

TOKONAME BONSAI POTS



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yaki

Pottery has supported Japan's living for 1000 years.
Pottery continues to evolve based on a long history as well.
That is "TOKONAME"

There are no Bonsai masters who do not know the name of this pottery producing place "TOKONAME". Do you know why?

"TOKONAME" is one of the six Japanese old kilns that have continued to support Japanese living for 1000 years. "TOKONAME" has always been close to people's livelihoods by producing ceramics in a long history, supporting people's livelihood, and has responded to changes in the times.

Some of these products require delicacy, artistry and scarcity like tea-ware, others are durable like sewer pipes and some require high quality and large quantity production. "TOKONAME" is from formal occasion instruments to public infrastructure of the feet, we keep making various things according to the demands of the times.

This diversity of manufacturing is the characteristic of "TOKONAME" which has rare technologies among the six old kilns.

"TOKONAME" rich variety of manufacturing variations and expressive power combines both "beauty" enriching our lives and "strength" supporting living, creating ceramics that can continue to respond to changing demands.

Our lives and the world of bonsai are the same. Bonsai pots of "beauty", "strength" and "stable high quality" cultivated with the infrastructure technology of "TOKONAME" will snuggle closely with your precious trees and will continue to support them as they grow.

It is not only that. The technique created by craftsmen of "TOKONAME" has continued to respond to requests from Japanese professional bonsai masters who have the most critical eyes in the world.

It also has "artistry" to respond to the creativity of bonsai masters and amplify it.

In other words, the "TOKONAME" bonsai pot is "functional" under the technology of the bonsai master and supports the imagination "artistically". It is a kind of marriage.



Toru Suzuki

Third head of BONSAI DAIJUN

Mr.Saichi Created a "Tanyoho" of Kuromatsu Bonsai, driving force of Kuromatsu Bonsai

Mr.Suzuki 3rd generation is vice chairman of Nippon Bonsai Growers Cooperative, chairperson of Nippon Bonsai Taikaiten

"TOKONAME" is an important partner of bonsai making from the daily care to the exhibition

The first generation of the "BONSAI DAIJUN" founded in 1935 has a career that has brought the "KOWATARI" to the Tokoname maker and was devoted to making pots in "TOKONAME".

Selection of pots tends to focus on thinking about the shape, tone and texture of pots that attract the most beautiful tree shapes, but in the bonsai world where the longevity is respected. We believe it is very important that you have steady features to protect.

Because "TOKONAME" uses clay produced in the same area where we have bonsai gardens, There is a reliable sense of security that we provide the optimum environment for protecting the trees we grow. I realize that every day I feel that I can stabilize the roots of trees and focus on bonsai creation.

Also when pots are displayed at exhibitions they reflect the preferences of each bonsai maker. However when preparing for exhibitions it is very important to use pots that correspond to bonsai that will eventually be created and Tokoname bonsai pots, through daily use, care and interaction, will help the bonsai makers imagination that I feel is a dependable partnership.

The skill of a craftsman who does not cause any distortion causing water to pool in a pot, that is "TOKONAME"

Mr. Fujikawa who trained under Mr. Masahiko Kimura, a master of contemporary bonsai from the age of 20. While creating a work that makes you feel delicate and beautiful in dynamic nature and in a tree shape Approximately 100 years old pot of Antique Chinese Pots with shallow depth is his favorite.

In daily bonsai creation also "TOKONAME" is highly usable.

I think "TOKONAME" seems to be strongly faced with trees everyday as being a pots designed primarily considering the growth of trees. Because "TOKONAME" is difficult for the pots to crack due to absorption of water.

In addition, the flat bottom with no distortion produced by the craftsmanship of "TOKONAME" is one of the very important elements to protect and nurture trees and also with hundreds of years of history it can be said that it is a pots that can be used with peace of mind.



Masayuki Fujikawa

The representative of FUJIKAWA HOSEI EN

Won the Prime Minister's Award of the 43rd Nippon Bonsai Sakufuten (2017)

Trophy official demonstrators (2019)

Wonderful skills and techniques for creating pots that do not exist outside of Tokoname

Over the last ten years the appreciation of ceramics in the West has become an important part of the pursuit of bonsai, and for those who look to pursue the Japanese aesthetic, the gold standard is Tokoname.

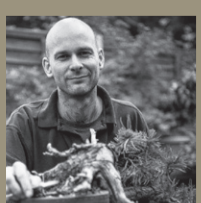
The current generation of potters are revered as master craftsmen and their finest works are sought after as the level of bonsai practice throughout the world increases.

