竹宝堂

MAKE UP BRUSH COLLECTION

CHIKUHODO

by Tesshyu Takemori

Chikuhodo ~ Makeup Brushes of the Highest Quality ~

The brush crafter Tesshu established Chikuhodo, a makeup brush workshop, in 1971. Since then, we have responded to the needs of many cosmetic manufacturers and makeup artists. Our reliable techniques and innovative ideas have gained a high level of trust as one of the world's leading makeup brush manufacturers.

Chikuhodo's makeup brushes are manufactured with carefully selected materials. We use quality raw materials from all over the world, including countries like China, Russia, Europe, and Canada. In addition, our brushes are valued as the finest products in Japan and the rest of the world because of our brush crafters' outstanding techniques and the skilled craft workers' painstaking brush making. Their high quality attracts many orders from the world's leading brands and makeup artists for custom-designed makeup brushes.

竹秀鉄舟

CHIKUHODO

■Original brand

CHIKUHODO

■**OEM partners**

TWANY　est　RMK
THREE　KAMATA
SHISEIDO　CHICCA
SUQQU　鉄舟 collection　YUKI
SHINYGEL Professional　LUNASOL　UNMIX
ARTISAN&ARTIST*
LISSAGE　REGINA GAO

■**Our clients**

ACRO
ARTISAN&ARTIST*
{e'quipe}LTD.
Kanebo
KAMATA
KOSÉ
DSN

SHISEIDO
LISSAGE
Naris COSMETICS
HABA
WBW WORLD BEAUTY WORKS CO.,LTD
TAKARA BELMONT

CHIKUHODO

■OEM - Custom order -

General makeup brush inquiries, OEM for eyebrow salons, and industrial uses
We can produce cosmetic brushes with original tip shapes, ferrules, and handles in lot sizes of at least 300 per type. different tip shapes, ferrules, and handles. The compatibility of the brush with the makeup method and cosmetics depends on the hair quality, volume, and length. Our development staff will interview you to develop a brush that meets your needs.

Process

Meeting
First, we have a meeting with the client using our standard products and OEM products.
・[Hair]: texture, shape, volume, and length
・[Ferrule]: color, form
・[Handle]: form, color, material

Prototype brush production
we provide a prototype and cost estimate based on your design and brush tip specifications.

Fix specifications
the customer reviews the final sample to fix the specifications.

Final estimate
the customer reviews the final estimate and schedule, and issues the order.

Production
production proceeds based on the standard sample and production blueprints. Production takes approximately 2 months after fixing the specifications and receiving the order.
* Please inquire regarding exact times for your quantity.

Delivery

■OEM - Partially customized -

small lot, short time
This service offers brushes in production lots of a minimum of 100 per type for customers who wish to receive their brushes as soon as possible or who are ordering for the first time.
Customers select the top (brush tip and ferrule) from among Chikuhodo's Artist series and R series, and the customer's original logo can be printed on the handle.

* Production time takes approximately 2 months after fixing specifications and receiving the order (please inquire regarding exact times for your quantity).

* You can add your logo.

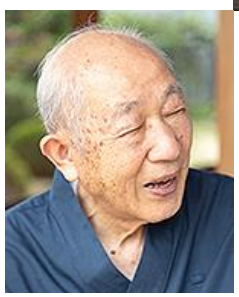
* You cannot change the ferrule color.

https://www.chikuhodo.com/oem/list/artist/artist.html

https://www.chikuhodo.com/en/product/r.html

鉄舟 - Tesshyu -

Passing Down Craftsmanship



Fudeshi (master craftsmen)
Tesshyu Takemori

Shin Takemori

Masao Chioka

Yutaro Takemori

■Company profile

CHIKUHODO co.,ltd

〒731-4221 6-5-5 Dekiniwa, Kumano-cho, Aki county, Hiroshima

TEL:082-854-0324

FAX:082-854-9002

Established:Showa 27(1952) 1, Jan

As company:Showa 46 (1971) 1, Apr

CEO:Shin Takemori

Employee:100 staffs

Business:Producing cosmetic/make-up brush, medical brush, paintbrush

CHIKUHODO

Cosmopolitan Germany 2023

REPORTAGE

MAKE UP CALL

Der Beste Pinsel...

