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Admire

Special Issue

The Inherent Beauty of *Shifu*: Elaborately Handspun Paper Textiles

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Keynote Lecture by C.W. Nicol | 7th KPP Exhibition:
“Working to Build a Sustainable World”

Advance

ROKKA CORPORATION’s “Laser Cutting”
Gives Paper New Added Value

TSUNAGU is a public relations magazine published by Kokusai Pulp & Paper Co., Ltd. An exploration in rediscovering a fascination with paper, we link paper and culture, paper and business, and paper and people.

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Spinning Yarn from Japanese *Washi* Paper *Shifu*: Beautiful Paper Textiles

Shifu is a term that refers to textiles woven with yarn spun from Japanese *washi* paper. The paper textiles created by artist Naoko Senoo combine the delicate beauty of handmade *washi* paper with the warmth inherent to natural materials. She studied the ancient techniques and spiritual essence of paper textiles under the pioneer of this art form, Sadako Sakurai. Senoo's tireless and persistent handwork reflects the deep respect for her teacher and the unwavering determination to continue the quest as a leader of the next generation of paper textile artists.





1. Fold

Arrange sheets of high-quality 100% *kozo* (mulberry) paper with strong well-intertwined fibers into a set of four, and fold them in *byōbu-datami* (accordion fold), leaving a 1 – 1.5cm-wide flap in the upper part.



2. Cut

Use a special ruler to cut the Japanese *washi* paper (60x90cm) into 2mm-wide strips, without making cuts in the flap portion.



3. Moisten

Place the cut paper between wet towels and leave to moisten for 6-7 hours. Adjust the moisture levels by spraying as necessary, depending on the weather and the humidity.



4. Knead

Place the moistened paper on a flat stone and knead with quick movements. As a result, the 2mm-wide strips take the form of round strings, like yarn.



5. Spin

Remove the flap portion by hand, and manually twist the joints to form a single long and thin paper yarn thread.



6. Twist

Place the paper thread on a spinning wheel and twist it, then twine it around a boiled bamboo stick. Apply plant dye to the paper yarn as necessary, and then weave it using a loom to complete the fabric.

High-quality *washi* paper and painstaking handwork – Beautiful and highly functional textiles woven from fine and durable paper yarn

Shifu literally means a cloth (*fu*) made from paper (*shi*). Japanese *washi* paper is cut into very fine strips, which are then spun into yarn and woven into a fabric. Paper textile manufacturing was conducted as a supplementary business at *washi* production regions throughout Japan, but starting in the Meiji period (1868-1912), it declined due to the spread of natural materials such as cotton, silk, and wool, and synthetic fibers such as polyester and nylon.

Today, paper textiles are manufactured on a small scale in a limited number of regions only. “Until the mid-Edo period (around 1700-1750), cotton was an expensive fabric for ordinary people, so they used mainly hemp for their everyday attire. Clothes made from hemp, however, were stiff and provided poor protection against the cold, so people learned to

use *washi* paper as an easily available alternative to hemp. They finely cut old and no-longer-needed accountant books and other materials made from *washi*, and spun the strips into yarn.

Some preserved clothing items from that period feature patterns that are actually traces of the ink used for writing on the paper, explains Naoko Senoo, a paper textile artist. She says she learned everything there is to know about paper textiles as an apprentice to Sadako Sakurai, the still-active pioneer of the paper textile art in Japan, before relocating to Hitachi-Omiya City in Ibaraki Prefecture, which is famous as a Nishinouchi *washi* paper producing region. There, she established an atelier in a traditional Japanese house open to natural light and wind, and has since been creating paper textiles that reflects her unique sensitivity.

Senoo’s paper textile works, displayed in the hall of her house, fascinate with an appearance and texture so elaborate and beautiful that it is hard to believe they are made of paper. At the same time, however, her textiles boast the warmth, quality, and elegant luster inherent to *washi* paper, and they feel pleasantly soft and smooth to the touch.

