Japanese RESTAURANT news

www.alljapannews.com
The Magazine for Japanese Food Professionals Worldwide

August 2026

Vol. 35 No. 333 $5.00



祝 UNESCO Intangible Cultural Heritage ユネスコ無形文化遺産登録
2013 “Japanese Cuisine 和食 ”
2024 “Traditional knowledge and skills of sake-making 伝統的酒造り”

Reading the Sea: The Quiet Innovation Behind Matoya Oyster

的矢かきは、海を読む技術が育てた

Japanese Food Takes Center Stage at the NRA Show, One of America's Largest Food Industry Trade Exhibitions

全米最大級の食品見本市「NRAショー」開催
―ジェトロ・ジャパンパビリオンで日本産食品を展示―

International Wine Challenge 2026 “Sake Category” Trophy winners announced

インターナショナル ワインチャレンジ 2026 ―「SAKE部門」トロフィー受賞酒が発表―













Brooklyn Kura
Yuzu Fizz
Junmai Daiginjo Can
250ml ABV:6%
#15668



Hana Sparkling
Fuji Apple Can
250ml ABV:5.5%
#12591

Low ABV Collection
From Happy Hour to Patio Dining

LIGHT DRINKS, DEEP MOMENTS





Takara Chu-Hi
White Peach Can
355ml ABV:4.5%
#50839

Refreshing Choices for Today's Beverage Menus



Izumi Sakepolitan
Sake Cooler
750ml ABV:6.80%
#12594



Suntory Maru-Hi Variety Pack Can
12 pack 355ml ABV:5%
#22411



Suntory Maru-Hi
Kiwi Sparkling
355ml ABV:5%
#47196

MTC SAKE
mtcsake.com

PAGEANT OF DISTINCTION

Legendary *Finesse* *Award Winning*

SAKE SHOCHU WINE CRAFT BEER SPIRITS

MUTUAL TRADING

product availability may vary by regions

Please drink responsibly. ©2026 by Mutual Trading Co., Inc.

Non-Alcohol Beer — Summer's Best Choice

0.0% ABV for anytime, anywhere



SAPPORO PREMIUM
NON-ALCOHOLIC 355ML
#39588



SUNTORY ALL FREE 350ML
#76501



ASAHI SUPER DRY 330ML
#11007

MTC SAKE
mtcsake.com

PAGEANT OF DISTINCTION

Legendary *Finesse* *Award Winning*

SAKE SHOCHU WINE CRAFT BEER SPIRITS

MUTUAL TRADING

product availability may vary by regions

Enjoy responsibly @2026 Mutual Trading Co., Inc.



Refreshing YUZU Flavor and Umami from MISO

For Sushi Rolls, Fish, and Meat Dishes

GLUTEN FREE

NO MSG

REAL YUZU JUICE

chicken with yuzu miso glaze





5 fl.oz. 32 fl.oz.

Made by

MIYAKO ORIENTAL FOODS INC.

Baldwin Park, CA 91706 USA Tel. 626-962-9633

customerservice@coldmountainmiso.com

MUTUAL TRADING

CONTENTS

SAKE SOMMELIER CLUB

06 Logo Branding of Japanese Sake
日本酒のロゴブランド

07 California Sake Challenge 225:
Anime, Voice Actors, and Japanese Sake. Part 3
酒豪大陸 226：
アニメと声優と日本酒　その3

OBITUARY

05 In Memory of Andy Matsuda:
A Lasting Legacy in Advancing the Techniques and Spirit of Japanese Cuisine
アンディ松田氏逝去　日本食文化の「技術」と「精神」の発展に大きな足跡を残す

NEWS / TREND

08 What is the difference between sweet vs. dry sake?
甘口と辛口の違い

09 Sake Shochu Spirits Institute of America
- Classified into four types according to the concentration of flavor and aroma-
米国酒焼酎蒸留酒研究所
ー味の濃淡と香りによって4つのタイプに分類できる

10 Tokyo Jizake Strolling
What to Cut, What to Keep: Managing Costs in a High-Inflation Liquor Store
東京地酒散歩
物価高時代の酒販店で思ったこと
-削るべき経費と守るべき経費

12 Stop Selling More Drinks.
Start Creating More Occasions
集いの起点となる居酒屋の価値

14 Reading the Sea:
The Quiet Innovation Behind Matoya Oyster
的矢かきは、海を読む技術が育てた

18 New NRA Survey:
-Restaurants Stay a Priority as Financial Strains Challenge Spending-
NRAの最新調査
-経済的な負担が消費に影を落とす中、飲食店は依然として優先順位の高い存在-

20 Japanese Restaurant Association (JRA) 2026 Annual Golf Tournament held
米国日系レストラン協会ゴルフ大会を開催

21 Food Event Calendar

22 International Wine Challenge 2026
- "Sake Category" Trophy winners announced-
インターナショナル　ワインチャレンジ 2026
ー「SAKE部門」トロフィー受賞酒が発表ー



Japanese RESTAURANT news
August 2026
Vol. 35 No. 333

Cover image **Matoya Oysters: premium oysters from Matoya Bay, Mie. Grown in nutrient-rich waters for one year, they offer a plump texture, sweet taste, and rich flavor.**

All Japan News, Inc.
16901 S. Western Ave., Suite 102
Gardena, CA 90247
Tel: (213) 680-0011
E-mail: jrn@alljapannews.com

©2026 All Japan News Inc.
All rights reserved.

Publisher All Japan News Inc
Managing Editor David Kudo
Editor-in-Chief Hiroshi Kawabata
Designer Ritsuko Lynch
Contributing Writers
Kosuke Kuji, Yuji Matsumoto
Ryuji Takahashi
Special Thanks to JETRO / JETAASC

We're Member of Japan Business Association, Japanese Chamber of Commerce of Southern California, Hollywood Chamber of Commerce, Japanese Restaurant Association of America and Supporters Conference for WASHOKU.

ジャパニーズ・レストランニュース

本誌はこの日本食レストラン業界にスポットをあて、何が流行っているのか、また繁盛店の紹介を通し、繁盛店のオペレーションや時代を生き抜くヒントを紹介します。最新の話題店舗や人気商品などを紹介し、日本食レストランの繁盛を応援します。また、アメリカの最新の食品衛生管理に関する情報なども提供し業界の発展に寄与します。

Mission of Japanese Restaurant News

This magazine spotlights the Japanese restaurant industry to introduce the latest trends and successful restaurants along with their operations to provide hints on how to survive the competitive restaurant industry. Further, this magazine introduces the latest restaurants garnering attention and popular products, along with the prosperity of Japanese restaurants.
Lastly, this magazine also introduces the latest information on food sanitation and management to contribute to the development of the Japanese restaurant industry as a whole.

Please visit
https://www.alljapannews.com











In Memory of Andy Matsuda: A Lasting Legacy in Advancing the Techniques and Spirit of Japanese Cuisine

アンディ松田氏逝去
日本食文化の「技術」と「精神」の発展に大きな足跡を残す

Known to many as Andy Matsuda, Fumio Matsuda passed away peacefully in Los Angeles on June 17, 2026, at the age of 69, after a courageous battle with cancer. At 36, he faced a life-threatening illness that changed the course of his life and deepened his sense of gratitude. Inspired by this experience, he devoted himself to mentoring future generations and promoting Japanese culinary culture worldwide. He leaves behind an enduring legacy that will continue to inspire chefs, students, and admirers for years to come.

Born on July 26, 1956, in Nishiwaki, Hyogo Prefecture, Japan, Fumio Matsuda developed a passion for Japanese cuisine at an early age while helping at his family's traditional restaurant. After rigorous training in Osaka, he moved to Los Angeles in 1981 at the age of 25, armed with little more than his chef's knife and a dream. In the United States, he built a distinguished career at Japanese restaurants, luxury hotels, and cruise ships, continually refining his skills and deepening his mastery of Japanese cuisine.

In 2002, Andy founded the Sushi Chef Institute in Los Angeles' Little Tokyo. The school later relocated to Torrance in 2011, where it welcomed aspiring chefs from around the world. Through an intensive two-month, hands-on training program, he prepared students for careers as sushi chefs, and more than 2,000 graduates from 35 countries have since completed the program. Andy believed that mastering technique alone was not enough. He was equally committed to passing on the spirit of Japanese cuisine—one rooted in gratitude for nature, family, and the local community. To his many students, he was not only an exceptional chef but also a devoted teacher and mentor, earning their deepest respect and admiration.

Recognizing early on the importance of communicating Japanese cuisine in English, Andy studied the language at a local community college and became a passionate ambassador for Japanese cuisine around the world. Beyond teaching, he mentored graduates in restaurant management and served as a consultant to restaurants and the hospitality industry. In 2016, he was appointed a consultant for Holland America Line's Japanese culinary program, and in 2018 joined its Culinary Council, overseeing Japanese cuisine aboard all 16 ships. Through these efforts, he helped bring authentic Japanese cuisine to people around the world.

In recognition of his lifelong contributions, Andy received the Minister's Award for the Overseas Promotion of Japanese Food from Japan's Ministry of Agriculture, Forestry and Fisheries in 2025. At the award ceremony, he humbly remarked, "Ours is a small school, and I hope you will continue to support us." Those words reflected his enduring passion for Japanese cuisine and his hopes for its future.

The seeds of Japanese cuisine that Andy planted around the world will continue to grow through the many students he inspired. His warmth, unwavering convictions, and deep love for Japanese cuisine will live on in the hearts of people around the world.

We honor Andy's remarkable life and achievements, remember him with deep affection and gratitude, and extend our heartfelt condolences to his family, friends, and all whose lives he touched.

David Kudo
All Japan News Inc.
Japanese Restaurant News

♦ ♦ ♦

「アンディ・マツダ」として親しまれた松田文雄氏が、2026年6月17日、ロサンゼルスで癌のため永眠されました。36歳で生死にかかわる大病という試練に直面しましたが、それを乗り越えたことで「感謝」の大切さを深く胸に刻み、自らの人生を後進の育成と日本食文化の普及に捧げる決意を固め、大きな足跡を残した69年のご生涯でした。

1956年7月26日、兵庫県西脇市に生まれた松田氏は、幼い頃から家族が営む日本料理店で料理に親しみ、日本料理の道を志しました。大阪で厳しい修業を積んだ後、1981年、25歳で包丁一本と大きな夢を胸にアメリカ・ロサンゼルスへ渡りました。異国の地で日本食レストランやホテル、さらにはニューヨークやアスペン、豪華客船などで経験を重ね、日本料理の技術を磨き続けました。

2002年にはロサンゼルス・リトル東京にスシ・シェフ・インスティテュートを創設。その後2011年にはトーランスへ移転し、世界中から志ある若者を迎え入れました。わずか2か月という実践的な教育課程で寿司職人を育成し、卒業生は35か国、2,000人を超えています。松田氏は技術だけでなく、「自然、家族、地域社会への感謝」という日本料理の精神を伝え続け、多くの教え子から「シェフ」であると同時に「先生」として深く敬愛されました。

英語で日本料理を伝える力の重要性を早くから認識し、自らコミュニティーカレッジで英語を学び、日本食の魅力を世界へ発信し続けた姿勢は、多くの人々に道を示しました。また、卒業生への経営指導やレストランコンサルティングにも力を注ぎ、2016年にはホーランド・アメリカ・ラインの日本食改革を担うコンサルタントに就任。さらに2018年にはカルナリー・カウンシルの一員として豪華客船16隻の日本食監修を務め、日本食を世界中の人々へ届ける重要な役割を果たしました。

その長年の功績が認められ、2025年には農林水産省の「日本食海外普及功労者表彰」を受賞。授賞式では「小さな学校ではあるが、引き続き支えてほしい」と静かに語られた言葉には、日本食文化への尽きることのない情熱と未来への願いが込められていました。

松田氏が世界中に蒔いた日本食の種は、多くの教え子たちによってこれからも育まれ、受け継がれていくことでしょう。その温かな人柄と揺るぎない信念、そして日本料理への深い愛情は、世界中の人々の心に生き続けます。

ご生前のご活躍に敬意を表するとともに、そのお人柄を偲び、心よりご冥福をお祈り申し上げます。

David Kudo
All Japan News Inc.
Japanese Restaurant News





KIKISAKE-SHI
唎酒師

SAKE SOMMELIER CLUB

Honorary Sake Sommelier & Saka-Sho



Bon Yagi
Honorary Sake Sommelier
TIC GROUP



Katsuya Uechi
Honorary Sake Sommelier & Saka-Sho
Chairman
Katsuya Group



Rick Smith & Hiroko Furukawa
Honorary Sake Sommelier & Saka-Sho
Owner "SAKAYA NYC"



Beau Timken
Honorary Sake Sommelier & Saka-Sho
Owner "True Sake"

Honorary Sake Sommelier



Kats Miyazato
Honorary Sake Sommelier
Owner of M&M Enterprise

MASTER SAKE SOMMELIER
マスター酒ソムリエ



Yuji Matsumoto
Master Sake Sommelier
Finalist of the 2nd World Sake Sommelier Competition. Graduated from Keio University Faculty of Law, Department of Political Science. Worked for Nomura Securities for 10 years. Former president of California Sushi Academy Former chief of planning dept. at Mutual Trading.



David Kudo
Sake Sommelier
Master Sake Sommelier
Born Kita-Akita City, Akita Prefecture. Took over as Executive Officer of the Japanese Food Trend News founded in 1991, when the predecessor was assigned back to Japan. Currently distributed as Japan Restaurant News (20,000 issues published electronically) in North America, Japan, and Southeast Asia.

Logo Branding of Japanese Sake

The logo is an important symbol that represents the product of a company. When reviewing products popular worldwide, each company studies how to best advertise their logos to have their consumers remember their logo, an important strategy. Regardless of the product, consumers are concerned with visual appeal for text and descriptions usually escape the memory.

Audi have four circles, Honda is the letter "H," and apple is for Apple computers, logos are easy to memorize. This is also true for food products.

How does this apply to Japanese sake? Review of local ads for Japanese sake, it is difficult to see where the logo is, and often many of the brands don't have one. It's difficult to tell if the sake manufacturer's name is the brand, or the product name is, or if another product name is the brand.

Even if a consumer likes a particular brand of sake, this makes it difficult for the consumers to make the connection between the brand of sake and the manufacturer, or other products offered by that manufacturer. Although the colors and size of bottles may change according to the brand, the brand logo should be made most noticeable for the labeling. Why not consider a logo that appeal to consumers?.■

日本酒のロゴブランド

ロゴは、その会社の商品を象徴する最も大事なシンボルである。世界で売れている商品を見てみると各会社は、自社のロゴをどのように宣伝し消費者に覚えてもらうかのイメージ戦略をとっている。

どの商品を見てもまず消費者がみるのは、視覚的なものであり、文字や説明はあまり頭に入っていないものである。4つの丸があるのはアウディ、Hならホンダ、リンゴならアップルコンピュータ、というようにブランドロゴは非常に我々の頭に入って行き易い。食品にしてもしかりである。

さて、日本酒はどうであろうか？もし、手元に日本酒の宣伝がある広告をみてもらうと分かると思うが、まずどれがブランドロゴなのか分かりにくいし、無いものも多い。酒造会社の名前がブランドなのか、商品名がブランドなのか、はたまた特定名称がブランドなのか、と思うくらいである。

これでは、消費者にとってせっかく気に入ってもらった商品があっても、その後の自社商品への購入やブランドを覚えてもらうことにつながりにくい。ボトルの色や大きさは商品によって変ってもブランドロゴは一番目に付く場所にラベリングすることが重要である。ブランドイメージ（ロゴ）についてもっと消費者に訴えるものを検討したらどうであろうか。

清酒logo的品牌化

logo象徵著的公司產品，是最重要的標誌。放眼世界上銷售良好的產品，每家公司都有一個形象策略來宣傳其logo，以便消費者記住它。

無論您看什麼產品，消費者首先看到的都是視覺效果，而文字和說明並不是那麼「入腦」。

四個圓圈的是奧迪，H是本田，蘋果就是Apple等等。可見品牌logo很容易進入我們的腦海。這用在食物上非常好用，那酒呢？如果您看到帶有清酒的廣告也許會更了解：首先，則很難分辨出哪個是品牌logo，很多時更根本不存在這東西。我想知道究竟釀造公司的名稱是就品牌名，產品名稱是品牌名，還是特定名稱才是品牌名。

這樣一來，即使消費者擁有自己喜歡的產品，也讓消費者很難購買自己的產品或記住品牌。即使瓶身的顏色和尺寸因產品而異，在最醒目的位置貼上品牌logo，對品牌的建立與經營是很重要的事。那何不考慮一些對消費者更具吸引力的品牌形象（logo）呢？

일본술의 로고 브랜딩

로고는 그 회사의 상품을 상징하는 가장 중요한 상징입니다. 전 세계에 판매 중인 상품을 살펴보면, 각 기업은 자사의 로고를 어떻게 알리고, 소비자에게 각인시킬 것인지에 대해 이미지 전략을 쓰고 있는 것을 알 수 있습니다.

소비자 입장에서는 어느 제품이든 시각적인 것이 먼저 눈에 들어오고, 문자나 설명은 별로 기억에 남지 않습니다.

4개의 원은 아우디, H는 혼다, 사과 이미지는 애플컴퓨터 등과 같이 브랜드 로고는 매우 기억되기 쉽습니다. 음식도 마찬가지입니다.

그러면 일본술은 어떨까요? 만약 주변에 일본술을 알리는 광고가 있다면 쉽게 알 수 있겠지만, 우선 무엇이 브랜드 로고인지 알기 어렵고, 심지어 없는 것도 많습니다. 주조 회사의 이름이 브랜드인지, 상품명이 브랜드인지, 혹은 특정 명칭이 브랜드인지 구분이 가지 않을 정도입니다.

이런 상황이라면 어렵게 소비자의 마음을 사로잡은 상품이 있더라도 차후에 자사 상품의 구매나 브랜드 각인으로 이어지기 어렵습니다. 병의 색이나 크기는 상품에 따라 변하더라도 브랜드 로고는 가장 눈에 띄는 곳에 라벨링하는 것이 중요합니다. 소비자의 마음을 움직이게 하는 브랜드 이미지(로고)에 대해 검토하는 것은 어떨까요?

SAKE SOMMELIER CLUB

Brewery Owner



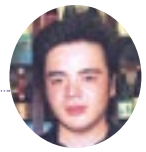
Kosuke Kuji
Nanbu Bijin Inc.
Fifth Generation
Brewery Owner



Timothy Sullivan
Sake Samurai



Takao Matsukawa
International Sake Sommelier
Latin Region Specialist
Mutual Trading



Keita Akaboshi
Sake Sommelier
Kuramoto US Inc.



Michael John Simkin
MJS Sake Selection
Owner



Shigeto Terasaka
Sake Sommelier
President
Japan Hollywood Network



Sara Guterbock
International Sake Sommelier
New York Mutual Trading

Sake Sommelier and Others



Teruyuki Kobayashi
Taruhei Brewing Co Ltd.



Masato Kato
Sake Sommelier
Wismettac Asian Foods



Philip Harper
Tamagawa Hand Made
Japanese Sake
Master Sake Brewer



Mei HO
Sake Sommelier
True Sake



Mai Segawa
Advanced Sake Sommelier
Tako Grill



Isao Kiyota
International Kikisake-Shi
Academia de Sake Mexico
Founder



Rachel Fiekowsky
International Sake Sommelier
New York Mutual Trading



Joe Mizuno
Head of the "Regional
Sake Tasting Club"



Akira Yuhara
Sake Sommelier
Miyako Hybrid Hotel



Rachel Macalisang
Sake and Wine Sommelier



Miyuki Yoshida
Sake Sommelier



Don Lee
Sake Sommelier
Yama Sushi
Owner Chef



Eda Vuong
International Sake Sommelier
Mutual Trading



Masae Kusada
International Sake Sommelier
New York Mutual Trading



Chizuko Niikawa-Helto
Sake Sommelier
Sake Samurai



Hirohisa Kikuchi
Sake Sommelier



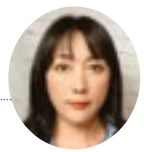
Koji Wong
Owner
Japon Bistro



Kaz Tokuhara
Sake Sommelier
Manager
Wismettac Asian Foods



Gary Imada
Sake Advisor



Shino Okita
Certified Sake Sommelier
Shochu Advisor
Hanbai Solutions LLC.



Lora Blackwell
International Sake Sommelier
Genji Sake



Alice Hama
Certified Wine & Sake Sommelier



Eduardo Dingler
Sake Ambassador



Kurtis Wells
Mixologist



Koji Aoto
Sake Sommelier
Savannah
Distributing Co. Inc.



Eiji Mori
Sake Sommelier
Katana Restaurant



Jonathan Cortez
International Sake Sommelier
Latin Region Specialist
Mutual Trading



Liloa Papa
Certified Sake Professional Level LL
Young's Market Company



Yoshihiro Sako
Sake Sommelier
Yuzuki



Stuart Morris
Sake Sommelier
Hana Japanese Restaurant



Toshiyuki Koizumi
Sake Sommelier
Owner "WASAN"



Michael Russell
Certified Sake Sommelier
Pacific International
Liquor Inc

Info
Sake Shochu Spirits Institute of America
(213) 680-0011, AllJapanNews@gmail.com

Anime, Voice Actors, and Japanese Sake Part 3

アニメと声優と日本酒　その3

酒豪大陸

California SAKE CHALLENGE

by Kosuke Kuji 226



Kosuke Kuji
Fifth Generation Brewery Owner
Nanbu Bijin, Inc.

Born May 11, 1972. Entered Tokyo University of Agriculture's Department of Brewing and Fermentation. In 2005 became the youngest person ever to receive the Iwate Prefecture Young Distinguished Technician Award. In 2006 was selected to be a member of the board of trustees of his local alma mater, Fukuoka High School. Currently is featured in a number of media outlets including magazines, radio, and television.
*Positions of Public Service: Chairperson, Cassiopeia Corporation Youth Conference; School Board Member, Fukuoka High School, Iwate Prefecture, Vice-Chairman, Technology Committee, Iwate Prefecture Brewers and Distillers' Association

Tokyo's Akihabara and Ikebukuro are widely known as anime "holy sites," and at the center of Ikebukuro stands Animate Ikebukuro Main Store, one of Japan's most famous anime retailers. As the flagship store, it has become a true destination for fans from around the world, drawing visitors who come to experience anime culture at its source.

In front of Animate Ikebukuro Main Store, a park nearby has hosted the Toshima Gijo Festival for two consecutive years. Backed by the Japan Ginjo Sake Association—a long-established organization in Japan's sake industry—the event is a pioneering collaboration that brings together voice actors and Japanese sake culture.

Over 40 long-established sake breweries from across Japan take part, bringing their own sake for the event. Visitors can enjoy tastings alongside voice actors, hear their live impressions and comments on the sake, and even attend stage sessions where the voice actors share personal stories related to Japanese sake and their own experiences with it.

The event drew an impressive lineup of guests, including Moeka Koizumi, Yui Makonio, Ai Kayano, Shugo Nakamura, Haruka Kudo, Kiyono Yasuno, and even Kenchi Tachibana of EXILE. With such a star-studded guest list, the plaza in front of Animate Ikebukuro Main Store was packed with visitors, creating a lively and crowded atmosphere throughout the event. All of the participating voice actors and guests are openly known as sake lovers, and many of their fans have also come to share that same appreciation for Japanese sake.

For fans, the experience of toasting together with their favorite voice actors over the very same drink, along with hearing candid personal stories that rarely come up elsewhere, made this an unmissable event.

The festival is also expected to return next year, although the venue has yet to be decided. If you have the chance, it is certainly worth attending.■

日本のアニメの聖地と言えば秋葉原や池袋ですが、その聖地には「アニメイト」というアニメコンテンツの日本でも最も有名なお店があります。そのアニメイトの本店は池袋です。

池袋アニメイト本店は、世界中からアニメ大好きなお客様が集まる、まさにアニメの聖地となっています。そんなアニメイト池袋本店の前の公園で2年続けて「豊島超吟醸祭」が開催されました。

このイベントは日本吟醸酒協会という日本でも大変歴史のある日本酒のグループがバックアップして声優さんと日本酒のコラボイベントを日本でも先駆けて行っています。日本全国から40を超える伝統ある日本酒の蔵がお酒を持参し、声優さんと一緒に日本酒を飲んでいただきコメントしてもらったり、日本酒に関する声優さんのプライベートなお話しを聞くステージもあります。

小泉萌香さん、牧野由依さん、茅野愛衣さん、仲村宗悟さん、工藤晴香さん、安野希世乃さん、そして何とエグザイルの橘ケンチといった豪華な顔ぶれで池袋アニメイト前の広場は大混雑になりました。出演声優さんとゲストはみんな「日本酒大好き」と公言している方々で、そのファンの皆さんも日本酒を一緒に愛してくれています。

声優さんの声で一緒に同じお酒で乾杯が出来る事、プライベートの話がたくさん飛び出す事など、ファンにとってはたまらないイベントになりました。

このイベントも来年も場所はまだ未定ですが開催される予定です。是非参加してみてください。



JFC INTERNATIONAL INC
www.jfc.com

日本酒百味百題

What is the difference between sweet vs. dry sake?
甘口と辛口の違い

Sweet Japanese sake is the sweet flavor you taste, while dry sake has the opposite meaning.

The sweet flavor in Japanese sake is derived from the glucose and glycerin containing in the extract (the sweet flavor in Japanese sake), while the dry flavor is derived from alcohol. Therefore, the components of sake at first glance appear to be that the more sugar there is, the sweeter, and the less sugar, the more dryer, however, that is not necessarily the case. Even if the sugar content is the same, the higher the alcohol content, the dryer the sake will seem in flavor.

The Sake Meter Value, or SMV, shows the balance between the sugar vs. alcohol content in numerical values. The higher the sugar content high in specific gravity, the larger the negative numerical value (sweetness), while alcohol lighter in specific gravity generates a larger positive numerical value (dryness). The Japanese sake SMV is widely used to measure the sweetness vs. dryness of Japanese sake, however, this distinction is originally determined by human taste buds, and does not necessarily reflect the numerical values in reference to specific gravity. The sweetness vs. dryness tasted by human taste buds is also determined by the degree of acidity, along with sugar and alcohol content.

