

Vol. 62
2025 SPRING

TSUKAGAN

[繋ぐ]



Admire

Special Issue

Multilayered Spherical Art Crafted from Paper Rings

Special Feature

Tracing the Footsteps of Heizaburo Okawa,
a Giant in Japan's Paper Industry

Explore

Kokusai Pulp & Paper Launches Four-Company
Collaboration for Horizontal Recycling of PET Bottles

TSUNAGU 2025 Spring

TSUNAGU is a public relations magazine published by KPP GROUP HOLDINGS CO., LTD. An exploration in rediscovering a fascination with paper, we link paper and culture, paper and business, and paper and people.

Admire 01
Multilayered Spherical Art Crafted from Paper Rings

Advance 07
Sustainable Paper Conceived to Reduce Food Loss

Special Feature 09
Tracing the Footsteps of Heizaburo Okawa, a Giant in Japan’s Paper Industry

Communicate 11
Letter from Former Dentsu President Recalls Bygone Era

Explore 13
Kokusai Pulp & Paper Launches Four-Company Collaboration for Horizontal Recycling of PET Bottles

Visit 15
A Comfy Bookstore Where Communication Grows Naturally around Books

Create Supplement
Put It on Your ecomο-chan and Enjoy! Kabuto Helmet Papercraft Figure

Multilayered Spherical Art Crafted from Paper Rings

These spherical paper crafts are made up of a grid of ring-shaped paper cutouts. Multi-layers form a three-dimensional fantasy world, radiating even more fanciful beauty when lit. With a touch, these beautifully interlaced spheres instantly collapse into a flat card, an additional element that attracts so many admirers. We interview papercraft artist Seiji Tsukimoto to explore the appeal of spherical pop-up cards that hold such surprise and delight.



I aspire to create artwork so delightful and beautiful that it brings a smile to the person who receives it.



Seiji Tsukimoto Pop-up card artist

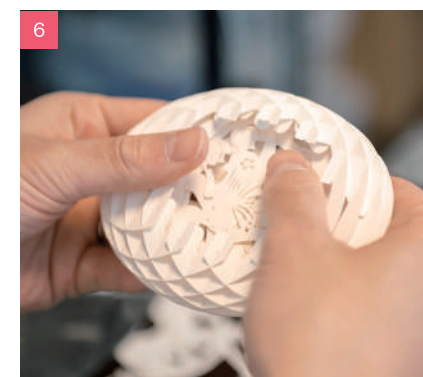
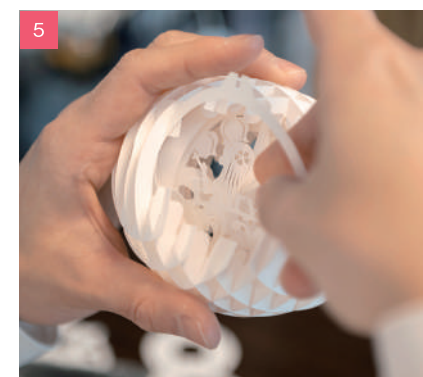
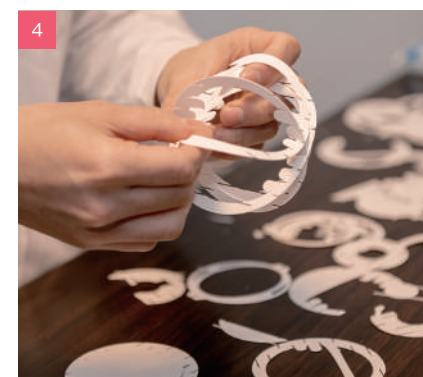
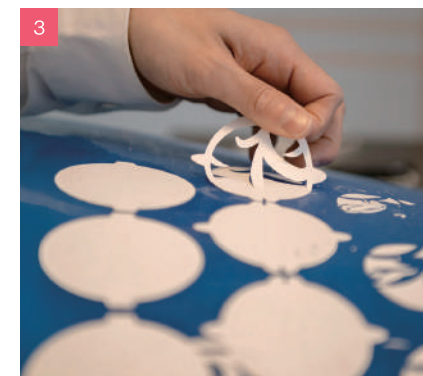
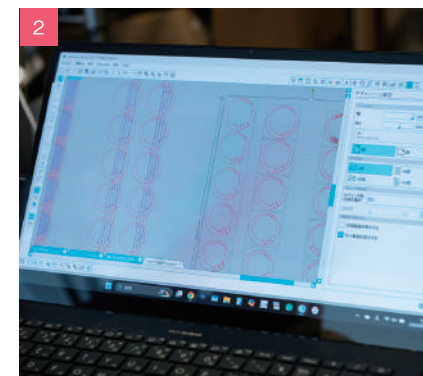
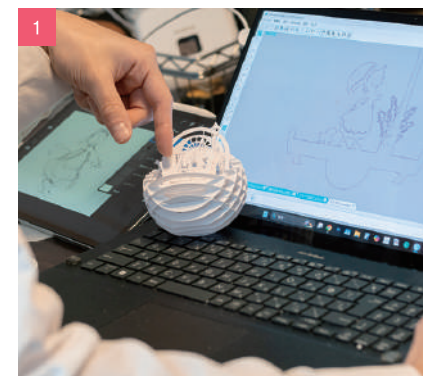
Born in 1990 in Hyogo Prefecture, Tsukimoto began working as an artist in 2013. His signature SPHERE series of spherical pop-up cards attracted attention as soon as they were released and earned Tsukimoto the Grand Prize in the Rakuten x D Creators Autumn/Winter Handmade Art Contest that same year. In 2016, he published his first book, *SPHERE Fushigina Kyutai Pop-up Card* ("SPHERE Mysterious Spherical Pop-Up Cards"). His beautiful creations crafted with unique techniques he himself developed are featured frequently in media of all kinds, winning acclaim in Japan and abroad.

