

[[PICTOGRAPH CREATION 絵字創作 - EJI CREATION]]

ATTENTION! THIS IS UNPLEASANT
WORK, FICTION, ADULT ONLY.
MINORS, THOSE WHO DISLIKE
UNPLEASANT EXPRESSION, DO NOT
VIEW.

(注意！これは不快な作品,フィクション,成人向けです.未成年や不快表現が嫌いな方は見ないで下さい)

[INTRODUCTION (はじめに)]

My name is UNA. I am a creator of
PICTOGRAPHS.

(私の名前はUNAです.私は絵文字創作者です)

Currently, I regularly create works
using [PICTOGRAPHS] and release
them as a collection titled
[NAMUNAMU].

(現在,私は[絵文字]を用いた作品を,定期的に創作し,作品集[NAMUNAMU]として公開しています)

However, that collection does not
describe the motivations or other

details behind the creation of these works.

(しかし、その作品集では[絵文字作品を創作する動機]等は書かれていません)

This book includes topics such as [Why did I start creating works using PICTOGRAPHS?] and methods for creating them.

(本書籍では[なぜ絵文字を用いた作品を創作するに至ったのか?]や、絵文字作品の創作方法等を収録しています)

[Motivation for Creating
PICTOGRAPHS (絵文字作品を制作する
動機について)]

In the opening narration of the collection [NAMUNAMU], the word "envious" appears.

(作品集[NAMUNAMU]の冒頭部分(ナレーション)に[羨ましい]という言葉が出てきます)

It describes the feelings the protagonist has toward [music] and [stories], which are [forms of expression]. This very feeling of being "envious" is the motivation

The collection [NAMUNAMU]
(作品集[NAMUNAMU])

NAMUNAMU



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that led me to create [works themed around PICTOGRAPHS].

(主人公が[表現方法の 1 つ]である[音楽]と[物語]に対して持つ感情なのですが、正にこの[羨ましい]が、自身が[絵文字をテーマとした作品]を制作するに至った動機と成ります)

Why did I come to feel "envious" of [music] and [stories]?

(自分が何故[音楽]や[物語]に[羨ましさ]を持つ様になったのか?)

There are several reasons, and one of them is as follows.

(その理由はいくつかありますがその 1 つは次の通りです)

I forget which disaster it was, but when a large-scale earthquake occurred, a certain clip was shown on a news program.

(いつの震災だったか忘れましたが大規模な震災が起こった際、ニュース番組で[ある映像]が流れました)

It was footage of [children happily playing a card game while the electricity was out].

(それは[電気が止まった中,カードゲームを楽しそうに遊んでいる子供達]の映像でした)

The moment I saw it, I felt, "How resilient they are."

(それを見た瞬間,自分は[なんて逞しいんだろう]と感じました)

Despite being in a painful and difficult situation due to the disaster, there were children enjoying themselves without let it bother them.

(震災で辛く大変な状況の中,それを苦とせずに楽しんでいる子供達がいる)

Of course, they are children, so they probably didn't fully understand the gravity of the situation. Even so, seeing them doing something fun under those circumstances made me feel a kind of "resilience."

(もちろん子供なので状況を深く理解していないのだと思いますが,それでもその状況下で楽しい事を行う,その姿に自分はある種の[逞しさ]を感じました)

And I thought the following.
(そして次の様な事を思いました)

I draw pictures on a PC.

(自分はPCで絵を描きます)

I am a digital artist.

(デジタル絵描きです)

But if there is a power outage, I
cannot draw.

(しかしもし停電になったら自分は絵を描け
ません)

I am an artist, yet I cannot draw.

(絵描きなのに絵を描けない)

I am an expresser, yet I cannot
express.

(表現者なのに表現できない)

I can't put it into words well, but I
hated that situation.

(うまく言葉にできないのですが、その状況が
嫌だったのです)

Next, I looked at other methods of
expression.