While Japanese sake is given its acidity and umami flavors using lactic, succinic, and matic acids, the quantity of these acids being large or small will also determine the degree of sweetness vs. dryness. For example, even if the alcohol and sugar content is equal in a sake, the higher the acidity, the dryer the flavor will seem, while less acidity will seem sweeter in taste. This is because the sensitivity of the human taste buds is suppressed by acidity. Thus, even if the sweet flavor does not differ in content, the flavor seems sweeter than apples and mandarin oranges with less acidity. Also, the cooler the tongue, the more difficult to detect sweet flavors, while the warmer tongue will more readily detect sweet flavors. This is why warmed sake is often considered sweet in flavor.

In this manner, since the sweet and dry elements of Japanese sake are intricately intertwined, the Japanese sake SMV alone cannot necessarily determine these flavors, and it's indication is subjective, thus determined to be different according to each person. Also, the determination of sweet vs. dry flavors will change over time. For example, sake in the Meiji Era (1868~1912) was generally extra dry with high acidity, while the Taisho Era (1912~1926) witnessed the dryness drop to half, and transition to a sweet flavor in the Showa Era (1926~1989). The sweet trend continued to decline after World War II, becoming slightly dry after 60 years into the Showa Era (1985).■

♦ ♦ ♦

甘口の日本酒とは飲んだ時に甘く感じる酒で、辛口の酒とはその反対の日本酒である。

日本酒の甘みは主として､エキス分(日本酒に含まれる可溶性の甘み成分）中に含まれるグルコース（ぶどう糖）やグリセリンに由来し、辛みはアルコール分に由来する。したがって、酒の成分上からは一見、糖分が多ければ甘口酒となり、少なければ辛口酒となるはずだが、必ずしもそうはならない。かりに糖分の含量が同じでも、アルコール度が高い酒は辛く感じるからだ。

この糖分とアルコール分のバランスを比重の数値で表したものが「日本酒度」である。比重の重い糖分の含量が多ければマイナスの数値が大きくなり（甘口)、比重の軽いアルコール分が多いとプラスの数値が大きくなる(辛口)。日本酒度は、日本酒の甘辛を簡単に表現する指標として広く用いられているが、本来酒の甘辛は人間の官能による判断であり、比重に対応する数値とは必ずしも一致しない。人間の感じる日本酒の甘辛には、糖分とアルコール分のほかに、含まれている酸の含量が大きくかかわっているためだ。日本酒に含まれる酸は乳酸やコハク酸、リンゴ酸などで、酒に酸味や旨みをもたらしているが、これらの酸味成分が多いか少ないかによっても、甘辛の程度は変わってくる。たとえば、アルコール度数、糖分ともに同じ酒でも、酸が多い酒は辛く感じるし、少ないと甘く感じる。これは、舌の味蕾(みらい)が持っている甘みに対する感受性を、酸味が抑制してしまうためである。甘み成分の含量は変わらないのに、酸味の少ないリンゴやミカンがより甘く感じるのと同じことだ。また、舌は冷たい酒のほうが甘みを感じにくく、温かいとより強く感じる。一般に燗酒が甘く感じられるのはそのためである。このように、日本酒の甘口、辛口を構成する要素は複雑に絡み合っているので、日本酒度のみをもって一概に決めつけることはできないし、その判断は多分に主観的なものなので、人によってその判定が異なるのは当然のことといえる。また、甘辛の判定は時代によっても変わる。たとえば、明治時代の酒は一般に超辛口で酸味も多く、大正時代はその辛さが半減しているが、昭和に入ると一転して甘口になっている。その甘口傾向も戦後だんだんと弱くなり、昭和60年を境に、現在はやや辛口傾向になっているといわれる。

美味しい酒を150種類
日本全国から輸入
全米のネットワークを通じて
皆様に直送中



Yoshihide Murakami
Master Sake Sommelier
Liquor Manager
JFC International Inc.

JFC INTERNATIONAL INC

BRANCHES & SALES OFFICES
Head Office: LOS ANGELES
(800) 633-1004, (323) 721-6100
LOS ANGELES Branch
SAN DIEGO Sales Office
LAS VEGAS Sales Office
PHOENIX Sales Office
DENVER Sales Office
SAN FRANCISCO Branch
SACRAMENTO Sales Office
SEATTLE Branch
PORTLAND Sales Office
HOUSTON Branch
DALLAS Sales Office
BATON ROUGE Sales Office
CHICAGO Branch
TOLEDO Sales Office
NEW YORK Branch
BOSTON Sales Office
BALTIMORE Branch
ATLANTA Branch
ORLAND Sales Office
MIAMI Branch
HAWAII Branch
JFC GROUP OFFICE
HAPI PRODUCTS, INC.
JES INC.
Interbranch Distribution Center (IDC)

この記事は株式会社柴田書店より提供されています。 This article was courtesy from Shibata Shoten Co Ltd.

SAKE SOMMELIER CLUB

Master Sake Sommelier

Info
Sake Shochu Spirits Institute of America
(213) 680-0011
AllJapanNews@gmail.com

Ask me

JAPAN


Yuji Matsumoto
Master Sake Sommelier
Beverage Manager
ymatsumoto001@gmail.com


Toshio Ueno
Master Sake Sommelier
Vice President
Sake School of America
info@sakeschoolofamerica.com


Ami Nakanishi
Master Sake Sommelier
Vice President
New York Mutual Trading
nymtc.com


Atsuko Glick
Master Sake Sommelier
Manager
Sake School of America
info@sakeschoolofamerica.com


Yoshihide Murakami
Master Sake Sommelier
Liquor Manager
JFC International Inc.
ymurakami@jfc.com


David Kudo
Master Sake Sommelier
President, All Japan News
davidkudo@gmail.com


Ryuji Takahashi
Master Sake Sommelier
Owner "Ji · sakeya"
Shuto-Meijin
ryu2syuto@yahoo.co.jp

Sake Shochu Spirits Institute of America
米国酒焼酎蒸留酒研究所

Sake Shochu Spirits Institute of America
NPO法人
米国酒焼酎蒸留酒研究所

Sake Shochu Spirits Institute of America was founded with the purpose to promote further understanding of Japanese sake, shochu and beer in a shared where 500 million people enjoy wine in North America. We strive to increase Japanophiles by furthering understanding of the sake culture through online Japanese sake and shochu colleges and books related to Japanese sake, shochu and beer, etc. Especially sampling parties directly approaches consumers and no doubt contributes to expanding the market. Also, our final purpose is to facilitate communication with sake breweries, sake producers, and distribution companies, etc., to introduce Japanese sake, shochu and beer to American consumers in a way that's easy-to-understand.

Japanese sake type – Classified into four types according to the concentration of flavor and aroma

Dry/sweetness indicates the degree of sweetness while smooth/refreshing and rich/full flavor indicates the degree of richness. The stronger the rice flavor, the more easily the rich sake flavor is detected, applicable to low-polished sake high in mineral content such as Junmai, Kimoto, and unfiltered sake with distinct, full flavors. The characteristics of the flavors, suitable consumption method and temperatures are different by sake type. This report introduces Aromatic Sake and Refreshing Sake.

Aromatic Sake: Sake with highly aromatic fragrance like fruits and flowers such as Junmai and Daiginjo. Light to the palate, refreshing, and smooth sake with a fruity, wine-like flavor, popular overseas. The aroma is similar to fruits or herbs. Applicable mainly to Junmai-Daiginjo and Daiginjo, most fragrant at the temperature range of approx. 41 degF.

Refreshing Sake: Lightest to the palate and highly refreshing, most common among Japanese sake. Applicable to a wide range of sake from Ginjo to non-premium sake, casually enjoyed year-round. The aroma is similar to lemon and lime. Applicable mainly to unpasteurized sake and sake with low alcohol content, most fragrant at the temperature range of approx. 41 degF ~ 50 degF■

日本酒のタイプー味の濃淡と香りによって4つのタイプに分類できる

辛口、甘口は甘みの度合いを示しているのに対し、淡麗、濃醇はコクの度合いを示す。米の風味が強い酒ほどコクを感じやすい、低精白でアミノ酸やミネラルが多く残っているもの純米酒や生酛系、無濾過の酒など、米本来のふくよかな香りを持つタイプが該当する。日本酒のタイプ分類、味の濃淡と香りによって4つのタイプに分類できる。タイプごとに風味の特徴、適した飲み方、温度が異なる。今回は薫酒タイプと爽酒タイプを紹介する。

薫酒タイプ：香りが華やか果物や花のような香り、華やかな香りを持つ吟醸酒、大吟醸酒が該当する。飲み口が軽快でさっぱりとした、いわゆるきれいな酒である。ワインのようなフルーティーな風味があることから、海外でも人気が高い。主な香りフルーツ、ハーブ。主な酒のタイプ純米大吟醸、大吟醸、香りが立つ温度帯10度前後。

爽酒タイプ：日本酒としては最も軽快で清涼感の高いものが多い、日本酒の中でも最も多いタイプで、吟醸酒から普通酒まで幅広い酒が該当する、1年を通してカジュアルに楽しめる。主な香、レモン、ライム、主な酒のタイプ生酒、生詰め酒、低アルコール酒、香りが立つ温度帯5度から10度。



Tokyo Jizake Strolling
東京地酒散歩

by Ryuji Takahashi



Ryuji Takahashi
Regional Sake Specialty Store “Ji Sakeya” Owner, Master Sake Sommelier, Shuto-Meijin, and the charismatic guru of ordinary sake.
Plans and manages events and seminars with his own unique flare to introduce the appeal of Japanese sake and cuisine, unaffected by the latest trends, while managing a jizake retail store.

What to Cut, What to Keep:
Managing Costs in a High-Inflation Liquor Store
物価高時代の酒販店で思ったこと
-削るべき経費と守るべき経費-

Tokyo was already topping 30°C in May, making spring feel shorter than ever. As another hot summer begins, sake retailers face a familiar challenge: selling sake in the heat. With rising costs for ingredients, shipping, and packaging driving prices ever higher, this season is shaping up to be a tough one for both retailers and customers. Not long ago, liquor stores could earn a little extra by sending empty bottles and plastic crates to recycling companies. Today, it's the other way around. Rising fuel costs mean retailers now have to pay for collection, and those fees keep climbing year after year. Utility bills have also increased, and with hotter weather stretching the air-conditioning season, energy costs have become yet another burden on the business. Against this backdrop, I stopped by a traditional liquor store while visiting a well-known hot spring town. It was in a perfect location, right along a busy street where tourists could easily pick up a bottle as a souvenir or something to enjoy back at their hotel or ryokan after dinner. Naturally, I went in to buy a drink for the evening—but the first thing that struck me was how dimly lit and surprisingly hot the store was. Even though it was over 30°C outside that day, the air conditioning wasn't running, and I found myself breaking a sweat just browsing the shelves. While the draft sake was safely stored in a refrigerator, the rest of the sake—even the pasteurized bottles—was sitting in a room warm enough to make me wonder about its condition. During my visit, several groups of tourists stopped in to buy sake and snacks. They left with bottles that were already warm, wrapped without even a single layer of protective insulation. If you're planning to drink it that evening, that's probably fine. But if you're taking it home as a souvenir, it's hard not to wonder whether the quality will hold up. Perhaps it wasn’t always like this. It may simply be that, under the pressure of rising costs, the store has been forced to cut expenses wherever possible. But it also raises a question of what “cost-cutting” really means—and whether, in the process, something essential has been trimmed away. In reality, very few business owners are careless with expenses—most are already highly conscious of costs. And in a time when rising prices make higher operating expenses almost inevitable, it makes me wonder whether cutting costs in ways that could potentially harm products or customer experience is really the right approach. Even if first-time visitors might stop by, I doubt I would return a second time. After all, just a short walk past the busy tourist area, there was a convenience store selling local sake as well—making it hard to see why I would choose the original shop again. The convenience store was bright, cool, and offered the same prices, so even if it required a bit more time and effort, it felt like the safer choice in terms of product handling and storage. In the end, the ongoing price increases driven by instability in the Middle East remain a deeply frustrating issue.■

♦ ♦ ♦

5月から気温30度越えとなった東京。春は3月中旬から4月中旬の1ヵ月しかなく、5月に入り異例な夏日を連発し、そして中東情勢も不安定な中、日本酒の売りづらい夏に突入した。原料費、運送費、資材費などが高騰し、日本酒の価格は軒並み高騰し続けている。ひと昔前は、空き瓶やP箱をリサイクル業者に出せば、数十円貰えていたが、今はガソリン代などの高騰により、逆にお金を支払わなければならなくなっている。その支払う回収料金も燃料費の影響で倍々に値段が上がっている状態である。電気代も数年前に比べ上がっており、エアコンを使用する月数も増えているので、光熱費も商売を圧迫している。そんな中、とある有名温泉街に行った際、観光客が多く歩く道沿いに昔ながらの酒販店があった。皆、土産の酒を購入したり、その日のホテルや旅館での食事を終えた後、部屋で飲む酒を買うのに最高な立地の酒販店だった。当然、私も夜飲む酒を買いに、その酒販店に入ったのだが、兎に角、店内が薄暗く暑いのに驚いた。その日の外気温度は30度を超えていたにも関わらず、店内にエアコンは点いておらず、酒を見ている際に汗が滴り落ちる状態だった。生酒は冷蔵庫に入っているものの、流石に火入れの酒でも心配になる店内温度であった。私が店内にいる間にも観光客は数組入ってきて酒やつまみを買っていたが、皆ぬるい酒を買い緩衝材1枚撒いてもらえない状態で、今日飲む酒は良いとして、土産として酒を買う人はちょっと不安になるのではないだろうかと心配になった。もしかしたら、以前はそうではなかったかもしれないが、物価高の影響で、経費削減に踏み出たのかもしれない。しかし、経費とは何ぞやということを考えると、削ってはいけない部分を削ってしまっているのではないかと思った。経費を無駄使いしている経営者は殆どいなくて、皆経費を意識しているのが普通だと思う。しかも、物価高で経費が多くかかってしまうのが当たり前の中、商品やお客様にダメージを与えてしまう恐れのある経費節減はどうなのだろうと思う。初見の観光客は来たとしても、2回目以降私は行かないかなと思う。何故なら、少し歩き賑わっている地域を抜けるとコンビニが有って、その店内にも、その地域の地酒が売っていたからである。店内は明るいし涼しいし、価格は変らないのであれば、体力と時間は多少使うとしても、コンビニの方が商品管理に関しては安心して買えるからである。それにしても中東情勢による物価高騰。本当に頭の痛い問題である。





Japanese Food Takes Center Stage at the NRA Show, One of America's Largest Food Industry Trade Exhibitions

-JETRO's Japan Pavilion Highlights the Appeal of Premium Japanese Products-

全米最大級の食品見本市「NRAショー」開催

―ジェトロ・ジャパンパビリオンで日本産食品を展示―



©2026 NRA Show Press Site


©2026 NRA Show Press Site

On May 16–19, the National Restaurant Association Show (NRA Show)—one of the largest trade exhibitions for the restaurant and foodservice industry in the United States—was held over four days at McCormick Place in Chicago, Illinois. The exhibition is a premier international business event, featuring approximately 2,300 exhibitors from around the world, including food and beverage manufacturers, commercial kitchen equipment suppliers, and foodservice technology companies. Each year, it attracts more than 55,000 buyers, chefs, and foodservice professionals from 112 countries, providing a global platform for business networking, product discovery, and commercial partnerships.

To promote exports of Japanese food products, the Japan External Trade Organization (JETRO) organized the Japan Pavilion, bringing together companies and industry organizations from across Japan. The pavilion showcased an extensive range of premium Japanese food products—including Japanese wagyu beef, rice, matcha, Japanese tea, ramen, seasonings, yuzu-based products, confectionery, and beverages—highlighting the quality, safety, and exceptional taste of Japanese cuisine to buyers from around the world.

Among the highlights, Japanese wagyu beef drew particularly strong attention for its exceptional marbling, tenderness, and rich, buttery flavor. Numerous chefs and restaurant operators stopped by the pavilion to sample the products and engage in business discussions with exhibitors.

Japanese rice also generated considerable interest. In addition to its traditional use in sushi, exhibitors showcased its versatility in a wide variety of culinary applications, attracting attention not only from Japanese restaurants but also from mainstream foodservice operators seeking new menu possibilities.

Meanwhile, products such as matcha and yuzu, which align with growing consumer demand for health-conscious ingredients and authentic Japanese flavors, received a steady stream of inquiries from buyers eager to introduce these distinctive products to their markets.

Buyers visiting the pavilion praised the opportunity to compare a wide variety of Japanese food products in one place, with many commenting that the event offered "an excellent venue for conducting business with multiple Japanese suppliers" and that "the quality of the products is exceptionally high." Exhibitors also expressed strong satisfaction with the event, noting that it provided valuable opportunities to expand into the U.S. Midwest market and develop new business relationships beyond the Japanese restaurant sector. Many reported that the show opened doors to new sales channels and helped them connect with a broader range of foodservice operators.

The Japan Pavilion's participation in this year's NRA Show proved to be more than just an opportunity to showcase the excellence of Japanese food—it also served as a strategic platform for expanding market access and promoting exports in the United States.

Japanese ingredients, led by wagyu beef and premium Japanese rice, continue to earn strong recognition as high-quality, value-added products among U.S. buyers and foodservice professionals. Looking ahead, ongoing initiatives through the Japan Pavilion are expected to further accelerate the global expansion of Japan's agricultural, forestry, fishery, and food products by creating new business opportunities and strengthening awareness of Japan's world-class food culture.■

イリノイ州シカゴのマコーミック・プレイスで、5月16日から19日の4日間にわたり、全米最大級のレストラン・食品サービス業界向け展示会「National Restaurant Association Show（NRAショー）」が開催された。この展示会は世界各国の食品メーカー、飲料メーカー、厨房機器メーカー、IT関連企業など約2,300社が出展し、112カ国から5万5,000人以上のバイヤーやシェフ、外食産業関係者が来場する国際的な商談会である。

ジェトロ（日本貿易振興機構）は、日本産食品の輸出拡大を目的として「ジャパンパビリオン」を設置し、日本各地の企業・団体が出展した。パビリオンでは和牛、日本産米、抹茶、日本茶、ラーメン、調味料、ゆず製品、菓子、飲料など、多彩な日本産食品が紹介され、日本食の品質や安全性、おいしさを海外バイヤーへ積極的にアピールした。

中でも和牛は、その優れた肉質やきめ細かな脂の甘みが高く評価され、多くのシェフやレストラン関係者が試食や商談に参加した。また、日本産米についても、寿司だけでなく幅広い料理への活用方法が提案され、日本食レストラン以外の外食事業者からも関心を集めた。さらに、抹茶やゆずなど健康志向や和風フレーバーへの需要が高まる商品には、多くの引き合いが寄せられた。

来場したバイヤーからは、「一度に多くの日本食品を比較しながら商談できる」「品質が非常に高い」といった評価が聞かれた。また、出展企業からは、中西部市場や日本食以外の業態との新たな販路開拓につながる有意義な機会となったとの声も多く寄せられた。

今回のNRAショーへの出展は、日本産食品のブランド力を高めるだけでなく、米国市場における販路拡大や輸出促進を後押しする重要な機会となった。和牛や日本産米をはじめとする日本の食材は、高品質・高付加価値商品として高い評価を受けており、今後もジャパンパビリオンを通じた継続的な情報発信と商談機会の創出が、日本の農林水産物・食品の海外展開をさらに加速させることが期待される。

MUTUAL TRADING
Restaurant Trend Report Vol. 194

Stop Selling More Drinks. Start Creating More Occasions.

The traditional Japanese Izakaya offers restaurant operators a timeless blueprint for bringing people together.



Connection over consumption.
The Izakaya offers a gentle pause shared plates, easy conversation, and occasions shaped by whatever each guest chooses to drink.

For decades, the Izakaya has occupied a unique place in Japanese dining culture. More than a bar, it is a gathering place where friends, coworkers, and families come together over small plates, shared conversation, and thoughtfully selected drinks. While alcoholic beverages have traditionally played an important role, the true heart of an Izakaya has never been intoxication. It has always been connection.

That philosophy is especially relevant today.

Recent consumer trends show many Americans drinking less and becoming more intentional about their beverage choices. Health and wellness concerns continue to influence dining decisions, with many guests placing greater value on quality, craftsmanship, and memorable experiences over volume.

For restaurant operators, the result is familiar: fewer drinking occasions can mean slower evenings, lower beverage sales, and more competition for every dining dollar.

Another emerging trend has even earned its own name: **soft socializing.**

Instead of loud bars or late-night parties centered around drinking, people are increasingly looking for relaxed environments where conversation comes naturally. Whether catching up after work, sharing a meal with friends, or simply enjoying unhurried times together, the focus is less on drinking and more on being together.

While the term may be new, the philosophy is not.

The traditional Japanese Izakaya has always been built around this idea.

The traditional Japanese Izakaya has long offered something many guests are looking for today: a place to slow down, share food, and enjoy one another's company.

Whether it's a neighborhood book club, a Japanese language exchange, a sake education night, a networking event, or another community gathering, the Izakaya's relaxed atmosphere naturally supports occasions where food and beverages enhance the experience rather than define it.

For operators, this shift presents an opportunity.

The opportunity isn't simply to sell more drinks. It's to create more occasions.

Dining groups increasingly include guests with different drinking preferences. One person may order sake, another a Japanese highball, while someone else chooses a premium Japanese non-alcoholic beer or a zero-proof cocktail. Despite the numerous customized drinks, everyone still shares the same table, the same dishes, and the same experience.

Expanding beverage offerings doesn't mean changing the identity of the Izakaya, rather, it allows for every guest an intentional choice. A thoughtfully curated beverage menu should give equal attention to sake, shochu, Japanese whisky, craft beer, premium Japanese non-alcoholic beers, sparkling teas, and zero-proof cocktails.

When every guest has a beverage worth choosing, the Izakaya becomes more inclusive while creating new opportunities for beverage sales. The opportunity isn't to reinvent the Izakaya, rather, it's to rediscover what has always made it special and find new ways to share that experience with today's guests.

集いの起点となる居酒屋の価値

日本の伝統的な居酒屋は、人と人をつなぐための、
時代を超えて受け継がれる飲食店経営の理想的な形を示しています。

居酒屋は単なる酒場ではありません。友人や同僚、家族が小皿料理を囲み、会話を楽しみ、それぞれが思い思いの一杯を味わいながら、心地よい時間を共有する「集いの場」です。確かに、お酒は昔から居酒屋に欠かせない存在でした。しかし、居酒屋の本質は決して「酔うこと」ではありません。そこにあるのは、人と人とのつながりです。

そして、その考え方は、今の時代だからこそ、これまで以上に大きな意味を持っています。

近年の消費者動向を見ると、アメリカではお酒を飲む量を減らし、自分に合った飲み物を意識して選ぶ人が増えています。健康志向やウェルネスへの関心が高まる中、多くの人は「量」よりも、「品質」「職人のこだわり」、そして「心に残る体験」に価値を見いだすようになっています。

飲食店経営者にとって、こうした状況は多くの飲食店が直面している課題です。飲酒の機会が減れば、夜の客足は鈍り、飲料の売上が落ち込み、一人ひとりのお客様を獲得する競争はますます激しくなります。

こうした新しいライフスタイルは、今では「ソフト・ソーシャライジング（Soft Socializing）」という言葉でも語られるようになりました。

大音量のバーや、お酒を中心とした深夜のパーティーではなく、人々は自然に会話が生まれる、落ち着いた空間を求めています。仕事帰りに仲間と語り合う時間。友人と食事を囲むひととき。あるいは、何も急がず、ゆったりとした時間を共有したりと、焦点は「お酒を飲むこと」から「一緒に過ごすこと」へと移っているのです。

言葉こそ新しいものですが、その考え方自体は決して新しいものではありません。

日本の伝統的な居酒屋は、まさにそのために存在してきました。

居酒屋は昔から、今日多くの人が今まさに求めているもの――ゆったりと過ごし、料理を分かち合い、互いの交流を楽しむ場所――を提供してきました。地域の読書会、日本語交流会、日本酒セミナー、ビジネス交流会、あるいは地域のコミュニティの集まりなど、どのような催しであっても、居酒屋のくつろいだ雰囲気は自然と人を引き寄せます。そこでは、料理や飲み物は主役ではなく、その場をより豊かに彩る存在として、人と人との交流を支えています。

飲食店にとって、この変化は新たな可能性を切り拓く機会でもあります。
求められているのは、単にお酒をもっと売ることではありません。
人が集まる機会を、もっと創り出すことです。

今では、一つのテーブルを囲むお客様の飲み方も実にさまざまです。
ある人は日本酒を楽しみ、ある人はジャパニーズ・ハイボールを選び、また別の人はプレミアム日本産ノンアルコールビールやノンアルコールカクテルを注文します。
選ぶ飲み物は違っても、同じ料理を囲み、同じ時間を共有し、同じ体験を楽しむことに変わりはありません。

ドリンクメニューを充実させることは、居酒屋らしさを変えることではありません。
むしろ、一人ひとりのお客様が、自分らしい一杯を選べる環境を整えることです。
丁寧に構成されたドリンクメニューでは、日本酒、焼酎、ジャパニーズウイスキー、クラフトビールはもちろん、プレミアム日本産ノンアルコールビール、スパークリングティー、ノンアルコールカクテルにも同じように目を向け、それぞれを魅力ある選択肢として提案することが大切です。

一人ひとりが心から選びたいと思える一杯があれば、居酒屋はさらに多くの人が集える場所となり、新たなビジネスチャンスも生まれます。目指すべきは、居酒屋を新しくつくり替えることではありません。これまで大切に受け継がれてきた居酒屋の価値を再発見し、その魅力を現代のお客様へ届けていくことなのです。

IZAKAYA PLAYBOOK: CREATING MORE OCCASIONS



After-Work Catch-Ups



Featured Menu Ideas!
Yakitori, karaage, edamame, Japanese lager, highballs, and zero-proof cocktails.