In Kumaro fertigen Künstler seit Jahrhunderten die besten Pinsel der Welt. Für Kaligraphen – und längst auch **für Visagisten und Make up Artists mit höchsten Ansprüchen ...**

TEXT: XXXX BLINDTEXT | FOTOS: XXXXXXXX

TESSHIYU TAKEMORI
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The New York Times
April 24,2013

A CUT ABOVE CRAFTMANSHIP

that I do everything by myself. I am a seamstress, and I prepare, cut, and give all of the instructions and choose the fabrics. But after 20 or 30 years, my seamstresses know what I want."

Five women work with her year-round, but the number rises to 20 just before Carnival, the two weeks of festivities that end as the penitential season of Lent begins. In Venice, Carnival first was held in the 11th century, died out during the 1700s and was revived in 1979.

Ms. Sautter says the fabrics, which ago, I studied the techniques he used for dyeing and printing on silks and silk velvets. In particular, those relative to printing on wooden blocks, which I re-elaborated and interpreted," she said.

While the costume assembly is done both by machine and by hand, "all decorations, edgings, precious stones like Swarovski crystals and pearls have always to be applied by hand," she said. "I am lucky to know some artisans that are old ladies now, and they still embroider using the antique techniques which I use for my most elegant costumes."

Some of Ms. Sautter's costumes take "The uniqueness of the costumes designed by Sautter is in the great attention to detail and in the wonderful craftsmanship of her creations," said Isabella Campagnol, a former professor of dress and textile history who is the curator of a private textile collection in Venice. "Precious fabrics further enriched by hand-printed or hand-painted decorative motifs, sophisticated embroideries, unusual and enchanting color harmonies — these are the same characteristics that made Venetian dresses icons of style for centuries."

Born and raised in Venice, Ms. Sautter into her shop.

She impulsively offered to create the period ball that they wanted for the production, devising scores of costumes and inviting her friends to serve as extras.

Ms. Sautter enjoyed it so much that the Doge ball was born. The event, now in its 22nd year, draws about 400 guests, who have included Prince Henrik of Denmark, the Italian socialite Marta Marzotto, the designers Vivienne Westwood and Agatha Ruiz de la Prada, and the English musician Peter Gabriel.

She even took her costume world on the road in November 2011, when she "Nessun dorma."

"I am a fan of opera, and I loved the fairy tale," she said. "I feel like the relationship between Italy and China was given to us through this opera. Dreams manage to unite even different cultures."

And, when it comes to her ball and her costume business: "This is my dreamy way of interpreting Carnival," she said.

"Tradition is the best thing that we have," she continued, but "sometimes history and tradition can be like in a cage. I want to give my own interpretation."

From calligraphy to luxury cosmetics

KUMANO, JAPAN

Master brush maker uses traditional skills to create a modern product

BY KELLY WETHERILLE

In a small two-story workshop in the Japanese prefecture of Hiroshima, the master brush maker Tesshu Takemori leads a team of artisans in making some of the highest-quality makeup brushes in the world, and almost everything is done by hand.

Mr. Takemori grew up in Kumano, about 13 kilometers, or 8 miles, from the city of Hiroshima. It has a long history of brush making, originating in the early 19th century with Japanese calligraphy brushes. Today, the town of 26,000 is responsible for 80 percent of all brushes manufactured in Japan, including calligraphy brushes, paintbrushes and makeup brushes.

"I started getting involved in brush making from about the age of 18 because my parents did it," producing calligraphy brushes, said Mr. Takemori, 81. "It used to be done in the home by families, so all across Kumano there were people who did each step."

In the 1960s, he started producing makeup brushes, responding to a growing demand from Japan and the United travel far to work. When he established his workshop, he also built a new home adjacent, where he still lives with two other generations of his family.

Each weekday morning and two Saturdays a month, Mr. Takemori crosses over to the workshop, sits down alongside his employees — women in pink smocks and men in blue work jackets — and carefully handcrafts a variety of brushes from natural and synthetic hairs.

Today, his company employs 100 people and makes 4,000 to 5,000 brushes a day for clients like the Japanese cosmetics companies Shiseido, RMK and Kose. Kanebo, also based in Japan, has even worked with Chikuhodo to develop a special line of luxury brushes bearing Mr. Takemori's first name.

