



竹定商店

TAKESADA BAMBOO ARTISANS
KYOTO SINCE 1877



Takesada Bamboo Artisans
Catalog & Concept Book Vol. 1

















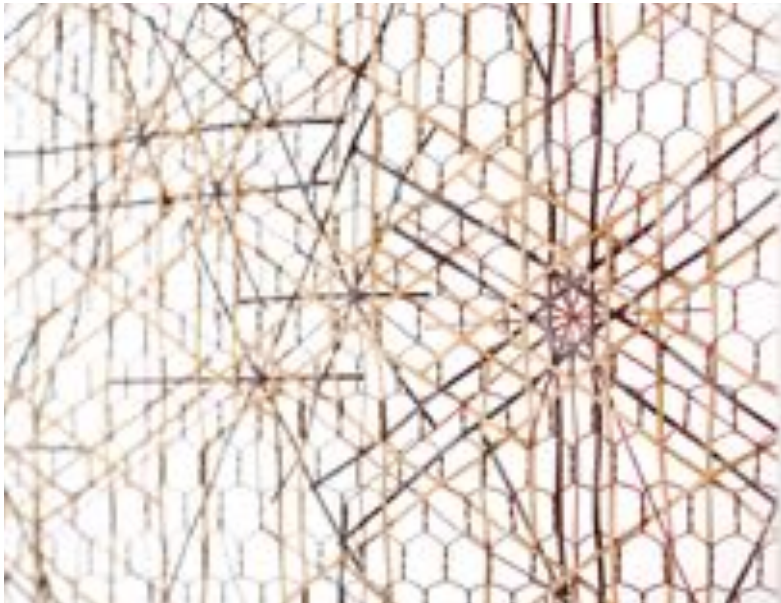


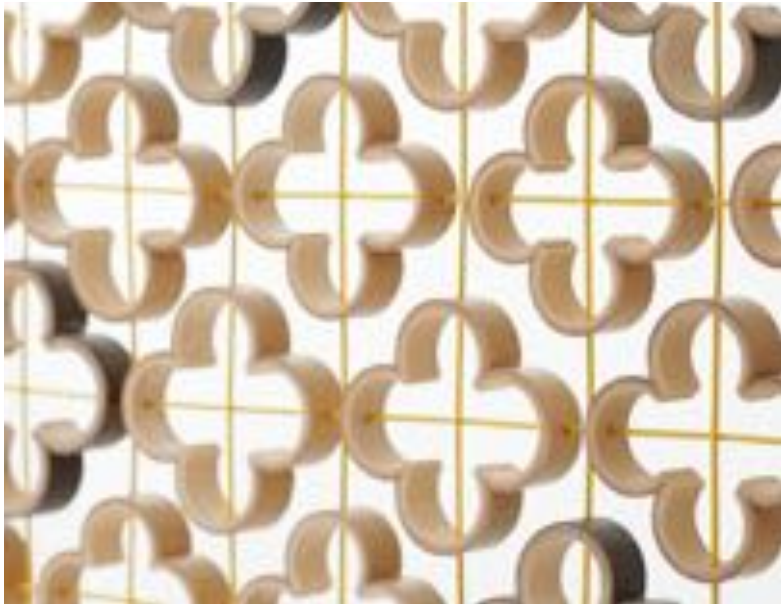






















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Kengo Kuma

–The Gathered Rustling–

To build using materials intrinsic to a location—this, I believe, is what creates the most comforting spaces for humanity.

Architecture that melds with its surroundings, gradually becoming attuned to the lives of its inhabitants—I take pleasure in crafting buildings as if engaged in a one-on-one dialogue with the environment, wherever that might be.

The act of working with natural materials is a profoundly cerebral endeavor. Industrial products strive to eliminate variations in each material, standardizing them as much as possible. However, this approach falters when dealing with natural materials. Even wood or bamboo of the same species can be drastically different when sourced from different locations. Such is the intimate, inseparable bond between material and place.

We should be aware of this. When we walk through a forest or thicket, the texture or pliancy of a branch or bark under our touch provides information that seeps into our bodies, guiding our understanding of the place.

隈 研 吾

Using natural materials in architecture, I believe, is a way to connect with the environment through the medium of those materials.

As a child, I often played in the bamboo groves behind my house, where stepping in would envelop me in the unique, rustling noise of the leaves—a sound akin to the soothing rhythm of ocean waves.

Bamboo, as a material, is both strong and linear, yet possesses the soft pliability characteristic of living nature. Many Japanese architects have been captivated by bamboo over the years, but I see its true value in this duality.

Humans, too, are sometimes fiercely independent, and at other times, lean on something and work together. Bamboo embraces this dynamic relationship with human, responding interactively with its strength and flexibility.

The "Katsura fence" of bamboo that encircles Kyoto's Katsura Imperial Villa is a fine example of this—its majestic presence harmoniously entwined with its tranquil surroundings.

Yielding to nature gives rise to unique architecture that remains etched in memory. In doing so, we can once again restore the world's rich diversity.

Translated for this book by the editor



Photo © J.C. Carbonne



Timeless Beauty

Bamboo Culture was formed as early as the Heian Period.

For over a thousand years, the allure of bamboo has remained captivating.

Here, we introduce just a small part of this enchanting Bamboo Culture.

We hope you enjoy the rich and fascinating universe of bamboo.



























Endless Charm

For instance, green bamboo,
being exposed to sunlight, turns a pale color.

White bamboo, over the decades,
transforms into an elegant, amber-brown hue.

Smoke bamboo, after being smoked for a hundred years,
develops a glossy, soot-colored finish.

Bamboo continues to change its appearance over time,
endlessly enchanting those who behold it.