“Presently, I receive many requests to create kimono *obi* belts. Such belts made from paper fabrics are highly valued because of the paper’s

properties to absorb humidity from the body, which helps the belt preserve its shape and yet feel light and unrestricting. In addition to *obi* belts, I receive many orders from frequent kimono wearers for white decorative collars that are sewn onto the robes worn under the kimono. I also make shirts and other Western-style garments using paper textiles. I create not only original paper fabrics in which both the warp and the weft are made of paper yarn, but also textiles in which the weft is made of paper but the warp is made of silk, hemp, or cotton. In principle, I select the yarn for the warp depending on the way of use and purpose of the garment,” explains Senoo.

She performs all operations by hand—from the selection of the *washi* paper most appropriate for the piece of clothing to be created, through the yarn spinning and plant dyeing, to the loom weaving—so it takes her between two and three months to complete a single piece in which both the warp and the weft are made of paper.

For Senoo, who studied oil painting at the Kyoto University of Art and Design, the practical courses in making canvasses and wood engraving, which were implemented as part of the study curriculum, triggered an interest in the tools and materials used in handicrafts born from Japan’s

specific natural features. After graduating university, she traveled to various *washi* producing regions, and took a job at an atelier that specialized in Echizen paper, one of Japan’s best-known types of *washi* paper. After studying the craft of handmade paper for approximately four years, Senoo relocated to Okinawa, where she spent six and a half years learning traditional Shuri-ori textile weaving techniques.

“In the Okinawan atelier, I was given the opportunity to perform all operations myself: from obtaining raw silk from silkworms to dyeing the threads. I frantically studied everything that I wanted to know, and just when I was beginning to consider the future directions of my work, I happened to come across a magazine article about Sadako Sakurai’s paper textiles, and was stunned by their beauty.”

Sadako Sakurai is a venerable authority in the field of paper textiles. She spent years researching production techniques using the few remaining literary sources in order to restore the craft of paper textiles as it was born in Shiraishi of the old Sendai Domain (present-day Shiraishi City, Miyagi Prefecture). Today, in her 90s, she is still actively engaged in creative activities. Fascinated by her works, Senoo immediately contacted her via an acquaintance, and relocated to



Ⓐ A stretch fabric made using silk yarn as warp and paper yarn as weft. The texture feels pleasant to the touch, with smoothness unique to paper textiles. Ⓑ Paper textile *obi* belts made using paper yarn as both warp and weft. The red one is dyed with *akane* pigment, the yellow one with *enju* pigment, and the blue one with indigo pigment. Ⓒ Works made from silk and paper textiles with patterns created by Hiromi Kikuchi, a master of *Edo komon* (tiny and intricate design dyed using pattern papers). Ⓓ Kimono (temporarily tacked) created by Naoko Senoo based on techniques restored by Sadako Sakurai.

Ibaraki Prefecture, where Sakurai lived. Initially, Sakurai declined to take her as an apprentice, claiming she could not bear such a responsibility, but eventually Senoo's persistence paid off and she was given the opportunity to study from scratch the art of paper textiles.

"It took Ms. Sakurai several decades to arrive at the answers that I learned from her in a mere 2 to 3 years. For this reason, I believe that, in my creative work, I must sufficiently understand and perfectly digest all I have learned. I want to study more, while re-examining and sorting the knowledge acquired so far, including the characteristics and possibilities of various plants, and the research of fiber materials," says Naoko Senoo.

Just like her respected teacher, Senoo constantly keeps challenging herself to try new things. Her latest challenge is a collaboration with a stencil dyeing artisan to create artworks that feature *Ise katagami* (paper stencils for dyeing textiles) designs applied onto white paper fabrics. This bold attempt to re-invent paper textiles as an artform tailored to modern lifestyles and based on superb traditions will most certainly blaze new trails in the development of paper textiles.



