

Kikan Kochi



Think & Action Magazine, Kochi. Summer 2016 No.62

Special Features : Wagashi Stores of Kochi

**The Seasons created
by the Hands of Artisans.**



Giant Interview

Illustrator and Picture Book Author

Keiko Shibata



季刊
高知
KIKAN KOCHI

I am dreaming of a fish



Photo taken: September 2016, Mouth of Monobe River, Konan City

Kenzo Nakajima

Born in 1959 in Kochi City. Lives and works from Missono Town in Kochi City. He is a Photographer for Tourism Posters and Various Advertisements. He lectures a Photography course and conducts overseas photography seminars. He is a graduate of the Photography Department of Osaka University of Arts. A member of the Japanese Advertising Photographer's Association (APA) and The Japanese Society for Arts and History of Photography. http://blogs.yahoo.co.jp/japan_kenzo

Typhoon, Tosa Bay, Billow,
Perhaps the Surfer Cameraman inside me
Is the only one to use those words together and feel excited.
However, as typhoon No. 13 passes by the Tosa Bay heading east,
It isn't the billow I yearn to capture.
It is a scene with a school of fish, cast through the clear crest of a wave as
they pass by, that I once saw.
It is that I yearn to capture; that phantasmal moment.
Tens of years have passed since, And still, not yet a single moment captured.
I meet with a surfer looking for the 'big waves'.
The waves are lower than expectations,
Although together, we made our afternoon an image of success.



*This is the English Version of KIKAN KOCHI.
It is revised in order to shorten its length.
We do hope many people will read
this free online magazine.*

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STAFF

Publisher Yoshihiro Nonami / Cricket
Junichi Kusunoki / Koubun
Advertising Takayuki Mimoto / Koubun
Editor in Chief Yoshihiro Nonami / Cricket
Editor Sachihiko Oouchi / Cricket
Midori Ueta / Cricket
Ttranslation Advisor Jeremy Edward Tan
Proofreader Matthew Lester
Design Yumi Ito / Cricket
Cover Hiroshi Kawauchi / Plane
Cover Art Keiko Shibata
Photographer Mikiya Kadota

独走症

DOOKU-SO-GUN

Vol. 045 Philosophical Theater

Something is happening all the time, people are going every which-a-way.
No matter which way you look, up or down, somebody is always headed somewhere.
Something is happening. That's something I hope you never lose.

[Appetite]

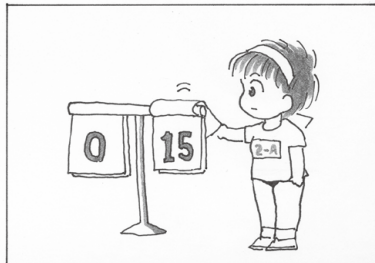
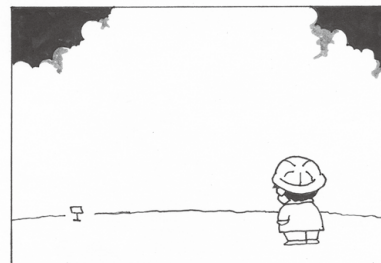
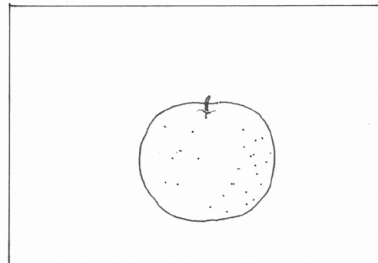
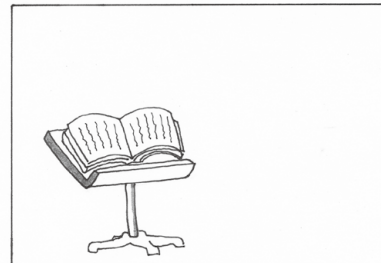
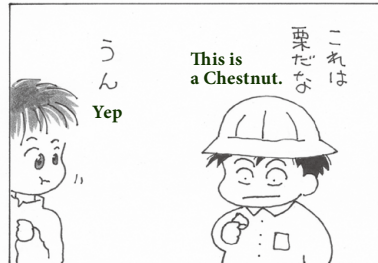
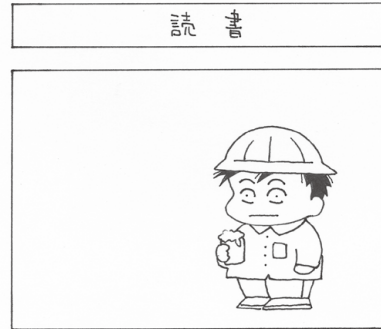
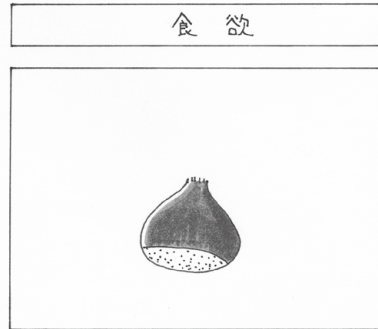
食欲

[Sports]

運動

[Reading a book]

読書



Wagashi Stores of Kochi

The Seasons created
by the Hands of Artisans.

Kochi's Jyou-namagashi, Wagashi masterpieces stimulating
the 5 senses, are hand-made by Artisans and Maestros.

We look into the secrets of their hands and seasons,
"Artisan · Tradition · Creation · Succession"

*Wagashi: Japanese Confectionary



Chapter 1 : Artisan

御菓子司 福留菊水堂

Onkashitsukasa Fukudome Kikusui-dou Akio Fukudome

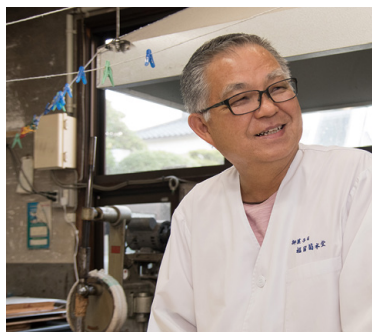
Kochi's first recognised "Tosa-no-Takumi"
in wagashi production.

The wagashi legend was born and raised through refinement
and sensitivity by the teachers of Art of Tea.

Persistence and Strength born from Trial and Error

"Wagashi is definitively Japanese food. Wagashi expresses the traditional themes of natural beauty in Japanese aesthetics through the charm of each passing season. The four seasons are an extremely important part of Wagashi, and Wagashi is nothing without the seasons," mentions Akio Fukudome of Fukudome Kikusui-dou. Akio was awarded the [Tosa-no-Takumi] in 2015 for Wagashi making for the first time. [Tosa-no-Takumi] is a distinguished award for skilled craftsmen from the Kochi prefectural government. We listen in on Akio Fukudome's philosophy on his path for Wagashi making.

