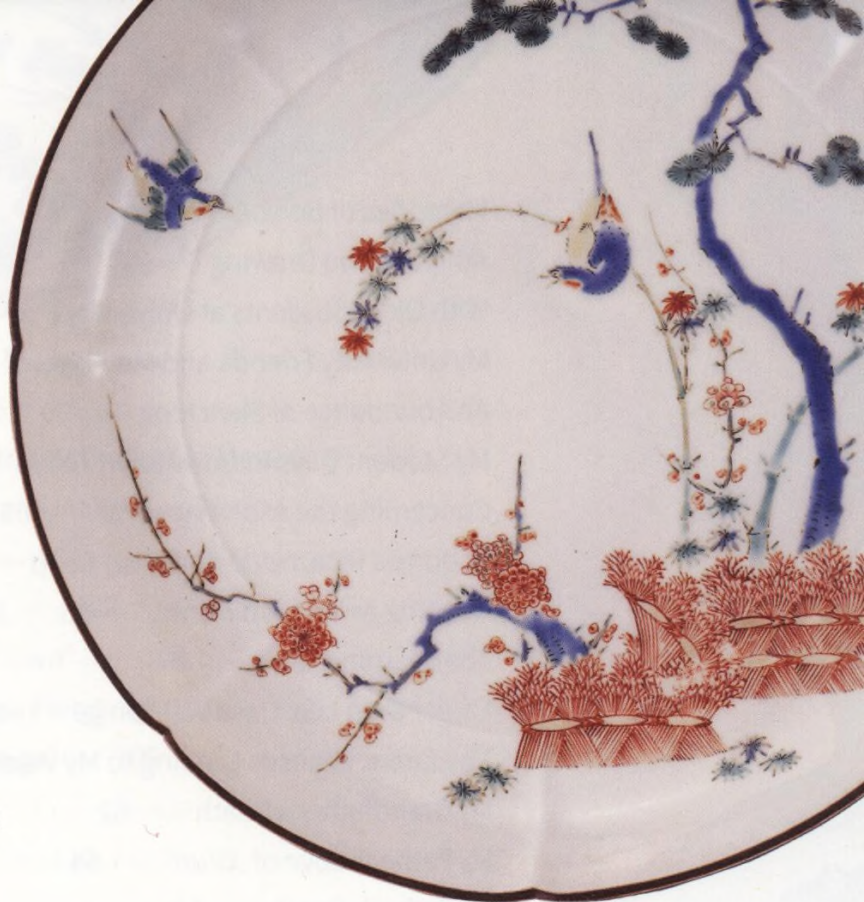


CONTENTS

My Father, Kakiemon XIV12

Part One: Myself

Regarding the Character of a Craftsman	18
Kakiemon XII and XIII	19
Three Generations to Make a Single Potter	21
The Art of Emptiness	23
Impurities Play an Important Role	24
From My Grandfather to Me	25
The Potter's Bane—Salt	26
Science Is No Match for Nature	28
Just Prepare the Enamels!	29
Red Produces Salt Deposits	32
The Household of “Kakiemon the Potter”	33
Magarikawa National School	34
The Workshop Was My Playground	35
My Mother's Hometown	36
Memories of Kubara	37
Playing in Arita	40
Memories of the War	41
Imari Senior High School Years	43



Memories of <i>Benjara</i>	44
Athletics and Drawing	46
With Older Students at University	47
My University Friends and Members of the Faculty	48
An Abundance of Sketching	50
My Student Days in Downtown Tokyo	51
Concerning the Asoka Hospital	53
Imported Rice, <i>Nattō</i> and Miso Soup	55
Running Away from Home	55
The Learning Years	57
Larger than Life: Ōasa Yūji Sensei	59
The Circumstances Leading to My Wedding	60
My Grandfather's Death	62
My Father's Love of <i>Jōruri</i>	64
My Father's Death	64
Losing My Name and Becoming Kakiemon XIV	65
A "Present" from my Ancestors	67
Transmission and Tradition	69
Continuing Tradition	69
Return to the Rice Bowl	73
Boss of the Kiln	73
My Job Is to Train New Craftsmen	75
The Criteria of the Kakiemon Style	76