<https://icuno.stores.jp/>

Fun with Movement



How the Spheres Are Crafted



1 Tsukimoto sketches an illustration on a tablet, which he uploads to a computer to be fine-tuned and rendered as a design. 2 A blueprint of the sphere is produced on the computer and a motif is integrated into the design. 3-6 The design is printed out and cut with a plotter, and the work is completed by assembling the cut-out ring-shaped parts.

Open a pop-up picture book and watch a three-dimensional world unfold before your eyes as folded designs immediately jump off the page. Spherical pop-up cards embody this childhood wonder and excitement. There is nothing quite like the mystery and fun of lightly tapping the side of a flat sheet of white paper and watching it instantly transform into a 3D shape in the palm of your hand to bring a smile to your face. "It seems quite complicated, but it's not that sophisticated of a gimmick," says artist Seiji Tsukimoto with a smile. Watching a sphere be put together, the latticework gradually emerges as ring-shaped parts, cut from the blueprint, are assembled by interlocking them through slits in each piece.

"When the design turns into a sphere, the interlocking cutout rings engage internally and lock into place with a click. Then, when the sphere is gently tapped to collapse, the gears disengage and the rings return to their flattened state. When figuring out designs, it was hard work making tiny

0.1mm adjustments over and over, but when I arrived at this technique, I was convinced that it might just work."

These uniquely designed creations — 3D art pieces that work as if by magic — quickly caught the public's imagination.

The many layers of delicate Japanese *kiri-e* paper cut-outs, framed within a sphere, also help explain the diverse range of people who admire Tsukimoto's artwork. His motifs are based largely on the fantasy worlds of fairy tales like *Snow White* and *Little Red Riding Hood* and children's books like *Alice in Wonderland* and *The Wizard of Oz*. Silhouettes of these characters, animals, plants, flowers, and even decorated letters, are placed at different heights to create works with depth and composition balance.

"Instead of arranging all of the elements in neat lines so that they don't overlap, I place them deliberately so that only parts of the elements are visible. I want the viewer to pick the piece up, turn it around, and enjoy it from different angles," Tsukimoto says.

He also takes care to design the cut-out silhouettes to have a soft freehand look. "A sphere is itself an inorganic form. Which is why I try for overall balance by incorporating organic and warm motifs inside the sphere."

His SPHERE pop-up cards are even more exquisite when lit. The color and angle of the light highlight the cut-out silhouettes, and the complex shadows cast by the light add both mystery and beauty.

Tsukimoto began creating his papercraft art in 2013. Though he had studied childcare at university and worked as a daycare worker after graduating, he left this job after becoming ill. It was then that he took up his art, aiming to author pop-up picture books, which had been another dream of his.

"When I was working at the daycare, I enjoyed making 3D birthday cards for the children. Starting on a second life, I decided to challenge myself and see if I could be successful doing what I really love to do. I'd always wanted to be a



pop-up book author, but writing the story is hard. I was confident, though, in my ability to come up with ‘tricks’ so I thought I could do pop-up cards instead of picture books.”

Tsukimoto had loved making things since he was a child, though he was not interested in assembling things like plastic models according to instructions. Instead, he preferred gathering friends together to play with toys he had created and rules he made up himself.

“By the time I was three years old, I was making diagrams of how dice are constructed,” he says, illustrating the excellent spatial awareness that allows him to see objects as three-dimensional.

Tsukimoto is self-taught, developing his own techniques and pursuing original works without studying under anyone. One of the limitations he imposes on his creative work is the material he works with, using only paper.

“I thought about having my work produced in a factory to sell them in mass quantities to earn a living as a

pop-up card artist. But I saw that no company would take me on unless I had a product that was sure to sell. So, I thought why not craft them myself rather than relying on a manufacturer? Using paper means I can print and process it myself, which eliminates the issue of production costs and involves less inventory management risk than mass production. Besides, making them using only paper, without any glue or tape, gives me the pleasure of exploring the element of surprise and beauty in my work.”

Tsukimoto’s material of choice is Kent paper, which he prefers for its high surface strength and very smooth texture that is suitable for assembling creations like his.

“Today, I sell my creations at art events and exhibitions and also outsource sales to a specific retail shop, which gives me more time to concentrate on my creative work,” says Tsukimoto.

When asked about his future ambitions, Tsukimoto says, “I’d like to create more

work based on spherical frames, with motifs that move when the gears are turned. I’m also interested in making larger pieces, and pieces with elements that rise up as if popping out of the sphere. My creations are not high art. They are simply items that add color to everyday situations and have a close connection with day-to-day life. I hope to continue creating work that adds value, by amplifying the feeling of the giver of a gift and making the recipient smile or by bringing a sense of well-being to a room with a small decoration.”

Tsukimoto says that with each new creation he aims to achieve a higher level of art. Watching his work continue to evolve in the future is sure to be a pleasure.



BOOKS



Tsukimoto has published four books to date: from left, *SPHERE Fushigina Kyutai Pop-up Card* (“SPHERE Mysterious Spherical Pop-Up Cards,” 2016, GRAPHIC-SHA); *GEAR WORLD*, *Haguruma de Ugoku Pop-up Card* (“Gear-Driven Pop-Up Cards,” 2019, GRAPHIC-SHA); *Yottsu no Katachi ga Tanoshii Rittai Pop-up Card* (“Fun 3D Pop-Up Cards in Four Shapes,” 2021, GRAPHIC-SHA), and *Sekai wo Tabisuru Pop-up Card* (“Pop-Up Cards That Travel the World,” 2022, Boutique-sha, Inc.).