(続いて自分は他の表現方法に目を向け
ました)

And I focused on [music (short
music)] and [stories (short stories,
haiku, etc.)].

(そして注目したのが[音楽(短い音楽)]と

[物語(短い物語,俳句等)]でした)

Short pieces of music of a few minutes, or short stories like folk tales, fairy tales, or haiku can, at worst, be expressed through singing, storytelling, and with nothing but one's own body.

(数分の短い音楽や昔話,童話,俳句などの短い物語は,最悪,歌う事や語る事,体 1 つで表現できます)

One can possess the work at any time and perform or express it anywhere. I felt "envious" of that power.

(いつでも作品を所持する事ができ,どこでも披露し,表現する事ができる.その力強さに自分は[羨ましい]と感じました)

However, at that time, I didn't yet think of creating [PICTOGRAPH works]. After that, I would only occasionally think, "Music and stories are nice."

(ただし,その時はまだ[絵文字作品]を作ろうとは思わず,その後も時々[音楽や物語は良いな]と思うだけでした)

I had drawn one piece that could be connected to the [PICTOGRAPH works] I am currently creating, but I think I hadn't realized the potential of PICTOGRAPHS yet.

(現在制作している[絵文字作品]へと繋がる様な作品を1点描いてはいたのですが、まだ絵文字の可能性に気づけていなかったのだと思います)

As time passed, I eventually began creating a [series of works where words do not exist].

(そうして時が過ぎ、ある時から[言葉が存在しない作品群]を作り始めます)

The motivation was that [I wanted to create works that do not rely on words].

(その動機は[言葉に頼らない作品を作りたいかった]からでした)

Furthermore, [that series of works] was [monochrome] and, at the same time, used [manga expression] composed of [lines], [dots], and [halftones].

(また[その作品群]は[モノクロ]でもあり、同

([絵文字作品]へと繋がった作品)



時に[線]や[ドット][網掛け]で構成された
[漫画表現]でもありました)

I was drawn to the [strength of
expression] in [methods that do not
rely on color] and [methods that can
express with a single color].

([色に頼らない表現方法],[単色で表現で
きる表現方法],その[表現力の強さ]に惹か
れました)

[Manga expression] is [monochrome
binary] and is also [digital black and
white].

([漫画表現]は[モノクロ 2 階調]であり,[白
と黒のデジタル]でもあります)

[Digital works composed of two
colors] are robust for both saving
and printing, and I was drawn to that
[high reproducibility].

([2 色で構成されたデジタル作品]は,絵を
保存する上でも印刷する上でも力強く,そ
の[再現性の高さ]に惹かれました)

And even if the quality of a printer is
poor, as long as it can distinguish
between [black and white], a [digital
work composed of two colors] can
be expressed. I was also drawn to

that [strength of expression].

(そして[2色で構成されたデジタル作品]は、印刷機の品質が悪くとも[白と黒]が判別できれば表現できる。その[表現力の強さ]にも惹かれました)

As I continued to draw, this line of thinking accelerated further.

(絵を描いていく内、このような思考は更に加速しました)

"What about woodblock prints? If I have wood, ink, paper, and a chisel, I can mass-produce them even without a printer. If it's thick lines and a simple composition, wouldn't woodblock prints be possible? What about characters? Characters were originally PICTOGRAPHS. They are simplified drawings. If they are characters, they can be hand-drawn. Maybe woodblock prints aren't necessary? If it's a PICTOGRAPH, I can carry it anytime. Even someone who has no time to draw can draw them. Through memory, I can possess the work at any time."

[「版画はどうだろう?」][木材と墨,紙,彫刻刀があれば印刷機が無くとも量産できる]
[太い線やシンプルな構成なら版画も可能ではないだろうか?][文字は?][文字は元々は絵文字だ][簡略化された絵だ][文字なら手描きができる][版画はいらないのでは?][絵文字ならいつでも持てる][絵を描く時間がない者でも描く事ができる][記憶によって作品をいつでも所持できる]

At this point, I had a clear goal of wanting to create [PICTOGRAPH works].

