







おみやげ小路 京町







THE RITZ-CARLTON KYOTO

Rooms & Suites
ご宿泊

Weddings
ウエディング

Meetings
ご宴会



お問い合わせ ▶ アクセス

宿泊のご予約

PIERRE HERMÉ PARIS
ピエール・エルメ・パリ

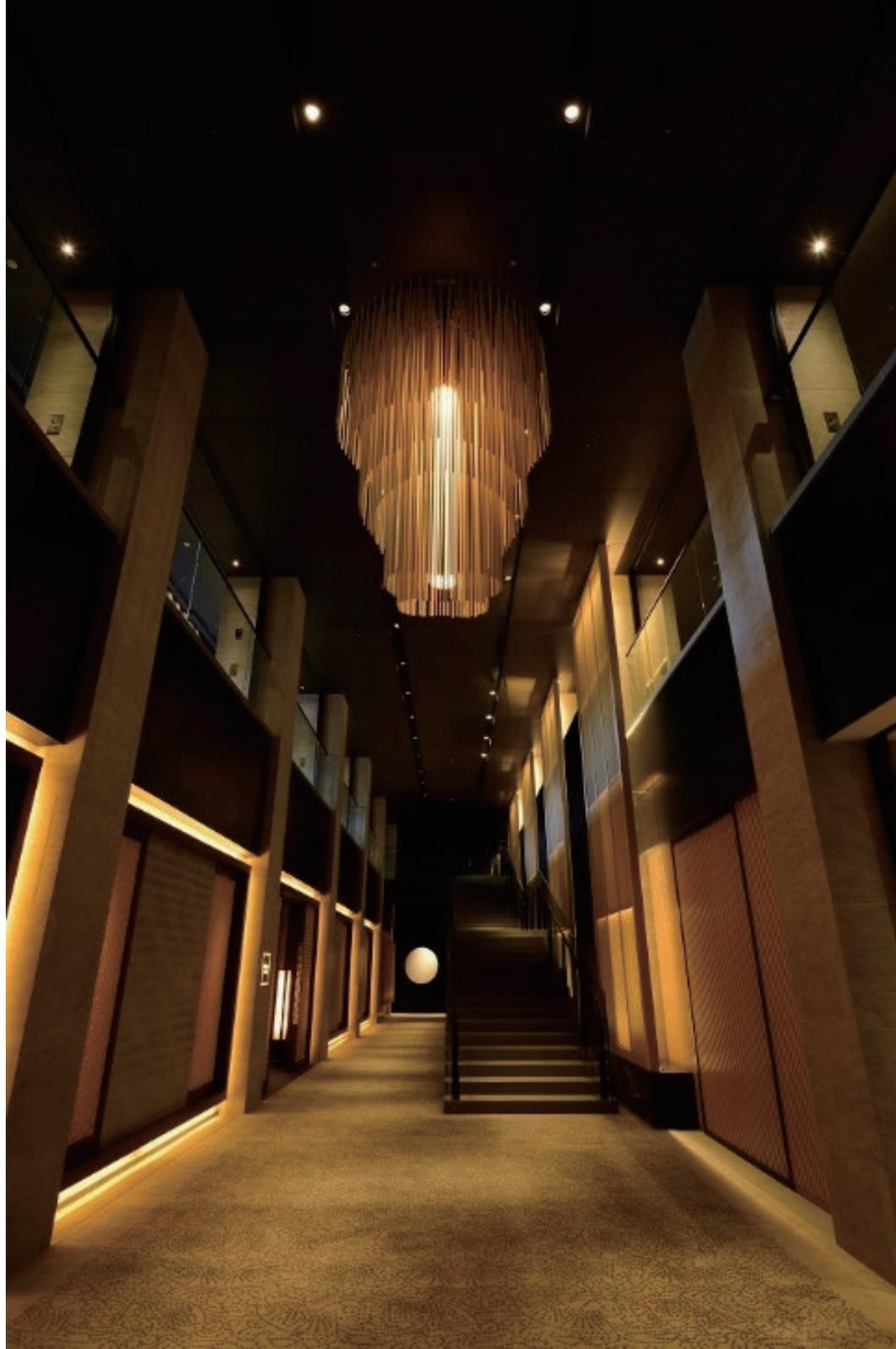
Information
インフォメーション

Peaceful Sanctuary

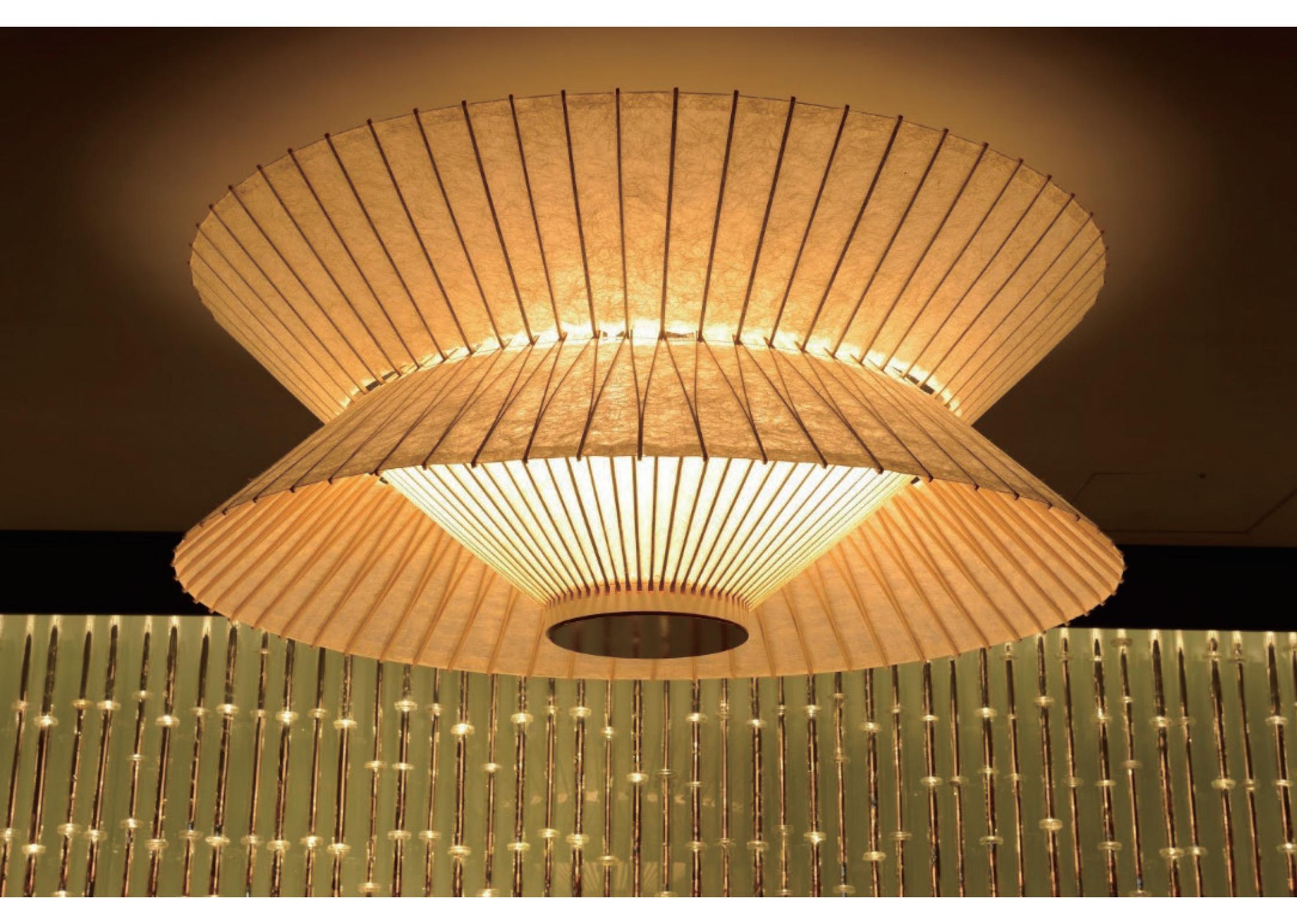