EXHIBITION

Design Festa vol. 61

Date: July 5 (Sat.) – 6 (Sun.) 10:00 – 18:00

Venue: Tokyo Big Sight, West & South Exhibition Hall

Paper Wonderland 2025 in Asakusabashi

Date: July 26 (Sat.) – 27 (Sun.) 10:30 – 17:00

Venue: Asakusabashi Hulic Hall

STORE

Retail

Arundel

— Mysterious and Cute Zakka

Address: 3-44-3 Okusawa, Setagaya City, Tokyo

Hours: Mon, Thu, Fri, Sat, Sun

(closed Tue, Wed)

11:00 – 18:00

Online shop: <https://arundel.shop-pro.jp/>



Sustainable Paper Conceived to Reduce Food Loss

Food loss has become a significant social issue in recent years. Its impact includes not only economic losses, but also concerns about its negative effects on the global environment. However, certain foods can be effectively utilized as resources even after they become inedible. Food loss paper, made from unused resources and pulp, is now attracting attention as an initiative to reduce food loss. We asked Mr. Kazuya Yada, Director of Papal Co., Ltd., about the background and appeal of this product.

—What got you started developing Food Loss Paper?

It all started when I made the acquaintance of an associate professor at Shiga University who is an advisor to a food bank. Food banks are organizations that receive donations of food, for example, items that are close to their expiration date, and deliver it to those in need. Some organizations cannot cover their distribution costs with donations and municipal subsidies alone, so they have to pay some of it out of pocket. I was moved by his passion for addressing these challenges through business as a way to build a more sustainable society. That encounter inspired the idea for Food Loss Paper — we thought that maybe we could use the paper we handle to help resolve two social issues: reducing food loss and delivering food to those who need it.

—Why did you choose to start with rice as the raw material?

We learned from food banks and food factories that some rice arrives already damaged, or is left over and discarded because it can't be consumed in time. This made us wonder whether such rice could be used as a raw material. In the course of researching this, we found a document from the Kamakura period (1185-1333) that stated that rice was used as a raw material for paper. We also learned that in the Edo period (1603-1868), when woodblock printing was in vogue, rice was used to enhance the colors of *ukiyo-e* woodblock prints and to prevent brush stroke blurring, so we decided to develop *kome-kami*, a type of paper made from rice.



Kome-bind, the glue used in paper manufacturing, is made from rice. By switching from chemicals to naturally-derived rice, the company was able to cut the CO₂ emissions when manufacturing one lot (5 tons) by 62.8 kg.



Papal is a long-established paper wholesaler founded in 1890. It supplies paper not only to Nara Prefecture, where it is located, but also to a wide range of printing companies in the Kansai region. In addition to its core wholesale business, the company has recently launched a project to develop products that help solve food loss and other social problems, and its *kome-kami*, which went on sale in 2021, is drawing attention both within and outside the industry.

—What were some of the challenges you faced in the course of commercializing *kome-kami*?

At first, it was just a mixed paper made from rice mixed with wood pulp, but we kept researching how to enhance the paper's functionality, such as its whiteness and color development, and came up with *kome-bind*, a glue made from rice. As a result, we created a sustainable *kome-kami* that does not rely on the chemicals that are commonly used to make paper tear-resistant. Working with rice presented numerous challenges — its stickiness caused it to cling to and even damage machinery — but after persistent development, we successfully launched the product in March 2021.

—Please tell us about the features of *kome-kami*.

There are two types of *kome-kami*: Natural Color and Ukiyo-e White, each of which features a natural texture and a gentle feel. Natural Color has a white color with a touch of yellow, while Ukiyo-e White has a striking white hue that is achieved by applying *kome-gloss*, a coating solution made from rice, to the surface of the paper to give it a texture like an *ukiyo-e* print as well as great color development.

—What kind of feedback are you getting from people who have used it?

Many companies and municipalities that appreciate the aim of the product use it for a wide range of applications, such as packaging, business cards and other cards, and catalogs. They tell us that the paper is soft to the touch and easy to write on, with minimal smearing.

—What is your message to interested TSUNAGU readers?

In addition to *kome-kami*, we are developing various types of paper made from discarded food and agricultural products. We want to continue devising products that bring joy to people and help solve social issues. We believe that our story does not end with creating these products, and that only by expanding these efforts will they lead to the realization of resource recycling and support for people in need. We put our hearts and convictions into our paper, and our hope is that people who share an affinity for or interest in our ideas will try it for themselves.

EDGE of PAPER



Rice

Made from rice that become inedible

kome-kami

kome-kami

The *kome-kami* BOX is a seamless package that uses *kome-kami*.

Two types with different colors and textures

Natural Color



Ukiyo-e White



Items from the Food Loss Paper product series made from a variety of food and agricultural waste

*1% of Food Loss Paper sales is donated to food banks.

Made from discarded malt lees Craft Beer Paper

Malt Lees

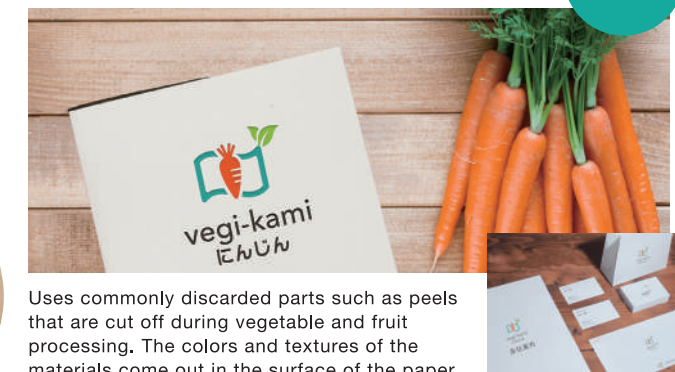


This craft paper is made by mixing malt lees, which are produced in the craft beer brewing process, into paper. Also available is Craft Beer Card-FS, which can be used for boxes and cardboard.

