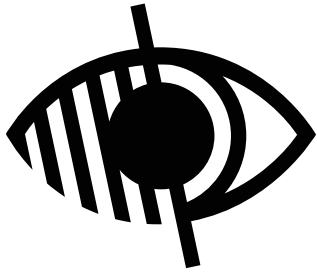


Large print guide



Hyakkō 100+ Makers from Japan

百工のデザイン

Please return after use

Notices



Please do not touch the items and plinths in the exhibition.



Please be careful of the works when taking photographs (for non-commercial use only).



Please check your bags and coats in the cloakroom as they are not allowed in the gallery.



The consumption of food or drink is not permitted in the gallery.



CCTV is in operation for the protection of the works, books and visitors.



Please be cautious due to low lighting.



Children must be supervised at all times.



No dogs, except assistance dogs.

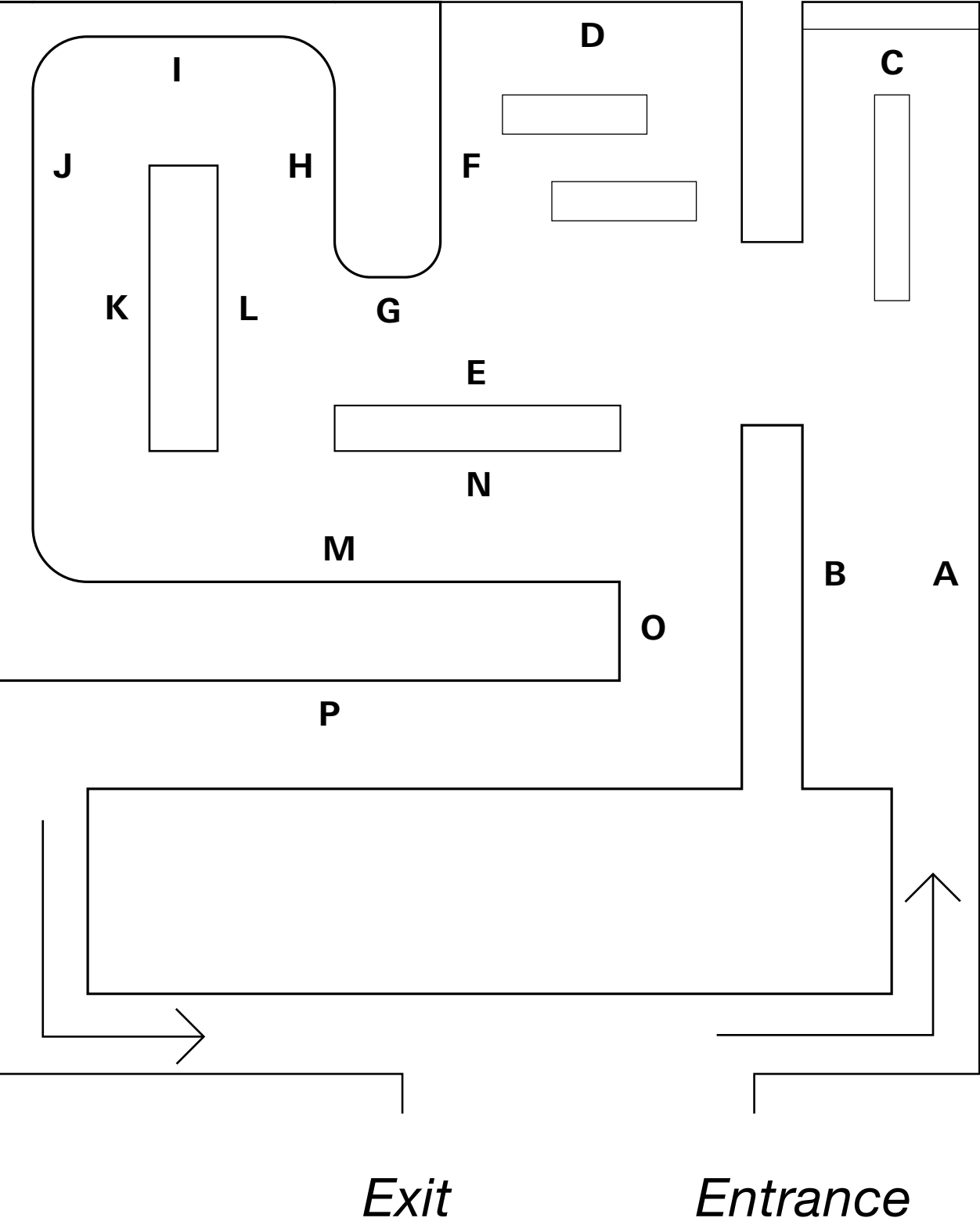


The number of visitors in the gallery are strictly limited. You may be asked to wait a while at busy times.

Contents

Exhibition Plan	P6
Zone A	P8–19
Zone B	P20–35
Zone C	P36
Zone D	P36–37
Zone E	P37–38
Zone F	P38
Zone G	P38–39
Zone H	P39
Zone I	P39–40
Zone J	P40–41
Zone K	P41–42
Zone L	P42–43
Zone M	P43–44
Zone N	P44–45
Zone O	P45
Zone P	P45–47

Exhibition Plan



HYAKKŌ

100+ MAKERS FROM JAPAN

百工のデザイン

03 December 2025 – 10 May 2026

This exhibition began with a simple question: just how many artisans are sustaining Japanese craft today? Starting by meeting each maker face-to-face, I travelled north, south, east and west, visiting workshops throughout the country. Before I knew it, two years had passed, and I had encountered more than one hundred makers. There are still many I have yet to meet, each continuing to create in their own way, with their own hands.

From these encounters emerged the term, *hyakkō* – literally ‘a hundred makers’, but more broadly ‘a multitude of makers’. No two creations are alike and there are as many ways as there are people. The term *Hyakkō* encapsulates the diverse expressions of craftsmanship found among these makers featured in the exhibition.