Naoko Senoo
Paper textile artist

Born in Kyoto City, Kyoto Prefecture. Graduated from the Kyoto University of Art and Design. In her student days, Senoo developed a fascination with the world of Japanese *washi* paper, and after graduation she pursued the craft of handmade Japanese *washi* paper at an Echizen paper atelier in Fukui Prefecture. Later, Senoo relocated to Okinawa to study textile dyeing and weaving. Driven by a desire to deepen her knowledge in both Japanese paper and textiles, she took up an apprenticeship with Sadako Sakurai, moved to Ibaraki Prefecture, and is now engaged in paper textile creation.

The 66th Japan Traditional *Kogei* Exhibition

Komorebi (lit. "sunshine filtering through the canopy of trees"), a collection of paper textile flower-patterned *obi* belts created by Naoko Senoo, is on a touring exhibition.

Sendai	Period: January 22 (Wed) – 27 (Mon) Venue: Mitsukoshi Sendai Store 7F Hall (4-8-15 Ichibancho, Aoba Ward, Sendai, Miyagi Prefecture)
Fukuoka	Period: February 4 (Tue) – 9 (Sun) Venue: Mitsukoshi Fukuoka Store (2-1-1 Tenjin, Chuo Ward, Fukuoka, Fukuoka Prefecture)

Nishinouchi *washi* paper: an essential element of paper textile creation

As a high-quality material indispensable for the restoration of Shiraiishi paper textiles, artist Sadako Sakurai selected Nishinouchi *washi* paper, which is made in Ibaraki Prefecture and boasts a history of more than 350 years. Handmade paper artisan Daisuke Kikuchi explains the characteristics of Nishinouchi *washi* paper, which is often used in the works of Naoko Senoo as well.

The mulberry plants cultivated in the mountainous region of Hitachi-Omiya City are quite small, so their fibers are fine and short in size, but strong and lustrous in texture. This made mulberry plants so popular that during the Edo period they spread all the way to Western Japan. Made using such mulberry, Nishinouchi *washi* paper is known for its thick and soft texture. Its strength and durability are achieved through a process of intertwining well the short fibers while soaking them in water collected in the wooden frame (*keta*). Also, in the process of making *washi*, the craftspersons avoid washing the fibers as much as possible, so the residual non-fiber



material serves to reduce the permeation of water, producing some of the greatest advantages of Nishinouchi *washi* paper: its resilience to tear even when wet, waterproofing effect, and quick-drying properties.

During the Edo period, Mitsukuni Tokugawa decided to buy out all paper manufactured in his territories, and as a result Nishinouchi *washi* paper spread throughout Edo as a specialty product of the Mito Domain. Nishinouchi *washi* was also used as a material for the making of *Dai Nihon shi* ("History of Great Japan"), which was compiled by Mitsukuni Tokugawa. As paper textile and pseudo-parchment,¹ Nishinouchi *washi* found broad application in the life of local people in the form of clothing and daily commodities, but it was the request of Ms. Sadako Sakurai that prompted my father to launch manufacturing of paper custom-made for paper textiles. It was a thin, even paper with all fibers well entwined. He is said to have repeated trial and error in his quest to create fine-textured glossy paper

through a technique known as *sha-zuki*.² It is slow and painstaking work, but I am happy for the opportunity to be of service to Ms. Sakurai and Ms. Senoo.



Daisuke Kikuchi

¹ Pseudo-parchment: Paper treated by applying oil and fumigation to acquire the texture and color of parchment. It was used to make cases for tobacco leaves and pipes.

² *Sha-zuki*: The technique of attaching a silk gauze coated with persimmon tannin on top of the flexible screen upon which the paper sheet is formed. This technique ensures that the screen meshes and knitting threads leave no marks, and the surface of the paper is smooth and even.

Nishinouchi *washi* paper making studio Kami no Sato

Kami no Sato is a studio that specializes in the creation of a broad range of Nishinouchi *washi* paper-related products: from paper for making textiles and plant-dyed colorful handmade Japanese traditional paper to wallets, pouches, and other daily commodities. Visitors can also enjoy the experience of drawing on *washi* paper (advance reservation required / 1,300 yen per person).