CRAFT BEER PAPER

Made from vegetable peels and fruit rinds vegi-kami

Carrots



Uses commonly discarded parts such as peels that are cut off during vegetable and fruit processing. The colors and textures of the materials come out in the surface of the paper.

Growing Adoption of Food Loss Paper Across Industries and Local Governments

More and more companies and municipalities are turning to Food Loss Paper to support their SDG initiatives. Its applications are expanding across industries, from naturally derived product packaging to smooth-writing notebooks and business cards that reflect a company's sustainability commitment.



Papal Co., Ltd.

INFORMATION

Address: 76-7 Ikeda-cho, Nara City, Nara Prefecture
Corporate website: <https://www.papal.co.jp/>
Brand website: <https://foodlosspaper.com/>
Instagram: kome-kami_paper
*See Instagram for usage examples



A great man who left a substantial mark on Japan's paper industry

Heizaburo Okawa
(Photo from the Sakado City Central Library collection)

[PROFILE] Heizaburo Okawa (1860–1936) was born on December 7, 1860 in Miyoshino-mura, a village in the Kawagoe Domain province of Musashi (present-day Yokonuma, Sakado City, Saitama Prefecture). At the age of 13, Okawa went into the service of his relative Eiichi Shibusawa, working for him as a scribe, joining the Shoshi paper company (later renamed Oji Paper) in 1875 as a factory worker. Later, Okawa studied papermaking techniques in the U.S., and held key positions in Shoshi's technical department. After being appointed managing director, Okawa left the company, together with Shibusawa, owing to a conflict of opinion with the company's top executives. He subsequently established a number of companies, including Kyushu Paper, Chuo Paper, and Karafuto Industrial Co., Ltd. Beyond this, Okawa was also associated with other paper companies, including serving as president of Yokkaichi Paper and Fuji Paper, and came to be known as the "Paper King of Japan." In 1928, he was appointed to the House of Peers by the Emperor of Japan. Okawa died on December 30, 1936, at the age of 77.

Heizaburo Okawa was born in 1860 in Miyoshinomura, a village in the Kawagoe Domain. The second son to Shuzo Okawa, he grew up in extreme poverty with very little to live on. Witnessing his mother's daily struggle, he spent his days "hoping to quickly become an adult so I could make things easier for my mother." In 1872, at the age of 13, he moved to Tokyo with his uncle Eiichi Shibusawa to apprentice with the Shibusawa family while attending Daigaku Nanko (present-day University of Tokyo), where his studies focused on German and he taught himself English. However, with the Okawa family living in poverty, he determined that he could not afford to take the time to study, and in 1875, at the age of 16, he joined the Shibusawa-run Shoshi paper company (which later became Oji Paper). There, he learned mechanical and drafting skills, surpassing even the technicians from overseas. In 1879, at the age of 20, he volunteered to study paper manufacturing in the

First factory manager of
Tomioka Silk Mill

Atsutada Odaka

Michi

Shuzo

Chiyo

Father of Japanese capitalism

Eiichi Shibusawa

Former president of
Hinode Boshoku Co., Ltd.

Eitaro Okawa

Paper King of Japan

Heizaburo Okawa

Teruko

Former president of Dainippon
Jinzo Hiryo (present-day Nissan
Chemical Corporation)

Eihachiro Tanaka

Former chairman of
Sanyo Pulp

Tetsuo Okawa

Former president of
Takachiho Paper

Yoshio Okawa

Former chairman of
Honshu Paper

Takeji Tanabe

Takako

Former president of
Ichikawa Keori

Minoru Sakomoto

Sadako

Collection of Fukaya City,
Saitama Prefecture

U.S. Though Shoshi manufactured conventional paper made from rags, the company advanced after Okawa returned from the U.S., succeeding in the first mass-production of rice straw pulp (straw paper) in Japan. In 1884, at the age of 25, he returned again to the U.S., learning more papermaking techniques and successfully producing Japan's first chemical pulp from wood. Okawa was not only a skilled technician, but an entrepreneur, as well. He was involved in the management of more than 80 companies, not only in the paper industry, but also in the cement, electricity, steel, railways, and finance sectors. Within the paper industry, after leaving Oji Paper, he established Kyushu Paper in Kumamoto and Chuo Paper in Gifu. He was also involved in the management of Nakanoshima Paper in Osaka, which later led to the establishment of Karafuto Industrial Co., Ltd. in the resource-rich Tomari'oru, Maoka, and Esutoru areas of Sakhalin. He went on to become president of Fuji Paper, and for a time, Okawa-operated paper companies accounted for 45%

of the Japanese market. These accomplishments earned Okawa the moniker, "Paper King of Japan."

An adherent to the values of the *Analects of Confucious*, which he had learned from his uncle, Eiichi Shibusawa, Okawa wholeheartedly devoted himself to his hometown of Miyoshino-mura. Asked to serve as advisor to the Miyoshino-mura Village Youth League and chairman of the Miyoshino-mura Credit and Purchasing Association (predecessor of the present-day Japan Agricultural Cooperatives), he helped the village grow and prosper. He also focused on strengthening the village as a whole as a way of eradicating poverty, encouraging villagers, for example, to develop a cottage industry weaving straw mats as a supplementary source of income. He even invested his own money in the construction of an embankment on the Koazegawa river to stem the frequent flooding of the village, and spent a great



Karafuto Industrial Maoka Factory
(Photo from the Kyoto University Library collection)



Reception celebrating the founding of Daido Yoshiten Ltd. in 1925. Congratulatory speeches were given by Heizaburo Okawa, president of Karafuto Industrial Co., Ltd., and Hiroshi Shimomura, senior managing director of The Osaka Asahi Shimbun.

deal on expanding the Miyoshino-mura Primary School house, constructing new buildings and enlarging the school grounds. Okawa did not, however, provide full financial support. He required the villagers' involvement in the embankment project, paying them wages for its construction that would contribute to them earning a living. In these and other ways, the villagers came to cherish and value their hometown, as well as the ability to work together and survive on their own. This approach embodies the values of the *Analects of Confucius*, which hold virtue in great esteem.

