




hyakushiki



 *hyakushiki*

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Beautiful, Earnest and Captivating Urushi-Glassware

This new concept for tableware was born in Kiso,
an area with a proud lacquerware tradition.

Harmonizing gorgeous colors in a peaceful, unobtrusive gloss...
Colors that mirror the depth of Japanese aesthetics...
An absorbing tactile sensation...

Combining the warmth and fascination
of urushi lacquer with the cool transparency of glass
serves to liberate lacquerware from its traditional image.

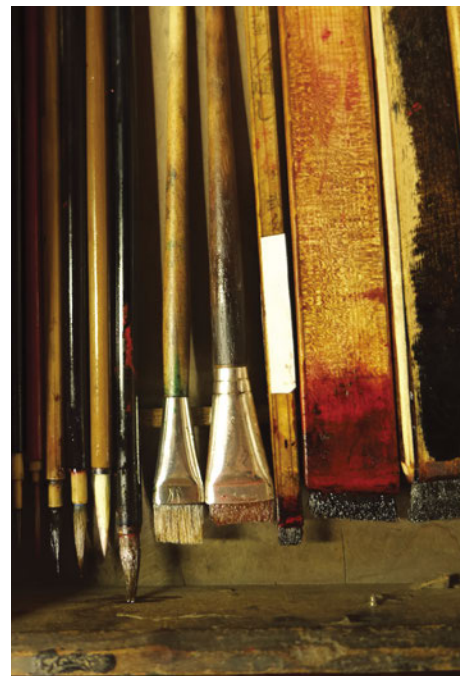
Hyakushiki (hundred-color) is a name inspired
by the old Japanese name for a kaleidoscope, hyakuiro megane.
Why not mark this special day with your own cascade of color?

The challenge of adapting traditional Kiso techniques
in order to combine lacquer and glass began more than 20 years ago.

We broke the mould in 1994 with Suitouyo, our pioneering urushi-glassware,
and in the years since we have continued to challenge the boundaries of this medium –
now our more durable designs mean that our tableware can be used to present
a broader range of morsels and delicacies.

We took a humble approach of trial and error,
looking to deliver something fun and easy-to-use –
and in 2013 the result of our labors was Hyakushiki.

All designs are handpainted by the artisan –
each individual line and color represents the interplay of warmth and coolness,
blending innovation with a classic feel,
to deliver a free style of tableware for your enjoyment.

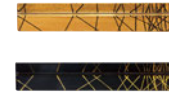


saryo triangular prism

Design: Yusuke Taguchi (YUSUKE TAGUCHI DESIGN)

The beauty of urushi lacquer, created by light refraction through glass.
Cutlery and chopstick rest, a graceful triangular prism which exudes presence on your table.

cutlery rest M
(80 × 14 mm / h 12 mm)



