine many times where it is stretched into a belt shape. At this stage, the alloy becomes 5 to 6/100mm thin.



2 Hiki-ire

Before the step *hiki-ire* begins, four steps are performed: *kami-shikomi* (the preparation of the papers), *zumi-uchi* (the pounding of the nobe-kin), *shi-tate* (presentation), *kami-shikomi* (the selection of the papers). In these steps, the alloy from the *nobe-kin* is sandwiched between sheets of *washi* and is repeatedly struck by a hammer. The *hiki-ire* step involves taking the newly 3/1000mm thin gold foil and putting it in between *uchi-kami* (pounding paper) so it can be made 2/10000 to 1/10000mm thin.



3 Uchi-mae

After *hiki-ire*, there is a step called *uchi-mae*, in which the foil is struck by a mechanical hammer as many as 700 times per minute. The hammered *koma* gold foil, is moved onto paper for the final phase, in a step called *watashi-shigoto*, after which it is hammered again.



4 Haku-utsushi

Haku-utsushi is the final step in the gold leaf making process. The hammered gold leaf is placed in a special gold leaf cutting device, where it is cut to a fixed size using a bamboo frame. The cut gold leaf is then tucked between sheets of handmade *washi*.



Set of picture panels with gold leaf decoration (copy of red and white plum trees painted by Korin)

Hakuichi /Main store: Hakuko-kan

This set of three pictures panels borrows the design from Korin Ogata's* national treasure "Red Prunus and White Prunus" folding screen as its motif. The design is carefully drawn out in gold leaf.

* A painter who was active around 300 years ago.



「Black Leather Bag」

HAKUZA Hikarigura

Made from leather. A HAKUZA original, with a simple platinum dot design.



「Glass plates with gold leaf decoration」

Imai Kinpaku

Each glass plate has a slightly different feeling expressed in gold leaf. The cutting and arrangement of the gold leaf provide an inimitable warmth only handmade craftsmanship can provide.



「iPad case」

Sakuda Gold & Silver Leaf

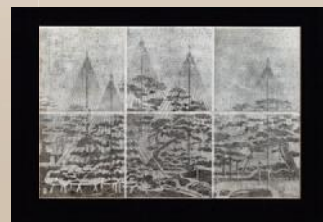
An iPad case with an energetic design boldly expressed in gold leaf. The case's denim gives it a vintage feel, and its rounded corners show the case's attention to detail.



「Maki-e folding screen with peony」

Kinpaku kougei Tajima

A golden folding screen with an elegant peony design made by maki-e. Its compact design makes it ideal for a living room or entrance.



「"Kenrokuen Garden in Winter" Silver Leaf in Frame」

Kanazawa Katani (Gold Leaf application workshop)

A technique was developed in order to make the design stand out on top of thin silver leaf. This is a work of "foil art" patented by Kanazawa Katani.

K a n a z a w a
L a c q u e r W a r e

金 沢 漆 器



Kanazawa Lacquer Ware and its History

The history of Kanazawa Lacquer Ware begins around 1630, when the third generation daimyo of the Kaga Domain, Toshitsune Maeda, focused his efforts into the promotion of artistic handicrafts. Doho Igarashi, a royal maki-e artist for the Ashikaga Shogunate and representative of Kyoto's Higashiyama/Momoyama culture, was invited by the Kaga Domain to lead the movement. He was followed by Ichidayu Shiihara, an exalted inro maki-e artist from Edo (present-day Tokyo). A foundation for Kanazawa Lacquer Ware was created by combining the refined aristocratic culture of Kyoto with the strong warrior culture of Edo.

A large majority of Kanazawa Lacquer Ware is interior furniture, tea paraphernalia, and other original works. The

process of making the lacquer ware is largely broken up into four steps: "kiji," "shitaji/nuno-kise," "nuri/togi," and "kashoku (maki-e)." Ingenuity is used every step of the way in order to ensure the lacquer ware's robustness.

The last step of the segmentalized process, kashoku, is said to be most representative of the characteristics of Kanazawa Lacquer Ware. Lacquer ware is produced all over Japan, however, products that match the high quality of the refined and exquisite adornment of Kanazawa Lacquer Ware are few and far between. The adornment technique, called Kaga Maki-e, involves painting with lacquer ware and sprinkling gold or silver dust on top of it, and is considered a high artistic value.

Kanazawa Lacquer Ware, a work of art that is meticulously crafted while being the pinnacle of the uniquely Japanese aesthetic of "wabi-sabi," exudes luxuriousness. Every time it is used, its distinct luster grows, and is magical in that it becomes "accustomed" to its user over time.

The Process of Making Kanazawa Lacquer Ware



1 Kiji

The kiji process involves cutting the raw timber to its target size, and forming its shape using a variety of techniques. The person who oversees this process is called a "Kiji-shi."



2 Shitaji·Nuno-kise

The shitaji process is conducted in order to increase the strength of lacquer ware as well as the beauty of its coat. The kiji's joints and any blemishes are filled up using raw lacquer. In the "nuno-kise" process, washi (Japanese paper) or cloth is affixed to the shitaji in order to fortify areas that might damage easily during use.



3 Nuri/Togi

The nuri/togi process involves equally alternating between lacquering the lacquer ware ("nuri") and burnishing it ("togi"). This process is repeated many times.



4 Kashoku (maki-e)

The kashoku (maki-e) process involves the adornment of the lacquer ware with lacquer, upon which gold or silver powder is sprinkled. This is followed by another coating of lacquer, which is subsequently burnished.

