

世界各地の営みの中で受け継がれてきた伝統的工芸の多くは、生活様式の変化、作り手の高齢化、後継者不足など、時代の移り変わりとともに様々な課題に直面しています。

『素材の源流を辿る』は、様々な課題に向き合いながらも、昔とかわらない原材料と伝統的な技術で作られる素材や作り手に目を向け、背景を理解するとともに文化として丁寧に伝えることで、共感や新たな価値の創出に繋がるような、ものづくりを紹介していく取り組みです。

「からむし」は、苧麻とも呼ばれるイラクサ科の多年草。少なくとも江戸時代より福島県昭和村で、からむしの栽培がおこなわれています。この村で作られるからむしの質は特に高く、「越後上布」「小千谷縮」などの最高級織物の原料として重宝されてきました。しかし、ライフスタイルの変化や過疎化により、代々受け継がれてきた技術を継承する人も少なくなっています。

歴史あるこの村でからむしをより多くの方々へ知ってもらう取り組みとしてスタートした「からむし織体験生『織姫・彦星』事業」に応募し、からむしの営みに魅了され、その後も昭和村でからむしとともに暮らす、渡し舟（渡辺悦子さん・舟木由貴子さん）の2人。昔ながらの方法で栽培から収穫、織りまで、季節の巡りに応じて植物と向きあうものづくりをおこなっています。

今展示は、『季節に根ざしたからむしの栽培』、『渡し舟ーからむしの営み』、そして『これからのからむしを探る』の3部構成です。

この展示を通して、伝統的技術から生まれる素材の素晴らしさとともに、渡し舟が織る自然との営みを知ることで、これから私たちの暮らしや社会について考えるきっかけになればと思います。

ATELIER MUJI GINZA

「渡し舟ーからむしの営み」展

素材の源流を辿る

このたび、無印良品が
この小さな作りの源流に
目を向けてくれたことは、
本当に大きな驚きと喜びでした。
昭和村の営みはとても小さく、
今のわが時代には大きなマーケットに
応える事はできませんでした。
けれど、この営みには確實に人間が
自然と共に生きていくうえで
重要なメッセージが隠れています。
無印良品が世界中に提案する
「感じ良い暮らし」とこの小さな
小さな営み…その両者の根っこが
地中深くでつながっていることを
強く感じさせてもらいました。
やがて、未来のより美しい暮らしを
創りていくのです…