Akio is a second-generation Wagashi artisan. After graduating from high school he studied under the tutelage of his father for 1 year before heading out to study at a Jap-



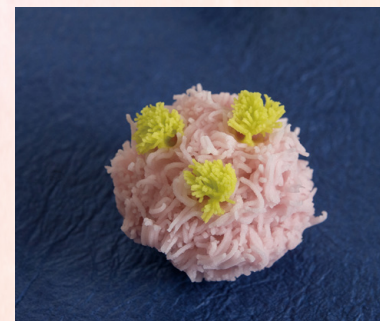
Fukudome Kikusui-dou, established in 1951. Jyou-namagashi, Tea Ceremony confectionary, Kochi confectionary made with [Yamamomo], Youkan and many others, are served with a smile.



anese confectionary school for a further year. Completing his studies, he then moved on to work and study at well-established confectioners in Kyoto for 3 years. Returning after this training, he would continue to make the stores popular Asanama-gashi (confectionary made for same day consumption), Yaki-gashi (dried confectionary), Youkan (sweet bean jelly) and many others. Fresh with many ideas, with his delicate touch for each piece, he would expand the range focused around Tea Ceremony with colourful, well-designed, seasonal and delectable Jyou-namagashi.

Akio recollects on how and when was able to obtain opportunities to polish and learn new skills. It was thanks to the advice and guidance of his Sado Teachers or Tea Ceremony Artisans. "I would receive requests from these teachers such as, 'during my visits to the other tea ceremonies, this was a particularly interesting Wagashi. Please re-create that for me.' I would use these opportunities and through trial and error succeed. This is how I practiced and gained skill."

Popular with the public through the tea ceremony community, there are people who leave all the decisions of how to make the sweets up to Akio. In those situations, he creates samples to show and uses them as springboard to be creative. "I've certainly had occasions that a customer would visit and say; 'please make me a Wagashi that I have never seen before' or they would bring a picture, 'please make me a Wagashi exactly like this picture.' These teachers and customers' requests were the best part of



We requested for 12 Wagashi representing the seasons and months. (Front page for the feature on page 5)

睦月January: [花びら餅Hana-bira-Mochi] a confectionary inspired by the mochi presented to the Imperial Court.

如月February: [紅梅Kou-bai] inspired by the plum blossoms and plums in the season.

弥生March: [三千歳 Michitose] inspired by the Hina-matsuri, and the display of dolls during the Girl's Festival in March.

卯月April: [花衣 Hanagoromo] inspired by the spring blossoms blooming in this season.

皐月May: [落し文 Otoshibumi] inspired by the leaves that the fauna, birds, and insects use to build their nests

水無月June: [紫陽花 Ajisai] inspired by the Hydrangeas that start blooming and the soft wind that blows at that time.

文月July: [笹飾り Sasakazari] inspired by the Tanabata festival, and the wishes placed on bamboo.

葉月August: [夏衣 Natsu-goromo] inspiring the wish to spread the summer breeze.

長月 September: [着せ綿 Kise-wata] a celebratory Wagashi inspired by the seasonal festival of the Chrysanthemum on the 9th.

神無月October: [まさり草 Masari-kusa] inspired by the late blooming and other types of Chrysanthemum.

霜月 November: [唐綿 Tou-wata] inspired by the wonderful red colour of the Autumn leaves.

師走 December: [里の冬 Sato-no-Fuyu] inspired by the winter and Jyouyo-Manyjuu.

Each Wagashi delicately made with craftsmanship and art beautifully representing each season is a seasonal reminder.



(top) Akio, working with finesse separating the freshly made paste into separate portions and transferring to their respective trays. A true artisan at work.



(left) Akio's daughter; Yamawaki and 3rd generation artisan to Fukudome Kikusui-dou. In their hands, the prospective 4th generation.

polishing my sensitivity to art and skill. " For Akio, a difficult part of making Wagashi would be the colours or hues. Maintaining the right balance to ensure that it isn't too thick or dark, on the other hand not holding back too much so the colour isn't too thin or light. Akio mentions, "In regards to the flavours, I am confident that they are pleasing. But, I am more than grateful if I can get advice and discussion, especially with the strong tendency to Japanese colour and styling."

Confectionary production from the Edo Period

Akio also has a deep emotional attachment to [Tosa Confectionary]. "Once, I received a request from Yamauchi Kaikan, of the Tosa Yamauchi Family. I recreated several Jyou-namagashi whilst following the "Namagashi-zuanshuu" a reference book from the Tosa Yamauchi Family treasury. "I then received a phone call from a television station asking if I was able to recreate it. I was able to make the [Ki-asahi-mochi.] Following that Yamauchi Kaikan requested an exhibition and a Wagashi for the event. I was honoured to make such a sweet. The difficulty was primarily because the reference book did not specify the amounts and measurements. All that was written was the process and ingredients. I also doubted myself at times when the colours came out too thick; because I am sure they only had natural colouring sources in the past. It was a constant battle of trial and error."

As Wagashi is a snack that must encompass all 5 senses, the shape and colour are of utmost importance. It has to entice the person to consider it delicious. When the person lifts it and eats it, there is an expectation that the Wagashi must not disappoint in taste. It is at that moment that the flavour of the ingredients becomes equally important, the Azuki red bean paste, the taro or sweet potato, and nuts like chestnuts and many others.

"The most commonly used filling is our red bean paste," mentions Akio, "It is generally the same across all confectioners, yet it is interesting that the flavour of each store is different. It is vital to ensure the paste has heat through it. First you start off with a high flame. We keep cooking the bean paste till it starts bubbling hot. With the heat through it, I have to mix it smoothly and quickly but ensure that the moisture from the pot does not steam away. It isn't easy but I can hear the difference in sound from the pot and get the timing right.

"His daughter, the 3rd generation; Yamawaki, also shares, "Depending on the season,



the temperature and humidity changes. We have to adapt our red bean paste process with the season. The softness of the paste when it is freshly cooked and when it has cooled down can be completely different. We must boil and cook whilst calculating the softness. Without experience it is extremely difficult. I want to continue these skills, all of them, including this crucial skill in making our bean paste."

Great Confectionary cannot be made without a smile

During the interview, perhaps the 4th generation (?!), his grandson was helping with the red bean paste preparation. There seems to be confidence that the future of Fukudome Kikusui-dou is not to be worried about. We asked Akio about his vision for the future from now on, and he replied as he looked towards to the front door, "We're located in such a discreet neighbourhood. There is no guarantee that customers will come in vast numbers. Yet, with each customer passing through those doors, buying our Wagashi, tasting our Wagashi, we want them to enjoy each and every delicious Wagashi.



Tools of the trade, A Japanese Confectionary Artisan's tools, each wooden tool with its specific shape and mould. Each Wagashi is made by hand or with a spatula, to adeptly mould the ingredients into the lovely and delicate Wagashi.



