

瀬戸市マルチメディア伝承工芸館—瀬戸染付研修所—は、「瀬戸染付」をテーマにした施設です。ここでは、研修生の受け入れや歴史的名品を展示する企画展、絵付体験事業を行うなど、瀬戸染付の技術保存や人材育成、普及・啓蒙に努めています。また、マルチメディア機器を活用して染付を中心としたやきもの情報や観光情報の発信も行っています。

The Institute of Seto Blue and White Ceramics in the Seto Municipal Center of Multimedia and Traditional Ceramics was founded to showcase the "Seto Sometsuke" ceramic technique. The institute endeavors to preserve the Seto Sometsuke technique, nurture talent and spread knowledge by accepting trainees, display famous historical works and promoting ceramics projects. The institute also provides information on its Sometsuke ceramics and tourism using multimedia outlets.

交流館 Exchange Hall

もともとこの場所で江戸時代から瀬戸染付をつくり続けてきた染付窯屋「古陶園竹鳳窯」の細工場（モロ）を復原した建物です。

■1階「瀬戸染付研修所」

研修生の作陶の様子をご覧ください。

■2階「染付展示室」

瀬戸染付を中心とした名品を展示しています。

This is a restored workshop from "Kotoen Chikuhō Gama" that had been used for producing Sometsuke at this location since the Edo period.

•**First Floor:** The Institute of Seto Blue and White Ceramics
You can see trainees at work.

•**Second Floor:** Sometsuke Exhibition Room
Exhibit focused on Sometsuke works.



本館 Main Hall

■1階 事務所・トイレ・修了生作品展示コーナー

■2階 研修生作品展示コーナー・映像&書籍コーナー

First Floor: Offices, restrooms, and display of finished works

Second Floor: Display of works made by trainees, video presentations and books



古窯館 Old Kiln House

古窯は、本業窯・丸窯と同じく薪を燃料とする登り窯の一種です。館内にある窯は昭和39年(1964)まで本焼成を行っていたもので、市内で唯一残されている古窯として平成9年(1997)瀬戸市指定有形文化財に、平成19年(2007)には経済産業省より近代化産業遺産に認定され、保存されています。

This old kiln is a type of "Norigama" kiln in that firewood was used for fuel like in standard and round kilns. The kiln in this site was used for firing until 1964. This is the only remaining old kiln in the city. In 1997 it was designated as a tangible cultural property by Seto city, and in 2007, designated as Heritage of Industrial Modernization by the Ministry of Economy, Trade and Industry.



制作工程
Manufacturing Process

土練り・土練り
Kneading and kneading clay

成形・乾燥
Forming and Drying

削り・乾燥
Shaving and Drying

素焼き・鑢がけ
Firing and Smoothing

施釉・修正
Glazing and retouching

ハマ磨り
Bottom Grinding

絵付け(染付)
Decoration (Sometsuke)

本焼成
Final firing

完成
Finishing Product

窯焚き
Kiln firing

窯焚き
Kiln firing

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Kiln firing

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窯焚き
Kiln firing



完成
Finishing Product

■瀬戸染付の特徴

「染付」とは一般的に酸化コバルトを含む顔料、いわゆる「呉須」で絵付を施したやきものを指します。瀬戸は、磁器の原料となる木節粘土、蛙目粘土、砂婆(風化花崗岩)などとともに顔料の呉須も産出する世界的にもまれなやきもの産地です。文様の描き方は、江戸時代に本画師が瀬戸を訪れ指導をしたことから、身近な自然を筆一本で写実的に描く方法が主流となり、その結果、描かれた題材とあいまって水墨画のようなやわらかな雰囲気醸し出すことが特徴のひとつとなっています。

■瀬戸染付の歴史

九州・有田に遅れること約200年後の19世紀初頭に加藤民吉が九州から丸窯の築き方や釉薬の技術を持ち帰ったことを契機に、瀬戸での染付磁器の生産は質・量ともに急速に発展したといわれています。明治に入ると、海外での万国博覧会に積極的に出品し、分業体制の中で完成された職人の技による、写実的で繊細な絵付が高い評価を得て、盛んに海外に輸出されるようになりました。

その後明治後期から大正・昭和の時代には輸出を中心とした大量生産へと業態を変えていき、海外で好評を博した頃の瀬戸染付の面影は影を潜めることとなりました。

平成に入り、伝統的な瀬戸染付の技術や技法が見なおされ、市指定文化財保持者の選定や国の伝統的工芸品の指定、当館の建設など「瀬戸染付」に新しい灯がともし始めています。

Features of Seto Sometsuke

"Sometsuke" is basically the porcelain that is decorated by using a pigment containing cobalt oxide, so-called "Gosu". Seto is annual ceramics production site in the world that produces Gosu pigment, as well as "Kibushi" and "Gairome" clay and "Saba"-weathered granite used as raw materials for porcelain. During the Edo period a Japanese-style painter introduced in Seto the method of picturesque painting in that natural surroundings were drawn with one brush. Then the method became popular. Combination with the subject matter of paintings and the India-ink style paintings create a gentle atmosphere, which is one of the characteristics of Seto-Sometsuke.

History of Seto Sometsuke

Lagging 200years behind in Arita-Kyushu's porcelain production, in the beginning of the 19th century, Seto's production of Sometsuke porcelain developed rapidly both in quality and in quantity, thanks to Tamikichi Kato who brought back the techniques of glazing and biling method of round kilns from Kyushu.

In the Meiji era, Seto's products were aggressively promoted at overseas world's fairs, and the picturesque and detailed decolations created by skilled artisans under division of labor received high regard and were exported in abundance overseas.

Afterwards, from the end of the Meiji period to the Taisho and Showa periods, the focus shifted to mass production for exports and the distinctive look of Seto Sometsuke that once was highly praised outside of Japan disappeared.

During the Heisei period the traditional technique and methods of Seto Sometsuke were rediscovered. By selection of city-designated cultural asset holders, designation of traditional craftworks by nation, foundation of this institute, a new light has been born for Seto Sometsuke.