Why it works?
Encourages relaxed weekday gatherings and welcomes guests with different beverage preferences.

Community Night



Featured Menu Ideas!
Shareable platters, seasonal appetizers, sparkling teas, Japanese non-alcoholic beers, and sake.

Why it works?
Creates a comfortable setting for book clubs, language exchanges, hobby groups, and neighborhood gatherings.

Date Night



Featured Menu Ideas!
Seasonal tasting menu, sashimi, grilled seafood, sake pairings, or Japanese gin.

Why it works?
Elevates the dining experience while supporting premium check averages.

Friends' Night Out



Featured Menu Ideas!
Kushiyaki, sushi rolls, assorted share plates, craft beer flights, and sake flights.

Why it works?
Designed for groups to explore, share, and linger together.

Sake Discovery Night



Featured Menu Ideas!
Guided sake flights paired with regional Japanese dishes and seasonal specialties.

Why it works?
Creates a memorable experience that encourages repeat visits and beverage exploration.

BEVERAGE STRATEGY: THINKING BEYOND SOFT DRINKS

Every Guest Deserves a Beverage Worth Choosing

Check-List

- ◯ Offer premium Japanese non-alcoholic beer, not just soft drinks.
- ◯ Include low-ABV and zero-proof cocktails alongside traditional alcoholic offerings.
- ◯ Feature sparkling teas and seasonal alcohol-free specialties to broaden guest choice.
- ◯ Give alcohol-free beverages the same menuvisibility, descriptions, and presentation as sake, beer, and cocktails.
- ◯ Equip staff to confidently recommend alcohol-free beverages and pair them with signature dishes.

NON-ALCOHOLIC BEER



Sapporo Premium Non-Alcoholic Beer
355ml #39588



Suntory All Free 0.0%
350ml # 76501



Asahi Super Dry 0.0%
330ml # 11007

ZERO-PROOF MENU INSPIRATION



N/A Yuzu Shandy

Featured Products:
- Non-Alcoholic Beer
- MOSHI Yuzu Original Soda (#12843)

Recipe:
Fill a chilled glass with ice. Pour equal parts Sapporo Premium Non-Alcoholic Beer and MOSHI Yuzu Original Soda. Garnish with a lemon wheel or fresh yuzu slice.



Japanese Michelada (Zero-Proof)

Featured Products:
- Non-Alcoholic Beer
- Miyako Oriental Yuzu Miso
- S&B Shichimi Togarashi

Recipe:
Rim a glass with a blend of shichimi togarashi and salt. Add a spoonful of yuzu miso, fill halfway with ice, then pour in the non-alcoholic beer and stir gently.

New York • Boston • Washington DC • Chicago (Yamasho) • Atlanta • Florida • Lima (Super Nikkei) • Tokyo

日本の味を世界の人々に

Bringing the Flavors of Japan to the People of the World

@mutualtrading

By Naoki Adachi

Reading the Sea: The Quiet Innovation Behind Matoya Oyster
的矢かきは、海を読む技術が育てた

A field visit organized for several board members of the JBIB (Japan Business Initiative for Biodiversity) led us to a rather ambitious request—to explore businesses contributing to nature-positive outcomes. When we shared this challenge with Mr. Chihiro Takeuchi, former Mayor of Shima City, she immediately recommended Sato Oyster Farm in Matoya as the very first place to visit.

I was already familiar with the name Matoya Oyster, of course. It is one of Japan's most prestigious oysters—renowned for its purity, exceptional flavor, and safety for raw consumption. That was the extent of my understanding.

However, visiting Sato Oyster Farm this time made me realize that what I had known was only the surface.

Matoya Oyster was not simply "a delicious oyster harvested from Matoya Bay." Behind it lies nearly a century of fisheries innovation—an enduring effort to observe and understand a single bay, to decode the nature of oysters as living organisms, and to bring out their qualities without diminishing the power of nature itself.

Ise-Shima as Miketsukuni (the Land of Divine Food Offerings)

Ise-Shima has long been known as Miketsukuni, the "Land of Divine Food Offerings." This term refers to regions that supplied foodstuffs to the imperial court and the Ise Grand Shrine. Spiny lobster, abalone, a wide variety of seafood, and seaweed—these are among the gifts of the sea for which Ise-Shima has been renowned since ancient times. The bounty of its waters has long been offered to the gods and sent on to the capital, celebrated as a source of nourishment and reverence.

In other words, this region has not merely been "rich in nature." It has long held a culture of receiving and offering nature's blessings. In this context, food has never been something simply harvested and consumed. It has been received from nature, carefully prepared by human hands, and offered forward with gratitude.

Seen in this light, the story of Matoya Oyster may not be that of a suddenly emerging modern brand. Rather, it appears to be an extension of the deep, longstanding relationship between food and nature that has existed in the land of Ise-Shima for centuries.

The sea that did not become pearls became a sea of oysters

Sato Oyster Farm was founded about a century ago, in 1925. Its founder, Tadao Sato, did not appear to have set out with oysters as his original focus. At first, he is said to have also experimented with pearl farming. However, those efforts did not unfold as intended, and he was ultimately overtaken by Kokichi Mikimoto, the founder of MIKIMOTO. The two were, in fact, rivals. However, that failure led to an unexpected discovery.

Oysters were thriving on the pearl farming rafts. Had pearl cultivation progressed smoothly, Mr. Sato might never have turned his attention to oysters at all. In that sense, Matoya Oyster can be seen as having been born from a single failure, and from a renewed way of observing nature.

Natural capital does not always present itself clearly as "resources" from the outset. It is only when someone recognizes its value that its true worth begins to emerge. The oysters of Matoya Bay likewise became a major regional asset only because someone saw their potential early on—recognizing that "these will grow into something exceptional."

1928: The invention of suspending oysters

One of Sato Oyster Farm's major achievements is suspended cultivation.

In 1928, Tadao Sato established the suspended oyster farming method in Matoya Bay. Until then, oyster farming had mainly relied on placing oysters on the seafloor or tidal flats. In the suspended method, however, oysters are hung in the water column.

At first glance, it may seem as though they are simply hanging oysters in the water. In reality, however, it is something entirely different.

The ocean is not uniform. Temperature, salinity, oxygen levels, and the abundance of phytoplankton all vary by layer. Oysters cannot move freely on their own. That is precisely why it matters that humans adjust the depth at which they are suspended, placing them in the most suitable layer of the sea at any given time.



This is not a technique for artificially fattening oysters. Rather, it is a method of reading the conditions of the sea and guiding the oysters to where they can grow best. Instead of controlling nature, it is about creating the conditions in which natural forces can work most effectively. In that sense, I came to feel that suspended cultivation is a technique for thoughtfully supporting nature.

In the 1950s, it was not the oysters but the seawater that was sterilized using ultraviolet light

Another remarkable innovation was their use of ultraviolet purification technology. Oysters that can be eaten raw are now taken for granted. However, Sato Oyster Farm has played a significant role in establishing the safety standards that make this possible. After World War II, Japanese oysters came under strict sanitary scrutiny from the GHQ. In response, Tadao Sato devoted himself to developing purification techniques that would make it possible to safely consume oysters raw. In 1953, he developed a method for purifying oysters using seawater sterilized with ultraviolet light, and in 1955, he was granted a patent for this technology.

When I first heard "sterilization with ultraviolet light," I assumed it meant shining UV light directly on the oysters themselves. However, that is not the case. It is the seawater that is sterilized with ultraviolet light.

Oysters naturally take in large volumes of seawater, filter it through their bodies, and then expel it again. This characteristic is precisely what is utilized. The oysters are placed in clean seawater that has been sterilized with ultraviolet light. They then draw in and release this water, gradually purifying their own bodies in the process. Within roughly twenty hours, it is said that the water inside their bodies is completely replaced.

In other words, humans are not forcibly processing the oysters. Instead, they are placing them in an environment where their natural filtering ability can function at its best. This, too, can be seen as a technology rooted in a deep understanding of the oyster as a living organism.

New challenges since 2021.

Sato Oyster Farm is a long-established company with a rich history. However, what I felt during this visit was that it is not simply a place sustained by past achievements.

Since taking over as the fifth-generation president in 2021, Daiki Hamaji has been continuously pursuing new challenges. These include single-seed oyster cultivation, rock oyster farming, the operation of the Matoya Oyster Terrace, as well as initiatives that utilize discarded oyster shells for sake rice and the development of a Japanese sake called "Matoya Meguru."

Led by Mr. Hamaji, Sato Oyster Farm appears to be doing more than simply preserving tradition. It seems to be working to reconfigure oysters as living organisms, Matoya Bay as a form of natural capital, and the region's food culture for the next generation.



Single-seed oysters: “crafted oysters.”

We visited Matoya in mid-May, and were able to enjoy not only rock oysters at the very start of their season, but also raw Japanese oysters. This is possible because they are triploid, single-seed Japanese oysters that do not lose their flesh during spawning.

Single-seed cultivation is a method in which oysters are grown individually as separate, independent units. As mentioned earlier, in conventional oyster farming, larvae are allowed to attach to a substrate such as scallop shells, and the entire shell is then suspended in the sea for cultivation. In contrast, in single-seed farming, each oyster is placed in a basket and managed as an individual organism.

What is even more interesting is that, for a certain period, the oysters are taken out of the sea and exposed to sunlight and wind. Once removed from the water, oysters tightly close their shells to prevent drying out. Through this repeated process, their adductor muscles develop, their shells become thicker, and they grow into oysters with deep cups.

This is no longer simple aquaculture. It uses tides, sunlight, wind, drying, and the oyster’s own instinct to close its shell. With these elements, each oyster is carefully “crafted” one by one. Rather than mass production, it feels closer to the art of culinary craftsmanship.

The single-seed Japanese oysters we actually tasted were smooth, refined, and refreshingly clean in flavor. Their adductor muscles, however, were thick and sweet.

On the other hand, the three-year-old rock oysters were enormous, with an intensely creamy, almost milky richness that made them feel like an entirely different food. Although both are oysters, I was struck by just how different they could be.

Turning a byproduct of the sea back into a blessing for the region

What was even more interesting at Sato Oyster Farm was the use of oyster shells.

Once oysters are grown and consumed, they naturally generate a large volume of shells. This is a major challenge for oyster-producing regions across Japan. Treating them as waste incurs disposal costs and creates storage issues.

However, at Sato Oyster Farm, these shells are not regarded as waste. They are crushed and returned to rice fields and mountains as fertilizer and soil conditioner. In fact, this is already practiced at many other aquaculture sites. But Sato Oyster Farm did not stop there. Rice for sake is grown in paddies enriched with powdered oyster shells, and that rice is then used to brew Japanese sake called “Matoya Meguri.” The shells of oysters raised in the sea are returned to the rice fields.

Rice for sake grows in those fields. Sake is brewed from that rice. And the sake, in turn, returns to the table alongside oysters once again. It is, quite literally, a cycle.

This is not simply recycling. It is a single integrated cycle that reconnects the sea and the land, agriculture and fisheries, sake brewing and food culture. Rather than treating satoumi and satoyama as separate domains, it returns the blessings of the sea to the mountains and fields, and from there generates new nourishment once again. I came to see this as an initiative that is putting the satoumi–satoyama circular system into practice as an actual business model.

Matoya Oyster Terrace as a place to dine

On this visit, we enjoyed oysters at the “Matoya Oyster Terrace” attached to Sato Oyster Farm. Sitting on a raft while looking out over Matoya Bay, and eating oysters raised in that very sea, is a truly rare experience. When you eat oysters at a regular restaurant, they are simply “delicious ingredients.” But when you eat them right next to Sato Oyster Farm, gazing at the sea, the experience feels quite different.

There is the water of Matoya Bay, the nutrients flowing in from the mountains, the skills of the people who cultivate the oysters, and nearly a century of history behind them. What you are eating is not just an oyster.

It feels as though you are tasting the sea, the craft, and time itself all together.

Nature positive begins on the ground

Today, nature positive is attracting global attention. It means putting biodiversity on a path to recovery—shifting from depleting natural capital to increasing it instead. While the concept is sound in principle, it can sometimes feel like an abstract slogan. However, what I saw at Sato Oyster Farm was something far more concrete.

Raising oysters in a way that does not exceed the sea’s carrying capacity. Understanding the nature of oysters as living organisms and drawing out their potential.

Returning the shells from the sea to fields and mountains.

Connecting fisheries with local agriculture, sake brewing, food culture, and tourism.

And delivering this cycle to people as a meaningful and delicious experience.

This is not a theoretical, desk-based version of nature positive. It is a nature positive approach rooted in practice—and one that can quite literally be “tasted.” Of course, to rigorously define something as nature positive, it is necessary to measure conditions such as seagrass beds, tidal flats, water quality, benthic ecosystems, and soil health, and to demonstrate how nature is actually being restored. In that sense, there is still room for further development. However, the direction is clear. It is about not treating nature merely as a resource to be exploited, but rather reading its systems, drawing out its power without diminishing it, and circulating that value within the region. I believe this is the kind of approach that future regional businesses will be expected to embody.

Matoya Oyster was a story of natural capital

Sato Oyster was not simply a luxury oyster for raw consumption. It was the crystallization of a century of innovation—an effort to read and understand Matoya Bay as a form of natural capital, and to build it together with the living organism that is the oyster.

And now, that story has begun to circulate once again—from oyster shells to sake rice, to Japanese sake, and back to the dining table. Ise-Shima, long known as Miketsukuni, has for centuries offered its rich ingredients to the gods and to the imperial capital. In this land, a new form of circulation is now emerging in the present day. My visit to Sato Oyster Farm made me feel



this very strongly once again.

And in Ise-Shima, there still seems to be a story of natural capital that we have not yet fully told. There are many things that could not be captured in this article, and many places we were unable to visit or conversations we were unable to have during this trip.
I hope to continue exploring and deepening these aspects in the future as well.

*JBIB / Japan Business Initiative for Biodiversity

JBIB is a group of Japanese corporations committed to biodiversity conservation through their businesses. The initiative was launched in 2008 with 14 companies. Now it has grown to a group of 64 leading companies covering a wide scope of business sectors. The member companies of JBIB are working together to explore how business can be sustainable and in harmony with nature, and are also striving to transform themselves. Since its activities address biodiversity, a global issue, it works in coordination with international trends and frameworks such as the Convention on Biological Diversity (CBD).■

今回は私が事務局長務める*JBIBの理事の方数名による視察だったので、ネイチャーポジティブにつながるビジネスを見学したいと無茶なご相談を志摩市の前市長である竹内千尋さんにしたところ、真っ先に紹介してくださったのが的矢の佐藤養殖場でした。

的矢かきの名前は、もちろん以前から知っていました。日本を代表する高級な牡蠣。清浄で、味がよく、生で食べても安心な牡蠣。そのくらいの認識はありました。

けれども今回、実際に佐藤養殖場を訪ねてみて、自分が知っていたのは、実はほんの表面にすぎなかったのだと気づきました。的矢かきとは、単に「的矢湾で採れるおいしい牡蠣」ではありませんでした。そこには、ひとつの湾を見つめ続け、牡蠣という生きものの性質を読み解き、自然の力を損なわずに引き出してきた、ほぼ一世紀にわたる水産イノベーションの歴史があったのです。

御食国としての伊勢志摩

伊勢志摩は、古くから「御食国（みけつくに）」として知られてきました。それは、朝廷や神宮に食材を供する土地のことです。伊勢海老、鮑、魚介、海藻。伊勢志摩の海は、古代から豊かな食材を生み出す場所として知られており、その恵みは神々や都へと供えられてきたのです。

つまりこの地域には、単に「自然が豊か」というだけではなく、自然の恵みを受け取り、供える文化があったのです。そこでは、食材は、ただ採って食べるものではない。自然からいただき、人の手で整え、感謝とともに差し出すものだったはずです。

そう考えると、的矢かきの物語も、突然現れた近代のブランドのそれではないのかもしれません。伊勢志摩という土地が古くから持っていた、食と自然との深い関係の延長線上にあるのでしょう。

真珠になれなかった海が牡蠣の海になった

佐藤養殖場が設立されたのは今から百年ほど前、1925年、大正14年のことです。創業者である佐藤忠勇氏は、最初から牡蠣を目指していたわけではなかったようです。当初は、真珠養殖にも挑戦していたといいます。しかし、それは思うようにはいかず、ミキモト創業者である御木本幸吉さんに先を越されてしまいます。二人はライバルだったのです。

ところが、その失敗が、別の発見につながります。真珠養殖のいかだに、牡蠣がよく育っていたのです。

もし真珠養殖が順調にいっていたら、佐藤氏は牡蠣に目を向けなかったかもしれません。的矢かきは、ひとつの失敗と、そこから自然を見直す眼差しによって生まれたとも言えそうです。

自然資本とは、最初から「資源」として分かりやすく存在しているとは限りません。そこに価値を見出す人の目があって、初めてその本当の価値が現れる。的矢湾の牡蠣もまた、「これは大きく育つ」と見抜いた人がいたからこそ、地域の大きな価値へと変わっていったのです。

1928年、牡蠣を吊るすという発明

佐藤養殖場の大きな功績のひとつが、垂下式養殖です。

1928年、佐藤忠勇氏は、的矢湾で垂下式の牡蠣養殖を確立しました。それまでの牡蠣養殖は、海底や干潟に牡蠣を置くような形が中心でした。しかし垂下式では、牡蠣を海中に吊るします。

一見すると、ただ吊るしているだけのように思えます。しかし、実際にはまったく違います。

海の中は一様ではありません。水温も、塩分も、酸素も、植物プランクトンの量も、層によって異なります。牡蠣は自分で自由に泳ぎ回ることができません。だからこそ、人が牡蠣を吊るす深さを調整し、その時々で最もよい海の層に置いてやることに意味があるのです。

これは、牡蠣を人工的に肥育する技術ではありません。むしろ、海の状態を読み、牡蠣がもっともよく育つ場所へ導く技術です。自然を管理するのではなく、自然の力がもっともよく働く条件を整える。その意味で、垂下式は自然を上手にサポートする技術だと感じました。

1950年代、紫外線で殺菌するのは牡蠣ではなく海水だった

もうひとつ驚いたのが、紫外線による浄化技術です。

生食できる牡蠣は、今では当たり前のように感じられます。しかし、その安全性を確立するために、佐藤養殖場は大きな役割を果たしてきました。

第二次世界大戦後、日本の牡蠣はGHQから衛生面で厳しい目を向けられました。そこで佐藤忠勇氏は、安全に生食できる牡蠣を実現するため、牡蠣の浄化技術に取り組みます。

1953年には、紫外線で殺菌した海水を用いて牡蠣を浄化する技術を開発し、1955年にはその技術で特許を取得したそうです。

最初に「紫外線で殺菌する」と聞いたとき、私は牡蠣そのものに紫外線を当てるのかと思いました。しかし、そうではありません。紫外線で殺菌するのは、海水です。

牡蠣は、大量の海水を体内に取り込み、濾過し、また外へ出します。その性質を利用して、紫外線で殺菌した清浄な海水の中に牡蠣を置く。すると牡蠣自身が、その海水を吸い、吐き出しながら、体内をきれいにしていく。20時間程度で、体内の水分はすっかり入れ替わるのだそうです。

つまり、人間が牡蠣を無理やり処理するのではありません。牡蠣自身の濾過能力を、もっともよく働く環境に置いてあげるのです。これもまた、牡蠣という生きものの性質を深く理解した技術と言えます。

2021年以降の新しい挑戦

佐藤養殖場は、長い歴史を持つ老舗です。しかし今回訪ねて感じたのは、ここが単に過去の功績に支えられた場所ではないということでした。

2021年に5代目社長として経営を引き継いだ濱地大規氏は、次々と新しい挑戦を重ねています。シングルシードの真牡蠣、岩牡蠣の養殖、的矢かきテラスの運営、そして牡蠣殻を活用した酒米づくりと日本酒「的矢廻（めぐる）」への展開。

濱地氏が率いる佐藤養殖場は、伝統を守るだけではなく、牡蠣という生きもの、的矢湾という自然資本、そして地域の食文化を、次の時代に向けて再構成しようとしているように見えました。

シングルシードという「仕立てる牡蠣」

私たちが的矢を訪問したのは5月半ばでしたが、シーズンが始まったばかりの岩牡蠣だけでなく、真牡蠣も生でいただくことができました。それは、繁殖活動で身が痩せない、3倍体のシングルシードの真牡蠣だからです。

シングルシードとは、一粒ずつ独立した牡蠣として育てる方法です。前述のように通常の牡蠣養殖では、幼生をホタテ殻などの基盤に付着させ、その殻ごと海中に吊るして育てます。これに対してシングルシードでは、牡蠣を一粒ずつバスケットに入れ、個体として管理していきます。

さらに面白いのは、一定時間、海上に出して日や風に当てることです。海から出された牡蠣は、乾燥を避けるためにしっかりと殻を閉じます。その繰り返しによって、貝柱が発達し、殻も厚くなり、深いカップを持つ牡蠣に育っていくといいます。

これは、もはや単なる養殖ではありません。潮汐、日光、風、乾燥、牡蠣自身の閉じる力。それらを使って、一粒ずつ丁寧に牡蠣を仕立てていく。大量生産というより、食の工藝に近いものを感じました。

実際にいただいたシングルシードの真牡蠣は、つるりとして端正で、さっぱりとした味わいでした。そして、貝柱は、厚くて甘いのです。一方、三年ものの岩牡蠣は巨大で、ミルキーな部分が非常にクリーミーで、まったく別の食べもののようでした。同じ牡蠣でありながら、これほど違うのかと驚きました。

海の副産物を
もう一度地域の恵みにする

佐藤養殖場でさらに興味深かったのが、牡蠣殻の活用です。

牡蠣を育て、食べれば、当然ながら大量の牡蠣殻が出ます。これは全国の牡蠣産地にとって大きな課題です。廃棄物として処理すればコストがかかりますし、置き場の問題も出てきます。

しかし佐藤養殖場では、この牡蠣殻を廃棄物としては見ていません。牡蠣殻を砕き、肥料や土壌改良材として田んぼや山に戻す。実はここまでは他の養殖場でもしていることです。しかし、佐藤養殖場はそれで終わらせなかったのです。





牡蠣殻粉を漉き込んだ田んぼで酒米を育て、その米を使って日本酒を造る。その名も「的矢廻（めぐり）」です。

海で育った牡蠣の殻が、
田んぼに戻る。
田んぼで酒米が育つ。
その米から酒が生まれる。
その酒が、また牡蠣とともに
食卓へ戻ってくる。
まさに、廻るのです。

これは、単なるリサイクルではありません。海と陸、農業と水産業、酒造と食文化をつなぎ直す、ひとつの循環です。里海と里山を分けて考えるのではなく、海の恵みを山や田畑に戻し、そこからまた食の恵みを生み出していく。里海里山循環を事業として実装している取り組みだと思いました。

食べる場所としての的矢かきテラス

今回、私たちは養殖場に併設された「的矢かきテラス」で牡蠣をいただきました。いかだの上で、的矢湾を眺めながら、その海で育った牡蠣を食べる。これはなかなか得がたい体験です。

普通のレストランで牡蠣を食べれば、それは「おいしい食材」です。しかし、養殖場のすぐそばで、海を見ながら食べると、少し違って感じられます。

そこには、的矢湾の水があり、山から流れ込む栄養があり、牡蠣を育てる人たちの技術があり、百年に近い歴史があります。食べているのは、牡蠣だけではない。海と技術と時間を、一緒に味わっているように感じました。

ネイチャーポジティブは
現場から始まる

いま、世界ではネイチャーポジティブが注目されています。

生物多様性を回復基調に乗せる。自然資本を損なうのではなく、反対に増やしていく。言葉としては正しいのですが、ともすると抽象的なスローガンに見えてしまうこともあります。

けれども、佐藤養殖場で見たものは、もっと具体的でした。

海の許容量を超えないように牡蠣を育てる。
牡蠣という生きものの性質を理解し、その力を引き出す。
海から出た殻を、田畑や山に戻す。
地域の農業や酒造、食文化、観光とつなげる。
そして、その循環をおいしい体験として人に届ける。

これは、机上のネイチャーポジティブではありません。現場に根ざした、食べられるネイチャーポジティブです。

もちろん、厳密にネイチャーポジティブと言うためには、藻場や干潟、水質、底生生物、土壌の状態などを測定し、実際に自然がどう回復しているのかを示していく必要があります。そこには、まだ発展の余地があるでしょう。しかし、方向性ははっきりしています。

自然を単なる資源として利用するのではなく、自然の仕組みを読み、その力を損なわずに引き出し、さらに地域の中で廻らせていく。それこそが、これからの地域ビジネスに求められる姿なのだと思います。

的矢かきは、自然資本の物語だった

的矢かきは、ただの生食用高級牡蠣ではありませんでした。
それは、的矢湾という自然資本を読み解き、牡蠣という生きものとともに築かれてきた、100年のイノベーションの結晶だったのです。

そして今、その物語は、牡蠣殻から酒米へ、日本酒へ、そして再び食卓へとめぐり始めています。古くから御食国として、豊かな食材を神々や都に供してきた伊勢志摩。その土地で、現代の新しい「循環」が始まっている。

佐藤養殖場を訪ねて、私はそのことを改めて強く感じました。

そして伊勢志摩には、まだ私たちが十分に語りきれていない自然資本の物語がありそうです。今回の記事では書ききれなかったこと、今回の訪問では訪れたり、お話を聞けなかったことがまだまだあるようです。今後またそうしたことも深めていきたいと思います。

*JBIB (Japan Business Initiative for Biodiversity)

一般社団法人 企業と生物多様性イニシアティブ：多様な企業が共同で研究を進めることにより、単独の企業活動のみでは成し遂げられない成果を生み出し、真に国内外の生物多様性の保全に貢献することを目指している。この取り組みは2008年に14社で発足し、現在では、幅広い業種をカバーする64社の有力企業へと拡大している。加盟企業は、企業活動が自然と調和し持続可能となるあり方を模索するとともに、自らの変革にも取り組んでおり、活動内容自体は生物多様性というグローバルなテーマを扱っているため、海外の動向や国際的な枠組み（CBD＝生物多様性条約など）とも連動しながら取り組みが進められている。

Text courtesy from National Restaurant Association

New NRA Survey:

-Restaurants Stay a Priority as Financial Strains Challenge Spending-

NRAの最新調査

-経済的な負担が消費に影を落とす中、飲食店は依然として優先順位の高い存在-

There continues to be mixed news about consumer behavior in the U.S. economy, with restaurants navigating both headwinds and signs of resilience. With that in mind, the National Restaurant Association has started surveying everyday consumers on a quarterly basis to gauge their perceptions about their personal finances and their utilization of restaurants. To date, the Quarterly Consumer Insights Survey has data for Q1 and Q2 2026, and over time, we will be able to examine consumer trends from a longer term perspective, partcularly as it relates to dining out.