Address: 90, Funyu, Hitachi-Omiya, Ibaraki Prefecture
Access: Approximately 40 minutes by car from Naka IC on the Joban Expressway
A five-minute walk from Nakafunyu Station on the JR Suigun Line
Business hours: 9:00 – 17:30 (Closed Wednesdays. If Wednesday is a national holiday, closed the following day.)
URL: www.kaminosato.com
TEL: +81-295-57-2252



ROKKA CORPORATION's "laser cutting" gives paper new added value

ROKKA CORPORATION is a manufacturer that has a plant in Tokyo's Arakawa City, a place with a concentration of manufacturing businesses. ROKKA runs six different high-performance laser processing machines used according to various needs to apply complicated, ultrafine engravings onto paper, creating paper products with enhanced added value. Laser cutting is a process in which laser beams irradiate the paper's surface. Because it does not require molds like normal die-cutting does, it can make very precise cuts with narrow grooves. It can not only cut paper, but also create a wide variety of expressions including sculpture-like treatments made by carving only the surface of paper, as well as scoring and perforated lines. Soon after its founding in 2009, ROKKA CORPORATION's highly-detailed and careful work won a great deal of media coverage. Thanks in part to this, the company was inundated with orders from manufacturers, printing companies, advertising agencies, and design firms. The company can fulfill a wide range of requests, from simple cuts for a logo design to ultrafine lace-like cuts. As the company celebrates its 10th anniversary, we talked with president Masami Baba about its technology and the reason it continues to be in demand.

How did you get started in the business of laser cutting?

While I was at my father-in-law's company, Kitazawa Shigyo Co., Ltd., I received training in numbering printing and die-cutting. At the time in 2002, the numbering was done with a machine, so we could only print numbers in a sequential order. Although we were seeing a greater demand for random numbers, bar codes, QR codes and such, the equipment needed to meet those demands was much more expensive than it is today, and we were unable to afford it. So I searched for unique services in the area of die-cutting, and that's when I learned about laser cut processing. At the time, however, the laser cutting machines were slow and time consuming, making the processing fees more expensive. Even so, very few companies were offering this service then, and its ability to make complicated, detailed cut-outs was attractive, so I decided to take the jump and go into it.

Did the business steadily grow?

Not at all (laugh). I began doing sales and marketing, but I had no idea where the needs were. After two months, I stopped doing cold calls (laugh).



Left: The company's theme proposed by Baba in 2019, the 10th anniversary of its founding. Right: The company's laser cut processing can also be applied to materials other than paper such as wood and acrylic.



ROKKA CORPORATION Masami Baba, President

Born 1974 in Kawagoe, Saitama Prefecture. In 2002, he joined Kitazawa Shigyo Co., Ltd., a company run by his father-in-law, and learned various bookbinding and printing processes including numbering printing, die-cutting, perforation processing, and collating, after which he went on to establish his own business in 2009. ROKKA CORPORATION, his newly founded company, offers the traditional services while also being one of the first in creating a market for laser-cut processing, and it continues to develop products with highly detailed and sophisticated designs. Today, in addition to running ROKKA CORPORATION, Baba is also involved in the operation of Kitazawa Shigyo Co., Ltd. as well as Backstreet Factory, a company that designs, manufactures, and distributes paper stationery products.

What brought the business around?

Two years after our founding, a printing company that we had been doing business with for a long time came to us with a request to make memo pads that are laser-cut into animal shapes. Theoretically, laser cutting should be done on a single sheet at a time, but through trial and error, we eventually managed to cut 20 sheets without burning them. That's when I knew in my gut that this would be a success. We purchased a second machine to prepare for mass production.

Alongside the laser cut processing, you also run a stationary manufacturing business. In doing so, what type of benefits are you seeing?

Aside from ROKKA CORPORATION, we also established a stationary goods manufacturing company called Backstreet Factory. As the name indicates, it is a brand created through cooperation among fellow workers at the backstreet town factories. I'm hoping it will also serve as a stimulus for creating connections among people. I, of course, hope it will help spread the word about my main business. Of course, we also need to make a profit, but it would be great if we can make use of our knowledge from product development, distribution, to sales, in order to support the town's factories and the people who take on new challenges.