Chikuhodo's prices range from about ¥1,890, or $19, for a small lipstick brush to ¥15,750 for a powder brush of squirrel hair. There also is a top-end set of nine brushes in a cylindrical pouch for ¥157,500.

At the company, only the beginning steps of the brush making process are done by machine.

First, in a small annex next to the main atelier, hairs from different batches are placed on a small conveyor belt and run through a compacting machine about 10 times to achieve an even mix with a uniform color and texture. While such processing is particularly important for brushes with two or more types of hair, Mr. Takemori says it is a step that cannot be skipped even for brushes of a single hair type. "Because they're natural, no hairs are ever alike," Mr. Takemori explained. "So we mix them to achieve an even texture."

Artisans feel which hairs should be removed simply by running a finger over the tips.

countries, highly skilled workers use a traditional tool called a hanzashi to remove unwanted hairs, including ones that are facing the wrong direction or those that somehow have been cut in nature, giving them a blunt end. It can take five or six years for an artisan to master the hanzashi, which includes being able to feel which hairs should be removed simply by running a finger over the tips. At Chikuhodo, only three artisans in addition to Mr. Takemori are trained to use the hanzashi.

"All the brush makers who have been doing this for a long time have hanzashi," Mr. Takemori said. "But according to the news around Kumano, many people don't use them anymore. The reason for this is that, if the artisan doesn't have very sensitive fingers, it can be dangerous to use."

Mr. Takemori holds the hanzashi in his right hand, between his thumb and middle finger, and deftly maneuvers it along the hairs toward their tips, removing bad hairs between the blade of the tool and his forefinger. He says the number of hairs removed from any one bunch varies, but he estimates it to be around 20 percent. Once removed, the with his right, places the hairs inside the cylinder using a smooth twisting motion.

"We develop the shape and size of the brush heads together with the cosmetic companies, then make the cylinders here," Mr. Takemori said. "By molding the hairs to a particular shape in this way, we avoid having to cut their natural ends, which makes the brush feel much softer against the skin."

Once the hairs are set, Mr. Takemori binds them with wire, removes the koma, then takes the brush head and gently rolls it between his hands. With each movement the shape changes, becoming more elongated and tapered.

Mr. Takemori is mindful of each shift, both watching and feeling the changes to avoid altering the brush's shape too much. The manipulation ultimately determines the quality of the finished brush, so it is a step that requires both intuition and attention to detail.

Once the desired shape has been achieved, a metal shaft is pressed onto the base, which becomes a decorative element between the brush head and the handle. Then the brush head is manipulated one last time, perfecting the final shape before the bases of the hairs is done by a series of artisans in a sort of assembly line.

"It would take too long to learn the entire process," Mr. Takemori said. "So we have people who measure the hairs, people who cull the bad hairs, people who tie the hairs together; it takes six people just to get to a tied bunch of hairs. In total, each brush probably passes through the hands of about 10 or 12 people."

At Chikuhodo, the artisans specialize, but they also learn the skills needed for the work around their own. "If we don't understand the steps before and after our own task, we can't understand why we do what we do," said Mr. Takemori's grandson Yutaro, who began working at Chikuhodo a year ago after returning from studying English in Canada. (With Yutaro in the atelier, Mr. Takemori says he believes the company is the only one in Kumano to have three generations of the same family on staff.)

Mr. Takemori's son Shin serves as president and mainly oversees the business side of things. While he understands the brush-making process and often works alongside the rest of the staff members on the workshop floor, he has not followed in his father's footsteps to become a master brush maker.

At the Chikuhodo workshop in Kumano, Japan, which manufactures makeup brushes, unwanted hairs are removed with a traditional tool called a hanzashi, far left. Above, the company's chairman, Tesshu Takemori, 81, started making brushes as a teenager in his family's home. Today his company has 100 employees and works for clients like Shiseido.