The most important thing is that they enjoyed it and that they feel like coming back to our store. It is also important that when we see customers we smile naturally. In this job, you cannot make confectionary without a great smile. Also, if you dislike confectionary it would be hard to continue with this line of work.

"We are really touched by Akio's two sides, his loving expression when talking about customers and family and his austere, intense face when discussing about his Wagashi as an Artisan. A truly rewarding moment in our interviewing experience.



Onkashitsukasa Fukudome Kikusui-dou

<http://www.kikusuidou.com/>

2-13-3 Atago-machi, Kochi City

TEL.088-872-4574

Opening Hours: 9:00 AM to 7:00 PM

(till 6:00 PM on public holidays)

Closed on Sundays



Chapter 2 : Tradition

御菓子司 新月

Onkashitsukasa SHINGETSU 3rd Generation, Daisuke Nishimura

Every New Moon, the store opens up for sweet-making experiences, with its own workshop and a space to grill your own Mitarashi-dango.

This is the story of a young 3rd generation Artisan with energy to share and grow Wagashi fans.

Because it is a privately owned store, it should be utilised as an asset.

Established in 1953, the unique [Shingetsu] is located in the Tenjinbashi-dori Shotengai around Ohashi-dori Minami of Kochi City. Inside this store, you will find a place to grill your own Mitarashi-dango and space to taste and enjoy different Wagashi and drinks. Additionally, each month, the store operates a workshop to help educate and grow the number of people who enjoy Wagashi. We discover joys of Wagashi from Daisuke Nishimura as he shares the meaning of his method and the direction where Shin-



getsu is heading.

When he was young Daisuke loved eating food more than anything, so when he first started working at a Japanese Restaurant he already had the thought of becoming a Wagashi artisan. During his 3rd year of high school, his father had to have surgery to remove a cataract. It was at this time that he realised that he would have to take over the business in the future. After graduating, he went to train at a Wagashi store in Chiba. Originally he had expected to go for around 5 years, but thanks to enjoying his experience he extended his training to 8 years. Even now, Daisuke still has a great connection with that Wagashi store. Daisuke smiles and laughs as he explains his methods, "I do my best to continue and protect the flavour of the Shingetsu that my predecessors have created, whilst at times trying to utilise and develop the great things I learnt from my training." He also explains his dreams and expectations. "I think the strength and essence of Wagashi is creating something tasty, designing something beautiful and protecting tradition. In addition, there is a benefit and asset in running a privately owned store. I continue to think about what can I do that franchised stores cannot. For example, one idea I thought about was communicating with my customers in a motherly fashion and teaching them the joys of wagashi and so increasing its fan base. I also think that education is a benefit when trying to increase the interest in Wagashi making. I wish for my customers to develop a yearning and change their thinking from, 'Ah, I should buy that dango at a convenience store' to a positive seasonal and educated thought, 'Ah, in this season I should go to the Wagashi store to buy a seasonal confectionary.'

Shingetsu's Nerikiri.

Daisuke has such a strong belief toward increasing and growing the spread of Wagashi culture that, since February 2016, he has started opening his store once a month to workshops. Each month they work on a different theme when making the sweets.

In September the theme was Moon-viewing. Additionally on the 9th of September the Chrysanthemum Festival is celebrated, a festival wishing for perpetual youth and longevity. Daisuke, along with the 4 afternoon workshop participants, challenge themselves to create Wagashi such as [Tsuki-usagi, (moon rabbit)] and [Kise-wata (Chrysanthemum flower)]. [Tsuki-usagi] is designed around a white bean paste made from Japanese yam. Next they slowly wrap the paste with Nerikiri bean paste to eventually make the body. They attach a small round tail, and the red round eyes. Finally they coat the Wagashi with pink little ears to complete a cute rabbit.

The [Kise-wata] is folded in with white and pink Nerikiri and blended until pale pink. Following that, using a soft spatula, they slowly and gently create flower petals using the triangular wooden



Written along the walls inside the shop is Shingetsu's story. Also hanging are the wooden moulds and tools used by previous generations, interesting even for people unfamiliar with the world of Wagashi.





The workshops are conducted even with small groups, allowing consistent peaceful and harmonious learning. Daisuke teaches each student with attention given to each student.



Wagashi from the workshop. The Nerikiri is made by folding the sweetened white paste in with sweet potato and Japanese confection sugar. Then softly steamed for 3 hours. Once complete, you blend your own colours with the paste as a base. The hue, colour and shape is an important part of Wagashi making.

mould. Lastly, they gently place the flower onto a base of a short toothpick padded with some Nerikiri run through a strainer, to complete the flower.

*Nerikiri is a form of Wagashi based on a sweeter white bean paste that is kneaded in with sweet potatoes and mochi or rice flour.

We asked the opinions of the one of the first time participants of the workshop, "I found out about Shingetsu from an event that they participated in. I'd had very few opportunities to taste Wagashi before that. I find that Wagashi isn't too sweet, and has a delicate and refined taste, so its level of sweetness is perfect for me. During that event, I received a flyer about the workshop, so I decided to attend." The participants really enjoyed the experience to taste their own completed Wagashi whilst drinking Matcha tea.

At the workshop there were some important and strong supporters lending assistance to the participants. Daisuke's wife and his sisters were there to help with basic advice and provide different perspectives to the complete beginners. The workshop also has an extra benefit. There was a lot to discuss such as 'would a young person think this Wagashi is cute?' as well as other pressing questions. By talking with the younger sisters, the participants got to try out different styles of packaging, as well as matching the sweets to the Halloween season allowing them to be creative with other new types of Wagashi such as Pumpkin flavoured confectionary or Manjyuu shaped like ghosts. Within the store is space to grill your own dango, [Dango-ya-san] and the relaxing atmosphere to drink Matcha tea on the side. The tradition and the joy of Wagashi is then spread and passed along through experience to each person. The store's stance towards sharing the joys of Wagashi is clearly welcoming.

The gladiator Wagashi artisan.

You can find an expansive selection of Wagashi at Shingetsu, starting with their Jyou-namagashi, Tea Ceremony confectionary, Asa-namagashi, Sauce-based confectionary, grilled and baked confectionary and many others. Just looking at the seasonal rakugan, or starch-based dry confection, Warabi-mochi, Kuzu-mochi, all lined up in the display case makes our team drool. Daisuke is now in charge of the Jyou-namagashi. With the delicate colouring and styling, he continues to positively amalgamate the strict teachings of his teacher, his father and the experiences from his days in training. We ask Daisuke about what he plans for the future of Shingetsu. "I will do my best with



Picture left: You can make and mix your own Matcha tea inside the store. This extra space opens up the world of Japanese culture for many to experience Japanese Confectionary and the Tea Ceremony.



Picture right: Matcha tea and confectionary from the workshop. It is also a relaxing cafe space to enjoy and taste the great Matcha tea and Wagashi.



