

令和 8年 6月 19日

加 賀 市 長
(担当 総務部管財課)

見 積 依 頼 書

下記のとおり見積徴収を行いますので、見積書を提出されるようお願いします。

物 件 名 等	英語版・PR用パンフレット
見積提出期限 及 び 場 所	令和 8 年 6 月 22 日 午前 11 時 30 分 加賀市役所 総務部 管財課
見 積 書 宛 名	加賀市長
納 入 期 限	令和 8 年 8 月 28 日
納 入 場 所	石川県九谷焼美術館
落 札 方 法	総価落札
注 意 事 項	1 指定日時までに提出されない場合は、見積をご辞退されたものと解釈させていただきます。 2 会社にあっては社印、代表者印を、個人についても記名捺印をお願いいたします。 伺 番 号 第 0000092 号

品 目 明 細

年 度 令和 8 年度

件 名 英語版・PR用パンフレット

伺 番 号 0000092

1 / 1

No.	品 名	印刷製本（単位：枚）	分類番号	002-002-000
1	規 格	英語版パンフレット（別紙仕様書の通り）		
	数 量	5,000 枚		
No.	品 名	印刷製本（単位：枚）	分類番号	002-002-000
2	規 格	PR用パンフレット（別紙仕様書の通り）		
	数 量	5,000 枚		
No.	品 名		分類番号	
3	規 格			
	数 量			
No.	品 名		分類番号	
4	規 格			
	数 量			
No.	品 名		分類番号	
5	規 格			
	数 量			
No.	品 名		分類番号	
6	規 格			
	数 量			
No.	品 名		分類番号	
7	規 格			
	数 量			

印刷仕様書

教育委員会 石川県九谷焼美術館

件名	英語版・PR 用パンフレット		
紙質	コート 90 kg 別添（見本）のとおり		
規格	英語版パンフレット ・ B4 サイズ ・ 両面カラー PR 用パンフレット ・ A4 サイズ ・ 両面カラー		
形状	英語版パンフレット ・ 観音折り PR 用パンフレット ・ 三つ折り		
数量	英語版パンフレット 5,000 枚 PR 用パンフレット 5,000 枚	校正	☒ 要 ☐ 否
納入期限	令和 8 年 8 月 28 日	納入場所	石川県九谷焼美術館
その他連絡事項 (校正担当課 石川県九谷焼美術館 担当者 上田) - 英語版及び PR 用パンフレットはいずれも、デザインは現状のままとし、背景色のみを変えること。 - 納品は、100 枚束とすること。 - イラストや地図等、業務過程で新たに知的財産権が生じた場合は発注者に帰属するものとする。 - いずれも見本準拠のこと。 ※窓あき封筒の場合、窓の部分は「グラシン紙」または「植物を原料とするプラスチック」を使用すること。 ※発注業務にかかる特許等を使用する場合は、受注業者において実施許諾を受けていること。なお、受けている場合は許可番号を表示すること。 ※納入に際しては、事前に担当課の確認を受けた上で、納入場所へ納入し納品書に受領者印をもらって管財課へお出しください（原稿及び見本は担当課に返してください）。 ※納入期限は厳守してください。			



Kutani ware is created by artists with inspiration from nature. In this spirit, this museum's architectural design and garden blend the unique culture of Kaga city with its surrounding nature.



Floor Plan

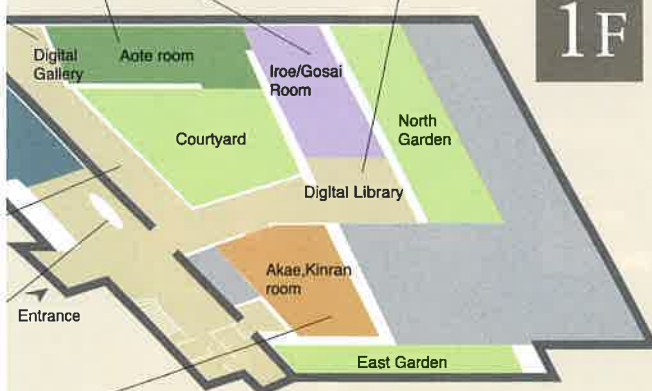
Iroe/Gosai Room

Kutani ware decorated with the green, yellow, dark blue, purple and red overglazes referred to as Kutani gosai are displayed here. Motifs can be bold or delicate, and include scenery, floral and animal designs, and human figures. The exhibits are changed according to the season.