What are your goals for the future?

While the role of newspapers and such is done after a day or so, paper embellished with detailed laser cuts is something people will want to keep around for a long time. In other words, I believe our job is to "promote paper's longevity." I intend to continue to create products that surprise those who look at them and surpass people's imagination.

PAPER EMERGENCY ITEM



Decoration made with patterns of detailed, paper cutout-like cherry blossoms. Laser can precisely recreate digital data's minute expressions in a way that would not be possible with die-cutting.



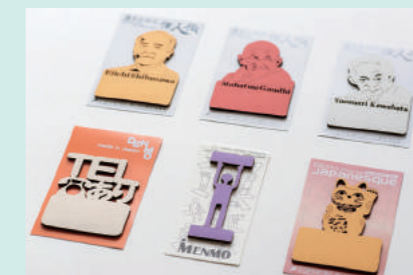
Sheets of cherry-blossom-shaped petals that will be very useful in the upcoming season. They are in high demand as decorations for commercial establishments and storefronts.



Art decoration that was used in the open ceiling space of a large commercial facility. Many 600mm-by-900 mm sheets were connected to create a length totaling 17 meters.

Selling original stationery goods made using ROKKA CORPORATION's processing technologies

Various types of sticky notes packed with new ideas (below left) and Chiyo-Kirigami, a new type of chiyogami paper containing Japanese patterns. (right and below right) Popular among foreign tourists, it won the excellence award at the Arakawa City New Product New Technology Awards. (Clockwise from right)



The laser-cutting technology gives added value to papers of various purposes such as product packaging (left) and greeting cards (bottom), as well as business cards, product tags, and company brochure.



ROKKA CORPORATION

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TEL: +81-3-6458-2770
FAX: +81-3-6458-2771
URL: <https://www.rokka-p.co.jp>

Backstreet Factory

Address: 2-25-8 Higashi-Ogu, Arakawa-ku, Tokyo
TEL: +81-3-6458-2980
FAX: +81-3-5539-9803
URL: <http://backstreet-factory.com>

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. 20: Yasuo Furuhata

For about two years after graduating from university, I was an associate of a film studio called Toei Company, Ltd., and that could be where I developed my singular affinity for directors. I am a so-called auteurist in the sense that my primary interest is always in who it is that creates a film.

At the film studio, I was assigned to the Planning Department of the Literary Screenplays Section and set my sites on becoming a producer, as I had heard it would be more lucrative than being a director or scriptwriter. I worked on the 7th floor of the head office in Ginza 3-chome, and although there were directors known as masters, such as Tomu Uchida and Tadashi Imai, that would show up there, as a new employee I never had the chance to even exchange a few words with them. The first director I was able to offer my greetings to was Kinji Fukasaku, who was just in his early thirties, eight years my senior. He

was a rising new director and that year released *Hokori Takaki Chosen* ("The Proud Challenge"), starring Koji Tsuruta. In the lodging where we stayed in Kusatsu on a ski trip with fellow members of my section, at the invitation of our section chief, I had the chance to comply with some favors he asked of me, like singing the theme song from *The Longest Day*, which was popular that year.

It wasn't until after I changed jobs and joined a new television station that my interaction with film directors began to grow. This was after 1965 when the film industry went into decline, an era when film directors lost their production studios and were forced to turn to television. I can only say that those many encounters were true gifts of good fortune. Promoted to Planning Producer for television shows in the Programming Section, I gladly took on the position of contact point for film directors. Among the results of our efforts were films such as the Shohei Imamura-directed, multiple award-winning *Mikanhei wo Otte* ("The Unreturned Soldiers in Thailand"), and also the Kei Kumai-directed *Fuseishutsu no Daidasha Oh Sadaharu* ("Sadaharu Oh: An Extraordinary Batter").

