

【Supplemental reading】

■ A special blend by Yuta Nakamura



“Chemists and druggists,” Shiseido advertisement, 1877

Carbon compounds on earth receive and interact with light from the Sun, as a result of which all things are made. Accordingly, the physical aspect of the generation of all things occurs on earth. Something invisible and elusive comes from the heavens, and is received by matter on earth that then generates living things.

Tadao Iijima, *Ekikyo kenkyu* [A study of the I Ching], Shinano Kyoikukai, 1932.

In Izumocho, Shinbashi, Tokyo, in conformity with the regulation standards for Western pharmacies, I am opening a new pharmacy where I will carefully investigate and test various medicines, reform prices, regulate doses, and respond appropriately and as necessary to all requests for drug preparation and dispensation.

Arinobu Fukuhara, “Hokoku” [Report], *Shimbun zasshi* [Newspaper magazine] no. 47, 1872.

Arinobu Fukuhara (1848–1924)

Founder of Shiseido. Arinobu studied at Daigaku-Higashiko (now the University of Tokyo, Faculty of Medicine) and went on to become the Chief Pharmacist of the Imperial Japanese Navy. Keen to put Western medicine to greater use among the public at large, however, in 1872, at the age of 23, he resigned from his government post and founded Shiseido, Japan’s first private, Western-style pharmacy, in Ginza. Arinobu was the first Japanese to advocate the separation of medical and dispensary practices. He launched Japan’s first toothpaste, Fukuhara Sanitary Toothpaste (1888), and first skin toner, Eudermine (1897), and also installed an in-store soda fountain (1902). Arinobu was a person of distinguished achievements, serving on the boards of numerous companies in addition to laying the foundation of the current Shiseido.

■ Yuta Nakamura blends Shiseido and Wajiro Kon



“Shirabemono: kogengaku” [Enquiries: Modernology] exhibition, 1927.

Left: View of the exhibition. Right: Exhibition catalog (Source: Kogakuin University Library).

Wajiro Kon (1888–1973)

Born in Hirosaki, Aomori. Architect, researcher of manners and customs. Graduated from the design course at the Tokyo Fine Arts School (now Tokyo University of the Arts) in 1912. From around 1917 he participated in the Kyodokai and undertook surveys of rural communities and traditional houses (*minka*) with Kunio Yanagita. Following the 1923 Great Kanto earthquake, he established the Barracks Decorating Company and founded the discipline of “modernology” with Kenkichi Yoshida, the scope of his research later expanding to include decoration, manners and customs, lifestyles and household management.

(From Terunobu Fujimori ed., *Kon Wajiro: Kogengaku nyumon* [Wajiro Kon: Introduction to modernology], Chikuma Bunko.)

Modernology

The study of manners and customs embarked on by Wajiro Kon together with Kenkichi Yoshida, his partner in the Barracks Decorating Company. Surveys were conducted over a wide area including Ginza, Honjo/Fukagawa, the suburbs of Tokyo (Koenji, Asagaya), parks (Hibiya, Inokashira), around Waseda and Keio universities, and shopping arcades in Ueno and Asakusa, and covered a variety of subjects. Some of the results of these surveys were presented at the “Enquiries: Modernology” exhibition held in 1927 on the second floor of the Kinokuniya book store in Shinjuku, and Kon and Yoshida also co-authored such books as *Modernologio* (Shunyodo, 1930) and *Kogengaku saishu* [Modernology collection] (Kensetsusha, 1931).

Exhibition space / Shiseido Gallery

In 1919, an “exhibition space” (now the Shiseido Gallery) was set up on the second floor of the Shiseido Cosmetics Division building by the first president of Shiseido, Shinzo Fukuhara. Initially, when not required to display cosmetics and other new products in accordance with the seasons, it was intended that the space would be used as an art gallery, but in due course the emphasis shifted away from staging exhibitions aimed at attracting customers and promoting products, and the space operated as a rental gallery. Shinzo himself reviewed the proposed exhibitions and sometimes even organized shows. This ensured the standard of the exhibitions could be maintained and led to the formation of the network of individuals that would become Shinzo’s brain trust. Exhibitions covered a wide range of genres including Western-style painting, nihonga, sculpture, prints, *kogei* (craft), photography, clothing and accessories, stage design, gardening, architecture and design. The activities of the gallery represent the starting point of Shiseido’s corporate support of art and culture, and through these activities over more than a hundred years the company has contributed to the development of Japanese art and culture. Said to be the oldest art gallery in existence in Japan, the Shiseido Gallery has hosted thousands of exhibitions, many of which served as the public debut for emerging artists who would later make major contributions in the Japanese art world. In the 1990s, the gallery shifted its emphasis to contemporary art and began actively introducing the latest expression. In 2001 the Shiseido Gallery was reopened in the basement of the newly built Tokyo Ginza Shiseido Building.