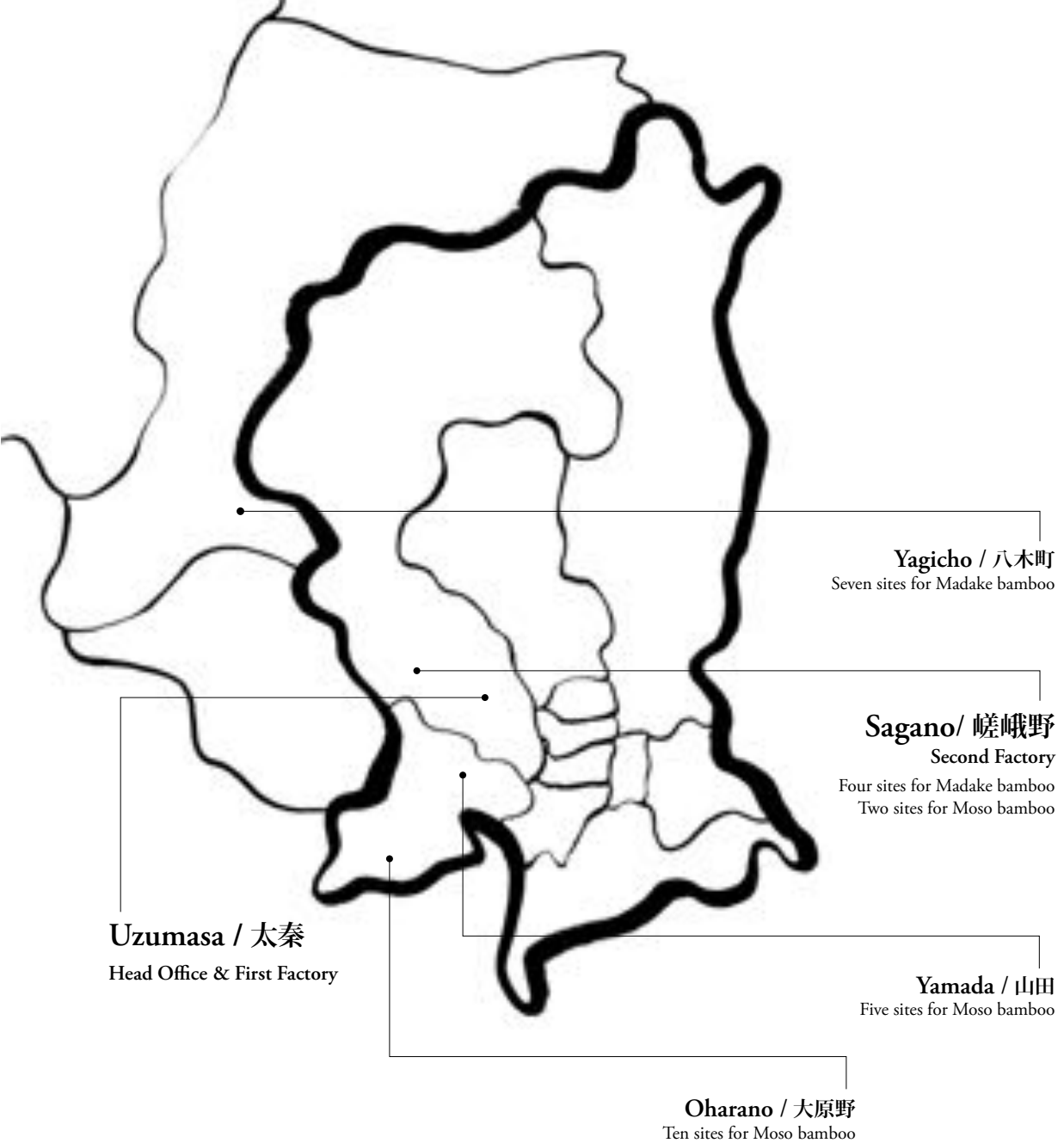


Company

The bamboo from Kyoto is known for its high quality and has been valued as a building and landscaping material since ancient times.

The beauty of its aging process can be seen in many famous structures, including World Heritage Sites.

As a company, we manage this precious heritage of bamboo with deep respect and affection, in order to pass it down to future generations.



Company name ——— Takesada Shoten Co., Ltd.

Director ————— Inoue Sadanobu

Founded ————— 1877 (Meiji 10)

Incorporated ——— 1974 (Showa 49)

Capital ————— 10 million JPY

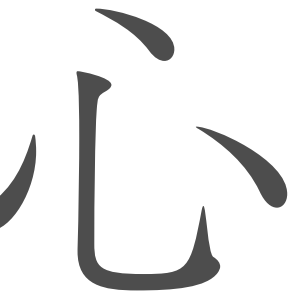
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Spirit

Since ancient times, the Japanese have lived in close association with bamboo. From its use in traditional Japanese houses, both interior and exterior, everyday items, to tea ceremonies and gardens, bamboo plays an essential part of Japanese culture.

With its unique flexibility, strength, delicacy, glossiness and smoothness, bamboo transforms into various fascinating products through the hands of skilled artisans.

As a product of nature, each piece of bamboo varies in appearance and can be challenging to work with due to its tendency to crack and discolor over time.

Yet, for over 140 years, we have been captivated by the inexplicable charm of bamboo. We believe our mission is to understand, preserve, and pass on this profound allure to future generations.

We strive to learn from history, maintain the traditional culture and craftsmanship, and explore its unknown possibilities.



質

Quality



Skilled Craftsmanship

Our team of deeply knowledgeable artisans creates a variety of bamboo products with meticulous attention. We always engage in a dialogue with each bamboo to bring out its best qualities and personalities.



Quality Control

We guarantee the quality of our bamboo, cultivated with care in the groves of Kyoto. Each bamboo is chosen and used for its characteristics, observed from its days as a shoot. Bamboo offcuts generated during processing are used as fuel, and the resulting ash is recycled as fertilizer for the bamboo groves.



Grove-to-Table

From cultivation to processing and sales, we handle everything in-house. This allows us to provide high-quality products at reasonable prices. We assist in creating spaces that meet a broad range of needs and budgets.



Equipment

We own various machines for different processing purposes. Especially in flat-split processing, we can achieve 0.1mm-level precision.



History

Since its founding, Takesada Shoten has continuously adapted to changes in the social environment and the demands of the times. We strive to remain a group of bamboo artisans who are always evolving and half a step ahead of the world.

- 1877** Founded by Sadajiro Inoue, the first generation, in Uzumasa, Kyoto, specializing in bamboo cultivation and harvesting

- 1920** Tanekichi Inoue, the second generation, began producing bamboo rings for sake barrels (Later, the bamboo ring trade expanded nationwide and is now one of the company's mainstay products).