山紫水明

悠久の歴史と自然に抱かれて
忘れられない物語が始まる

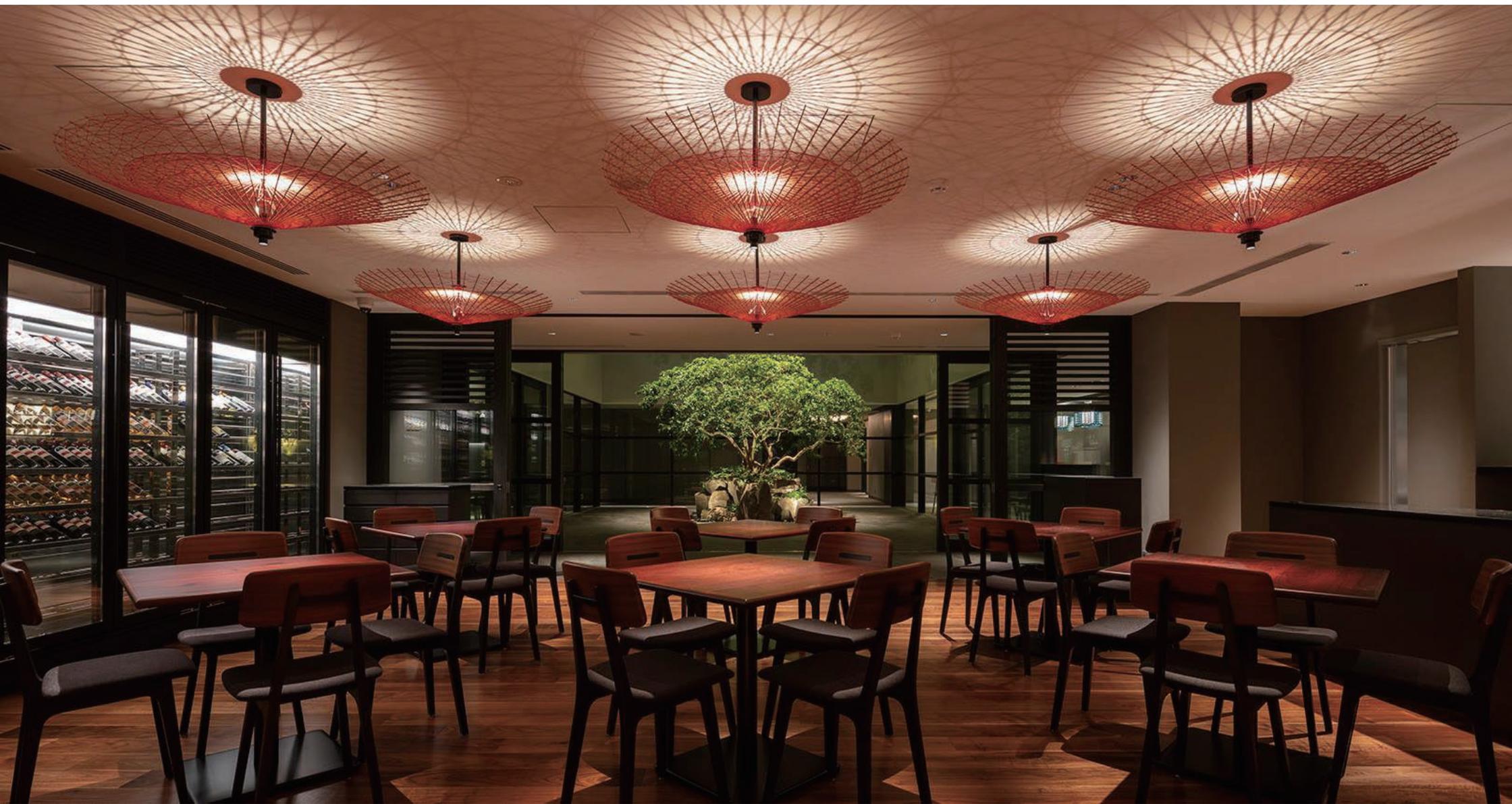
● ● ● ●
新しいザ・リッツ・カールトンが京都に誕生しました。
2014年2月7日(金)開業