1 1902: Soda fountain installed in the Izumocho store



Shiseido's soda fountain (soda-making machine), 1902

Soda fountain

In 1902, a corner where soda water and ice cream were made and sold was set up in the Shiseido Pharmacy in Ginza. In 1900, Arinobu Fukuhara, an influential member of the business world during the Meiji period who was also involved in the establishment of the Teikoku Life Insurance Company (now the Asahi Mutual Life Insurance Company), went on an information-gathering tour to Europe and the United States as the company's president. After visiting the 11th Exposition Universelle in Paris, Arinobu traveled to the US, and upon seeing the business style of the local drug stores (pharmacies), he decided to introduce the concept into Japan. He installed a soda fountain in the Ginza store and began making and selling ice cream and soda water. Meticulous about authenticity, Arinobu directly imported every item, including not just the soda machine but also the syrup, cups, spoons and straws, from the US. At a time when a glass of ice water cost just 2 sen, ice cream was sold for 15 sen, soda water for 10 sen and an ice cream float for 25 sen. Despite the high prices, these exotic imports became popular among the geisha in the Shinbashi area, and immediately became the talk of the town. Perhaps the fact that a bottle of Eudermine skin toner, aka "Shiseido's red water," was included for free with each glass of soda water won the hearts of the geisha.

The soda fountain resulted in the establishment of the Shiseido Beverage Division in 1916, which led to the establishment in 1928 of the Shiseido Ice Cream Parlor (now Shiseido Parlour). Shiseido's soda water and ice cream have appeared in a number of novels and publications, including Ogai Mori's short story "Ryuko." They became a specialty of Ginza, and synonymous with the chic image of "fashionable Shiseido."

Ryusei Kishida (1891–1929)

One of the leading Japanese Western-style painters of the modern era. Ryusei was the fourth son of Ginko Kishida, a reporter for the *Tokyo Nichinichi Shimbun* newspaper who later embarked on various business ventures, including the Rakuzendo pharmacy and book store in Ginza. Ryusei studied oil painting at the Hakubakai studio led by Seiki Kuroda. In 1912 he formed the Fusainkai (Charcoal Sketch Society) with Yori Saito, Kotaro Takamura and Tetsugoro Yorozu. In 1915, he formed what would later become the Sodoshia with Sohachi Kimura and Sadao Tsubaki, having an enormous influence on young painters. Ryusei recorded his memories of Rakuzendo and its environs in a series of newspapers articles accompanied by his own illustrations titled "Shinko zaiku renga no michitsuji" [Guide to old and new things in Ginza bricktown], which were first published in the *Tokyo Nichinichi Shimbun* from May 24 to June 10, 1927.

Ginko Kishida (1833–1905)

After studying Chinese classics in Edo, Kishida helped James Curtis Hepburn compile his Japanese–English dictionary, *Waei gorin shusei*, at Yokohama in 1864. In 1865 he helped Hikoza Hamada (Joseph Heco) found the *Kaigai Shimbun* newspaper. He also co–founded the *Yokohama Shinpo Moshihogusa* newspaper with Eugene Miller Van Reed in 1868. He joined the *Tokyo Nichinichi Shimbun* newspaper in 1873 and the following year was sent to cover the Taiwan Expedition as Japan’s first war correspondent. He retired from the company in 1877, after which he established Rakuzendo at 2–1 Ginza, Tokyo, manufacturing and selling Seikisui eyedrops, the formula for which he learned from Hepburn. Kishida was also active in trade and cultural exchanges with China.

2 1915: Shinzo Fukuhara comes up with the camellia logo



Shinzo Fukuhara, Hanatsubaki studies on shikishi board, 1915.

Shinzo Fukuhara (1883–1948)

First President of Shiseido (1927–1940). Photographer. Third son of Arinobu Fukuhara, the founder of Shiseido, and his wife Toku. Shinzo became interested in photography and painting and wanted to become a painter. However, following his father’s wishes, he went into the pharmaceutical business. In 1908, after graduating from the Pharmacy Department at Chiba Medical School (now the Chiba University School of Medicine), he left to study abroad at the Columbia University Department of Pharmacology in New York. After graduating, he proceeded to gain on–site experience at a drug store and a cosmetics factory in the United States and then traveled around Europe for about one year. During his travels, he met the Western painters Tsuguharu Foujita and Riichiro Kawashima, who were studying in Paris at the time, and deepened his knowledge of art. He returned to Japan in 1913 and took over the Shiseido business in 1915. He gathered a wide variety of people from fields including manufacturing, sales, and advertising, and worked tirelessly to establish the foundations of Shiseido. In 1916 he opened the Cosmetics Division and at the same time launched the Design Department (now the Advertising and Design Department) and the testing room (now the Research Center) and shifted the company’s business from pharmaceuticals to cosmetics. Shinzo dedicated himself to developing cosmetics, remaining true to his belief in uncompromising beauty and placing priority on a feeling of richness. For example, when creating a perfume, rather than just imitating the smell of flowers or trees, he sought to bring the product into the domain of art by attempting to express an impression of flowers or trees in nature as if producing a painting or photograph.

