

# 季刊高知

**Kikan Kochi**

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## Features

Brewing up Kochi's food culture

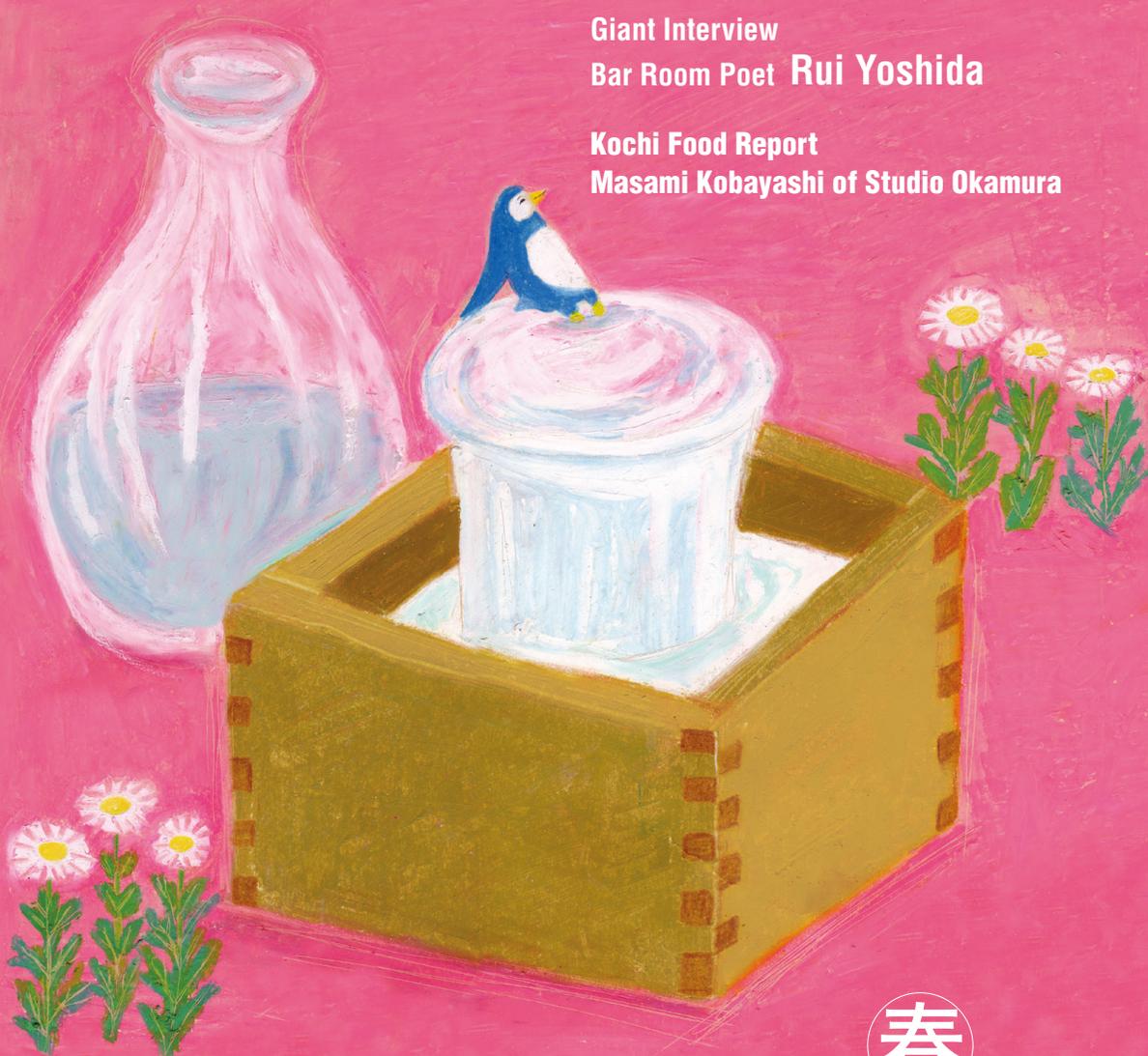
**TOSASHU Land**

## Giant Interview

Bar Room Poet **Rui Yoshida**

## Kochi Food Report

Masami Kobayashi of Studio Okamura



Cover Art by Keiko Shibata

春 Spring

# Gentle Times

Lured by the calls from the old ladies, I stop by and visit their stall.

Just like the soft gentle breeze

Not too strong, yet not too sorrowful

These signs take a picture of the past

I wonder when they started having coffee

Was it when batteries changed cameras into digital?

I started to imagine

Film could disappear soon.

In this picture, more than the camera in my hand

Time flows restfully by.



Picture: Kochi Castle

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*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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*Brewing up Kochi's food culture TOSASHU Land*

### **Glimpse of the chief brewer**

*Chief Brewer - BIJOUFU*

*Akira Ohara*

*26 years in sake brewing.  
10 years brewing BIJOUFU.  
Together with the president,  
Aiming to make the best Ginjoushu\*<sup>1</sup>  
and capitalize on the benefits of  
Chounansui.\*<sup>2</sup>*

*\*1 Ginjoushu: a type of sake brewed by low temperature fermentation from white rice milled to 60%*

*\*2 Chounansui: the selection of natural or distilled water used by sake brewing to make the sake as pure possible.*



### **A 5 minute and 20 second battle.**

I meet with the Chief Brewer of BIJOUFU, Akira Ohara, across a table at the Hamakawa Shoten Brewery in Tano Town. What I was about to hear was Ohara's 26 years (10 years with BIJOUFU) sake brewing philosophy and the reason for BIJOUFU's exquisite taste. After describing his background, he explains the most important but basic art in sake brewing, [Rice Washing].

"We immerse the [Yamada Nishiki (Sake Rice)] in water at a controlled temperature after polishing and washing the rice. Whilst it is soaking I am looking at the condition of the rice, I have to find the "This is it!" moment for the rice. I pull it out at 5 minutes and 20 seconds, yet the following day when we steam it, sometimes I can find that I missed out by 5 seconds or left it for 5 seconds too long and the rice has taken too much water and become too soft. If I get this stage perfect, the fermentation in the tank afterwards is impeccable just like painting a master-

Usually when switching from breweries there is a grace period of 3 years to get accustomed to the water, Ohara laughs and recollects, “In my case, it took me 4 years, it took me an extra year”

“For those of us who work in the brewery, New Years is our golden week. From then we can have take it in turns to carefully take our leave. In summer we create liqueur using Japanese Sake as a base. We used to hire seasonal workers during the winter months, now 6 people work together and are all company employees”, states Ohara with pride.



Because Sake Rice and Yeast can be easily acquired, the sake's taste comes from the water and the artisan's skills and power. The water used in BIJOUFU allows the mold to ferment slowly; is rare and extremely soft, which is perfect to make Ginjoshu.

piece. When I do not get it right, I have a hard task ahead. This is why it is said that sake making begins with the rice washing and ends with the rice washing. Looking back to yesterday's batch, I think as chief brewer the decision to either immerse it for 3 seconds more or 3 seconds less is where the fine tuning job lies. In a way this is the entire process.”

Ohara also talks further about the water temperature. Rice continues to absorb water. Even if you take the rice out of the water halfway through, the water on the surface continues to be absorbed deep inside. That's why on occasion you can see rice still smooth on the outside but inside it is adequately moist, or as a Japanese saying goes, “外硬内軟, Gaikou

Nainan”.

The Koji mold is able to lengthen and extend its fungal filament inside using the water absorbed. With that it becomes a full-bodied Koji with nothing wasted, producing wonderful enzymes in the rough, or fermentation mash, helping the yeast fungus in the processing of the sugars; all of this starts with the [Rice Washing].

#### **Only difference is the water.**

Sake brewing and its technologies were crafted in the Edo period and breweries around Japan all utilize the same methods. You can also buy Sake Brewing rice nationally. The room

temperatures of the breweries are all the same and maintained by machine. Ohara states that “Water” is the only individuality of a brewery and that it is also 70 percent of the ingredients used to make sake. The water and the skill of the artisan decide the wonderful taste of “BIJOUFU”.

“The underground water in the land around here, between the Yasuda River and the Nahari River, compared to the rest of the nation is a rare type of Chounansui. (lit. Extremely soft water) The water has a low content of minerals, which allows the yeast to slowly ferment, that we can control, and results in the sweetness and fragrance to melt and spread into the sake. Previous to modern brewing and distil-

lation techniques, water from Nada in Hyogo prefecture was used due to its high nutrient content in order to feed the Koji mold or yeast. With newer technologies, and the aim to make Ginjoshu, we need to slowly ferment the sake and soft water is better for this.”

The yeast fermentation is temperature-controlled and is first prepared at under 6 degrees. The first half of the rough is multiplying the yeast and letting it start fermentation. Following that the temperature is gradually decreased. “The yeast continues to produce alcohol, this is a natural metabolite of the fungi, as it continues to increase and ferment” notes Ohara. “That's why during the latter half of the process, the yeast strangles itself



BIJOUFU;  
Jyunmai – Daiginjo | Special Jyunmai | Jyunmai Ginjo



BIJOUFU; Special Honjyouzou |  
SPARKLING SAKE; Bijoufu Shuwa-!! | Mai Usu-nigori



BIJOUFU LIQUEUR;  
Yuzu | Pon Shuwa-!! | Yuzu Shuwa-!!