Digital Library

In addition to our own collection, we offer high-definition images of Kutani ware exhibited in art museums all over Japan. Visitors can also look up detailed information on famous local artisans and pottery studios by means of a convenient touch panel.

1F



Akae/Kinran Room

Here you will find Akae saibyo works, the style of which was established by Iidaya Hachiroemon of the Miyamotoya kiln, as well as works illustrating the Kinrante technique brought to the area by the famous Kyoto potter Eiraku Wazen. These works display a beautiful contrast between their bright red and gold colors.



Access

From Komatsu Airport..... 30minutes by car
From Kaga IC..... 8minutes by car
From Kanazawa Nishi IC..... 40minutes by car
JR Kaga Onsen Station..... 11minutes by car
IR Daishoji Station..... 7minutes on foot



Open
9:00~17:00 (last entry 16:30)

Closed
Monday (except public holidays)

Admission fee

Adult: 560 yen/Groups of 20 people or more: 460 yen
Seniors (75 and over): 280 yen
Youth (18 and under) and persons with disabilities: Free



石川県九谷焼美術館
ISHIKAWA PREFECTURE
KUTANIYAKI ART MUSEUM

1-10-13, Jikata-machi, Daishoji Kaga, Ishikawa ,922-0861
TEL.0761-72-7466 <https://www.city.kaga.ishikawa.jp/kutani-mus>

English



石川県九谷焼美術館

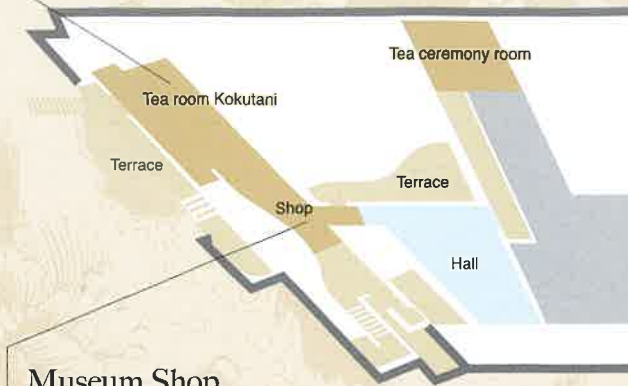
ISHIKAWA PREFECTURE
KUTANIYAKI ART MUSEUM



2F

Tea Room

After viewing the works on display, why not enjoy some relaxing conversation here while admiring the garden? Visitors are also welcome to use only the tea room.



Museum Shop

Here you can purchase the works of present-day Kutani ware artists, as well as our original museum goods.

Aote Room

Find masterpieces in the style of Aote Ko-Kutani, with green, yellow, dark blue and purple glaze and bold brush strokes, as well as famous works from the Yoshidaya and Matsuyama kilns in the traditional Aote style.

Digital Gallery

See on-screen presentations about Ko-Kutani masterpieces, the history of Kutani ware, and other information relating to the museum.

Special Exhibition Room

Special themed exhibition are sometimes held here.

Galleria

On the right is an inner garden that reflects the changing seasons, and on the left is an exhibition of panels explaining the history of Kutani ware and the Daishoji area. This space leading to the main exhibits of the museum was designed to blend in with nature.

Information Desk

The history of Kutani ware

The history of Kutani ware, which extends to the present day, can be divided into the three main periods of early Edo, late Edo, and Meiji to early Showa.