Okawa's mother, Michi, Shibusawa's first wife, Chiyo, and Atsuta Odaka, the first factory manager of the Tomioka Silk Mill, were siblings. Shibusawa attended Odaka Juku, a private school where he gained knowledge in a variety of disciplines, one of which was the *Analects of Confucius*. Encountering these for the first time, the *Analects* left an indelible impression on Shibusawa, and he passed the values outlined in these Confucian sayings on to Okawa. The two men clearly forged a deep connection through the *Analects*. Struggling to make ends meet, Okawa's mother, Michi, borrowed money a number of times from her sister, who was married to Shibusawa. Watching this as he grew, Okawa was likely motivated at all costs to prioritize work over study in order not to cause his mother further misery. Okawa witnessed his mother work hard for her children, without affording herself a single luxury. At the age of 66, he founded the Okawa Scholarship Society for students in Saitama Prefecture who, like himself, wished to study, but whose circumstances made it impossible. The Society has nurtured much talent since, with entrepreneurs and politicians among its ranks.

The Sakado City Heizaburo Okawa Society was founded to raise the community's awareness of

Heizaburo Okawa, the Paper King of Japan, and a great man born and raised in Sakado who practiced the values of the *Analects of Confucious*. Many of the documents in the Society's "Heizaburo Okawa, Paper King of Japan" display at the Sakado City Library have been transcribed and transferred from the Paper Museum, testimony to the library director's hard work collecting them.

Kyodo no Hito Okawa Heizaburo (“Local Hero, Heizaburo Okawa”), a biography written to ensure that Okawa’s greatness is communicated to later generations, references writings by members of the Society’s Practical Writing Group. The society has also penned a primary school text, *Kyodo Sakado no Ijin Nihon no Seishi Ou Okawa Heizaburo* (“Local Sakado Hero: Japan’s Paper King Heizaburo Okawa”), published by the library. Copies of this text are donated to local primary schools. The Society has also published leaflets about Okawa; created a hand-drawn *kamishibai* “paper drama” that tells the simple, straightforward story of Heizaburo Okawa from his birth through his achievements, which is performed at primary schools and local community venues; and organizes seminars on Okawa.

KPP Group Holdings marked the 100th anniversary of its founding last year. Daido Yoshiten Ltd., the predecessor of KPP, was founded on November 27, 1924, in Osaka. With the support of Heizaburo Okawa, Karafuto Industrial Co., Ltd. president at the time, Daido Yoshiten began as the sole agent for Okawa-affiliated paper companies Karafuto Industrial, Chuo Paper, and Kyushu Paper, as well as a special distributor for Fuji Paper. The “Dai” in the company name Daido Yoshiten represents an alternate Japanese reading for the “O” in Okawa, and “do” means “same.” These syllables were combined to convey the idea that the company shares the Heizaburo Okawa spirit.



In addition to maintaining a collection of materials on the local hero Heizaburo Okawa, the Sakado City Heizaburo Okawa Society also regularly organizes seminars and *kamishibai* “paper drama” events about Okawa.



Monument marking the Okawa embankment
(Photo from the Sakado City Central Library collection)

Making Letters Speak

Tomone Uemura

Humans are creatures who express their thoughts. I feel that letters are the most profound and noble form of human expression. When it comes to letters, hand-written letters are best. When we try to read between the lines, we can see the personality of the writer.

Vol. 40: Gohei Kogure

I was thinking of writing an article about Gohei Kogure, who served as president and chairman of Dentsu Inc. for 17 years from 1985 to 2002, so I looked for letters from him. All I could find, however, was a thank-you note confirming receipt of the paperback edition of my father’s book *Chugokushi Juwa* (“Ten Stories of Chinese History”), a reply confirming that he would attend the commemorative event for the publication of *Rekisho no Kyoshi Uemura Seiji* (“Seiji Uemura, Teacher of History”), the critical biography of my father that I wrote, and some New Year’s greeting cards. On the other hand, I found a thick, B4-sized envelope containing materials about Saburo Shiroyama. On the front of the company envelope, “Shiroyama’s Articles” was inscribed in Kogure’s pencil handwriting. Along with a booklet from the business and literary journal *Hohozue*, the envelope contained an article from the same journal called “My Friends,” a response to a questionnaire from *Bungeishunju* magazine called “My ‘Unaffiliated Time,’” an essay published in *Bungeishunju* magazine called “Haiku and Me,” two articles from unspecified journals called “My Favorite Eatery” and “From the Bookcase,” a letter from Saburo Shiroyama to Kogure, a scorecard from the 300 Club,* and more. All materials except for the *Hohozue* booklet were photocopies.

I must have received these numerous materials from Kogure in 2010 when I was working on my critical biography of Saburo Shiroyama, *Kikotsu no Hito Shiroyama Saburo* (“Saburo Shiroyama: A Man of Determination”). Shiroyama and Kogure both lived in Chigasaki, belonged to the 300 Club, and were friends who trusted each other. It was in 2010, three years after Shiroyama’s death in 2007, that I had the idea of writing a book about him. I think I told Kogure of my intention at some point, and he kindly offered to give me the relevant materials he possessed. There was no address or stamp on the envelope so it must have been given to me personally by Kogure or delivered by someone at Dentsu who was in charge of the TV station.