Whether in clay, wood, bamboo, glass or metal, the act of shaping materials by hand has always been a crucial

part of Japanese life. Even today, in an age of mass production, makers across Japan continue to breathe life into creations that draw out the inherent qualities of their materials.

Through this exhibition, I hope you will discover the traditions embedded in the materials and encounter the creativity of handcrafts, sensing the spirit that resides within each piece.

I extend my heartfelt gratitude to the 123 makers who contributed to this exhibition, to the team that brought the project to fruition, and to the staff at Japan House London for their heartfelt commitment in cultural translation and exchange.

Curator | Nagata Takahiro, Ryohin Keikaku Co.,Ltd. (MUJI)

Credit

HYAKKŌ

100+ MAKERS FROM JAPAN

百工のデザイン

03 December 2025 – 10 May 2026

Presented by | Japan House London

Organized by | Ryohin Keikaku Co., Ltd. (MUJI)

Exhibition Design | ya

Graphic Design | Hashizume Fuyuki

Photography and Video | Ohara Shinsui

Music | Kokido Hiroshi

Exhibition Display Production | HIGURE 17-15 cas

Supported by | panorama, Yamada Photo Process Co., Ltd.

Today, makers across Japan are deeply attuned to the sensibilities of their local environments and ways of life. Working with materials such as earth, wood and metal, they create new vessels and tools. Their works do not merely replicate fixed forms, but embrace the irregularity and chance inherent in handmade objects, leaving a lingering impression with those who use them. Within this lies a distinctly Japanese sensibility: the appreciation of beauty in imperfection and of poignancy in transience.

The term *hyakkō* (literally, ‘one hundred makers’) defines

the creative power born from these countless everyday practices. It transcends any notions of tradition being immovable and embodies the fundamental energy of making itself.