Traditional



Ikko Kiyose the 2nd
「Writing and letter box set
「Setsu-getsu-ka」

Luxurious and gorgeous, while also delicate and stylish. This set consists of writing and letter boxes with maki-e decoration in the style of Doho Igarashi, which has been passed down for generations.



Ichie Yokoyama
「Red rectangular box
with chrysanthemum
maki-e pattern」

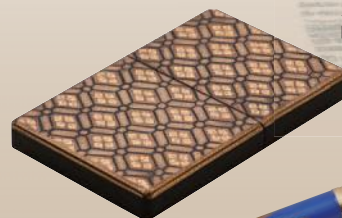
Nosaku
 A modern feminine chrysanthemum is drawn on this red box which utilizes mother-of-pearl.



Ikkei Fukushima
「Maki-e Naka-tsugi (tea
case) Yugao Pattern」

Kanazawa Lacquer Ware Manufacturers Cooperative Association
 An outstanding piece which inlays mother-of-pearl into black lacquer. It outstandingly displays natural beautiful.

Contemporary



Akihito Kiyose
「Business card case with Shokko pattern」

Kanazawa Lacquer Ware Manufacturers Cooperative Association
 This business card case features luxurious Kanazawa maki-e inlayed in a traditional "shokko" lattice-pattern.



Issyu Tamura
「Maki-e fountain pens decorated with
Obi designs: Ayano No.3」

A fountain pen decorated with a precise maki-e design. The fountain pen is made of super engineering plastic—a material that can also be used to make rockets. Because of its solid construction, the pens are estimated to have a working lifetime of 200 to 300 years.



Kanazawa Buddhist Altars

金 沢 仏 壇

Kanazawa Buddhist Altars and their History

Around 1471, a Buddhist monk by the name of Rennyō Shōnin came to Ishikawa Prefecture and began to proselytize. His teachings spread, and as a result, places of worship were built throughout the prefecture. Buddhist altars also became a necessary part of the temples, and as proselytizing continued afterward, people began to place altars in their homes.

Entering the feudal period of the Kaga Domain (1583-1868), the third generation daimyō of the Kaga Domain, Toshitsune Maeda, brought in artisans from Kyoto and Edo (present-day Tokyo), and built a foundation for the arts. This was followed by the fifth generation daimyō Tsunanori Maeda's creation of the "Kaga Osaikusho," a workshop for the creation of art objects. Consequently, many craftsmen settled in Kanazawa, including the seven specialized experts needed to create Buddhist altars. The creation of the Buddhist altars was conducted according to a system of complete division of labor.

Two large characteristics of Kanazawa Buddhist altars are their exquisite designs, which take advantage of the techniques of Kaga Maki-e, and their durable lacquer coats which do not tarnish. The Buddhist altar's ubiquitous gold leaf decorations also set its character as an object of art. Furthermore, the main body of the altar, made with durable woods such as ginkgo biloba and Aomori hiba (a type of cypress), is made using a building technique called "hozo-kumi," which does not use a single nail in the process and prioritizes a robust end result.

On the other hand, in recent years, changes in lifestyles have led to people living in high-rises and houses without Japanese-style rooms. Due to these shifts, miniaturized and simplified Buddhist altars have begun to make an appearance. Kanazawa's Buddhist altars continue to follow the techniques passed down for generations in order to keep them alive.

The Seven Processes of Kanazawa Buddhist Altars

Kanazawa Buddhist Altars are built using seven separate processes, with the altar's complete assembly carried out last.



1 Kiji 2 Kuuden

Kiji refers to the creation of the main body of the altar, using woods such as ginkgo biloba and Kusamaki evergreen. It is an important fundamental step in creating the altar.

Kuuden refers to the creation of the inner part of the altar which lies under its top. Well dried wood is used, and over 1000 detailed parts are chiseled using tools such as a chisel and penknife. Among those parts, 300-400 small parts are stylized using a technique called "masu-kumi," a fine elaborate process.



3 Kiji-bori 4 Haku-bori

The kiji-bori process involves using hard woods such as Japanese yew, tabunoki laurel, and Japanese boxwood, while haku-bori process involves using soft woods such as benimatsu pine and Japanese whitebark magnolia. In both processes, the wood is cut to a prescribed size, depending on its intended purpose, after which a design is drawn upon it. After a rough cut, various types of engraving knives are used in different ways to complete the more detailed parts of the carving.



5 Nuri

"Sabi-shitaji," a primer which consists of lacquer mixed with soil, is applied to the finished product of the kiji, kuuden, and haku-bori steps. The sabi-shitaji is applied several times, which increases the wood's strength. Surface roughness is corrected by sanding, after which a final coat of lacquer is applied. The lacquer is put in a steam bath where it is dried out by humidity, and after it has dried out, the lacquer is applied in a way that will result in a final coat of even thickness.



6 Maki-e

After the final coat of lacquer has been applied, gorgeous designs are added to the altar using maki-e. This step of production is unique to Kanazawa Buddhist Altars. Pictures and patterns are drawn using lacquer, which functions as an adhesive, upon which the powder of precious metals, such as gold and silver, are sprinkled.



7 Kanagu

The kanagu process involves the creation of the metal fittings which adorn the altar and give it a gorgeous appearance. Paper patterns are placed on top of copper, brass, or other metal plates, upon which contour lines are drawn. The materials are struck with an edge-tool or cutting graver (cold chisel), and a pattern is inserted into them using a pattern graver. Lastly, after the metal has been polished, it is gilded to complete the process.