Specific to the second quarter, two-thirds of consumers report feeling good about their overall financial well-being—a potentially surprising finding given ongoing concerns about higher gasoline prices and rising economic uncertainty tied to geopolitical tensions, including the war in Iran. At the same time, broader measures of sentiment paint a more cautious picture. For instance, the University of Michigan's consumer sentiment index fell to an all-time low in May amid these pressures. Notably, there are clear generational differences, with both younger and older consumers expressing greater optimism. The "K-shaped" nature of the recovery also remains evident, as higher-income households continue to exhibit stronger confidence in their personal finances. This "K-shaped" narrative becomes even more pronounced when accounting for employment status. Unsurprisingly, those who are employed report significantly stronger financial confidence: 93% say they feel positive about their financial position. Even among households earning less than $50,000 per year, confidence remains relatively high at 86% for those currently employed. These figures reinforce the importance of labor market attachment in shaping household financial sentiment.

Even so, signs of financial strain persist. Thirty-five percent of consumers say they regularly—meaning every month or most months—spend more than they earn, while nearly half (49%) report doing so at least occasionally. These are striking figures, underscoring the precariousness of many household budgets and extending the notion of living paycheck to paycheck. This dynamic is further reflected in the personal savings rate, which recently fell to its lowest level since October 2022. In other words, consumers are continuing to spend, but increasingly by drawing down their savings. Younger consumers are particularly vulnerable, with nearly half (47%) reporting that they regularly outspend their income. Similarly, households earning less than $50,000 are more likely to face this challenge, with 42% indicating they frequently spend beyond their means.

For restaurants, the data presents both encouraging and cautionary signals. On the positive side, restaurants remain the top discretionary purchase for consumers, underscoring the sector's continued prioritization even as households pull back in other spending categories. In the second quarter, 56% of consumers said they dined at a restaurant in the past week, half ordered takeout or delivery, and 39% purchased a coffee or snack. Dining frequency increased modestly, with the share eating out rising 4 percentage points from the first quarter, while coffee and snack purchases edged down by 2 points.

Engagement remains particularly strong among younger consumers. Fully 86% of Generation Z reported dining at a restaurant, ordering takeout, or purchasing a coffee or snack in the past week. Even among Baby Boomers, usage was solid at 72%. At the same time, familiar "K-shaped" patterns are evident in restaurant activity. Ninety percent of households earning $100,000 or more reported restaurant engagement in the past week, compared with 84% of those earning $50,000 to $99,000 and 72% of those earning less than $50,000.

However, while usage remains relatively healthy, there are growing signs that consumers are moderating restaurant spending. In the second quarter, 36% of consumers said they spent less at restaurants, including takeout and delivery, than in the first quarter. The pullback was most pronounced among younger consumers, with 45% of Generation Z reporting reduced spending. Baby Boomers reported the smallest decline, at 32%. Across all generations, the share of consumers reducing restaurant spending exceeded those increasing it. Overall, 24% reported spending more, while 40% indicated that their spending was largely unchanged.



Consumers are also adjusting how they spend when they do dine out. In the second quarter, 35% said they ordered fewer add-ons such as desserts or beverages, up from 32% in the first quarter. Similarly, 34% reported shifting toward less expensive restaurants, also up from 32%. At the same time, reliance on discounts and value promotions eased slightly, with 35% of consumers using them more frequently in the second quarter, down from 37% previously.

Overall, these data underscore the complexity of the current consumer environment. While rising stock prices and home values continue to support higher-income households—allowing them to spend more freely—lower- and middle-income consumers, as well as younger cohorts, remain more cautious as financial pressures persist. This divergence is further amplified by employment status, reinforcing the uneven, "K-shaped" nature of the recovery. At the same time, geopolitical tensions, including the war in Iran, and elevated gasoline prices are placing additional strain on household budgets. Even as consumers continue to prioritize restaurant spending relative to other discretionary categories, there are clear indications that outlays in this space have softened somewhat.

Looking ahead, some relief may be on the horizon. If gasoline prices were to stabilize in the coming weeks, pressure on household budgets could ease, providing support for restaurants and broader consumer spending. Additional tailwinds—including larger tax refunds, continued economic growth beyond AI-driven investment, and solid wage gains—should help sustain demand. For restaurants, these factors point to continued resilience and modest spending growth in the year ahead. However, given persistent uncertainties, particularly around consumer sentiment and cost pressures, that outlook is likely to remain cautiously optimistic, particularly as relief on the gasoline price front remains far from certain at this point.

*K-shaped / A "K-shaped recovery" refers to a situation during the recovery phase following an economic recession in which certain industries and income groups experience a rapid recovery and expansion, while other industries and groups continue to struggle or deteriorate, resulting in the overall economy becoming polarized into an "upward trend" and a "downward trend."■

米国経済における消費者の動向については、依然として好悪混在のニュースが続いており、飲食店業界は逆風と回復の兆しの両方に直面している。こうした状況を踏まえ、全米レストラン協会は、一般消費者が自身の家計状況や飲食店利用についてどのように認識しているかを把握するため、四半期ごとに消費者調査を開始。現在、「四半期消費者インサイト調査」には2026年第1四半期および第2四半期のデータが蓄積されており、今後、特に外食に関する消費者動向を長期的な視点から分析できるようになる見込み。

第2四半期に限って言えば、消費者の3分の2が自身の全体的な経済状況について良好な印象を抱いていると回答している。これは、ガソリン価格の高騰や、イランでの戦争を含む地政学的緊張に伴う経済の不確実性の高まりに対する懸念が続いていることを考えると、意外な結果と言えるかもしれない。一方で、より広範な景況感の指標を見ると、より慎重な見方が示されている。例えば、こうした圧力の中で、ミシガン大学の消費者信頼感指数は5月に過去最低水準まで下落した。特に注目すべきは、世代間の明確な違いが見られ、若年層と高齢層の消費者の双方がより強い楽観的な見方を示している点だ。また、高所得世帯が引き続き個人の家計に対して強い自信を示していることから、景気回復の「*K字型」の傾向も依然として顕著である。

この「K字型」の傾向は、雇用状況を考慮に入れるとさらに顕著になる。当然のことながら、就業中の人は経済状況に対する自信が著しく高く、93％が自身の経済状況について前向きに感じていると回答している。年収5万ドル未満の世帯であっても、現在就業中の人々の自信は86％と比較的高い水準を維持している。これらの数値は、家計の経済心理を形成する上で、労働市場への参画がいかに重要であるかを裏付けている。

それでもなお、経済的な逼迫の兆しは続いている。消費者の35％が、定期的に（つまり毎月、あるいはほとんどの月に）収入以上の支出をしていると回答しており、半数近く（49％）が少なくとも時折そうしていると報告している。これらは衝撃的な数字であり、多くの家計の不安定さを浮き彫りにするとともに、「給料日ごとにやりくりする」という状況をさらに際立たせている。この傾向は個人貯蓄率にも反映されており、同率は最近、2022年10月以来の最低水準まで低下した。つまり、消費者は支出を続けているものの、その資金源として貯蓄を取り崩すケースが増えているということだ。特に若い消費者はこの傾向が顕著で、ほぼ半数（47％）が定期的に収入以上の支出をしていると回答している。同様に、年収5万ドル未満の世帯もこの課題に直面する可能性が高く、42％が頻繁に収入以上の支出をしていると回答している。

飲食店業界にとって、このデータは明るい兆しと警戒すべき兆しの両方を示しています。明るい面としては、飲食店が



依然として消費者にとって最も優先度の高い「自由裁量支出」であり、家計が他の支出項目を控えている中でも、この分野が引き続き優先されていることが浮き彫りになっています。第2四半期には、消費者の56％が「過去1週間に飲食店を利用した」と回答し、半数がテイクアウトやデリバリーを注文し、39％がコーヒーやスナックを購入しました。外食頻度は小幅に増加し、外食の割合は第1四半期から4ポイント上昇した一方、コーヒーやスナックの購入は2ポイント微減した。

特に若い消費者の間では、利用意欲が依然として高い。Z世代の86％が、過去1週間にレストランでの食事、テイクアウトの注文、あるいはコーヒーやスナックの購入を行ったと回答した。ベビーブーマー世代でも、利用率は72％と堅調だった。一方で、レストランの利用状況にはおなじみの「K字型」の傾向が顕著に見られる。年収10万ドル以上の世帯の90％が、過去1週間にレストランを利用したとの回答があったのに対し、年収5万ドルから9万9千ドルの世帯では84％、年収5万ドル未満の世帯では72％にとどまった。

しかし、利用状況は比較的堅調に推移しているものの、消費者が外食費を控える傾向が強まっている兆候が見られます。第2四半期には、消費者の36％が、テイクアウトやデリバリーを含め、第1四半期に比べて外食費を減らしたと回答しました。この支出の減少は若い世代で特に顕著であり、Z世代の45％が支出を減らしたと報告しています。一方、ベビーブーマー世代の減少幅は32％と最も小さかった。全世代を通じて、外食費を減らした消費者の割合は、増やした消費者の割合を上回った。全体では、支出が増えたと回答したのは24％だったのに対し、支出は概ね横ばいだったと答えたのは40％だった。

また、消費者は外食時の支出の仕方も見直している。第2四半期には、デザートや飲み物などの追加注文を減らしたと答えた人は35％で、第1四半期の32％から増加した。同様に、より安価なレストランを利用するようになったと答えた人も34％で、こちらも32％から増加した。一方で、割引やお得なプロモーションへの依存度はわずかに緩和され、第2四半期にそれらをより頻繁に利用した消費者は35％で、前回の37％から減少した。

全体として、これらのデータは現在の消費環境の複雑さを浮き彫りにしている。株価や住宅価格の上昇が引き続き高所得世帯を支え、より自由な支出を可能にしている一方で、低・中所得層や若年層は、経済的な圧力が続く中、依然として慎重な姿勢を崩していない。この格差は雇用状況によってさらに拡大しており、景気回復の不均衡な「K字型」の性質を強めている。同時に、イランでの戦争をはじめとする地政学的緊張やガソリン価格の高騰が、家計にさらなる負担を強いている。消費者は依然として、他の自由裁量支出項目に比べて外食費を優先しているものの、この分野での支出がやや鈍化していることを示す明確な兆候が見られる。

先を見据えると、状況に一服の息がつく兆しが見え始めている。今後数週間でガソリン価格が安定すれば、家計への負担が軽減され、飲食店や消費支出全般を下支えすることになるだろう。さらに、税還付額の拡大、AI主導の投資を超えた経済成長の継続、堅調な賃金上昇といった追い風も、需要の維持に寄与するはずだ。飲食店業界にとっては、これらの要因が、今後1年間における回復力の維持と、緩やかな消費の伸びを示唆している。しかし、特に消費者心理やコスト圧力に関する不確実性が依然として残っていることを踏まえると、現時点ではガソリン価格の緩和が確実とは言い難い状況であるため、その見通しは引き続き慎重ながら楽観的なものにとどまるだろう。

＊景気回復の「K字型」/ K字型の景気回復とは、景気後退からの回復局面で、ある産業・所得層などは急回復・拡大する一方で、他の産業・層は低迷・悪化が続き、経済全体が「上向きの線」と「下向きの線」に二極化する状態を指す。



Japanese Restaurant Association of America (JRA) 2026 Annual Golf Tournament held

米国日系レストラン協会 第26回チャリティーゴルフ大会を開催



Tetsuyuki Shigeta of True World Foods, Winner (right)

The Japanese Restaurant Association of America (JRA), led by President Shinji Kugita, held its 26th Annual Charity Golf Tournament on July 6 at Angeles National Golf Club in Sunland, California. Organized to promote Japanese cuisine and support the continued growth of the industry, the event brought together restaurant owners, food manufacturers, importers, distributors, and other professionals from across the Japanese food business for a day of networking, camaraderie, and fundraising. The tournament serves as both a major fundraiser for the association and a valuable networking opportunity for professionals and corporate partners across the Japanese food industry. A longstanding JRA tradition since the association's early years, the annual event has become one of the organization's signature gatherings. Following another successful tournament in 2025, this year's outing once again brought together industry leaders to strengthen relationships, reinforcing its reputation as one of the Japanese food community's most anticipated summer traditions.

Marking its 26th edition, this year's tournament attracted approximately 128 participants, including restaurant owners, chefs, food manufacturers, sake and beverage producers, importers, distributors, and other professionals from across the Japanese food industry. In addition, some 60 sponsoring companies supported the event by donating prizes, food and beverages, and a wide range of their products, underscoring the strong sense of unity and collaboration that continues to define the Japanese food business community.

The tournament was played under the Double Peoria handicap system, with Tetsuyuki Shigeta of True World Foods emerging as the overall champion after a spirited day of competition. The awards ceremony featured an impressive lineup of prizes, drawing enthusiastic applause and cheers from participants, while the event concluded in the warm, convivial atmosphere that has become a hallmark of the JRA's annual golf outing.

What truly sets the JRA Golf Tournament apart is that it is far more than just a day of golf—it is a celebration of Japanese hospitality through food. Refreshment stations were set up throughout the course, where participants enjoyed freshly prepared hand rolls crafted by sushi chefs, along with yakisoba, beer, sake, and chilled green tea. Between rounds, players sampled authentic Japanese cuisine while catching up with friends and colleagues, creating a lively atmosphere reminiscent of a traditional Japanese summer festival. Especially on a warm Southern California day, the cold beverages and casual Japanese fare were a welcome treat, making this unique culinary experience one of the tournament's most cherished traditions.

The JRA is committed to promoting the growth of the Japanese food industry and enhancing its social standing through activities such as food sanitation and labor law seminars, as well as food culture events. This golf tournament serves not only as a fundraiser for the association, but also plays an important role as a venue for strengthening industry networks and exchanging information. Having continued for more than a quarter of a century, the tournament has increased its presence along with the expansion of the Japanese food market, and has become a valuable opportunity for those who support the Japanese food industry to reaffirm their unity.

In addition, the JRA is planning to hold its upcoming event, the Sushi & Sake Festival, on November 1 at the DoubleTree by Hilton Hotel in Little Tokyo.■

♦ ♦ ♦

日本食の普及と業界の発展を目的に活動する米国日系レストラン協会（JRA、釘田慎二会長）は7月6日、カリフォルニア州サンランド市のエンジェル・ナショナル・ゴルフクラブで第26回チャリティーゴルフ大会を開催した。同大会は協会の運営資金を募るとともに、日本食業界関係者や協力企業との交流を深める恒例行事で、同協会発足当時から続くJRAを代表するイベントとして定着している。2025年にも同様の大会が開催され、多くの業界関係者が親睦を深めており、毎年夏の恒例イベントとして親しまれている。

今回は26回目を迎え、レストラン経営者やシェフをはじめ、食品メーカー、日本酒・飲料メーカー、食品輸出入商社、流通・卸業者など約128人が参加。さらに開催趣旨に賛同した約60社が賞品や飲食物、自社製品を提供するなど大会を支援し、日本食産業全体が一体となったイベントとなった。

競技はダブルペリア方式で行われ、熱戦の末、True World Foodsのシゲタ・テツヤスさんが見事優勝を飾った。順位発表では豪華賞品が用意され、参加者から大きな歓声が上がるなど終始和やかな雰囲気に包まれた。

JRAのゴルフ大会の最大の特色は、単なる競技会にとどまらない「食のおもてなし」にある。ティーグラウンドやコース途中には複数の飲食ブースが設けられ、すし職人がその場で巻く手巻きずしをはじめ、焼きそば、ビール、日本酒、冷たい緑茶などが振る舞われた。プレーヤーはラウンドの合間に日本食を味わいながら交流を深め、まるで日本の夏祭りを思わせる賑わいを見せた。特に暑さの中で提供された冷たい飲み物や手軽に食べられる料理は毎年好評で、この大会ならではの魅力となっている。

JRAは衛生管理や労働法に関するセミナー、食文化イベントなどを通じて日本食業界の発展と社会的地位向上に取り組んでおり、このゴルフ大会も募金活動だけでなく、業界内のネットワーク強化や情報交換の場として重要な役割を担っている。四半世紀を超えて継続されてきた大会は、日本食市場の拡大とともにその存在感を高めており、日本食業界を支える関係者の結束を確認する貴重な機会となった。

また、JRAは今後のイベントとして11月1日にリトル東京のダブルツリーヒルトンで“Sushi and Sake Festival”の開催を予定している。









August

2026 Los Angeles Food & Sake Expo

8/1

Anaheim Marriot Hotel
Anaheim, CA

Annual Wismettac Sake and Food Celebration — a signature event featuring premium sake and delicious food pairings. Source Premium Japanese Sake & Asian Food-efficiently, in one place. Meet some of our vetted manufactures and distributors, sample the latest products, and experience firsthand. Special prices and discounts will also be available for events participants. This event is strictly 21+. Valid government-issued photo ID is required for entry. This is B2B-Only event and not open to the general public. For more information about the event, please contact a sales representative at Wismettac Asian Foods Inc.

California Restaurant Show

8/23-25

Anaheim Convention Center
Anaheim, CA
www.californiarestaurantshow.com/

Whether you're an independent owner, quick-serve restaurant operator, chef, caterer, baker, bar or nightclub operator, hospital, hotel, or commercial foodservice personnel — join us August 23-25, 2026, at the California Restaurant Show at the Anaheim Convention Center. Join thousands of your peers at the show, where you'll have access to the hottest menu trends, state-of-the-art design and decor, the best in business education, and hundreds of the leading vendors and purveyors dedicated to serving the restaurant & foodservice community — all under one roof. Watch live culinary demonstrations, competitions, and awards ceremonies and listen in on education sessions in our Education Alley Theaters. Shop from hundreds of exhibitors, explore the latest in foodservice trends, and join our exciting events - all on the show floor!

Dream Asia

8/7-9

South Carolina State Fairgrounds
Columbia, SC

Dream Asia Festival is coming to South Carolina on August 07–09, 2026, at the South Carolina State Fairgrounds in Columbia, bringing three unforgettable days of Asian food, culture, entertainment, and family fun. Explore 80+ Asian food vendors, shop 30+ unique merch and anime vendors, enjoy high-energy live performances including K-STAR Circus: A Kung-Fu Journey, DJ & live music, cultural showcases, K-pop dance parties, and cosplay contests, and take part in interactive experiences like the Squid Game Challenge, Karaoke Contest, and JDM Car Expo. Experience crowd-favorite attractions like the Fetch the Fun Dog Show, along with a Kids Activity Zone and petting zoo.

World Brewing Congress 2026

8/17-20

Minneapolis, MN

The brewing industry is a dynamic and ever-evolving landscape faced with various complex issues, such as sustainability, supply chain resilience, market trends, and regulatory shifts. WBC 2024 aims to provide a compass for the brewing community to chart its course through the challenges that brewers and brewing professionals encounter on a global scale.

Around The World Cultural Food Festival

8/29

Oronoco Bay Park
Alexandria, VA

Oronoco Bay Park transforms into a global destination of food, music, and culture. The Around the World Cultural Food Festival brings together the best of international cuisine, live performances, and cultural experiences—all on a vibrant waterfront setting.
This isn't just a food festival—it's your passport to the world.



26th Annual PRIME MINISTER'S CUP
CHARITY GOLF TOURNAMENT

Monday, August 3, 2026

Check-in: 10:30 am Box Lunch / Shot-Gun Tee Off: 12:30 pm
Award Dinner: Immediately following the tournament
Regular Registration $200 / Lunch and Dinner Included

Rio Hondo Golf Club
10627 Old River School Road
Downey, CA 90241
Tel. 562-927-2329

JCC
南加日系商工会議所財団　JCCF　Japanese Chamber of Commerce Foundation
Contact: Tel. 213-626-3067 / jccsc.org

International Wine Challenge 2026
“Sake Category” Trophy winners announced
インターナショナル　ワインチャレンジ2026
―「SAKE部門」トロフィー受賞酒が発表―

The “International Wine Challenge” (IWC) announced Trophy winners of the Sake Category on May 22, 2026. “IWC” is the largest international wine contest held annually in London, renowned as the “most influential wine contest worldwide.”

The “Sake Category” of the IWC was established in 2007. Since then, winners in the Sake Category continue to garner attention both domestically and internationally, gaining importance as an important contest for Japanese sake brands to expand overseas.

In 2026, the SAKE competition was divided into 11 categories: Non-premium Sake, Junmai, Junmai Ginjo, Junmai Daiginjo, Honjozo, Ginjo, Daiginjo, Sparkling Sake, Amber Sake, Aged Sake, and the newly introduced Flavor Sake category. Entries in each category were evaluated through a rigorous blind tasting conducted by the judging panel.

Since 2023, aged sake has been judged in two categories: Amber Style and Aged Style. From 2024, the Aged Style category has also been eligible for its own Trophy award.

Newly introduced in 2026, the Flavor Sake category is open to beverages made entirely from Japanese sake (seishu) as the base alcohol and flavored with ingredients such as fruit, fruit juice, tea, or matcha. For products made in Japan, entries must also be classified as liqueurs under the Japanese Liquor Tax Act.

One of four awards can be awarded according to assessed results: “Commended,” “Bronze,” “Silver,” and “Gold.” Further, exception entries among Gold winners are recognized with a “Trophy,” of which only one entry is selected as “Champion Sake,” the highest honor awarded in the Sake Category. Also, sake entries with a domestic retail price below 1,500 JPY (before taxes) with high cost performance – production volume of over 100,000 in 720 ml bottles - are recognized with the “Great Value” Award, from which only one entry is awarded the “Great Value Champion Sake.” Further, sake breweries with multiple entries that each scored high are recognized as the “Sake Brewer of the Year.”

Furthermore, prefectures that produced multiple breweries with a high comprehensive score are recognized as the “Sake Region of the Year.”

A total of 1,738 sake entries were submitted to the SAKE competition in 2026, with 59 labels earning the prestigious Trophy title.