This exhibition brings together almost 2,000 works by 123 makers. Each piece is a crystallization of accumulated wisdom and vitality. Together, they offer perspectives that connect the past and the future, inviting respect, empathy and renewed richness into our daily lives.

The Japanese word *kōgei* (‘craft’) spans a wide range of contexts encompassing *Mingei* (‘folk craft’), antiques, art and design. Its depth is immeasurable, and even among makers and users, it is not uncommon to pause and ask, “What does this term truly mean?”

To bring the world of *hyakkō* more clearly into view, the curators have invited four people to share their reflections on what *kōgei* means to them.

Alongside these texts, we have gathered a selection of words that offer context and insight. Together, they serve as signposts, as well as gentle acts of translation that may lead to new ways of seeing and understanding the culture of *kōgei*.

作るものではなく、生まれる Born, Not Made

“They even boiled eggs with an agricultural cultivator.”

When I visited Aizuwakamatsu in Fukushima Prefecture recently, I heard a compelling story. Locals would apparently boil eggs in the cooling water of an agricultural cultivator which heats up when the machine is running. There was even a special wire mesh made for floating the eggs. Now, boiling eggs with an agricultural machine may appear unusual, but it seems that it was common practice to use the automatic rotation of the engine to power farming tools, such as winnowing machines*, that were traditionally hand-cranked. Belts just for this purpose are apparently still being sold today.

Hearing this story made me think: wasn't Mingei ('folk craft') originally something like this, a way of freely repurposing tools for different uses? There are people who deftly handle their tools without being bound by conventional thinking, and tools that reveal new aspects of themselves when given new roles. Imagining encounters between the two leaves me invigorated. And then I thought, perhaps the phrase 'not made, but born' referred to exactly this kind of exchange between people and things.

The advocates of the Mingei movement all spoke of the importance of the concept of 'not made, but born'. Yanagi

Sōetsu said, “the *Ido*[†] tea bowl is a vessel that was born, not one that was made.” Hamada Shōji remarked, “in pottery too, I want pieces that feel more as if they were born rather than made.” Yanagi Sōri stated, “true beauty is something that is born, not something that is created.” Kawai Kanjirō, praising thatched farmhouses, expressed it this way: “rather than being built on the land, I would say that each has grown up from within the land itself.”

What they all valued, first and foremost, was not a reliance on the self, but a reliance on the power of the other, the creative force that arises from the workings of locality, tradition, material and climate, rather than being placed solely in the hands of the maker. At the same time, this perspective implied seeing tools as though they were living beings. A cultivator that boils eggs seems somehow more 'alive' than when it is only ploughing fields.

How might we restore such joyful exchanges between people and things in contemporary society? In answering this question, the clue may lie in focusing not on making, but on those crafts born of the people.

Kurata Takashi
Philosopher

Notes:

*Winnowing machine: an agricultural implement using air blown from a hand-cranked rotary fan to separate grain.

† *Ido*: A type of ceramic tea bowl produced on the Korean peninsula during the Joseon dynasty (1392-1910) which has been long prized for use in the practice of Tea in Japan and considered a part of Mingei aesthetic ideals.

土着のモダン・デザイン Local Modern Design

Design

If we consider the stone axe to be humanity's first tool, then the very condition that makes us human can be called 'design'. What matters is not only the act of making things, but the will to understand and shape our environment through them. To take root in a place requires a process of mutual adaptation. This is the primal landscape of design.

Civilization and Culture

Civilization transcends culture, while culture remains bound to place. The modern era has been characterized by the aspiration to be civilized and design is no exception. The very tools that civilization in recent decades has given us – the internet and social media – have, however, made evident a simple truth: the world is still a collection of countless distinct cultures. We now live in an age where we confront culture through civilization. What then, is modern design within culture? In spaces

and bodies shaped by climate and landscape, what exactly is the modernity that resides there?