渡し舟（渡辺悦子・舟木由貴子）

渡し舟ーわたしふねー

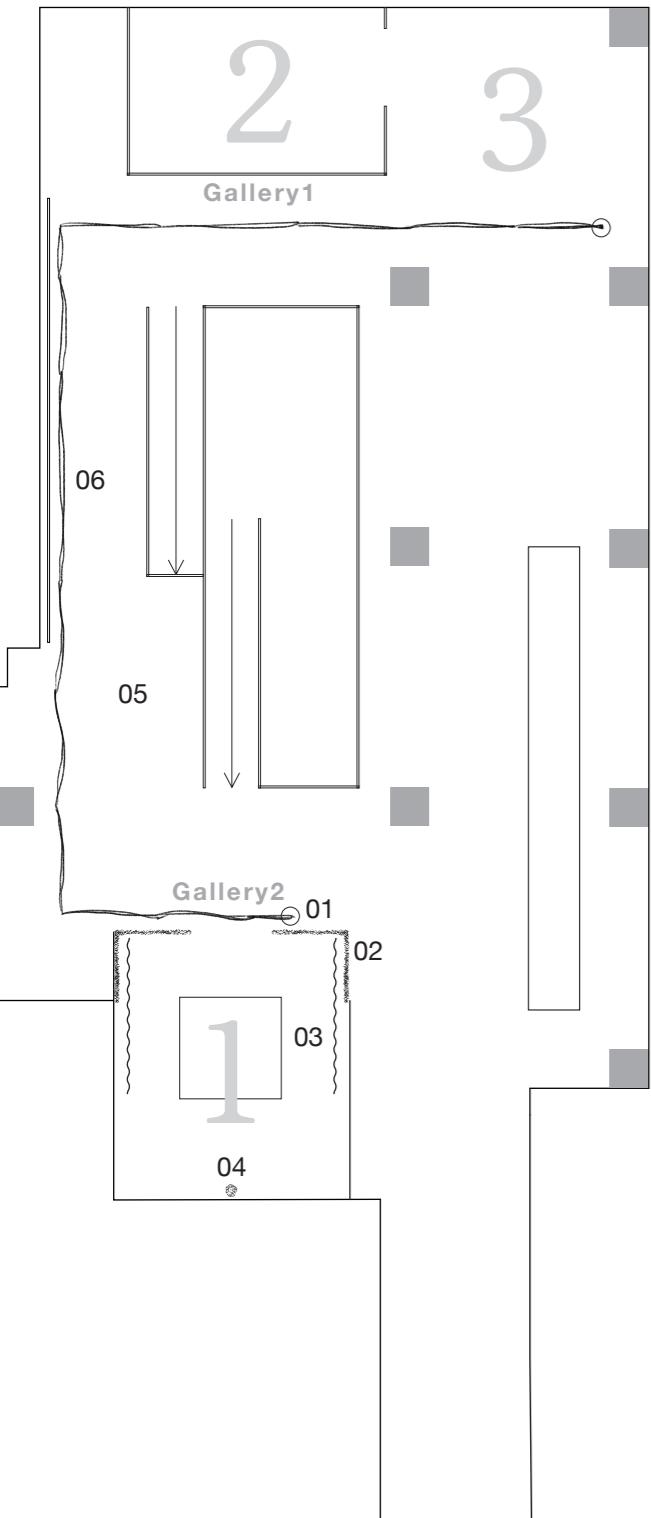
渡辺悦子、舟木由貴子の二人による、福島県大沼郡昭和村にて、植物繊維“からむし”的可能性を探る活動。渡辺は2001年、舟木は2003年に、からむし織体験生として昭和村へ移住。ふたりでの活動を探りつつ、それぞれに結婚・子育てを経て、2015年予約制ショップ「渡し舟」開設。一年をかけて村の女性たちがじばた地機で織り上げたからむしの布。その布が持つ魅力を伝える商品づくりやワークショップを行う。2021年春に『からむしを績む』を刊行し、からむしを広める活動を続けている。一方、からむし栽培、糸づくり、機織りの技術継承も大切に日々研鑽し実践している。

主催・企画 | 株式会社 良品計画
展示協力 | 渡し舟（渡辺悦子・舟木由貴子）
空間構成 | たしろまさふみ
グラフィックデザイン | 森田明奈
映像編集・音響 | 春日聰
映像 | 記録映画『からむしのこえ』
(監督 分藤大翼／製作・著作 国立歴史民俗博物館／2019年)より
協力 | 須藤玲子／柚木沙弥郎／BUAISOU／国立歴史民俗博物館／
外山亮介／門元有寿／山内えり子／八須環
施工 | HIGURE 17-15 cas

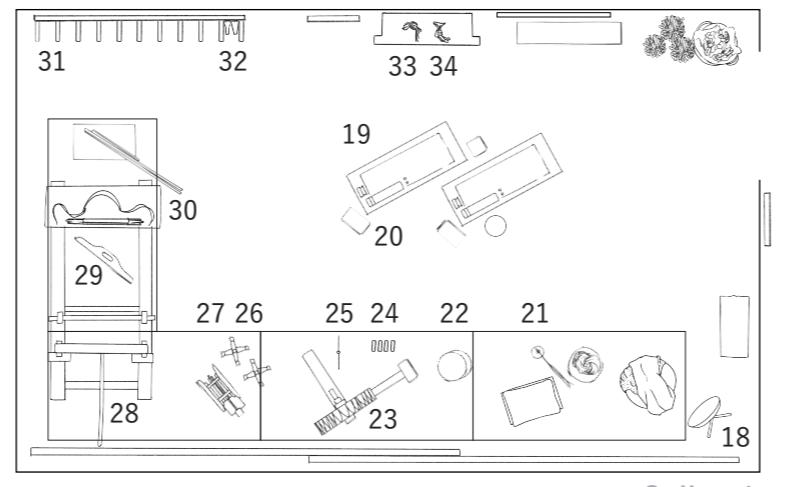
2023年11月3日[金] – 2024年1月28日[日]