The camellia logo

In 1915, Shinzo Fukuhara devised a new Shiseido trademark to replace the existing “hawk” trademark. (A draft version was drawn in 1915. It was first used in advertisements in 1917 and registered as a trademark in 1919.) In 1916, the focus of the company’s business shifted from

pharmaceuticals to the manufacture and sale of cosmetics. Shiseido took advantage of this opportunity to revise its trademark. Shinzo himself drew a draft version of the new camellia logo. Theories as to why he chose a camellia as the trademark include that one of the company's leading products was Hanatsubaki (camellia) hair oil and that his favorite flower was the camellia. Taking Shinzo's draft version, members of the Shiseido Design Department reduced the number of leaves from nine to seven, simplified the design of the flower and emphasized the curves of the stems, and in 1918 a camellia logo almost identical to the one in use today was completed. Revisions were subsequently made by a number of designers including Ayao Yamana.



Evolution of the camellia logo

The Soshoku Bijutsuka Kyokai (Association of Decorative Artists)

Formed in 1919 by Saburosuke Okada, Kotaro Nagahara, Tatsukichi Fujii, Toyochika Takamura, Kazo Saito and Wajiro Kon. Based on the contention that *kogei* needed to be of a high standard and have both artistic and practical qualities, the association pursued activities aimed at “improving the quality of existing so-called *kogei* artworks and showing a new direction.” The association's first exhibition was held at Kabuto Gallery and the second at Shiseido Gallery. Only two exhibitions were held, but the unrestrained, fresh atmosphere, something not previously seen at *kogei* shows, made a strong impression on visitors and presented a bright outlook for *kogei*.

Shiseido Design Department

In 1916, Shinzo Fukuhara established Shiseido's Cosmetics Division at 11 Takekawa-cho (now the location of SHISEIDO THE STORE). At the same time he launched the Design Department and the testing room, shifting the focus of the company's business from pharmaceuticals to cosmetics. The Design Department had a number of outstanding designers, including Sue Yabe, Settai Komura, Choyo Takagi, Riichiro Kawashima, Junzo Kon, Kanenori Suwa, Reika Sawa, Mitsugu Maeda and Ayao Yamana, and they developed designs in accordance with a consistent aesthetic based on the concept of “richness.”

Settai Komura (1887–1940)

Member of the Shiseido Design Department (1918–23). Painter, illustrator, book cover designer, stage set designer. Born in 1887 in Kawagoe, Saitama. Studied under Kanzan Shimomura in the nihonga course at the Tokyo School of Fine Arts, and after graduating became an apprentice to Eikyu Matsuoka. In 1914 he designed a cover for the novel *Nihonbashi* by Kyoka Izumi (Chigusakan), after which he designed the covers of most of Kyoka's books. The pseudonym “Settai” was also given to him by Kyoka. Shinzo Fukuhara, an admirer of Harunobu Suzuki's ukiyo-e, recognized Settai's talents and in 1918 invited him to join the Design Department on the condition that he could freely continue his other work. Settai lived up to Shinzo's expectations, supporting the department in its incipient period. As well as working on establishing the Shiseido typeface with Sue (Rencho) Yabe, he provided the illustrations and cover design for *Ginza* (1921) and designed many posters and advertisements. He also contributed illustrations for numerous works by Kanji Kunieda, including *Osen* and *Oden jigoku* [A legend from hell]. In the field of the creation and study of stage and set design, too, he displayed unique talents, leaving

his mark with the creation of a large number of stage designs for such works as *Ippon gatana dohyo iri* [The wrestling ring and the sword] and *Daibosatsu toge* [Daibosatsu Pass]. Settai was also a member of the Kokugikai, producing work in a charming, beautiful style that earned him the moniker “the Harunobu of the Showa era.”

Yutaka Misu

Member of the Shiseido Design Department (1918–25). Previously in charge of planning and copy in the advertising department at Mitsukoshi. In 1918 he joined the Shiseido Design Department at the recommendation of manager Noboru Matsumoto, who had made the move from Mitsukoshi at the invitation of Shinzo Fukuhara. When the Cosmetics Division was renovated in 1919, the second floor was remodeled at Misu’s suggestion. An exhibition space was established so that fashion accessories and other items could be displayed and sold. Misu was involved in the publication of *Ginza* in 1921, and he was also involved in the launch of *Ohisama* [Mr. Sun], a magazine for mothers and children. *Shiseido geppo* [Shiseido monthly], which was launched in 1924 and later became *Shiseido graph*, and *Hanatsubaki*, which was launched in 1937, both came about as a result of Misu’s suggestions and advice. Misu was also involved in planning an April 1921 exhibition of imported children’s clothing at Shiseido Gallery that featured fashion information and products sent from Paris by Riichiro Kawashima and is said to have been the gallery’s first hit show.

3 1917: Shinzo Fukuhara creates formula for Hanatsubaki perfume



Shiseido, *Dainigōchō Kakushu keshōhin kōryō shohō*
[Book 2: Various cosmetics and fragrance compounds], 1924

Shiseido “Hanatsubaki” hair oil, 1907

A popular product and the first to bear the name “Hanatsubaki.” In 1907, the “Hanakatsura” hair oil made from genuine camellia oil and put on sale in 1898 was renamed “Hanatsubaki.” In the early days of Japanese cosmetics, it became Shiseido’s best-selling product. The popularity of this product was one of the reasons why Shiseido’s hawk trademark was replaced by a camellia.