gold
black

salsa

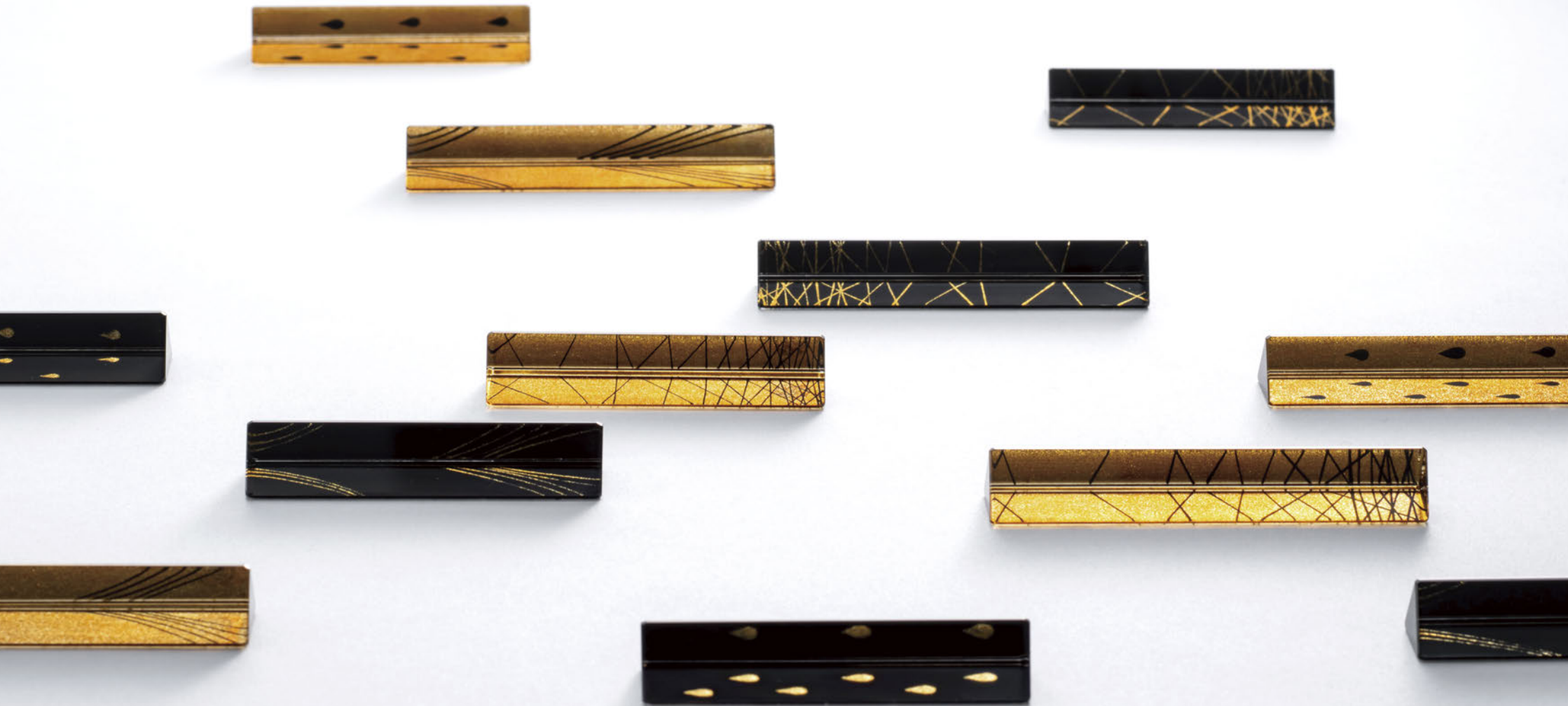
raindrops

mizuhiki

cutlery rest S
(65 × 14 mm / h 12 mm)



gold
black





small square plate
(100 × 100 mm / h 12 mm)



black



red



green

rectangular plate
(200 × 100 mm / h 16 mm)



Saisou

colored window

Design: Michiko Ishii

It is like a colorful shadow created by light transmitted through stained glass.
It is a delightful plate which has bright colors of urushi lacquer.





kumpu

Kenichiro Oomori (KENICHIRO OOMORI MOVING DESIGN) wind of early summer

Nuanced and sensitive colors with gradation and stripe patterns.
It is a series of drink-glassware which has the image of mild wind of early summer with scents of young leaves and green leaves.



cup
(ϕ 76 mm / h 80 mm)



tumbler M
(ϕ 81 mm / h 102 mm)



tumbler L
(ϕ 75 mm / h 142 mm)

red

blue

warin rings upon rings

Design: Toshihiro Aya (o-lab inc.)

The clear nature of glass combined with the rings of transparent urushi lacquer offer texture to the gradation on these pieces.
Sake glasses are a new addition to the uniquely shaped carafes and flasks in this range, all of which have approximate measurement markers incorporated into the design.

carafe M (φ 105 mm / h 172 mm)

marker approx. 540 ml / 400 ml / 180 ml



dark amber

dark amber on red

carafe S (φ 83 mm / h 135 mm)

marker approx. 240 ml / 180 ml / 80 ml



dark amber

dark amber on red

sake glass round

(φ 58 mm / h 45 mm)



dark amber

sake glass long

(φ 40 mm / h 69 mm)



dark amber

flask M (φ 70 mm / h 160 mm)

marker approx. 180 ml / 120 ml / 60 ml



dark amber on red

dark amber on black



schale

schale Design: Toshihiro Aya (o-lab inc.)