Even in the twilight years of my career as a salaryman, the interactions I had with film directors - Junya Sato, Yasuo Furuhata, Yasuharu Hasebe, Koreyoshi Kurahara, Zenzo Matsuyama, Kon Ichikawa, among others - would never dwindle. Never one to be satisfied with pre-established harmony, in the final stage of my career when I was in charge of programming, I invited well-known directors to collaborate on a detective drama: *Keiji Ou!* ("Chasing Detectives"). Vying with one another for this opportunity, quite a number of them ended up cooperating with me on this.

Now that I have reached my eighties, I feel that there has been a sudden increase in the number of friends who have departed this world. Last year I lost three who had been directors or producers from my old haunt, Toei: directors Yasuo Furuhata and Junya Sato, and producer Sunao Sakagami. Junya Sato passed away first, in February. He made his debut with *Rikugun Zangyaku Monogatari* ("Army Brutal Story")

in 1962, the year I joined the company. An elite director who was a graduate of Tokyo University, he made films such as *Shinkansen Daibakuha* ("The Bullet Train"), *Tonko* ("The Silk Road") and *Kimiyo Funnu no Kawa wo Watare* ("Hot Pursuit"). Though I cannot recall what first lead to our exchanges, I did have the pleasure of meeting with him several times to propose a collaboration with me on some television productions. I convinced him to film a one-off documentary or two for me, as well as an episode of *Keiji Ou!*, if I recall correctly. I had contact with him away from work as well. Sakagami, who passed away in May, had been at Toei during the same period as I. Positions at Toei at the time were divided into different categories of work: clerical, technical, and artistic. Although he was employed in a clerical position, his involvement with artistic work blurred the distinction and he went on to find great success as a producer. He became the most highly successful of our period. Films he produced include *Shinkansen Daibakuha* ("The Bullet Train"), *Yasei no Shomei* ("Never Give Up"), *Poppoya* ("Railway Worker") and *Hayabusa Harukanaru Kikan* ("Hayabusa: The Long Voyage Home"). Two days after Sakagami's passing, as if to follow his lead, Yasuo Furuhata, too, passed away. Furuhata was an elite director who graduated from Tokyo University as well, and his many masterworks include *Poppoya*, *Anata e* ("Dearest"), and *Eki* ("Station").

What I really admired about Sakagami as a producer was the way he held on to directors and actors. He had Ken Takakura starring in *Shinkansen Daibakuha*, *Yasei no Shomei* and *Poppoya*; Junya Sato as director for *Shinkansen Daibakuha* and *Yasei no Shomei*; and Yasuo Furuhata as director for *Poppoya*.

While I exchanged New Year's cards with all three of them, it is with Furuhata that I had the most substantive correspondence. I have a postcard from him on which he wrote that he would be unable to attend the private screening of Liv Ullmann's *Faithless* that I had invited him to, as he would be traveling to South Korea for the premiere of *Hotaru* ("The Firefly"). He added that he had been inspired to become a director himself after watching *Summer with Monika* by Ullmann's partner, Ingmar Bergman. I must have invited Furuhata with the hope of doing something together with him. I also have a postcard on which he wrote, "Your presence will be indispensable." The last correspondence I received from him was in response to the first romantic novel I wrote, *Natsu no Misaki* ("Summer Cape"), which I had sent to him.

"I have received and read your book. Thank you very much. How envious I feel of your youthfulness as you change your course and venture into fiction. It even brought back dear memories of a month spent in Portugal shooting a commercial 20 years ago. I would like to offer my gratitude once more, as well as my best wishes for your continued progress. (Remainder omitted.)"

Although I had put considerable effort into it, I was unsuccessful at conveying the vagaries of the human heart. *Natsu no Misaki* tells the story of an elderly retired salaryman with a family who falls in love with a young woman he meets on the Yamagata coast, and runs off to Portugal's Cabo da Roca with her. In all likelihood it would not have suited the sensibilities of Furuhata, who continually depicted people living hardship-filled lives with honesty and strong will. Nonetheless, he had taken time from his busy schedule to look over my novice attempt and, though it was a brief note, had written to express his impressions of the book after reading it. Something in the character of this man, Furuhata, is reminiscent of the conscientious nature that the protagonists of his own films had exhibited.