Shiseido, “Euthrixine” (camellia) perfume, 1917

The first perfume from Shiseido, blended by Shinzo Fukuhara. In Japan at the time, the common way of creating a perfume was to copy a natural fragrance and use its name. However, except for some special cultivated varieties, camellia flowers don’t have any scent that humans can sense. Accordingly, Euthrixine was created based on an impression of the fragrance of camellias, with Shinzo using the fragrance of the Hanatsubaki hair oil as a keynote and harmonizing it with the weight of the camellia flower and a sweet aroma. Euthrixine is also said to be the first real perfume created by a Japanese.



Shinzo Fukuhara, *Hikari to sono kaichō* [Light and its Harmony], 1923

***Hikari to sono kaicho* [Light and its Harmony], 1923**

Along with running Shiseido, what Shinzo Fukuhara threw most of his energy into was photography. In 1921 he founded a photographic art company, Shashin Geijutsu-sha, and formed a fraternal group dedicated to photographic art. In 1922, Shinzo's first photo collection, *Paris et la Seine* [Paris and the Seine], was published by Shashin Geijutsu-sha. The collection mainly contained photographs taken in Europe and published in the monthly magazine *Shashin geijutsu* [Photographic art]. In 1924, he founded the Japan Photographic Society and became its first president. He published a total of seven photo collections during his lifetime as well as many commentaries on photography, including *Hikari to sono kaicho* [Light and its Harmony]. In doing so, he broke new ground in the earliest days of modern Japanese photography.

Shinzo Fukuhara, “Kosui: nioi to koryo” [Perfume: fragrances and aromatics], *Gofujin techo*, 1927

An eleven-page article complete with illustrations in *Gofujin techo* [Ladies' notebook] in which Shinzo Fukuhara commented on the history, manufacturing methods, uses and preservation methods of perfume as well as the most popular perfumes among men and women and in each of the seasons. The article demonstrates Shinzo's passion for perfume and the depth of his knowledge on the subject. *Gofujin techo* was a lifestyle and culture information book published by Shiseido in December 1927.

Kunio Yanagita (1875–1962)/Hakubokai

Folklorist, bureaucrat. In 1910, Kunio Yanagita, who was Chief Secretary of the House of Peers, formed the Kyodokai together with agriculturalist Shiroshi Nasu, geographer Michitoshi Odauchi and others, with Inazo Nitabe as the group's representative, and embarked on an investigation of rural Japan. The Hakubokai was organized in 1916 around Yanagita and architect Koichi Sato as a group within the Kyodokai dedicated to studying traditional houses (*minka*). Its members conducted investigations and geographical analyses of lifestyles, economic activities, social lives, traditions, hygiene, and education in rural areas as well as functional analyses of the site layouts, plans and living spaces of traditional houses. (Wajiro Kon, *Saishu kogi* [Retrospective], Seigensha)

Peasant art movement

On his way back to Japan from Europe, where he had gone to study painting, the artist Kanae Yamamoto stopped off in Moscow. There he encountered exhibitions of children's art and Russian peasant art, and he resolved to launch similar initiatives in Japan. In 1919, insisting that the teaching of drawing through copying at elementary schools should be abolished and that children's creativity should be respected, he staged the first “Children's Free Drawing” exhibition at an elementary school in Nagano. Also in 1919 he provided instruction in the creation of “artistic handicrafts made by farmers” and advertised for students with the aim of “seeking to

contribute to artistic taste and the strength of the country by selling and distributing these items while working towards the establishment of ‘Japan peasant art’ that represents the people and the era.” Teachers including Kanae Yamamoto, Hakuyo Kurota and Shozo Yamasaki instructed students in the creation of woodwork items such as accessory cases, plates, bowls and trays as well as dolls and tablecloths with embroidery. In 1923 the Japan Peasant Art Institute was founded and an exhibition held at the Shiseido Gallery.

4 1921: Publication of *Ginza*



Yutaka Misu ed., *Ginza*, 1921

Yutaka Misu ed., *Ginza*, 1921

Lamenting the replacement of the willow trees that lined the streets of Ginza with ginkgo trees, Shinzo Fukuhara compiled the book *Ginza*. Contributions were obtained from around 50 writers, journalists and intellectuals including Akiko Yosano, Ryuko Kawaji and Hakushu Kitahara, many of whom wrote that they thought willows were preferable to ginkgo trees as roadside trees in Ginza. The book also included a foreword by the mayor of Tokyo, Shinpei Goto, a petition from the Kyoshin Association opposing the removal of the willow trees, and a response from the Tokyo municipal authorities. It is regarded as having great value as a record of Ginza in the Taisho period.

5 1923: Izumocho store rebuilt in temporary barracks form



Riichiro Kawashima, “Elevation drawing of the Izumocho store (interior),” 1923

Shiseido Izumocho store, 1923

Shiseido’s store in Ginza and other buildings were destroyed in the Great Kanto Earthquake of September 1923, but in November the same year the Shiseido Izumocho store reopened as a temporary structure. Although temporary, the store, designed by Design Department member Riichiro Kawashima, was distinctive and brimming with a European sensibility.