The various sized dots on these glass dishes were inspired by the image of cells animatedly multiplying, and are hand-painted with urushi lacquer. The wooden lids, which can double as a saucer for the dish to sit in, are available in three shades, and enhance the ways in which the dishes can be enjoyed.

glass dish (φ 98 mm / h 18 mm)



small dots



small circles



medium circles



large circles

black



beige

lid (φ 103 mm / h 10 mm)



ostrya japonica · urethane finish



japanese zelkova · urethane finish



japanese zelkova · urushi finish





tsubomi

flower bud

Design: Toshihiro Aya (o-lab inc.)

The countless, hand-painted lines of urushi lacquer, visible only from the inside of the pieces in the tsubomi collection, offer a bright contrast to the simple outer color.

The design itself was inspired by the image of the bud of a flower. The addition of semi-transparent gold as an outer color offers a new, fascinating color selection.

bowl S (φ 82 mm / h 44 mm)



black/red

black/green

red

magenta

pink

blue

dark green

beige/red

beige/green

gold

bowl L (φ 131 mm / h 51 mm)



black/red

black/green

red

gold

cup (φ 60 mm / h 61 mm)



black/red

red

beige/red

beige/green



beige/red

beige/green

cup • stripe (φ 60 mm / h 61 mm)



red

green



senjugiku

thousand-lined chrysanthemum

Design: Toshihiro Aya (o-lab inc.)

When placed on a table, the delicate outline of the chrysanthemum flower painted in urushi lacquer on this thin, glass bowl creates an enchanting chrysanthemum shadow.

This is a piece that combines the bold yet transient nature of Japanese aesthetics.

bowl S

(ϕ 120 mm / h 38 mm)



bowl M

(ϕ 138 mm / h 45 mm)



bowl L

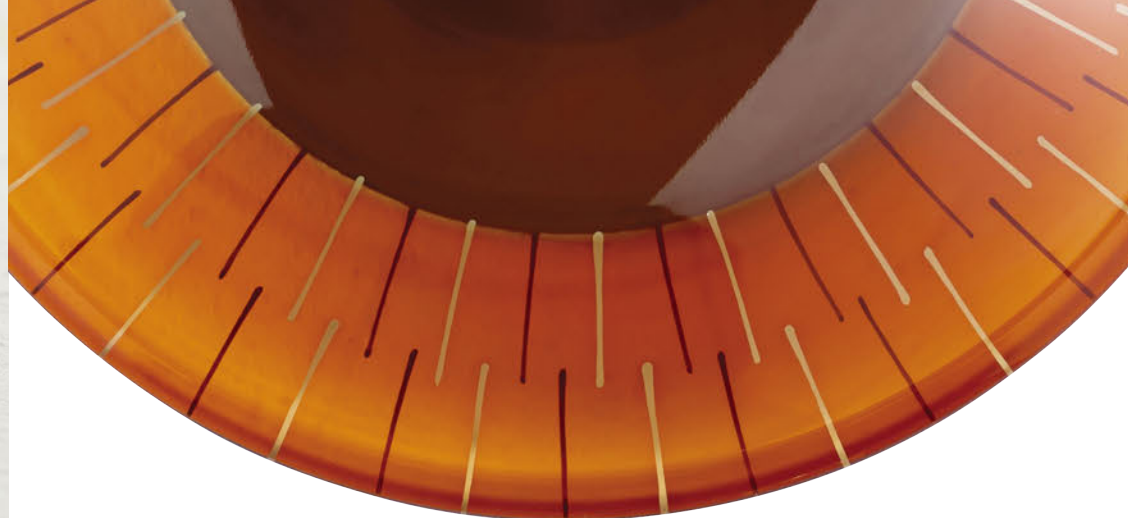
(ϕ 160 mm / h 50 mm)



red

gold





Design: Shizuka Tatsuno (Shizuka Tatsuno Studio) water ripples **mizuwa**

Inspired by the image of ripples in water, this design takes advantage of the transparent properties of urushi lacquer, layering it with opaque urushi to give a sense of depth to the dish.

small plate (φ 120 mm / h 18 mm)



rings



light rays



crown



hanabi fireworks

Design: Toshihiro Aya (o-lab inc.)

This simple yet gorgeous bowl captures the image of a firework sparkler twinkling throughout its elegant gradation. The dots are not just visually appealing, but the raised texture on the outer surface will stimulate your sense of touch as well.