One of the documents in the envelope that is directly linked to Saburo Shiroyama is a letter from Shiroyama to Kogure, in which he thanks Kogure for inviting him to a golf game. While the letter is dated March 28, it refers to “yesterday’s golf,” and Kogure helpfully added “2005” in the margin, so we know that they played on March 27, 2005. On that day, Shiroyama played at the 300 Club with Kogure and Deputy Chief Cabinet Secretary Nobuo Ishihara, and in the letter, after thanking Kogure for the great learning opportunity, he added: “Junnosuke Inoue, a former representative of the Bank of Japan in New York, wrote to his family in Japan that he had enjoyed playing golf with his friends. He ended his letter by saying, ‘Only regret bad score.’ I felt exactly the same way.” Of course, Junnosuke Inoue is the main character of Shiroyama’s book *Danshi no Honkai* (“The Cherished Goals of Men”) along with Osachi Hamaguchi. According to the enclosed scorecard for that day, Kogure’s score was out 46, in 43, gross 89; Shiroyama’s was out 60, in 60, gross 120; and Ishihara’s was out 62, in 60, gross 122. In the article “My Friends,” Kogure introduces his golfing companions. The text is accompanied by a photograph of four people — Kogure, Shiroyama, Hiroyuki Itsuki, and Shigeru Aoki, the former president of the *Nishinippon Shimbun* newspaper — with cherry blossoms in the background. The main purpose of the gathering was to play golf while enjoying the cherry blossoms, and the three men were Kogure’s cherished golfing companions. After Shiroyama died, Kogure invited me to the 300 Club during the cherry blossom season. Maybe that was his way of commemorating Shiroyama.

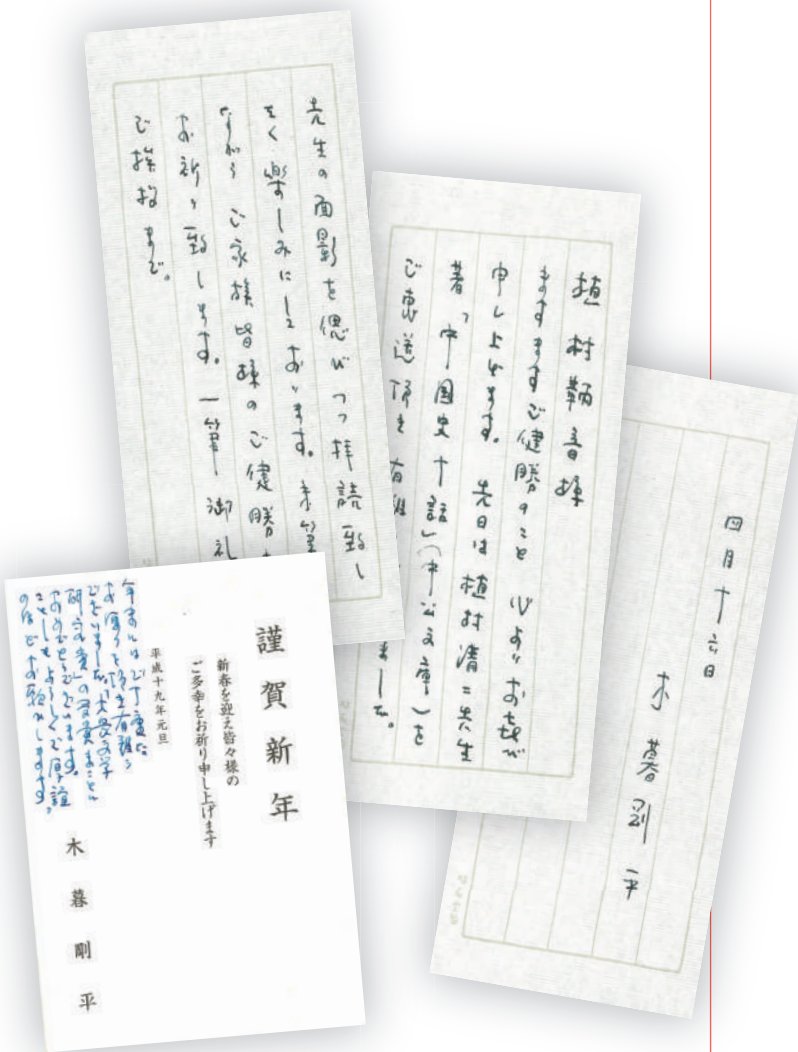
In “My Favorite Eatery,” an article in which celebrities share their favorite restaurants, Kogure introduces Yunoki, a small restaurant in Chigasaki recommended to him by Shiroyama. The restaurant was run by the owner, Masaru Mikami (née Kaneyama), who had trained at the renowned Japanese restaurant Hamasaku, and his wife. The “Sagami Bay’s Choice” sashimi platter is highly recommended. After Shiroyama passed away, his family treated me to a meal there.

“Unaffiliated Time,” which is also part of the title of Shiroyama’s book *Kono Hi, Kono Sora, Kono Watashi: Mushozoku no Jikan de Ikiru* (“This Day, This Heaven, This Self: Living on Unaffiliated Time”), is the concept of living independently, in a way that is not bound to anyone or anything, and spending one’s time freely. In response to a *Bungeishunju* questionnaire, Kogure writes that from now on he would like to spend more time on haiku and golf, but especially on haiku. He explains that he became interested in haiku because, as an advertiser, he had a latent desire to “improve his aesthetic sense of linguistic expression.” Writing haiku is about refining the “creative spirit” hidden within us. In other words, it is “a way of confirming the true nature of things and, in that sense, it contributes to making management decisions.”