“Champion Sake” to be announced on September 8

The highest award in the Sake Category, “Champion Sake,” along with the “Great Value Champion Sake” and “Sake Brewer of the Year” will be announced at the “IWC Award Dinner” in London on September 8. Anticipation builds until the winners are announced.■

2026年5月22日に、「インターナショナル・ワイン・チャレンジ（IWC）」のSAKE部門におけるトロフィー受賞酒が発表された。

世界最大級のワインコンテスト「IWC」は毎年ロンドンで行われ、“世界でもっとも大きな影響力をもつワインコンテスト”ともいわれている。

IWCに「SAKE部門」が誕生したのは2007年。以来、SAKE部門の受賞酒は国内外で注目され、IWCは日本酒の海外進出における重要なコンテストとして、その価値を高めてきた。

2026年のSAKE部門は「普通酒」「純米酒」「純米吟醸酒」「純米大吟醸酒」「本醸造酒」「吟醸酒」「大吟醸酒」「スパークリング」「古酒」「熟成」と2026年から新設された「フレイバー・サケ」の11カテゴリーに分けられ、それぞれの部門でブラインドテイスティングによる審査が行われた。

2023年から、古酒は「古酒Amber Style」と「熟成酒Aged Style」に分けて審査されていたが、2024年から、「熟成酒Aged Style」からもトロフィーが選出されることになった。新設された「フレイバー・サケ」とは、ベースとなるアルコールは全量日本酒（清酒）であること。日本酒に果汁を加えたり、フルーツなどを浸漬したもの（紅茶や抹茶なども可）。日本の酒税法上リキュールに分類されるもの（国内生産の場合）。以上の3つがエントリー条件になっている。

審査結果に応じて与えられる評価は「ゴールドメダル」「シルバーメダル」「ブロンズメダル」「大会推奨酒」の4つ。さらに、ゴールドメダルを獲得した出品酒の中で特に優れたものに「トロフィー」が与えられ、その中の1点に、SAKE部門の最高賞として「チャンピオン・サケ」の称号が与えられる。また、日本での小売価格が四合瓶換算で1,500円（税抜）以下、かつ生産量が四合瓶換算で10万本以上という優れたコストパフォーマンスを持った出品酒に与えられる賞が「グレートバリュー」。その中の1点が「グレートバリュー・チャンピオン・サケ」に選出される。さらに、エントリーした複数の出品酒すべてが高い評価を得た酒蔵は「サケ・ブリュワー・オブ・ザ・イヤー」として表彰される。

そして、エントリーした複数の酒蔵が優れた総合成績を収めた都道府県に対して「サケ・リージョン・オブ・ザ・イヤー」が授与される。

2026年のSAKE部門は1,738銘柄が出品があり、59銘柄がトロフィーの称号を受賞した。

「チャンピオン・サケ」は、9月8日に発表

日本酒部門の最高賞である“チャンピオン・サケ”と“グレートバリュー・チャンピオン・サケ”“サケ・ブリュワー・オブ・ザ・イヤー”は、9月8日にロンドンで予定されている“IWC Award Dinner”の席上で発表される予定。どの銘柄が選ばれるのか、今から期待が高まっている。

「IWC 2026」SAKE部門 トロフィー受賞酒
Sake Category Trophy Winners

普通酒 部門　Non-premium sake

“Daisekkei Josen”
Daisekkei Sake Brewing Co., Ltd. (Nagano)
「大雪渓 上撰」大雪渓酒造株式会社（長野県）

“SHIRAYUKI Taruzake Cup”
Konishi Brewing Co.,Ltd. (Hyogo)
「白雪樽酒カップ」小西酒造株式会社（兵庫県）

“Shochikubai Subaru”
Takara Shuzo Co Ltd. (Hyogo)
「松竹梅『昴』」宝酒造株式会社（京都府）

“Sake Hundred Niko”
Shirataki Sake Brewery Co.,LTD. (Niigata)
「SAKE HUNDRED 弐光｜NIKO」
白瀧酒造株式会社（新潟県）

“Kimagure Dragon Kijoshu”
Mitsutake Shuzojo Co., Ltd. (Saga)
「きまぐれドラゴン 貴醸酒」
合資会社光武酒造場（佐賀県）

本醸造酒 部門　Honjozo

“Kisoji Honjozo Kinmonnishiki”
Yukawa Sake Brewery Co., Ltd. (Nagano)
「木曽路 本醸造 金紋錦」
株式会社湯川酒造店（長野県）

“Kinoene Byakuya”
IINUMAHONKE Co.,Ltd. (Chiba)
「甲子 BYAKUYA」株式会社飯沼本家（千葉県）

“Sakatanishiki”
Setoshuzo-Ten Co., Ltd. (Kanagawa)
「酒田錦」株式会社瀬戸酒造店（神奈川県）

“Kikusui Honjozo ShirokiTenryu”
KIKUSUI BREWERY Co., Ltd. (Nagano)
「喜久水 本醸造 白貴天龍」
喜久水酒造株式会社（長野県）

純米吟醸酒 部門　Junmai Ginjo

“Tenbi Junmai Ginjo Hotaten”
CHOSHU SAKE BREWERY CORP. (Yamaguchi)
「天美 純米吟醸 蛍天」長州酒造株式会社（山口県）

“Bijofu Junmai Ginjo Cel-24”
HAMAKAWA SHOTEN CO., LTD. (Kochi)
「美丈夫 純米吟醸 CEL-24」
有限会社濵川商店（高知県）

“Daishinshu Tenouchi”
SAKAGURA DAISHINSHU (Nagano)
「大信州 手の内 生詰」大信州酒造株式会社（長野県）

“Kokushu Iyahiko Junmai Ginjo”
Yahiko Shuzo Co.,Ltd. (Niigata prefecture)
「國酒 伊彌彦 純米吟醸」弥彦酒造株式会社（新潟県）

“Rihachi Junmai Ginjo Sake Yeast No. 1801”
Tanabe Takeshita Brewery (Shimane)
「理八 純米吟醸 酵母1801号」
株式会社田部竹下酒造（島根県）

“Sanran Junmai Ginjo Yumesasara”
Tonoikeshuzouten CO., Ltd. (Tochigi)
「燦爛 純米吟醸 夢ささら」
株式会社外池酒造店（栃木県）

“Nakashimaya Junmai Ginjo”
NAKASHIMAYA SHUZOJO., LTD. (Yamaguchi)
「中島屋 純米吟醸」株式会社中島屋酒造場（山口県）



純米大吟醸酒 部門　Junmai Daiginjo

“Raifuku Junmai Daiginjo Aiyama”
Raifuku Sake Brewing Co., Ltd. (Ibaraki)
「来福 純米大吟醸 愛山」来福酒造株式会社（茨城県）

“Junmai Daiginjo Gazan”
Tsurumi Shuzo Co.,Ltd. (Aichi)
「純米大吟醸 我山」鶴見酒造株式会社（愛知県）

“Mutsu Hassen Reimei 40”
Hachinohe Shuzo Co., Ltd. (Aomori)
「陸奥八仙 レイメイ40」八戸酒造株式会社（青森県）

“Kiritsukuba Junmai Daiginjo 40th Anniversary Limited Edition”
Urazato Shuzoten, Limited Partnership (Ibaraki)
「霧筑波 純米大吟醸 40周年記念酒」
合資会社浦里酒造店（茨城県）

“Hakugin no Shizuku”
HAKUREI BREWING Co,. Ltd. (Kyoto)
「純米大吟醸 白吟のしずく」
ハクレイ酒造株式会社（京都府）

“Zaku Kaizan Ittekisui”
Shimizu Sizaburo Shoten LTD. (Mie)
「作 槻山一滴水」清水清三郎商店株式会社（三重県）

“Reikyo 2023 -absolute 0-”
Niizawa Sake Brewery Co., Ltd. (Miyagi)
「零響 2023 -absolute 0-」
株式会社新澤醸造店（宮城県）

“Daishinshu Teippai”
SAKAGURA DAISHINSHU (Nagano)
「大信州 手いっぱい」大信州酒造株式会社（長野県）

“Junmai Daiginjo Gonnemon”
Yano Shuzo Ltd. (Saga)
「肥前蔵心 純米大吟醸 権右衛門」
矢野酒造株式会社（佐賀県）

“Okihomare Junmai Daiginjo Tobinkakoi”
Oki Sake Brewery Co., Ltd. (Shimane)
「隠岐誉 純米大吟醸 斗瓶囲い」
隠岐酒造株式会社（島根県）

“Shikisakura Junmai Daiginjo Yumesasara”
Utsunomiya Shuzo Co. , Ltd. (Tochigi)
「四季桜 純米大吟醸 夢ささら」
宇都宮酒造株式会社（栃木県）

“Haneya Diamond Omachi”
Fumigiku Sake Brewery Co., Ltd. (Toyama)
「羽根屋 ダイヤモンド雄町」
富美菊酒造株式会社（富山県）

“Kid Junmai Daiginjo 40”
Heiwa Shuzou Co., Ltd. (Wakayama)
「紀土 純米大吟醸 精米歩合40」
平和酒造株式会社（和歌山県）



“Sake Hundred Byakko Bespoke”
Tatenokawa, Inc. (Yamagata)
「SAKE HUNDRED 百光 別誂 BYAKKO BESPOKE」
楯の川酒造株式会社（山形県）

純米酒 部門　Junmai

“Chiebijin Junmaishu”
Nakano Shuzo Sake Breweries Ltd. (Oita)
「ちえびじん 純米酒」有限会社中野酒造（大分県）

“Rokkon Tokubetsu Junmai”
Matsumidori Brewery Co., Ltd. (Aomori)
「六根 特別純米」株式会社松緑酒造（青森県）

“Hakata Nerizake”
Wakatakeya sake brewery Co., Ltd. (Fukuoka)
「博多練酒」株式会社若竹屋酒造場（福岡県）

“Gunmaizumi Yamahai Junmai”
Shimaoka Shuzo Co.,Ltd. (Gunma)
「群馬泉 山廃 純米」島岡酒造株式会社（群馬県）

“Junmai Kagura Unfiltered Undiluted Midnight Blue” Matsui Sake Brewery Co., Ltd. (Kyoto)
「純米 神蔵KAGURA 無濾過・無加水 ルリ」
松井酒造株式会社（京都府）

“16th Kurouemon Kimoto Junmai Yamadanishiki”
Yukawa Sake Brewery Co., Ltd. (Nagano)
「十六代九郎右衛門 生酛 純米 山田錦」
株式会社湯川酒造店（長野県）

“Kid Junmai”
Heiwa Shuzou Co., Ltd. (Wakayama)
「紀土 純米酒」平和酒造株式会社（和歌山県）

“Matsunotsukasa Organic Junmaishu Wataribune”
Matsuse Sake Brewery Co., Ltd. (Shiga)
「松の司 オーガニック純米酒 渡船」
松瀬酒造株式会社（滋賀県）

“Okunokami Junmai Nakadori”
Toshimaya Shuzo Co., Ltd. (Tokyo)
「屋守 純米中取」豊島屋酒造株式会社（東京都）

大吟醸酒 部門　Daiginjo

“Miyanoyuki Daiginjo Yamadanishiki”
Miyazaki Honten Co Ltd. (Mie)
「宮の雪 大吟醸 山田錦」
株式会社宮崎本店（三重県）



“Daiginjo Yauemon”
YAMATOGAWA Sake Brewery Co., Ltd. (Fukushima)
「大吟醸 弥右衛門」
合資会社大和川酒造店（福島県）

“Tatsuriki Daiginjo Kome no Sasayaki YK-35” Honda Shoten Co., Ltd. (Hyogo)
「龍力 大吟醸 米のささやき YK-35」
株式会社本田商店（兵庫県）

“Raifuku Daiginjo Shizuku”
Raifuku Sake Brewing Co., Ltd. (Ibaraki)
「来福 大吟醸 雫」
来福酒造株式会社（茨城県）

“Yoakemae Daiginjo”
Ono Shuzoten Co Ltd. (Nagano)
「夜明け前 大吟醸」株式会社小野酒造店（長野県）

“Nanawarai Daiginjo”
Nanawarai sake Brewery Co.,Ltd. (Nagano)
「七笑 大吟醸」七笑酒造株式会社（長野県）

“Keiryu Daiginjo”
Endo Brewery Inc. (Nagano)
「渓流 大吟醸」株式会社遠藤酒造場（長野県）

吟醸酒 部門　Ginjo

“Keiryu Ginjo”
Endo Brewery Inc. (Nagano)
「渓流 吟醸」株式会社遠藤酒造場（長野県）

“Hiroki Ginjo Yamadanishiki”
Hirokishuzouhonten (Fukushima)
「飛露喜 吟醸 山田錦」
株式会社廣木酒造本店（福島県）

古酒部門　Amber Style

“Born: Awakening of The Angel”
Katoukichebee Shouten (Fukui)
「梵・天使のめざめ」合資会社加藤吉平商店（福井県）

“Hatsumago Kuratanbou Jukuseishu”
Tohoku meijo Co., Ltd. (Yamagata)
「初孫 蔵探訪熟成酒」東北銘醸株式会社（山形県）

“Hanamoyou 1988 Vintage Aged Junmai Sake” Hanayoisyuzo Co., Ltd. (Hiroshima)
「花モ酔ウ 長期熟成純米酒 [1988年醸造]」
林酒造株式会社（広島県）

熟成部門　Aged Style

“Keiryu Daikoshu”
Endo Brewery Inc. (Nagano)
「渓流 大古酒」株式会社遠藤酒造場（長野県）

“Junmai Daiginjo Zankyo Super 7 2019”
Niizawa Sake Brewery Co., Ltd. (Miyagi)
「超特撰 純米大吟醸 残響2019」
株式会社新澤醸造店（宮城県）

“Asamadake Unfiltered Nama Zake”
Otsuka Brewery Co., Ltd. (Nagano)
「浅間嶽 無濾過生原酒」大塚酒造株式会社（長野県）

スパークリング部門 Sparkling Sake category

“Born: Premium Sparkling”
Katoukichebee Shouten (Fukui)
「梵・プレミアムスパークリング」
合資会社加藤吉平商店（福井県）

“Kaika Awa Sake”
Daiichi Sake Brewery Co., Ltd. (Tochigi)
「開華 AWA SAKE」第一酒造株式会社（栃木県）

“Keigetsu Nigori Junmai Daiginjo 50”
Tosa Brewing Company Limited (Kochi)
「桂月 にごり 純米大吟醸50」
土佐酒造株式会社（高知県）

フレイバー・サケ部門 Flavor Sake category

“Mitaniharu Umeshu Jun”
hayashisyuzo Co.,Ltd. (Hiroshima)
「三谷春 梅酒 潤」林酒造株式会社（広島県）

“Watashi no Yuzushu”
FUJIMASA SHUZO Co., Ltd. (Shizuoka)
「ワタシの柚子酒」富士正酒造株式会社（静岡県）

グレートバリューサケ受賞酒 Sakes awarded the Great Value Sake Award

“SHIRAYUKI Taruzake Cup”
Konishi Brewing Co.,Ltd. (Hyogo)
「白雪樽酒カップ」小西ビール株式会社（兵庫県）

“Keiryu Ginjo” Endo Brewery Inc. (Nagano)
「渓流 吟醸」株式会社遠藤酒造場（長野県）

HAKUTSURU
SAKE

"A New Way
To Sip"

Junmai Sake
200ml







CHIKA SAKE CUP

chikasakecup.com

@hakutsuru.sake.usa

Product of Japan

©2020 HAKUTSURU SAKE BREWING CO., LTD. HAKUTSURU-SAKE.COM

Japanese Restaurant Academy

日本語で授業と試験が受けられる!全米で通用!

全米レストラン協会 NRA の公認である Nrfsp が発行する
食品衛生許可証 -Food Protection Manager Certificate-



創立1997年

食品衛生許可証 取得教室



本資格はマネージャークラスの方を対象としたものであり、カリフォルニア州を始め多くの州では、すべてのフードサービス事業所ごとに Food Manager Certificate を取得している従業員を少なくとも 1 名配置することを義務付けています。従業員への衛生管理の徹底教育、検査員のインスペクションへの的確な対応のために、貴店で働く従業員全員に本許可証の取得をお勧めいたします。

通常クラス　Gardena集合クラス　毎月通常 第3日曜日開催

場所 Japanese Restaurant Academy
16901 S. Western Ave. #102
Gardena, CA 90247

時間 8:50am 受付開始
9:00am 授業開始
1:00pm～3:00pm 終了予定

費用 お一人様 $165
＊講習、テスト、許可証等込み

＊お支払いいただいた方より先着順10名様まで。参加希望者が5人未満の場合は延期となる場合があります

お時間のない方で
講習が必要ないとお考えの方
予約制で1人から可能です。
1名申込／$175

いつでも試験可能です。

出張クラス　全米どこでも随時（9名様以上から）

費用 一律1名あたり $165　交通費：車往復が可能な場合は $100、それ以外の場合は実費となります。
宿泊費：宿泊が必要な場合は宿泊費用の実費がかかります。

お申し込み

https://www.alljapannews.com/page/food-managerのフォームよりお申し込みください。
または、電話、メールでお問合せください。

お問い合わせ： Japanese Restaurant Academy
（213）680-0011　restaurantacademy@alljapannews.com

練　習　問　題

1 次のうち、食を扱う場所で微生物の蔓延を防ぐために最も重要なことは何か?

a） 食べ物を扱うときに手袋を着用すること
b） すべての身に着けている貴金属を外すこと
c） ヘアーネットを被ること
d） 効率的に手を洗うこと

2 不適切に解凍された食品は危険を伴う可能性がある。なぜなら・・

a） その食品の味または色を変えるかもしれないから
b） 解凍中にバクテリアが増殖するかもしれないから
c） お客様が凍った食品の一部を偶然食べるかもしれないから
d） 不適切な解凍は中心の大部分が凍ったままになるかもしれないから

回答 :1)d 2)b

The Magazine for Japanese Food Professionals Worldwide

日本餐厅新闻

August 2026

www.alljapannews.com



祝 UNESCO Intangible Cultural Heritage
2013 Japanese Cuisine
2024 Traditional knowledge and skills of sake-making

Logo Branding of Japanese Sake 清酒logo的品牌化..... P28

Stop Selling More Drinks. Start Creating More Occasions
停止單純賣酒，開始創造更多聚會場景..... P30

Anime, Voice Actors, and Japanese Sake. Part 3
動漫、聲優與日本酒 其三..... P32

What is the difference between sweet vs. dry sake?
甘口與辛口的區別..... P33

Sake Shochu Spirits Institute of America
美國清酒燒酎烈酒研究所.....P34

What to Cut, What to Keep: Managing Costs in a High-Inflation Liquor Store
東京地酒散步 / 物價高漲時代的酒類零售店所想到的事..... P35











Brooklyn Kura
Yuzu Fizz
Junmai Daiginjo Can
250ml ABV:6%
#15668



Hana Sparkling
Fuji Apple Can
250ml ABV:5.5%
#12591

Low ABV Collection
From Happy Hour to Patio Dining

LIGHT DRINKS, DEEP MOMENTS





Takara Chu-Hi
White Peach Can
355ml ABV:4.5%
#50839

Refreshing Choices for Today's Beverage Menus



Izumi Sakepolitan
Sake Cooler
750ml ABV:6.80%
#12594



Suntory Maru-Hi Variety Pack Can
12 pack 355ml ABV:5%
#22411



Suntory Maru-Hi
Kiwi Sparkling
355ml ABV:5%
#47196

MTC SAKE
mtcsake.com

PAGEANT OF DISTINCTION

Legendary *Finesse* *Award Winning*

SAKE SHOCHU WINE CRAFT BEER SPIRITS

MUTUAL TRADING

product availability may vary by regions

Please drink responsibly. ©2026 by Mutual Trading Co., Inc.



KIKISAKE-SHI
唎酒師

SAKE SOMMELIER CLUB

Honorary Sake Sommelier & Saka-Sho



Bon Yagi
Honorary Sake Sommelier
TIC GROUP



Katsuya Uechi
Honorary Sake Sommelier & Saka-Sho
Chairman
Katsuya Group



Rick Smith & Hiroko Furukawa
Honorary Sake Sommelier & Saka-Sho
Owner "SAKAYA NYC"



Beau Timken
Honorary Sake Sommelier & Saka-Sho
Owner "True Sake"

Honorary Sake Sommelier



Kats Miyazato
Honorary Sake Sommelier
Owner of M&M Enterprise

MASTER SAKE SOMMELIER
マスター酒ソムリエ



Yuji Matsumoto
Master Sake Sommelier
Finalist of the 2nd World Sake Sommelier Competition. Graduated from Keio University Faculty of Law, Department of Political Science. Worked for Nomura Securities for 10 years. Former president of California Sushi Academy Former chief of planning dept. at Mutual Trading.



David Kudo
Sake Sommelier
Master Sake Sommelier
Born Kita-Akita City, Akita Prefecture. Took over as Executive Officer of the Japanese Food Trend News founded in 1991, when the predecessor was assigned back to Japan. Currently distributed as Japan Restaurant News (20,000 issues published electronically) in North America, Japan, and Southeast Asia.

Logo Branding of Japanese Sake

The logo is an important symbol that represents the product of a company. When reviewing products popular worldwide, each company studies how to best advertise their logos to have their consumers remember their logo, an important strategy. Regardless of the product, consumers are concerned with visual appeal for text and descriptions usually escape the memory.

Audi have four circles, Honda is the letter "H," and apple is for Apple computers, logos are easy to memorize. This is also true for food products.

How does this apply to Japanese sake? Review of local ads for Japanese sake, it is difficult to see where the logo is, and often many of the brands don't have one. It's difficult to tell if the sake manufacturer's name is the brand, or the product name is, or if another product name is the brand.

Even if a consumer likes a particular brand of sake, this makes it difficult for the consumers to make the connection between the brand of sake and the manufacturer, or other products offered by that manufacturer. Although the colors and size of bottles may change according to the brand, the brand logo should be made most noticeable for the labeling. Why not consider a logo that appeal to consumers?.■

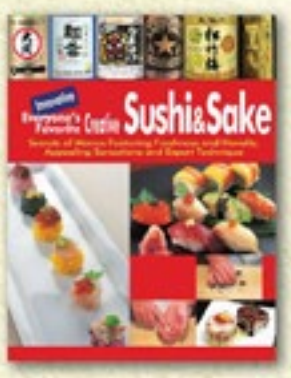
清酒logo的品牌化

Logo象徵著的公司產品，是最重要的標誌。放眼世界上銷售良好的產品，每家公司都有一個形象策略來宣傳其logo，以便消費者記住它。

無論您看什麼產品，消費者首先看到的都是視覺效果，而文字和說明並不是那麼「入腦」。

四個圓圈的是奧迪，H是本田，蘋果就是Apple等等。可見品牌logo很容易進入我們的腦海。這用在食物上非常好用，那酒呢？如果您看到帶有清酒的廣告也許會更了解：首先，則很難分辨出哪個是品牌logo，很多時更根本不存在這東西。我想知道究竟釀造公司的名稱是就品牌名，產品名稱是品牌名，還是特定名稱才是品牌名。

這樣一來，即使消費者擁有自己喜歡的產品，也讓消費者很難購買自己的產品或記住品牌。即使瓶身的顏色和尺寸因產品而異，在最醒目的位置貼上品牌logo，對品牌的建立與經營是很重要的事。那何不考慮一些對消費者更具吸引力的品牌形象(logo)呢？



Stylish and Fashionable Sushi for a Modern Lifestyle

"Creative Sushi & Sake" illustrates the techniques of the finest sushi chefs throughout the world, concentrating on the artistic presentations, unique ingredients and advanced methods of preparation. The writers were all top Japanese professional chefs with many years of experience.
(published in English by All Japan News, Inc., in 2005)



- New Forms of Sushi
- New Styles of Sushi
- Innovative and Popular Creative Sushi
- Mastering Techniques
- Sushi in the USA and Europe
- In What Way Has "Sushi" Evolved?
- For all who love Sake

Order https://alljapannews.com/page/sushisake-1

Non-Alcohol Beer — Summer's Best Choice

0.0% ABV for anytime, anywhere



SAPPORO PREMIUM
NON-ALCOHOLIC 355ML
#39588



SUNTORY ALL FREE 350ML
#76501



ASAHI SUPER DRY 330ML
#11007

MTC SAKE
mtcsake.com

PAGEANT OF DISTINCTION

Legendary *Finesse* *Award Winning*

SAKE SHOCHU WINE CRAFT BEER SPIRITS

MUTUAL TRADING

product availability may vary by regions

Enjoy responsibly @2026 Mutual Trading Co., Inc.



Refreshing YUZU Flavor and Umami from MISO

For Sushi Rolls, Fish, and Meat Dishes

GLUTEN FREE

NO MSG

REAL YUZU JUICE

chicken with yuzu miso glaze





5 fl.oz. 32 fl.oz.

Made by

MIYAKO ORIENTAL FOODS INC.

Baldwin Park, CA 91706 USA Tel. 626-962-9633

customerservice@coldmountainmiso.com

MUTUAL TRADING

MUTUAL TRADING
Restaurant Trend Report Vol. 194

Stop Selling More Drinks. Start Creating More Occasions.

The traditional Japanese Izakaya offers restaurant operators a timeless blueprint for bringing people together.



停止單純賣酒, 開始創造更多聚會場景

傳統日本居酒屋，為餐廳營運者提供了一套凝聚人群的經典藍圖。

For decades, the Izakaya has occupied a unique place in Japanese dining culture. More than a bar, it is a gathering place where friends, coworkers, and families come together over small plates, shared conversation, and thoughtfully selected drinks. While alcoholic beverages have traditionally played an important role, the true heart of an Izakaya has never been intoxication. It has always been connection.

That philosophy is especially relevant today.

Recent consumer trends show many Americans drinking less and becoming more intentional about their beverage choices. Health and wellness concerns continue to influence dining decisions, with many guests placing greater value on quality, craftsmanship, and memorable experiences over volume.

For restaurant operators, the result is familiar: fewer drinking occasions can mean slower evenings, lower beverage sales, and more competition for every dining dollar.

Another emerging trend has even earned its own name: **soft socializing.**

Instead of loud bars or late-night parties centered around drinking, people are increasingly looking for relaxed environments where conversation comes naturally. Whether catching up after work, sharing a meal with friends, or simply enjoying unhurried times together, the focus is less on drinking and more on being together.

While the term may be new, the philosophy is not.

The traditional Japanese Izakaya has always been built around this idea.

The traditional Japanese Izakaya has long offered something many guests are looking for today: a place to slow down, share food, and enjoy one another's company.

Whether it's a neighborhood book club, a Japanese language exchange, a sake education night, a networking event, or another community gathering, the Izakaya's relaxed atmosphere naturally supports occasions where food and beverages enhance the experience rather than define it.

For operators, this shift presents an opportunity.

The opportunity isn't simply to sell more drinks. It's to create more occasions.

Dining groups increasingly include guests with different drinking preferences. One person may order sake, another a Japanese highball, while someone else chooses a premium Japanese non-alcoholic beer or a zero-proof cocktail. Despite the numerous customized drinks, everyone still shares the same table, the same dishes, and the same experience.

Expanding beverage offerings doesn't mean changing the identity of the Izakaya, rather, it allows for every guest an intentional choice. A thoughtfully curated beverage menu should give equal attention to sake, shochu, Japanese whisky, craft beer, premium Japanese non-alcoholic beers, sparkling teas, and zero-proof cocktails.

When every guest has a beverage worth choosing, the Izakaya becomes more inclusive while creating new opportunities for beverage sales. The opportunity isn't to reinvent the Izakaya, rather, it's to rediscover what has always made it special and find new ways to share that experience with today's guests.