Yasuo Furuhata 1934 - 2019

Film director



Born in Matsumoto, Nagano Prefecture. Joined Toei Company, Ltd. in 1957 after graduating from Tokyo University's Department of French Literature in the Faculty of Literature. Made his debut in 1966 with *Hikoshajo Yoko* ("Bad Girl, Yoko"). Worked with the late Ken Takakura on projects including *Shin Abashiri Bangaichi* ("New Abashiri Prison series"), *Eki Station* (1981) and *Yasha* ("Demon") (1985), and was awarded the Japan Academy Film Prize for Best Director and Best Screenplay for *Poppoya* (1999). Medal of Honor with Purple Ribbon conferred on him in 2002, and the Order of the Rising Sun, Gold Rays with Rosette in 2008. Furuhata was 84 years of age at the time of his passing.



Brief Biography of the 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.

KPP Sustainable Times

This article explores the range of issues that KPP needs to address on a global scale in order to build the recycling society that the company aims for as part of its greater efforts to help build a sustainable society. We also look at initiatives to create solutions and the latest news from Japan and around the world.



7th KPP Exhibition: “Working to Build a Sustainable World”

Nov. 11-13 (Mon-Wed), 2019; KPP Head Office Bldg., 1F, 2F



A view of the 2nd floor exhibition featuring panels and sample exhibits as well as explanations by relevant representatives.

An all-in-one presentation of products, services and ideas that are helping to build a sustainable world.

The 7th KPP Exhibition was held November 11–13, 2019 in the 1st floor Entrance Hall and on the 2nd floor of the KPP Head Office. In addition to panels and sample exhibits, day 2 featured a keynote lecture by C.W. Nicol. Around 800 people in total attended across the three days, making the event a rousing success.

“Working to Build a Sustainable World” was the theme of the 7th KPP Exhibition. Attendees were introduced to what defines the KPP Group’s “present moment,” including our responses to the issue of marine plastic waste and microplastics, which has been gaining attention worldwide in recent years, and our new efforts to reduce the environmental footprint of society.

The venue was divided into seven sections for the exhibition:

- (1) Replacement with paper
- (2) Reduced usage of plastics
- (3) Bioplastics
- (4) The Green Biz Project
- (5) Thermal recycling
- (6) Material recycling
- (7) Products and initiatives with the potential to help build a sustainable world

Materials and efforts contributing to reduction of the environmental footprint of society were presented. Major products and services among these included recyclable paper materials with high barrier properties, agar manufacturer-developed eco-film, on-demand output business through flat bags made of paper utilizing LED printers, and new uses for easily recyclable cardboard materials.

As a trading company that specializes in paper, the KPP Group will continue to realize business opportunities with wisdom and inventiveness and strive to create new businesses for customers from a diverse range of perspectives, leveraging our imagination and creativity with the power to innovate the future.



“BM ecomo,” developed by KPP to support the stable operation of biomass power plants, was another focus of attention for attendees.



President and CEO Madoka Tanabe surveys the venue.



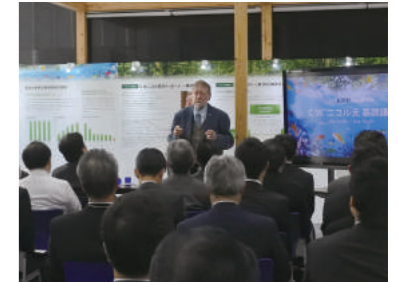
1st floor exhibition booths presented the forest conservation activities that the Group co-sponsors with the C.W. Nicol Afan Woodland Trust; the work of other innovative organizations including CLOMA and Plastics Smart; KPP’s Green Biz Project, which has been rolled out horizontally across the company; and more.