Returning to the Unformed

Makers and users and their daily lives: within these interactions, countless ideas are filtered and crystallized into *kata* (patterns) and *katachi* (forms). In Japan, boundaries blur. Tanizaki Jun'ichirō, in *In Praise of Shadows* (1933), recalls eating *yōkan* (sweet bean jelly) in a darkened room. Through the experience of tasting the *yōkan* in the darkness, one too dissolves into that time and place. To return, once more, to what was once divided is to return to the unformed, an ambient state of being.

The objects designed by *hyakkō* – a myriad of makers – are tools of many kinds. Perhaps they represent the process by which we, through them, adapt to our environment.

Nakamura Masahiro

Design/Design Education, Assistant Professor, Teikyo Heisei University

工芸のはたとあつみ

The Breadth and Depth of Craft

This summer, just as I was leaving an *urushi* lacquer workshop in Kiso in Nagano Prefecture, I was invited to stay for tea by the mother of the family. On a low round table were rice cakes wrapped in magnolia leaves, edamame, cherry tomatoes pickled in sweet vinegar, and watermelon, served with cold barley tea. The woman told me that after finishing middle school, she had begun working in her family's *urushi* lacquer workshop, before marrying an artisan from Matsumoto, who became one of the first to establish himself as an independent craftsman in Kiso. Today, their son has taken over the workshop.

When I noticed a half-finished duster beside her, she showed it to me, a little embarrassed, saying, "This is my only pleasure." On a cut piece of towel, she had drawn diamond patterns with a marker and stitched along them rhythmically with red thread. She said she would give these out to local children and friends, adding, "People always tease me about this."

Just how broad and deep is the term *kōgei* ('craft')? It is not only the works of those we call artisans or makers, those people with the technical skill and creative vision to give form to objects, that should be called 'craft'. If we think more widely, we find craft in the everyday things around us, shaped with resourceful ingenuity from the materials at hand.

The folklorist and craftsman Kon Wajirō recognized this. In 1923, while walking through a rural hot-spring town, he encountered tin gas lamps hanging from the eaves of inns and sketched each variation. The locals called these lamps the work of "foolish tinsmiths", but Kon saw in them something of himself, timid and distanced from the flourishing craft movements in the city. Fully inhabiting the spirit of a "poor, faithful craftsman", he came to appreciate the depth and richness of craft as a form of expression.

A hundred years have passed since then, and Japanese craftspeople have continually refined their techniques. Yet when I look at such intensely perfected works, I always find myself shrinking back a little. And so, taking a cue from Kon, I would rather turn my eyes toward the unassuming objects of daily life. They often go unnoticed precisely because they cling so closely to life. Even so, I cannot help but feel that within this exhibition space, too, there are works of craft that embody that same breadth and depth.

Nakamura Yuta
Artist

Among the many definitions of *wabi-sabi*, there is one expression that stands out: *hieta*, meaning ‘cold’ or ‘chilled’.

In the classical world of Noh theatre, there were certain sections of a play where a restrained performance – rather than a dramatic climax – could move an audience profoundly. Such moments were described as ‘*hieta*’. This unusual term emerged during the Muromachi period (c. 1336–1573), when the highest form of beauty was thought to be found in an austere, wintry landscape, rather than spring blossoms or autumnal colours. This was a beauty marked by tension and severity, like a barren field that, just beneath the surface, holds the dormant vitality of spring.

A passage from the time, by the Buddhist poet and priest Shinkei (1406–75), illustrates this distinct Japanese sensitivity to beauty:

“One should pay attention to the faint and subtle. A single white plum blossom blooming amongst the bamboo, like the moon glimpsed through the clouds, is captivating. But an abundance of blossoms, like a full moon at its brightest, is less moving.”

Another important concept is *honka-dori*, originally a term from classical poetry. It refers to the practice of borrowing elements from earlier works and weaving them into new creations. In craft as in poetry, makers reinterpret

fragments of the past, creating something contemporary while acknowledging what came before. Different generations select different sources and reinterpret them in new ways.