數十年來，居酒屋在日本飲食文化中一直佔有獨特的位置。它不僅是一間酒吧，更是一個讓朋友、同事與家人齊聚一堂的場所。人們在精緻的小碟料理、自在對話與用心挑選的飲品之間，共享時間，也建立連結。雖然酒精飲品在居酒屋文化中向來扮演重要角色，但居酒屋真正的核心從來不是讓人買醉，而是建立人與人之間的信賴紐帶與情感連結。

這樣的理念，在當今市場中顯得格外重要。

近期的消費趨勢顯示，許多美國消費者正逐漸減少飲酒量，並更有意識地選擇飲品。健康與養生意識持續影響餐飲決策，越來越多賓客相較於飲用分量，更重視品質、工藝，以及值得記住的感官體驗。

對餐廳營運者而言，這樣的變化並不陌生：飲酒場景減少，可能意味著晚間時段放緩、飲品銷售下滑，以及每一筆餐飲消費預算都面臨更激烈的市場競爭。

相較於以喧鬧氣氛或深夜暢飲為核心的酒吧與派對，人們如今更傾向尋找一種輕鬆、自在，能自然交流的放鬆環境。無論是下班後與同事小聚、與朋友共享晚餐，或只是享受一段不被催促的相處時光，消費者的焦點正逐漸從「喝什麼」轉向「如何共度這段時間」。

這樣的消費語境或許新穎，但其背後的理念卻由來已久。

傳統日本居酒屋，一直都是圍繞著這樣的理念而存在。

長久以來，居酒屋始終提供的正是今日許多賓客所尋找的體驗：一個能讓人放慢步調、分享料理，並享受彼此陪伴的場所。

無論是社區讀書會、日語交流聚會、清酒品鑑會之夜、商務社交活動，或其他社群聚會，居酒屋輕鬆愜意的氛圍，都能自然承載這些場景。讓美食與飲品成為昇華體驗的催化劑，而非定義聚會的唯一主體。

對營運者而言，這樣的市場轉變帶來了一項新的機會。

這個機會的核心並非單純去賣出更多飲品。
而是創造更多聚會場景。

如今的餐飲群體中，往往包含不同飲品偏好的賓客。有人可能點清酒，有人選擇日式Highball，也有人偏好高品質日本無酒精啤酒或零酒精調酒（Zero-proof Cocktail）。即使每個人杯中的選擇不同，大家依然共享同一張餐桌、同一道料理，以及同一段用餐體驗。

拓展飲品選項，並不代表要改變居酒屋的文化身份。相反地，它讓每一位賓客都能找到符合自己需求與情境的選擇。一份經過細心規劃的飲品菜單，應同時重視清酒、燒酎、日本威士忌、精釀啤酒，也應給予高品質日本無酒精啤酒、氣泡茶飲與零酒精調酒同等的關注、描述與呈現方式

當每一位賓客都能在菜單上找到一杯真正值得細細品味的飲品時，居酒屋將變得更具包容力，同時也能為飲品銷售創造新的成長空間。這個機會並不是要徹底重塑居酒屋，而是重新看見它歷久彌新的核心價值，並以更符合當代消費者需求的方式，將這份體驗分享出去。

居酒屋實務指南：創造更多聚會場景

下班後小聚



聚會場景推薦菜單組合
日式烤雞串、唐揚炸雞、毛豆、日本拉格（Lager）啤酒、Highball 與零酒精調酒

效果
鼓勵輕鬆自在的平日晚間聚會，也能照顧不同飲品偏好的賓客。

社群聚會之夜



聚會場景推薦菜單組合
拼盤、季節小菜、氣泡茶飲、日本無酒精啤酒與清酒

效果
為讀書會、語言交流、興趣社團與社區聚會營造舒適而自然的交流場景。



約會之夜



聚會場景推薦菜單組合
季節品嚐菜單、刺身、烤海鮮、清酒搭配或日本琴酒

效果
提升整體用餐體驗，同時有助於帶動更高的客單價。

好友聚餐



聚會場景推薦菜單組合
壽司卷、綜合分享小盤、精釀啤酒品飲組合與清酒品飲組合

效果
適合多人一起探索、分享，並延長停留時間。

清酒探索之夜



聚會場景推薦菜單組合
導覽式清酒品飲組合，搭配日本地方料理與季節特色菜

效果
創造更具記憶點的體驗，鼓勵賓客再次造訪並持續探索飲品菜單。

飲品策略：跳脫傳統軟性飲料思維

每一位賓客，都值得擁有一杯用心選擇的飲品

打造更具包容力的飲品菜單

Check-List

- ◯ 供應高品質日本無酒精啤酒，而非僅僅提供常規的軟性飲料。
- ◯ 在傳統酒精飲品之外，納入低酒精（Low-ABV）與零酒精（Zero-proof）調酒選項。
- ◯ 推出特色氣泡茶飲與季節限定的無酒精特調，以拓展賓客的飲品選擇。
- ◯ 讓無酒精飲品在菜單上擁有與清酒、啤酒及調酒同等的能見度、風味描述與呈現方式。
- ◯ 培訓第一線服務人員，使其能自信推薦無酒精飲品，並將其與招牌料理進行合適搭配

NON-ALCOHOLIC BEER



Sapporo Premium Non-Alcoholic Beer
355ml #39588



Suntory All Free 0.0%
350ml # 76501



Asahi Super Dry 0.0%
330ml # 11007

零酒精菜單靈感



無酒精柚子 Shandy

推薦產品
- Non-Alcoholic Beer（無酒精啤酒）
- MOSHI Yuzu Original Soda (#12843)

調製方式
在冰鎮過的玻璃杯中加入冰塊。倒入等量的 Sapporo Premium Non-Alcoholic Beer與 MOSHI Yuzu Original Soda。
最後以檸檬片或新鮮柚子片裝飾，即可上桌。



日式零酒精 Michelada (Zero-Proof)

推薦產品
- Non-Alcoholic Beer（無酒精啤酒）
- Miyako Oriental Yuzu Miso
- S&B Shichimi Togarashi

調製方式
將七味唐辛子與鹽混合後，用於杯口沾邊。在杯中加入一匙柚子味噌，再放入冰塊至半滿。倒入 Non-Alcoholic Beer後輕輕攪拌，使風味均勻融合，即可享用。

SAKE SOMMELIER CLUB

Brewery Owner



Kosuke Kuji
Nanbu Bijin Inc.
Fifth Generation
Brewery Owner

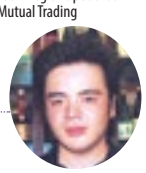
Timothy Sullivan
Sake Samurai





Takao Matsukawa
International Sake Sommelier
Latin Region Specialist
Mutual Trading

Keita Akaboshi
Sake Sommelier
Kuramoto US Inc.





Michael John Simkin
MJS Sake Selection
Owner

Shigeto Terasaka
Sake Sommelier
President
Japan Hollywood Network





Sara Guterbock
International Sake Sommelier
New York Mutual Trading

Sake Sommelier and Others



Teruyuki Kobayashi
Taruhei Brewing Co Ltd.

Masato Kato
Sake Sommelier
Wismettac Asian Foods





Philip Harper
Tamagawa Hand Made
Japanese Sake
Master Sake Brewer

Mei HO
Sake Sommelier
True Sake





Mai Segawa
Advanced Sake Sommelier
Tako Grill

Isao Kiyota
International Kikisake-Shi
Academia de Sake Mexico
Founder





Rachel Fiekowsky
International Sake Sommelier
New York Mutual Trading



Joe Mizuno
Head of the "Regional Sake Tasting Club"

Akira Yuhara
Sake Sommelier
Miyako Hybrid Hotel





Rachel Macalisang
Sake and Wine Sommelier

Miyuki Yoshida
Sake Sommelier





Don Lee
Sake Sommelier
Yama Sushi
Owner Chef

Eda Vuong
International Sake Sommelier
Mutual Trading





Masae Kusada
International Sake Sommelier
New York Mutual Trading



Chizuko Niikawa-Helto
Sake Sommelier
Sake Samurai

Hirohisa Kikuchi
Sake Sommelier





Koji Wong
Owner
Japon Bistro

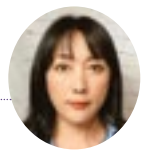
Kaz Tokuhara
Sake Sommelier
Manager
Wismettac Asian Foods





Gary Imada
Sake Advisor

Shino Okita
Certified Sake Sommelier
Shochu Advisor
Hanbai Solutions LLC.





Lora Blackwell
International Sake Sommelier
Genji Sake



Alice Hama
Certified Wine & Sake Sommelier

Eduardo Dingler
Sake Ambassador





Kurtis Wells
Mixologist

Koji Aoto
Sake Sommelier
Savannah
Distributing Co. Inc.





Eiji Mori
Sake Sommelier
Katana Restaurant

Jonathan Cortez
International Sake Sommelier
Latin Region Specialist
Mutual Trading





Liloa Papa
Certified Sake Professional Level LL
Young's Market Company

Yoshihiro Sako
Sake Sommelier
Yuzuki





Stuart Morris
Sake Sommelier
Hana Japanese Restaurant

Toshiyuki Koizumi
Sake Sommelier
Owner "WASAN"





Michael Russell
Certified Sake Sommelier
Pacific International
Liquor Inc

Info
Sake Shochu Spirits Institute of America
(213) 680-0011, AllJapanNews@gmail.com

Anime, Voice Actors, and Japanese Sake Part 3
動漫、聲優與日本酒 其三

酒豪大陸
California SAKE CHALLENGE
by Kosuke Kuji 226



Kosuke Kuji
Fifth Generation Brewery Owner
Nanbu Bijin, Inc.

Born May 11, 1972. Entered Tokyo University of Agriculture's Department of Brewing and Fermentation. In 2005 became the youngest person ever to receive the Iwate Prefecture Young Distinguished Technician Award. In 2006 was selected to be a member of the board of trustees of his local alma mater, Fukuoka High School. Currently is featured in a number of media outlets including magazines, radio, and television.
*Positions of Public Service: Chairperson, Cassiopeia Corporation Youth Conference; School Board Member, Fukuoka High School, Iwate Prefecture, Vice-Chairman, Technology Committee, Iwate Prefecture Brewers and Distillers' Association

Tokyo's Akihabara and Ikebukuro are widely known as anime "holy sites," and at the center of Ikebukuro stands Animate Ikebukuro Main Store, one of Japan's most famous anime retailers. As the flagship store, it has become a true destination for fans from around the world, drawing visitors who come to experience anime culture at its source.

In front of Animate Ikebukuro Main Store, a park nearby has hosted the Toshima Gijo Festival for two consecutive years. Backed by the Japan Ginjo Sake Association—a long-established organization in Japan's sake industry—the event is a pioneering collaboration that brings together voice actors and Japanese sake culture.

Over 40 long-established sake breweries from across Japan take part, bringing their own sake for the event. Visitors can enjoy tastings alongside voice actors, hear their live impressions and comments on the sake, and even attend stage sessions where the voice actors share personal stories related to Japanese sake and their own experiences with it.

The event drew an impressive lineup of guests, including Moeka Koizumi, Yui Makonio, Ai Kayano, Shugo Nakamura, Haruka Kudo, Kiyono Yasuno, and even Kenchi Tachibana of EXILE. With such a star-studded guest list, the plaza in front of Animate Ikebukuro Main Store was packed with visitors, creating a lively and crowded atmosphere throughout the event. All of the participating voice actors and guests are openly known as sake lovers, and many of their fans have also come to share that same appreciation for Japanese sake.

For fans, the experience of toasting together with their favorite voice actors over the very same drink, along with hearing candid personal stories that rarely come up elsewhere, made this an unmissable event.

The festival is also expected to return next year, although the venue has yet to be decided. If you have the chance, it is certainly worth attending.■

說到日本動漫的聖地，很多人都會想到秋葉原和池袋。而在這些動漫聖地中，有一家在日本最具代表性的動漫周邊連鎖店ANIMATE。其中，ANIMATE池袋店就是其總店。ANIMATE池袋總店匯聚了來自世界各地熱愛動漫的遊客，堪稱真正意義上的動漫聖地。

就在這家ANIMATE池袋總店前的公園裡，"豐島超吟釀祭"已連續舉辦了兩年。

這項活動由日本歷史悠久的日本酒團體日本吟釀酒協會提供支持，是日本較早將聲優與日本酒相結合舉辦的合作活動之一。

活動期間，來自日本全國40多家歷史悠久的酒藏都會攜帶自家的日本酒參展。觀眾不僅可以與聲優們一起品嘗日本酒，聆聽他們對酒款的評價，還能欣賞到以日本酒為主題的舞台活動，聽到聲優們分享許多關於日本酒的私人趣事。

出席活動的嘉賓陣容十分豪華，包括小泉萌香、牧野由依、茅野愛衣、仲村宗悟、工藤晴香、安野希世乃，以及令人驚喜的EXILE成員橘KENCHI等知名藝人。活動當天，ANIMATE池袋總店前的廣場人潮湧動，熱鬧非凡。

所有出演的聲優和嘉賓都公開表示自己非常喜愛日本酒，他們的粉絲們也因此更加喜愛並關注日本酒文化。

能夠與自己喜歡的聲優共同舉杯，品嘗同一款日本酒，並聆聽他們分享許多私下的趣聞軼事，對於粉絲來說是一場令人難忘的盛會。

這項活動預計明年還將繼續舉辦，雖然舉辦地點尚未最終確定，但非常值得期待。歡迎大家屆時親自前來參加。



JFC INTERNATIONAL INC
www.jfc.com

日本酒百味百題

What is the difference between sweet vs. dry sake?

甘口與辛口的區別

Sweet Japanese sake is the sweet flavor you taste, while dry sake has the opposite meaning.

The sweet flavor in Japanese sake is derived from the glucose and glycerin containing in the extract (the sweet flavor in Japanese sake), while the dry flavor is derived from alcohol. Therefore, the components of sake at first glance appear to be that the more sugar there is, the sweeter, and the less sugar, the more dryer, however, that is not necessarily the case. Even if the sugar content is the same, the higher the alcohol content, the dryer the sake will seem in flavor.

The Sake Meter Value, or SMV, shows the balance between the sugar vs. alcohol content in numerical values. The higher the sugar content high in specific gravity, the larger the negative numerical value (sweetness), while alcohol lighter in specific gravity generates a larger positive numerical value (dryness). The Japanese sake SMV is widely used to measure the sweetness vs. dryness of Japanese sake, however, this distinction is originally determined by human taste buds, and does not necessarily reflect the numerical values in reference to specific gravity. The sweetness vs. dryness tasted by human taste buds is also determined by the degree of acidity, along with sugar and alcohol content.

While Japanese sake is given its acidity and umami flavors using lactic, succinic, and matic acids, the quantity of these acids being large or small will also determine the degree of sweetness vs. dryness. For example, even if the alcohol and sugar content is equal in a sake, the higher the acidity, the dryer the flavor will seem, while less acidity will seem sweeter in taste. This is because the sensitivity of the human taste buds is suppressed by acidity. Thus, even if the sweet flavor does not differ in content, the flavor seems sweeter than apples and mandarin oranges with less acidity. Also, the cooler the tongue, the more difficult to detect sweet flavors, while the warmer tongue will more readily detect sweet flavors. This is why warmed sake is often considered sweet in flavor.

In this manner, since the sweet and dry elements of Japanese sake are intricately intertwined, the Japanese sake SMV alone cannot necessarily determine these flavors, and it's indication is subjective, thus determined to be different according to each person. Also, the determination of sweet vs. dry flavors will change over time. For example, sake in the Meiji Era (1868~1912) was generally extra dry with high acidity, while the Taisho Era (1912~1926) witnessed the dryness drop to half, and transition to a sweet flavor in the Showa Era (1926~1989). The sweet trend continued to decline after World War II, becoming slightly dry after 60 years into the Showa Era (1985).■

♦ ♦ ♦

所謂甘口日本酒，是指飲用時讓人感覺偏甜的酒；辛口酒則與之相反。日本酒的甜味主要來源於酒中浸出物（即日本酒中可溶性的甜味成分）所含的Glucose（葡萄糖）和Glycerin（甘油）；而辛味則主要來自酒精成分。因此，從酒的成分來看，似乎糖分越多，日本酒就越偏甜；糖分越少，就越偏辛口。但實際上並非一定如此。即使糖分含量相同，酒精度較高的日本酒也會讓人感覺更加辛口。

為了表示指標，糖分與酒精含量之間的比重稱為“日本酒度”。如果糖分較多，由於糖的比重大，日本酒度就會呈現較大的負值（即甘口）；反之，如果酒精含量較高，由於酒精比重較輕，日本酒度就會呈現較大的正值（即辛口）。日本酒度雖然被廣泛用作表示日本酒甜、辛程度的簡便指標，但實際上，日本酒的甜與辛最終還是依賴於人的味覺感受，因此並不一定與日本酒度完全一致。除此之外，日本酒中的酸含量也會對人們感受到的甜辛程度產生很大影響。日本酒中所含的酸主要包括乳酸、琥珀酸、蘋果酸等，它們賦予酒酸味和鮮味。這些酸味成分的多少，也會改變人對甘口的感受。例如，即使兩款日本酒的酒精度和糖分完全相同，如果其中一款酸含量較高，人們會覺得它更辛口；而酸含量較低的則會感覺更甘口。這是因為酸味會抑制舌頭味蕾對甜味的敏感度。這與蘋果或橘子雖然糖分含量相同，但酸味較少時會讓人覺得更甜，是同樣的道理。此外，舌頭在飲用低溫酒時，對甜味的感知會減弱；而酒溫升高後，則更容易感受到甜味。一般來說，溫熱飲用（燗酒）的日本酒會比冷飲時感覺更加甘甜。由此可見，日本酒甘口與辛口的形成因素十分複雜，各種因素相互影響。因此，不能僅憑日本酒度就簡單判斷一款酒是甘口還是辛口，不同的人對同一款酒的評價可能並不相同，這是很自然的現象。另外，人們對甘口、辛口的判斷標準也會隨著時代而變化。例如，明治時代的日本酒普遍屬於超辛口，且酸味較重；到了大正時代，辛口程度減弱了一半；進入昭和時代後，則一度轉為甘口風格。戰後，這種偏甜的趨勢逐漸減弱，昭和60年（1985年）以後，人們普遍認為日本酒又逐漸轉向略偏辛口的風格。

150種美味清酒
從日本全國進口
通過我們的全國網絡
直接寄給你



Yoshihide Murakami
Master Sake Sommelier
Liquor Manager
JFC International Inc.

JFC INTERNATIONAL INC

BRANCHES & SALES OFFICES
Head Office: LOS ANGELES
(800) 633-1004, (323) 721-6100
LOS ANGELES Branch
SAN DIEGO Sales Office
LAS VEGAS Sales Office
PHOENIX Sales Office
DENVER Sales Office
SAN FRANCISCO Branch
SACRAMENTO Sales Office
SEATTLE Branch
PORTLAND Sales Office
HOUSTON Branch
DALLAS Sales Office
BATON ROUGE Sales Office
CHICAGO Branch
TOLEDO Sales Office
NEW YORK Branch
BOSTON Sales Office
BALTIMORE Branch
ATLANTA Branch
ORLAND Sales Office
MIAMI Branch
HAWAII Branch
JFC GROUP OFFICE
HAPI PRODUCTS, INC.
JES INC.
Interbranch Distribution Center (IDC)



This article was courtesy from Shibata Shoten Co Ltd.

SAKE SOMMELIER CLUB

Master Sake Sommelier

Info
Sake Shochu Spirits Institute of America
(213) 680-0011
AllJapanNews@gmail.com

Ask me


Yuji Matsumoto
Master Sake Sommelier
Beverage Manager
ymatsumoto001@gmail.com


Toshio Ueno
Master Sake Sommelier
Vice President
Sake School of America
info@sakeschoolofamerica.com


Ami Nakanishi
Master Sake Sommelier
Vice President
New York Mutual Trading
nymtc.com


Atsuko Glick
Master Sake Sommelier
Manager
Sake School of America
info@sakeschoolofamerica.com


Yoshihide Murakami
Master Sake Sommelier
Liquor Manager
JFC International Inc.
ymurakami@jfc.com


David Kudo
Master Sake Sommelier
President, All Japan News
davidkudo@gmail.com

JAPAN


Ryuji Takahashi
Master Sake Sommelier
Owner "Ji · sakeya"
Shuto-Meijin
ryu2syuto@yahoo.co.jp

Sake Shochu Spirits Institute of America
美國清酒燒酎烈酒研究所

Sake Shochu Spirits Institute of America
NPO法人
米国酒焼酎蒸留酒研究所

Sake Shochu Spirits Institute of America was founded with the purpose to promote further understanding of Japanese sake, shochu and beer in a shared where 500 million people enjoy wine in North America. We strive to increase Japanophiles by furthering understanding of the sake culture through online Japanese sake and shochu colleges and books related to Japanese sake, shochu and beer, etc. Especially sampling parties directly approaches consumers and no doubt contributes to expanding the market. Also, our final purpose is to facilitate communication with sake breweries, sake producers, and distribution companies, etc., to introduce Japanese sake, shochu and beer to American consumers in a way that's easy-to-understand.

Japanese sake type – Classified into four types according to the concentration of flavor and aroma

Dry/sweetness indicates the degree of sweetness while smooth/refreshing and rich/full flavor indicates the degree of richness. The stronger the rice flavor, the more easily the rich sake flavor is detected, applicable to low-polished sake high in mineral content such as Junmai, Kimoto, and unfiltered sake with distinct, full flavors. The characteristics of the flavors, suitable consumption method and temperatures are different by sake type. This report introduces Aromatic Sake and Refreshing Sake.

Aromatic Sake: Sake with highly aromatic fragrance like fruits and flowers such as Junmai and Daiginjo. Light to the palate, refreshing, and smooth sake with a fruity, wine-like flavor, popular overseas. The aroma is similar to fruits or herbs. Applicable mainly to Junmai-Daiginjo and Daiginjo, most fragrant at the temperature range of approx. 41 degF.

Refreshing Sake: Lightest to the palate and highly refreshing, most common among Japanese sake. Applicable to a wide range of sake from Ginjo to non-premium sake, casually enjoyed year-round. The aroma is similar to lemon and lime. Applicable mainly to unpasteurized sake and sake with low alcohol content, most fragrant at the temperature range of approx. 41 degF ~ 50 degF■

日本酒--
可根據風味濃淡和香氣特點分為四種類型

辛口、甘口表示的是酒的甜度；而淡麗、濃醇表示的是酒體的醇厚程度。米香越濃郁的日本酒，越容易給人醇厚的感覺。精米步合較低、保留較多氨基酸和礦物質的酒款，純米酒、生酛系、無過濾（無濾過）日本酒等，都屬於保留了大米原始風味、酒體是較為濃郁的類型。
酒在風味特點上有不同類型、適合的飲用方式以及最佳飲用溫度各有不同。這次介紹其中的薰酒型和爽酒型。

薰酒型：以華麗的果物和花等優雅的香氣著稱，吟釀酒和大吟釀酒多屬於這一類型。其口感輕盈、清爽，酒質純淨，因此也被稱為乾淨的酒。由於具有類似葡萄酒的果香風味，在海外也深受歡迎。主要香氣是水果、香草等。代表酒款有純米大吟釀、大吟釀。最佳香氣溫度約10℃。

爽酒型：是日本酒中口感最輕快、清爽感最強的一類，也是類型最多的酒。從吟釀酒到普通酒，都有不少屬於爽酒型的酒。一年四季都適合輕鬆、日常飲用。主要香氣有檸檬、青檸等柑橘類香氣。代表酒款有生酒、生詰酒、低酒精度日本酒。最佳聞香溫度為5℃～10℃。



Tokyo Jizake Strolling
東京地酒散步

by Ryuji Takahashi



Ryuji Takahashi
Regional Sake Specialty Store “Ji Sakeya” Owner, Master Sake Sommelier, Shuto-Meijin, and the charismatic guru of ordinary sake.
Plans and manages events and seminars with his own unique flare to introduce the appeal of Japanese sake and cuisine, unaffected by the latest trends, while managing a jizake retail store.

What to Cut, What to Keep:
Managing Costs in a High-Inflation Liquor Store

物價高漲時代的酒類零售店所想到的事
—該削減的成本與必須守住的成本—

Tokyo was already topping 30°C in May, making spring feel shorter than ever. As another hot summer begins, sake retailers face a familiar challenge: selling sake in the heat. With rising costs for ingredients, shipping, and packaging driving prices ever higher, this season is shaping up to be a tough one for both retailers and customers. Not long ago, liquor stores could earn a little extra by sending empty bottles and plastic crates to recycling companies. Today, it's the other way around. Rising fuel costs mean retailers now have to pay for collection, and those fees keep climbing year after year. Utility bills have also increased, and with hotter weather stretching the air-conditioning season, energy costs have become yet another burden on the business. Against this backdrop, I stopped by a traditional liquor store while visiting a well-known hot spring town. It was in a perfect location, right along a busy street where tourists could easily pick up a bottle as a souvenir or something to enjoy back at their hotel or ryokan after dinner. Naturally, I went in to buy a drink for the evening—but the first thing that struck me was how dimly lit and surprisingly hot the store was. Even though it was over 30°C outside that day, the air conditioning wasn't running, and I found myself breaking a sweat just browsing the shelves. While the draft sake was safely stored in a refrigerator, the rest of the sake—even the pasteurized bottles—was sitting in a room warm enough to make me wonder about its condition. During my visit, several groups of tourists stopped in to buy sake and snacks. They left with bottles that were already warm, wrapped without even a single layer of protective insulation. If you're planning to drink it that evening, that's probably fine. But if you're taking it home as a souvenir, it's hard not to wonder whether the quality will hold up. Perhaps it wasn't always like this. It may simply be that, under the pressure of rising costs, the store has been forced to cut expenses wherever possible. But it also raises a question of what “cost-cutting” really means—and whether, in the process, something essential has been trimmed away. In reality, very few business owners are careless with expenses—most are already highly conscious of costs. And in a time when rising prices make higher operating expenses almost inevitable, it makes me wonder whether cutting costs in ways that could potentially harm products or customer experience is really the right approach. Even if first-time visitors might stop by, I doubt I would return a second time. After all, just a short walk past the busy tourist area, there was a convenience store selling local sake as well—making it hard to see why I would choose the original shop again. The convenience store was bright, cool, and offered the same prices, so even if it required a bit more time and effort, it felt like the safer choice in terms of product handling and storage. In the end, the ongoing price increases driven by instability in the Middle East remain a deeply frustrating issue.■

♦ ♦ ♦

從5月開始，東京氣溫便突破了30°C。今年的春天只有3月中旬到4月中旬短短一個月，進入5月後便接連出現反常的高溫天氣。在中東局勢持續動蕩的背景下，日本也迎來了日本酒最難銷售的夏季。原材料、運輸、包裝材料等成本不斷上漲，日本酒價格也隨之全面攀升。過去，把空酒瓶和塑膠酒箱（P箱）交給回收公司還能收到幾十日元的回收費，而如今由於汽油價格上漲，不僅拿不到錢，反而還要支付回收費用，而且這筆費用也隨著燃油價格上漲而不斷翻倍。電費相比幾年前也大幅上漲，加之需要使用空調的月份越來越長，水電等能源成本也給酒類零售店的經營帶來了壓力。就在這樣的背景下，我前往某個著名溫泉街旅遊時，看到一家位於遊客必經之路上的傳統酒類專賣店。這裡地理位置絕佳，無論是購買隨手禮品，還是晚餐後回酒店或旅館時買些酒回房間小酌，都非常方便。當然，我也走進了這家店，準備買晚上喝的酒。然而，一進門我便吃了一驚：店內昏暗，而且悶熱。當天室外氣溫已經超過30°C，可店裡竟然沒有開空調。我在挑選酒的時候，汗水不停地往下流。雖然生酒都存放在冷藏櫃中，但即便是經過火入處理的清酒，在這樣的室溫下也難免令人擔心品質是否會受到影響。我在店裡的時候，又陸續有幾組遊客進來購買酒和下酒菜。大家買到的都是溫熱的酒，店家甚至連一層緩衝包裝都沒有提供。如果是當天就喝，或許問題不大；但對於準備買來當伴手禮帶回去的人來說，恐怕多少都會感到有些不安。也許這家店以前並非如此，而是在物價上漲的壓力下，不得不開始削減經營成本。這讓我思考一個問題：所謂「成本」，究竟是什麼？是否有些本不該削減的支出，卻被削減了？大多數經營者並不會隨意浪費成本，大家平時都會有成本意識。尤其是在如今物價高漲、各項費用不斷增加的情況下，成本上升幾乎是不可避免的。但是，如果為了節約成本，而削減那些可能影響商品品質、而損害顧客的事，這樣做真的合適嗎？我自己第一次來旅遊的是會走進這家店，不會再來第二次了。只要稍微走出熱鬧的商業街，就有一家便利店，裡面同樣銷售當地的地酒。店內明亮、涼爽，如果價格又沒有區別的話，只要還有體力即使要多走幾分鐘，我也更願意去便利店購買。至少在商品管理方面，更讓人放心。話雖如此，由中東局勢引發的物價上漲，確實是一個令人十分頭疼的問題。





The Magazine for Japanese Food Professionals Worldwide

일식 레스토랑 뉴스

August 2026

www.alljapannews.com



祝
UNESCO Intangible Cultural Heritage
2013 Japanese Cuisine
2024 Traditional knowledge and skills of sake-making

Logo Branding of Japanese Sake
일본술의 로고 브랜딩 P37

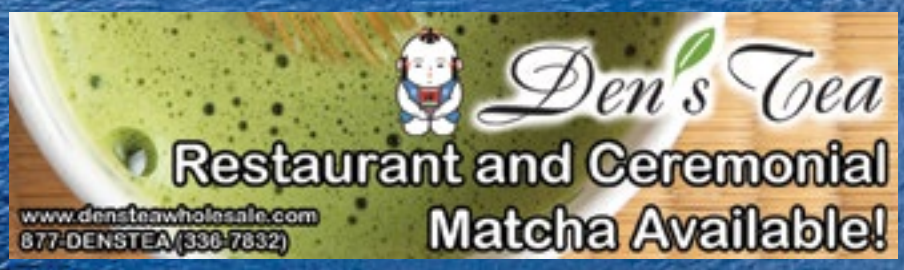
Anime, Voice Actors, and Japanese Sake. Part 3
애니메이션과 성우와 일본주 3편 P38

What is the difference between sweet vs. dry sake?
단맛과 매운맛의 차이 P39

Sake Shochu Spirits Institute of America
미국·사케·소주·맥주 주류연구기관 P40

What to Cut, What to Keep: Managing Costs in a High-Inflation Liquor Store
도쿄지주산책 / 고물가시대의 주류판매점에서 느낀 점 P41











KIKISAKE-SHI
唎酒師
SAKE SOMMELIER CLUB

Honorary Sake Sommelier & Saka-Sho



Bon Yagi
Honorary Sake Sommelier
TIC GROUP



Katsuya Uechi
Honorary Sake Sommelier & Saka-Sho
Chairman
Katsuya Group



Rick Smith & Hiroko Furukawa
Honorary Sake Sommelier & Saka-Sho
Owner "SAKAYA NYC"



Beau Timken
Honorary Sake Sommelier & Saka-Sho
Owner "True Sake"

Honorary Sake Sommelier



Kats Miyazato
Honorary Sake Sommelier
Owner of M&M Enterprise

MASTER SAKE SOMMELIER
マスター酒ソムリエ



Yuji Matsumoto
Master Sake Sommelier
Finalist of the 2nd World Sake Sommelier Competition. Graduated from Keio University Faculty of Law, Department of Political Science. Worked for Nomura Securities for 10 years. Former president of California Sushi Academy Former chief of planning dept. at Mutual Trading.