There are 15 types of Japanese Sake and 7 types of BIJOUFU liqueurs, each differing by the Sake Rice and the percentage of millage. Ohara mentions, “When buying one of our BIJOUFU from a store for consumption at home, it is best to place it in the chilled drawer for vegetables.” Ideally, it would be best to put it into a thick paper carton then place it inside the drawer, but wrapping BIJOUFU in newspaper is also recommended.

through its own production of alcohol. My job is to maintain that the yeast does not die, within this harsh environment, by controlling the temperature. Finally in the end, separating the sake from the residue is an extremely important job.”

**A warehouse filled with 120,000 bottles.**

“Inside one tank of BIJOUFU, there is 200 kilograms of yeast, 800 kilograms of steamed rice, 1500 liters of water, and that completes one rough. One tank makes roughly around 1500 one Sho bottles (a Japanese sized bottle with roughly 1.8 liters) of Jyunmaishu (sake made without added alcohol or sugar). This year we will be making 82 tanks to produce around 120,000 Sho bottles to be brewed from October to April. The pressed sake will then go through a single heat process and bottled straight away before being chilled and stored. The week right before golden week,

our 4 fridges are entirely filled up to the brim and sold throughout the year.”

Sake that goes well with a meal. BIJOUFU aims to be meal sake and to borrow the words of Ohara, “I want BIJOUFU to spread within the mouth from a single sip. Sharp yet soft and leaving a clean palate”. Ohara’s task continues as he seeks to create a sake that is easy to take and leaves a clean palette, and a sake that spreads its flavor softly. Machines replace people with heavy loads and can even maintain temperatures, but every other task that is delicate, such as rice washing, steaming the rice for sake, harvesting the koji mold, making the ingredients, stocking and laying in, and even the squeezing process, Ohara has to carefully watch over the brewery’s artisans and fine tune. Japanese sake is a combined effort of the artisan’s knowledge, technique and skills. Throughout this interview, we have been able to see into the heart of the Chief Brewer who has gained the trust of BIJOUFU.



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*Brewing up Kochi's food culture TOSASHU Land*

**A woman's brilliance**

*KIKUSUI Co Ltd, General Manager  
Kazuki Haruta  
Head of Planning and Operations  
Yoshimi Matsuoka*

*Planning, Product Development,  
Design and Sales  
A Tosashu fully produced by women  
Overcoming the industry norm  
You find the shining women and  
their Sake*



**The most capable people were women.**

KIKUSUI Co Ltd, one of many well-established breweries with a history spanning since the Edo Period, can be found in Aki City. The company is a leader in new methods of production and rightfully the company's policy is "Innovation". Leading with installing the first refrigeration system for a Sake Brewery in 1926, providing the capability to create high quality sake in the middle of warm weather. The company also pioneers production in a variety of products other than Japanese Sake (Nihonshu) and Japanese distilled spirits (Shochu), such as Sake using honey or brown cane sugar as ingredients. This company's corporate culture is gaining national acclaim, through its new innovation, enthusiasm and energy. Women. We investigate the power and enthusiasm of recruiting a strong female workforce, and discuss this with the company's General Manager, Kazuki Haruta and the company's first female manager, Yoshimi Matsuoka. In January 2001, and with the liberation and change in the laws for alcohol licensing in Japan, Haruta took the opportunity and searched for capable people to help him expand his client base and enlarge the coverage of his products in

convenience stores, department stores etc. After interviewing 60 new graduates in 2006, he recruited a female employee who out of all of the candidates was easily the best and most capable. The following year, he recruited two more employees that had interests in the brewing industry, and so it continues. The company has also put importance on improving the office environment and making it more comfortable, thanks to the female employees, such as proper maintenance to the air-conditioning system and installing a humidifier.

**Let us make it for you**

Since recruiting the female employees, the company had big intentions to create a product aimed at women, yet nothing was successful. Haruta and Matsuoka had resourced the ideas of the female staff members but the difference in ideas was big. Matsuoka realized this difference and directly appealed to Haruta, “I want us to design it on our own”. Matsuoka took the reigns and with the help of 2 other female staff members, the three wom-

picture P14; A large line up of products that looks unique and fun, such as the “Sake Jelly” which contains Hyaluran, or the “Yogurt Sake” with its variety of flavors, or “Hot Cup” a liqueur that can be heated to drink, all are aimed to start a fun conversation at parties just for the ladies.

picture right; General Manager, Kazuki Haruta  
 picture center; Yogurt Sake Ripple Flavor Collaboration with Kochi’s favorite yogurt drink, Ripple. Enjoy the faint sour flavor balanced with the soft sweetness.  
 picture left; Head of Planning and Operations, Yoshimi Matsuoka



en started to expand their network and started on the product development of a project themed, “Sake made by women for women”. Matsuoka recollects, “We researched and started conducting symposiums nationally for women who like drinking sake. We also proactively conducted sample tasting at stores to collect surveys and listen to the consumer’s voices and reflect on sake making. At that time, we started thinking how would women come to love and enjoy drinking and what they would drink, for example, sake to drink with friends in an informal situation, sake to relax at home, or a prize for one’s self to drink that isn’t a cocktail or chu-hai (a term for

shochu with a sweet or sour mixer). We also considered how to easily appeal the product’s features towards the buyer’s perspective; we conducted everything from product development to sales.”

**Sake to enjoy the moment**

One product that gained the attention of the mass media was developed from analyzing the comments from the symposiums. It combined the concept of desserts with sake to make “Sake Jelly”, sake that you could eat. Initially the product had a lot of objection from within the company, due to difficulty in controlling



Currently the company employs and trusts women in the Planning and Operations division for everything from Product Development to Sales. At the time of the interview, Matsuoka was on maternity leave. The company arranges the environment to match the female staff, such as flexible work hours to accompany nursery hours and flexible hours to match child-care schedules.

and preserving the product, and the style of the packaging. But after the product gained steam with its sales, people in the company admitted to the benefit of the project. Over 100 different products have been developed as a result of this project, such as the “Yogurt Sake” particularly designed to fit the tastes of women, or a liqueur that contains collagen for women etc. Simply calculated they have developed around 17 new products in a year, and each month there would be one or two new products being released.

Although the creative power is astonishing Matsuoka mentions, “No matter how much the product was aimed at women, all we could do was place it on the Sake shelves, so we worked on the bottling and packaging to help it stand out against the other spirits and shochu. This was the hardest to deal with. As we have around 100 items produced, there are products stopped in between production due to low sales. I’m really grateful that the company recognized it as a point of improvement and learning.” Haruta further added, “I see

it as an investment or a needed overhead. We consider what makes tradition is the creation of new items that can survive within the market and continue being sold for tens of years” KIKUSUI’s innovation is gaining new perspectives and instilling new values.

“It was when taking a woman’s perspective into consideration and putting new life into a product which had failed for heeding to the typical masculine characteristics of Sake Brewing, that I hired an American Girl, Dana Berte, who was interested in sake making. I believed that by having a foreigners’ perspective we could create more interesting products. I just hired a staff member with a disability. I also truly think that by removing barriers a variety of people with different per-

spectives and values can add to the interesting products being produced.”

On a final note, we ask Haruta about his ideal Sake for the company KIKUSUI. Haruta answers immediately, “Of course the taste would be important, but I want it to be a sake that can make the atmosphere and space of a place fun, just by being a fun sake. I think sake is a communication tool that crosses generations. Sake that can become the entrance which opens a world of fun for everyone.” I can easily see the strong trust between the two during the interview from their incredibly coordinated dialogue. I openly applaud and am glad to see a Sake brewery that enables women to work with enthusiasm and vibrancy.



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*Brewing up Kochi's food culture TOSASHU Land*

**Sake Brewery and a space to drink Sake**

*BUNKAJIN*  
*Kousuke Arisawa*

*As Director and a Chief Brewer, a couple and a 2 brothers keep a Sake Brewery and a Japanese Izakaya under the same roof, ARISAWA Brewery in Kami City, lively.*



**Turning the pages of a Sake Story.**

ARISAWA Brewery, established since 1877, can be found in the center of Tosayamada Town, in Kami City, on road right in front of the station. Kousuke Arisawa, who is in his 40s, has polished his skills nationally and won awards with BUNKAJIN, is the Director and Chief Brewer of ARISAWA. He has carefully raised BUNKAJIN.

Within the ground of the Brewery, you can find the Japanese Izakaya that is managed by his brother, "Bishu-hyakuzen [BUNZOU]", where you can have a bite to eat and taste of the best BUNKAJIN of that season. There are at least 18 Sake Cellars in Kochi that brew their own Tosashu. ARISAWA is the first to combine their cellar with a restaurant. You can drink and have a chat, and start your own Sake story. This is Arisawa's style of Sake Brewing.