Wallpaper*

:PTEMBER 2008

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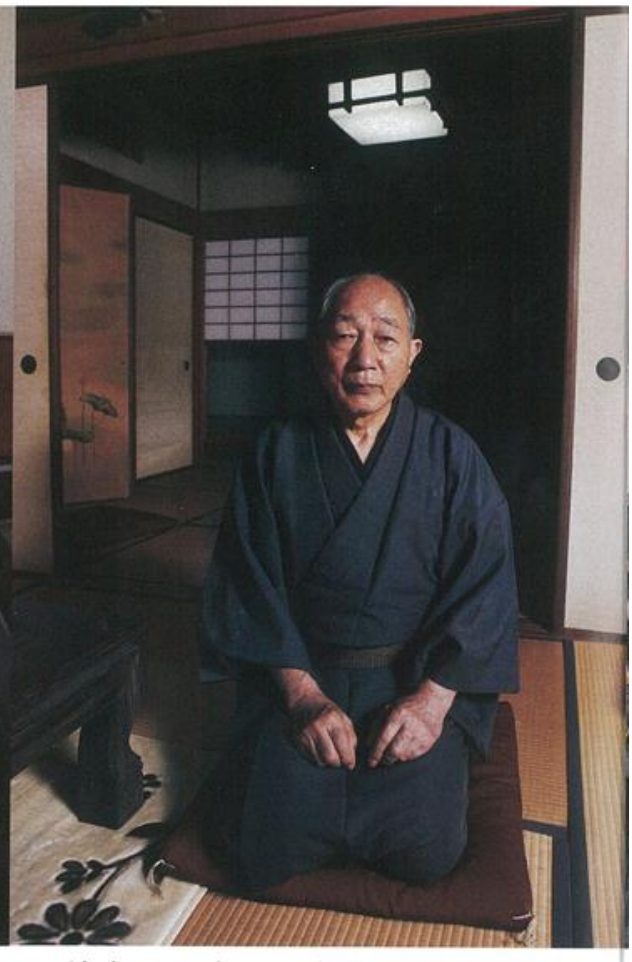

On a limpid and sticky summer night, the scent of fried food wafts across the faded green plastic bleachers overlooking the outfield of the Hiroshima Toyo Carp baseball stadium. These cheap seats are where the noisiest, most dedicated fans have gathered for a mid-week game against the Chunichi Dragons. Beer is drunk from plastic beakers, deep fried oysters and sushi rolls are passed around. Almost every fan carries a pair of hollow, plastic, bat-shaped clappers that they use to amplify their approval for every hit or run the Carp batters make. The noise is like the clanging of wires on the masts of sailing boats – the stadium sounds like a storm hitting a marina.

All of the city is here. Old men, children, office girls and back-combed Harajuku-style queens in heels as high as their cheekbones. And they all go crazy. So much for *miyabi*-style reserve; Carp fans are the wildest in the Japanese baseball league. A band of eight trumpeters and two drummers, in red and white frock coats and white cotton gloves, leads the singing. It gets louder when the Carp's veteran, much-injured superstar batter, Tomonori Maeda, steps up to the plate.

By tradition, the singing, the chanting and the clanging of plastic bats reaches its climax in the seventh inning, when the whole crowd inflates long pink balloons and waves them in the air as they sing the team's 'fight song'. At the end of the song, they release the balloons, which wiggle through the air like thousands of flying worms.

The 2008 season is an emotional one for Carp fans. Always the poorest team in the league, and inveterate underdogs, the Carp are marking their last season in their decrepit little stadium in the heart of downtown. The stadium's completion in 1957, right next to the symbol of Hiroshima's devastation – the preserved skeletal remains of a pre-war convention centre now known as the A-Bomb Dome – made the ballpark a counter-emblem of the city's resurgence. A new stadium is being built a little out of town, but distance from the centre matters in Hiroshima. Every relic, every *hibakusha*'s (survivor's) story is bracketed with their distance from the hypocentre at the moment of the explosion. The city is a psycho-geographer's dream.

Among the tower blocks and broad avenues of this pleasant, river-crossed and bridge-filled little city, the few buildings that survived 6 August 1945 were mainly banks. One has been turned into a chi-chi gourmet bakery on Hondori Arcade, the main shopping strip, making it impossible to connect it to the past. More affecting is the Bank of Japan building on Aioi-dori. Although repaired and re-used after the war, it is now a vacant, dusty and little-visited visitors' centre. The panelling in the director's office is still scarred by the explosion and its eerie emptiness makes more immediate the knowledge that human beings were vaporised where you stand.