ATELIER MUJI GINZA Gallery1・2

ATELIER MUJI



『季節に根ざしたからむしの栽培』



『これからのからむしを探る』

35 | 群繩型染苧麻布
dyed by BUAISOU / W800×H1440mm

36 | 繩模様段型染苧麻布
dyed by BUAISOU / W390×H1440mm

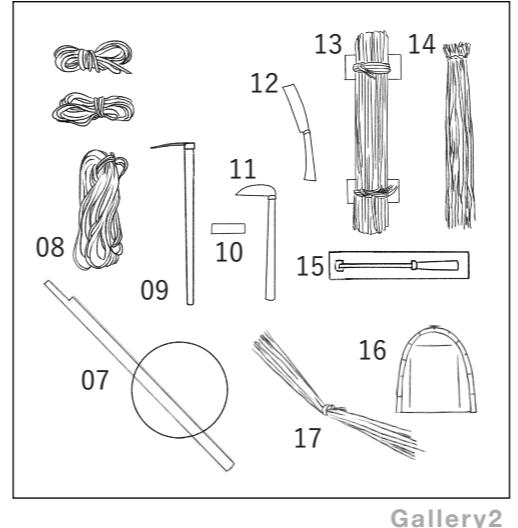
37 | 麻繩纏繞模様型染苧麻布 十四～二一
dyed by BUAISOU / W400×H1440mm

38 | 型染苧麻布「祖先」
図案提供 柚木沙弥郎 dyed by BUAISOU / W350×H1440mm

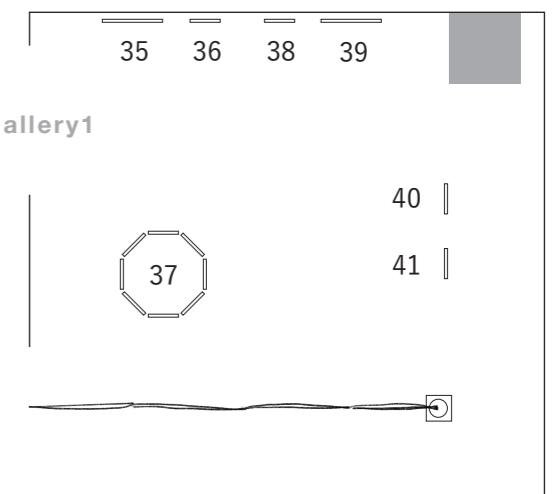
39 | 型染苧麻布「希望」
図案提供 柚木沙弥郎 dyed by BUAISOU / W700×H1440mm

40 | からむし布

41 | からむし布



07 尺棒 / シャクボウ 刈り取ったからむしの長さを決める物差し。	13 乾燥させたからむしの茎 刈り取り後、葉を落とし乾燥させた茎。
08 繩 / ナワ 縄で杭と横に渡す細木を結びつけて垣を作る。	14 からっぱぎ 刈り取り後、茎から剥いで乾燥させた表皮。
09 唐鋤 / トウグワ 鋭い刃で土や根を掘り切る道具。	15 押切 / オシギリ 刈り取ったからむしを規定の長さに切る道具
10 磨石 / トイシ 鎌(11)や押切(15)の刃を研ぐ際に使う。	16 箕 / ミ 肥料等を蒔く際に使う。
11 鎌 / カマ からむし刈り取りの際に使う。	17 スゲー 結んだ稻藁で、刈り取ったからむしを束ねる
12 ナタ からむしの垣作り等に使う。	



『渡し舟ーからむしの営み』

Watashifune: Works around Karamushi

Having been handed down through human activities in different parts of the world, many traditional crafts face various challenges over time, such as changing lifestyles, the aging of craftspeople and the lack of successors.

“Tracing the Origins of Materials” is an initiative to introduce craftsmanship. We look at the raw materials, the producers using them and their traditional techniques: they are unchanged from the past, despite various challenges. It encourages us to understand their background and carefully convey them as part of our culture to empathize with them and then create new values from here.

“Karamushi”, also known as “Choma” (“Ramie” in English), is a perennial plant of the nettle family. It has been cultivated in a village called Showa, Fukushima, since at least the Edo period. The quality of the plant cultivated here is particularly high and has been valued as a raw material for top-quality fabrics such as “Echigo Jofu” and “Ojiya Chijimi”. However, due to changing lifestyles and depopulation, there are fewer and fewer people to succeed the current masters of this technique that has been handed down here for generations.