Design: Toshihiro Aya (o-lab inc.)

ring of leaves hawa

Imagine the experience of eating a meal from atop a beautiful plate of perfectly placed leaves. The aesthetics and technique of the subtle gradation of hand-painted urushi lacquer on this dish redefine the Japanese notion of beauty.

bowl M (φ 120 mm / h 44 mm)



red/black



blue/black



magenta/purple



blue/green



plate S (φ 150 mm / h 21 mm)



plate M (φ 210 mm / h 25 mm)



red/black



red/purple



beige/green

plate L (φ 280 mm / h 23 mm)

fusen

balloon Design: Yoshikaz Kawakami

The gentle, balloon-like polka dots bring a playful feel to the pieces in this cute yet mature collection.
The color scheme is somewhat traditional for urushi lacquerware, but this design incorporates an original touch.

cup & saucer

(cup: ϕ 85 mm / w 119 mm / h 66 mm)
(saucer: ϕ 140 mm / h 16 mm)



minori

blossoming fruit Design: Hiroaki Nagase

The pattern on this glass dish painted in shimmering, yellow-gold urushi lacquer is inspired by the image of fruit coming into bloom across the land.
Its casual design makes it perfect for use with any meal.

plate M (ϕ 210 mm / h 25 mm)



tsukinowa

circular moon Design: Maruyoshi Kosaka

This plate captures the glow of the moon in a sky of pitch-black urushi lacquer.
The simplicity of the design brings a sense of luxuriousness, making it a gorgeous addition to any table.

plate L (ϕ 280 mm / h 23 mm)







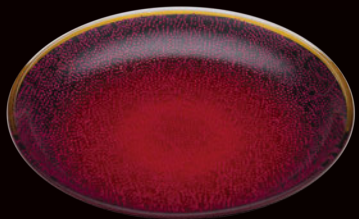
umazono

garden of plum blossoms

Design: Toshihiro Aya (o-lab inc.)

Bold gradations compliment the intricately hand-painted pattern of traditional Japanese plum blossoms on both sides of this glass plate. The elegant and enchanting design exhibits a different appearance depending on the angle it is viewed at. This flagship item is sure to stimulate both your sense of sight and sense of touch.

plate M (φ 210 mm / h 25 mm)

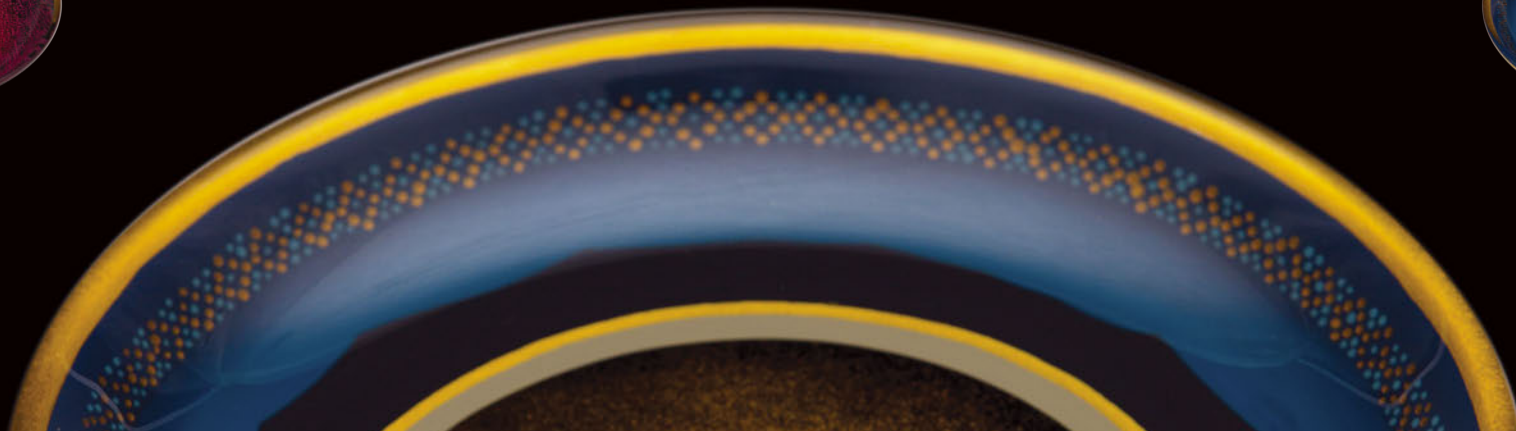
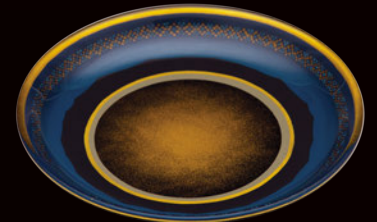