Kousuke Arisawa had no intention to take over the family business and was living



“I use Monobe River’s underground water in my Sake Brewing. The gentle and soft water that is perfect for fermentation allows me to make excellent Ginjoshu” remarks Arisawa.

and working outside of Kochi Prefecture. When he was 24, due to his father falling ill and persuasion from the family, he decided to quickly return. Because Arisawa had not even thought of Sake Brewing as a profession he had no knowledge of it. He felt the danger for his future by only having a single line up of common sake when he went out to contact distributors. At that time his Chief Brewer only knew how to make common sake. In much the same way Arisawa was also a beginner in the business. Deciding that they would make Ginjoshu, Arisawa moved forward with a large amount of self-study, signing up to an online course, purchasing technical textbooks, attending short

ARISAWA Co. LTD Lineup, (from right) Daiginjo-genshu, Junmai-Ginjo Liseur, Blue Label Special Junmai Liseur, Junmai-shu, Junmai-shu Dry, Yamakita Mandarin Liqueur, and each label has a deep artistic design, befitting of BUNKAJIN.



courses and consulting with the prefectural technology center. Could it be really that easy to learn Sake Brewing through self-study? When I asked this to Arisawa, he replied that with 3 years of study anyone can understand and move ahead with Sake Brewing, however the difficulty deepens afterwards. “For the time being I was able to brew some Sake that passed the initial testing. I was quite pleased with myself at the time, but it was rather unimpressive and didn’t sell well. Whilst going out to sell my products nationally, I would taste and compare other sake. By looking at the traits that other brands had which was not in mine, or also what was excessive in mine, I started to analyze each element and by repeating that

process, I was able to slowly put an image of what taste I was looking to create from my Sake.”

**To be recognized for quality**

“I want to raise the sake quality”. Arisawa repeatedly mentioned this sentence during the interview. When he had begun making Sake, Japanese Sake was in a decline. The majority of consumers, the knowledgeable elderly, were slowly passing away. The youth only saw beer, shochu (Japanese spirits), and Chu-hai (Japanese Cocktails) as viable drinks and ignored Japanese Sake. He knew that the decline of birth rates was continuing and he was looking how to make the youth look at

Japanese Sake. He decided what he should do was, “To raise the quality of Sake.” Taking the challenge he has continued to strive to raise the quality. Sharing the same feeling as Arisawa. Other sake breweries in Kochi cooperated, and through diligent application have raised the quality of Kochi’s sake. Thanks to Arisawa, Tosashu or Sake from Kochi prefecture has started to be known as high quality sake nationally. As a result, light has begun to shine on Japanese Sake. “Young people are appreciating Japanese Sake more and drinking the sake in the right way”. We continue to hear stories of young people enjoying the flavor of BUNKAJIN.

“BUNKAJIN has a juicy and very condensed flavor. I know that its vibrant and resilient flavors when you drink can keep throughout the year. There was a long period where I couldn’t sell anything, as such I wanted the delicious flavors to be passed on to people that would have not drunk the sake before. (laughs) Please don’t become taste of maniacs. I think the balance in Sake is what is important. Everyone’s tastes and likes are different. I want it that even if a person who likes a dry taste can find the balance, that a person who likes a sweet taste can drink it and say, “delicious” and vice-versa. I want that balance to be properly found when you continue drinking. My goal is bring it to that perfect balance spot.”

Arisawa has felt that in the past two years

young people are starting to drink more Japanese Sake. He mentions, “In my option, I had thought that even if the quality of the Sake was getting better, the young people still presumed that Japanese sake had a slightly higher price tag than Chu-hai and had difficulty buying it. I had hired a student to work for me part time in the winter. He mentioned that he went and bought Japanese Sake. At first he just bought the sake to bring home as a souvenir for his family. Yet, when he would go drinking with his friends he would continue to purchase it. I felt it was as a response to my work when I found out that young people regularly drank it.”

#### Willing to uncover doubts.

Arisawa is particularly adamant about his style of Sake Brewing. He lets the yeast ferment longer than one month but doesn't process the sake much after the pressing stage. He bottles and heats the sake quickly then quickly cools the sake in a -5 degree Celsius fridge. By doing so, the freshness and fragrance of the sake can hold for the entire year. You can try the sake on the same grounds as the brewery in the Bishuhyakuzen [BUNZOU].

“We opened the restaurant around 7 years ago. The land was originally used as a storage place for the rice silos and tanks of undiluted sake. Gradually as the common sake wouldn’t sell, it was just empty tanks standing side by

side. There was a time that, since the location was quite well placed in front of the station, I wanted to start a restaurant on the grounds. I was just too busy with Sake Brewing that I couldn’t get around to do it. My younger brother then came and said he would run it. What once was perhaps abnormal, I tried to change the image of Japanese sake by serving BUNKAJIN in wine glasses. I timed the fresh brews with the restaurant menu, so people could taste the sake. In a way marketing the sake through the restaurant. Apparently, people from other prefectures come by to have a taste.”

Arisawa currently ships around 60% to other prefectures whilst 40% goes to Kochi. He finds that with business he enjoys the process of making his sake, but laughs and shares his worries that he can no longer go on adventures and sell his products. A family owned Sake Brewery, Arisawa works with his wife and a handful of staff. There you can find BUNKAJIN and a wonderful restaurant next to it where you can sample it. An extremely impressive yet small Sake Brewery.



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#### Bishu-hyakuzen – [BUNZOU]

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Opening Hours: 11:00 ~ 14:30 (L.O 14:00)  
17:00 ~ 23:00 (L.O 22:00)  
Closed on Mondays



*Brewing up Kochi's food culture TOSASHU Land*

**The Conservation Brewery**

*TSUKASABOTAN Director  
Akihiko Takemura*

*Chief Brewer  
Tooru Asano*

*Brewing Ginjoshu with Kochi made Sake Rice.  
Successfully brewing Junmai Ginjoshu in 1997  
with Yamada Nishiki rice grown from Sakawa &  
Kubokawa using the Nagata Method.*



Planting rice in the region

**Organic Sake locally produced for the local community**

In the not so distant past, Kochi was blessed with two rice crops a year when it had a much warmer climate and had naturally better conditions. Even with two crops a year and a large amount of rice, the quality of the sake rice had little to be said for it. Before the last world war TSUKASABOTAN had been using Yamada Nishiki rice from Hyogo Prefecture. Currently Sake breweries across the country are recognizing the importance of using Yamada Nishi rice. Akihiko Takemura is researching, “As a characteristic of Sake it is unfavorable to be in that condition, Is it possible to grow Sake rice in my home town of Kochi?” Frankly said, Isao Takemura, the current chairman, had a bad experience when trying to grow Yamada Nishiki rice in Kochi, when his crop was beaten down by a typhoon before it was time to harvest. It was in 1995



Energy filled Akihiko Takemura



Tooru Asano talking about Sake brewing

when Akihiko Takemura met with Terukichi Nagata and heard of the Nagata Method.

“Nagata was growing Yamada Nishiki rice in Yoshikawa Town of Niigata Prefecture at the time. It is sake rice more prominently grown in the west. It is weak to cold weather and there are cases where entire crops are devastated when hit by hail. I heard Nagata was able to grow the crop in Yoshikawa Town, even though faced with such risks. I went to meet Nagata to visit his crops and he took me to see his other crops around the country. It was then I realized the Yamada Nishiki rice in Niigata Prefecture was incredible thanks to the effective Nagata Method. I decided to start growing Yamada Nishiki rice in the Sakawa Region of Kochi using the same method.”

### Real Ecology, Tosa

Takemura had difficulty in the beginning with negotiations with farmers and finding the right land to grow using the Nagata Method. The unique characteristic of the Nagata Method was to bring out the best vitality of each crop by utilizing a minimal amount of water and fertilizer. Even with the supervision and instruction of Mr. Nagata, Takemura and the farmers were just fumbling about. The first year was just getting to grips with and understanding the method.

“In 1996 there were 5 farmers in Sakawa and 4 farmers in Kubokawa that agreed to join but it was really hard to incorporate the method. The following year in 1997 we had more interested farmers after there was some

proof that it did work and by 1998 we were able produce bottles of Sake. The sake from Sakawa had an elegant and smooth flavor and the sake from Kubokawa used the water from the Shimanto River basin, which gave it a distinct calm taste, befitting of the town. Each area’s characteristics and individuality is well represented in each of their bottles. As Sake from Kochi, it is even more important to use Kochi ingredients. I was particularly adamant about using local ingredients and believe that by doing so I would protect the industry and conserve the landscape of fields.”

Eventually other suitable Sake rice such as “Kazenuko” and “Gin-no-yume” followed and began crop production in Kochi. Yet the forerunner would be Ginjoshu born from rice grown using the Nagata Method. TSUKASAB-

OTAN is going strong and gaining popularity as Tosa’s Natural Sake whilst slowly increasing its coverage. Sake that is, Genuine, Ecological, and of Tosa.

### Sake as beautiful as Mount Fuji

Equally responsible for following in the director’s interests and vision is the Chief Brewer, Tooru Asano. “It is not possible to brew great Sake without being able to create a final image of the product”, notes Asano. To create that image, one needs skill and individuality.

“For example, when the director has a new request and consults about a new product, I have to break each step down and look backwards to the brewing process. Questions like, ‘How about the ingredient preparation?’



‘How about the Sake rice?’ ‘What about the Kouji-mold?’ I think about each step. It’s only after we have carefully thought about what is used and needed in each step that we move on, ‘Right! Let’s do this.’ I cannot trust a professional that says, ‘I didn’t have an image but this came out!’”