[New design Buddhist altar No.2]

Kanazawa Buddhist Altar Manufacturers Association

This modern-type, refined Buddhist altar features a beautiful contrast between vermilion and black lacquering. The design is simple, but the manufacturing process used to create the altar is elaborate; it requires the traditional skills of Kanazawa Buddhist Altar seven specialized experts. Pipe hinges welded with silver solder are used to improve the durability of the doors.



By polishing the altar and applying many coats of lacquer to it after applying an intermediate and final coat, the wood is strengthened. The altars are truly like works of art, with their vivid maki-e, and gorgeous gold, silver, and tin finish a testament of the profundity of their tradition.



A Buddhist altar's door handle, the place in which a Kanagu-shi, one of the seven craftsmen involved in the process of making a Buddhist altar, can show his skill. A graver or file is used to hand-strike copper plywood using traditional techniques.



Kaga Embroidery

加 賀 繡

Kaga Embroidery and its History

Kaga Embroidery silk cloth, gorgeous delicate patterns, and sleek beauty all characterize it. Its history begins when Buddhism was brought to Kanazawa from Kyoto as a decoration for Buddhist altars.

Subsequently, many types of clothing, including battle surcoats and kimonos worn by lords' wives and daughters, came to be embroidered. Kaga Embroidery was developed under the patronage of the Kaga domain. The boom in popularity of having an embroidered han-eri (a neckpiece for a kimono collar), caused a sudden jump in demand for Kaga Embroidery one hundred years ago. Moreover, in the postwar era, Kaga Embroidery was produced for overseas consumers in the form of handkerchief decorations.

A unique characteristic of Kaga Embroidery is that it uses threads that are composed of a multi-hued coloration, such as gold and silver, among others. Additionally, techniques such as "sashi-nui" and "niku-ire-nui," which give the embroidery a three-dimensional effect as well as gradation, can also be found in Kaga Embroidery. These skills are obtained through painstaking practice and years of experience. All steps of the process are done by hand. Recently, embroidered dresses, stoles, accessories, interior goods, etc. are produced to bring the appeal of Kaga Embroidery closer to common people.

The Process of Making Kaga Embroidery



1 Soko·Ura-zuri

The soko step involves drawing a sketch of the embroidery design on washi (Japanese paper) using a pencil and sumi ink. In the ura-zuri step, a solution of crushed shells mixed with water is coated to the back of the washi. It is then placed on top of the cloth fabric, where the design is traced onto the cloth using a stencil pen.



2 Hai-shoku·Ito-yori

The hai-shoku step involves selecting the colors for the threads that will stand out on the fabric. The threads are placed on top of the fabric to assess their compatibility. In the case that the desired thread color is not available, there are times when the thread is dyed to those colors by the craftsman. In the ito-yori step, threads are intertwined using the palms of both hands. The process increases both the string's luster and its strength.



3 Daihari·Nui-kako

The fabric is set in an embroidery frame, and the needlework is stitched into the fabric along the sketched design using 15 traditional techniques. The string is stitched into the cloth front to back, while the artisan checks the work each step of the way, and a raised three-dimensional pattern is created.



「White satin kimono decorated with embroidered daffodils」

Owned by the City of Kanazawa
This is a restored *kosode* kimono that Tamahime, the daughter of the second shogun Hidetada Tokugawa, took along with her when she was to be married to the third lord of Kaga domain, Toshitsune Maeda in 1601.



Kumiko Nagahara Small box filled with thoughts

Nui-no-irodori
A paulownia wood box decorated with embroidery of seasonal flowers. Please store your precious items or presents in it.



Sachiko Yokoyama Kaganui Cushion

Kaga Nui IMAI
These cushions sport modern designs highlighted by vivid hues. All materials used are local to Ishikawa, and a wide variety of both Japanese and Western design requests can be catered to.



Eri Kawahara 「Hidari-uma Dai-gaku」

KagaNui Classico
An embroidered pattern consisting of the mirrored image of the Chinese character for "horse," this piece is meant to bring good luck in business and to protect its user from harm. It is made with a single piece of yarn using a technique called flat seaming.

Hitomi Miyakoshi

Kofukusa 「Fish Scale Pattern」 (left)
「Glistening Dew」 (right)

Miyakoshi Hitomi Nui Craft Center
Small silk cloths created with the intention to match its accompanying tea ceremony utensils. The cloths feature seasonal patterns and are made with traditional embroidery techniques.



Setuyo Anada 「Kai-awase (shell matching) hina dolls」

Kaganui Kobo Tsubaki
"Kai-awase" is a game of searching for matching clamshells. These shells are popular as lucky charms for matchmaking and couples seeking happiness. Large shells are covered with silk cloth decorated with embroidered hina dolls.



O h i W a r e

大 樋 焼

Ohi Ware and its History

The start of Ohi Ware begins around 350 years ago, when the fifth generation daimyo of the Kaga Domain, Tsunanori Maeda, summoned Tea Master Senso (Sen-Soshitsu) ancestor of the Urasenke School, who moved to Kanazawa from Kyoto with Ohi Chozaemon, a skilled Raku Ware (apprenticed of the 4th Raku-Ichinyu). Since then, 11 generations of craftsmen have created tea ware with a unique style that differs from Raku Ware for the Japanese way of tea, including tea bowls, water container, vessels for confectionaries, and other objects used for tea ceremonies.