Shiseido Izumochō store facade 1923



“Cafe Kirin (façade),” from *Kenchiku shasshin ruijū: Barakku kenchiku kan 1* [Architectural photography collection: Barrack-style architecture vol. 1] (Koyosha, 1923). Courtesy Kogakuin University Library.

Riichiro Kawashima (1886–1971)

Associate member of the Shiseido Design Department. Painter. Born in 1886 in Ashikaga, Tochigi. Traveled to the US in 1905, studying under adversity with the aim of becoming a painter. While selling paintings at the resort town of Lake Placid, where he was camping, he met Shinzo Fukuhara, who was studying abroad in the US, and the two men began a life-long friendship. In 1911 Kawashima traveled to France, where in 1913 he became the first Japanese artist to be selected for the Salon d'Automne. He found a kindred spirit in Tsuguharu Foujita, the Japanese Western-style painter who had arrived in France the previous year, and as part of their search for the origins of Western art, the two began living together in an attempt to recreate the lifestyle of the ancient Greeks. In Paris, the center of the art world at the beginning of the 20th century, Kawashima and Foujita associated with some of the leading artists of the period, such as Matisse and Picasso. Kawashima also served as Shinzo's interpreter when the latter studied in Paris while traveling around Europe on his way back from the US, introducing him to the latest fashion, theater, art and other aspects of European culture. He returned to Japan in 1919 and was reunited with Shinzo. He staged a solo exhibition in the newly established exhibition space (now the Shiseido Gallery) on the second floor of the Shiseido Cosmetics Division building. Shinzo made him an associate member of Shiseido's Design Department and assisted him in returning to France. In return, Kawashima sent Shiseido the latest fashion information and sketches as well as local products. Nearly every issue of *Shiseido geppo* [Shiseido monthly], a bulletin for Shiseido customers published from the late Taisho to early Showa periods, contained updates from Europe as supplied by Kawashima. After returning to Japan in 1923, Kawashima was also put in charge of designing posters and store interiors and exteriors at Shiseido. He played an important role not only at Shiseido, but also as an agent of cultural exchange between Japan and France in the Taisho and early Showa periods.

Megumu Kajita (1890–1948)

Furniture/woodwork designer. Born in 1890 in Morioka, Iwate. Entered the Design course at the Tokyo School of Fine Arts (now Tokyo University of the Arts), but dropped out after becoming dissatisfied with academic education and participated in the Free Theater, founded by Kaoru Osanai and others as part of the Shingeki (literally “new drama”) movement. Kajita was responsible for making sets and furniture props. In 1916 he entered Terao Shoten, where he studied furniture design and furniture making. In 1919 he became independent and established

Kajita Studio, at the same time becoming an advisor at Miyazawa Workshop, where he was in charge of the interior decoration of the Fukuhara home and the interior design of Shiseido's stores. In March 1920, a "display of European dressing tables" made by Kajita was presented at the Shiseido Gallery, with Shiseido actively selling Kajita's furniture. Immediately following the 1923 Great Kanto Earthquake, when the Shiseido Beverage Division was rebuilt as a barracks-style building according to a design by Riichiro Kawashima, Kajita designed and manufactured the furniture. His art deco style work won a medal at the 1925 International Exhibition of Modern Decorative and Industrial Arts (the "Art Deco" exhibition) in Paris.

The furniture Kajita created was highly regarded and many of his finest products found their way into the hands of upper-class clients, including the Imperial Household Agency. However, as the war intensified, the demand for fine furniture dropped off, and Kajita evacuated to Ichinoseki in his home prefecture of Iwate. He died in obscurity in 1948. Following his death, his wife donated some 1800 pages of Kajita's furniture and woodwork designs, including work he did for Shiseido, to his alma mater, Tokyo University of the Arts.

6 1925: Exhibition of pictures for children by Takeo Takei



Ohisama [Mr. Sun] inaugural edition, 1922

***Ohisama* [Mr. Sun]**

In the mid Taisho period, the number of white-collar worker families surged in Tokyo and Osaka thanks to the rise to power of large corporations from the end of the Meiji period and the economic boom sparked by the First World War, and leisure spots where these parents could go with their children on their days off became popular. Children, who now had some degree of purchasing power and yearned for a cultural life, began to take to the Ginza area in droves. An exhibition of works for children held at the Shiseido Gallery in 1921 was extremely well attended, and buoyed by this success, Yutaka Misu suggested to Shinzo Fukuhara that Shiseido publish a children's magazine, resulting in the launch in 1922 of *Ohisama* [Mr. Sun]. The magazine was aimed at mothers and children of the educated classes living in metropolitan areas. Distinguished writers such as Hakushu Kitahara and Kaoru Osanai contributed copy and Sue Yabe and other members of Shiseido's Advertising Department provided illustrations. For mothers, there were editorials advocating the emancipation of women and articles on art and culture, including an introduction to the Russian Ballet that was then popular in Paris, but the magazine ceased publication after the 1923 Great Kanto Earthquake.