Part Two: Production

Arita Ceramics	84
Crushing the Stone	85
Izumiyama Stone	86
The Magic Stone of Amakusa	89
<i>Nigoshide</i> Bodies	90
The Stone Is Alive	91
The Process of Creating the Clay	93
The Essence of Ceramic Beauty	95



Maturing the Clay	96
“Inconsistencies” That Are Not Present in Meissen	98
You Can’t Fool a Craftsman’s Hand	99
The Kick Wheel Is Best	101
Wheel Work and Molding	103
Rate of Drying, “Wiping Down”	104
The Significance of Bisque Firing	107
Applying Underglaze Design	109
<i>Dami</i>	110
Using Winter Hazel Ash	110
Cut and Adjust	111
The Glaze on <i>Nigoshide</i> Must Be Kept as Thin as Possible	112
The Main Kiln	114
Loading and Firing the Kiln	117
<i>Aburidaki</i> , <i>Nerashidaki</i> , and <i>Semedaki</i>	118
The Kiln Requires Great Care	118
Heat-Resistant Bricks and Kilns	120
Samples	121
Regarding Firewood	122
Profit Is Not Our Main Concern	124
Good Defects and Bad Defects	125
The Work of the Flames	125
Kakiemon “White”	126
The Origins of <i>Aka-e</i> Decoration	127
Mixing the Overglaze Enamels	129
The Excellence of Old Designs	130
Drawing Outlines	131
Remaining True to the Style	132
It Must Not Be Pictorial	132
A Craftsman’s Traits	133





Thinking One is a Full-Fledged Craftsman Is a Sickness	135
Various Brushes	136
Half Working Creatively, Half Creating Workers	137
Ceramics Within Food Culture	139
Aka-e Kiln	140
A Job That Involves a Lot of Time and Effort	141

Part Three: Appreciation

The Kakiemon Kiln and Its Style	148
Characteristics of the Style	151
Lidded jar with peony and chrysanthemum design; <i>iro-e</i> (1660–80)	152
Chrysanthemum-form bowl with plum, peony, pomegranate, and dragon design; <i>iro-e</i> (1670–90s)	156
The Remaining Clay Molds	157
<i>Fuyode</i> -style plate with grass and flower design; <i>iro-e</i> (late 17th century)	159
Plate with flower-basket design; <i>somenishiki</i> (late 17th century)	159
Hexagonal jar with flower and bird design; <i>iro-e</i> (17th century)	161
Lidded box with rabbit knob and chrysanthemum design; <i>iro-e</i> (late 17th century)	162
Temple lion figurines (pair), <i>iro-e</i> (1670–90s)	164
Flower-shaped plate with pine, bamboo, plum and bird design; <i>iro-e</i> (1670–90s)	164
Plate with flower and bird design; <i>iro-e</i> (1670–90s)	166
Jars with chrysanthemum, peony and bird design; <i>iro-e</i> (late 17th century)	167
Figurine of standing woman with grape design; <i>iro-e</i> (1690–1710)	169
Flower-shaped plate with pine, bamboo, plum and bird design (modern); Meissen	171

Jar in imitation Kakiemon style with metal base; Chantilly	173
Vase with strawberry-flower design; <i>iro-e</i> (1986); produced jointly with the Meissen factory	175
Vase with dragon and phoenix in arabesque design; <i>somenishiki</i> (1860–1910), Kakiemon XI	177
Octagonal bowl with grass and flower design; <i>nigoshide</i> (1955), Kakiemon XII	179
Vase with camellia design; <i>nigoshide</i> (1979), Kakiemon XIII	182
Bowl with knotweed design; <i>nigoshide</i> , Kakiemon XIII	183
Large bowl with fish and grass design; <i>iro-e</i> (1971), Sakaida Masashi	185
Vase with cherry blossom design; <i>nigoshide</i> (2003), Kakiemon XIV	187

The Real Reason Why *Nigoshide* Works are Unsigned

—In lieu of an afterword

Chronological Table

Bibliography