A distinctive feature of Ohi Ware is its inimitable shiny caramel brown color and its feel. Nearly all works are hand built without using a ceramic wheel, and it has a warm feeling for the hand and lip with Zen thought.

In 2011, the 10th Ohi Chozaemon (Toyasai) won an Order of Culture from the Emperor of Japan.



「Ohi tea bowl with Amber glaze」
Urasenke 15th Grand Tea Master Hounsai carved his spiral family crest and the 18th Maeda Toshiyasu carved the plum blossom for his family crest by Collaborative work with the 10th Ohi Chozaemon.

Ohi Chozaemon Ware / Ohi Museum



「Ohi Tea Bowl with Amber Glaze “Shibu-gaki”」

K a g a I n l a y i n g

加 賀 象 嵌



Mamoru Nakagawa
「Kanazawa Inlaying Matte Silver Flower Vase – “Mado Akari”」
A flower vase which depicts gentle moonlight coming in through a window into a tranquil space. The piece expresses feelings of healing in a modern fashion.

Maki Hasegawa 「Kaga Inlay pendant」

Kanazawa Craft Hirosaka
An accessory which inherits the techniques and design of traditional Kaga inlay, formerly used in sword fittings and horse stirrups. You can enjoy its casual fashionableness.



Kaga Inlaying and its History

Kaga Inlaying is the process in which a pattern is carved deep into a base metal, upon which it is filled with another type of metal. The traditions of Kaga Inlaying have been passed down by craftsmen summoned to Kanazawa from Kyoto by the Kaga Domain in the 1600s. The main objects historically produced were decorative sword fittings and horse stirrups, which feature a technique called “hira-zogan,” that is, where the inlayed metal called “mon-gane,” is it filled flush to the surface of the other metal. This technique insures that the mon-gane will not come off no matter what kind of attack is absorbed, and its strength and dignified design are masterful.

More recently, Kaga Inlaying techniques have been utilized to make flower vases, incense burners, and other types of accessories.

In 2004, Mamoru Nakagawa was designated in Japan as an Important Intangible Cultural Asset (National Living Treasure).

G o n g s

銅 鑼



Iraku Uozumi the 3rd

「Gong made of copper alloy with traces of silver, lead or tin」

A gong created by Iraku Uozumi the 3rd, who was mentored by his grandfather Iraku Uozumi the 1st.

T e a K e t t l e s

茶 の 湯 釜

Tea Kettles and their History

In 1583, Toshinaga Maeda, the second generation daimyo of the Kaga Domain, summoned Noto metal founder Hikokuro-Yoshitsuna Miyazaki to Kanazawa. His grandson, Yoshikazu, studied casting tea kettles under the instruction of Sen-no-Soshitsu Senso of the Urasenke School, who was invited from Kyoto as magistrate of tea ceremony. Yoshikazu became the clan's designated tea kettle caster and produced a number of masterpieces.

He was conferred the title "Kanchi-an," and became known as the father of tea kettle making in Kaga. The Miyazaki family, currently in its 14th generation, continues to preserve the traditional techniques passed down from their forefathers. The raw material used to make these tea kettles is wa-tetsu, which is the product of crushed iron from old pots and pans.

Gongs and their History

Gongs are used as a signal to indicate that the preparations for tea ceremony have been completed. They are a percussion instrument from Southeast Asia (in particular ancient Java), and it is said that they were brought to Japan via China. In Japan, in addition to their usage in tea ceremonies, they were also used to indicate departing ships.

The making of the gongs, which involves casting using a bronze and tin alloy, followed by finishing the gong with lacquer, requires high level forging technique, as well as superior sense of pitch.

In 2002, Iraku Uozumi the 3rd was designated in Japan as an Important Intangible Cultural Asset (National Living Treasure).



Kanchi Miyazaki the 14th

「Shinnari-type tea kettle with arare pattern」

Kanazawa Craft Hirosaka

A tea kettle with "arare" hail pattern on its surface. A traditional Shinnari-type tea kettle featuring pine and plum trees.

Paulownia craft 桐工芸



「Paulownia chest of drawers
two-drawer chest」

Kiri-urushi Kogei Uesaka
A small chest of drawers
inlaid with Kanazawa
maki-e. A great place to
gently store important items.

「Paulownia tray」

Kanazawa Kirikogei Iwamoto
Kiyoshi Craft Center
A cute paulownia tray useful for
times when you would like to
serve tea to guests in a pinch.
Maki-e embellishes the wood
surface.



Paulownia Craft and its History

Around 1890, due to paulownia hibachi (a heating device fueled by charcoal) being decorated with Kaga Maki-e, wood grain's beauty also became elegant, and paulownia craft spread throughout Japan.

In recent times, the superior qualities of paulownia craft, namely its techniques, fire resistance, and humidity resistance, have been applied to create items such as flower vases, plates, and small drawers. The wood possesses a warm quality, and can become a new part of your lifestyle.

Kaga Mizuhiki String craft 加賀水引細工

Kaga Mizuhiki String Craft and its History

Mizuhiki (string craft) is a type of decorative string used to adorn presents and special envelopes. In Kanazawa, the string itself is not produced, however, handiwork which utilizes the strings is made.