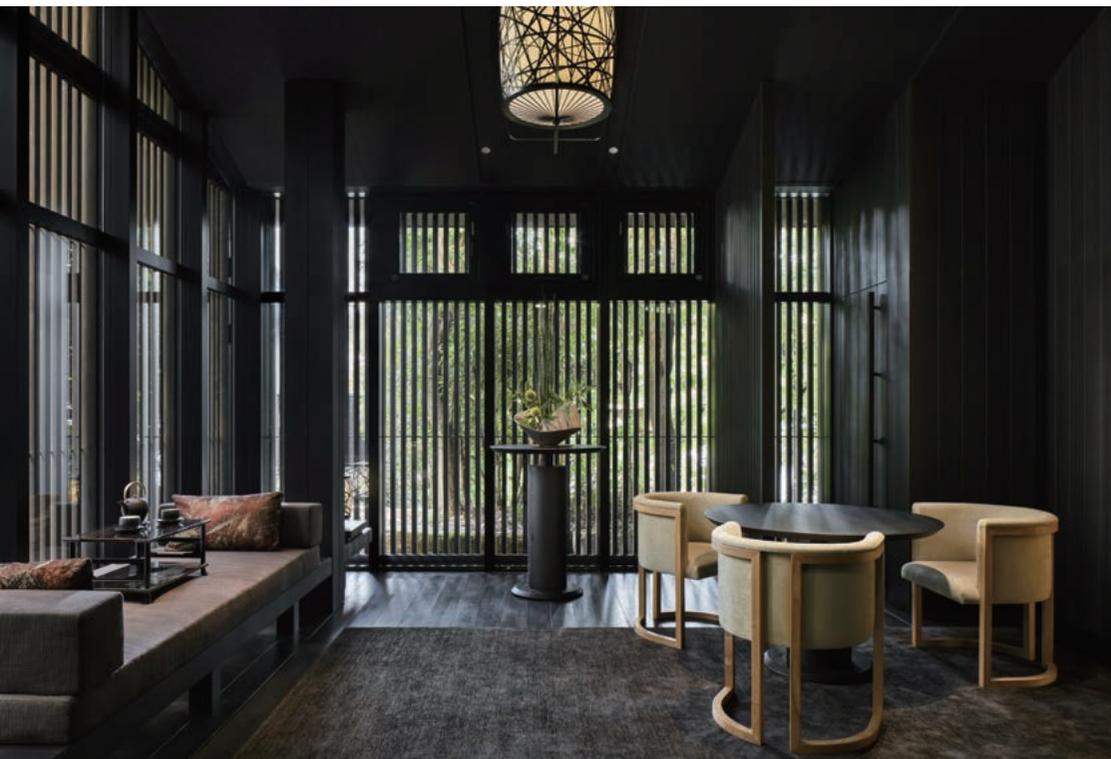




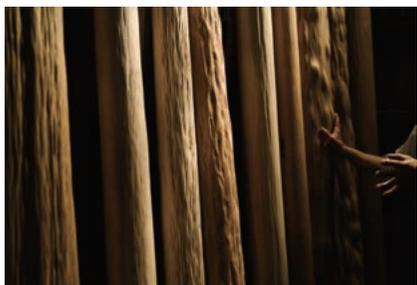
概要 現地情報



ご予約 - 2019年11月オープン



既存技術・素材をインテリア商材へ



北山杉

北山杉



唐紙



京和傘



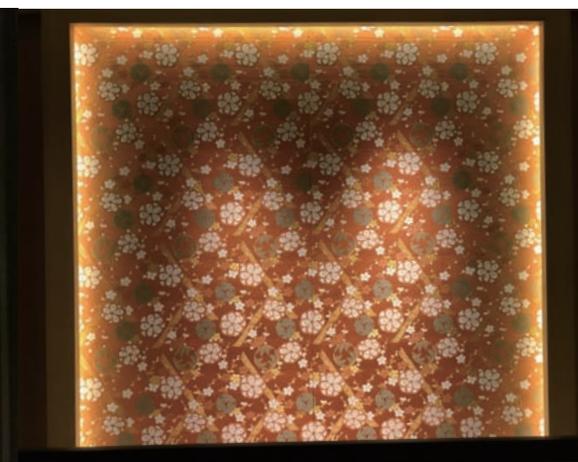
唐紙模様+木レーザー加工技術



染織技術



陶芸技術



織物技術

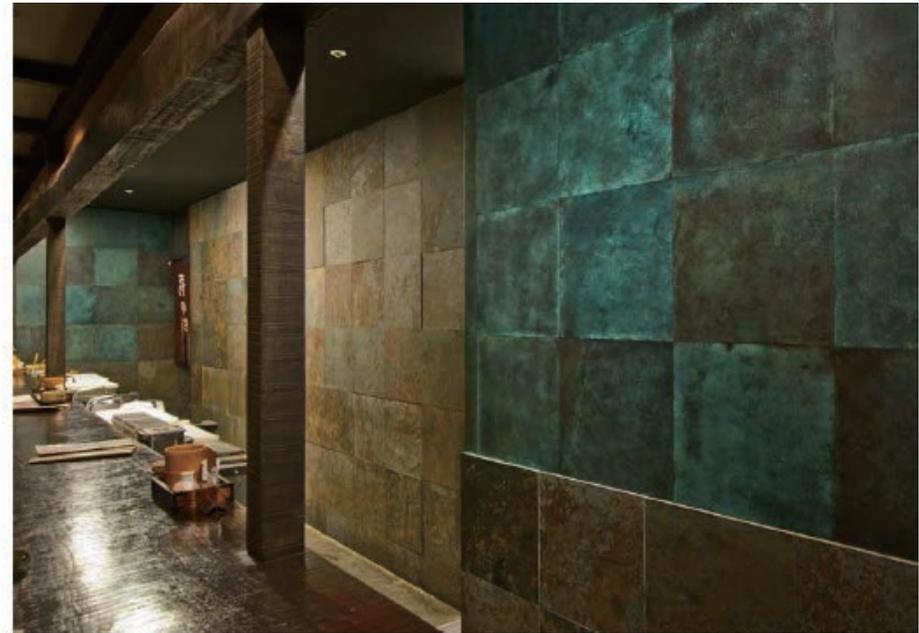
金属工芸：元々は仏像や銅像に施される金属への着色技術。
ヴィンテージ感のある着色金属板を内装材、アートオブジェ等に提案