(ここにきて,自分の中で[絵文字作品]を作りたいという明確な目標ができました)

And this is the motivation for my creating [works themed around PICTOGRAPHS].

(そしてこれが自身が[絵文字をテーマとした作品]を創作する動機です)

Currently, I spend my days designing a few PICTOGRAPHS every day.

(現在,日に数文字,絵文字をデザインする日々を送っています)

A PICTOGRAPH must be

understandable to anyone who sees it, and considering the purpose of creating them, they must be as simple as possible. I struggle with the designs every day.

(絵文字は誰が見ても何を表現しているか分からなければなりませんし、絵文字を制作する意義から考えて、できるだけシンプルでなければならず、日々悩みつっデザインをしています)

However, when I can turn an [image in my mind] into a [PICTOGRAPH] with just a few [lines], I feel an indescribable sense of accomplishment.

(しかし、少ない[線]で[頭の中のイメージ]を[絵文字]にできた時は、言葉にできない達成感を得ます)

I feel that [creating PICTOGRAPHS] has become something new and special to me.

([絵文字制作]は自分の中で新しく、何か特別なモノになった様に感じます)

On a different note, I like [rain] and [open-air baths (rotenburo)].

(話は変わりますが,自分は[雨]と[露天風呂]が好きです)

In this work, there is a [PICTOGRAPH work] of [a person entering an open-air bath in the rain]. When that PICTOGRAPH was completed, I once drew it on a mirror fogged up with steam in my bathroom at home.

(本作には[雨の中,露天風呂に入る人]の[絵文字作品]がありますが,その絵文字が完成した時,自宅の風呂場で,湯気で曇った鏡にその絵文字を描いた事があります)

Being able to express what I like immediately, at any time.

(いつでも好きなモノをすぐに表現できる)

Being able to carry a picture at any time—in that moment, I felt a sense of excitement, fulfillment, and satisfaction.

(絵をいつでも持てる,その時,自分はその事にトキメキや充実感,満足感を覚えました)

Among those reading this book, are there any who thought, "I want to possess pictures anytime, anywhere" or "I want to express myself

immediately"?

(この本をお読みの方の中で、もし[絵をいつでもどこでも所持したい][すぐに表現したい]と思われた方はいらっしゃるでしょうか?)

If so, I highly recommend [PICTOGRAPH works] and [creating PICTOGRAPHS].

(もしいらっしゃるば、是非[絵文字作品][絵文字制作]をお勧めします)

If it is a PICTOGRAPH, even those who are overwhelmed by work and cannot find time to create can immediately make a work in the corner of a notebook during their leisure time, such as a break.

(絵文字であれば、仕事に追われ創作時間を取れない方でも、休憩時間などの余暇に、ノートの間隅に、すぐに作品を作る事ができます)

I am sure you will gain a wonderful sense of satisfaction!

(きっと素晴らしい満足感を得られると思います！)

2025,7-2025,12 UNA

[Methods and Tips for Creating

PICTOGRAPHS (絵文字を制作する際の
手法やコツについて)]

In this section, I will discuss the
things I have come to feel while
creating PICTOGRAPHS, such as "I
should have drawn it this way,"
"recommended methods," and "tips
for creation."

(このセクションでは、絵文字を制作していく
うちに私が感じる様になった[こういう風に描
けば良かった][推奨する手法][制作のコツ]
について述べていきます)

! These are strictly recommended
methods; it does not mean you must
draw this way.

(! あくまでも、推奨する手法であり、この様
に描かなければいけない訳ではありません)

There are no set methods, fixed
procedures, or rules for creating
PICTOGRAPHS.

(絵文字を制作する際の手法や決められ
た手順、ルール等は存在しません)

Please draw PICTOGRAPHS freely.