Asano, now 56, entered the world of Sake after graduating from university. Asano laughs, “As a result, I know nothing else but the world of Sake.” We can wonder what TSUKASABOTAN will Asano aim to produce, as he enters his 11th year as a Chief Brewer. He aims to produce what in principle maintains the quality signature to TSUKASABOTAN the “Crisp flavored Sake” but in addition, aim to produce Sake with an elegant taste.

“As crazy it might sound, I want it TSUKASABOTAN to be as beautiful as Mouth Fuji, not exactly beautiful but elegant. Just like from the foot of the mountain, widely

spreading across the field and slowly rising above into the clouds. Just like the foot of the mountain, I want the Sake’s taste to be plump and well-rounded and gradually giving rise to a clear taste, an elegant taste like Mt Fuji. To achieve that the skills of the brewers need to be high.”

Asano, with his highly skilled brewers embrace Sake with their hearts and create sake using the spring water from Japan’s no. 1 clearest stream and incredible sake rice from within the prefecture. Even in this modern age of mechanization, there are many operations that still need the delicate hands of skilled people. Asano remarks, “Machines can reproduce the entire process, however when it comes down to brewing, it is really important to rely on a person’s intuition. All the machine does is moving the tools. Real skill comes from people carefully producing with their hands. Good Sake cannot be brewed without skill. Each batch is completely different.” You can feel the pride from Asano, as Chief Brewer of one of Kochi’s biggest breweries, and truly dignified by his presence.

Within each product from TSUKASABOTAN, you can find Takemura’s wishes, challenges and stories. Amongst them the Junmaishu and Junmai Ginjoshu made using the Nagata Method are specifically important, and behind them, the chief brewer who made it a reality. A sake brewery filled with energy and atmosphere that you can’t help but say, “Tell me more!”.



Local sake made with the Yamada Nishiki rice through the Nagata Method

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*Brewing up Kochi's food culture TOSASHU Land*

## Tosa Sake Brewery Gallery

TSUKASABOTAN [HOTEI]  
NISHIOKA BREWERY  
KEIGETSUKAN  
SHIMANTO RIVER SHOCHU GINKOU

### TSUKASABOTAN [HOTEI]

司牡丹 ほてい

In the culture town of Sakawa,  
Stand the white walls of [Hotei]



Apart from the gallery, you can enjoy visiting the numerous historically rich buildings in Sakawa Town such as the newly refurbished, Meikyoukan.



The Sake Gallery [Hotei] is TSUKASABOTAN's official showroom. It is a salon and place to meet for people who adore Sake. You can enjoy looking at each product and finding out little stories behind each item. On the street in front of the gallery, from east to west you can find [Brewery Road]. Along the road you can find a multitude of breweries standing next to each other, spanning history from the Edo period. We definitely recommend taking a stroll along this charming town's street.

### Tsukasabotan Sake Gallery [Hotei]

1299 Kou, Sakawa Town, Takaoka District, Kochi Prefecture  
Phone: 0899-22-1211  
Opening Hours: AM9:15~13:00 | PM13:45~16:30  
Closed: Mondays, next day after public holiday & New Years  
Entrance Fee: Free  
<http://www.tsukasabotan.co.jp>

## NISHIOKA BREWERY

西岡酒造店

In the fishing town of Kure,  
Sake brewing history chiseled in 230 years



Shops around Honmachi Shopping Arcade in Kure, used to be Kure's Ginza Street where returning fishermen would make lively after they returned from sea. You can enjoy a glimpse and the atmosphere into the past, and discover the history as you visit the Nishioka Brewery gallery and enter the cellars established in 1781.



Kure in Nakatoso Town, once the setting for the Manga “Tosa no Ippon zuri”, is located right at the source of the beautiful Shimanto River. Nishioka Brewery uses the beautiful and clear water and spring water of Shimanto River to make their distinguished Sake. Nishioka Brewery has a history spanning more than 230 years, with much of its sake being loved through the generations and countless being named from the area, such as “Kure” taken from the region’s name, “Junpei” from the main character of the manga, and various other names that relate to the region.

Inside you can find a gallery dedicated to sharing and speaking of the stories and culture of sake. Looking in the older section of the cellar, you can find on display the old pulley block on the roof, buckets and various tools used in the past. Also persevered as part of documented history are old tools used to make sake, sake labels over the years, old account books, abacuses and old posters etc. You can also see a portrait of Yusuke Aoyagi the author of the manga “Tosa no ipponzuri”. The place is not only a gallery but also a store, and a place to taste the wonderful Tosa sake proudly made by Nishioka Brewery. 10th generation sake brewer Daisuke Nishioka remarks, “Our priority is Sake brewing, so it is difficult to allow people to enter the brewery, but by having a gallery, people can freely enter and see. People can see old historical tools, touch them and feel the brewing process and of course have a taste of our Sake.” The building, built in the Edo period, has a strong historical feel and one can see the importance when visiting the Nishioka Brewery Gallery, a highly recommended spot to visit in Kure.



### Nishioka Brewery Gallery

6154 Kure, Nakatoso Town, Takaoka District, Kochi Prefecture  
Phone: 0889-52-2018  
Opening Hours: 9:00-16:00  
Indefinite closed days  
Entrance Fee: Free  
<http://www.jyunpei.co.jp>

## KEIGETSUKAN

桂月館

Enlightened by Keigetsu Omachi,  
Drunk by the famous brand Keigetsu



“Miyo ya Miyo, Mina Tsuki no Mino, Katsura Hama  
Umi no Omoyori, Izuru Tsuki kage”  
(Poem by Keigetsu Omachi)

“Look look, the moon shines upon Katsura Beach  
Coming from the mother sea, the shadow of the moon”  
Written in the 7th year of Taisho (1918), Keigetsu had  
just returned from 38 years travelling, and wrote this  
standing upon the ground of his fore fathers. He wrote  
this poem whilst walking on the shore of Katsura beach  
with his favorite disciple Kotarou Tanaka, and it can be  
found inscribed to a stone monument on the beaches  
of Katsura beach. Many a traveler has been said to visit  
the Keigetsu Museum, with a Ryoma Passport in their  
hands.



The famous brand of Sake “Keigetsu” based their name on the famous literary figure, Keigetsu Omachi. Lived throughout the Meiji and Taisho period, Omachi was known as a travelling author and scholar who wrote famous prose such as, “Bungei Kurabu” and “Taiyou” to name but a few. It was once said that near the end of his life, he enjoyed his travels and sake.

To reminiscence Keigetsu, the president of Tosa Brewery has created the tiniest of museums dedicated to the Kochi born, Keigetsu Omachi. Found in a little corner of the Brewery, the gallery is built using unique Tosa earthen wall building techniques, the appearance is rather beautiful. Originally a silo to store Sake rice in the Taisho era, it was rebuilt to house and display the president’s personal collection of Keigetsu artifacts, memorabilia, hanging scrolls, poem inscriptions, photos, pictures, etc. The witty entrance fee of purchasing a Cup of Sake will make visitors enter with a smile.

“It’s not an exaggeration to say, ‘The president is in love with Keigetsu’. If you start a conversation about Keigetsu and Sake with the president, no can stop him.” laughs Hiroshi Tsutsui, a member of staff at Keigetsu. The chief brewer, Shinji Wada, recollects his childhood and says with pride, “I’ve lived around here since I was young. The Keigetsu museum was my hiding spot. I grew up smelling the fragrance and smells of sake. Now, I brew the sake as Chief Brewer. I am proud be a part of, and given the task of, continuing the history of ‘Keigetsu’”. Do come and visit this lovely “Keigetsu” and “Keigetsu Museum” loved by the president and his brewers!



### Tosa Brewery Co. Ltd KEIGETSUKAN

418 Tai, Tosa Town, Tosa District  
Phone: 0887-82-0504

Opening Hours: 9:00-17:00

Indefinite closed days (please contact)

Entrance Fee: 1 Cup Sake (1 bottle 200yen)

<http://www.keigetsu.co.jp>

## SHIMANTO RIVER SHOCHU BANK

四万十川焼酎銀行

In a genuine safe deposit box,  
A unique bank stores and matures your Shochu.

(shochu: Japanese spirits; usually distilled from sweet potatoes)



[Yochochuu, Chestnut 75%] bottled in lovely Minoyaki porcelain. After opening account you receive a bankbook and your personal name can be engraved onto the bottle. The editor and cameraman were delighted to have accounts in the bank.



The “Shimanto River Shochu Bank” does not safeguard your money, rather your Shochu. The service started in 2011 when the Sake brewery, “Mute Muka” bought an actual bank location in the Taisho area of Shimanto Town. The bank currently has bank accounts for roughly 378 people nationally.

“The shochu that is actually kept in the bank is limited to a Japanese Chestnut based spirit produced by Mute Muka labelled ‘Yochochuu, Chestnut 75%’. You can buy one at 5000yen, and then we provide a deposit slip and a bankbook. You then can select a term for your deposit from 1, 2, 3 years and transaction account. With each fixed term, you gain interest, 1 year at 5% for 36 milliliters, 2 years for 72 milliliters, 3 years for 108 liters and an extra small bottle” mentions Kotoe Hashimoto, the bank’s attendant and she recommends taking a 3 year term deposit.

Inside the building you will find genuine bank teller counters but only find Shochu being sold. Behind the counters instead of a bill counter you find an old distilling machine and a genuine safe. It is a strange feeling to see both a bank and an alcohol store in the same space. Turning to the windows, you will be shocked to see a multitude of old fashioned alcohol bottles displayed on shelves. There is a corner where you can find labels and bottles from all 18 breweries in Kochi. Also displayed are old toys, memorabilia and magazines.