David Kudo
Sake Sommelier
Master Sake Sommelier
Born Kita-Akita City, Akita Prefecture. Took over as Executive Officer of the Japanese Food Trend News founded in 1991, when the predecessor was assigned back to Japan. Currently distributed as Japan Restaurant News (20,000 issues published electronically) in North America, Japan, and Southeast Asia.

Logo Branding of Japanese Sake

The logo is an important symbol that represents the product of a company. When reviewing products popular worldwide, each company studies how to best advertise their logos to have their consumers remember their logo, an important strategy. Regardless of the product, consumers are concerned with visual appeal for text and descriptions usually escape the memory.

Audi have four circles, Honda is the letter "H," and apple is for Apple computers, logos are easy to memorize. This is also true for food products.

How does this apply to Japanese sake? Review of local ads for Japanese sake, it is difficult to see where the logo is, and often many of the brands don't have one. It's difficult to tell if the sake manufacturer's name is the brand, or the product name is, or if another product name is the brand.

Even if a consumer likes a particular brand of sake, this makes it difficult for the consumers to make the connection between the brand of sake and the manufacturer, or other products offered by that manufacturer. Although the colors and size of bottles may change according to the brand, the brand logo should be made most noticeable for the labeling. Why not consider a logo that appeal to consumers?.■

일본술의 로고 브랜딩

로고는 그 회사의 상품을 상징하는 가장 중요한 상징입니다. 전 세계에 판매 중인 상품을 살펴보면, 각 기업은 자사의 로고를 어떻게 알리고, 소비자에게 각인시킬 것인지에 대해 이미지 전략을 쓰고 있는 것을 알 수 있습니다.

소비자 입장에서는 어느 제품이든 시각적인 것이 먼저 눈에 들어오고, 문자나 설명은 별로 기억에 남지 않습니다.

4개의 원은 아우디, H는 혼다, 사과 이미지는 애플컴퓨터 등과 같이 브랜드 로고는 매우 기억되기 쉽습니다. 음식도 마찬가지입니다.

그러면 일본술은 어떨까요? 만약 주변에 일본술을 알리는 광고가 있다면 쉽게 알 수 있겠지만, 우선 무엇이 브랜드 로고인지 알기 어렵고, 심지어 없는 것도 많습니다. 주조 회사의 이름이 브랜드인지, 상품명이 브랜드인지, 혹은 특정 명칭이 브랜드인지 구분이 가지 않을 정도입니다.

이런 상황이라면 어렵게 소비자의 마음을 사로잡은 상품이 있더라도 차후에 자사 상품의 구매나 브랜드 각인으로 이어지기 어렵습니다. 병의 색이나 크기는 상품에 따라 변하더라도 브랜드 로고는 가장 눈에 띄는 곳에 라벨링하는 것이 중요합니다. 소비자의 마음을 움직이게 하는 브랜드 이미지(로고)에 대해 검토하는 것은 어떨까요?



SAKE SOMMELIER CLUB

Brewery Owner



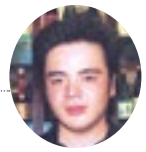
Kosuke Kuji
Nanbu Bijin Inc.
Fifth Generation
Brewery Owner



Timothy Sullivan
Sake Samurai



Takao Matsukawa
International Sake Sommelier
Latin Region Specialist
Mutual Trading



Keita Akaboshi
Sake Sommelier
Kuramoto US Inc.



Michael John Simkin
MJS Sake Selection
Owner



Shigeto Terasaka
Sake Sommelier
President
Japan Hollywood Network



Sara Guterbock
International Sake Sommelier
New York Mutual Trading

Sake Sommelier and Others



Teruyuki Kobayashi
Taruhei Brewing Co Ltd.



Masato Kato
Sake Sommelier
Wismettac Asian Foods



Philip Harper
Tamagawa Hand Made
Japanese Sake
Master Sake Brewer



Mei HO
Sake Sommelier
True Sake



Mai Segawa
Advanced Sake Sommelier
Tako Grill



Isao Kiyota
International Kikisake-Shi
Academia de Sake Mexico
Founder



Rachel Fiekowsky
International Sake Sommelier
New York Mutual Trading



Joe Mizuno
Head of the "Regional
Sake Tasting Club"



Akira Yuhara
Sake Sommelier
Miyako Hybrid Hotel



Rachel Macalisang
Sake and Wine Sommelier



Miyuki Yoshida
Sake Sommelier



Don Lee
Sake Sommelier
Yama Sushi
Owner Chef



Eda Vuong
International Sake Sommelier
Mutual Trading



Masae Kusada
International Sake Sommelier
New York Mutual Trading



Chizuko Niikawa-Helto
Sake Sommelier
Sake Samurai



Hirohisa Kikuchi
Sake Sommelier



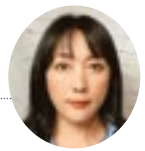
Koji Wong
Owner
Japon Bistro



Kaz Tokuhara
Sake Sommelier
Manager
Wismettac Asian Foods



Gary Imada
Sake Advisor



Shino Okita
Certified Sake Sommelier
Shochu Advisor
Hanbai Solutions LLC.



Lora Blackwell
International Sake Sommelier
Genji Sake



Alice Hama
Certified Wine & Sake Sommelier



Eduardo Dingler
Sake Ambassador



Kurtis Wells
Mixologist



Koji Aoto
Sake Sommelier
Savannah
Distributing Co. Inc.



Eiji Mori
Sake Sommelier
Katana Restaurant



Jonathan Cortez
International Sake Sommelier
Latin Region Specialist
Mutual Trading



Liloa Papa
Certified Sake Professional Level LL
Young's Market Company



Yoshihiro Sako
Sake Sommelier
Yuzuki



Stuart Morris
Sake Sommelier
Hana Japanese Restaurant



Toshiyuki Koizumi
Sake Sommelier
Owner "WASAN"



Michael Russell
Certified Sake Sommelier
Pacific International
Liquor Inc

Info
Sake Shochu Spirits Institute of America
(213) 680-0011, AllJapanNews@gmail.com

Anime, Voice Actors, and Japanese Sake Part 3

애니메이션과 성우와 일본주 3편

酒豪大陸

California
SAKE
CHALLENGE

by Kosuke Kuji 226



Kosuke Kuji
Fifth Generation Brewery Owner
Nanbu Bijin, Inc.

Born May 11, 1972. Entered Tokyo University of Agriculture's Department of Brewing and Fermentation. In 2005 became the youngest person ever to receive the Iwate Prefecture Young Distinguished Technician Award. In 2006 was selected to be a member of the board of trustees of his local alma mater, Fukuoka High School. Currently is featured in a number of media outlets including magazines, radio, and television.
*Positions of Public Service: Chairperson, Cassiopeia Corporation Youth Conference; School Board Member, Fukuoka High School, Iwate Prefecture, Vice-Chairman, Technology Committee, Iwate Prefecture Brewers and Distillers' Association

Tokyo's Akihabara and Ikebukuro are widely known as anime "holy sites," and at the center of Ikebukuro stands Animate Ikebukuro Main Store, one of Japan's most famous anime retailers. As the flagship store, it has become a true destination for fans from around the world, drawing visitors who come to experience anime culture at its source.

In front of Animate Ikebukuro Main Store, a park nearby has hosted the Toshima Gijo Festival for two consecutive years. Backed by the Japan Ginjo Sake Association—a long-established organization in Japan's sake industry—the event is a pioneering collaboration that brings together voice actors and Japanese sake culture.

Over 40 long-established sake breweries from across Japan take part, bringing their own sake for the event. Visitors can enjoy tastings alongside voice actors, hear their live impressions and comments on the sake, and even attend stage sessions where the voice actors share personal stories related to Japanese sake and their own experiences with it.

The event drew an impressive lineup of guests, including Moeka Koizumi, Yui Makonio, Ai Kayano, Shugo Nakamura, Haruka Kudo, Kiyono Yasuno, and even Kenchi Tachibana of EXILE. With such a star-studded guest list, the plaza in front of Animate Ikebukuro Main Store was packed with visitors, creating a lively and crowded atmosphere throughout the event. All of the participating voice actors and guests are openly known as sake lovers, and many of their fans have also come to share that same appreciation for Japanese sake.

For fans, the experience of toasting together with their favorite voice actors over the very same drink, along with hearing candid personal stories that rarely come up elsewhere, made this an unmissable event.

The festival is also expected to return next year, although the venue has yet to be decided. If you have the chance, it is certainly worth attending.■

일본의 애니메이션 성지라고 하면 아키하바라와 이케부쿠로가 떠오르지만, 그 성지에는「애니메이트」라는 애니메콘텐츠 일본에서도 가장 유명한 가게가 있습니다. 그 애니메이트 본점은 이케부쿠로입니다.

이케부쿠로 애니메이트 본점은 전세계에서 애니메를 좋아하는 손님들이 모여드는 바로 애니메의 성지가 되었습니다.

2년에 걸쳐 그런 애니메이트 이케부쿠로 본점 앞의 공원에서「토시마초긴죠축제」가 개최되었습니다.

이 이벤트는 일본 긴죠주협회라는 일본에서도 역사깊은 일본주 단체가 지원하고 성우들과 일본주 콜라보이벤트를 일본에서도 선구적으로 개최하고 있습니다.

일본전국에서 40곳이 넘는 전통있는 일본주 양조장이 사케를 직접 가져와, 성우들과 함께 일본주를 마시며 감상을 나누고, 일본주에 대한 성우들의 개인적인 이야기를 듣는 무대도 마련되어 있습니다.코이즈미 모에카씨, 마키도 유이씨, 카이노 아이씨, 나카무라 소우고씨, 쿠도 하루카씨, 안노키요노씨, 그리고 놀랍게도 엑자일의 타치바나 켄지까지 화려한 라인업 덕분에 이케부쿠로 애니메이느 앞의 광장은 대혼잡이 되었습니다.

출연성우들과 게스트는 모두「일본주 애호가」라고 공언하는 분들로, 그 팬여러분도 일본주를 함께 좋아하고 있습니다.

성우들의 목소리로 함께 같은 술로 건배할 수 있고, 개인적인 이야기가 많이 오가는 등, 팬들에게는 놓칠 수 있는 이벤트가 되었습니다. 이 이벤트도 내년에도 장소는 정해지지 않았지만 개최될 예정입니다. 꼭 참가해 주세요.



JFC INTERNATIONAL INC
www.jfc.com

日本酒百味百題

What is the difference between sweet vs. dry sake?

단맛과 매운맛의 차이

Sweet Japanese sake is the sweet flavor you taste, while dry sake has the opposite meaning.

The sweet flavor in Japanese sake is derived from the glucose and glycerin containing in the extract (the sweet flavor in Japanese sake), while the dry flavor is derived from alcohol. Therefore, the components of sake at first glance appear to be that the more sugar there is, the sweeter, and the less sugar, the more dryer, however, that is not necessarily the case. Even if the sugar content is the same, the higher the alcohol content, the dryer the sake will seem in flavor.

The Sake Meter Value, or SMV, shows the balance between the sugar vs. alcohol content in numerical values. The higher the sugar content high in specific gravity, the larger the negative numerical value (sweetness), while alcohol lighter in specific gravity generates a larger positive numerical value (dryness). The Japanese sake SMV is widely used to measure the sweetness vs. dryness of Japanese sake, however, this distinction is originally determined by human taste buds, and does not necessarily reflect the numerical values in reference to specific gravity. The sweetness vs. dryness tasted by human taste buds is also determined by the degree of acidity, along with sugar and alcohol content.

While Japanese sake is given its acidity and umami flavors using lactic, succinic, and matic acids, the quantity of these acids being large or small will also determine the degree of sweetness vs. dryness. For example, even if the alcohol and sugar content is equal in a sake, the higher the acidity, the dryer the flavor will seem, while less acidity will seem sweeter in taste. This is because the sensitivity of the human taste buds is suppressed by acidity. Thus, even if the sweet flavor does not differ in content, the flavor seems sweeter than apples and mandarin oranges with less acidity. Also, the cooler the tongue, the more difficult to detect sweet flavors, while the warmer tongue will more readily detect sweet flavors. This is why warmed sake is often considered sweet in flavor.

In this manner, since the sweet and dry elements of Japanese sake are intricately intertwined, the Japanese sake SMV alone cannot necessarily determine these flavors, and it's indication is subjective, thus determined to be different according to each person. Also, the determination of sweet vs. dry flavors will change over time. For example, sake in the Meiji Era (1868~1912) was generally extra dry with high acidity, while the Taisho Era (1912~1926) witnessed the dryness drop to half, and transition to a sweet flavor in the Showa Era (1926~1989). The sweet trend continued to decline after World War II, becoming slightly dry after 60 years into the Showa Era (1985).■

♦ ♦ ♦

단맛의 일본주란 마셨을 때 달게 느껴지는 술로, 매운맛의 술과는 반대되는 술이다.

일본주의 단맛은 주로, 엑기스 성분(일본주에 포함되어 있는 가용성 단맛 성분) 속에 포함된 글루코스 (포도당) 또는 글리세린에서 비롯되고, 매운맛은 알코올 성분에서 유래한다. 따라서 술의 성분상에서 보아 당분이 많으면 단맛의 술이 되고, 적으면 매운맛의 술이 되겠지만, 반드시 그렇게 되지는 않는다. 당분 함량이 같아도, 알코올 도수가 높은 술은 매운맛이 나기 때문이다.

이 당분과 알코올분의 비율을 비중수치로 나타낸 것이「일본주도」이다. 비중이 무거운 당분함량이 많으면 마이너스 수치가 커지고(단맛), 비중이 가벼운 알코올 성분이 많으면 플러스 수치가 커진다 (매운맛). 일본주도는 일본술의 단맛 매운맛을 간단하게 표현하는 지표로 널리 사용되고 있는데, 본래 술의 단맛 매운맛은 인간의 감각에 의한 판단이며, 비중에 대응하는 수치라는 것도 반드시 일치하지 않는다. 인간이 느끼는 일본술의 단맛 매운맛에는 당분과 알코올성분 외에, 포함되어 있는 산의 함량이 크게 작용하기 때문이다. 일본술에 포함된 산은 젖산, 구연산, 사과산등으로, 술에 신맛이나 감칠맛을 가져오는데, 이들 산미성분이 많고 적음에 따라서도 단맛 매운맛의 정도는 달라진다. 가령, 알코올 도수, 당분이 모두 같은 술이라도, 산이 많은 술은 독하게 느껴진고, 적으면 단맛이 느껴진다. 이것은 혀의 미라이가 가지고 있는 단맛에 대한 감수성을 신맛이 억제하기 때문이다. 단맛 성분의 함량은 바뀌지 않는데, 신맛이 적은 사과나 감귤이 더욱 달콤하게 느껴지는 것과 같은 원리이다. 또한, 혀는 차가운 술이 덜 달게 느껴지고, 따뜻한 쪽이 강하게 느껴진다. 일반적으로 따뜻하게 마시는 술이 달게 느껴지는 것이 이런 까닭이다. 이처럼, 일본주의 단맛, 독한 맛을 구성하는 요소는 복잡하게 구성되어 있어서, 일본주도만을 가지고 일괄적으로 결정할 수는 없고, 그 판단은 상당히 주관적인 것이어서, 사람에 따라 판정이 달라진다. 예를들면, 명치시대의 술은 일반적으로 매우독한 맛으로 신맛도 많았고, 대정시대는 그 독한맛이 줄어드는데, 소화에 들어서면 완전히 단맛으로 바뀌게 된다. 그 단맛경향도 전쟁후 점차 약하게 되고, 소화 60년 기점으로, 현재는 약간 매운맛 경향이 되고 있다고 한다.

훌륭한 사케 150종류를 일본 전국에서 수입
전 미국 네트워크를 통해서 여러분에게 직송하고 있음



Yoshihide Murakami
Master Sake Sommelier
Liquor Manager
JFC International Inc.

JFC INTERNATIONAL INC

BRANCHES & SALES OFFICES
Head Office: LOS ANGELES
(800) 633-1004, (323) 721-6100
LOS ANGELES Branch
SAN DIEGO Sales Office
LAS VEGAS Sales Office
PHOENIX Sales Office
DENVER Sales Office
SAN FRANCISCO Branch
SACRAMENTO Sales Office
SEATTLE Branch
PORTLAND Sales Office
HOUSTON Branch
DALLAS Sales Office
BATON ROUGE Sales Office
CHICAGO Branch
TOLEDO Sales Office
NEW YORK Branch
BOSTON Sales Office
BALTIMORE Branch
ATLANTA Branch
ORLAND Sales Office
MIAMI Branch
HAWAII Branch
JFC GROUP OFFICE
HAPI PRODUCTS, INC.
JES INC.
Interbranch Distribution Center (IDC)



This article was courtesy from Shibata Shoten Co Ltd.

Master Sake Sommelier

Info
Sake Shochu Spirits Institute of America
(213) 680-0011
AllJapanNews@gmail.com

Ask me

JAPAN


Yuji Matsumoto
Master Sake Sommelier
Beverage Manager
ymatsumoto001@gmail.com


Toshio Ueno
Master Sake Sommelier
Vice President
Sake School of America
info@sakeschoolofamerica.com


Ami Nakanishi
Master Sake Sommelier
Vice President
New York Mutual Trading
nymtc.com


Atsuko Glick
Master Sake Sommelier
Manager
Sake School of America
info@sakeschoolofamerica.com


Yoshihide Murakami
Master Sake Sommelier
Liquor Manager
JFC International Inc.
ymurakami@jfc.com


David Kudo
Master Sake Sommelier
President, All Japan News
davidkudo@gmail.com


Ryuji Takahashi
Master Sake Sommelier
Owner "Ji · sakeya"
Shuto-Meijin
ryu2syuto@yahoo.co.jp

Sake Shochu Spirits Institute of America
미국 사케·소주·맥주 주류연구기관

Sake Shochu Spirits Institute of America
NPO法人
米国酒焼酎蒸留酒研究所

Sake Shochu Spirits Institute of America was founded with the purpose to promote further understanding of Japanese sake, shochu and beer in a shared where 500 million people enjoy wine in North America. We strive to increase Japanophiles by furthering understanding of the sake culture through online Japanese sake and shochu colleges and books related to Japanese sake, shochu and beer, etc. Especially sampling parties directly approaches consumers and no doubt contributes to expanding the market. Also, our final purpose is to facilitate communication with sake breweries, sake producers, and distribution companies, etc., to introduce Japanese sake, shochu and beer to American consumers in a way that's easy-to-understand.

Japanese sake type – Classified into four types according to the concentration of flavor and aroma

Dry/sweetness indicates the degree of sweetness while smooth/refreshing and rich/full flavor indicates the degree of richness. The stronger the rice flavor, the more easily the rich sake flavor is detected, applicable to low-polished sake high in mineral content such as Junmai, Kimoto, and unfiltered sake with distinct, full flavors. The characteristics of the flavors, suitable consumption method and temperatures are different by sake type. This report introduces Aromatic Sake and Refreshing Sake.

Aromatic Sake: Sake with highly aromatic fragrance like fruits and flowers such as Junmai and Daiginjo. Light to the palate, refreshing, and smooth sake with a fruity, wine-like flavor, popular overseas. The aroma is similar to fruits or herbs. Applicable mainly to Junmai-Daiginjo and Daiginjo, most fragrant at the temperature range of approx. 41 degF.

Refreshing Sake: Lightest to the palate and highly refreshing, most common among Japanese sake. Applicable to a wide range of sake from Ginjo to non-premium sake, casually enjoyed year-round. The aroma is similar to lemon and lime. Applicable mainly to unpasteurized sake and sake with low alcohol content, most fragrant at the temperature range of approx. 41 degF ~ 50 degF■

일본주의 종류ㅡ맛의 농도와 향에 따라 4가지 종류로 분류할 수 있다

매운 맛과 달콤한 맛은 단맛의 정도를 나타내는 반면, 담백하고 진한 맛은 풍미의 정도를 나타낸다.쌀의 풍미가 강한 술일 수록 풍미가 깊어지고, 저정백으로 아미노산이나 미네랄이 많이 남아있는 순미주, 생원계, 무여과술 등, 쌀 본래의 향을 가진 종류가 해당된다.일본주 종류 분류, 맛의 농도와 향에 따라 4가지 종류로 나뉜다.종류마다 풍미의 특징, 적당한 음주방법, 온도가 다르다. 이번 회는 카오루슈와 소오슈타입을 소개한다.

카오루슈 타입:향이 풍부한 과일이나 꽃과 같은 향, 화려한 향을 지닌 긴죠주, 다이긴죠주가 해당한다.입맛이 경쾌하고 상큼하며, 이른바 깔끔한 술이다. 와인같은 과일향 풍미가 있어서, 해외에서도 인기가 높다. 주요 향은 과일과 허브. 주요 술 종류는 쥰마이다이긴죠, 다이긴죠, 향이 살아나는 온도대는 10도전후.

소오슈 타입:일본주로서는 가장 경쾌하고 청량감이 높은 것이 많은, 일본주 중에서도 가장 많은 타입으로, 음양주에서 보통주까지 폭 넓은 술이 해당하며, 일년내내 캐주얼하게 즐길 수 있다. 주된 향, 레몬, 라임, 주요 술 종류는 생주, 생담근주, 저알코올주, 향이 살아나는 온도대는 5도에서 10도.



Tokyo Jizake Strolling
東京地酒散歩

by Ryuji Takahashi



Ryuji Takahashi
Regional Sake Specialty Store “Ji Sakeya” Owner, Master Sake Sommelier, Shuto-Meijin, and the charismatic guru of ordinary sake.
Plans and manages events and seminars with his own unique flare to introduce the appeal of Japanese sake and cuisine, unaffected by the latest trends, while managing a jizake retail store.