A particular attribute of Kaga Mizuhiki is its three-dimensional handiwork and way the string is folded. Sokiichi Tsuda the 1st came up with this original idea, which changed the hitherto flat mizuhiki into gorgeous, realistic depictions of cranes and turtles, as well as shochikubai (the auspicious grouping of pine, bamboo, and plum trees), among others. Mizuhiki are used in many applications, including as ornamentation to special envelopes, as well as in decorative straps for cell phones and key chains.



「Shugi-bukuro」

a special envelope
used to give money
to newlyweds at their
wedding.

「Pochi-bukuro」

an envelope used when
giving money for pres-
ents or small tips.



「Yuino-kazari」

a betrothal gift given
to a bride by her
groom before the
wedding ceremony.
All items from Tsuda
Mizuhiki Orikata

Kaga Fly fishing Lures

加賀毛針

「Corsage」

Kanazawa Craft Hirosaka
A feather accessory which uses traditional Kaga fly fishing lure techniques. Its distinctive design is popular with young women.



「Kaga Fishing Lure for Ayu (sweetfish)」

Meboso Hachirobei Shoten
A Kaga fly fishing lure with gorgeous feathers that is said to be able to be used in many types of fishing times and climates.

Kaga Fly Fishing Lures and their History

During the feudal period of the Kaga Domain (1583-1868), samurai warriors would often go fishing for ayu (sweetfish) to build their physiques. As such, the samurais of those times created ayu fly fishing lures. Ayu fishing subsequently spread to the general masses, however, only the Kaga area used fly fishing lures to catch the fish. After being exhibited at the 1890 National Industrial Exhibition, Kaga fly fishing lures vaulted to fame. Kaga fly fishing lures are unique in that their needle does not have a hook, and that their beautiful designs, which use materials such as gold leaf, and the plumage of green and copper pheasants, resemble aquatic insects, and have both style and practicality.

Futamata Washi

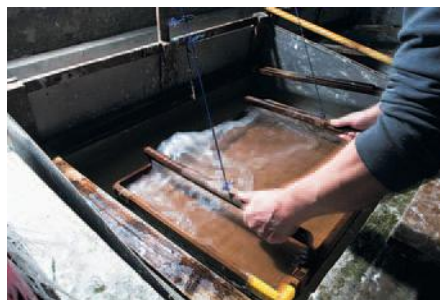
(Japanese Paper)

二俣和紙

Futamata Washi and its History

From 1592 to 1596 in Kanazawa's Futamata Area, high quality Kaga Hosho paper (traditional white Japanese paper) came to be manufactured owing to the patronage of the Kaga Domain. In order to make the paper, materials such as mulberry wood, mitsumata (oriental paper bush) are collected and then the paper is crafted by hand using integrated production that starts with the processing of the wood's bark.

A unique characteristic of Futamata Washi is its long shelf life. Even now, it is a preferred Hosho paper for Japanese calligraphers, and it is also used in graduation certificates among other applications. Futamata Washi postcards and letter sets also enjoy popularity.



「Futamata Washi postcard」

Kanazawa Craft Hirosaka
A handmade washi postcard with mild coloring and a cute pattern.

Kaga Temari 加賀手まり

Kaga Temari and its History

Kaga Temari (a folk art handball) has its roots in the Edo Period (1603 - 1867), when the Shogun Tokugawa Ieyasu's granddaughter Tama-hime is said to have brought one with her when she was married into the Maeda family at the age of three. Even now in Kanazawa, there is still a custom of using a Kaga Temari as a talisman against evil when a bride gets married.

To make Kaga Temari, string is rolled tightly around itself to make the base ball, upon which bright multi-colored strings are manipulated into elaborate geometrical patterns. It is a very popular souvenir to bring back home after a trip to Japan.



④

Kaga Yubinuki Thimble

Kanazawa Craft Hirosaka

This thimble is made using the same techniques as Kaga Temari.



Kaga Temari no Kai

Kanazawa Craft Hirosaka

Kaga Temari with various patterns」

「① Kagome ② Suzuwarai

③ Kikyō ④ Kasane-ume」

The playful designs of these Kaga Temari make you want to put them in your hand, play with them, and keep them close to you.

Make your own traditional crafts! Traditional Crafts Workshops

Kanazawa's traditional crafts consist of elaborate handiwork and techniques passed down from the Edo Period. Our city offers craft workshops perfect for beginners and families, so why not come to Kanazawa and try one?

金沢箔

KANAZAWA LEAF



Legend:

Workshop Length: WL	Workshop Times: WT	Hokutetsu Bus: HB
Reservation Required: RR	Fee: F	JR Bus: JRB
Telephone: ☎	Closings: C	JR Kanazawa Station: JR KZ
Address: A	Parking Spaces: P	
Hours: H	Public Transport: PT	

Kanazawa Leaf

Workshops

See p.45-46 for map

Imai Kinpaku

WL: From

30 min. ~ RR

☎ 076-223-8989 A 7-3 Saiwai-cho, Kanazawa
H 9:30 a.m. - 6:00 p.m. (WT 10:00 a.m., 1:00 p.m., 3:00 p.m.)
F Plum plate: 1,000 ¥; Reusable shopping bag: 1,250 ¥ etc.
C Wednesdays, New Year's holidays P 15
PT Take HB bound for Hanazato Keiyu Tobu Shako from JR KZ (~15 min.) and get off at Shian-bashi, walk about 1 min.