This is due to the usability, classical design and build quality of Tokoname pots.

The attention to detail and clay quality is unsurpassed in modern bonsai ceramic production throughout the world, creating pots that are both incredibly light and thin, yet strong and frost resistant.

Many of the more difficult to create shapes and sizes such as very large and shallow ovals can only be found in Tokoname, as can the consistency of colour and texture for both glazed and unglazed pots.

These are skills and techniques that do not exist outside of Tokoname, making it rightfully the recognised home and centre of excellence for Japanese bonsai ceramic production.



Peter Warren

Peter Warren is a London based British bonsai professional who undertook a traditional six year apprenticeship under the world famous master Mr. Kunio Kobayashi at his nursery in Tokyo, Shunkaen Bonsai Museum. After graduating in 2009 Mr. Warren has been teaching and working with enthusiasts around the world and establishing his own nursery on the outskirts of London.

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The secret of "TOKONAME" clay

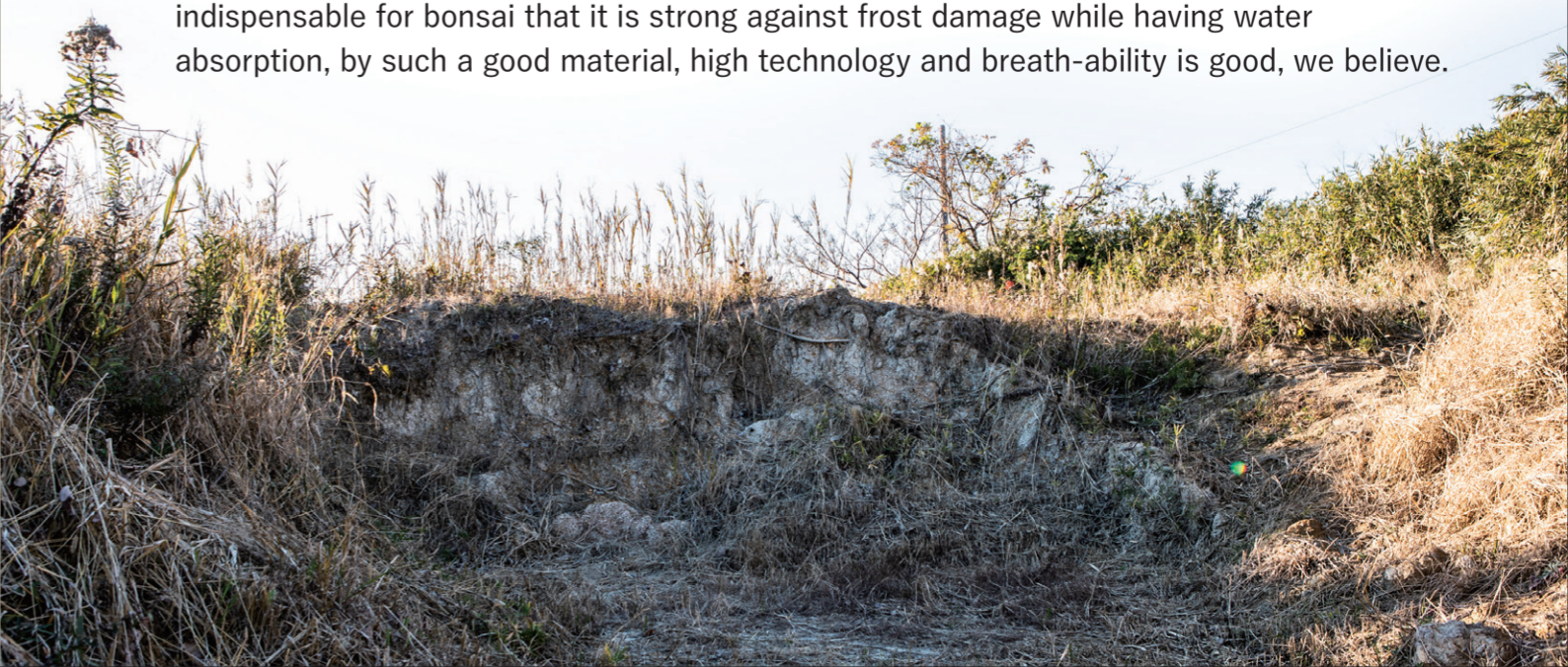
The clay used in "TOKONAME" is produced from the clay layer deposited under the hilly land in the Tokoname area, as the place name has meaning "always smooth" in Japanese.