You can be your own "Dango-yasan" and grill your own dango in store using the traditional charcoal brazier, always ready in store.

the job in front of me," Daisuke answers plainly. Daisukes' mother adds to the conversation, "In this day and age, when you can find fruit and vegetables always available at supermarkets, at any time of year, the only place where you can truly feel the season is at a confectioners. We use seasonal ingredients to pass on the important message of the seasons. Our tea ceremony teachers and customers always say so." Shingetsu is ideally located, has a well designed interior and atmosphere and, crucially, their skill is guaranteed. But most importantly of all, we truly feel their strong and positive spirit to spread the charm of Wagashi to as many people as they can. Standing strong like a Wagashi artisan gladiator sharing Wagashi with the world and the next generation.



Onkashitsukasa SHINGETSU

Facebook

<https://www.facebook.com/wagashi.shingetu/>

3-4-8 Honmachi, Kochi City

TEL.088-872-5419

Opening Hours: Monday to Saturday 9:30 AM to 6:30 PM

Sundays and Public Holidays 10:00 AM to 3:00 PM

Holiday dates: Undefined



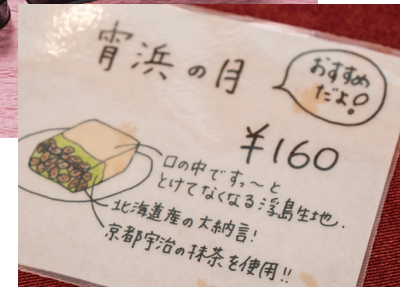
Chapter 3 : Creation

菓処 桜いろ

Kadokoro Sakura-Iro Noriyasu Yokoyama

Sakura (Cherry Blossoms) will bloom
Noriyasu Yokoyama named his store, [Sakura Iro]
Because he loves the soft pink of the blooming
Sakura petals.
Inside the store, the sublime balance between the
western music and the eastern Wagashi is clear for
all to enjoy.
A confectionary store to inspire creativity.





The kind and delicate Wagashi of Sakura Iro.

You will find [Sakura-Iro] nestled between stores on the eastern side of Kochi City's South Breeze Hotel in Nounin-machi. With a lovely line of Sakura Trees right in front of the shop, it is a perfect name for a perfect spot. The owner is Noriyasu Yokoyama, a great confectioner with hands of the most delicate art and skill. His sense of style is all around the store; the interior, the showcase, each Wagashi package, you can feel the beauty. Thanks to that, a majority of his patrons are women, ranging from the very young to the elderly. Of course, at times, you also see men purchasing their own Wagashi delights for their own self-indulgence. We ask Noriyasu about his taste and style of east meets west, the selective trait of his Wagashi, and his philosophy towards his creations.

Noriyasu's family are wholesalers of Wagashi and Mochi to supermarkets within the prefecture. After graduating high school he had intentions to go into another industry, yet at the last moment he changed his mind and went on to study Wagashi making.

Spending two years at a Confectionary school in Tokyo, and a further year in training at a confectionary store in Okayama, he continued his training with his family business for another 10 years. At the age of 31, with his training under his belt, he opened [Sakura-Iro] in 2005, nearby to his family home.

"I simply wanted to make Sakura coloured Wagashi. I make a variety of Wagashi. Jyou-namagashi made with our Nerikiri, Daifuku and Asa-namagashi, and baked or cooked wagashi like Dora-yaki. I had learned from my master in Okayama, whose speciality is turning custard cream and bananas into Japanese style Daifuku. He put creativity into his Wagashi. Since starting my own store, I aim to be as creative in my own style and ideas. The development of new Wagashi enriches me to think about a variety of methods, such as mixing cream with Wagashi red bean paste or placing red bean paste inside almond jelly. Lately, I've been focusing on using fruits. Last year, I tried blending grapes and Nashi pears into some Wagashi, but it wasn't great. However, through my testing, I found that European pears worked a treat. I am continuing with my application of trial and error to develop my products."



Right: Packaging wonderfully and fashionably designed and illustrated by Chiharu. Specifically detailing each Wagashi's special feature.



Morning Harvested Strawberries

When asked about what Noriyasu thinks is the most important thing to Wagashi making he says to; "The taste and ingredients. I will only sell what I feel and think is good." During Strawberry season, Noriyasu's wife will visit their trusted farmers and suppliers to pick-up fresh morning strawberries. They also receive specially selected strawberries from their fruit shop supplier. For their Chestnuts and Sweet potatoes, Sakura-Iro receives them directly from a long time friend and producer. Their citrus fruits all come from around Kochi Prefecture, such as Kitagawa Village's Yuzu, and prefectural Ponkan and Pomelo. "Our Ichigo Daifuku taste incredible thanks to the juiciest and most delicious strawberries" says Noriyasu. Also catering to the Elderly, Sakura-Iro always prepares freshly cooked Ohagi rice every morning which is then folded inside the its wonderful red bean paste. They also sell a variety of Manjyuu. The soul and key ingredient in Wagashi is the Anko, or red bean paste. One key ingre-

dient in Sakura-Iro's Anko is using water from Muroto's deep ocean water in its preparation. Even with a recent trend towards unsweetened red bean paste, Sakura-Iro's red bean paste is softly sweet. Although Noriyasu has a sweet tooth, he also loves his alcohol. The interview fired up as the chief editor excitedly proclaimed, "I want to make Wagashi that uses red bean paste that you can eat whilst drinking a great cup of Sake. It is really something I put a lot of thought into. I'm certain if I make it, men like me will also enjoy it!"

Passion through Packaging

Inside the store, a big wonderful art piece is displayed and western music can be heard. Through the large glass windows you can see out onto the beautiful courtyard. Inside



Hand-written signs explain the important information about each Wagashi.

there is subliminal balance between the counter and the centre table and shelves, all of which help to accentuate the Wagashi on display. Each Wagashi is beautifully displayed with its own uniquely written guide and name plate. Each Wagashi package is carefully thought through by Noriyasu and his wife Chiharu is the artist behind all the designs and illustrations. The natural balance is what attracts the customers to each product.

"I actually wanted a professional designer for the packaging, but there were a few reasons not to. The money saved is an obvious one, but also my wife loves to draw and paint. *laugh* Best of all, because she's here, I can ask her to re-draw anything at any-time," laughs Noriyasu.

"The reason I run the store might be simple, I find happiness when customers come to visit. It doesn't matter whether my Wagashi is new or has a wonderful flavour, there is no reason if it doesn't sell. I find it most pleasing when they come to visit, fall in love with the Wagashi, come around to purchase for souvenirs, and when they become a regular customer."

This is Noriyasu's soft, sensitive, and kind Sakura coloured (Sakura-Iro) world of Wagashi making. It blossoms in the challenges of creativity, display and packaging. We believe this is a splendid place for every young person to visit.