METAL

MOMENTUM FACTORY ORII / TAKAOKA METALWORK / TOYAMA

Art copper utensil coloration / maintenance, metal material, interior building materials, exterior building materials coloration, plan sale

We dealt with the coloration that was the last process of the Takaoka copper utensil since the establishment of a business in 1950 we are forced to respond to the change of the market. How do we make use of the colored metal materials without remaining in the way of the conventional work how color a completed thing? It is a color development technology of the Orii original which enabled the coloration to a rolling board to have been born from this idea. Traditional coloration technique increases new value, and the field of the work spreads out drastically. Color development to make on copper, brass. It may be the field that is a niche, but we are convinced that there is the possibility to widen the charm to the building, interior, the restaurant business, besides, to fashion business still more. We have a motto always challenging the field that seems to be new, and a mission sending products to the world to be a standard of the world, and work on the challenge to an unprecedented use and the study of a new color. Industrial town, Takaoka that it is cultivated by the tradition of 400 years, and a share of the top and a high technique still accumulate by the copper production. Orii dealt with an art industrial art object and a bronze statue, the coloration of a variety of products including Buddhist altar fittings while inheriting a tradition of former days since the establishment of a business as an Orii coloration place in 1950. In late years an engineer authorized by a folkcraft person established the original color development method that evolved past technique more. We work on the development of the design or materials including original craft work and wall materials.



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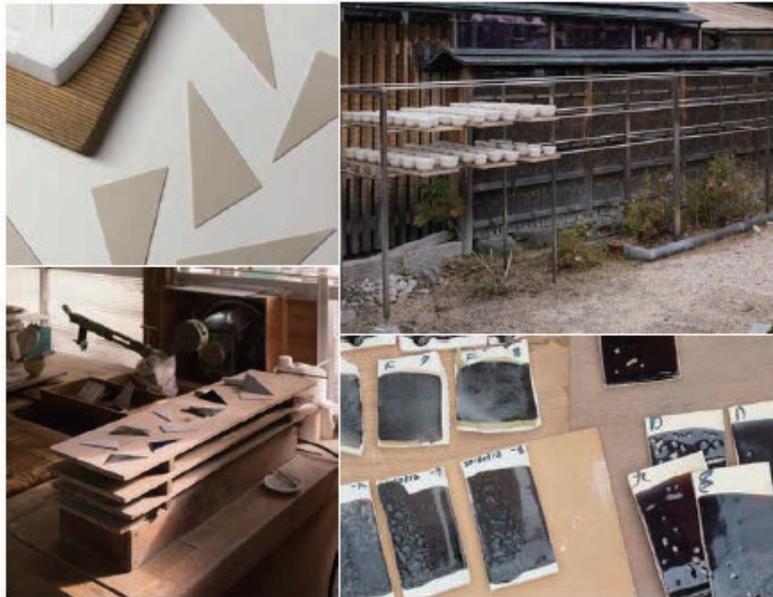
<http://www.mf-orii.co.jp>

陶芸：陶器、磁器等の焼物の技術。結晶釉や天目、楽焼等、
 西洋では見る事の出来ない日本ならではの陶板製造技術を壁面材、家具、アートオブジェ等に提案。

CERAMIC

KUMAGAI Co. Ltd. / KYOTO-KIYOMIZU WARE / KYOTO

KUMAGAI Co. Ltd. founded in 1935 and located in Kyoto prefecture, is a wholesale specializing in Kyoto ware (Kyoyaki-Kiyomizuyaki). We have been expanding our network with many ceramic artists and pottery producers proposing new commodities. From tableware such as teacups, plates and bowls, we also produce tea utensils, incense burners and decorative objects and picture frames. In addition, we customize accessories like pendants, small articles for sewing and Buddhist altar fittings on clients' requirements. We dedicate our every work to promoting Japanese traditional arts to Japan as well as to the world, and bringing people happiness and great sensation.



Since after the capital was transferred to Kyoto in 794, the main crafts produced in Kyoto and the suburban area were Suedi-ware (type of unglazed earthenware) and Ryokuyutaki ware (type of green-glazed earthenware). From the last part of the Muromachi period through the Azuchi-Momoyama period (the 16th century), along with the prevalence of tea ceremony, as well as many original potteries, such as Raku-yaki (Raku-earthenware) especially for tea ceremony, became popular among the aristocracy and the samurai class within the capital. In The Edo Period (the 17th-19th century), due to the great potter Nonomura Ninsai's work characterized by its gorgeous style, the base of Kyoto ware (Kyo-yaki, Kiyomizu-yaki) was established. Later other remarkable potters such as Ogata Kenzanem, Aoki Mokubei, Okuda Eisen, Kinkodou Kisuke, Ninomiya Douhachi played important roles in the development of Kyoto ware. Some of