The local Tokoname clay it is made from has the property of being vitrified at a low temperature which differs from the clay of other production areas in that they need to be fired to higher temperatures.

Actually, it is thought that the clay of the Tokoname area which is fired at this low temperature is the element that produces "TOKONAME" excellence in functionality.

The craftsmen of "TOKONAME" have been producing various kinds of tools to support the lives of people, producing optimum clay blending and firing methods according to the role of products in history.

"TOKONAME" has made it possible to produce products superior in functionality which is indispensable for bonsai that it is strong against frost damage while having water absorption, by such a good material, high technology and breath-ability is good, we believe.



TOKONAME



Inspire bonsai master's works

From an early age "Tokoname Bonsai Pots" growing up looking at the making of a pot of his father SEIZAN representing the industry.

SEIZAN is the leading expert who has worked hard to reproduce "KOWATARI", and as a successor himself enters the world of pot making.

It is the mission to inherit the will of the predecessor and to create a pots compatible with the aesthetics of the bonsai masters and to work without doing any unnecessary work even though it has acquired advanced skills.

The representative work is a White glazed pot that has been studying for many years since I was young.

It is highly appreciated by bonsai masters easy to match decuous bonsai enthusiasts as a pots ages it shows wear develops character and flavor.

In addition, "Nanban" does not spoil the harmony between the trunk of "Bunjin" and the space, directing the atmosphere that "pots" and "tree" withered together.

Especially the unglazed pots uses Purple Clay developed in response to the desire of enthusiasts, Grey Clay, using Shohaku Bonsai evaluation is high as a pots that complements the heavy feeling of a wide range from small items to large bonsai and make it with maximum consideration to clay color / surface.



Conscious of harmony between trees and pots, enhancing the artistry of bonsai masters

Studied under his father, a 4th generational potter, SHUHO, learned various techniques such as handwork, Coil forming, Thrown, Moulded, and inherited the project.

"Pottery" is one of the technologies that humankind is familiar with for a long time and enriches our lives, and when we can accumulate our own ideas and techniques at the same time as having depth, we are constantly seeking evolution and also daily research.

Trees and pots are important components of bonsai, and assuming the beauty when combined with "tree" is a necessary skill as a maker, but now it is beautiful even if the "pots" alone is used he aims for something beautiful.

We devised glazing methods and firing methods to create bonsai pots with distinctive depth and are liked by enthusiasts pursuing contemporary bonsai and innovative bonsai.



Elegant taste weaving, glaze inherited from the previous generation

The founder of the previous generation, YOZAN refined his skill as Tokoname molding craftsman, and then opened the YOZAN TOEN independently.

Mr. EIMEI succeeded the technology from the previous generation and is active as the second generation.

What we are trying to do with this commitment is the balance between ease of use and price, and sticking to the glaze we inherited from the previous generations.

The work boasts a variegated style such as small pots that are unglazed pots and colored with brush work.

Mr. EIMEI Elegance that the unique glaze taste and sophisticated molds produced are highly valued by many bonsai gardens and enthusiasts.



Commitment of bonsai master and embody conceptual image

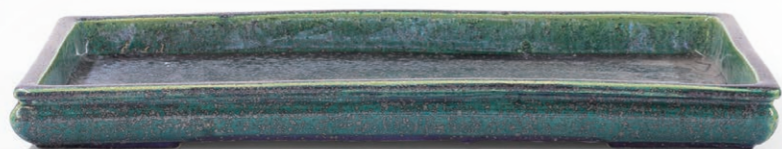
The first generation, KOYO was attracted to bonsai pots of "KINYO" and started working together with Omiya's bonsai garden to start creating a bonsai pot.

Mr. Kuniaki inherits technology and know-how accumulated since its founding.

I believe that trusting bonsai masters and having their trust from bonsai is considered to be an important element of bonsai pot making, and are facing daily work making.

"Tree" is the leading role, "pots" is a name supportive to complement the leading role "as the motto, trust from bonsai makers is thick.

As a feature of the work, glazed pots is unique and devised, the bone of oribe glaze born from it is a work representative of KOYO TOEN.



