竹宝堂

MAKE UP BRUSH COLLECTION

CHIKUHODO

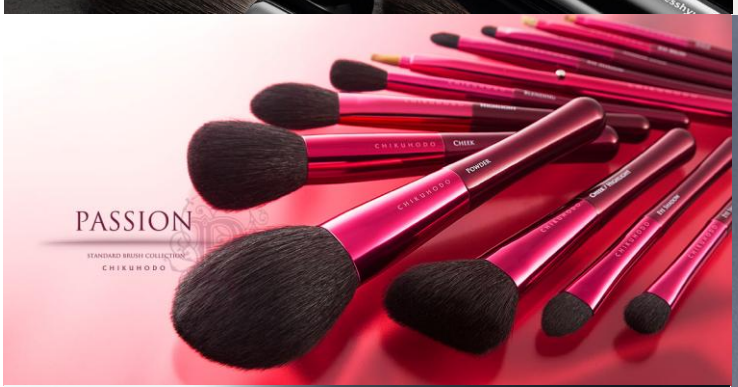
by Tesshyu Takemori

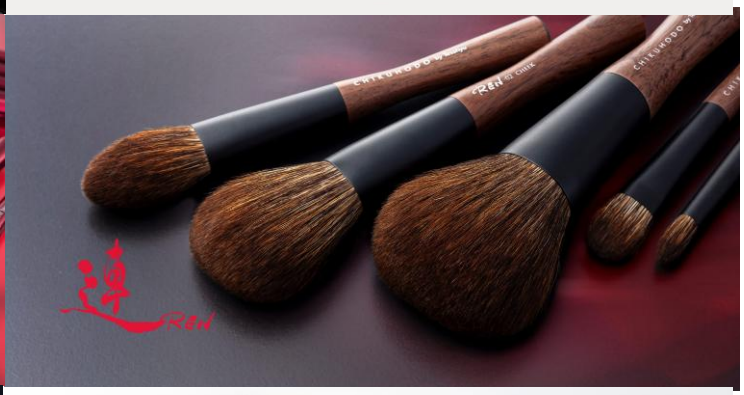
竹宝堂　～最高品質の化粧筆～

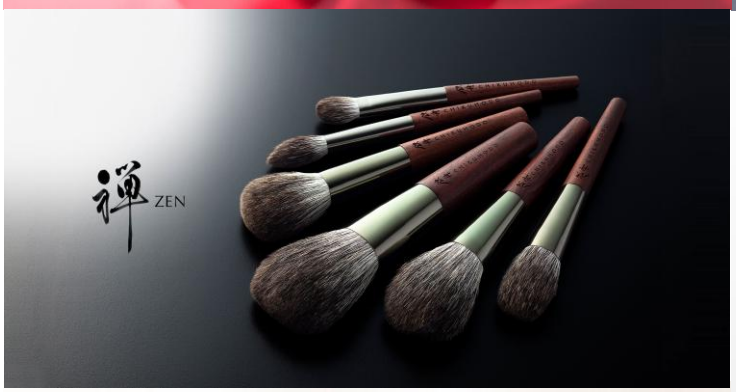
筆司・鉄舟が1971年 広島県熊野に化粧筆工房“竹宝堂”を設立。以来3代にわたり、数多くの化粧品メーカー、メイクアップアーティストと筆の開発に携わることで世界有数の化粧筆メーカーとして高い信頼を得ています。

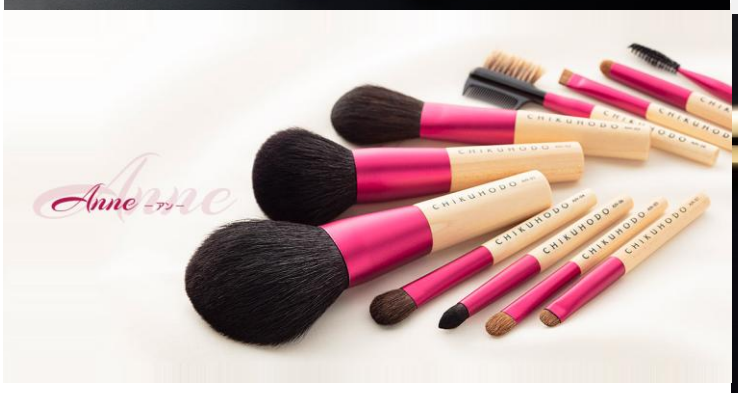
竹宝堂の化粧筆は素材を厳選。中国、ロシア、EU、カナダなど世界各地の最高品質の原材料を使用。さらに筆司の卓越した「技」、熟練の職人たちによる丹精込めた筆作りによって国内はもとより、世界中から評価され、その品質の高さから世界の一流ブランド、メイクアップアーティストから数多くのオリジナル化粧筆の依頼を受けています。