Watashifune was founded by two members, Etsuko Watanabe and Yukiko Funaki, in this historical village. They met when they applied for the “Karamushi weaving project ‘Orihime Hikoboshi’”, which started as an initiative to make more people aware of this material. Fascinated by activities around Karamushi, they have lived with it here in Showa ever since. From cultivation to harvesting and weaving in a traditional way, they work sincerely with the plant along with the changing of the seasons.

This exhibition consists of three parts: “Karamushi cultivation rooted in the seasons”, “Watashifune: The Works around Karamushi” and “Exploring Karamushi in the future”.

Through this exhibition, we hope to discover the beauty of the material created by traditional techniques, to learn about the works of Watashifune in relation to nature, and to start thinking about our daily lives and society from now on.

ATELIER MUJI GINZA

We are greatly surprised and pleased that MUJI has turned its attention to this small source of craftsmanship. Our activity in Showa is a very small operation, and at present we are unable to cater to a large market. However, there are definitely important messages hidden in this operation for people to live together with nature.

“Pleasant Life”, MUJI’s proposition to the world, and our tiny little activities... we strongly hope that the roots of both activities are connected deep in the ground. We believe that this will create a more beautiful life in the future...

Watashifune

(Etsuko Watanabe and Yukiko Funaki)

Watashifune

An initiative by Etsuko Watanabe and Yukiko Funaki to explore the possibilities of “Karamushi”, the plant fibre in Showa, Fukushima. Watanabe moved to the village in 2001 and Funaki moved there in 2003 as a Karamushi weaver intern. They spent time exploring activities together, and after each getting married and raising children, they opened a reservation-only shop ‘Watashifune’ in 2015. Using ground looms, Karamushi cloth is woven by women from the village over the course of the year. Watanabe and Funaki work on making products or running workshops to convey the charm of this fabric. They published “Plying Karamushi” (“Karamushi wo Umu”) in spring 2021 and continue their activities to promote this material. In the meantime, they keep studying and practicing the techniques of Karamushi cultivation, thread production and weaving to pass them down to the next generation.

Organizer | Ryohin Keikaku Co.,ltd
Exhibition Cooperation | Watashifune
(Etsuko Watanabe and Yukiko Funaki)
Space Design | Masafumi Tashiro
Graphic Design | Haruna Morita
Film Production & Sound | Akira Kasuga
Film | The documentary film *Karamushi no Koe*
(Director:Daisuke Bundo / Production & Works:
National Museum of Japanese History / 2019)
Cooperation | Reiko Sudo / Samiro Yunoki / BUAISOU/
National Museum of Japanese History /
Ryosuke Toyama / Arisu Kadomoto /
Eriko Yamauchi / Tamaki Hachisu
Construction | HIGURE 17-15 cas

Fri.3 November 2023 – Sun.28 January 2024

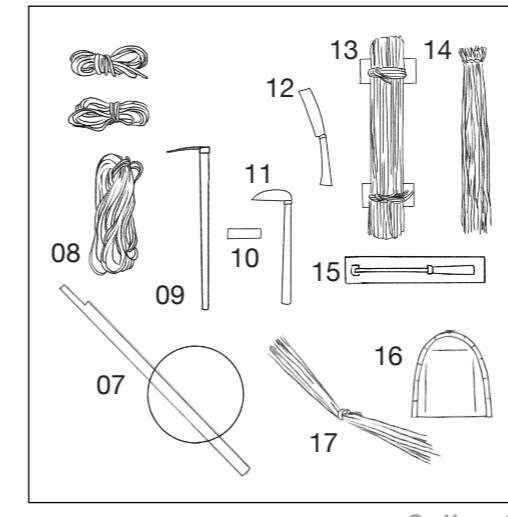
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“Watasifune: The Works around Karamushi”

2

“Exploring Karamushi in the future”



01 | Karamushi encircles the exhibition space
a single strand of hand-plied thread attests to
skillful karamushi crafting

02 | Thatch enclosure
to temporarily protect the plants from the wind

03 | Karamushi growth
after the fields are burned, new sprouts quickly
grow to 2m in about two months

04 | 100 monme weight
scraping the karamushi bark yields glossy fibers
that Showamura locals call kira

05 | Showmura sounds
the natural surroundings whisper a beautiful sound-
scape

06 | The Seasons of Showamura
after the snowy winter, the cool forested environs
offer perfect growing conditions.