Kadokoro Sakura-Iro

Check out Sakura-Iro 「桜いろ」 on Facebook.

5-22 Nounin-machi, Kochi City

TEL.088-803-8787

Operating Hours: 10:00 AM to 7:00 PM

(Tuesdays till 6:00 PM)

Closed on New Year's Day



Chapter 4 : Succession

北代菓子店

Kitadai-Kashiten Kouichi Kitadai

A confectionery with Over 100 years of history,
Established in 1910.

An abrupt start to the succession of the 4th Generation,
From the passing of the 3rd generation.
Those who support his transition from a different industry,
Grandmother, Mother, Wife, Friends and Community.



The fruits of continuous failure

"This store wasn't planned for two generations to making a living from. When my father was healthy and working, I gave no thought to continuing with in the confectionary business. Instead, I focused a lot of my energy into architecture, which I was more interested in. What shocked me the most was the day after my wedding ceremony, my father suddenly passed away. It was a lonesome ordeal for the local Usa residents who were regular customers, when our family store suddenly closed its doors. I took it upon myself to reopen the store, yet I was a complete beginner to the world of Wagashi. My grandmother and mother who helped my father told me of the work and I even listened to our suppliers tell me about his business with them. I tried to collect as many opinions from our customers as I could. For many days after was just failure after failure with each try I made to make Wagashi."

Japanese Confectioner [Kitadai-Kashiten] was established in Usa-cho of Tosa City in 1910. The 4th Generation owner, Kouichi Kitadai came to succeed the store in August 2007. He was only 27 years old at the time of his succession. He had no knowledge of the Japanese Confectionary world, yet alone how to make Wagashi. There was a time when he first re-opened the store and the only Wagashi displayed was, Shinjyu-monaka, a wafer cake filled with bean jam. The only memory of Wagashi he had from his youth was when he helped to cook the Anko (red-bean paste).

He set his mind, "I will ask if I don't know." Using his father's recipe he would make the wagashi, yet he had to keep trying and failing until he got the same flavour. He would have his grandmother and mother taste the Wagashi and give advice. Until the sweets reached a presentable level of taste he would not arrange them for sale. He kept repeating this process until he had his current selection of Wagashi in his store. With a bittersweet smile Kouichi mentions, "Our Kitadai signature Anko is lightly sweetened. The locals have always approved of it and said it is delicious. This Anko and its taste is what has been passed on since the beginning, I don't intend to change it. I have only operated this store for 9 years; I am still far away to reaching my father's skill. There is just too much I do not know." Even with the same ingredients in the mixture for the Anko, the hardness, softness and stickiness and texture can completely change depending on the humidity, heat and temperature. One can only remember and master it through experience.



Kitadai-Kashiten's famous Wagashi, the [Tosa Shinjyu] (Shinjyu-monaka). A highlight of the taste is the Pearl-like Gyuuhi carefully placed into a lovingly packed Tsubu-an inside the Wagashi. The Gyuuhi, made with steaming powdered mochi rice and sugar, which doesn't fully harden even when cold, brings an excitement to the texture of the Wagashi.



Kitadai-Kashiten has Wagashi can also be found at a variety of places, Sunny Mart - Takaoka, Sun Plaza - Tosa Shopping, and even through the Kochi Prefectural Co-op. Definitely drop by their lovely store in Usa Town, Tosa City.



The value in making each Wagashi by hand

"In the mornings, the weather is dry and cool, but there are days when the temperature suddenly rises. I've become able to see the condition of the Anko and make a decision. But, if I don't pay attention on such days, the Anko would soften or become hard. When cooking the Anko, I also have to pay delicate attention to calculate the changing heat, temperature and the strength of the fire."

Kitadai-Kashiten's main Wagashi is the [Meika Tosa Shinjyu (Shinjyu-Monaka)]. The 2nd Generation owner, to reflect the rich and growing culture of farming pearls in the Uranouchi Bay in the 1950s, created this Wagashi. Made with Tsubu-an (coarse Anko) by slowly cooking Japanese Azuki beans for 3 days and placing hand-made Gyuuhi ^{*1} inside; similar to a pearl. We had the honour to take pictures of the process of making this famous Wagashi. Inside the soft Monaka, he moulded in the Tsubu-an. He would make two matching sides. Making sure each side is correct; he then placed the Gyuuhi right in the middle. Then carefully placing one on the other, he would beautifully prepare the Wagashi and make sure the Tsubu-an did not spill. Each Monaka is handmade and thanks to his skill each one comes out beautifully in just a few moments. Then carefully placing one on the other, he would beautifully prepare the Wagashi and make sure the Tsubu-an did not spill. Each Monaka is handmade and thanks to his skill each one comes out beautifully in just a few moments. We were given a few to taste. The mildly sweetened Tsubu-an delicately spreads through and is delicious. A perfect confection to accompany a cup of tea or coffee.

The Pride of Usa Town's Wagashi

For 3 years after taking over the store, Kouichi did not take a single day off and spent his time making Wagashi. Up until 2 to 3 years ago, the store was open seven days a week.



Kouchi, a unique and good-looking gentleman. He is the 4th Generation owner of [Kitada-Kashiten] established in 1910.

"Recently we have been taking Sunday's off. Even then the phone will still ring, and we will hear voices from the other side of the shutters. We are truly thankful to all our customers, because without them we wouldn't exist. *smile* Our best customers are the beautiful and kind old ladies of Usa Town. They always come to buy treats when they visit their relatives or friends, or buy offerings for the Obon*² and Higan*³ festivals and celebrations. We also have a lot of customers purchasing during the New Year period. We open at 6 am for customers during the Higan week," mentions Kouchi's wife, Maiko, who manages the storefront and talks to the customers.

It has been 9 years since Kouchi has taken over the store and one can only imagine how the future will unfold. "If I can pass the flame to the next generation, I think I would be proud," comments Kouichi bashfully. There is hope to see a great story for this young man of 36 years, the 4th generation owner, and a great Japanese confectioners with over 100 years of history.

*1 (求肥)Gyuuhi or (求肥飴) Gyuuhi Ame is a type of soft Japanese confectionery made with rice flour (somewhat similar to Turkish delight)

*2 (お盆) Obon: O-Bon; Bon Festival is a period in the summer of Japan where the Japanese respect those who have passed away.