The centre for the bombing's commemoration is the Kenzo Tange-designed, Le Corbusier-inspired Peace Museum in the Peace Memorial Park. In architectural terms, it competes with Togo Murano's Memorial Cathedral for World Peace, on Nobori-cho, for status as the city's most important modernist building. The cathedral was

Wallpaper*

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built with limited funds, leaving concrete beams and pillars exposed to create a grid amid the brickwork. It is as grey and raw as a third-world apartment block.

The Peace Memorial Park also contains a cenotaph by Tange in the shape of a *haniwa*, a traditional Japanese arch of clay, that was to have been designed by Tange's friend Isamu Noguchi – but objections were raised because of Noguchi's American heritage. There is also a Flame of Peace that will only be extinguished once all the world's nuclear weapons have been destroyed.

The sentiments behind the park are, of course, unarguable, but there is more to this than meets the eye. Hiroshima in the 1950s focused its reconstruction, and its appeal for funds, on a vision of itself as a 'Peace Memorial City'. In doing so, it nabbed the brand 'A-Bombed City', elbowing aside Nagasaki, which was levelled three days after Hiroshima. Even in atomic hell, there's no prize for coming second. So it is in Hiroshima that commemorations take place in the Peace Memorial Park every 6 August, in front of thousands of elderly hibakusha and peace activists. Every schoolchild in Japan and most international tourists make a pilgrimage here. The popular Hiroshima mayor, Tadatoshi Akiba, sends a protest telegram each time a country conducts a nuclear test, and maintains the city's high international profile.

The Peace Museum's displays, even a macabre diorama featuring mannequins with melting skin, fail to silence the hordes of giggling and shouting school groups that crowd out

MAYOR PLAYER

This page, above left, a sculpture in the city's Alice Garden, a popular meeting place

Above right, Hiroshima's mayor Tadatoshi Akiba, who campaigns for the global banning of nuclear weapons

Opposite, master make-up brush artisan Tesshu Takemori, of Hiroshima company Chikuhodo, makes brushes (bottom left) for Hollywood and Japanese make-up artists. Top left is a samurai shrine in his home

contemplation as you make your way through. The text to accompany the photographs and charred clothing in the museum exhibit a self-conscious effort to mention Japan's own actions in the war. They make repeated reference to the Chinese and Korean forced labourers who also died in August 1945 and even explain the debate about the number killed in the Rape of Nanjing – although that phrase is never actually used. There is also a coy reference to the need to re-evaluate school text books, although a museum caption seems to suggest the problem lies in books in the Asian countries that were occupied by Japan, rather than those in Japanese schools.

The museum's attempt at political correctness dates from 1994, when Hiroshima hosted the Asian Games and revamped its museum to avoid offending its guests with sins of omission about the occupation of their countries. Nevertheless, there remain critics who claim that Japanese right-wingers, if not the whole country, use the A-Bomb to claim victim status for Japan, thereby wiping the slate clean of its own atrocities. Meanwhile, the actual victims of the A-bomb, the hibakusha, also faced discrimination after the war. Ignorance about radiation sickness and a distaste for any reminders – human or otherwise – of Japan's defeat made it hard for the survivors to get jobs or find a non-hibakusha spouse, a subject explored by Masuji Ibuse's classic novel of the bombing and its aftermath, *Black Rain*.

A turning point for the hibakusha was the story of Sadako Sasaki, who was aged two when the bomb was dropped. She contracted leukaemia in 1955 – the spike year for post-bomb cancers in Japan – and set out to fold 1,000 origami paper cranes (birds of peace), which, according to legend, would grant her a wish. She died in October that year and her classmates published a book of her stories and letters that pricked the national conscience. Other children started making cranes and sending them to Hiroshima. Today, there are hundreds of thousands of them in town, sent from all over the world and displayed in cases surrounding a monument to Sasaki in the Peace Memorial Park.

The city's other post-war image was less tear-jerking. Kinji Fukasaku's 1973 film, *Battles Without Honor and Humanity*, was a wildly successful and critically acclaimed telling of the story of the Yakuza mobsters in Hiroshima after the war. It became an epic, violent and poetic five-part series known as *The Yakuza Papers* and largely convinced the rest of Japan that everyone from Hiroshima was a part of the underworld. Even now, the Hiroshima accent is thought of as a »