them went down to other districts such as Kanazawa (Kutani-yaki) and Hyogo (Minpei-yaki) made a great contribution to the development of the local ceramic industry. Since the clay cannot be easily found in Kyoto, potters had to transport clays from other regions and blend in their original ways to make potteries. As Kyoto was the producing area, as well as the biggest market, potters in Kyoto improved their skills and aesthetics based on the requirements and criticisms from masters of tea ceremony, aristocrats, samurai class and wealthy townspeople. Such spirits still have been encouraging potters in Kyoto. As the result Kyoto ware (Kyo-yaki, Kiyomizu-yaki) have been evaluated the quality with its delicate and charm sensibility, and the great variety.

<http://kplus.kyoto-kumagai.co.jp>

漆芸：日本を代表するラグジュアリー素材。金箔、銀箔や和紙、螺鈿、蒔絵、彫刻等の関連技術と合わせて、職人芸による美しい空間や家具、オブジェを制作。

LACQUER

KISO ARTECH Co. Ltd. / KISO LACQUERWARE / NAGANO

KISO ARTECH is dedicated to creating a warm and comfortable living atmosphere by maximizing our expertise in combining traditional urushi technique and the variety of wood found in our local region. We pride ourselves with our dedication to designing refreshingly unique ideas for the ultimate ambience. By applying familiar materials such as wood, iron, cloth, urushi and paper to industrialized modern houses and buildings, Kiso Artech has developed methods to tend to all of one's senses. With our dedication to reviving traditional methods and their limitless potential for modern application in architectural spaces and furniture, KISO ARTECH's undeniable technique is prevalent in each design and work.



Photo by Eiji Kitada



Photo by Eiji Kitada



Photo by Eiji Kitada



Photo by Eiji Kitada

Urushi, a traditional Japanese Lacquer, is considered to be a luxurious arts and crafts item. However in Kiso, we are very familiar with this art form and is integrated into their everyday uses. Urushi has been used for years not only for tableware and crafts but also floors, walls and pillars in houses and buildings. KISO ARTECH's vision is to spread the greatness of Urushi as an accessible material implementing traditional technique that has stood the test of time, from the Edo Period to the modern buildings and structures of today. Even though the history of Urushi and the traditional utilization of this material runs deep within the Japanese culture, Urushi has yet to be recognized as a material with limitless possibilities. Once, it was known as the symbol of "Japonism" as "Urushi arts and

crafts" became popular throughout Europe, particularly in France. In order to revive itself internationally, it is all up to how urushi can be made of urushi in a modern architectural environment. Urushi is not only ideal for wood but can also be applied to other surfaces such as, steel (to prevent rust), paper and various fabrics for a beautiful textured finish and strength. By going beyond traditional applications with creativity and innovative thinking, Urushi, along with modern materials such as concrete, glass and steel, can be utilized to create a new unprecedented space.

<http://www.kiso-artech.co.jp>

織物工芸：金銀糸や螺鈿、和紙等を織り込んだ、日本ならではの高級テキスタイル。
 内装材や家具の表面材、クッション等のインテリア商材等を制作。

FABRIC

SANSAI Co. Ltd. / NISHIJIN TEXTILE / KYOTO

In Kyoto, he was born in the family who built the foundation of the modern dyeing. His deceased grandfather was a dyer, Saizaburo Saito, and father was a modern kimono artist, Sansai Saito. Since he made his debut as a kimono artist at the 27-year-old youngest, he has kept pursuing the kimono as a fashion matching the modern space. He is introduced frequently in the media including TV and the magazine, and also active in the part as the kimono designer who is young and spirited. He is proposing "a lifestyle to enjoy wa" and show talent in many aspects until production of a product and the interior now. He is a regular member of Tokyo fashion designer meeting.



Nishijin ori is a general term for yarn-dyed fabrics made in Kyoto. After the Onin War, weavers who had been evacuated to other places returned to the headquarters of both Nishijin (west camp) and Higashijin (east camp), and revived Kyoto textiles, employing new techniques which they had learned at various provinces, and some of them were introduced from the Ming Empire. After the Onin War, weavers who had been evacuated to other places returned to the headquarters of both Nishijin (west camp) and Higashijin (east camp), and revived Kyoto textiles, employing new techniques which they had learned at various provinces, and some of them were introduced from the Ming Empire. A group of artisans who manufactured twilled fabrics in Nishijin were called "Otonari za" they were relatives of the Hata clan. After vying for the right to trade in Kyoto against a group of artisans of "Hakuun village" in Higashijin who manufactured nishijin (silk fabrics), "Otonari za" was granted a monopoly to