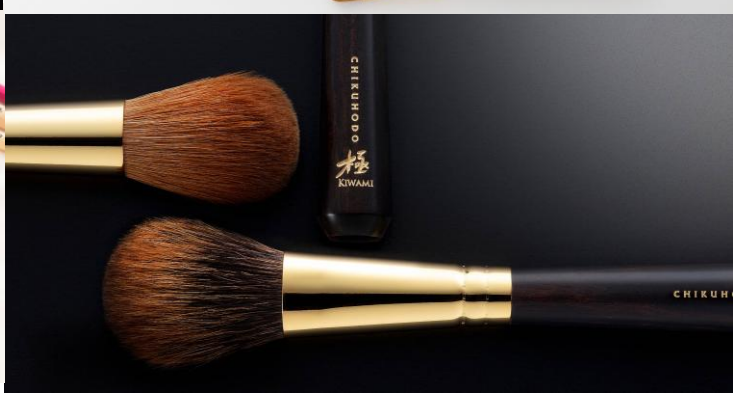
■オリジナルシリーズ











CHIKUHODO

OEMブランド

OEM企業

フルーオーダーOEM（300本～）

1アイテムにつき300本以上から、穂先、口金、木軸と全てオリジナルパーツを使用した化粧筆を作ることが出来ます。

毛質、毛量、長さ、穂先の形状により肌触り、発色、及び化粧品との相性が変わります。開発担当者がヒアリングさせて頂きながら、ご要望に応じたブラシの開発を進めます。
※製造期間は仕様決定、発注後、約２ヶ月間（数量等により個別相談）

化粧筆OEMの流れ

■打合わせ

竹宝堂オリジナルシリーズ、過去のOEM商品を参考に打ち合わせ、試作仕様決定
- ・毛：毛質、形状、毛量、長さ
- ・口金：色、フォルム
- ・木軸：素材、フォルム、色（塗装）

■試作

試作仕様をもとに試作と概算見積りを作成

■仕様決定

最終サンプルの確認後、仕様決定

■最終見積り

決定仕様をもとに、見積、生産スケジュールを作成

■生産

仕様決定、発注後、約２ヶ月間（数量仕様により変更有）

■納品

セミオーダーOEM（100本～）

最低生産ロット100本/種からのOEMです。
ARTISTシリーズ、R/RRシリーズのトップ（穂先、口金）を使用、汎用軸にオリジナルロゴの印刷します。

※口金の色変更は不可
※製造期間：仕様決定発注後、約2ヶ月間（数量等により個別相談）
※汎用軸：竹宝堂が保有している軸型

※オリジナルロゴ印刷

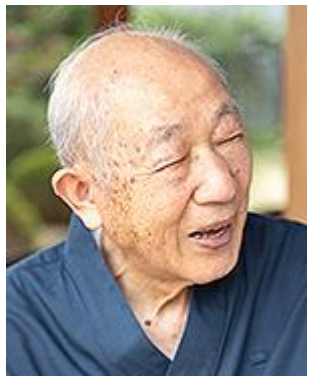
※穂先、口金の仕様変更は不可

オリジナル_ロゴOEM（小ロット）
サロン・小規模事業者向け

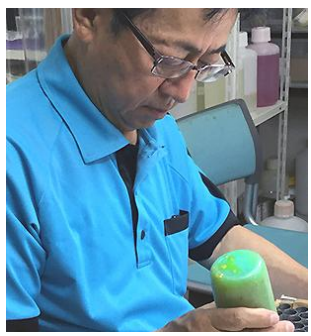
ARTISTシリーズ、Kシリーズにオリジナル_ロゴをレーザー印字します。
最低発注ロット：お気軽に相談ください。