In the Shochu bank, I found a nostalgic Showa space and felt an atmosphere from bygone days.

### Shimanto River Shochu Bank Co. Ltd

435-3 Taisho, Shimanto Town, Takaoka District

Phone: 0880-29-4800

Opening Hours: 8:00~17:00

Indefinite closed days

Entrance fee: Bank tour and shochu tasting course (roughly around 15 minutes), Free

<http://www.40010shochu-bank.com/>



*Brewing up Kochi's food culture TOSASHU Land*

## How to enjoy Tosa's Sake

Tokaji Liquour Shop  
Tosa Shinshu no Kai  
Tosashu Val  
Sake Brewery Visits

## How to enjoy Tosa's Sake 1

Tokaji Liquour Shop

### Sake Brewery Cheering Party

Tokaji Liquour Shop

Tosa Sui Shou Kai, President

Shoko Tokaji

*Along Tosa Doro, in the Asakura Minami Town of Kochi City*

*You will find the proprietress of Tokaji*

*Liquor Shop,*

*the Leader of the Tosashu Cheering Party.*

### Spreading the word of Tosashu

Shoko Tokaji is the proprietress of Tokaji Liquor shop, in Asakura Minami Town of Kochi City. She is also the president of the "Tosa Sui Shou Kai"(Tosashu appreciation and admiration group), a group of female volunteers that has been selected to advise the Kochi Association of Sake Breweries with their Tosashu or Tosa Sake. Further they work together with the breweries in various tasks to support the promotion of Tosashu, such as developing PBs or Private Brands. In this edition, our special feature [Tosashu Land] we have brought up each individual separately, the breweries





individual charm, introducing galleries that are surprisingly close by, and Rui Yoshida, the Bar-room poet's interview and last by not least, we should have the appearance of Shoko Tokaji. Here we ask her as the president of the Tosa Sui Shou Kai and as proprietress of an alcohol store to share the charm of "Tosashu", and "Kochi's Sake Breweries." We also ask her to enlighten us and explain all the information about Tosashu. First let's hear about the Tosa

Sui Shou Kai.  
 "Recently we have been dormant, but the Tosa Sui Shou Kai was started in 1999. We now have around 20 members. We are a group of volunteer women delegated as [Tosashu Advisors]. Women like me who run alcohol stores, work in breweries, hotels, drinking establishments and even private people. Our goal is the promote Tosashu. To make the public aware of its great flavor, we hold events such

We were able to hold Tsukasabotan's [Risshun Asa Shibori] before it was sold out. That day was the busiest day in the year for Tokaji Liquor Shop, with the biggest orders for local sake.



as [Tosashu Appreciation Feast] where at least 100 people last attended. It's a place where we can communicate with the public, so we presented and shared our recommendations for food and matching Tosashu. Even now, the prefectural association also holds similar parties. To enable us to inform people that Tosashu is better than Junmaishu, and because it also affects our business, we select the best from within the breweries in the prefecture and develop our own PB such as [Suishou] and Koshu [Banba]. We have created a rule that during tasting of the sakes, if one person should be against it, we would give up on products from that brewery. The PBs then acquired an exclusive and limited placement in the market, customers would line up in front of stores before opening hours. It has been a few years since we have stopped selling the PBs, but we still get customers looking for the items nowadays. As a matter of fact, recently there has been talk from within that we should start another PB, so it should be sometime in the near future that a new one will come out. We also need to constantly study. As such we regularly have "Kikizake Benkyou Kai" (Effective Sake Study Session) and "Kura Kengaku" (Cellar Visits).

#### University Students, the key to national broadcast

Shoko Tokaji has run her store along the Tosa Doro road for almost 30 years. Since opening, to ensure the care for all the Tosashu, she installed large fridges, made sure the lighting was controlled and displayed all her favorite Junmaishu, Ginjoshu, Dai-Ginjoshu and others from

all the Tosashu Breweries in Kochi. Tokaji mentions, “This isn’t about the size of each brewery. Everyone really put their blood and sweat into their sake. That means I have to do my best to sell them” as she names each and every bottle and their brewery.

“All the Sake breweries in Kochi are working hard and studying to create their own individual Tosashu flavor. From a simple dry to thick and rich taste, even fruity flavors. You are sure to find the breweries that want to bring out their own colors and characteristics. That feeling is starting to spread to customers. We, as sellers, are being given the opportunity to sell amazing sake. I believe it is our job to pass the message along.”

Near to where the store is located, is Kochi University. Tokaji laughs, “The University has students coming from all over the country. To ensure the message about Tosashu is passed on, I believe it is the best to get them to taste and drink it.” She often has university students coming into her store and seeking for advice on what to buy. She readily explains to them what food and which sake go well together.

“For example, this Jyunmaishu goes well with hot pots in winter. This Jyunmaishu is best drunk warmed. It will warm your throat and after the taste will spread within your mouth and taste better. This sake is best with vinegar dressed cucumbers. If you are having Katsuo Tataki this sake is best, and so on

(laughs). Japanese Sake is also seasonal, right now, Spring, is the best time for the fresh brews, Shin-shu. In Summer you should look for Nama-shu. For Fall or Autumn, I suggest looking for Hiya-Oroshi. Because of this advice, I gradually increase my repeat customers and in such a way, my store and I are able to contribute to the Sake breweries.”

### Towards a bright future

Tokaji recommends anyone that wants to try a variety of Tosashu, to go to “Tosashu Val” on Otesuji Road in Kochi City. There you can have a sake tasting session of all the delicious sake from the 18 Sake breweries in Kochi, in little portions. You will fall in love and become a fan of the lovely flavors of Tosashu when tasting them. Tokaji, who is also a member of the “Nihon Mei Mon Shu Kai” (Japanese Prestige Sake Association), understands the flavors of Japanese Sake from all around the country. Even then she is proud the share Tosashu and their flavors. “Kochi’s sake breweries are really doing their best. I can’t see into the future or say that it is stable yet, but I’m sure with hard work and persistence it will be fine” teaches Tokaji about the bright future for Tosashu.

We were able to hold Tsukasabotan’s [Risshun Asa Shibori] before it was sold out. That day was the busiest day in the year for Tokaji Liquor Shop, with the biggest orders for local sake.



### Tokaji Liquor Shop

6-2 Asakura Minami Town, Kochi City  
Phone: 088-884-6766  
Opening Hours: 10:00~19:30  
Closed on Sundays and Public Holiday



*Brewing up Kochi's food culture TOSASHU Land*

## How to enjoy Tosa's Sake 2

Tosa Shinshu no Kai  
Tosashu Val  
Sake Brewery Visits



### **Tosa Shinshu no Kai (Tosa Shinshu Appreciation Party)**

The “Tosa Shinshu no Kai” or Tosa Appreciation Party is held every year in April. All 18 sake breweries in Kochi come to bring their latest and freshest brews and open a party to the public. This gives a chance for the breweries to chat and exchange with their consumers and further deepen the public’s understanding and knowledge towards Tosashu. This year’s party was held on the 17th of April and was sold out.

### **Drink and Compare, Kochi's 18 Tosashu Sake Breweries**

Located on Otesuji 1-cho-me of Kochi City, “Tosashu Val” displays and serves roughly 120 types of Tosashu from the 18 Sake Breweries in Kochi. You can select the Tosashu you wish to taste

and have it in 60ml shot glass each for a charmingly small cost of 100 ~ 300 yen per glass. Also popular on the menu are the Daily recommendations, where you can drink and compare a set of Ginjoshu (around 600yen), Jyunmaishu (around 500yen) each with a selection of 3 glasses.

An excellent and popular store for Tosashu lovers, but also the perfect spot for people who would love to try and taste Tosashu. Cheers to your enjoyment of your drink and discovery of the soul within each Brewery's excellent Tosashu!



### **Terroir, all 18 Brewery Tosashu Val**

1-9-5 Otesuji Road, Kochi City

Phone: 088-823-2216

Opening Hours: Tuesday to Saturday 18:00~23:30

Sunday 16:00~21:30

Closed on Mondays (In case of public holiday, days are changed)

### **Kochi, A visit to the Brewery**

18 Kochi Sake Breweries make inspiring Tosashu. The skills from the Chief Brewer and the brewers, The rice, the water from the land, they bring forth the character, Earnestly producing wonderful Tosashu. A visit to the breweries is desirable. Yet, during their production, Finite are your possibilities to see, To check afore your departure is recommended.