(各々が自由に絵文字を描いてください)

[Use only [lines]. Do not use [fills] (使用するのは[線]のみ.[塗り]は使わない)]

My [motivation for creating PICTOGRAPHS] is the desire to [be able to express myself anytime, anywhere, with nothing but my own body].

([絵文字制作の動機]は[いつでもどこでも体1つで表現したい]です)

For that reason, I recommend using only lines when creating PICTOGRAPHS.

(その為、絵文字の制作には線のみを使用する事を推奨します)

Compared to PICTOGRAPHS that also include [fills], those composed only of [lines] require less time and effort and can be drawn easily and quickly.

([線]のみで構成された絵文字は[塗り]もある絵文字と比べて、描く際の手間暇が少なく、簡単に、素早く描く事ができます)

Compared to [fills], [lines] are simple and flexible—for instance, you can even draw a PICTOGRAPH using a

piece of [string].

([塗り]に対して[線]はシンプルで柔軟性があり,例えば[紐]を使っても絵文字を描く事ができます)

[Keep the structure of the PICTOGRAPH simple and minimal (絵文字の構造をシンプルに,最小限にする)]

This is also an essential element to satisfy my [motivation for creating PICTOGRAPHS].

(これもまた[絵文字制作の動機]を満たす為に必要な要素です)

By keeping it minimal, you can draw quickly and easily.

(最小限にする事で素早く簡単に描く事ができます)

Furthermore, to "possess"

PICTOGRAPHS, you must memorize them in your head.

(また絵文字を持つには絵文字を頭に記憶しておかねばなりません)

Simple PICTOGRAPHS are easier to remember than complex ones.

(複雑な絵文字より簡単な絵文字の方が覚えやすくなります)

[Do not make the size of the PICTOGRAPH too large (絵文字の大きさをあまり大きくしない)]

In the collection [NAMUNAMU], there are two sizes for PICTOGRAPHS (the size of the canvas where they are drawn): lowercase and uppercase.

(作品集[NAMUNAMU]では絵文字の大きさ(絵文字を描くキャンバスの大きさ)が小文字と大文字,計2種類存在します)

And I define "lowercase" as a [square the length of 10 fingers] and "uppercase" as a [square the length of 20 fingers].

(そして,小文字は[指10本分の長さの正方形],大文字は[指20本分の長さの正方形]としています)

The larger it becomes, the more detailed you can draw the PICTOGRAPH, but at the same time, the space required to draw it also becomes larger, making it impossible to satisfy the [motivation for creating PICTOGRAPHS].

(大きくなればなるほど,詳細に絵文字を描けますが,同時に絵文字を描くのに必要な空間も大きくなってしまい,[絵文字制作の動機]を満たす事ができなくなってしまいます)

Therefore, I recommend setting certain limitations.

(その為ある程度の制限を設ける事を推奨しています)

[Express a single work using multiple PICTOGRAPHS (1 つの作品を複数の絵文字で表現する)]

Since the canvas size for PICTOGRAPHS I recommend is not large, it becomes difficult to draw a detailed picture within a single PICTOGRAPH.

(私が推奨する絵文字のキャンバスサイズは決して大きくない為, 1 つの絵文字で詳細な絵を描く事は難しくなります)

Therefore, when drawing a detailed picture with PICTOGRAPHS, I handle it by [completing one work using multiple PICTOGRAPHS].

(その為,私は詳細な絵を絵文字で描く際

は[複数の絵文字によって1つの作品を完成させる]事で対処します)

In music, there is no work composed of just a single note.

(音楽もたった1音で構成された作品はありません)

Just as music is created with multiple sounds, I recommend completing PICTOGRAPH works using multiple PICTOGRAPHS as well.