Takeo Takei (1894–1983)

After finishing studies at the Tokyo School of Fine Arts in 1920, Takeo Takei began providing illustrations for *Kodomo no tomo* [Children's friend] (Fujin-no-tomo-sha), and was later responsible for the title lettering and cover of the inaugural issue of *Kodomo no kuni* [Children's

land] (Tokyo-sha), a large-sized pictorial magazine launched in 1922. In 1923, he published his first picture book for children, *Otogi no tamago* [The fairy's egg], bringing a breath of fresh air to the world of children's publishing art that was different from both the *otogi-e* (fairy tale pictures) of the Meiji period that drew on the tradition of *ukiyo-e* and the *jojoga* (lyrical picture) style of Yohei Watanabe and Yumeji Takehisa. In 1927, together with Chie Murayama and others he founded the Nihon Doga Kyokai (Japan Association of Illustration for Children). His first solo exhibition was held at the Shiseido Gallery in 1925.

7 1928: Shiseido Ice Cream Parlour opens



Ryusei Kishida, drawing of Ginza Shiseido Parlour, 1927

8 1937: Launch of the “Hanatsubaki-kai” club



Shinzo Fukuhara with the Tomimoto family



View of the “Fourth Shiseido Art Exhibition” at the Shiseido Gallery, 1929

Ayao Yamana (1897–1980)

Designer. Member of Shiseido Design Department (1929–32, 1936–43, 1948–69).

Born in 1897 in Hiroshima, in 1923 Yamana joined the Platon Company where he worked as an illustrator for the literary magazine *Josei* [Woman] and the entertainment magazine *Kuraku* [Joys and Sorrows] launched the following year. In 1929, he joined Shiseido upon the recommendation of the resigning Reika Sawa. During his first term at Shiseido, Yamana's elegant and delicate sense matched Shinzo Fukuhara's “rich and modern” sense of beauty, and he further refined the brand's existing design works and brought the Shiseido style to one of its pinnacles. Yamana resigned from Shiseido in 1932 and established the Ayao Yamana Ad Studio. However he soon joined the Nihon Kobo established by photographer Yonosuke Natori and others, and was responsible for the editorial design of the foreign-targeted advertising magazine *Nippon*. Yamana

was brought back to Shiseido in 1936, and during this, his second term with Shiseido, he changed the brand's hitherto arabesque-patterned advertisements to more easy-to-identify-with illustrations of women. Having departed Shiseido again in 1943, Yamana returned in 1948 for a third term, during which he was active outside Shiseido as well. In 1951, he participated in the establishment of the Japan Advertising Artists Club (JAAC), becoming its first chairman, and in 1952, participated in the establishment of the Tokyo Ad Art Directors Club (currently Tokyo Art Directors Club, ADC).

Shiseido Beauty Chart, c. 1936

Created in around 1936, the Shiseido Beauty Chart offered a range of makeup techniques for different occasions. The chart consisted of two, stacked rotating discs. In the top window appears a picture of a woman wearing a certain style of make-up, and in the bottom window, the combination of cosmetics (foundation, powder, lipstick, rouge, etc.) needed to achieve the same effect.

On the back of the chart, customers were encouraged to consider the abundant range of Shiseido products available at the time: "With tens of thousands of different facial types and unlimited variations in skin quality and color, ... let us guide you to use the best product in the most appropriate way. Shiseido has over 300 beauty products from which customers can freely select the combination of their choice."

Shiseido, "Modern Colour Face Powder," 1933

A Western-style beauty product whose packaging featured a portrait of a woman by Ayao Yamana. Manufactured to suit Japanese skin while incorporating the strong features of overseas products. To meet the demand for Western-style cosmetics, as well as coming in nine flesh colors numbered 1 to 9, the powders could also be mixed to produce shades that suited the tastes of individual users. At a time when designs featuring images of women were rare for products other than those for export, Modern Colour Face Powder used a frontal portrait of a woman. As well, apart from the "Red Box" cold cream, Shiseido tended to avoid the use of bright colors in their cosmetics packaging, but Modern Colour Face Powder was particularly conspicuous with its exterior suggestive of the nine color variations. The design was the work of Ayao Yamana, who went on to create other portraits of women in the style then associated with Shiseido.

Shiseido, "Grease Shadow / Cream Shadow / Modern Colour Face Powder Color Chart," c. 1933

A color chart created as an in-store sales tool. Grease Shadow was an oil-based white powder that gave the face a three-dimensional look by creating shadows and was used as evening makeup. In an era when night-time socializing at such places as the movies, theater and dance parties was increasing, three-dimensional cosmetics represented the most modern makeup technique.

Kenkichi Tomimoto (1886–1963)

Went to study abroad in London in 1908 while a student in the Design (Architecture) course at the Tokyo School of Fine Arts, returning to Japan in 1910. Influenced by Bernard Leach, with

whom he had become friends, Tomimoto decided to become a ceramicist and established a kiln in his hometown of Ando in Nara Prefecture. He associated with Isaku Nishimura (who later founded Bunka Gakuin) and helped him with his pottery making. Through the introduction of Leach, who was an associate of Shinzo Fukuhara, he held a solo exhibition at the Shiseido Gallery in December 1920. Shinzo subsequently became one of Tomimoto's patron, added numerous works by Tomimoto to his collection and commissioned plates, *obidome* (ornamental sash clasps) and other pieces as gifts for Shiseido customers. In 1955 he was named a Living National Treasure as the first person to be certified as a Preserver of Important Intangible Cultural Properties.