WL: From

~60 min. RR

☎ 076-251-6777 A 1-3-27 Higashiyama, Kanazawa
H 9:00 a.m. - 6:00 p.m. (WT 9:00 a.m., 10:30 a.m., 1:00 p.m., 3:00 p.m.)
F Chopsticks: 600 ¥, Small box: 1,300 ¥ etc.
C Open year-round P 12
PT Take JRB bound for Naruwa from JR KZ (~10 min.) and get off at Higashiyama, walk about 2 min.

Kanazawa Bikazari Asano (Hakuichi)

WL: From

20 min. ~ RR

☎ 076-251-8911 A 1-8-3 Higashiyama, Kanazawa
H 9:00 a.m. - 6:00 p.m. (WT 10:00 a.m. - 3:00 p.m.)
F Post card: 500 ¥ Plum plate: 1,000 ¥ etc.
C Tuesdays (except holidays) P None
PT Take HB or JRB bound for Hashiba-cho from JR KZ (~8 min.) and get off at Hashiba-cho, walk about 4 min.

Kanazawa Katani (Gold Leaf application workshop)

WL: From

~60 min. RR

☎ 076-231-1566 A 6-33 Shimo-shin-cho, Kanazawa
H 9:00 a.m. - 5:00 p.m.
F Small plate: 900 ¥, Small box: 1,100 ¥ etc.
C Open year-round (except New Year's holidays) P 5
PT Take HB or JRB bound for Hashiba-cho from JR KZ (~6 min.) and get off at Owari-cho, walk about 2 min.

WL: From

45 min. ~ RR

☎ 076-201-8486
A Prasada Musashi 2F, 11-1 Musashi-machi, Kanazawa
H 10:00 a.m. - 5:30 p.m. (Workshop: Last entry 4:00 p.m.)
F Small plate: 1,000 ¥, Chopsticks: 1,000 ¥ etc.
C Tuesdays (except holidays) and summer and winter holidays
P None
PT Take HB or JRB bound for Hashiba-cho from JR KZ (~4 min.) and get off at Musashigatsujii, walk about 2 min.

Hakuza Keiko Dokoro

WL: From

15 min. ~ RR

☎ 076-252-3641
A 1-13-18 Higashiyama, Kanazawa (Part of HAKUZA HIKARIGURA)
H 10:00 a.m. - 5:00 p.m. (WT 10:00 a.m., 11:00 a.m., 1:30 p.m., 2:30 p.m., 3:30 p.m., 4:30 p.m.)
F Card: 600 ¥, Chopsticks: 972 ¥ etc.
C Sundays, Mondays, holidays, New Year's holidays
P None
PT Take HB or JRB bound for Hashiba-cho from JR KZ (~8 min.) and get off at Hashiba-cho, walk about 4 min.

加賀友禪

KAGA YUZEN
SILK DYEING



Kaga Yuzen Silk Dyeing

Workshops

See p.45-46 for map

Kaga Yuzen Kimono Center

☎ 076-224-5511

A 8-8 Kosho-machi, Kanazawa
H 9:00 a.m. - 5:00 p.m.

F Hand-Painting Workshop (handkerchief): 2,700 ¥
(Reservation required for groups), Stencil Dyeing Workshop:
1,620 ¥ ~ (Reservation required for groups),
Kimono Try-on: 2,000 ¥ ~ (Reservation required), etc.

C Wednesdays (except holidays) and New Year's holidays

P Take Loop Bus from JR KZ (~18 min.) and get off
at Kenrokuen-shita, walk about 2 min.

WL: From

20 min. ~

RR

Nagamachi Yuzen Kan

☎ 076-264-2811

A 2-6-16 Naga-machi, Kanazawa
H 9:00 a.m. - 5:00 p.m. (Workshop: Last entry 3:00 p.m.)

F Hand-painting Workshop (small frame): 4,000 ¥
Kimono Try-on: 1,000 ¥, Kimono Rental: 4,000 ¥

C Open year-round (except New Year's holidays)

P Take HB bound for Korinbo from JR KZ (~8 min.) and
get off at Korinbo, walk about 10 min.

WL: From

60 min. ~

RR

金沢漆器

KANAZAWA LACQUER WARE



Kaga Lacquer Ware

Workshops

See p.45 for map

Nosaku

☎ 076-263-8121

A 1-1-60 Hirosaka, Kanazawa
H 10:00 a.m. - 7:00 p.m. (WT 10:30 a.m., 1:30 p.m.)

F Tray 3,240 ¥
C Wednesdays (except holidays, No closing days in
August, Closed during New Year's holidays)

P Take HB bound for Korinbo from JR KZ (~8 min.)
and get off at Korinbo, walk about 5 min.

* Lacquer substitute is used in workshops (to avoid
allergic reactions).

WL: From

60 min. ~

RR

加賀繡

KAGA EMBROIDERY



Kaga Embroidery

Workshops

See p.45-46 for map

* Please be sure to contact the following shops in advance to set up a reservation.

Kaga Nui IMAI

☎ 076-231-7595

A 3-4-19 Mitsu-kuchi Shin-machi, Kanazawa
H 10:00 a.m. - 5:00 p.m. (Workshop: Last entry 3:00 p.m.)

F Accessory, obi tie, etc. 2,500 ¥ ~

C No regular holidays (Closed during New Year's holidays)

P Take HB bound for Hanazato Keiyo Tobu Shako from JR
KZ (~25 min.) and get off at Akasaka, walk about 3 min.

* A special extended program is available (10 ~ 16 hrs total).

WL: From

120 min. ~

RR

Kaga Nui Classico

☎ 076-256-3210

A 201 Park Residence I-18 Toriki-machi, Kanazawa
H 9:30 a.m. - 5:00 p.m. (Workshop: 9:30 a.m. - 1:00 p.m.)