07 | *Shakubō* measuring stick
a standard length for reaping karamushi stalks

08 | Rope
tied from pole to pole and secured to nearby
shrubs

09 | Hoe
for breaking ground

10 | Whetstone
for honing sickles (11) and cutting presses (15)

11 | Sickle
for reaping karamushi

12 | Bush cleaver
for making karamushi hedges

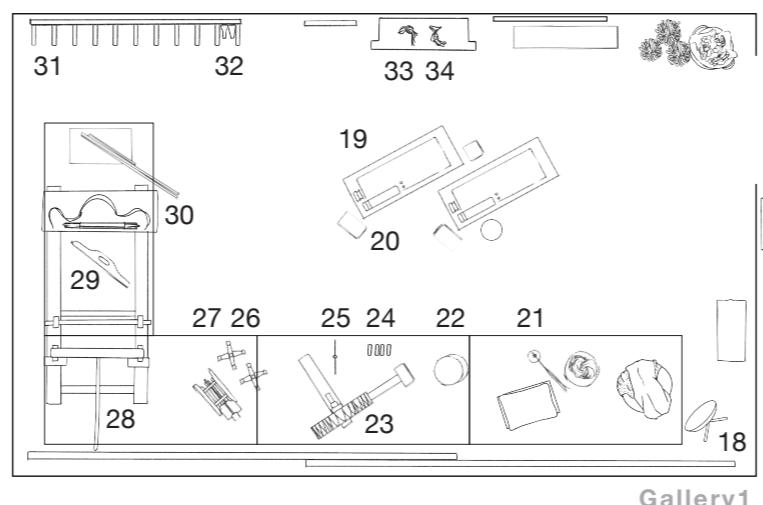
13 | Harvested karamushi stems
leaves are removed for drying