The Shiseido Art Exhibition

First staged in 1928 as the second exhibition commemorating the reopening of the Shiseido Gallery on the second floor of the newly constructed Shiseido Cosmetics Division building at 11 Takekawa-cho. Twenty-five artists at the forefront of the Western-style painting world including members of the Nitten, Nika Association, Shunyo-kai, and Kokugakai who were on friendly terms with Shinzo Fukuhara were invited to contribute new works to the show, which was held six times until 1931. The Shiseido Art Exhibition was the predecessor of the postwar Tsubaki-kai and Contemporary Arts and Crafts exhibitions.

The Hanatsubaki-kai and commemorative gifts

An club for Shiseido cosmetics users established in January 1937; the predecessor of the Camellia Club. The monthly magazine for Shiseido users *Shiseido Graph* announced the establishment of the Hanatsubaki-kai, stating that membership was open to “women who use Shiseido cosmetic products” and its objective was to “teach appropriate makeup methods for enhancing the true beauty of women as well as to help members acquire the sensibilities and tastes of a modern woman.” In addition to offering members the monthly magazine *Shiseido Graph* (ceased publishing in September 1937) and various pamphlets related to beauty, as well as the new monthly magazine *Hanatsubaki* (started in November 1937 to replace *Shiseido Graph*) that included articles on makeup, fashion and trends, Shiseido invited members to occasional beauty lectures known as “Hanatsubaki-kai gatherings” held around the country. Customers who purchased a certain amount of Shiseido cosmetic products during a one-year period were given gifts through the chain stores. The first gift was an art deco style metallic vanity case; 1938's gift was a handbag made from Nishijin textile featuring a camellia pattern; and 1939 saw a ceramic sash clip made by potter Kenkichi Tomimoto, who would later be designated a Living National Treasure. Every item was a limited edition and originally designed by a first-class creative, and went beyond the bounds of simple sales promotion gifts.

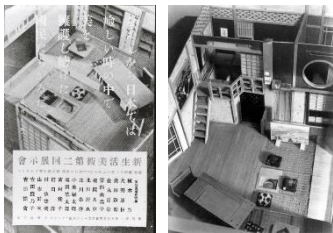
The establishment of the Hanatsubaki-kai further enhanced the tie between users, chain stores and Shiseido.

Bruno Taut (1880–1938)

Architect, urban planner. A man of various guises, including an Expressionist architect who designed the Glass Pavilion, a glass dome structure at the Cologne Deutscher Werkbund Exhibition, a “color architect” who as a city architect in Magdeburg was responsible for several colorful residential developments, and a mystical architect as seen in among other ventures “Alpine Architecture,” a proposal for a new utopian community in correspondence with the

disintegration of old cities and the light of the universe based on a vision of an inner spiritual world. Taut arrived in Japan in 1933 and traveled widely around the country on foot. He had a high regard for Japan's traditional architecture and folkloric aesthetics, rediscovering the beauty of Japan and writing such books as *Nippon* [Japan], *Nihon bunka shikan* [A personal view of Japanese culture] and *Katsura Rikyu* [Katsura Imperial Villa]. He contributed to the development and teaching of kogeï design in Sendai and Takasaki, and in 1935 opened the Miratiss craft works store in Ginza 6-chome.

9 1941: Second New Lifestyle Art Exhibition



Second New Lifestyle Art Exhibition announcement, 1941

Second New Lifestyle Art Exhibition

Staged at Shiseido Gallery in December 1941. The first exhibition was held in December 1940. The New Lifestyle Art group was formed around theater set designer Kenkichi Yoshida. Its members were Kenkichi Yoshida, Chikara Ueki, Kanoko Takeda, Takeo Yamamoto and Kuri Kikuoka. The flyer for the exhibition featured the words of Kuri Kikuoka: "Through the centuries, there have always been citizens who continued to embrace beauty even in the most challenging times." Works displayed included *Keikōtō no shita ni akibin no kōsei* (Empty bottles born again under fluorescent lamp), *Chūshōga no shokutaku* (Abstract painting display table) and *Pocketto no naka no zappinire* (Pocket accessory case).

Takeo Yamamoto

Member of the Shiseido Design Department, Head of the Art Section in the Advertising Department, Shiseido Advisor (board-member status). Graphic designer. Born in 1910 in Tokyo. Studied under Settai Komura from when he was a student in the Design course at the Tokyo School of Fine Arts (now Tokyo University of the Arts), studying set design before graduating in 1933. In May the same year he entered the Shiseido Design Department where he designed posters, product labels and boxes. Also a member of the Shiseido Society for the Study of Advertising Art, formed in 1937, and the New Lifestyle Art group.