### **Sake Breweries open to public.**

#### **Takagi Breweries Co. Ltd**

443 Akaoka Town, Konan City  
Phone: 0887-55-1800  
Open: year round 8:00~17:00  
Entrance Fee: Free

#### **Matsuo Breweries Co. Ltd**

5-1-1 Nishihon-machi, Tosa Yamada Town, Kami City  
Phone: 0887-53-2273  
Open: year round 8:00~17:00  
Entrance Fee: Free

#### **Tosa Breweries Co. Ltd**

418 Tai, Tosa Town, Tosa District  
Phone: 0887-82-0504  
Open: year round 9:00~17:00  
Entrance Fee: Adult/200yen (1 Cup included)

#### **Kame Izumi Breweries Co. Ltd**

2123-1 Izuma, Tosa City  
Phone: 088-854-0811  
Open: year round 10:00~17:00 (Winter: PM only)  
Entrance Fee: Free

#### **Tsukasabotan Breweries Co. Ltd**

1299 Kou, Sakawa Town, Takaoka District  
Phone: 0889-22-1211  
Open: 14:00 ~  
Entrance Fee: Free

#### **Nishioka Brewery Incorporated**

6154 Kure, Nakatosa Town, Takaoka District  
Phone: 0889-52-2018  
Open: year round 9:00~16:00 (Areas closed off during production)  
Entrance Fee: Free

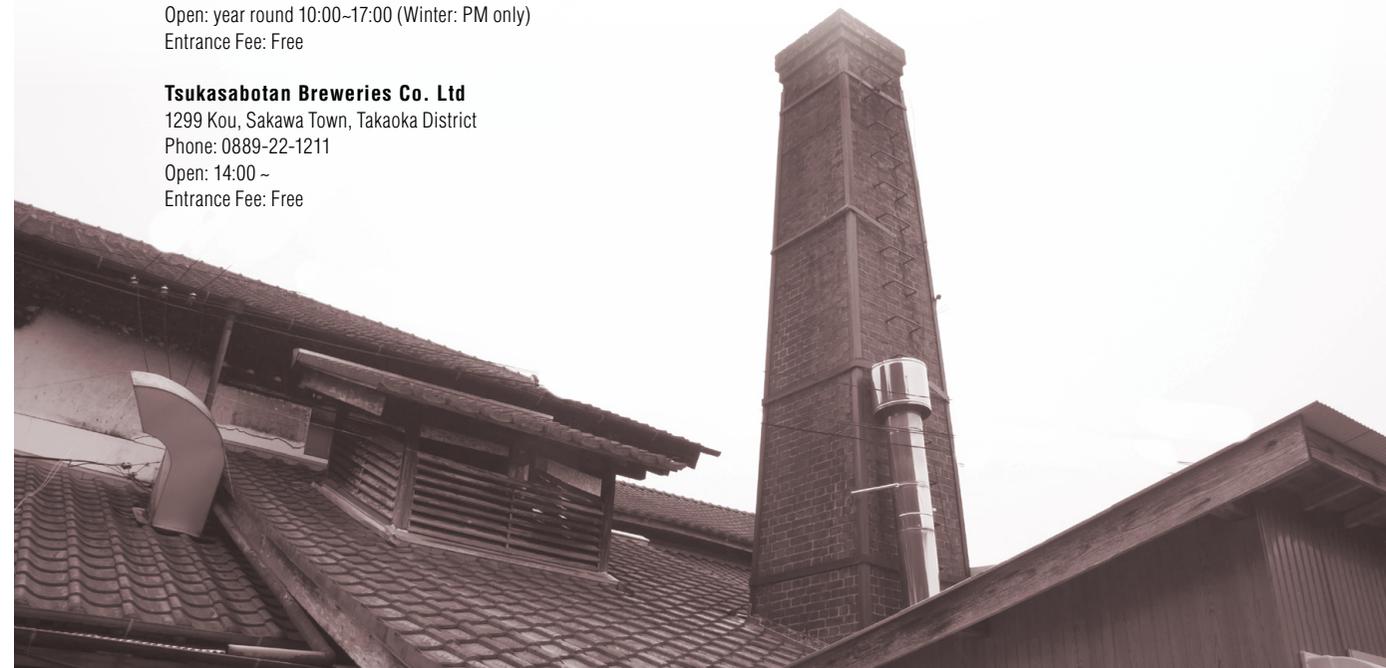
#### **Fumimoto Breweries Co. Ltd**

4-23 Honmachi, Shimanto Town, Takaoka District  
Phone: 0880-22-0039  
Open: year round 9:00~17:00  
Entrance Fee: Free

#### **Mute Muka Breweries Co. Ltd**

452 Taisho, Shimanto Town, Takaoka District  
Phone: 0880-27-0316  
Open: year round 8:00~17:00  
Entrance Fee: Adult/200yen (1 Cup included)

NB: Please secure reservations before going to visit.  
Reference: [Kochi-jin] Kochi Prefectural Tourist Pamphlet





## Bar Room Poet Rui Yoshida

Interview by Yoshihiro Nonami

# Giant Interview 0039

Rui Yoshida, perhaps Kochi's greatest drunk, has an amazing network of friends. He spent 10 years as an artist whilst travelling with Paris as his base. After returning to Japan, he continued his work as an illustrator, author and haiku poet. Utilizing his hobby of travelling and visiting local bars and pubs, he pioneered a trend in local bars along with his connection with the television industry. We start our interview with him, with some drinking.

### Life in Europe as an Artist

*From your profile I see you were born in Niyodogawa Village (current Niyodogawa Town). Do you still frequent your village?*

Not really, I rarely go home. It was by coincidence that I went back for the autumn festival last year. I had always wanted to go when I was little. The place is actually quite a distance from my home and so this was a good chance. For my first time, I was really impressed with the festival, so much so that I mention it in my lectures.

*Was the winter festival particularly cold?*

It was born in the mountains, as such cold is nothing to me but I'm quite bad with the heat. I remember back when I was younger, there was quite a lot of snowfall here. I also remember playing and building snow huts. I think it was normal to see snow piling up to around 30 centimeters. I like being out in blizzards, especially that feeling

### Rui Yoshida: Profile

Born in Niyodogawa Town, Kochi. Illustrator, Essayist, Actor, Talent. Hosts the program 「吉田類の酒場放浪記」"Yoshida Rui's Bar-room Adventures" and writes about travel and drinking culture. Chairman of the Haiku Club "舟 Fune (Boat)" Tourist Ambassador for Kochi Prefecture and Niyodogawa Town.



when the wind blows the snow up and around you along the trail whilst you are walking around covered in many layers like a snowman. (laughs) Even though I'm from Tosa, (Kochi) I think it was around 1963, I still remember that year had recorded heavy continuous snow fall around the Tengu Kogen plains, around 4 meters.

*Recollecting your days, as a painter you first moved from Niyodo to Kyoto and then further overseas and lived in Paris for 10 years?*

I had heard of a couple from Kochi who moved to, lived, and painted in Paris. Also my painting teacher also had a similar experience. From that connection, I also borrowed an apartment and started living in Paris. I aimed to always have my works displayed in Le Salon (a popular exhibition for professionals to display their work in Paris) every year, aiming to be the same as my favorite painters. At that time, the trend was towards Surrealism and the paintings followed that genre as well. My favorite painters had works in various cities around Europe, such as London and cities around Spain, so I had to visit and see them. My current works are completely different from that time, but recently I had the opportunity to be on a TV program called, "Sekiguchi's Life Poems". It has been a while since I pulled out my Surreal Art work from that time. Nowadays, I work on one-stroke sketches, creating cute looking characters that I hope give the audience a feeling of peace when they see them. (laughs)

*Did you feel enriched living in Paris?*

I believe so. I just drew what I wanted to draw and if I had some free time I would travel. Those were the days where I often went travelling. In London, there is the famous "Tate Gallery". There you can find works from Turner and many other famous, and my favorite, painters. Of those works, I really like and wanted to see the works of Richard Dadd. My friends at the time were studying at Art School in Paris and because it was open to the public I went quite often, I think I went around 20 times. In fact, there were times that people thought I was an exchange student, but I was not there on exchange. (laughs)

*So you just went and became an exchange student then? (Laughs)*

It was the most famous public art school in Paris, but it was open for the public to enter and exit. With that, I didn't only follow after my favorite painters. I was able to understand and learn about art to produce and paint with my own style. Maybe it is unique to people from Kochi, but when I was in school as a child my teacher often taught and enforced, "Individuality, 唯一無二 (Yui itsu mu ni) or one and only. It is important to keep Individuality". I have much to be thankful to for the influence of that teacher.

## The power to be instant friends Upon entering a bar

*Why did you become mainly an illustrator after returning from overseas?*

It isn't easy finding the right painting and until then it takes time. With illustrations it's a one-shot. If you get placed on the right magazine and make it big, all the other magazines come after you. I'm quite handy with my painting skills and because I can design and draw everything from paintings to manga, I have become flooded with a lot of work to do now.

I realized that if I continued this lifestyle I would collapse from fatigue, it was then that I met and found Haiku Poems. It was when a group of editor friends invited me to an "Imonikai" (an outdoor party where Japanese cook various vegetables, especially potatoes). We walked along the road whilst composing short poems. People from Niyodo have a fine taste for Haiku Poems and it is common to see Haiku meetings. My mom often composed her own poems. The rhythm of 5-7-5 always resonated in my ears and because I was in the environment, it most likely became second nature. So when I naturally came up with a serious Haiku poem, my editor friends were all dumbfounded (laughs). That's when it came to me. Since that day, I have been further fascinated by the four seasons, and the beautiful nature of Japan.

I visited a writer friend who had moved and lived in the town of Nayoro, deep in the mountains of Hokkaido. During this period I would travel to Tokyo once a month for my illustration works before returning to the mountain town.