- 1960** Manufacturing of garden materials began in response to the US ban on bamboo rings.

- 1974** Established Takesada Shoten Co., Ltd., with a capital of 10 million yen

- 1985** Shuzo Inoue, the fourth generation, started producing interior materials and Kyo-meichiku (Kyoto bamboo). Due to our company's lack of recognition then, we were unable to procure Kyoto bamboo, which was in high demand as a building material. Consequently, we resolved to produce it in-house.

- Others** With the early adoption of machinery, production capacity increased, ensuring a stable supply and establishing Takesada Shoten's position as a "behind-the-scenes player" in the bamboo industry.

- Today** We trade with many bamboo merchants and landscaping businesses within Kyoto Prefecture.



Scenes of crafting bamboo rings in the workshop
Reprinted from 'Sagano,' published by Tankosha on July 10, 1964

環

Cycle

Ensuring the Enduring Relevance of Bamboo

To ensure that bamboo remains an indispensable element within our society, it is imperative to confront its environmental and social impacts and to establish sustainable frameworks.

Bamboo Community Initiative

As part of our MICHIKU (未知 + 竹 : a fusion of "unknown" and "bamboo") project, which explores new possibilities for bamboo, we launched the "Bamboo Community Initiative" in collaboration with local governments, chambers of commerce, and forestry cooperatives in Kyoto. This initiative focuses on restoring neglected bamboo groves.

We provide bamboo producers with expertise in bamboo grove management and purchase their bamboo at fair prices, aiming to address three key issues: mitigating the adverse impacts of neglected bamboo groves, securing bamboo suppliers, and ensuring a stable supply of bamboo materials. Looking ahead, we aspire to engage not only existing producers but also individuals interested in relocating to Kyoto.

In addition, we collaborate with architectural design firms to conduct workshops for children, educating them about neglected bamboo groves.

Recycling Bamboo Sawdust

Historically, bamboo waste (the sawdust and scraps produced during bamboo processing) was burned and used as fertilizer for bamboo groves. It has since been discovered that untreated bamboo waste can also serve as an effective soil conditioner. Through partnerships with NPOs, this material is now distributed to and utilized by farmers.

Furthermore, we supply bamboo sawdust to an initiative focused on developing bioplastic products.

Products

製品

The rich bamboo culture of Japan has given birth to a wide variety of bamboo products. Here, we introduce those crafted by our skilled artisans.

Bamboo

銘竹 MEICHIKU



Kyoto's unique climate, cultural environment and skilled processing have produced numerous renowned bamboos. Among them, White Bamboo (Heating Process), Drawing Bamboo, Sesame Bamboo, and Tortoiseshell Bamboo are known as "Kyoto Bamboo" and designated as traditional crafts of Kyoto.



A-01

A-01 Green Bamboo

真竹青竹 MADAKE AODAKE

A typical bamboo species believed to have been brought from China long ago. Its flexibility and high elasticity make it suitable for a wide range of uses, from bamboo baskets and tea utensils to building materials.



A-02

A-02 Moso Green Bamboo

孟宗青竹 MOSO AODAKE

A large bamboo species believed to have been brought from China during the Edo period. It grows larger and thicker than Madake species. Drawing Bamboo, Square Bamboo, and Sesame Bamboo are created by processing Moso Bamboo. Most of the edible bamboo shoots on the market are Moso Bamboo.



A-03

White Bamboo (Heating Process)

白竹 火焙り加工 SHIRATAKE

A bamboo that has been heated to extract oil and then dried under direct sunlight. Compared to White Bamboo (Boiling Process), it has a stronger gloss and is often used for tea utensils and crafts. It is also designated as a Kyoto bamboo.

A-04

White Bamboo (Boiling Process)

白竹 湯抜き加工 SHIRATAKE

Bamboo boiled in hot water to remove its oil content. It is described as mirroring the natural beauty of bamboo, harmonizing with any space due to its soft color and simplicity. It is the most common bamboo material. Its transformation to a honey color over time adds to its charm.

A-05

Sesame Bamboo

胡麻竹 GOMA DAKE

Bamboo with speckled patterns resembling sesame seeds. The patterns appear when the upper part of the bamboo 6-7m from the ground is cut and the lower part is intentionally left to wither, creating unique look.



A-06

A-07

A-08

A-09

A-06

Drawing Bamboo

図面竹 ZUMEN DAKE

Bamboo with patterns created by applying clay, sawdust, or dilute sulfuric acid to its surface. The map-like patterns are the result of experienced artisans adjusting various conditions and brushwork, making it a product of dialogue between nature and the craftsman.

A-07

Drawing Square Bamboo

図面角竹 ZUMEN KAKUCHIKU

Bamboo with a square cross-section, created by fitting a square wooden frame over a young bamboo shoot. As the bamboo grows, it takes on the shape of the frame, resulting in a bamboo with corners.

A-08

Black Bamboo

黒竹 KURO CHIKU

A bamboo that changes from green to dark brown as it matures. Typically smaller in size, it is mainly used for crafts and decorations.

A-09

Female Bamboo

女竹 ME DAKE

A small bamboo with a diameter of about 2 cm and a height of about 5 meters. It is often used for garden stakes due to its relatively low cost.



A-10



A-11



A-12



A-13

A-10

Turtoiseshell Bamboo

亀甲竹 KIKKO CHIKU

Bamboo with a distinctive shape resembling a tortoise shell. It is valued as an ornamental bamboo in gardens and is also used for tea utensils such as flower vases. It is also known for its appearance in the TV drama “Mito Kōmon”.

A-11

Soot Bamboo

本煤竹 HONSUSU DAKE

Bamboo that has been smoked over an irori (traditional Japanese hearth) for over 150 years. The accumulation of soot gives it a deep, glossy amber brown color, while areas bound with ropes retain a honey-colored surface. The unique color and patterns in each bamboo is a masterpiece crafted over generations by time itself.