1. The birth of Kutani ware (late 17th century)

Kutani ware originated in the early Edo period. Kutani ware is a porcelain ware that was first made in 1655, under the patronage of Maeda Toshiharu, the first lord of the Daishoji clan. During the development of a mine, porcelain stone was discovered in the village of Kutani, and the production of porcelain began based on the newly introduced techniques of Arita (Saga domain), famous for Imari ware. The Kutani ware that was made in this period became known as Ko-Kutani ware, or old Kutani ware, and along with the beautiful decorating styles of Aote and Iroe, they have been prized by porcelain craftsmen and intellectuals, and passed down through the generations as masterpieces. However, production of Ko-Kutani ware ceased about 50 years after it began. There are various theories about the reason for this, including a lack of funds for the workshop due to financial problems of the Daishoji clan, and a change in policy due to transfer of power to a new feudal lord, but there is no evidence to support these ideas; the truth remains a mystery.



2. Revival of Kutani ware (19th century)

In the late Edo period, Kutani ware production was revived for the first time since it died down after the end of Ko-Kutani production, and the Akae style made its appearance.

About 100 years after production of Ko-Kutani ware stopped, porcelain production began again in Kanazawa, the castle town of the Kaga clan, "parent clan" of the Daishoji clan. Thanks to the instruction of techniques by Kyoto porcelain artisans, porcelain started to be produced again in the domain of Kaga (present-day Ishikawa Prefecture). This effort did not last long, but it joined together the newly taught techniques and the creative Ko-Kutani designs, and inspired a person in Daishoji to want to revive Kutani ware.

That person was Yoshidaya Denemon. A wealthy merchant living in the castle town of Daishoji, he had a strong desire to revive Aote Ko-Kutani ware, and in 1824 he paid for the construction of a kiln for porcelain production beside the Ko-Kutani kiln. The kiln was called the Yoshidaya kiln after his shop's name, and the pieces produced there were praised by the wealthy class and the intellectuals of the day for their artistry and quality. However, the seeking of quality with a disregard for profit made it difficult to operate the Yoshidaya kiln, so in order to rebuild its management, the kiln was moved to the more easily accessible Yamashiro area. Seven years later, in 1831, it was closed down.

Immediately after the closure of the Yoshidaya kiln in Yamashiro, it was taken over by the production manager Miyamotoya Uemon, and reopened under the name of Miyamotoya. Under the influence of the porcelain of the Kaga clan, the Miyamotoya kiln adopted the Akae style. The head decorator, Iidaya Hachiroemon, was recognized for his precise depictions, so the Akae porcelain from the Miyamotoya kiln was highly praised; even though the kiln was, like the Yoshidaya kiln, privately operated, it stayed in operation for more than 20 years. With the closure of the Yoshidaya kiln, production of Aote style porcelain declined, but in 1848, with the construction of the Matsuyama kiln by the Daishoji clan it flourished once again. During the period until the feudal system was abolished by the Meiji government, the Matsuyama kiln produced Aote Kutani ware, and up-and-coming craftsmen received their training there.



3. Master craftsmen and a flourishing industry (end of the 19th century – early 20th century)

From the Meiji period to the beginning of the Showa period, the craftsmen working at the kiln worked as independent artists, and the Meiji government's industrial promotion resulted in a flourishing Kutani ware export industry.

With the transfer of power from the Edo Shogunate to the Meiji government at the time of the Meiji Restoration, pottery workshops could no longer receive support from the feudal lord; they were forced to operate independently.

The craftsmen who had worked for the Daishoji clan further raised the quality of their work; they were now artists in their own right rather than one of many craftsmen based at the same kiln, and strived to make a name for themselves. Among the many master craftsmen were Takeuchi Ginshu and his brother Asai Ichimo, who led artists of the next generation by instructing them in decorating techniques.

The craftsmen who had worked for the Kaga clan found a new opportunity in the export industry; they produced a lot of Kutani ware, including Akae works liberally decorated with gold, for export to Europe and America.



Kutani ware decorating styles

青手

AOTE (DE)

Bold application of green glaze is characteristic of this style. Almost no white space is left on the surface of the piece: brilliant overglaze applied to the whole surface is also a feature of Aote Kutani ware.

The main attraction of this style is the bright color that results from decoration of the entire surface, as well as the bold designs accentuated by concentrated colors.