sora

Design: Hiroaki Nagase **cosmos**

A perfect starry night sky, as seen from between the mountains of the Kiso Valley in the Shinshu region of Japan, home of urushi lacquerware. This mystic sight is accomplished by using delicate techniques that are characteristic of urushi artwork.

plate M (φ 210 mm / h 25 mm)



saiun

iridescent clouds

Design: Kenichiro Oomori (KENICHIRO OOMORI MOVING DESIGN)



The natural phenomenon of color reflecting on clouds, "saiun," is considered a lucky omen. Prepare to be mesmerized by the illusion captured within this urushi-painted sake glass.

sake glass S (φ 51 mm / h 83 mm)



purple/black



navy/beige



red/yellow



green/yellow



red/navy

sake glass L (φ 60 mm / h 98 mm)



purple/black



navy/beige



red/yellow



green/yellow



red/navy





swaying flower yuraka

Design: Toshihiro Aya (o-lab inc.)

This cute, round glass is not just your average tumbler - it also rocks from side to side. Look closely for the small petal hiding within the unexpected color scheme of the hand-painted urushi lacquer inside the bottom of the tumbler.

tumbler (φ 86 mm / h 80 mm)



beige/purple



beige/magenta



beige/green



red/purple



purple/navy



navy/red



pink/magenta

rasen spiral

Design: Uchibori Noritaka (UNYdesign)

The spiraling colored lines painted in urushi lacquer swirl around this glass beautifully, and the raised texture of each line provides a comforting sensation.

tumbler (φ 70 mm / h 83 mm)



pearl beige



black



dark amber



awase double layered

Design: Toshihiro Aya (o-lab inc.)

Just like the "awase" double-layered variety of Japanese kimono, this glass tumbler has bold, contrasting colors on the inside and outside, which are blended into a distinguished gradation. The carefully painted gold decorations on the bottom of the inner side of the glass appear to dance as they catch the reflection of light inside the glass.



tumbler M (φ 83 mm / h 85 mm)



beige/purple



beige/magenta



beige/green



red/purple



purple/navy



navy/red

tumbler L (φ 72 mm / h 137 mm)



beige/purple



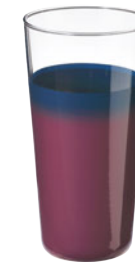
beige/magenta



beige/green



red/purple



purple/navy



navy/red





The Kiso region has a long and proud lacquer tradition, which in recent years has sadly been on the wane. We felt that the image of lacquerware in this day and age - as something difficult to use and care for - was the root cause behind this decline. Yasuto Kosaka, a traditional craftsman, dedicated himself to disproving this widely-held belief. In 1994 at his atelier, Maruyoshi Kosaka, he first succeeded in combining glassware and urushi lacquer.

Since then, Kosaka has engaged in collaborative research projects with the BND Timber Research Office and the Nagano Prefecture General Industrial Technology Center, as well as striving to improve the durability of the finished article so that these hyakushiki pieces can be used in a variety of settings, and not just as a drink container. For washing, a pH-neutral detergent and a soft sponge are ideal, and these bowls, dishes and cups can be used day-to-day as long as strong impacts against hard surfaces are avoided.

Most of these pieces have the lacquer applied on the outer side, so that the inner side, which comes into contact with the food or drink, is simply glass. The difference in durability means that these pieces can be used with metallic cutlery, and items that are garnished with oil are also fine. Hyakushiki is tableware that can be used with a wide variety of foods and settings.

Furthermore, our collaborations with various designers have yielded fascinating new patterns and images that ably reflect Japanese tradition and its place in our lives, in today's world. Maruyoshi Kosaka is dedicated to preserving Japanese aesthetics and the culture of Japanese lacquer, whilst continuing to drive the evolution and creation of lacquerware with fresh, unrestrained designs.

hyakushiki

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