F Magnet, Hair band etc. 2,160 ¥ ~

C Saturdays, Sundays, holidays

P Take HB bound for Utsugi or Saisei-kai Byoin from JR KZ
(~15 min.) and get off at Shin-kanda, walk about 8 min.

WL: From

60 min. ~

RR

Kaga Nui Kobo Tsubaki

☎ 076-272-8334

A 3-4-22 Yamashina, Kanazawa
H 10:00 a.m. ~ 4:00 p.m. (Workshop: 10:00 a.m. - 4:00 p.m.)

WL: From

120 min. ~

RR

F Small frame, Hair band 2,500 ¥ ~

C Saturdays, Sundays, holidays

P Take HB bound for Hikarigaoka/ Nuka-jutaku from JR KZ
(~30 min.) and get off at Enkoji, walk about 5 min.

加賀毛針

KAGA FLY FISHING LURES



Kaga Fly Fishing Lures

Workshops

See p.45 for map

Meboso Hachirobei Shoten

☎ 076-231-6371

A 11-35 Yasue-cho, Kanazawa
H 9:30 a.m. - 5:00 p.m. (Workshop: 9:30 a.m. - 3:00 p.m.)

F Brooch 2,000 ¥
C Tuesdays (Open holidays, Closed during New
Year's holidays)

P Walk about 6 min. from JR KZ

WL: From

~90 min.

RR



Kaga Mizuhiki String Craft

Workshops

See p.45 for map

* Workshop available on weekdays only.
Groups of 4-12 accepted. Reservation
required at least one week in advance.

Tsuda Mizuhiki Orikata

☎ 076-214-6363

A 1-1-36 Nomachi, Kanazawa

H 10:00 a.m. - 3:00 p.m.

F Straps: 1,080 ¥, neckless: 2,700 ¥ ~

C Sundays, holidays (Closed during New Year's holidays)

P 3

PT Take HB bound for Arimatsu or Heiwamachi from JR KZ (~10 min.) and get off at Katamachi, walk about 5 min.

WL: From

60 min.~

RR



Kaga Kutani Ceramic Ware Craft

Workshops

See p.45 for map

Toan

☎ 076-291-2533

A 2-401 Irie, Kanazawa

H 1:00 p.m. - 9:00 p.m. (Workshop: 2:00 p.m. - 5:00 p.m.,
7:00 p.m. - 9:00 p.m.)F Pottery-making using a potter's wheel: 3,500 ¥ ;
Hand-forming: 2,500 ¥, etc.

C Thursdays

PT Take HB bound for Kami-yasuhara from JR KZ (~20 min.) and get off at Irie, walk about 5 min.

WL: From

60 min.~

RR



Shop Guide

Legend:
Address: A
Telephone: ☎
Hours: H
Closings: C

Kaga Yuzen Silk Dyeing

Kaga Yuzen Promotion Cooperative Association

Kaga Yuzen Kimono Center

☎ 076-224-5511

E-mail center@kagayuzen.or.jp

C Wednesdays (except holidays), Closed during
New Year's holidays

1 Kaga Yuzen Kimono Center

A 8-8 Koshō-machi, Kanazawa 920-0932

☎ 076-224-5511

E-mail center@kagayuzen.or.jp

H 9 a.m.-5 p.m.

C Wednesdays (except holidays), Closed during
New Year's holidays

www.kagayuzen.or.jp/

Workshops
available

2 Nagamachi Yuzen Kan

A 2-6-16 Naga-machi, Kanazawa 920-0865

☎ 076-264-2811

E-mail mail@kagayuzen-club.co.jp

H 9 a.m.-5 p.m.

C Open year-round
(except New Year's holidays)

www.kagayuzen-club.co.jp/

Workshops
available

3 Kaga Yuzen Maida Somega Kogei

A 3-9-19 Honda-machi, Kanazawa 920-0964

☎ 076-221-3365

E-mail info@maida-yuzen.com

H 10 a.m.-5 p.m. C Saturdays, Sundays, holidays

www.maida-yuzen.com

Kanazawa Lacquer Ware

Kanazawa Lacquer Ware Manufacturers
Cooperative Association

Kanazawa Chamber of Commerce

☎ 076-263-1157 C Saturdays, Sundays, holidays

4 Akachi Shikki-ten

A 12-2 Kogane-machi, Kanazawa 920-0805

☎ 076-252-8939

H 9 a.m.-7 p.m. C Sundays, holidays

5 Ishida Shikki-ten

A 1-7-21 Kata-machi, Kanazawa 920-0981

☎ 076-261-2364

E-mail ishida@e-katamachi.com

H 10 a.m.-7 p.m. C Wednesdays

6 Nosaku

A 1-1-60 Hirotsaka, Kanazawa 920-0962

☎ 076-263-8121

E-mail nosaku@kanazawa.gr.jp

H 10 a.m.-7 p.m.

C Wednesdays (except holidays,
No closing days in August, Closed during
New Year's holidays)

www.kanazawa.gr.jp/nosaku/

Workshops
available

7 Wakou

A 7-43 Yokogawa, Kanazawa 921-8163

☎ 076-247-4455

E-mail wakou@nsknet.or.jp

H 9 a.m.-6 p.m.