A-12

Dyed Soot Bamboo

染煤竹 SOMESUSU DAKE

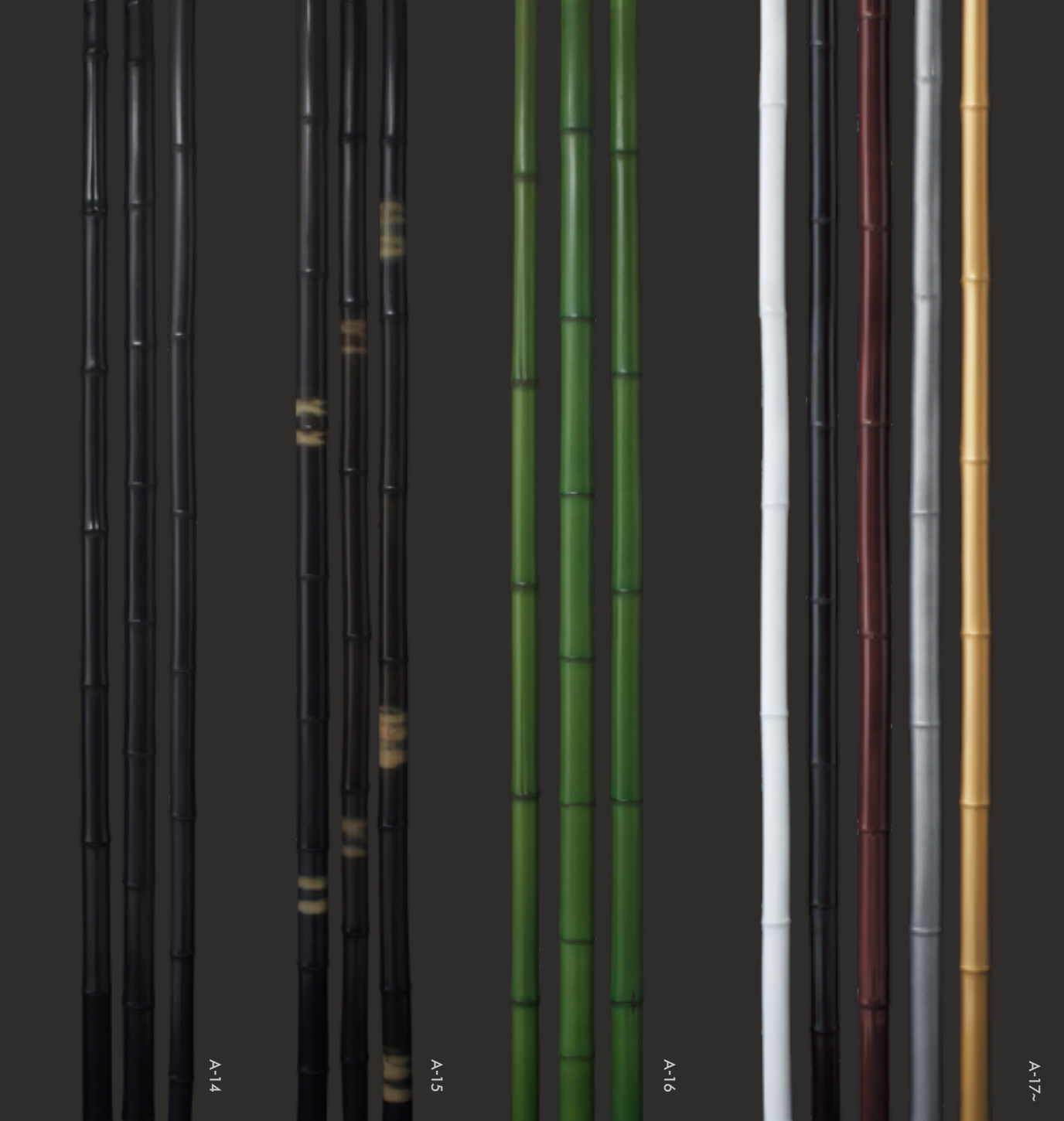
Bamboo that has been dyed to resemble soot bamboo. By replicating the hue of rare soot bamboo, it adds a touch of luxury.

A-13

Dyed Soot Bamboo with blurring

染煤竹 ぼかし入り
SOMESUSU DAKE BOKASHI IRI

Dyed Soot Bamboo with added rope marks. The blurring rope marks enables a more authentic recreation of soot bamboo.



A-14

A-15

A-16

A-17~

A-14

Dyed Black Bamboo

染黒竹 SOMEKURO DAKE

White bamboo dyed black. It creates a calm atmosphere.

A-15

Dyed Black Bamboo with blurring

染黒竹 ぼかし入り

SOMEKURO DAKE BOKASHI IRI

Dyed black bamboo with blurred rope marks. Its unique color, not found in nature, offers a distinctive appearance.

A-16

Dyed Green Bamboo

染青竹 SOME AODAKE

White bamboo dyed green. Unlike natural green bamboo, its color does not fade, making it a perfect alternative for use in displays.

A-17

Painted Bamboo

塗装竹 TOSO DAKE

Bamboo with its surface sandblasted and coated with light-resistant paint. Unlike dyed bamboo, it has strong light resistance and does not easily change color even when used outdoors.

Flat-Split

HIRA WARI

平割

A processing method where round bamboo is split into equal parts, and the ends are shaved to ensure uniform width. The flat and slightly curved surface creates a balanced look, suitable for bamboo fences, interior materials, and inuyarai (traditional Japanese protective structures). Takesada Shoten can precisely process flat-split bamboo to widths ranging from 2mm to 60mm.





B-04-01~

White Bamboo

白竹 SHIRATAKE

We offer flat-split bamboo in a wide range of sizes, from 2 mm to 60 mm. Please specify your desired size when ordering.