*3 (お彼岸) O-higan: Buddhist services during the equinoctial week



Kitadai-kashiten

<http://kitadaikashiten.com/>

1742-3 Usa, Usa-Cho, Tosa City, Kochi
TEL.088-856-0157
Opening Hours: 9:00 AM to 7:00 PM
Closed on Sundays



Illustrator and Picture Book Author

Keiko Shibata

**A talented artist and great contributor,
A resident of Kochi prefecture and whose works often
appear on the cover of our very own Kikan Kochi, her
achievements are abundant.
An amazing woman with illustrations commissioned by
major corporations, [Soto-Koto] Magazine's cover page
illustrator and for the Parco Theatre's recent play, [Kimo
to Nara] with her work featuring on posters and pam-
phlets and much more.
Recently, she published her own picture book [MEGANE-
KO]. So enjoy the read as we listen to her story.**

Giant Interview.0045



PROFILE: Keiko Shibata

Born in Kochi City and currently residing there, Keiko Shibata graduated from the Nara College of Arts, Visual Faculty. After working for a design studio, she went on to work as a freelance illustrator. Her works can be found in promotional material, printed material, web illustrations and many others. She has several personal exhibitions each year. Her recent works have turned Tosa-washi paper into 3D objects and general paper based goods.

The Girl & the love of the children's art exhibition

Ms. Keiko Shibata, how old were you when you starting drawing?

"I have loved drawing pictures ever since I was a child. I have memories from the middle class to my final years of nursery school. When I started elementary school, I remember submitting work to the [Kodomo-Ken-Ten] prefectural children's art exhibition. I won an award and it made drawing even more exciting." *laugh*

So continuing on that feeling, is that why you followed on through to study at the Nara College of Arts?

"I was part of the Art club when I was in Junior and Senior High School. I was not particularly focused on art; I even took part as the manager for the baseball club. (laugh) During High School, I originally thought I would continue on to Graphic Design. I aspired to, and was inspired by, the cool posters and promotional materials that I collected and saw from various graphic designers. I chose Nara College of Arts because I was influenced by those designs."

What did you do after graduating?

"I went on to work as an operator for a printing company. I thought I would be given graphic design work, yet I was mainly polishing off already designed products. *wry smile* I started to feel that it was different from my expectations. I worked there for about a year and half before I moved on to a design studio. There I created and designed posters, flyers, and printed material, and at the same time I was given opportunities to draw and illustrate. I enjoyed my time there and stayed for about 4 years. Yet, the company's organisation management changed and that was the moment I decided to be an illustrator. I didn't even think about joining other companies."

So you started as a freelance illustrator in the July of 2002?

"During that time I was still working on design projects. I received an introductory job from a company in Osaka, where illustrators from all around the country register. I also brought in my portfolio of work to a large design studio in Kochi. Adding to that, I was also sent work to sell to a design studio in Tokyo. I was desperate. *laugh* I think, 'I sure did a good job' looking back at that time. It took me about 3 years before completing the transition to a full time illustrator. I did not receive requests as soon as I became one. Since I started, there were times when I was only e-mailing clients, and other people. It took time before my work was known."

Did you notice anything when receiving requests or during the progress of your work?

"Most of my requests come by e-mail. Particularly because most of my work comes from

outside of Kochi, most of my briefs would also come through e-mail. Generally, I start by sending a sketch. If the client approves, I start the colouring process. If the client allows me to select the colour, there are times that I would re-do it after submitting. **strained-laughter** It's a bit difficult when they designate their own colours yet after submitting they would ask me to re-do it. Over time and multiple similar issues with similar clients, I finally grasped their likes and preferences. Requests from designers are much easier to understand, but when I receive requests from company PR representatives, I ensure I make a phone call to listen carefully and fully understand what they want."

How does one keep the client entertained?

You receive requests from a variety of media?

"When I received requests for illustrations that go along with text, they are mostly specific [please draw with X theme] or [Please draw Y]. When I receive poster requests, [this will go along with this content] or [It will be for this train line] are more common, and I only receive keywords and the remainder is left to my decision. During these situations, I read picture books, look through other illustrations and find hints. After finding my hints, I single out my choices of what I want to draw and then, start to draw."

Throughout your life experiences, getting married, having a child, raising a child, has your personal life changed or affected your work?

"I believe so. Lately, I believe I draw purely and with unmixed feelings of what I want to draw. **laugh** It could be that I don't allow as much thinking as before. My earlier works had a stiffness and feel of [I must draw this for this] and felt restrained."

**Smile* So this was the beginnings of your progress to become an author?*

"To be honest, I am not sure. For certain, when I have an exhibition or event, my focus and thoughts have changed to become [take a look at the guests, are they enjoying themselves?]. Previously, it was quite self-centred and I thought if it pleased me it was fine. I've certainly changed to start thinking on how my exhibitions are displayed and how will the customer enjoy and be entertained."

When did you start to see this change?

"Roughly about 4 years ago. It was during a time that I participated in many exhibitions and events. The chances for me to see my guests and fans also increased. It dawned upon me that if I displayed things the same way, the impression would be quite boring. **laugh** I would hate that. This year's event in August, the theme was [Megane-san (Japanese for people who wear glasses)] and it was in Tokyo. Apart from the obvious pieces with glasses, there were also sculptures. Particularly there were faces everywhere between pieces where peo-

ple could enjoy taking pictures with faces with glasses, or design and create glasses for the faces. It was creative and enjoyable. Those specific pieces weren't particularly for profit, but more than anything when guests comment, 'that was fun!' I think everything was worth the time and effort. **laugh**"

In the past few years, we have heard you are doing great things across the country. We were most impressed with your work for the 2014 play [Kimi-to-nara], with your posters, pamphlets and exhibitions. It is not easy to receive an offer, especially from Kouki Mitani, to participate in his works. Further more you were able to answer to his requirements.

"To be honest, I thought it was just a standard poster request. It wasn't until I heard the name Kouki Mitani that I became aware of what it was and I was startled to be working on such a big project. **laugh**

Was it a request from Parco Theatre?

"I was given the recommendation by a designer who always designs posters for the Parco Theatre, so the approval came through them. It was a tough and challenging time as well as being highly educational, although it is now in the past." **laugh**

In what way was it highly educational?

"It was a lifting experience. I was called to the studio where the cast were practicing. Generally, an illustrator is sub-contracted by a designer and that is that, but I felt that I was put into the team. The cameraman, stylist, make-up, cast and everyone felt unified to make this play a success. The realisation and co-operation added to the pressure but helped my concentration." **laugh**



Keiko checking on the main picture for her [Oishisou-na-Shirokuma] picture book; Her array of art tools laid out on her production table.



[Oishisou-na-Shirokuma], publishing in December 2016

Keiko Shibata-san, you have been offered many opportunities from large publishers and companies nationwide. Does meeting new people affect your work?

"Of course it does. Kitajima-san from Tegamisha is one meeting that I particularly remember. I had the great opportunity to illustrate for the [Ji-kyuu-Ji-soku] magazine after receiving a request from their editorial team. Kitajima-san was the editor at the time and when he had the opportunity to come to Kochi we got to know each other. Since then, we have been connected through exhibitions, including Kochi's [Kami-mono-Matsuri] as well as many others. I am here thanks to all the opportunities I've had to meet many great people and I am indebted to them all. I am not particularly amazing or incredible, it is thanks to them I am able to do what I do today."