The artists featured in this exhibition stand at the forefront of this long tradition of *honka-dori*. Their works embody what has been passed down through the generations, including the sensibilities of subtle beauty such as *wabi* and *hieta*, yet are reframed for the present. These nuances are not shown overtly but scattered delicately within the ‘faint and subtle’ details of their creations.

If craft is something that changes with time, it mirrors the words of Kamo no Chōmei in his *Hōjōki* (‘An Account of My Hut’ written in 1212):

“The flow of the river never ceases, and yet the water is never the same.”

In that spirit, let us share in this moment together, to experience how craft lives in our own time. One day, we may look back on this era as a distinct chapter in the story of craft. May the piece you encounter, or even acquire, today remain with you as a quiet witness to this time.

Sakamoto Dai
Lapin Art Gallery, Tokyo

B

うつわ *utsuwa*

vessel, utensil, receptacle n.

Tableware and vases are everyday objects, yet in Japan they are regarded as more than mere tools. They are seen as containers of not only objects, but also the spirit and rhythms of daily life. Handcrafted vessels embody the sensibilities of the makers and the beauty of nature, evolving alongside those who use them.

土着 *dochaku*

local, native adj.

This term denotes cultures and sensibilities deeply rooted in land and climate. The interplay of local materials, weather and customs gives rise to forms and techniques particular to each region. While local character may appear at first glance to lack universality, it in fact embodies the inherent individuality found only in a particular place, underpinning the distinctive nature of regional crafts.

塩梅 *anbai*

balance, adjustment n.

Originally a term to describe the seasoning of food, it also refers to a sense of proportion and balance in all things. For works of craft, the quality of a piece hinges on the balance of form and colour. *Anbai* cannot be quantified; it is a subtle sense grounded in the maker's skill and intuition.

素材 *sozai*

materials n.

Natural materials – such as clay, stone, wood and bamboo – are the starting point for craft. Each exists as a part of nature before coming into contact with human hands. Japanese craft respects and brings out the character of each of these materials. The dialogue between materials and people is the essence of craftsmanship and forms the foundation of Japanese traditions.

アート
āto

art n.

In Japan, the term is often synonymous with the concept of ‘fine art’ in European academic traditions, though the boundaries with craft and design are not always clear-cut. Even objects created for daily use can be considered ‘art’ when they nurture the mind and spirit.

もの
mono

thing n.

Comparable to the English word ‘thing’, yet broader in scope, *mono* encompasses not only the objects and materials, but also human emotions, relationships, time and memory. In the context of craft (*kōgei*), it represents the crystallization of natural materials, skill and the wisdom of everyday life. It is a form of dialogue between people and nature.

遊び
asobi

play n.

Beyond ‘play’ in the literal sense, *asobi* indicates the creation of a sense of flexibility or leeway in objects and environments. It allows for ingenuity and personal interpretation. For example, slight irregularities in the rim of a vessel, or different ways of using household items, are form of *asobi*. In Japan, play is considered to be an element that enriches daily life.

歪さ
ibitsusa

irregularity n.

Refers to irregularity deviating from a balanced symmetry, to be embraced rather than seen to be a flaw. In works of craft, elements of imperfection bear the traces of human hands, bringing a lively, expressive quality that cannot be reproduced by machines.

数物
kazumono

everyday items n.

This term refers to everyday items routinely produced by makers. These are not luxury, one-of-a-kind pieces, but practical tools and vessels used in daily life. Crafted with techniques honed through handwork, each piece possesses its own subtly distinct character, even when sharing the same form.

クラフト
kurafuto

craft n.

As a transliteration of the English word ‘craft’, *kurafuto* refers to all forms of handmade production, including tools and household items with functional aspects. While akin to the Japanese term *kōgei*, also meaning ‘craft’, *kurafuto* is a broader concept that also includes hobbyist and creative handmade items, rooted in local materials and techniques, fostering a connection between maker and user.