14 | *Karappagi* dried karamushi
dried stems ready for scraping fibers

15 | *Oshigiri* cutting press
for trimming karamushi to uniform length

16 | Winnowing basket
for sowing fertilizers

17 | *Sugé* rice straw
used to tie bundles of harvested karamushi



18 | Karamushi drying pole
1-sun (approx. 3cm) square beam for drying
karamushi

19 | Karamushi scraping tools

19-1 | *Ohiki-ban*

19-2 | *Ohiki-ita*

19-3 | *Ohiki-go*

20 | *Gesudé* stool
for sitting while scraping

21 | *Osakibō* fiber stand
to hold raw fibers for pulling straight and even

22 | *Oboké* bentwood container
for hand-plied thread

23 | *Otsumugi-waku*
for plying thread

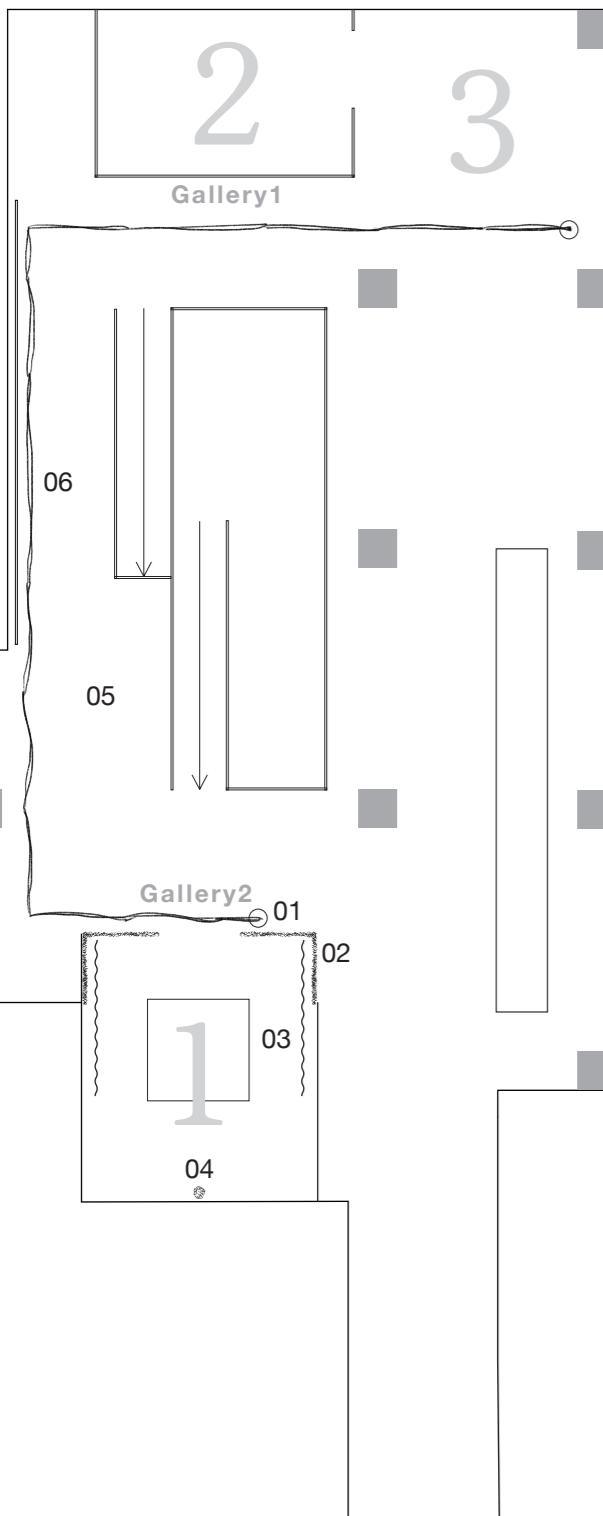
24 | *Funbasami* raw fiber guard
held between the toes to protect from abrasion

25 | *Tsumu* spindle
used with the spinning wheel (23)

26 | *Yotsuwaku* wooden spool
for winding thread

27 | *Ushiwaku* spool stand
to hold wooden spools (26)

28 | *Jibata* backstrap loom
warps are secured around the waist while
sitting on the floor



“Karamushi cultivation rooted in the seasons”

29 | Shuttle
for guiding wefts across the loom (28)

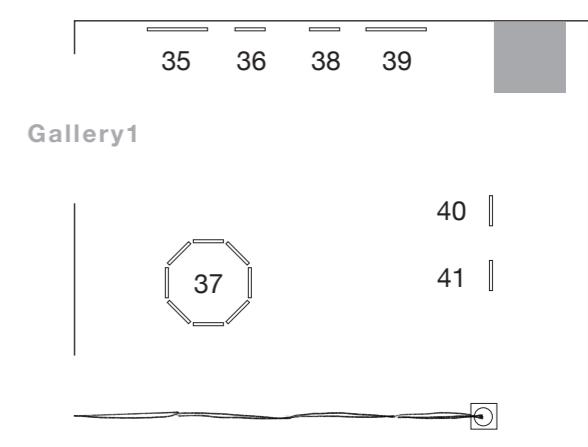
30 | *Koshi-ita* waist board
worn on the lower back to keep the warps taut

31 | *Hatahei* warping frame
for setting the number, length and tension of
warps

32 | *Nobehera* thread guide
to aid hanging thread on the warping frame (31)

33 | *Kirishiné* remnant thread
loose skein bundled after weaving

34 | *Omidojō* fabric tail
cut after weaving and offered to the gods in thanks



35 | Flock Rope Pattern Katazome Karamushifu
dyed by BUAISOU / W800×H1440mm

36 | Rope Pattern Dan-Katazome Karamushifu
dyed by BUAISOU / W390×H1440mm

37 | Tangled Ramie Rope Pattern Katazome
Karamushifu XIV—XXI
dyed by BUAISOU / W400×H1440mm

38 | Katazome Karamushifu “Ancestor”
design provided by Samiro Yunoki, dyed by BUAISOU /
W350×H1440mm

39 | Katazome Karamushifu “Hope”
design provided by Samiro Yunoki, dyed by BUAISOU /
W700×H1440mm

40 | Karamushi Cloth

41 | Karamushi Cloth

“Exploring Karamushi in the future”

3