B-04-01

B-04-03

B-04-05



B-16

B-16
Dyed Green Bamboo
染青竹
SOME AO DAKE



B-15

B-15
**Dyed Black Bamboo
with blurring**
染黒竹 (ぼかし入り)
SOMEKURO DAKE BOKASHI IRI



B-14

B-14
Dyed Black Bamboo
染黒竹
SOME KURO DAKE



B-13

B-13
**Dyed Soot Bamboo
with blurring**
染煤竹 (ぼかし入り)
SOMESUSU DAKE BOKASHI IRI



B-12

B-12
Dyed Soot Bamboo
染煤竹
SOMESUSU DAKE



B-11

B-11
Soot Bamboo
本煤竹
HON SUSU DAKE



B-06

B-06
Drawing Bamboo
図面竹
ZUMEN DAKE



B-05

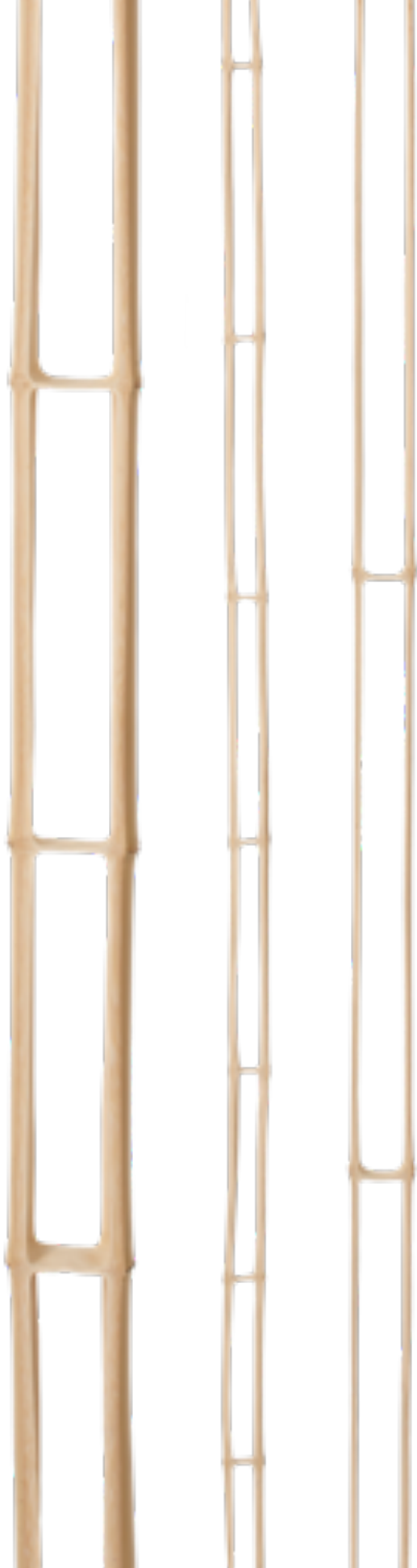
B-05
Sesame Bamboo
胡麻竹
GOMA DAKE

Parallel-Split

MASA WARI

柁割

A processing method where both sides of round bamboo are shaved to reveal the bamboo's cross-section. This cutting method displays both the bamboo's skin and cross-section, creating a creative space with a light impression and irregular node patterns when in use.



C-04

Parallel-Split Bamboo

柁割 MASAWARI

The appearance of parallel-split bamboo changes depending on its width and the position of the nodes. Using large, thick parallel-split bamboo enables robust and three-dimensional expressions, while using thin, delicate pieces allows for fine and planar expressions. It offers unique possibilities for design and application

Bamboo Panels

TAKE PANEL

竹パネル

A wooden board to which flat-split or half-split bamboo are affixed. This provides a unique surface that can be used in a variety of applications such as wall materials, flooring, and ceiling materials. The bamboo is pre-attached securely to the wooden boards, ensuring ease of installation on-site.



Flat-Split Panels

平割パネル HIRAWARI PANEL



Flat-Split Processing

平割加工 HIRAWARI KAKO



A wooden board to which flat-split bamboo affixed. The wooden board is used as the working face and is primarily employed in sukiya-style architecture and traditional Kyoto townhouses (Kyomachiya).



DA-04 **White Bamboo**
白竹 SHIRATAKE



DA-05 **Sesame Bamboo**
胡麻竹 GOMA DAKE



DA-06 **Drawing Bamboo**
図面竹 ZUMEN DAKE



DA-12 **Roasted White Bamboo**
焼白竹 YAKI SHIRATAKE



DA-13 **Dyed Soot Bamboo**
染煤竹 SOMESUSU DAKE



DA-14 **Dyed Soot with blurring**
染煤竹 ぼかし入り
SOMESUSU DAKE BOKASHI IRI



DA-15 **Dyed Black Bamboo**
染黒竹 SOMEKURO DAKE



DA-16 **Dyed Black Bamboo
with blurring**
染黒竹 ぼかし入り
SOMEKURO DAKE BOKASHI IRI



DA-17 **Dyed Green Bamboo**
染青竹 SOME AODAKE

Half-Split Panels

半割パネル HIRAWARI PANEL



Half-Split Processing

半割加工 HANWARI KAKO



Bamboos that have been split in half (hanwari processing) are affixed to a wooden board. Compared to the flat-split (hirawari) panels, the half-split offers a more three-dimensional appearance.

Half-Split Processing refined finish

半割加工 上品仕上げ HANWARI KAKO
JOHINSHIAGE



In this process, the sides of the half-split bamboo are shaved off and joined without gaps, preventing the underlying layer from showing.



DB-04 **White Bamboo**
白竹 SHIRATAKE



DC-04 **White Bamboo**
refined finish
白竹上品仕上げ SHIRATAKE



DB-08 **Black Bamboo**
黒竹 KURO CHIKU



DB-13 **Dyed Soot Bamboo**
染煤竹 SOMESUSU DAKE



DB-14 **Dyed Soot with blurring**
染煤竹 ぼかし入り
SOMESUSU DAKE BOKASHI IRI



DB-15 **Dyed Black Bamboo**
染黒竹 SOMEKURO DAKE



DB-16 **Dyed Black Bamboo**
with blurring
染黒竹 ぼかし入り
SOMEKURO DAKE BOKASHI IRI



DB-17 **Dyed Green Bamboo**
染青竹 SOME AODAKE

Hammer-Split

HISHIGI
ひしがき



Bamboo that has been split along its fibers using a special tool after an initial cut is made in the bamboo. Often used as wall decoration in traditional Kyoto townhouses (Kyomachiya), the irregular cracks create a distinctive atmosphere.