Kogure passed away in 2008 at the age of 84. Although I knew him by name from a very early age, as he was one of my father’s students at the former Niigata High School (now Niigata University) and a pioneer in the industry in a broad sense, I did not become directly acquainted with him until I was almost 50 years old. At that time, I was in charge of programming for a TV station in Tokyo, and Kogure was in his prime as president of Dentsu. In a way, he kept an eye on me because I was the eldest son of his former teacher. One of his seniors at Niigata High School was Shinpei Ikejima, who later became the president of *Bungeishunju*, and who also happened to be a former student of my father’s at Tokyo 5th Secondary School. Once, Kogure took me to dinner at a fancy Japanese restaurant in Kojimachi with Man Arai, a writer who used to work at Dentsu, perhaps because I had let it slip that I aspired to become a writer after retirement, and, as I mentioned earlier, he invited me to play golf with him after Shiroyama’s death.

Kogure was a business manager with a taste for culture. He was perhaps a rarity among Dentsu presidents. In his answer to the last question of the “Unaffiliated Time” questionnaire, “How do you get information?,” Kogure referred to an episode from a class taught by my father, Seiji Uemura. My father, who was a teacher of Oriental history, used to say, “Seeing once is better than hearing a hundred times” (commonly rendered in English as “A picture is worth a thousand words”). He then added his own variation: “Reading once is also better than hearing a hundred times.” Kogure said that this made a strong impression on him and became a guiding principle for the rest of his life. It is said that the information and knowledge gained through reading are amplified and the emotions are deepened, and it is true that the world of wisdom gained through reading improves the value of our life.

*300 Club: A prestigious members-only golf course where only about 300 people from Japan’s political and financial circles are welcome to play. It is located in Chigasaki City, Kanagawa Prefecture.



Gohei Kogure

Entrepreneur
1924-2008



Born on September 19, 1924, in Akagi Village, Seta District (present day Shibukawa City), Gunma Prefecture. After graduating from the University of Tokyo Faculty of Economics in 1947, he joined Dentsu. He rose steadily through the ranks, becoming the company’s eighth president in 1985 and its first chairman in 1993. In 1989, he led Dentsu to the milestone of becoming the first advertising company in Japan to achieve sales of more than one trillion yen. In addition to his activities as a business person, he also contributed extensively to the promotion of culture and the arts, including overseeing the production of the film *The Silk Road* and serving as president of the Haiku International Exchange Association (now the Haiku International Association). In 2001, he was awarded the Grand Cordon of the Order of the Sacred Treasure. Kogure passed away at the age of 84.



Author
Tomone Uemura
Essayist

After graduating from the Department of History, the Faculty of Letters, Arts and Sciences at Waseda University in 1962, he worked at Toei Co., Ltd. before entering TV Tokyo Corporation, where he was later appointed to managing director of TV Tokyo and president and representative director of PROTX.

Presenting the KPP Group's Diligent Efforts toward Realizing a Sustainable Society

KPP Sustainable Times

The circulation and recycling of limited resources and energy is an extremely important issue in today's world. Based on the KPP Group mission of "Contributing to the realization of a recycling-oriented society," we are working to build a sustainable society through our business activities.

Kokusai Pulp & Paper Launches Four-Company Collaboration for Horizontal Recycling of PET Bottles

On February 21, 2025, SUNLIVE Co., Ltd., Suntory Holdings Limited, Suntory Beverage & Food Limited, and Kokusai Pulp & Paper Co., Ltd. (KPP) held a signing ceremony in Fukuoka Prefecture for an agreement on the horizontal recycling of PET bottles. This agreement is an important step toward promoting both a recycling-oriented economy for the industry as a whole, and the realization of a sustainable society.

The goal of this initiative is to promote horizontal recycling of PET bottles under the "bottle-to-bottle" method, which efficiently reuses PET bottles and maximizes their usage as a recycled resource. The companies will work together to leverage their respective technological capabilities and networks and increase PET bottle recycling rates.

The agreement signing ceremony was held at the headquarters of SUNLIVE Co., Ltd. After an explanation of its purpose, the details of the agreement were confirmed. Then, the agreement was exchanged by the representatives.

At the KPP Group, we will continue to build a recycling-oriented business that is not limited to paper, but involves a variety of other product and service areas.

"Bottle-to-Bottle" Horizontal Recycling Flow



From left: Mr. Hiroshi Morimoto, Executive Officer, Head of Kyushu Branch, Suntory Foods Limited; Mr. Manabu Seki, Deputy Division COO, Social Challenges Lead, Sustainability Management Division, Suntory Holdings Limited; Mr. Yoshifumi Sanada, President and Representative Director, SUNLIVE Co., Ltd.; and Hiroki Shimizu, Member of the Board of Directors, Kokusai Pulp & Paper Co., Ltd.

Comments

"This agreement is a major step toward achieving a sustainable society."

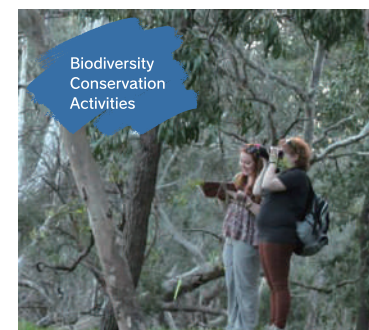
Mr. Yoshifumi Sanada, President and Representative Director, SUNLIVE Co., Ltd.

"The Suntory Group will further step up its environmental initiatives to support the realization of a recycling-oriented society."

Mr. Manabu Seki, Deputy Division COO, Social Challenges Lead, Sustainability Management Division, Suntory Holdings Limited

"Through this agreement, we will strive to accelerate innovation in recycling technology and aim for efficient resource utilization in the industry as a whole."