誠山陶園
黎鳳



REIHO (Katsushi Kataoka)
SEIZAN TOEN
4th generation
Founded in 1889



義村陶園
秀峰



SHUHO (Hidemi Kataoka)
YOSHIMURA TOEN
5th generation
Founded in 1923



耀山陶苑
英明



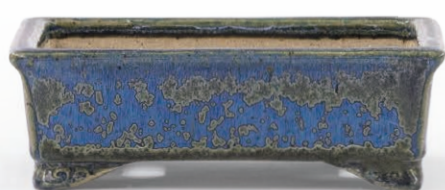
EIMEI (Hideaki Shimizu)
YOZAN TOEN
2nd generation
Founded in 1965



鴻陽陶園
樹晃



JUKO (Kuniaki Aiba)
KOYO TOEN
3rd generation
Founded in 1969



角山陶苑
角山



KAKUZAN (Kakuyuki Watanabe)
KAKUZAN TOEN
4th generation
Founded in 1887



Expert skills supported from bonsai fans all over the world

From the predecessor's father Yukio, learn advanced technology to make high-quality bonsai pots by Moulded and Hand forming, inherit KAKUZAN TOEN.

In addition, I have studied the Chinese Grey Clay with high evaluation in the bonsai world, and developed a Grey Clay with shades, depths and texture that surpass it.

There are many fans not only lovers of Japan but also overseas enthusiasts.

Although I have honed my skills to satisfy the needs of bonsai masters and enthusiasts all over the world as well as in Japan, it is the my goal to create a work to meet further demands.

I am conscious of Japanese traditional beauty and convey that technology to future generations.

角山陶苑
幸峰



KOHO (Koji Watanabe)
KAKUZAN TOEN
5th generation
Founded in 1887



Finish bonsai pots from a functional perspective and support bonsai masters

Following the 5th generation of KAKUZAN TOEN which studied under his Father Kakuyuki and lasted over 100 years.

In addition to learning techniques of push molding and hand drilling, we are pursuing the taste and color of pots that can not be brought out by other kilns.

In terms of pottery, we value functional ease of use and practicality for bonsai masters and enthusiasts.

Bonsai pots say they want to support bonsai masters and enthusiasts from the functional aspect of protecting trees and nurturing them into an ideal tree shape.

I mainly produce a lot of works for Shohin Bonsai.



Creating good quality of clay and making a pot with character

Since childhood I grew up watching my fathers, SHOZAN, bonsai pot making, and I started to make Moulded, Slab Building, Coil forming and Thrown.

I thought that I wanted to establish a genre different from my father SHOZAN who was good at large items and focused mainly on making small bonsai pots.

Now that the good pots of "KOWATARI" are decreasing, the most important thing is to make good pots with character. To that end, he says he is concentrating on finishing, paying close attention to creating work with good taste.

The work which reproduced Chinese old pots made with such high technical power is also popular with bonsai enthusiasts for its ease of use and high completeness and is often used in exhibitions.

The masterpiece is a rectangular pot with cloud feet made from red clay with glossiness which is different from red clay characterized by sharpness of shape as well as with character.

The oval bonsai pots made from white clay which complements the trees with a gentle form becomes especially wonderful when the aged.

かね正製陶所
壹興



IKKO (Kazuhiro Watanabe)
KANESHO SEITOSHO
2nd generation
Founded in 1972



Listen to the words of bonsai masters and enthusiasts and complete the role of pots

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柴勝苑
柴勝



SHIBAKATSU (Katsuchi Shibata)
SHIBAKATSU EN
Founder
Founded in 1973



Listen to the words of bonsai masters and enthusiasts and complete the role of pots

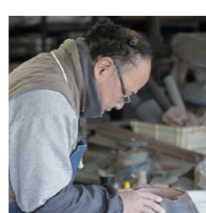
He really loves pottery and has a career in a different background with entrepreneurship in his 20s. The artistic nature of the pots is also important, but the role of pots is to grow "trees" first.

It is important to think about the good balance of drainage and the balance of trees and pots, which is easy to grow trees in and demonstrates that this point is most important for pottery production.

In making works, it performs extensively from unglazed pots to glazed pots, boasts a wide variety of color / type variations centered on Shohin Bonsai Pots.

Because it is making pots considering not only the molding technology but also the functional aspect, growth of trees, it has earned high praise from bonsai garden and enthusiasts.

片岡秋次製陶所
山秋



Hiroaki Inoue
(Company Representative)
KATAOKA AKIJI SEITOSHO (YAMAOKI)
Founded in 1920

A creator who made numerous pots and spread them all over the world

Founded by Akiji Kaoka in 1920s. Over the years, we have produced a wide variety of products using Slipcasting or Moulded for various large and small unglazed pots and glaze pots, and have been distributed domesticity and overseas.

Particularly in mortars, light and well-drained porous, containing many fine pores, products are the characteristic as well as the appearance there are many fans in Japan and abroad.

Once we were Tokoname's biggest bonsai pot manufacturer but currently we have discontinued manufacturing.



常滑焼

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