E-04

White Bamboo
白竹 SHIRATAKE



E-05

Sesame Bamboo
胡麻竹 GOMA DAKE



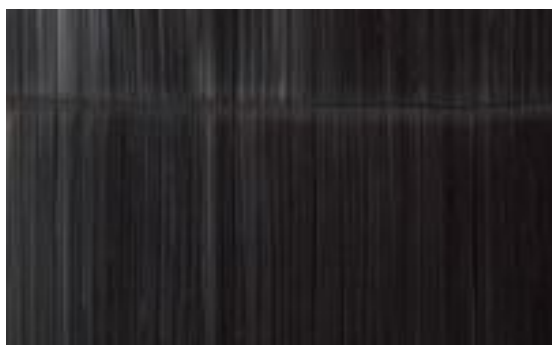
E-06

Drawing Bamboo
図面竹 ZUMEN DAKE



E-13

Dyed Soot Bamboo
染煤竹 SOMESUSU DAKE

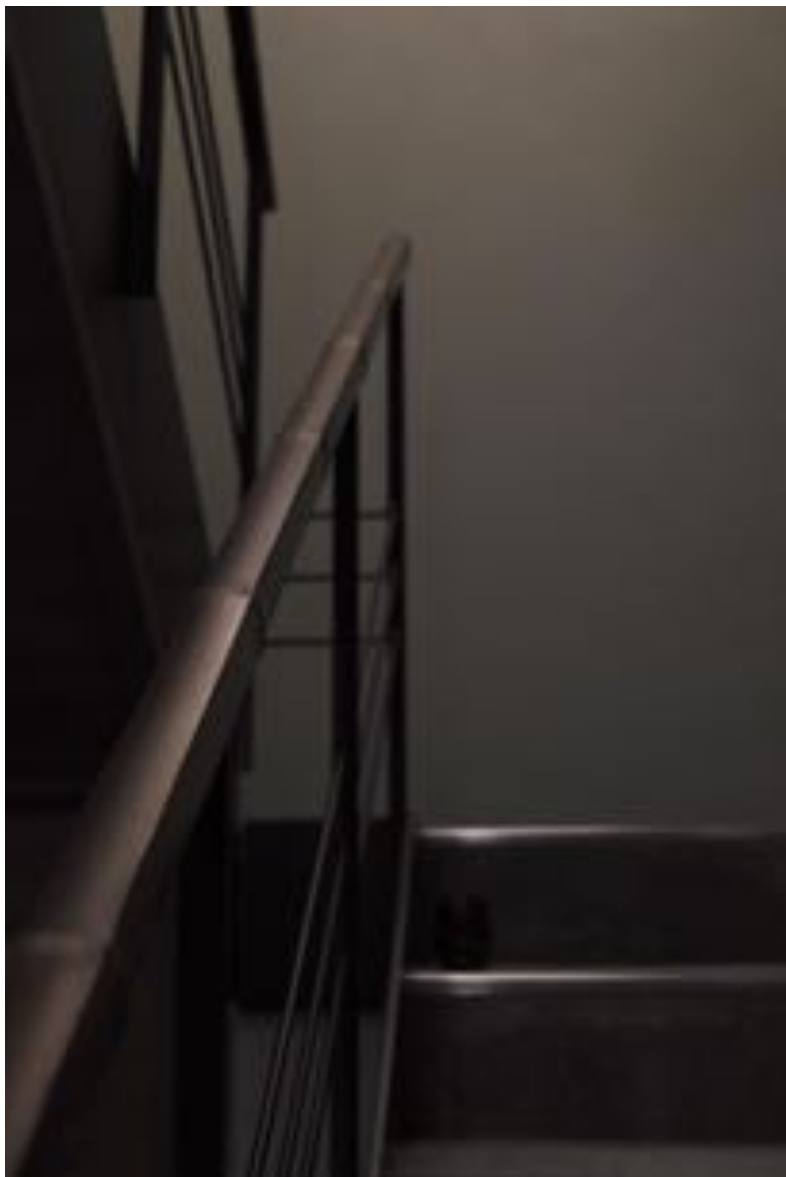


E-15

Dyed Black Bamboo
染黒竹 SOMEKURO DAKE

Bamboo Veneer

銘竹貼物
MEICHIKU HARIMONO



Bamboo strips split from the same bamboo are joined together. The cornered bamboo with its nodes aligned brings a sophisticated atmosphere different from the round bamboo.



FA-06
Crown Molding
 廻縁 MAWARIBUCHI



FD-14
Ceiling Batten
 竿縁 SAOBUCHI



FG-16
Ridge Beam
 棟木 MUNAGI



FB-15
Small Crown Molding
 小廻縁 KOMAWARIBUCHI



FE-17
Flat Ceiling Batten
 平竿縁 HIRASAOBUCHI



FH-13
Four-Sided Louver
 四方貼 SHIHOHARI



FC-06
Skirting Board
 巾木 HABAKI



FF-04
Lintel of tonokoma
 落掛 OTOSHIGAKE



FI-05
Corner
 コーナー CORNER

Woven Bamboo

AMI
編み



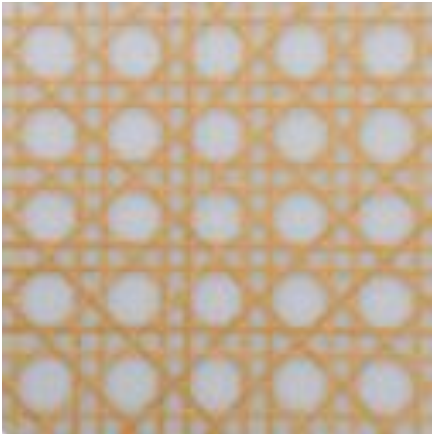
Thin strips of bamboo skin are woven together to create various traditional patterns. Over a hundred weaving patterns exist, used for anything from bamboo baskets to interior materials and lighting. By combining different representative weaving patterns that are partly introduced here, it is possible to weave flat or curved surfaces with countless expressions.