詫び寂び
wabi-sabi

adj. & n.

Wabi refers to the beauty found in simplicity and imperfection, while *sabi* conveys the quiet dignity that emerges with the passage of time. Cracks, fading and signs of wear have long been valued in Japan, seen not as flaws but as profound expressions of impermanence. *Wabi-sabi* is not mere decoration, but an aesthetic sensibility that embraces the natural flow of time.

渋い
shibui

lit. ‘bitter’, subtly elegant adj.

This term denotes quiet sophistication rather than flamboyance. Colours such as deep greens or browns convey restrained yet layered beauty. When referring to people or objects, *shibui* celebrates modesty and mature aesthetics over ostentation. In craft, this subtle elegance is valued for its long-lasting appeal.

行間
gyōkan

the space between the lines n.

Comparable to the English phrase ‘to read between the lines’, this is the space and implied meaning concealed between elements of text. It reflects the cultural ability to infer meaning from what is unsaid. In Japanese aesthetics, this sensitivity to finding richness in silence of emptiness is essential for the understanding of craft.

作り手
tsukurite

maker n.

A maker is someone who engages directly with materials and shapes them with their hands. This term includes not only artists but also artisans and craftspeople whose lives and relationships with the land are reflected in their work.

工芸
kōgei

craft n.

The word ‘*kōgei*’ is a relatively recent term to describe craft in Japan. It combines the characters for ‘skill’ and ‘art’, and came into use in the late 19th century.

手当たり
teatari

te, hand; *atari*, touch n.

Teatari describes the tactile qualities of an object, the way it feels in the hand. Natural materials such as clay, stone and wood each offer a different *teatari*, providing comfort and familiarity. In craft, this tactile character becomes a vital element that shapes the quality of daily life, creating a direct connection between the object and the human body.

粋
iki

refined style, chic n.

Representing refined sensibilities and poise, *iki* refers not merely to fashion, but also to an attitude embodying human warmth and consideration. Originating in the Edo-period (1603-1868) merchant culture, it denotes an aesthetic sense expressed through appearance, language and conduct.

余白
yohaku

white space, margin n.

In Japan, an unfilled area is not only empty but an active space that invites imagination. In paintings or on vessels, this space stimulates personal interpretation, bringing flexibility and a sense of enrichment to daily life.

手仕事
teshigoto

handwork n.

Unlike mechanical mass production, this term refers to work crafted, piece by piece, by human hands. It values the voice of the material and subtle adjustments over efficiency, allowing for warmth and individuality. *Teshigoto* lies at the heart of Japanese craft culture.

味がある
aji ga aru

lit. 'to have flavour', tasteful, to have character adj.

In contrast to simple beauty or novelty, this phrase refers to the depth and charm that emerge over time and through use. The wear of an old tool or the change in colour of a vessel, for example, can be described as having *aji* (literally 'flavour' or 'taste'). What matters is less how an object appears when first made, and more how its 'flavour' or character develops over time, gradually becoming a familiar part of daily life.

愛でる
mederu

to cherish v.

Mederu is to gaze upon an object with affection, appreciating not only visually but with the heart. It signifies finding joy and meaning in everyday beauty; in the context of craft, it reflects a deep respect for materials and handwork.

不完全さ
fukanzensa

imperfection n.

In Japanese craftsmanship and aesthetics, beauty and richness are felt more in imperfection than in perfection. The irregularities of natural materials and handcrafted work are valued for their uniqueness, stimulating the user's imagination and affection for the object.

静けさ
shizukesa

quietness, serenity n.

More than simply the absence of sound, *shizukesa* conveys a sense of clarity and composure. The serenity felt in a Japanese garden or tea room highlights the beauty of objects and spaces, linking spiritual fulfilment with aesthetic experience.

冷えた
hieta

cold, chilled, crisp adj.