(複数の音で音楽を制作する様に絵文字作品も複数の絵文字を用いて完成させる事を私は推奨しています)

[Evoke an image. Ensure the work is completed in the mind of the viewer (イメージさせる.見ている人の頭の中で作品が完成する様にする)]

I do not use [fills] in the PICTOGRAPHS I recommend.

(私が推奨する絵文字では[塗り]を使用しません)

Therefore, for example, if I want to express a night sky, I do not paint the background black; instead, I place a moon to represent the night

sky.

(その為、例えば夜の空を表現したい場合、背景を黒く塗らず、月を置いて夜の空を表現します)

[Provide guide lines (補助線を設ける)]

If they are characters everyone knows, even if several are displayed in a row—for example, ABC—people can recognize that three characters, [A], [B], and [C], are lined up.

(誰もが知っている文字であれば、それらが複数並んで表示されていても、例えばABCと並んで表示されていても、人はそれを、[A][B][C]という3つの文字が並んでいる、と認識できます)

However, if multiple original PICTOGRAPHS that no one knows are displayed in a row, people cannot tell whether it is a single PICTOGRAPH or multiple PICTOGRAPHS lined up.

(しかし、誰も知らない創作絵文字が複数並んで表示されている場合、人はそれが、1つの絵文字なのか、それとも複数の絵文字が並んでいるのか、を認識できません)

1 2 3 4 5 6
 7 8 I II III A
 B C D E F G

6 5 4 3 2 1
 A III II I 8 7
 G F E D C B

1	7	B	B	7	1
		C	C		
2	8	D	D	8	2
	I		I		
3		E	E		3
4	II	F	F	II	4
	III		III		
5		G	G		5
6	A		A		6

Therefore, to make it easy for someone seeing the PICTOGRAPHS for the first time to understand, I recommend placing guide lines to show "from here to here is one PICTOGRAPH."

(その為,初めて絵文字を見る人が分かりやすい様に[ここからここまでが 1 つの絵文字です]と補助線を置く事を推奨しています)

Please refer to the diagram to see what the guide lines look like. The [small lines] between each PICTOGRAPH are the guide lines.

(補助線がこういったものかは,図を参照してください.各絵文字の間にある[小さな線]が補助線です)

Also, among the guide lines in the diagram, there are some that are longer than others.

(また,図の補助線の中には他の補助線よりも長い補助線があります)

These are guide lines used when [expressing a single work with multiple PICTOGRAPHS] to show "from here to here is one work."

(これは[1 つの作品を複数の絵文字で表

現する]際,[ここからここまでが 1 つの作品です]と示す,補助線です)

[Grammar of PICTOGRAPHS and the accompanying placement of guide lines (絵文字の文法,それに伴う補助線の置き方について)]

Just as characters and sentences have grammar (writing style: horizontal-left-to-right, horizontal-right-to-left, vertical-left-to-right, vertical-right-to-left), the method I recommend also has a grammar, and the diagram specifically represents that grammar.

(文字,文章には文法(書き方,左横書き,右横書き,左縦書き,右縦書き)が存在しますが,私が推奨する手法でも文法が存在しており,その文法を具体的に表したモノが図となります)

The sequential numbers like 1, 2, 3... and sequential letters like A, B, C... in the diagram represent the order of the PICTOGRAPHS. And the lines around them are the guide lines, showing their exact positions.

(図の 1 2 3 ,,,という連続する番号や A B C ,,,といった連続する文字は,絵文字の順番を表しています.そして,その周りにあるのが補助線が,そのままの補助線の位置となります)

For example, the one at the very top of the diagram is the grammar for horizontal-left-to-right writing.

(例えば図の最上部にあるモノは左横書きの文法です)

If you wish to draw PICTOGRAPHS in horizontal-left-to-right style, please arrange the PICTOGRAPHS and guide lines as shown at the top of the diagram.

(もしあなたが左横書きで絵文字を描きたい場合,図の最上部の様に絵文字,および補助線を配置してしてください)

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[Colophon (奥付/奥書)]

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