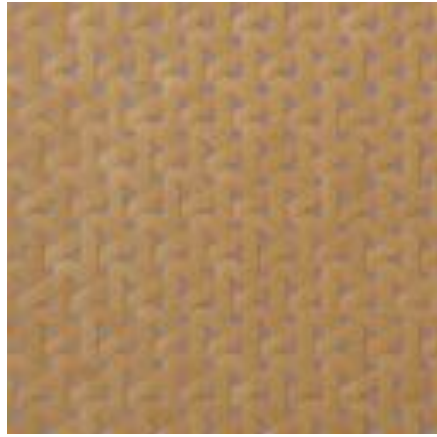
GE-04
Hexagon
六ツ目
MUTSUME



GA-04
Netting
網代
AJIRO



GF-04
Octagon
八ツ目
YATSUME



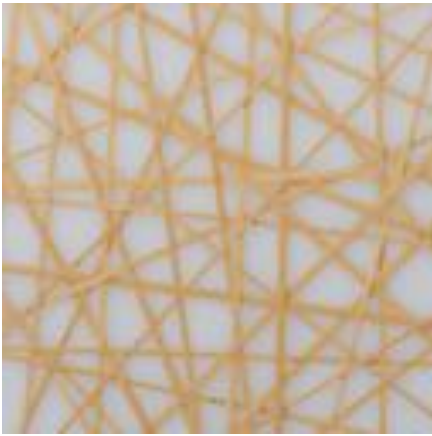
GB-04
Clematis
鉄線
TESSEN



GG-04
Circular
輪弧
RINKO



GC-04
Hemp-Leaf
麻の葉
ASANOHA



GH-04
Irregular
やたら
YATARA

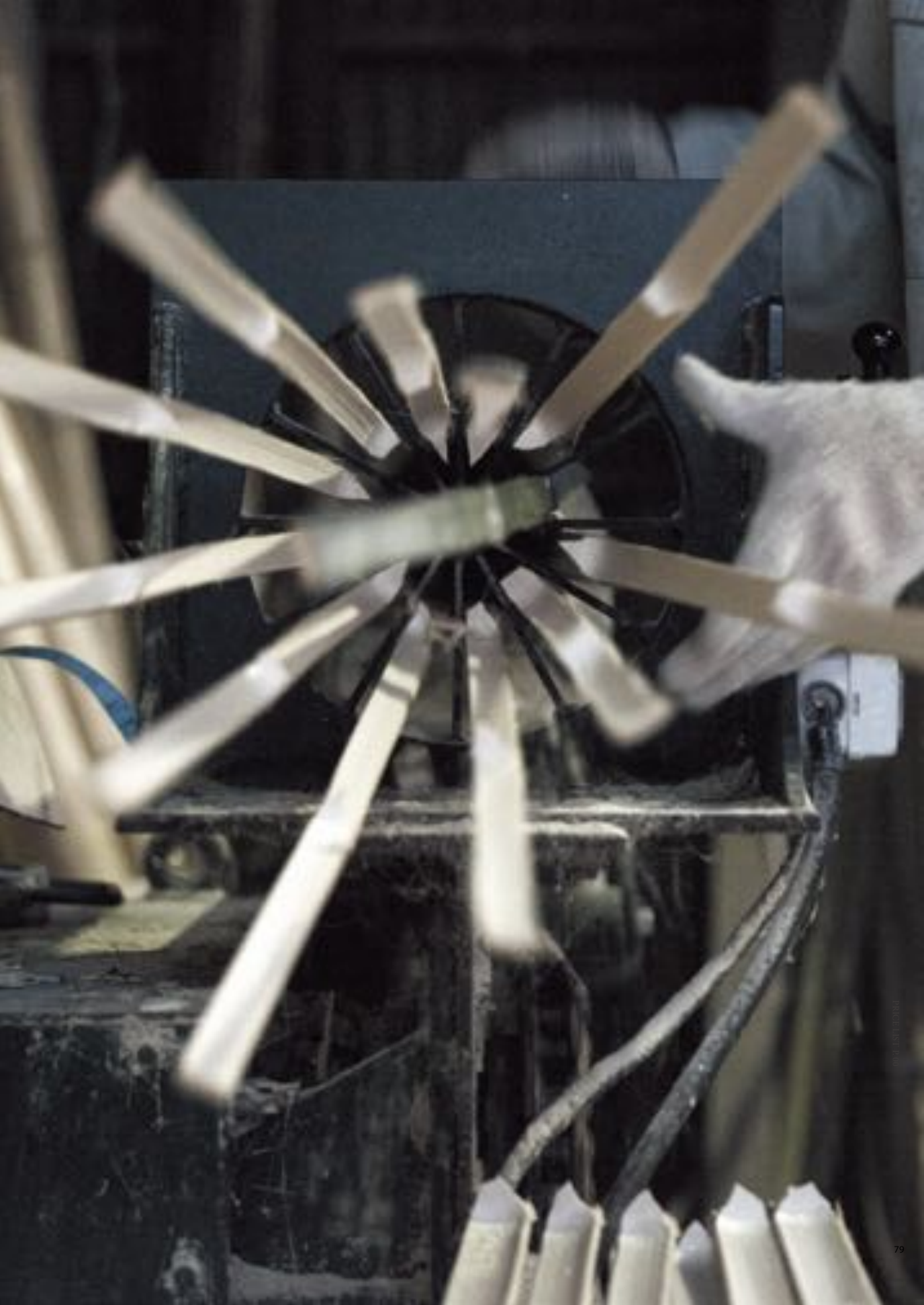


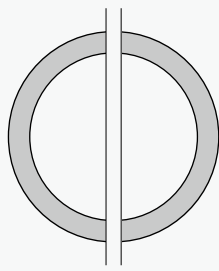
GD-04
Cross
四ツ目
YOTSUME

Processing Techniques

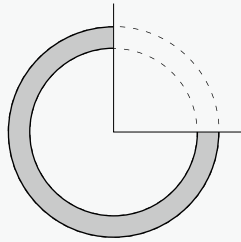
加工 技術

Bamboo, a material boasting both high strength and supple elasticity, transforms into various forms through skilled craftsmanship, finding applications from architecture to everyday items. Here, we introduce some of the processing techniques developed over approximately 140 years by the artisans at Takesada Shoten, which broaden the possibilities of bamboo. For other processing options, feel free to contact us for more information.

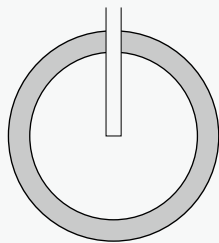




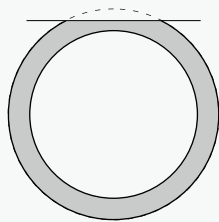
01



02



03



04



01

Half-Splitting

半割 HANWARI

Bamboo is split into two halves, mainly used for interior finishes or the battens of bamboo fences.