Beyond the notion of a low temperature, this word encompasses a sense of stillness and clarity. A vessel described as '*hieta*' suggests not physical coldness but a composed tension and clear, crisp, fresh aesthetic. In Japan, *hieta* can symbolize tranquillity, purity and mental composure.

かわいい
kawaii

adorable, cute adj.

Today, *kawaii* is widely understood to mean ‘adorable’ or ‘small and charming’, yet its original meaning stems from feelings of pity and endearment. When the term is used to describe a crafted object or everyday vessel, it conveys not merely decorative charm, but also a sense of intimacy; the comfort of an object that fits easily in the hand, the warmth of simplicity and the affection that grows through daily use. In Japanese daily life, *kawaii* expresses a gentle regard for things, a way of cherishing objects and treating them with care.

ゆがみ
yugami

distortion, irregularity n.

This refers to the slight deviation from a perfectly symmetrical form. In handcraft, *yugami* is not a defect but a source of individuality and warmth. Sometimes deliberately retained, it reveals the vitality born from the collaboration between a human hand and natural materials.

景色
keshiki

scenery, landscape n.

Not only referring to geographical landscapes, in the world of craft, *keshiki* refers to the accidental patterns and traces found in materials, such as the flow of glaze on a vessel or the grain of wood. These evoke landscapes within objects, woven by nature and human hands, inviting the viewer to imagine stories within their surfaces.

情緒
jōcho

emotion, sentiment n.

This term refers to feelings or atmosphere that resonates with the human heart. It is more than mere emotional expression; it denotes the ability to perceive the deeper significance within a landscape or object. In craft, the *jōcho* present in a vessel or material can stir the user’s emotions and has long been valued for bringing richness and a poetic sensibility into daily life.

デザイン
dezain

design n.

More than the refining of form or function, design generates new value and relationships in daily life and society as a whole. In Japan, design has historically prioritized an approach that harnesses the inherent properties of materials and seeks harmony between people and nature, rather than focusing solely on decoration or superficiality. It has developed through the integration of craft and architecture in everyday life.

感じ、雰囲気
kanji, fun'iki

feeling; atmosphere n.

These terms refer to the intuitive sense of a thing's atmosphere or overall impression, rather than its visible form. In craft and spatial design, this overall 'feeling', arising from the interplay of materials, colours and arrangement, is highly valued. It transmits cultural and emotional depth beyond words.

しみじみ
shimi-jimi

deeply adv.

A word expressing a quietly penetrating sensation that touches the heart. It is not about glamour or excitement, but a lingering depth of feeling that unfolds over time. It can be experienced in the calm felt when handling a familiar vessel, or in the emotions stirred while observing the changing seasons. *Shimi-jimi* conveys a richness of the spirit long valued in Japan.

もののあわれ
mono no aware

lit. 'the pathos of things' n.

This is the deep sense of poignancy or pathos felt towards the transience of things and of nature. It can be found in the fleeting beauty of falling cherry blossoms or the melancholy of twilight in autumn. *Mono no aware* reflects an acceptance of impermanence and the discovery of quiet beauty within it.

C

This selection of books brings together the many different elements that shape the ideas behind *hyakkō*. Crossing regions, eras and cultures, the collection serves as a framework to explore the concept. Enjoy the varied perspectives scattered across these shelves as a starting point for thinking about *hyakkō*.

D

「百工の営み 2023」
***Hyakkō: everyday practice 2023* (Hyakkō no itonami 2023)**

Duration 10'42"
Production | ATELIER MUJI
Direction | Nagata Takahiro (MUJI)
Film Production & Editing | Ohara Shinsui
Music | Kokido Hiroshi

「百工の営み 2025」
***Hyakkō: everyday practice 2025* (Hyakkō no itonami 2025)**

Duration 21'46"
Production | ATELIER MUJI
Direction | Nagata Takahiro (MUJI)
Film Production & Editing | Ohara Shinsui
Music | Kokido Hiroshi Nishi Hisashi

E

From left to right, facing the display table.