manufacture silk fabrics by a letter of mandate dated 1513, and in 1548 thirty-one artisans of "Otonari za" ordered public service for the Ashikaga family, establishing the brand "Nishijin." Nishijin textiles gained overwhelming popularity among the rich townspeople, and experienced a golden age of popularity during the Genroku and Kyoho eras. In 1872, artisans the INOUE and Tsunehiko SARU-RA were sent to Lyons, France, and introduced Jacquard weaving machines to Japan, and three years later a Japan-made Jacquard weaving machine was produced by Kohji ARAI. As a result, the new machine made it possible to produce large quantities of fabric in numerous varieties, which sorabiki bato or tsuka bato (drawloom) could not do. Nishijin is still considered the highest-grade textile in Japan today.

<http://www.jotaro.net>

和紙工芸：楮等の植物繊維をアーティスティックに表現した
手すき和紙でしか表現出来ないナチュラル感溢れる素材。内装材や特注照明等を制作。

WASHI PAPER

SUGIHARA WASHIPAPER, Inc. / ECHIZEN WASHI PAPER / FUKUI

SUGIHARA WASHIPAPER, INC. is elevating ECHIZEN WASHI beyond the constraints of pre-held notions about Japanese paper. SUGIHARA WASHIPAPER, INC. is constantly striving to expand upon the already established ideas of what Japanese paper is, and how it can be used. More specifically, we are working to establish new areas of expression for ECHIZEN WASHI, in order to build on its long tradition of over 1500 years. Utilizing our vast experience working with a wide network of highly creative craftspeople, designers and artists, we at SUGIHARA WASHIPAPER, INC. are encouraging the potential that Japanese paper holds for surprising and even previously unimaginable uses and applications, far beyond those normally associated with it.



Paper has played a prominent role in everyday life in Japan, as culture and paper converged in unique ways. Papermaking techniques came to Japan from China, reportedly in the early part of the 7th century. Back then, it was made from hemp. Hemp fibers are very long and tough, and getting them into a workable state requires strenuous, time-consuming cutting and beating. So a switch was soon made to the fibers of native shrubs like kozo (paper mulberry), gampi and mitsumata (paper bush), which are broken down more easily. Washi came to serve many purposes because it is sturdy, beautiful and highly versatile. Traditional architecture in Japan would hardly be Japanese without shoji and fusuma sliding screens and partitions. Their use of washi striking. The shoji latticework is covered with washi, and light passing through it caresses the interior with a touch of nature. Fusuma are covered with doko-

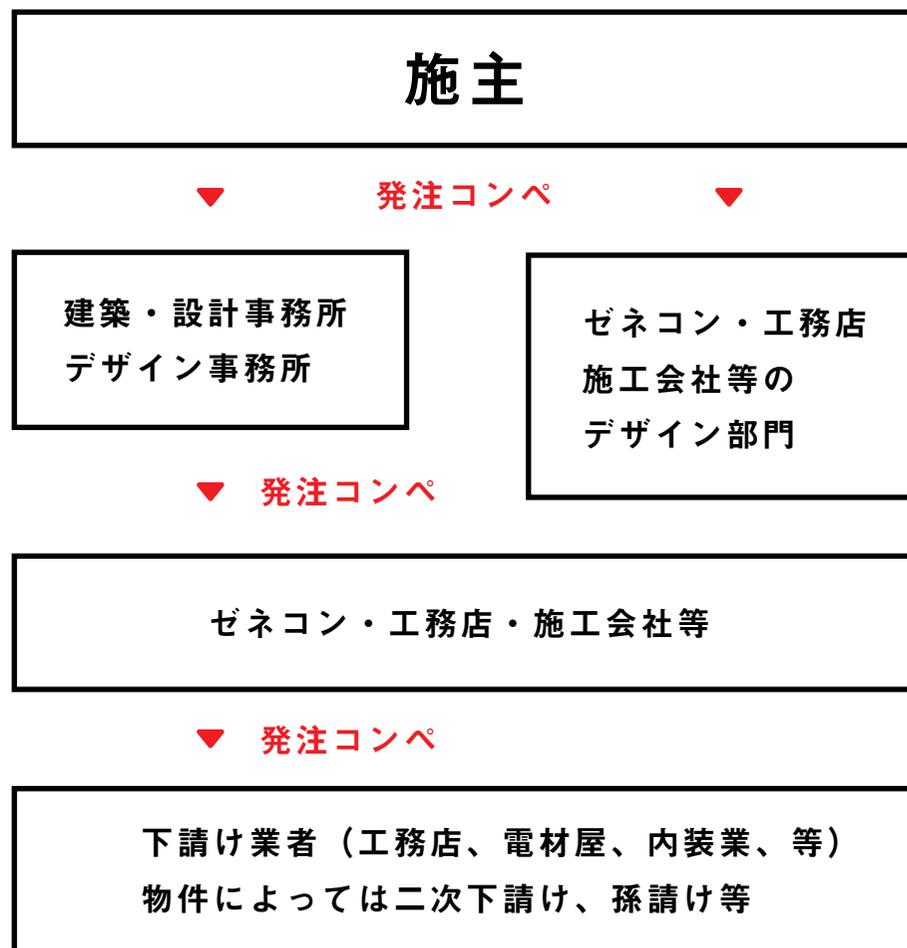
native paper to define and beautify space. Washi can be made waterproof and stronger with a coating of persimmon tannin lacquer or oil, for the manufacture of containers, umbrellas and other often-used products, even items for the wardrobe. The best-known washi production centers, including Fukui prefecture where SUGIHARA WASHIPAPER, Inc. is located in, are blessed by nature with water that is both plentiful and crystal clear, two requirements for a papermaking industry. The necessity of artisanal expertise has also been passed down by artisans from one generation to the next. Fukui Prefecture is the only place in the world honoring a goddess of paper. She has a shrine dedicated to her, and it is said that her support has sustained the industry there up to the present day.