02

Quarter-Cutting

四分の一カット
YOMBUN-NO-ICHI CUT

A quarter of bamboo is cut out for use as corner covers or similar applications.

03

Back-Splitting

背割 SEWARI

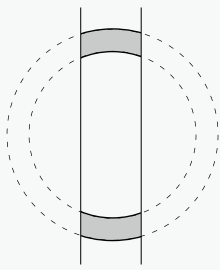
A cut is made to prevent splitting due to environmental changes.

04

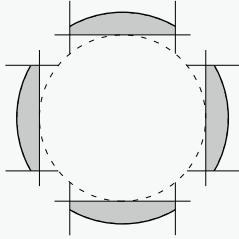
Back-Shaving

裏削り URAKEZURI

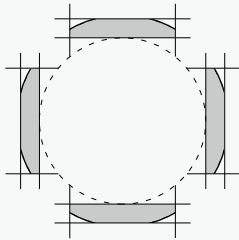
One side of the bamboo is shaved flat, enhancing its ease of installation while maintaining its volume.



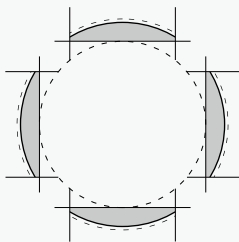
05



06



07



08

05

Parallel-Splitting

柁割 MASAWARI

Bamboo is shaved parallel on both sides, showcasing its inner beauty and the irregularity of its nodes.

06

Flat-Splitting

平割 HIRAWARI

After splitting, the edges are trimmed to uniform width, used in various purposes including fences and interior materials.

07

Flat Skin Shaving

面皮削り MENPI KEZURI

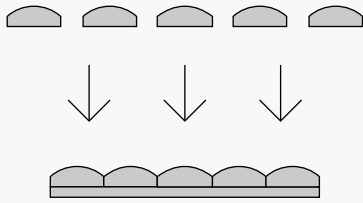
The raised surface of flat-split bamboo is shaved flat, creating a unique contrast between the fibers and the skin.

08

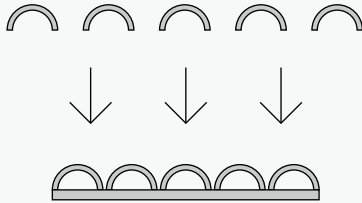
Skin Shaving

表皮削り HYOHI KEZURI

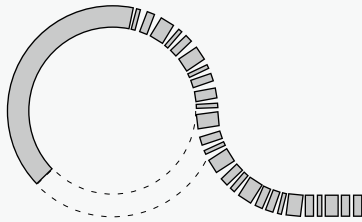
One side of the bamboo is shaved flat, enhancing its ease of installation while maintaining its natural volume.



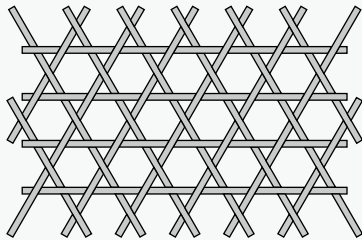
09



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12



09

Flat-Split Panel Laminating

平面貼 (平割)
HEIMENBARI

Flat-split bamboo laminated onto wooden boards, mainly used for wall decoration.

10

Half-Split Panel Laminating

平面貼 (半割)
HEIMENBARI

Half-split bamboo laminated onto wooden boards, emphasizing the volume of the bamboo.

11

Hammer-Splitting

ひしぎ HISHIGI

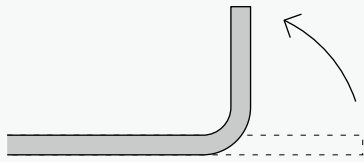
Bamboo is hammered into a board shape using special tools, creating unique cracks for an artistic appearance.

12

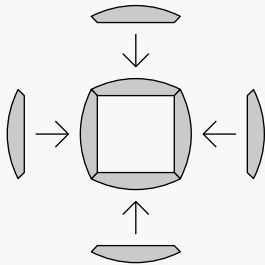
Weaving

編み AMI

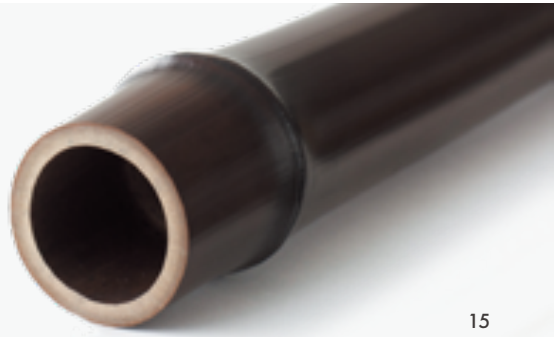
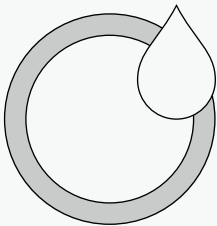
Thin strips of bamboo skin are woven into various patterns, used in crafts, interior materials, and lighting.



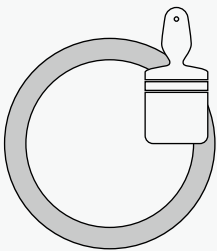
13



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16

13

Bending

曲げ MAGE

Bamboo fibers become flexible when heated, allowing for bending. This technique is used in various products from tea scoops to fences.

14

3D Lamination

立体貼 RITTAIBARI

Flat-split bamboo is arranged in squares, used mainly for ceiling battens and ridge beams.

15

Dyeing

染め SOME

White bamboo dyed in a kiln with hot water and basic dye. Soot color or green are the major colors.

16

Coating

塗り NURI

Bamboo sandblasted and coated with light-resistant paint, offering colors and durability that cannot be achieved with dyeing.

Notices

// Pricing

The prices listed in the price list do not include shipping fees or consumption tax.

// Specifications

Prices and designs are subject to change without prior notice.

// Dimensions

Due to the nature of natural materials, actual sizes may slightly vary from the listed dimensions.

// Color and Patterns

As natural materials are used, there may be slight differences between the actual products and the catalog photos.

// Product Characteristics

As these products are made from natural materials, cracks, insect damage, and other changes may occur depending on the usage environment and the passage of time.

// Other

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Thank you for your understanding.

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