You recently released and published a picture book [Meganeko] in August 2016. Did you also create and author it?

"I had consultation letter from a company in Tokyo. I asked them, 'Which publisher should I ask to help with my picture book?' and in autumn 2015, they gave me the answer, 'We'll publish your work' and that's how it started. In the beginning, I had the theme of glasses and the setting was in an elementary school. I then had a comment, 'Shibata-san, I think you should draw animals instead of people.' So, with that in mind, I changed it and started to draw animals. I finally decided on the story in April, and from May till June, we worked to finish it for publishing. I had to decline any requests that weren't part of my regular work during that period, so I was able to be focused on the book and it was completed in a very short period time." *laugh*

Wow, that is impressive. Finishing and publish a picture book in less than a year.

"I had made a decision to publish my picture book and have it out in time for the opening of an exhibition. I had a hard deadline to meet with very few days. *laugh* It was gruelling, but I smiled and was emotional the moment I saw the finished picture book."

Do you have a philosophy behind this picture book? Would you like to it share with your readers?

"I have written as much as I can on the Obi of my book. (Obi: In Japan, newly printed books have a paper wrapper or belt with catchphrases and messages.) I want my readers to feel that glasses are not ugly and un-cool. Above that, not just to accept the glasses but to learn to accept one's self.

What is next for you on your journey?

"Hmm.... let's see. I would like to continue on as usual for now, I touch a lot of genres in my



current work style, but I would like to increase my picture book writing. I don't want to stop with just this. *laugh* I do want to have more work published."

With distinguished published work, is there always something to discuss when meeting with new clients now?

"I will be publishing another picture book titled [Oishisou-na-Shirokuma] with PHP publishing later in December this year. In truth, I started out with 2 stories with Tegamisha. The other story was about the Shirokuma (polar bear). Whilst I was moving on with the glasses story, PHP publishing approached me and offered to publish my work. When I handed over my Shirokuma story, they replied, 'Let's go ahead with this story' and that, in itself, is another story."

*Seems like you are getting busier. We hope you can still illustrate for our magazine. *smiles* Lastly, do you have any words for those living in Kochi that would like to become an illustrator just as yourself?*


"Applications for personal exhibitions, group exhibitions, and competitions, all are the same. Be pro-active, I think it is a really important aim to show people your work. Even if you aren't successful right away, there are encounters and chances to meet people. That is the future. I am sure it will connect somewhere. Keep holding on and motivating yourself, just do it. The only one holding you back is yourself. All in all, it's about you and your self, if you have the will to do it you can draw it into a visible illustration. I am personally always learning, there is not much advice or any specific methods in arranging your work or skills that I can teach, as I am still learning a lot myself."

Thank you so much today!

This interview was conducted on the 6th of September at Keiko Shibata's Atelier.

A Message from a Man Living in the 47th prefecture
Designing Your Way of Thinking

考え方を
デザインする



Makoto Umebara

Designer
Musashino Art University, Visiting Lecturer

Episode 16:

The [tsumikusa blend tea] Project

第16回 「tsumikusa blend tea」のプロダクト

Niyodo Wildflowers

Around the time of the Project 84 meeting, I saw a bald man sat on the podium of Chikurinji Temple.

This is how I met Mr. Tarou Takeuchi. It was 4 years ago and he was working for a company in Kyoto that was responsible for producing top of the range food products, one of which was the famous “Gontaro Nabe.” “Gontaro Nabe” is a set of dishes made for customers to enjoy nabe or hot pot. Each and every ingredient and condiment is polished and refined to provide the best taste possible.

It has ingredients such as, Namafu (A wheat starch product high in protein and often a replacement of meat in old Kyoto cuisine), Skewered Ginko Nuts, Scallops and many others. Thanks to the Kyoto cuisine culture for refined dashi (Japanese soup stock made from fish and kelp), their stock is extremely delicious. “Gontaro Nabe” is a premium product that is worthy of its high price. I have even bought it at times as gifts for people to whom I am indebted.

Due to certain circumstances, he had a difference of opinion with the company’s president and resigned. Following that, for some reason, he moved to Niyodogawa Town. Up in the mountains at around 750 meters above sea level, and living alone, he began harvesting his own home-grown herbs, before drying and blend-

ing them to create his own original herbal teas.

Renting an unused cottage in Agawa Skypark, he turned this into his production base. He packs the harvested and processed herbs at a kindergarten at the foot of the hills.

He spent an enormous part of his money in a year and a half of starting his research into his harvested herbs. I never heard from him at all during that time. Finally, he came to me discuss his plans for the future after he was ready with a blend of tea he was happy with.

[Jinwari Detox] from the Japanese galley

He was able to do everything by himself thanks in part to his experience working in Kyoto. From online shopping, sales, complaint handling, management, and marketing, all these skills and experiences proved vital for honing his skills and abilities in setting up his business.

He even names his own products. For example, [Jinwari Detox], [Kekkou Meguru], [Nuku Hoka Ginger] and many others. Each and every item had an interesting name, I was speechless. (laughs)

Also, he had discussed the tea blend with a famous head chef in Kyoto. The chef had





some comments for using the tea as a palate cleanser for his Kaiseki cooking. The discussion on the phone was quite interesting with sentences such as, “Hold back on the acidity for Jinwari Detox” or “re-arrange the Kekkou Meguru.” After these discussions, the result was to re-think the names. We talked about it, and he thought about it. After a while he just yelled, “Let’s stop with these complicated names! I’ll have a think.” One product had Yuzu in it, so it became [yellow] (the colour of yuzu). The other had ginger, so it became [gingin]. There were 8 products, and with these easier names we restarted the project.

Items without the Tosa gene won't sell.

I went to Tokyo in November 2015 for the NPO River event. There I met with the Chief Editor for the [Hobo Nikkan Itoi Shinbun] website. (I’d been meaning to meet him for ages)

While we were talking he said something interesting; “When Tokyo designers try and think locally with their designs the results are a little weird.”

A very popular designer would design something for a local business and it wouldn't sell. He mentioned that items without the “Tosa gene” wouldn't sell.

The staff at [HoBo Nikkan Itoi Shinbun] would continue to collect data on a product from its production until completion. After that they would spread its charm and beauty alongside the message from the Chief Editor. Then the item would sell.

From October, [tsumikusa blend tea] will be one of the products covered by [Ho Bo Ni]. It was due to chance that the product was passed on from the staff to the Chief Editor to write about. Somehow the tea was given to his wife (a popular celebrity) to drink, instead of the editor who dislikes herbs. She was astounded, “What wonderful tea!” and that was how it started.

Of course there was no guarantee that the item would sell. But, thinking normally for everything is bad. Everything starts with an unexpected surprise.