※オリジナルロゴ_レーザー印刷

※オリジナルロゴ_レーザー印刷

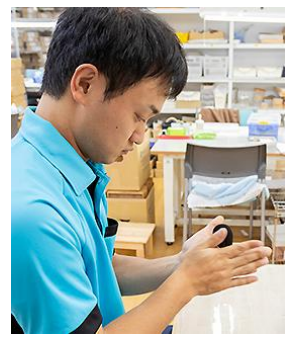


竹森　鉄舟
竹宝堂の創業者であり、カネボウ鉄舟コレクションをはじめ数多くの高級ブランドを世に出し竹宝堂の礎を築いた筆司鉄舟。現在は現場から一歩退き監修として携わり鉄舟が構築した信念と技を次の世代へ受け継いでいます。



3代目　代表取締役社長 竹森 臣

取締役常務
地岡 政夫



取締役専務
竹森 祐太郎

株式会社　竹宝堂
〒731-4221　広島県安芸郡熊野町出来庭6丁目5-5
TEL:082-854-0324
FAX:082-854-9002
創業 昭和27年1月1日
会社設立 昭和46年4月1日
代表取締役 竹森　臣
主要取引銀行 広島銀行、もみじ銀行
事業内容 化粧筆、医療用筆、絵筆の製造販売

COSMOPOLITAN

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 ...**

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TESSHYU TAKEMORI
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86 | COSMOPOLITAN

The New York Times April 24,2013

The New York Times

S2 | WEDNESDAY, APRIL 24, 2013 第三種郵便物承認 INTERNATIONAL HERALD TRIBUNE

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."

PHOTOGRAPHS BY JUST FINK

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.

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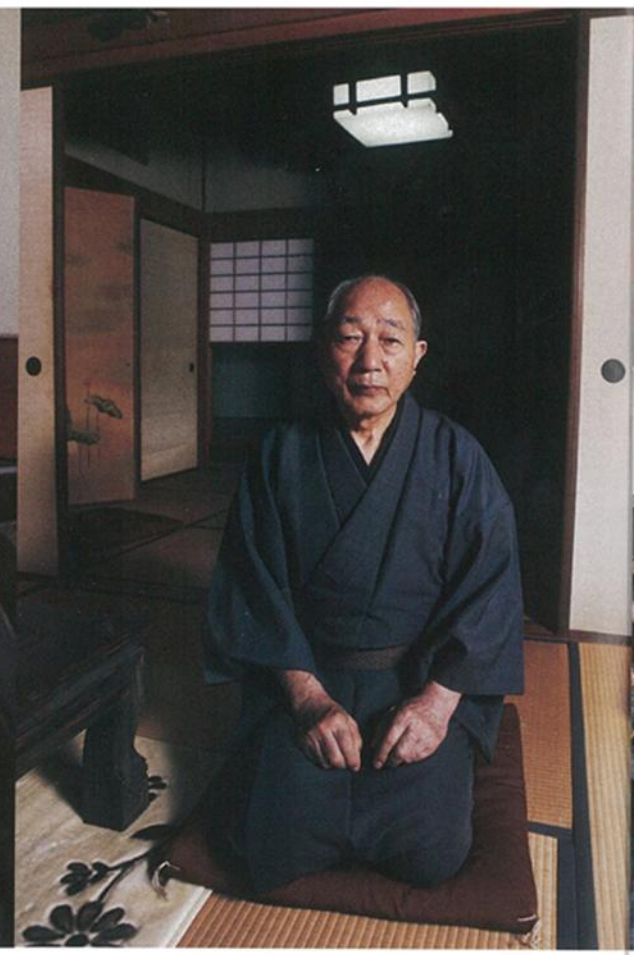
*DESIGNINTERIORSFASHIONARTLIFESTYLE



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

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EPTEMBER 2008

*DESIGNINTERIORSFASHIONARTLIFESTYLE

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 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.

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

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 »