*How did you come into contact with the TV program "Sakaba-hourouki" (Adventures of the local Pubs) whilst continuing that lifestyle?*

After returning from Europe, whilst I was looking for a place to have a meal, I stumbled across a local standing bar in Monzennaka Town, Tokyo. It had an amazing menu with fresh tuna and seafood daily. I decided I would return every day. It just so happened that at the time there was a boom of standing bars. I became interested in the people that would custom these local bars, and I wrote a book about it. The book had a great following, and I that is how I was offered to become the host for the "Sakaba-Hourouki" program.

*Do you and the director of the show, inspect and investigate the bars before choosing them?*

For 14 years, I lived in Toyon Town in the Ko-tou District of Tokyo. In the beginning, we visited all the bars that I was good friends with. I always tried to go out looking unique

when drinking so I stood out. I don't think many bars would say they don't know me. Well eventually after I went on the TV program, without knowing it I suddenly became somewhat of a representative of Japan's bar world.

At the time, the majority of the bars did not have a person to be the focal point. If you didn't have a substantial career, it would be impossible to come straight through the front door and get coverage. It's almost a herculean task to be able to become a friend that anyone would just open up and talk to in an instant, don't you think? Japanese people don't really excel at having social skills and even within the alcohol lovers and drinkers it's not uncommon to see. But perhaps because I come from Kochi, I'm an optimist and easy going or rather a very cheerful person.

## Living life pursuing one's own interests, Is it misfortune or is it luck?

*What do you think is the charm of Tosa Sake or specifically do you think there is a favorite?*

Kochi's local sake, was often said to be crispy and dry and were mostly labelled as drinks for men, but recently I think that is a misjudgment. The other day, I visited "Kame Izumi" and had a taste of their sake. Their sake was really delicate in taste and it was fragrant. Kochi has a large variety of Sake. As Sake to have with a meal it's rough around the edge but very good to drink. I think Kochi's drinking culture



Conducted during the festival "Tosa no Okyaku", during the event "土佐の夜楽 Tosa no Yagaku (Happy Night)". All the participants enjoyed cuisine and drinks provided "濱長 Hamachou".

really stands out and needs to have a special mention nationally. This was when I went to the “Dorome Matsuri”. I had suddenly been forced to participate in competing in chugging drinks. I had a few interviews afterwards, so I asked to not be given a man’s usual “一升” (Isshou, around 1800ml) glass but the usual for women with a “五合” (Gogou, around 900ml) glass. I took around 16 seconds to clear my glass while “Katsuo” the Geisha next to me cleared it in 10 seconds flat without a spilling a single drop.

*Currently your program “Yoshida Rui’s Ruigoroku” airs online in the 4 prefectures of Shikoku. Do you think it is refreshing to come back occasionally to Kochi to broadcast your program?*

I think the radio is another way that allows me to express myself. I return back to Kochi more often and of course get to taste lovely Sake. When we record for the radio, 3 takes are taken inside the studio and 1 take is done at the bar or restaurant. Just the other day, (laughs) we had a blast of a time, first we drank and recorded at “珍々亭 Chinchin-tei”. After that we went to “ときわ Tokiwa” to drink and have a bite to eat. Then we moved on to “バッフォーネ Baffone” and had 2 bottles of wine and Genovese. At the end of the night we went to a Yatai (Japanese word for a food stall) and had some udon noodles. After wrapping up and going home, I realized I had gained 2 kilograms.

*What Kochi calls a “Full Course”? (laughs)*

Exactly (laughs), I ended up only realizing after doing it. I’ve been thinking about it and as a result I’ve started to go to the gym to run, and head to the sauna to sweat and tighten up in order to prepare for the next night on the town.

*You recently wrote your new book (Sakaba shijin no ryuugi) “The style of the Bar-room Poet”. This book is a travel essay and you mention your perspectives on life.*

This book contains around about 5 years’ worth of serialized work that I had the honor of working on with the Niigata Nippou and with a poet friend working at the Hokkaido Shinbun. Originally planned to be a short novel of a period of a year, the serialization has been given the green light to go on. As a result, although this means I’ll be much busier from now on, I will be able to express more of myself and that’s what I love. Well, if I didn’t continue to do what I love, it could be to my ruin or prove to be fortunate. I’ve lived without thinking about too much, and I think that’s great.

*Thank you so much for your time today.*



This interview was conducted on March the 13<sup>th</sup>, at the restaurant “濱長 Hamachou” In cooperation with Hamachou.



Rui Yoshida’s latest book 「酒場詩人の流儀」(Sakaba shijin no ryuugi) “The style of the Bar-room Poet”. Essays on a Man’s fine tastes, is available from「中央公論新社」(Chuo Kouron shinsha) for 780yen + tax.

考え方を  
デザインする

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

**Makoto Umebara**

Designer  
Musashino Art University, Visiting Lecturer

## Episode 10: [Letterpress Print Calenda] Product

第10回「活版カレンダー」のプロダクト

### The cry for “I’ll be given help!”

5 years ago, I received a phone call from a lady working for a company called, “内外典具帖紙, Naigai Tengu Choushi”. At that time, I was not accepting any new projects to work on, so I politely refused her request. Then I heard a scream over the receiver, “I was told if I called here, I would get some help!!!” I laughed a bit surprised. I smiled wryly to myself, what sort of a person would say such thing in all sincerity. So we decided to perhaps meet in 3 months. Time passed and they came. They were two sisters around 60 years old. They had taken over the family’s business from their father. I went to visit their company, located in Ino Town along the Niyo-do-gawa River. It was a paper mill that had seen the passage of quite a few seasons. From inside you could see out through the cracks in the wall. The mill had done well during the period when typewriter paper was a large import but ever since the typewriter has disappeared, it had been in decline. It felt as if the company survived as a supplier of minute and specialist paper materials only. Looking at the paper products made at the mill, I saw a machine that could make paper continuously for a few



Deckle edged Letterpress Print Calenda  
110mm×1000mm  
Selling by Naigai Tengu Choushi.Co.

活版カレンダーみつき  
110mm×1000mm  
発売元/内外典具帖紙

Note: in Japanese, the word calendar is usually written in the Katakana “カレンダー” but has been shortened here.



kilometers. To start with, I tried to make a product out of the deckle edged rolled paper as “土佐まき和紙 TOSA Maki Washi (Rolled Japanese Paper)”

#### Not “Calendar” but “Calenda”

I had the cue to design the [Letterpress Print Calenda] after meeting a lady from Tokyo who loved “TOSA Maki Washi”. I saw her take 12 months worth of blocks and use a hand printer to print a calendar on to the Washi paper. I thought this could be a product if I properly designed it. All the 12 months are in line so you can quickly look at the year, yet it had a modesty that did not make it stand out. It is big enough to fit a wall column and doesn't take much space. I quickly gave the 2 sisters my design and also went to discuss the product with a well-established store that handles Japanese Washi paper products in Ginza, Tokyo. I received a large number of orders from that store, so they will be making 2016 Calendars to sell in May. These are not “Letterpress Print Calendars” but rather [Letterpress Print Calenda]. The nuance of the word, that makes you stop and re-think with a “?” is communication tool that catches your eye. Letterpress Print as a method is in decline around the world. Just like the deckle edged rolled Japanese Washi paper. In short, it is a combination of negatives, the theory that two negatives would cancel each other out and become a positive. [Letterpress Print Calenda] is a result of this theory, just like other good examples of negative + negative=positive. Katsuo Tataki (a famous dish from Kochi) combined inefficient pole fishing for Bonito and the inefficient straw burning cooking method or the Sunahama Art Museum in Ogata, Kuroshio City, which was born from a large empty beach and T-shirts floating being hung by locals.

#### Abundance in livelihood

When a product receives a high level of coordination, the product starts to gain quality. “Quality materials” and “Quality techniques” are combined to give birth to a new value for the [Letterpress Print Calenda]. Two disappearing arts are taken and joined together to find new value and become a product that becomes part of one's livelihood. This type of thinking is rare to find in the current world that prioritizes the economy above all else. The calendar is not a massively profitable product, but I think that this kind of perspective, *abundant livelihood*, is important. Creating things not using “Knowledge” rather using “Intelligence”. This might sound awkward coming from me, even though I designed it, but I actually want one (Laugh).

*Kochi Food Report*

**Masami Kobayashi  
of Studio Okamura**



*Tosa bergamot the first produced in Japan,  
Soon it will debut nationwide.*

Changing the power of vegetables into the power of community,  
A representative of the studio Okamura, Masami Kobayashi.  
Exchanges with farmers, that of processed products, future expansion,  
The first time It was produced in Japan,  
I've heard him about TOSA bergamot.



"I fell further deeper in love with Kochi, because I met these wonderful farmers" (vigorously) states Kobayashi.

TOSA Bergamot products use Ougon Shouga (Golden Ginger) produced from Kochi Prefecture. The salt used in the products is all natural. Using the "Tosa Shiomaru", Kochi salt dried using only natural sun drying techniques and without any mechanical processing.