色絵
五彩手

IROE · GOSAITE (DE)

Green, yellow, purple, dark blue and red, referred to as the five Kutani colors, are skillfully applied to produce this style. Because the five colors of glaze are used to the fullest, this style is also called Gosaite (five-color technique). The distinctive design including a realistic picture in the center constitutes another feature of the Iroe style.

The attraction of Iroe Kutani ware is the painting technique that makes it seem as if the refined decoration was taken from a folding screen or hanging scroll.

赤絵
金襴手

AKAE · KINRANTE (DE)

This style takes advantage of the fact that red glaze is difficult to blend into a decoration; the whole surface is covered with a fine design called Saibyo. Many Akae pieces are decorated brightly with gold in addition to red glaze. The style with a red background and gold decoration is called Kinrante.

What is attractive about Kutani ware of this style is the fine brushwork that requires a high level of skill on the part of the craftsman, and the bright combination of the design and colors created by the gold decoration.



光を感じる 庭園ミュージアム

各展示室に庭を持ち、
中庭を中心として回遊することで
庭園を散策する気分が
作品にめぐり合うことができます。



交通のご案内



主なアクセス

- ・JR大聖寺駅から徒歩で8分
- ・JR加賀温泉駅から
キャンパス海まり線で18分
- ・加賀ICから車で10分
- ・小松空港から車で30分



美術館利用のご案内

- 開館時間 …… 9:00～17:00(入館は16:30まで)
- 休館日 …… 月曜日(祝日は開館)・展示替え等による臨時休館日
※年末年始は開館します。(12/28～1/3)
- 茶房古九谷・ミュージアムショップ営業時間
…9:30～17:30 茶房の問い合わせ先 TEL 0761-72-6366



〒922-0861 石川県加賀市大聖寺地方町1-10-13 TEL 0761-72-7466



石川県九谷焼美術館
KUTANIYAKI ART MUSEUM





青手の間

自由に 躍動的な世界

緑・黄・紺青・紫の四彩を用い、奔放な筆づかいで独自の世界を押し広げた青手古九谷と、その伝統を受け継ぎ、さらに昇華させた吉田屋窯、松山窯などの名品を紹介します。

「青手の間」は、広い窓から中庭を望み、大きくカーブした天井に光がさしこむ、職人の工房を訪ねたようなやさしい趣の空間となっており、作品と一対一で向き合える展示ケースが特徴的です。



青手土坡に牡丹図大平鉢
(古九谷)



色絵李白観山図隅切皿
(古九谷)



色絵百花手唐人物図大平鉢
(古九谷)



百合図平鉢
(吉田屋窯)



赤絵許由洗耳之図鉦鉢
(宮本屋窯)



回廊
九谷焼の世界へ誘うプロムナード。大聖寺の歴史と九谷焼の流れを、この地に生まれ育った作家・深田久弥の言葉でとどめます。



茶房古九谷
Cafe & Museum Shop

江戸時代から続く九谷焼を鑑賞した後は現代作家のうつわで季節のお茶やお菓子をお楽しみください。オリジナルグッズ販売や現代作家のギャラリーも併設しています。



色絵・ 五彩の間

五彩で描く 絵画の魅力

「九谷五彩」とよばれる赤・緑・紫・紺青・黄で山水、花鳥風月、人物などを大胆に、優雅に描き出した色絵の名品の数々。豊かな色彩と描写の魅力を紹介します。

「色絵・五彩の間」は伝統的な加賀の旧家をイメージさせる和風のしつらいが印象的です。落ち着いた佇まいのなかに、さりげなく名品が並び、ゆったりと鑑賞することができます。



細描精緻な 筆づかい

宮本屋窯の主工飯田屋八郎右衛門によって確立された赤絵細描九谷(八郎手)と、京都の永楽和金によって伝えられた金襴手、それらを融合させ生み出された赤絵金襴手の名品を紹介します。

「赤絵・金襴の間」では、ほの暗い空間に鮮やかな赤や金が浮かび上がり、磁器の白の美しさ、精緻な図柄が際立ちます。



赤絵・ 金襴の間



赤絵金彩龍図花瓶
(竹内 吟秋)