C Sundays, holidays, 2nd and 4th Saturday of each
month

kanazawa-wakou.jp

Kanazawa Kutani Ceramic Ware

Kanazawa Kutani Ceramics Promotion Association

Kutani-yaki Kaburaki Shoho

☎ 076-221-6666

E-mail kanazawa@kaburaki.jp

8 Ohiyaki Sho-un-gama

A 38-1 Abura-guruma, Kanazawa 920-0996

☎ 076-221-2904

E-mail showngama-38@arrow.ocn.ne.jp

H 9 a.m.-6 p.m. C Open year-round

9 Kataoka Kozaan-do

A 2-1 Kenroku-machi, Kanazawa 920-0936

☎ 076-221-1291

E-mail kouzandou@po4.nsk.ne.jp

H 9 a.m.-6 p.m.

C April-October / Open year-round
November-March / Wednesdays

www.kataoka-kouzandou.co.jp/

10 Kutani-yaki Kaburaki Shoho
(Kanazawa Kutani Ceramic Ware Museum)

A 1-3-16 Naga-machi, Kanazawa 920-0865

☎ 076-221-6666

E-mail kanazawa@kaburaki.jp

H 9 a.m.-10 p.m. (Sundays, holidays : 9 a.m.-6 p.m.)

C No regular holidays

kaburaki.jp/

11 Kutani Tomoe Shokai

A 2-13 Kenroku-machi, Kanazawa 920-0936

☎ 076-231-0474

E-mail akira23@guitar.ocn.ne.jp

H 10 a.m.-6 p.m. C Open year-round

12 Kutani-yaki Moroe-ya

A 1-3-22 Kata-machi Kanazawa 920-0981

☎ 076-263-7331

E-mail kutani@moroeya.com

H 9 a.m.-8 p.m. C Wednesdays

www.moroeya.com/

13 Kokuryu-do

A Rifare 1F 1-5-3 Hon-machi, Kanazawa 920-0853

☎ 076-221-2039

E-mail kutani@kokuryudo.com

H 9 a.m.-6 p.m. C Tuesdays (except holidays)

www.kokuryudo.com/

14 Toan

A 2-401 Irie, Kanazawa 921-8011

☎ 076-291-2533

E-mail info@to-an.jp

H 1 p.m.-9 p.m. C Thursdays

to-an.jp

Workshops
available

15 Hokusando

A 1-2-33 Hirotsaka, Kanazawa 920-0962

☎ 076-231-5288




E-mail office@hokusando.co.jp

H 9:30 a.m.-6 p.m. C Mondays


www.hokusando.co.jp/





Access to Kanazawa

● Car Routes	Tokyo ▶ Nerima Interchange		Kanazawa Morimoto Interchange
	Nagoya ▶ Ichinomiya Junction		Kanazawa Morimoto Interchange
	Osaka ▶ Suita Interchange		Kanazawa Nishi Interchange
		Approx. 6 hrs & 30 min	
		Approx. 2 hrs & 50 min	
		Approx. 4 hrs	

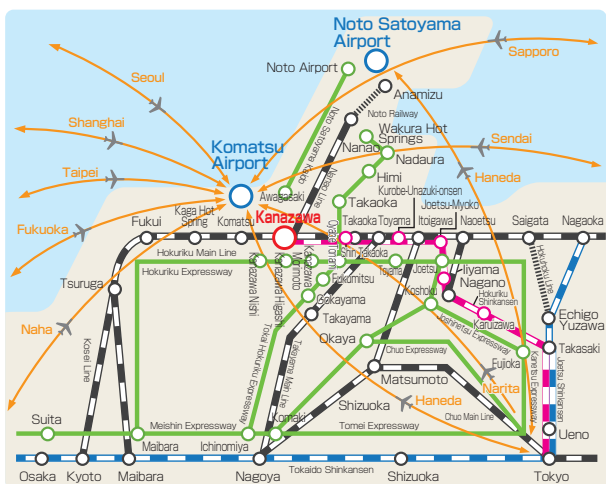
● Inquiries / Central Nippon Expressway Company Kanazawa Branch TEL 076-249-8111

● Air Routes	Tokyo ▶ Haneda Airport		Komatsu Airport		Kanazawa Station
		Approx. 1 hr		Approx. 40 min (Komatsu Airport Limousine Bus)	
	Haneda Airport		Noto Satoyama Airport		Kanazawa Station
		Approx. 1 hr		Approx. 2 hrs (Express Bus)	

● Inquiries / Komatsu Airport Information Counter TEL 0761-21-9803
Noto Airport Terminal Building TEL 0768-26-2000

● JR Routes	Tokyo ▶ Tokyo Station		Kanazawa Station
		Approx. 2hrs & 28min (The fastest express train "Kagayaki" (via Nagano : Hokuriku Shinkansen)	
	Nagoya ▶ Nagoya Station		Kanazawa Station
		Approx. 3 hrs (Limited Express "Shirasagi")	
Osaka ▶ Osaka Station		Kanazawa Station	
		Approx. 2 hrs & 40 min (Limited Express "Thunderbird")	

● Inquiries / JR West Japan's Hokuriku Information Center TEL 076-251-5655



【Production】 The City of Kanazawa

【Editing · Publication】
Kanazawa Craftwork Business Creation Agency

【Editing · Publishing】
Kanazawa crafts Hirosaka
1-2-25 Hirosaka, Kanazawa 〒 920-0962
TEL. 076-265-3320 FAX. 076-265-3321
E-mail info@crafts-hirosaka.jp
http://www.crafts-hirosaka.jp

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