### Cannot help without skills.

"What was a mere parking lot in 2009, is now Haruno Workshop. One of the place's usages started with a need to provide a convenient place for a fresh food market where locals could have direct access to the farmers. As farmers started to provide fresh vegetables from the farms for the Workshop, a little market also developed inside. After a discussion between the owner and the farmers sharing their thoughts and ideas, ideas started from a "realization" of how can they help each other." As representative of Studio Okamura, Masami Kobayashi, is a proven businessman. First starting off with a Photo studio in Ha-

runo, Kochi City, he also started to combine his interest in food by starting a Bakery Cafe, "Haruno TERRACE" in his studio. Finding success he also started another Bakery Café "Harvest" and a restaurant specializing in ginger called, "林のヤモリ Hayashi no Yamori". Utilizing his "Realization" Kobayashi has gained accreditation as a "Senior Vegetable Sommelier". Kobayashi laughs wryly "I wanted to work with the farmers. After deliberation, we were sure that we had to produce an amazing product using the vegetables they produced. It was then that I was faced with the fact that I had no knowledge or skills to help. So I had

no choice but to study." It was after he met a certain tomato farmer that plans turned dramatically to vegetable manufacturing. Kobayashi adds, "There are times when one can forget that Kochi is actually the birthplace of the tomato boom, because the majority of the tomatoes produced here are regular tomatoes. The farmer that I was talking to was a large-scale tomato producer and wanted to find a stable way to use his tomatoes for manufacturing. It started with imported cans of San Marzano tomatoes. I used these tomatoes in the sauces for my restaurant. I thought if it was possible to grow San Marzano tomatoes in

the countryside, we could effectively use the tomatoes to make sauces and use the sauces to create a trend in restaurants nationally. The breed of tomato was quite hard to work with so we had to go through several attempts to grow them using trial and error."

### The measure of what is right.

「はるのTERRACE野菜工房」(Haruno TERRACE Vegetable Studio) was built in September 2011 to manufacture products using local agricultural produce. The latest technologies introduced by research institutions were in-



This year's Tomato Summit has been another great success.

stalled into the studio. The technology enabled manufacturing of local produce without any loss of vitamins. This, stated Kobayashi, “is value added to the products”. The studio also has a strong obsession with the products. By Involving vegetable producers, vegetable sommeliers, and research institutions together, the studio creates and develops products that enhance and keep the natural taste that Kochi produces safely without using chemical seasoning or preservatives.

Kobayashi first determined that three keywords would decide his product development, [Tomato - Ginger - Citrus].

“I decided that selling the products and acquiring a stable source of produce was of most importance. That development and branding allowed the producers a base where they could see the future of their products. One line that constantly rang in my ears was ‘If I don’t earn a certain amount from this harvest, I can’t

cross the line to continue farming.’ I’m constantly conscious about the profitability of the farmers. Some might call it Fair Trade. That’s why we develop and design our product to appeal to a target profile and niche market, using uncommon technology for uncommon local produce. (Laughs) I guess in other words the industrial gap.”

Kobayashi discovered during his activities in trying to enlarge the market that just leaving the products on the shelves did not sell them, “I realized there was a need for a mediator, a concierge service of sorts, that can share the value of the product.” Kobayashi has started to see new faces of local producers, the value of adding a background, and the effect on the local community. He strives to understand and work together with the producers and shift the focus to appeal to stores that want to sell their products. The aim is to have a stable and continuous selling point, rather than making



a large profit, for the benefits of the farmers. “It is because we placed a goal for ‘stable and long lasting selling practices’ that there is no need for OEMs, ODMs\* or Self Branding of products” states Kobayashi. He adds, “of course, as a company, profitability is important. Within a company each product is justified by its measure of profitability and its measure of what is right or not. To continue production, I believe the latter measure is clearly more important. There is a rise in stores that we work with that understand and share the same feeling for the products.”

### Sharing the same thoughts.

Within Studio Okamura’s walls, Kobayashi shares space with the staff offices of “Tomato Summit” and “Vegetable Sommeliers of Kochi”. Of course, Kobayashi started all these offices at the start as part of his activities. “Next for me is the world of Citrus and Bergamot” states Kobayashi, as he explains what his plans are the next phase in his activities. “This year, I want to make it the year for the Bergamot. It has taken me 5 years to fully develop and cultivate. My fellow citrus or orange farmers mention this to me, ‘If the average yearly temperature rises just above another 0.5 degrees, the Citrus Unshiu (commonly known as satsuma mandarin or tanger-

ine) species will disappear’. They always add that, “What are you going to do? It is possible that we won’t be able to produce these fruits anymore.” I felt that this was a warning and started thinking of a product I could develop. The upper stream area of Niyodogawa is a tea region that also produces a precious breed of black tea. We started growing Bergamot oranges 5 years ago in the region. The Italian bergamots need only very little rain and warm temperatures. We had many trials to work to overcome a huge hurdle, the vast amount of rain in Kochi.

We were the first nationally to be able to harvest Bergamots and the quality was superb. Once I smelt the fragrance I decided to sell them. Last year, I planned and presented the project to the ISETAN department store in Shinjuku, Tokyo. I presented it as, “a Project in challenging the gloomy future of the Japanese orange farmers”. After some time, I received a reaction from the company, “We ISETAN, Shinjuku, agree and empathize with this thought and project.” They covered the product and gave a 3 page special feature in the ISETAN magazine. With their help, ISETAN has started a drive to reach out nationally to famous Japanese and Western confectioners and produced an event, “里山未来フード Satoyama Mirai Food” (Upcoming food from your hometown). From March 25th, there will

also be a fair for Japanese confectioners using ‘TOSA Bergamot’. All of this could not happen without the understanding of the Japanese and Western confectionaries.”

During the photo shoot for the ‘TOSA Bergamot’ product line, Kobayashi’s “The measure of what is right or not is clearly more important” reverberates in the mind. With humble beginnings as a direct local market in a parking lot, the power of fresh vegetables became strength to connect people. In the middle, you can find Kobayashi. A man who acts with conviction and his results can be seen flying across the country.

\*OEM: original equipment manufacturer; a computer company whose products are made by customizing basic parts supplied by others.

\*ODM: original design manufacturer; a company that designs and manufactures a product as specified and eventually rebranded by another firm for sale.



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# Extra by Yukinori Dehara

デハラユキノリのおまけ〜



## Episode 3. [ The Drunken God ]

Do you know [The Drunken God]?

I know him. Well, I made him, sort of. Originally, a single line of lyrics from a song sung at parties, no one had yet to lay eyes on the god. Perhaps it is a ghost, one that lives within the songs, stories, and legends and exists within the minds of the common folk. Mizuki-sensei gave these ghosts a visual form. Ghosts were always drawn by the master painters in their own motifs and styles, but Mizuki-sensei's work spread widely through his manga and picture books. Sometimes I wonder what would people, that had no previous idea, imagine when they heard shuffling and rumbling noises from the neighboring room in the middle of the night. Right now, I have an image of Mizuki-sensei's "Azukiarai" character; I think it's ingrained into me.

I received a request to create a character for the 10 year anniversary of the "Tosa no Okyaku", so I made [The Drunken God]. I think it's reasonable and fair to ask a drunk like to me create a character for a drunken festival. I was told that I had a chance to create a character and a model of something that had no image from anyone. There were quite a few twists and turns until it was completed, but I think it is close to the gist of what I imagined the god would look like. It was also enlarged into a huge statue, given a public Shinto ritual and, in some ways, given a spirit. Yet, this entire time this god had only been an image inside the thoughts of a drunk's head.

I think I would prefer for you to have your own drunken god.



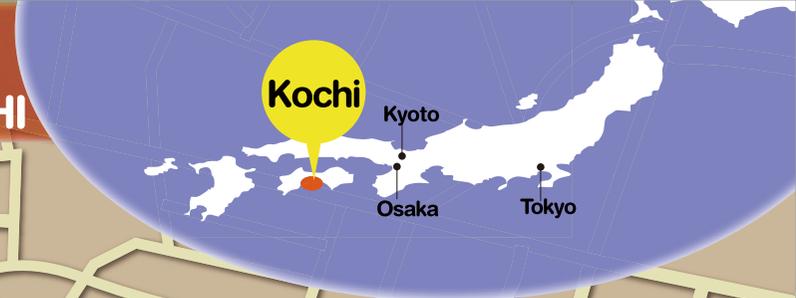
### Yukinori Dehara

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](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](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



Kochi Prefectural Police Headquarters  
 Marunouchi High School

Kochi Castle  
 Kochi Prefectural Library  
 Kochi Literary Museum  
 Kochi Prefectural Government

Kochi City Hall Main Office  
 Kochi International Association

Kochi Honmachi Branch Post Office  
 Obiyamachi Park

Otemae High School

Joto Park

Otesuji Street

Obiyamachi Street  
 Obiyamachi Park  
 Police Box

Mizuho Bank  
 Chuo Park

Harimayabashi  
 Harimayabashi Tram Stop

Kochi Chuo Post Office  
 Kochi Police Station  
 Toyota Rent a Car

Kochi Eki-mae Tram Stop  
 Orix Rent a Car  
 Nissan Rent a Car

Times Car Rental  
 Kochibashi Tram Stop  
 Nippon Rent a Car

Otemae Park  
 Hasuikemachi-dori Tram Stop

Daimaru Department Store East Bld.  
 Ehime Bank Kochi Branch

Kochi Bank Main Office  
 Shikoku Bank Main Office  
 Harimayabashi Elementary School

Kencho-mae Tram Stop  
 Kochijo-mae Tram Stop  
 Ohashi-dori Tram Stop  
 Horizume Tram Stop

Dentetsu Terminal Bld. Tram Stop