Kenkichi Yoshida (1897–1982)

Born in Hamacho, Nihonbashi. After graduating from Tokyo Metropolitan Kogeï High School, entered the Design course at Tokyo School of Fine Arts, where he studied under Wajiro Kon and Kazo Saito. In 1902 Yoshida founded Sentosha with Tetsuo Asuka, Shigechika Otsubo and others, continuing to study design while at the same time showing oil paintings at Nika exhibitions, as a result of which he was invited by Tai Kambara, Kigen Nakagawa and Tomoe Yabe to join the avant-garde art group Action. It was with Yoshida as an intermediary that artists from Sentosha and Action began gathering around the Barracks Decorating Company. In parallel with

his activities as part of the Barracks Decorating Company, Yoshida published modernologist “collections” with Wajiro Kon, with whom he coauthored *Modernologio* and *Kogengaku saishu* [Modernology collection]. From 1924 he was a member of the Art Department at the Tsukiji Little Theater, where he was involved as a set designer in the theater’s first production, Reinhard Goering’s *Seeschlacht* (Naval encounter). At the Shiseido Gallery, Yoshida was involved in the New Lifestyle Art exhibitions held in 1940 and 1941 by the Society for the Study of Lifestyle Art, of which he was a key member. While pursuing modernology and exercising his talents as a set designer, after the dissolution of the Tsukiji Little Theater in 1929 he participated in the New Tsukiji Theater founded by Yoshi Hijikata. After the war he held various important positions, including chairman of the Japan Mime Association and Executive Director of the Japan Stage and Television Designers Association.

* Images reproduced above were provided by the Shiseido Corporate Museum, unless otherwise indicated

■ Yuta Nakamura blends Shiseido and Genpei Akasegawa



Genpei Akasegawa’s mug. Photo Naoko Akasegawa

Genpei Akasesawa

Glass Paintings and Hagu

It has been a long time since I made an artwork for an exhibition.

The theme is “*shoshin*” (Beginner’s Mind).

Even without this theme, when I start thinking about making art after a long time, the things I have made in the past come back to me.

When I was young I made art quite haphazardly.

I never thought about my position or role.

I do not really think about it that much even now, but there is such a thing as one’s position.

A chain of works that I trace back into the past appears suddenly from the back of a sheet of glass in a glass painting.

Glass paintings are built up little by little in layers of color, starting with the first brushstrokes.

When they are finished, they are observed from the opposite side of the glass.

This means that when they are turned over, the first brushstrokes appear on top and look freshest.

For me, the thousand-yen note works correspond to these first brush strokes.

Of course, I liked art as a child and drew and painted all sorts of pictures, but these were my first brush strokes after I began to think of myself as an artist.

Another work, *Hagu*, was made without any such awareness.

When I first built a house for myself 15 years ago, I used rough-sawn lumber. It was unfinished except for a little grinder work on the surface.
This made it more comfortable to live with, and it did not seem to age at all in 15 years.
I brought in some furniture that I had used previously which did not match this rough wood at all. It had a completely different look.
Suddenly, I got an idea and pulled out my trusty hatchet.
What if I reshaped the furniture?
Naturally, I was hesitant to do such a thing.
The furniture was well made.
Would it be normal to attack it with a hatchet?
I thought about this question, checked myself for abnormality, and began chopping away.
In the midst of this process, I tried to settle down and be as rational as I could a number of times.
It was a fact, however, that I had started chopping after making a rational decision.
I cut away the ornamental parts from the furniture and restored the original raw condition of the wood as much as possible.
I was careful not to cut fragile parts so much that they would break off.
The word *hagu* (meaning “strip off”) refers to ripping off the decorative forms from the wood. *Hagu* also has the same pronunciation as the English word “hug” meaning “to embrace,” which has become quite popular in Japan recently.

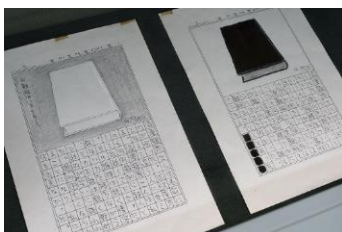
Genpei Akasegawa
From *Tsubaki-kai 2013 Shoshin* (exhibition catalogue)
Translated by Stanley N. Anderson

Genpei Akasegawa (1937–2014)

Artist. Writer. Member of the Rojō Kansatsu Gakkai (Street Observation Society). After appearing as the defendant in the trials he would commit to art history as the *Model One-thousand-yen Note Incident*, and working as illustrator, in 1981 he received the 84th Akutagawa Prize in for his short story *Chichi ga kieta* [Father disappeared] (written under the pseudonym Katsuhiko Otsuji). He was a member of the Seventh Tsubaki-kai.

Genpei Akasesawa, *Hagu 2*, 1998–2013

Shown at the “Tsubaki-kai 2013 —Shoshin—” Also exhibited at the exhibition was *Hagu 1*, a new work based on his printed 1000-yen Note works of the 1960s.



Genpei Akasegawa, *Picture diaries*, 1987
Installation view at “Tsubaki-kai 2013 —Shoshin—”
Photo Hatakeyama Naoya