What to Cut, What to Keep:
Managing Costs in a High-Inflation Liquor Store
고물가시대의 주류판매점에서 느낀 점
-줄여야 할 경비와 지켜야 할 경비



Tokyo was already topping 30°C in May, making spring feel shorter than ever. As another hot summer begins, sake retailers face a familiar challenge: selling sake in the heat. With rising costs for ingredients, shipping, and packaging driving prices ever higher, this season is shaping up to be a tough one for both retailers and customers. Not long ago, liquor stores could earn a little extra by sending empty bottles and plastic crates to recycling companies. Today, it's the other way around. Rising fuel costs mean retailers now have to pay for collection, and those fees keep climbing year after year. Utility bills have also increased, and with hotter weather stretching the air-conditioning season, energy costs have become yet another burden on the business. Against this backdrop, I stopped by a traditional liquor store while visiting a well-known hot spring town. It was in a perfect location, right along a busy street where tourists could easily pick up a bottle as a souvenir or something to enjoy back at their hotel or ryokan after dinner. Naturally, I went in to buy a drink for the evening—but the first thing that struck me was how dimly lit and surprisingly hot the store was. Even though it was over 30°C outside that day, the air conditioning wasn't running, and I found myself breaking a sweat just browsing the shelves. While the draft sake was safely stored in a refrigerator, the rest of the sake—even the pasteurized bottles—was sitting in a room warm enough to make me wonder about its condition. During my visit, several groups of tourists stopped in to buy sake and snacks. They left with bottles that were already warm, wrapped without even a single layer of protective insulation. If you're planning to drink it that evening, that's probably fine. But if you're taking it home as a souvenir, it's hard not to wonder whether the quality will hold up. Perhaps it wasn’t always like this. It may simply be that, under the pressure of rising costs, the store has been forced to cut expenses wherever possible. But it also raises a question of what “cost-cutting” really means—and whether, in the process, something essential has been trimmed away. In reality, very few business owners are careless with expenses—most are already highly conscious of costs. And in a time when rising prices make higher operating expenses almost inevitable, it makes me wonder whether cutting costs in ways that could potentially harm products or customer experience is really the right approach. Even if first-time visitors might stop by, I doubt I would return a second time. After all, just a short walk past the busy tourist area, there was a convenience store selling local sake as well—making it hard to see why I would choose the original shop again. The convenience store was bright, cool, and offered the same prices, so even if it required a bit more time and effort, it felt like the safer choice in terms of product handling and storage. In the end, the ongoing price increases driven by instability in the Middle East remain a deeply frustrating issue.■

♦ ♦ ♦

5월부터 기온이 30도를 넘는 도쿄. 봄은 3월 중순에서 4월 중순 1달뿐이고, 5월에 들어서 이례적인 여름날이 연속으로 나타나고, 중동정세도 불안정한 가운데, 일본주 팔기힘든 여름에 들어섰다. 원료비, 운송비, 자재비등이 폭등하고, 일본주 가격은 전반적으로 계속 오르고 있다. 예전에는 빈병이나 P박스를 재활용 업자에게 주면, 수십엔을 받을 수 있었지만, 지금은 개스비등의 폭등때문에, 오히려 비용을 지불해야 하는 상황이다. 그 지불하는 회수요금도 연료비의 영향으로 매달 가격이 두배씩 오르고 있는 상황이다. 전기료도 몇년전 보다 올랐고, 에어컨을 사용하는 월수도 증가하고 있어서, 광열비도 상점을 압박하고 있다. 그런 와중에, 어느 유명 온천 마을에 갔을 때, 관광객이 많이 다니는 길가에 옛날식 주류판매점이 있었다. 모두들, 기념품 술을 구입하거나, 그날의 호텔이나 여관에서 식사를 마친후, 방에서 마실 술을 사기에 가장 좋은 입지의 판매점이었다. 당연히, 나도 밤에 마실 술을 사러 그 판매점에 들어갔지만, 아뭏든, 가게 내부가 어둡고 더운 것에 놀랐다. 그 날의 외부 온도는 30도를 넘었음에도 불구하고, 가게안에는 에어컨은 켜지지 않아서, 술을 보고있는 동안 땀이 뚝뚝 흘러 내리는 상황이었다. 생주는 냉장고에 보관되어있지만, 아무리 가열된 술이라고 해도 걱정이 되는 실내 온도였다. 내가 실내에 있는 동안에도 관광객은 몇 팀이 들어와 술과 안주를 구입하고 있었는데, 모두 미지근한 술을 사서 완충재 한장도 뿌려주지 못하는 상태로, 오늘 마시는 술은 괜찮지만, 선물용으로 술을 사는 사람들은 조금 불안하지 않을까 걱정이 되었다. 어쩌면, 전에는 그렇지 않았을지 모르지만, 고물가의 영향으로 비용절감에 나섰을지도 모른다. 하지만, 경비가 무엇인지 생각해보면, 줄여서는 안되는 부분을 줄여버리는 것은 아닌가 생각이 들었다. 경비를 낭비하고 있는 경영자는 거의 없으며, 모두 경비를 의식하고 있는 것이 일반적이라 생각한다. 게다가, 고물가로 경비가 많이 들어가는 것이 당연한 상황에서 상품이나 고객에게 피해를 줄 위험이 있는 경비절감은 과연 옳는가 생각이든다. 처음 보는 관광객는 올지라도 2번째 이후 나는 가지 않을 것 같다. 왜냐하면, 조금 걸어 가며 번화한 지역을 지나면 편의점이 있고, 그 곳에도 그 지역의 전통주가 판매되고 있기 때문이다. 가게 안은 밝고 시원하며, 가격은 차이나지 않는다면, 체력과 시간은 다소 소모되지만, 편의점 쪽이 상품관리에 관해서는 안심하고 구매할 수 있기 때문이다. 그렇다고 해도 중동정세에 따른 물가 폭등. 정말 골치아픈 문제이다.



La revista para profesionales de la comida Japonesa en todo el mundo

NOTICIAS SOBRE RESTAURANTES JAPONESES

Agosto 2026 www.alljapannews.com



祝
UNESCO Intangible Cultural Heritage
2013 Japanese Cuisine
2024 Traditional knowledge and skills of sake-making

Sake tradicional
Anime, Actores de Voz y Sake Japonés - Parte 3 .. P43
Diferencia entre Sake Dulce y Sake Seco P44
Instituto de la Espíritu Sake Shochu de América ... P45
Paseando por Tokyo Jizake
Reflexiones de una licorería en tiempos de precios elevados P46









SAKE SOMMELIER CLUB

Brewery Owner



Kosuke Kuji
Nanbu Bijin Inc.
Fifth Generation
Brewery Owner

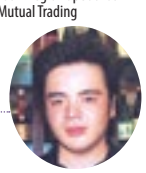
Timothy Sullivan
Sake Samurai





Takao Matsukawa
International Sake Sommelier
Latin Region Specialist
Mutual Trading

Keita Akaboshi
Sake Sommelier
Kuramoto US Inc.





Michael John Simkin
MJS Sake Selection
Owner

Shigeto Terasaka
Sake Sommelier
President
Japan Hollywood Network





Sara Guterbock
International Sake Sommelier
New York Mutual Trading

Sake Sommelier and Others



Teruyuki Kobayashi
Taruhei Brewing Co Ltd.

Masato Kato
Sake Sommelier
Wismettac Asian Foods





Philip Harper
Tamagawa Hand Made
Japanese Sake
Master Sake Brewer

Mei HO
Sake Sommelier
True Sake





Mai Segawa
Advanced Sake Sommelier
Tako Grill

Isao Kiyota
International Kikisake-Shi
Academia de Sake Mexico
Founder





Rachel Fiekowsky
International Sake Sommelier
New York Mutual Trading



Joe Mizuno
Head of the "Regional Sake Tasting Club"

Akira Yuhara
Sake Sommelier
Miyako Hybrid Hotel





Rachel Macalisang
Sake and Wine Sommelier

Miyuki Yoshida
Sake Sommelier





Don Lee
Sake Sommelier
Yama Sushi
Owner Chef

Eda Vuong
International Sake Sommelier
Mutual Trading





Masae Kusada
International Sake Sommelier
New York Mutual Trading



Chizuko Niikawa-Helto
Sake Sommelier
Sake Samurai

Hirohisa Kikuchi
Sake Sommelier





Koji Wong
Owner
Japon Bistro

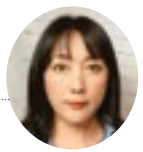
Kaz Tokuhara
Sake Sommelier
Manager
Wismettac Asian Foods





Gary Imada
Sake Advisor

Shino Okita
Certified Sake Sommelier
Shochu Advisor
Hanbai Solutions LLC.





Lora Blackwell
International Sake Sommelier
Genji Sake



Alice Hama
Certified Wine & Sake Sommelier

Eduardo Dingler
Sake Ambassador





Kurtis Wells
Mixologist

Koji Aoto
Sake Sommelier
Savannah
Distributing Co. Inc.





Eiji Mori
Sake Sommelier
Katana Restaurant

Jonathan Cortez
International Sake Sommelier
Latin Region Specialist
Mutual Trading





Liloa Papa
Certified Sake Professional Level LL
Young's Market Company

Yoshihiro Sako
Sake Sommelier
Yuzuki





Stuart Morris
Sake Sommelier
Hana Japanese Restaurant

Toshiyuki Koizumi
Sake Sommelier
Owner "WASAN"





Michael Russell
Certified Sake Sommelier
Pacific International
Liquor Inc

Info
Sake Shochu Spirits Institute of America
(213) 680-0011, AllJapanNews@gmail.com

酒豪大陸

California
SAKE CHALLENGE
by Kosuke Kuji 226



Kosuke Kuji
Fifth Generation Brewery Owner
Nanbu Bijin, Inc.

Born May 11, 1972. Entered Tokyo University of Agriculture's Department of Brewing and Fermentation. In 2005 became the youngest person ever to receive the Iwate Prefecture Young Distinguished Technician Award. In 2006 was selected to be a member of the board of trustees of his local alma mater, Fukuoka High School. Currently is featured in a number of media outlets including magazines, radio, and television.
*Positions of Public Service: Chairperson, Cassiopeia Corporation Youth Conference; School Board Member, Fukuoka High School, Iwate Prefecture, Vice-Chairman, Technology Committee, Iwate Prefecture Brewers and Distillers' Association

Anime, Actores de Voz y Sake Japonés - Parte 3

Akihabara e Ikebukuro son consideradas las mecas del anime japonés, y en ellas se encuentra "Animate", una de las tiendas de contenido de anime más famosas de Japón. La tienda insignia de Animate está en Ikebukuro.

La tienda insignia de Animate en Ikebukuro es una verdadera meca del anime, que atrae a aficionados de todo el mundo.

Durante dos años consecutivos, el "Festival Toshima Super Ginjo" se ha celebrado en el parque frente a la tienda insignia de Animate en Ikebukuro.

Este evento, respaldado por la Asociación Japonesa de Sake Ginjo, una importante organización histórica del sake japonés, es una colaboración pionera entre actores de voz y el sake japonés.

Más de 40 bodegas tradicionales de sake de todo Japón presentan sus productos, y el evento ofrece a los actores de voz la oportunidad de degustar y comentar sobre el sake, además de un escenario donde comparten anécdotas personales sobre esta bebida.

La plaza frente a Animate Ikebukuro estaba repleta de estrellas, entre ellas Moeka Koizumi, Yui Makino, Ai Kayano, Shugo Nakamura, Haruka Kudo, Kiyono Yasuno e incluso Kenchi Tachibana de EXILE.

Todos los actores de doblaje e invitados se declaran amantes del sake, y sus fans comparten esa misma afición.

Fue un evento inolvidable para los fans, quienes pudieron brindar con el mismo sake que los actores de doblaje y escuchar muchas anécdotas personales.

Este evento se planea repetir el próximo año, aunque la ubicación aún no se ha determinado. ¡Anímense a acompañarnos!



日本酒百味百題

JFC INTERNATIONAL INC www.jfc.com

Diferencia entre Sake Dulce y Sake Seco

150 tipos de sake delicioso Importado de todo Japón a través de una red nacional enviado directamente a usted



Yoshihide Murakami
Master Sake Sommelier
Liquor Manager
JFC International Inc.

JFC INTERNATIONAL INC

BRANCHES & SALES OFFICES
Head Office: LOS ANGELES
(800) 633-1004, (323) 721-6100
LOS ANGELES Branch
SAN DIEGO Sales Office
LAS VEGAS Sales Office
PHOENIX Sales Office
DENVER Sales Office
SAN FRANCISCO Branch
SACRAMENTO Sales Office
SEATTLE Branch
PORTLAND Sales Office
HOUSTON Branch
DALLAS Sales Office
BATON ROUGE Sales Office
CHICAGO Branch
TOLEDO Sales Office
NEW YORK Branch
BOSTON Sales Office
BALTIMORE Branch
ATLANTA Branch
ORLAND Sales Office
MIAMI Branch
HAWAII Branch
JFC GROUP OFFICE
HAPI PRODUCTS, INC.
JES INC.
Interbranch Distribution Center (IDC)

El sake dulce es aquel que tiene un sabor dulce al beberlo, mientras que el sake seco es lo opuesto.

El dulzor del sake proviene principalmente de la glucosa y la glicerina contenidas en el extracto (componentes edulcorantes solubles del sake), mientras que la sequedad, proviene del contenido de alcohol. Por lo tanto, desde un punto de vista compositivo, podría parecer que más azúcar resultaría en un sake dulce y menos azúcar en un sake seco, pero no siempre es así. Incluso con el mismo contenido de azúcar, un sake con mayor contenido de alcohol tendrá un sabor más seco.

El equilibrio entre el contenido de azúcar y alcohol se expresa mediante un valor de densidad llamado "Valor del Medidor de Sake". Un alto contenido de azúcar (más densidad) resulta en un valor negativo mayor (sake dulce), mientras que un mayor contenido de alcohol (menor densidad) resulta en un valor positivo mayor (sake seco). El Valor del Medidor de Sake se utiliza ampliamente como un indicador simple del dulzor o la sequedad del sake, pero en realidad, es un juicio subjetivo basado en los sentidos humanos y no necesariamente se corresponde con el valor numérico que representa la densidad. La dulzura o sequedad del sake, tal como la perciben los humanos, depende en gran medida no solo de su contenido de azúcar y alcohol, sino también de su acidez. Los ácidos presentes en el sake, como el ácido láctico, el ácido succínico y el ácido málico, contribuyen a su acidez y umami, y el grado de dulzura o sequedad varía según la abundancia o escasez de estos componentes ácidos. Por ejemplo, incluso con el mismo contenido de alcohol y azúcar, un sake con alta acidez tendrá un sabor seco, mientras que uno con baja acidez tendrá un sabor dulce. Esto se debe a que la acidez disminuye la sensibilidad de la lengua al dulzor. Es el mismo principio que explica por qué las manzanas y las naranjas con menor acidez saben más dulces, aunque su contenido de azúcar sea el mismo. Asimismo, la lengua percibe el dulzor con menor intensidad en el sake frío y con mayor intensidad en el sake caliente. Por eso, el sake caliente suele tener un sabor más dulce. Por lo tanto, los elementos que componen la dulzura o sequedad del sake están intrincadamente entrelazados, por lo que es imposible emitir un juicio general basado únicamente en el valor del medidor de sake, y dado que el juicio es en gran medida subjetivo, es natural que existan diferentes opiniones. Además, los criterios para determinar la dulzura o sequedad también cambian con el tiempo. Por ejemplo, el sake de la era Meiji era generalmente muy seco y ácido, mientras que en la era Taisho, la sequedad se redujo a la mitad. Sin embargo, en la era Showa, de repente se volvió dulce. Esta tendencia hacia la dulzura se debilitó gradualmente después de la guerra, y se dice que desde 1985, el sake tiende a ser ligeramente más seco.



This article was courtesy from Shibata Shoten Co Ltd.

SAKE SOMMELIER CLUB

Master Sake Sommelier

JAPAN



Yuji Matsumoto
Master Sake Sommelier
Beverage Manager
ymatsumoto001@gmail.com



Toshio Ueno
Master Sake Sommelier
Vice President
Sake School of America
info@sakeschoolofamerica.com



Ami Nakanishi
Master Sake Sommelier
Vice President
New York Mutual Trading
nymtc.com



Atsuko Glick
Master Sake Sommelier
Manager
Sake School of America
info@sakeschoolofamerica.com



Yoshihide Murakami
Master Sake Sommelier
Liquor Manager
JFC International Inc.
ymurakami@jfc.com



David Kudo
Master Sake Sommelier
President, All Japan News
davidkudo@gmail.com



Ryuji Takahashi
Master Sake Sommelier
Owner "Ji · sakeya"
Shuto-Meijin
ryu2syuto@yahoo.co.jp

Info
Sake Shochu Spirits Institute of America
(213) 680-0011
AllJapanNews@gmail.com

Ask me

Instituto de la Espíritu Sake Shochu de América

Sake Shochu Spirits Institute of America
NPO法人
米国酒焼酎蒸留酒研究所

Sake Shochu Spirits Institute of America was founded with the purpose to promote further understanding of Japanese sake, shochu and beer in a shared where 500 million people enjoy wine in North America. We strive to increase Japanophiles by furthering understanding of the sake culture through online Japanese sake and shochu colleges and books related to Japanese sake, shochu and beer, etc. Especially sampling parties directly approaches consumers and no doubt contributes to expanding the market. Also, our final purpose is to facilitate communication with sake breweries, sake producers, and distribution companies, etc., to introduce Japanese sake, shochu and beer to American consumers in a way that's easy-to-understand.

Tipos de Sake: Clasificados en cuatro tipos según la intensidad de su sabor y aroma

Seco y dulce indican el grado de dulzor, mientras que ligero y con cuerpo indican la intensidad del sabor.

El sake con un fuerte sabor a arroz tiend e a tener un sabor más intenso. Los tipos con bajo grado de pulido, como el junmai-shu, el sake estilo kimoto y el sake sin filtrar, que conservan más aminoácidos y minerales, pertenecen a esta categoría y poseen el aroma con cuerpo característico del arroz.
El sake japonés se puede clasificar en cuatro tipos según la intensidad de sabor y aroma.

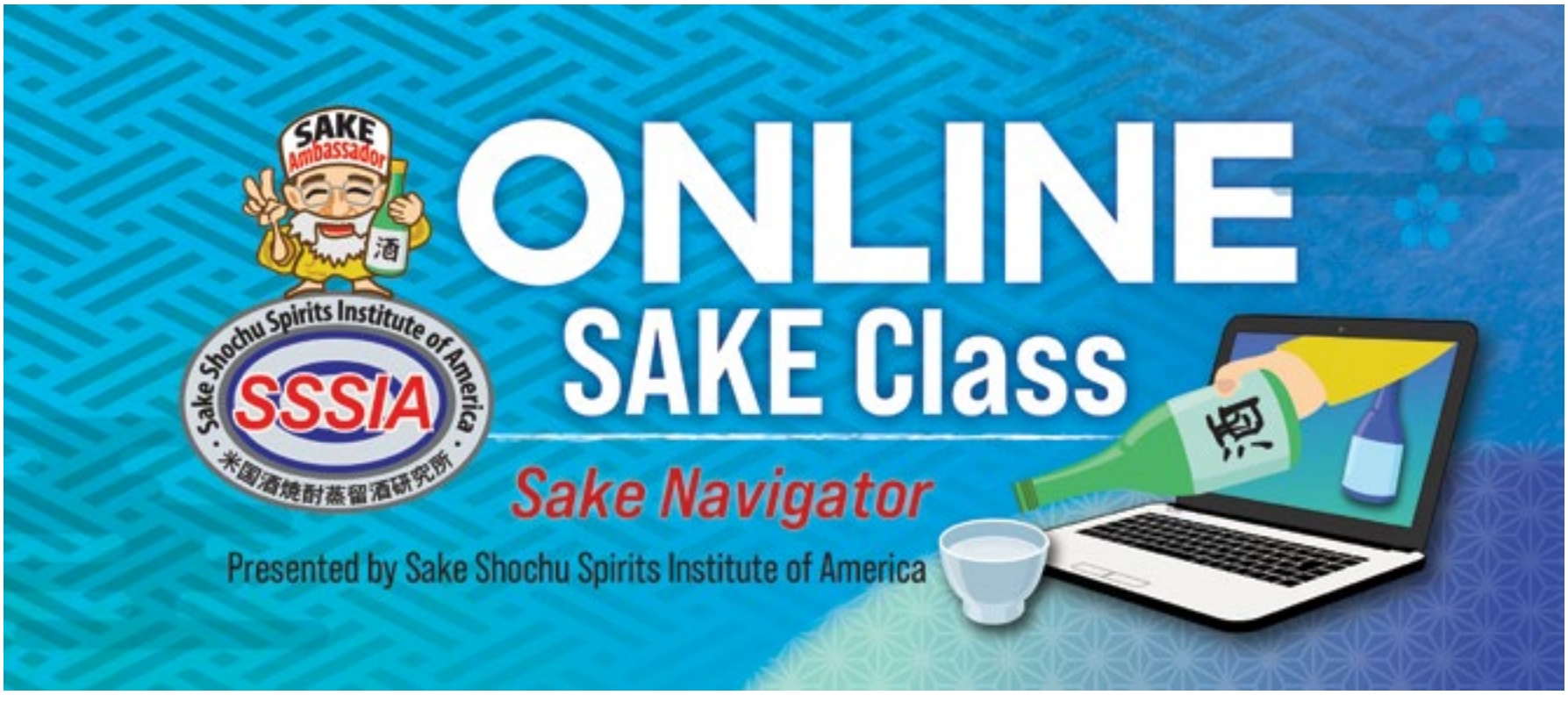
Cada tipo tiene diferentes características de sabor, métodos de servicio adecuados y temperaturas de servicio. En esta ocasión, presentaremos el Sake Aromático y el Sake Refrescante.

Tipos de sake aromático

Este tipo incluye el ginjo-shu y el daiginjo-shu, con un aroma fragante que recuerda a frutas y flores. Tiene un sabor ligero y refrescante, un sake conocido como "limpio". Su sabor afrutado, similar al del vino, lo hace popular en el extranjero. Aromas principales: frutas, hierbas.
Tipos principales de sake: junmai daiginjo, daiginjo. Temperatura óptima de servicio para apreciar su aroma: alrededor de 10ºC.

Tipos de sake refrescante

Este es el tipo de sake más común, a menudo el más ligero y refrescante. Abarca una amplia gama de sakes, desde el Ginjo hasta el sake tradicional, y se puede disfrutar de forma informal durante todo el año. Aromas principales: limón, lima; principales tipos de sake: Nama-zake, Nama-zume-zake, sake de baja graduación alcohólica; temperatura ideal para el desarrollo del aroma: de 5 a 10ºC.



Tokyo Jizake Strolling
東京地酒散歩

by Ryuji Takahashi



Ryuji Takahashi
Regional Sake Specialty Store “Ji Sakeya” Owner, Master Sake Sommelier, Shuto-Meijin, and the charismatic guru of ordinary sake.
Plans and manages events and seminars with his own unique flare to introduce the appeal of Japanese sake and cuisine, unaffected by the latest trends, while managing a jizake retail store.

Reflexiones de una licorería en tiempos de precios elevados
-Gastos que recortar y gastos que proteger-

En Tokio, las temperaturas superan los 30ºC desde mayo. La primavera dura apenas un mes, desde mediados de marzo hasta mediados de abril, y con la llegada de mayo y la inestabilidad en Oriente Medio, hemos entrado en el verano, una época difícil para la venta de sake. Los costos de las materias primas, el transporte y los materiales se han disparado, y los precios del sake siguen subiendo en general. Hace un tiempo, se podían ganar unas decenas de yenes reciclando botellas y cajas vacías, pero ahora, debido al aumento del precio de la gasolina y otros costos, hay que pagar. Las tasas de recogida también se han duplicado debido al impacto del precio del combustible. El precio de la electricidad también ha subido en comparación con hace unos años, y el número de meses en los que se usa el aire acondicionado ha aumentado, por lo que los costos de los servicios públicos también están ejerciendo presión sobre los negocios. En medio de todo esto, durante una visita a un famoso pueblo de aguas termales, me topé con una licorería tradicional en una calle frecuentada por turistas. Todos compraban sake de recuerdo o bebidas para disfrutar en sus habitaciones después de cenar en el hotel o la posada, ya que la licorería estaba en una ubicación perfecta. Naturalmente, también entré para comprar sake para la noche, pero me sorprendió lo poco iluminado y caluroso que estaba el interior. A pesar de que la temperatura exterior superaba los 30ºC ese día, no había aire acondicionado y sudaba profusamente mientras miraba el sake. Aunque el sake sin pasteurizar se guardaba en el refrigerador, la temperatura dentro de la tienda era tan alta que me preocupaba incluso el sake pasteurizado. Mientras estaba dentro, varios grupos de turistas entraron y compraron sake y bocadillos, pero todos compraron sake tibio sin siquiera una capa de material aislante. Si bien el sake podría estar bien para beber ese día, me preocupaba que las personas que lo compraban como recuerdo pudieran sentirse un poco incómodas. Quizás antes no era así, pero debido al aumento de precios, es posible que hayan tomado medidas para reducir costos. Sin embargo, sentí que estaban recortando gastos en cosas que no deberían recortarse. Creo que es normal que los dueños de negocios sean conscientes de los gastos, y muy pocos malgastan dinero. Además, con el aumento de precios que naturalmente incrementa los gastos, me pregunto si las medidas de reducción de costos podrían perjudicar los productos o a los clientes. Si bien los turistas que visitan el lugar por primera vez podrían disfrutarlo, personalmente yo no regresaría. Esto se debe a que si caminas un poco más allá de la zona bulliciosa, hay una tienda de conveniencia que también vende sake local. La tienda es luminosa y fresca, y los precios son los mismos, así que, aunque requiere un poco más de energía y tiempo, me siento más tranquilo comprando en una tienda de conveniencia en términos de gestión de productos. Aun así, el aumento de precios debido a la situación en Oriente Medio es un verdadero dolor de cabeza.



Japanese RESTAURANT news
Back Issues of E-books are available.
中文版 한국어판 español

Scan the QR code or
go to https://www.alljapannews.com/page/news-1

SUSHI CHEF, HELP WANTED
HIRING PEOPLE, RENT A ROOM
No1 Classified AD
as Japanese paper

Please visit www.nikkansan.com
Minimum (4 lines, 2 weeks) is $40.
日刊サン The Japanese Sun
NIKKAN SAN (The Japanese Sun)
16901 S.Western Ave., Suite 102 Gardena, CA90247
TEL: 310-516-0343