竹宝堂

MAKE UP BRUSH COLLECTION

CHIKUHODO

by Tesshyu Takemori

竹寶堂 ∽最高品質的化妝刷∽

筆司鐵舟於1971年創立了化妝刷工坊“竹寶堂”。從那時起，竹寶堂已經為眾多的化妝品製造商和化妝師提供了符合其需求的服務。作為世界為數不多的化妝刷製造商，竹寶堂通過可靠的“技術”與“創新”贏得了客戶的高度信任。

竹寶堂使用來自中國、俄羅斯、歐盟及加拿大等世界各地的優質原材料，對化妝刷的製作材料精挑細選。筆司的卓越“技藝”和擁有精湛技術的匠人們的精心製作，使得竹寶堂的化妝刷不僅在日本國內極富盛名，而且還享譽世界，被稱為頂級化妝刷，為世界一流的高級化妝品牌及化妝師代工生產原創定制的化妝刷。

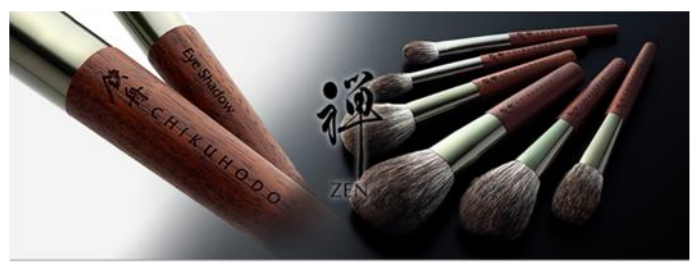
竹寿鉄舟

CHIKUHODO

■自有品牌


禅


FO Series
Silver Fox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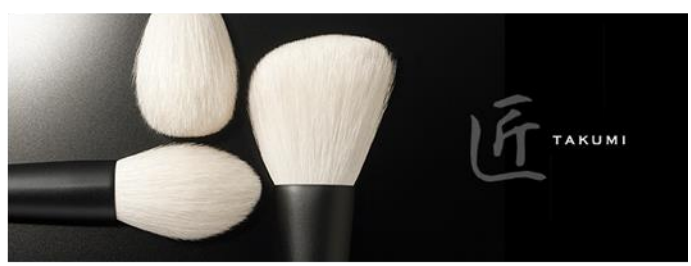
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GSN
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■OEM品牌

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

■主要客户名单

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

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

■公司概要

鉄舟 - Tesshyu -

技艺的传承

笔司(制笔匠人) 鉄舟

第3代　代表取締役社長
竹森 臣

常務董事
地岡 政夫

專務董事
竹森 祐太郎

公司名称	竹宝堂(股)有限公司
所在地	〒731-4221
	广岛县安芸郡熊野町出来庭6丁目5-5
电话号码	082-854-0324
传真号码	082-854-9002
品牌创立	昭和27年1月1日
公司成立	昭和46年4月1日
负责人	竹森　臣
合作银行	广岛银行、momiji银行
主营业务	化妆笔、医疗用笔、画笔的制造贩卖

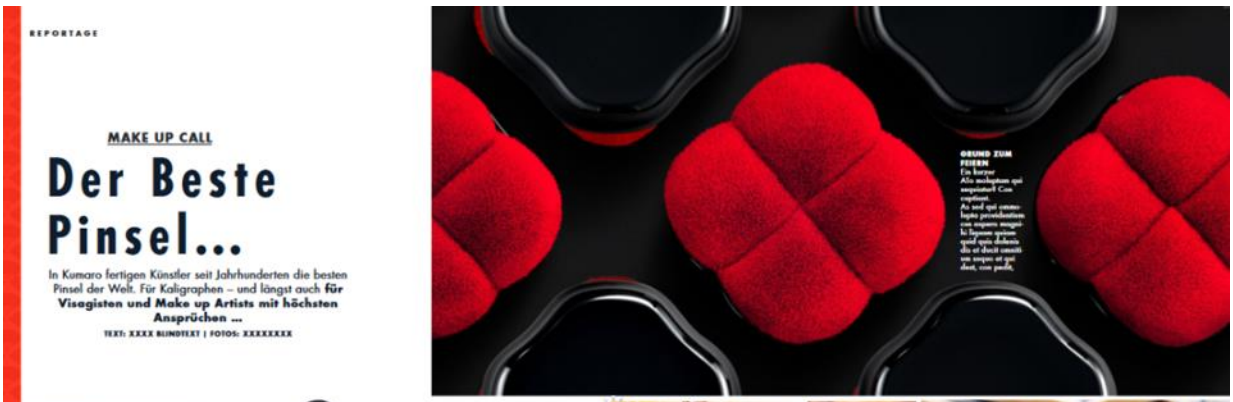
REPORTAGE

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



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TESSHYU 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

*DESIGNINTERIORSFASHIONARTLIFESTYLE

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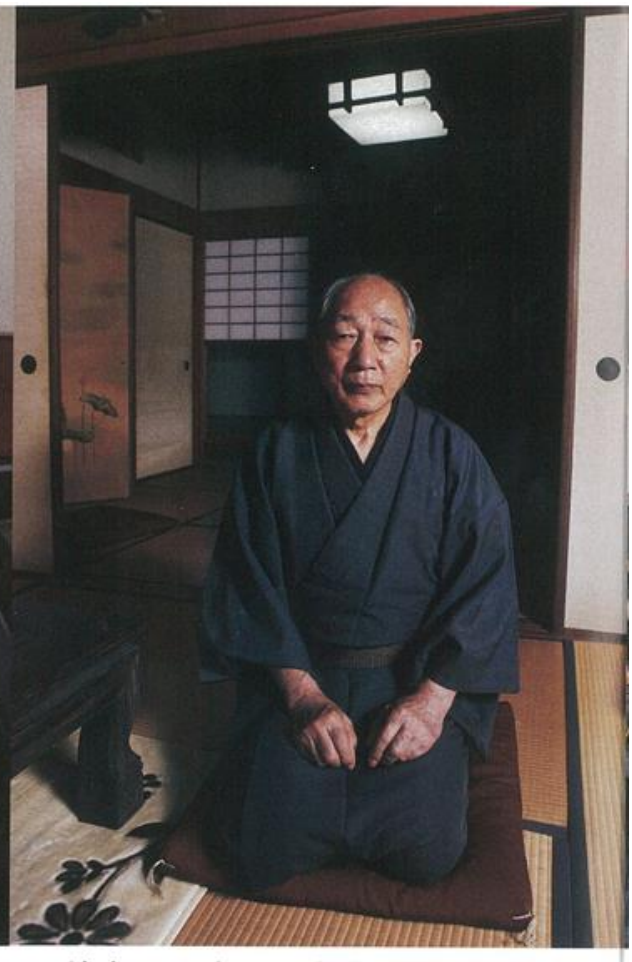

On a limpid and sticky summer night, the scent of fried food wafts across the faded green plastic bleachers overlooking the outfield of the Hiroshima Toyo Carp baseball stadium. These cheap seats are where the noisiest, most dedicated fans have gathered for a mid-week game against the Chunichi Dragons. 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