On the back of all [tsumikusa blend tea], you can find the [84] (Hachi-yon) logo. It started as part of a chance meeting for the 84 projects. It’s because they’re made using herbs, plants, and ingredients harvested from the 84 forest.

A project that shines from the deep dark [Hachiyon~](a local dialect referring to the dark forests) woods, and spreads from person to person quickly.

Extra by Yukinori Dehara

デハラユキノリのおまけ〜

第九回



誰の金で飲むか

Episode 9. [Drink with whose money?]

With whose money would you drink with? With your own, of course. That's common sense. But there are times when that isn't true. In other words, when drinks are bought for you by another. For example, drinks at a reception, when a colleague buys you one, drinks when someone asks a favour from you, and of course drinks given with thanks. Alcohol is great in many situations and circumstances. Even in situations when the alcohol is also handing over financial benefits. With just one sentence, "Today's drinks are on me" the hall fills with harmony and peace, a time of great appreciation flows. I've had my fair share of free drinks in my life, but you just can't beat a smooth gentleman skilfully shouting people drinks. It requires just the right ability to get it right. In a place of alcohol, just making one mistake when pulling out the cash or payment can be the difference between heaven or hell. Here's a little story. It was when I went drinking with an old classmate who was working for a foreign insurance firm in Tokyo. His colleague met up with us later in the night, but as we were heading out, he said, "Dehara, you don't have to pay as it must be hard on your finances." It was an awful feeling and I could clearly inference 'you're a freelance artist so you must be poor' from that sentence. On the other hand, I cried from my heart as when I first started off as an artist I was clearly poor. After a small exhibition, a junior colleague and I went for a drink together. I had not made much that day and was about to pay when he simply said "pay me back after you are famous" and took the bill and paid. I cried with gratitude that day.

Idealistically speaking, there is no reason that the person treating should be any more distinguished than the person receiving in any way. There is no fun drinking with those people who expect, 'I'll pay for your drink so now you have to listen to anything I want to say to you.' My beloved seniors have always said the following, "Jyunguri-yaki (It's taking turns)." It holds a deep and heartfelt meaning, 'don't worry, just remember about all these drinks we bought for you and, when it is your turn, buy your juniors their drinks.' Next would be to pass the favour along... I suppose in other words, 'Pay it forward' as they say in English.

For myself, I'm in the age group and stage in my life where I have to start paying it forward. I wonder if I am properly doing my part in 'Jyunguri'...?



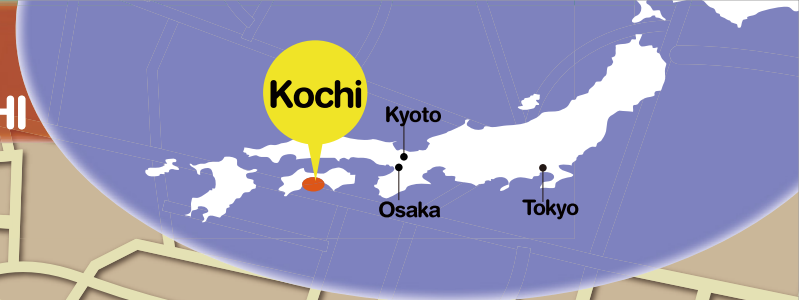
Yukinori Dehara

Born in 1974 eating bonitos in Kochi and raised with beer. Yearly consumption of beer = 300 Liters. Designed 「きの山さん」(Kinoyama-san) of popular Japanese candy, 「きのこの山」(Kinoko-no-yama), as well as various others for Nike, NEC, Tower Records Asics Europe etc. Creates about 300 figurines a year and is a Tourism Ambassador for Kochi Prefecture.



Kochi Central City Map

by KIKAN KOCHI



information

Currency ¥ Exchange

Kind of a currency handling

Shikoku Bank : USD, CAD, GBP, HHH, AUD, NZD, HKD, DKK, NOK, SEK, SGD, EUR, KRW
 Kochi Bank : USD
 Ehime Bank : USD
 Mizuho Bank : USD, CAD, GBP, AUD, EUR, SGD, HKD

International ATM Service

Japan Post Bank can use various cards

In Japan, there're more than 26,000 Japan Post Bank ATMs available in local Post Office, shopping center and station. You can draw Japanese Yen in cash by a card published abroad.

"VISA, VISA ELECTRON, PLUS, MasterCard, Maestro, Cirrus, American Express, Diners Club, JCB, China Unionpay, DISCOVER"

http://www.jp-bank.jp/en/ias/en_ias_index.html
 (link at International ATM Service-JAPAN POST BANK)

You can also use any of several Japan bank cards which have partnerships with Japan Post Bank.

http://www.jp-bank.jp/access/access_atmcd.html
 (link at Japan bank institution of partnership POST BANK)

Notice

Some Maestro cards with IC chips are temporarily unable to make withdrawals at all ATMs located in Japan.

Free Wi-fi Spot

How to use it

1. access "DoSPOT-FREE" on device
2. open browser
3. accept "use policy"
4. input your mail-address
5. receive a message
6. input "authentication code"
7. it's available!

Notice
 15 min / once, 4th / day
 Network: IEEE 802.11 a/b/g/n

Rental Car Shop

Requirements

1. Over 18 years old
2. Japanese Driver's License or
3. International Driving Permit (IDP)

Payment
 can be made by credit card or sometimes by cash



Landmarks: Kochi Castle, Kochi Prefectural Police Headquarters, Marunouchi High School, Kochi Literary Museum, Kochi Prefectural Library, Otemae High School, Joto Park, Otemae Park, Chuo Park, Harimayabashi, Kochi City Hall Main Office, Kochi International Association, Kochi Honmachi Branch Post Office, Kochi Daijingu shrine, Hirome Market, Obiyamachi Park, Police Box, Daimaru Department Store East Bld., Harimayabashi Elementary School.

Streets: Otesuji Street, Obiyamachi Street, Harimayabashi.

Tram Stops: Kencho-mae Tram Stop, Kochijo-mae Tram Stop, Ohashi-dori Tram Stop, Horizume Tram Stop, Harimayabashi Tram Stop, Dentetsu Terminal Bld. Tram Stop, Kochibashi Tram Stop, Hasuikemachi-dori Tram Stop.

Service Locations:
 - **Wi-fi Spots:** Obiyamachi Park, Otemae Park, Chuo Park.
 - **Rental Car Shops:** Toyota Rent a Car, Nissan Rent a Car, Orix Rent a Car, Times Car Rental, Nippon Rent a Car.
 - **ATMs:** Japan Post Bank (multiple locations), Ehime Bank Kochi Branch, Shikoku Bank Main Office.
 - **Banks:** Mizuho Bank, Kochi Bank Main Office, Shikoku Bank Main Office.