<http://www.washiya.com>

コントラクト・インテリア業界の商流

- ① 建物の企画
- ② 設計デザイン事務所の選定
- ③ 建物の設計デザイン
- ④ 施工会社選定
- ⑤ 下請け業者の選定
- ⑥ 資材、商材、備品等の発注

- ・ 商流は上から下へ流れる
- ・ 決定権は主に設計レベル以上



コントラクト・インテリア業界の商流

狙うのは製品の決定権を
有する設計レベル以上のみ！

スペックイン

- ・ 京都の小ロットで特殊な製品は機能や価格面では大手メーカー製品に絶対勝てない
- ・ 特殊性、ストーリー、美観等のオリジナリティで勝負
- ・ 特注対応力、納期対応も重要
- ・ 建築基準法等への対応力
- ・ 耐久性、メンテナンスへの不安払しょく＝採用実績

施主

▼ 発注コンペ ▼

建築・設計事務所
デザイン事務所

ゼネコン・工務店
施工会社等の
デザイン部門

▼ 発注コンペ

ゼネコン・工務店・施工会社等

▼ 発注コンペ

下請け業者（工務店、電材屋、内装業、等）
物件によっては二次下請け、孫請け等

書籍紹介



日吉屋での海外事業経験とTCI研究所での

延べ約500社以上の
支援実績を元にした
実践的な独自の支援
メソッドを公開

「伝統の技を世界で売る方法」

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PROFILE



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唯一の京和傘製造元「日吉屋」五代目。和歌山県新宮市出身。

カナダ留学後、地元市役所で通訳をするも、結婚後妻の実家「日吉屋」で京和傘の魅力に目覚め、脱・公務員。職人の道へ。2004年五代目就任。

「伝統は革新の連続である」を企業理念に掲げ、伝統的和傘の継承のみならず、和傘の技術、構造を活かした新商品を積極的に開拓中。グローバル・老舗ベンチャー企業を目指す。

国内外のデザイナー、アーティスト、建築家達とのコラボレーション商品の開発にも取り組んでおり、2008年より海外展示会に積極的に出展。

和風照明「古都里-KOTORI-」シリーズを中心に海外輸出を始める。現在約15カ国に展開中。素材にスチール+ABSを採用した可変照明「MOTO」にて国際的評価の高い iF Product Design Award を2011年に受賞。

プライダルデザイナーとのコラボ「Wagasa ドレス」での2011パリコレ出品や、茶道家、建築家とのコラボ「傘庵」等、ジャンルを限定する事なく活動の幅を広げる。

2012年日吉屋で培った経験とネットワークを活かして、日本の伝統工芸や中小企業の海外向け商品開発や販路開拓を支援する T.C.I. Laboratory を設立し、代表に就任。延べ約500社以上の企業の海外展開等を支援。2015年志を同じくする日仏の企業と共同で、株式会社ブランマントを設立し、パリ市内マレ地区に、約180㎡のショップ兼ショールーム「アトリエ・ブランマント (Atelier Blancs Manteaux)」をオープン。日本の優れた商品や商材のプロモーションや販売を行い、海外デザイナーとの共同商品開発等も手掛ける。(現在はIBUKI と改称しマレ区内に再オープン)

自身が作り手でありながら、同時に国内外の小売店舗経営や、インテリア商材等のBtoBビジネスにも深く関わっており、市場を見据えた商品開発、販路開拓を得意とする。