

小川松民 1847-1891

江戸日本橋の金具師の家に生まれる。原羊遊齋門下の中山胡民に蒔絵を学び、江戸琳派の池田孤村に画を学ぶ。多芸に秀で俳諧、点茶、炊香、謡曲などにも親しむ。幾多の博覧会・展覧会で受賞する一方、古器の模造にも長じ、博物局の依頼により正倉院や法隆寺の各種什物の模造制作と修理を行う。また、東京美術学校の初代漆工科教授を務め、柴田是真らと共に日本漆工会の創設にも参加。羊遊齋・胡民の得意とした名器の模写および翻案の技量を最も受継いだ工匠。

渡辺喜三郎（二代） 1869-1943

江戸塗師として代々喜三郎を名乗る家系に生まれる。益田鈍翁など数寄者や茶人の注文に応え腕を振るう。極めて薄く挽いた木地に下地付けから上塗りに至るまで徹頭徹尾薄く、上塗りの漆は研ぎ出さず塗り放して仕上げる「塗り立て」を得意とした。作家的な活動や展覧会とは一線を画していたが、優れた技術を後進に伝え、門下より赤地友哉や田所芳哉といった近代漆芸史に重要な役割を果たす作家を輩出した。

仰木政齋 1879-1959

福岡出身。近代数寄者達と親しく交わり近代数寄屋建築の形成において大きな役割を果たした建築家であり茶人の仰木魯堂の末弟。魯堂のもとで指物師として修行を積み、昭和5年の帝展では木工芸家として初めて特選主席を獲得し名を馳せる。木工芸家として活躍すると共に、兄魯堂や益田鈍翁に感化され、茶人としても名を残し、自身の茶事について綴った「雲中庵茶会記」や、茶の湯について所感を記した「茶乃湯放談」を著す。鈍翁や高橋箒庵は魯堂・政齋の良き理解者であり、高橋箒庵の護国寺整備では兄魯堂がその中心的役割を担っている。また松永耳庵とも深く交流し、戦時下では耳庵の柳瀬山荘に疎開、終戦後も3年ほど同地に暮らしている。政齋が亡くなった際には耳庵より遺品引取の申出があるなど、親しい間柄であったことが伺える。

前田南齋 1880-1958

静岡出身。伊豆下田で萩谷幸作に、東京浅草で安保木方齋に師事し指物を習得。伊豆七島御蔵島産の島桑を扱う江戸指物の名人のみに許される呼称「桑樹匠」として、東京の京橋に工房を構える。国際博覧会隆盛の大正期に国内外の展覧会で受賞を重ね名声を高め、龍池会を前身とする日本美術協会では審査委員を務める。益田鈍翁や日興証券創立者・遠山元一の後援を受け、桑以外にも多彩な材料を用い、精緻で高雅な作品を残す。

守屋松亭 1890-1972

京都出身。東京に出て白山松哉に漆芸を学び、帝展・文展等で入選を重ねる。蒔絵に優れた技量を発揮し、「木地は田上（助四郎）、塗りは喜三郎、蒔絵は松亭」と称された。晩年は特に茶の湯の道具に力を注ぎ多く制作した。

Ogawa Shōmin (1847-1891)

Born into the family of metalworker in Edo's Nihonbashi district. He studied lacquerware under the tutelage of Nakayama Komin (1808-1870) a disciple of Hara Yōyūsai (1769-1846) and learnt painting from Ikeda Koson (1803-1868) of the Edo Rimpa school. He excelled in various arts, including haiku poetry, tea ceremony, incense appreciation and Noh theatre. While winning numerous awards at various expositions and exhibitions, he also possessed a skill for reproducing and restoring antique objects. He undertook commissions from the National Museum to create replicas and conduct restorations on various articles from the Shōsōin and Hōryū-ji temples. Furthermore, he served as the first professor of lacquerwork at the Tokyo School of Fine Arts and played a role in founding the Japan Lacquer Art Association along with Shibata Zeshin (1807-2891) and others. He is considered one of the most skilled artisans in preserving and adapting the techniques of his mentors, Yōyūsai and Komin.

Watanabe Kisaburō II (1869-1943)

Born into a lineage that bore the name Kisaburō through generations as an Edo lacquer artisan. He responded to commissions from connoisseurs and tea practitioners such as Masuda Don'ō, excersing his skills. His specialty lay in the meticulous application of lacquer, from the initial preparation of turning (hikimono) to the final lacquer finish, all done with extreme thinness. He excelled in a technique known as 'nuritate', where the topcoat of lacquer is applied without polishing, resulting in an exceptionally thin finish. While he maintained a distinct separation from more artistic endeavours and exhibitions, he dedicated himself to passing on his exceptional skills to future generations. From his disciples emerged important figures in the modern history of lacquer art, such as Akaji Yūsai (1906-1984) and Tadokoro Hōsai (1912-1993).

Ōgi Seisai (1879-1959)

Born in Fukuoka, he was the youngest brother of Ōgi Rodō (1863-1941), a prominent architect and a tea connoisseur, who played a significant role in the development of modern sukiya-style architecture, closely associating with his contemporary tea practitioners. Under the guidance of his brother Rodō, he trained as a master joiner and gained recognition as a woodcraft artist. In 1930 at the Teiten Exhibition, he became the first woodwork artist to win the Special Selection Grand Prize, earning him considerable fame. Besides his achievements in woodcraft, he was influenced by his brother Rodō and Masuda Don'ō (1848-1938), establishing himself as a respected tea connoisseur. He authored works such as *Unchūan Chakaiki*, detailing his experiences with tea gatherings and *Chanoyu Hōdan*, in which he shared his thoughts on chanoyu, the Way of Tea. Masuda Don'ō and Takahashi Sōan (1861-1937) were both close associates of his brother Rodō and Seisai, with Rodō playing a pivotal role in the construction of the Gokoku-ji temple under Takahashi Sōan's supervision. He had a deep connection with Matsunaga Jian (1875-1971) as well. During wartime, he sought refuge at Jian's Yanasesō Villa and continued to live there for approximately three years after the war. Their close relationship is evident from the fact that when Seisai passed away, Jian offered to take care of Seisai's belongings.

Maeda Nansai (1880-1958)

Born in Shizuoka, he learnt the art of woodworking under the tutelage of Hagitani Kōsaku in Izu Shimoda and Aoki Hōsai in Asakusa, Tokyo. He specialised in crafting objects from the mulberry wood sourced from the Izu Seven Islands, particularly the island of Mikurajima. He earned the prestigious title 'Sōjushō', a designation reserved for masters of Edo woodworking who worked with mulberry wood from the same Mikurajima island and he established a workshop in Kyobashi, Tokyo as a Sōjushō. During the flourishing era of international expositions in the Taisho period, he gained recognition and awards at domestic and international exhibitions, further elevating his reputation. He also served as a judge in the Japan Art Association, developed from Ryūchikai. Supported by figures such as Don'ō and Tōyama Gen'ichi (1890-1972), the founder of Nikkō Securities, he expanded his repertoire beyond mulberry wood, applying various materials to create exquisite and elegant woodworks.

Moriya Shōtei (1890-1972)

Born in Kyoto, he moved to Tokyo to study lacquer art under Shirayama Shōsai (1853-1923). His works were selected for multiple times at prestigious exhibitions such as Teiten and Bunten. He demonstrated exceptional skills in maki-e lacquerwork, earning the reputation of being referred to as 'the woodwork by Tagami (Sukeshirō), the lacquer by Kisaburō and the maki-e by Shōtei'. In his later years, he focused particularly on producing numerous tea utensils.