Hiroki Shimizu, Director of the Board, Kokusai Pulp & Paper Co., Ltd.



New Sustainability 100 Section Launched on the Commemorative Website for the 100th Anniversary of the Company's Founding

On November 27, 2024, on the special website that commemorates the 100th anniversary of KPP's founding, we launched a new Sustainability 100 section that looks ahead to the next 100 years.

Sustainability 100 is a special project bringing together 100 stories ("episodes") from KPP Group employees. These episodes introduce actual sustainability activities carried out by employees recently, including those at Kokusai Pulp & Paper Co., Ltd., Spicers, and Antalis.

At the KPP Group, our sustainability initiatives include concrete actions taken by each and every employee. Please take a look at these episodes to get a feel for our efforts to achieve a sustainable society. We will continue to work as a team across the KPP Group to build a better future together.



Sustainability 100

<https://100th.kpp-gr.com/media/sustaina>



Sample Episodes



Developing Environmentally Responsible Products

To minimize environmental impact, we introduce renewable energy within the KPP Group and develop products that incorporate environmentally conscious design.

Contributing to Local Communities

We have implemented numerous projects to deepen our ties with local communities. Typical examples are collaborations with local educational institutions and activities to promote environmental awareness in communities.

Promoting Employee Diversity

The KPP Group promotes a workplace that respects diversity and is working hard to provide environments where employees can play an active role regardless of gender or age.

Biodiversity Conservation Activities

We work with environmental NPOs on tree planting operations to restore critical ecosystems, sequester carbon, and promote biodiversity. Newly planted trees grow into habitats that are vital to local wildlife.

Sustainability Assessments and Reports

To increase the transparency of our sustainability activities, we conduct regular assessments and reports on our initiatives and actively incorporate third-party opinions.

Editorial postscript

People are so multifaceted that I sometimes forget that what I see is only a small part of each person.

This occurred to me when I saw Seiji Tsukimoto's spherical pop-up card, which is featured in this issue. The surfaces, which were scattered, and much smaller than I had expected, started to join and click together to form a single sphere. This phenomenon seemed to me to overlap with the way people are.

We, too, live our lives with various overlapping facets that make us stronger and sometimes more fragile, and as we accumulate experiences, we may encounter a moment when these facets fit together

perfectly, and we feel like, "This is it!"

Tsukimoto said he originally wanted to be a childcare worker, but after working in the field for some time, he decided to give up that path, wondering whether it was the right career for him. He quit his job, and when he got home, he found nothing but childcare books in front of him. Then and there he thought, "If I'm going to give up this dream, I might as well create a new one." He turned to making things, which he loved, and ended up creating spherical pop-up cards.

In life, you sometimes find that the person, thing, or dream you thought you had "finally found" turns out to

be different from what you had in mind. This repetition of starting over again and again in search of a path increases the number of facets that make up who we are, and may be something that prepares us for the difficulties we may face at a later date.

The new academic year has begun. Some may be filled with anticipation and hope for the arrival of spring, while others may be feeling down for some reason. Wherever you may be in the world and however you may be feeling, our magazine awaits you in the world of paper.

Tomoka Kato



Snow Shoveling Books & Gallery

2F-C, 4-35-7 Fukasawa,

Setagaya City, Tokyo

Tel: +81-6432-3468

Open: 13:00-18:00

Closed: Tuesdays and Wednesdays

<http://snow-shoveling.jp/>



A Comfy Bookstore Where Communication Grows Naturally around Books

In a quiet residential area near Komazawa Park, the bookstore Snow Shoveling is ensconced like a hideaway, up a flight of stairs from the back of a first-floor garage of an ordinary apartment building. "I want it to be a cool bookstore," says the owner, Shuichi Nakamura, who traveled around the world from his teens to his early 20s and worked in graphic design before opening the place in 2012.

"There were many times, both during my travels and after I entered the workforce, where the knowledge I got from books came in handy in unexpected ways in urgent situations. Books are useful in life, and I wanted to spread the idea that 'reading books is cool,' so I started a bookstore with a meticulous focus on interior design and layout."

A look around the interior, which is dotted with soft indirect lighting, reveals very comfortable-looking sofas and tables. "I arranged them to bring everyone's lines of sight together, so that conversation can occur naturally. Once people come inside the store, the sense of proximity is different — so we routinely see people who just met get into lively discussions about books, music, philosophy, and politics," says Nakamura. Snow Shoveling also regularly hosts book clubs where people discuss their thoughts on books and authors.

Nakamura says there are no prohibitions on conversation, bringing in food, or even playing the guitar at Snow Shoveling. "Most people tend to want rules," he says, "but I think it is too passive to let rules dictate what you do. That is why I tell people that

I don't make rules for this store and they should be free to do as they please. I want this store to be used as a space where people can demonstrate their proactivity and try using the place in different ways." Snow Shoveling is packed with thoughtful touches that encourage natural communication. We encourage you to come and experience the charm of Snow Shoveling for yourself.



Says Shuichi Nakamura, "My hope is that everyone who comes here will feel inspired to reflect on what freedom means to them."



We have adopted a bookbinding method free of staples, paste and heat, taking into consideration recycling and the risk of injuries.



KPPグループホールディングス株式会社
KPP GROUP HOLDINGS CO., LTD.

Published by Group Human Resources Div. Group Corporate Communications Office
Address: 6-24 Akashi-cho, Chuo-ku, Tokyo, 104-0044, Japan
TEL: +81-3-3542-4166 (main switchboard number)
<https://www.kpp-gr.com/en/>

follow us!

TSUNAGU
Official
Instagram

ID:kpp.tsunagu



KPP.TSUNAGU