Miwa Shūtarō

Nikaidō Akihiro

Kikuchi Daigo

Yoshida Naotsugu

Anzai Arata, Anzai Atsuko

Nakamura Yumi

Arai Tomoya

Hidaka Naoko

Nishikawa Satoshi

Nishi Hisashi

F

From right to left, facing the display table.

Funakushi Atsushi

Mokushikkō Tokeshi

Tsubota Kazuhiro

Tsubota Aya

Urakami Yōsuke

Mitoma Osamu

Taniguchi Yoshimi

G

From right to left, facing the display table.

Sekiguchi Noritaka

Ōya Takurō

Yoshida Kanako

H

From right to left, facing the display table.

Kawaguchi Takeryō

Nukaga Akio

Asai Yōsuke

Ishihara Toshihisa

Fujisaki Hiroshi

Haga Ryūichi

I

From right to left, facing the display table.

Jōji Yoshimichi

Hioki Tetsuya

Kawachi Haruka

Taniguchi Minami

Kameta Daisuke

Samejima Minami

Okudaira Akiko

Ikemoto Sōichi

Unten Tatsuya

J

From right to left, facing the display table.

Ichikawa Takashi

Nagano Daisuke

Watanabe Takayuki

Ōtani Tetsuya

Sasakawa Kenichi

Shimizu Shirō

Seki Kenichi

Anan Koreya

Sai Ryūki

Arinaga Kōta

Yamamoto Ryōhei

Majima Taku

Anzai Kenta

Morioka Shigeyoshi

K

From left to right, facing the display table.

Gunji Pottery

Uchida Yū

Moriya Kazuki

Takagi Kōji

Iyama Mikiko

Matsumoto Haruyuki

Hasegawa Natsu

Arakawa Shingo

Takeshita Tsutomu

Ogata Atsushi

Matsuba Yūki

L

From left to right, facing the display table.

Tomii Takashi

Kubota Yuki

Oku Taiga

Ōwada Yuka

Kobayashi Tōyō

Hamano Mayumi

Tokuda Masami

Shimomura Atsushi

Kondō Ryōsuke

Nagase Jirō

M

From right to left, facing the display table.

Morioka Yuriko

Kiyooka Kōdō

Kangawa Yoshio

Chōno Hideki

Matsumoto Yūki

Karugane Akari

Ueda Hiroyuki

Watanabe Rimpei

Shimizu Yoshiyuki

Nakazawa Gaku

Okihara Saya

Shikai Dai

Moriguchi Shinichi

Hatta Tōru

Satō Akari

Tanaka Naozumi

Furutani Noriyuki

Yoshikawa Kazuto

N

From left to right, facing the display table.

Yamada Yōji

Mitsui Takeyoshi

Kamada Naho

Muraki Yūji

Abe Hitomi

Kameta Fumi

Shiraishi Yōichi

Uchida Midori

Tadaki Yoshiaki

Shūno Maki

Kumagai Yukiharu

Hirose Yō

O

From right to left, facing the display table.

Furutani Akari

Koizumi Atsunobu

Kakiuchi Shinya

Yamasaki Daizō

P

From right to left, facing the display table.

Kobayashi Yamato

Ōzawa Tetsuya

Segawa Tatsuma

Ninjō Ikkei

Yamamoto Noritaka

Tomiyama Kōichi

Kihira Yoshitake

Hiroshima Haruya

Noguchi Etsuji

Hiramatsu Tsuyoshi

Kusada Masaki

Yamada Ryūtarō

Kachi Manabu

Tanaka Shigeo

Sugita Akihiko

Hidaka Shinji

Tsukazaki Megumi

Fujimoto Ken

Sakurai Minako



JAPAN HOUSE

LONDON

Printed with support from JTI UK.