SPECIAL PROGRAM

Keynote Lecture by C.W. Nicol

November 12, 2019; KPP Head Office Building, 1F

C.W. Nicol, a writer, naturalist, and long-time devoted environmentalist, visited the company and delivered a keynote lecture. Driven by a mission to restore Japan’s natural environment and help build prosperous society where children can grow up healthy and happy, C. W. Nicol is actively engaged in reforestation initiatives in an area in Kurohime, Nagano Prefecture that he named the Afan Woodland. As an official sponsor of the C.W. Nicol Afan Woodland Trust, which he chairs, the KPP Group supports these initiatives. This article presents a partially abridged and summarized version of his lecture.



What greatly worries me is the fact that the younger generation has very few chances to interact with nature. From the moment a person is born until they reach the age of 12, their brain develops through a varied range of experiences. However, the lack of appropriate stimuli from nature may result in abnormalities in brain development. Over the past approximately 30 years, certain changes have been reported among elementary school children in the Province of British Columbia in Canada, the State of Oregon in the US, as well as the UK, Sweden, Germany, and other countries. It appears that children have been suffering from various physical disturbances, such as anxiety, inability to concentrate, proneness to emotional dysregulation and tearfulness, inability to make friends, frequent falls, hurting themselves when falling, and many other problems. Initially, hormone-disrupting chemicals were the suspected cause of such disturbances, but as brain research advanced, it became clear that the real cause was children’s “separation from nature.” The condition was named “Nature Deficiency Syndrome.” When children suffering from this syndrome grow up, they will be unable to make friends or engage in creative activities in a group, their ability to make sound judgements will decline, and they will learn to



find satisfaction in the stimuli received from their smartphones. This will result in further harmful effects, such as inability to fall in love, for instance. Children must grow up amidst the nature of their own country, and if this is not possible, it is vital at least to find time and let them go play in the woods and rivers.

I was 22 when I first came to Japan, and have been living in Kurohime, Nagano Prefecture since I was 40. (Looking at the monitor.) At our Afan Woodland, with the help of local friends, we have been reforesting, little by little, land that has been left unused for 36 years. We have implemented periodic clearing of sickly and dense growth, replanted beech trees, constructed ponds, and revived the river, which was buried in garbage. As a result, the forest was brought back to diversity and health, and is now home to 146 species of trees, animals, such as owls, Japanese giant flying squirrels, and weasels, and various insects. Some years ago, elementary school children from Higashi-Matsushima City in Miyagi Prefecture, who had been afflicted by the Great East Japan Earthquake, visited our small forest. In the beginning, I could see fatigue in the faces of the adults who accompanied the children, but as they watched their children laughing with delight

and playing freely in the woods, gradually smiles returned to their faces, too. Forests that provide a rich nurturing environment to various living creatures have the power to soothe and heal the soul and restore one’s true self. We continued exchange activities with residents of Higashi-Matsushima City, and as part of the disaster reconstruction project advanced by the city, we participated in the construction of a building for Miyanomori Elementary School using only timber obtained through forest thinning in Tohoku, improved the woods, and also continue to conduct special classes. In the classes that we teach to elementary school students, we provide them with the opportunity to experience the process of manufacturing traditional Japanese *washi* paper using Oriental paperbush and mulberry grown in the forest. We teach children about paper and its properties, its long history, and the way paper has supported the cultural development of humankind. I have written many books, so I have used quite a lot of paper. You cannot make a book without cutting a tree, as illustrated by the Chinese character for “book,” which is written by adding a horizontal slash through the bottom half of the character for “tree.” I am greatly indebted to paper, and will do my best to continue writing good books in the future.



Video of the lecture will be uploaded to the KPP website.
www.kppc.co.jp

Meet plus

Three key words to unearthing the charm of key staff members

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KEY PERSONS 01

Sales

Angus Poon



Q1 Business Profile

Paper and Board Trading

Q2 Personality

Outgoing, modest

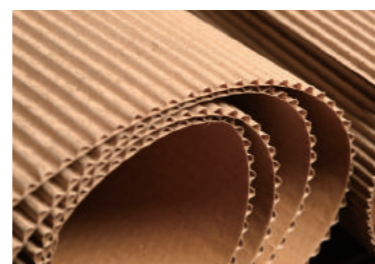
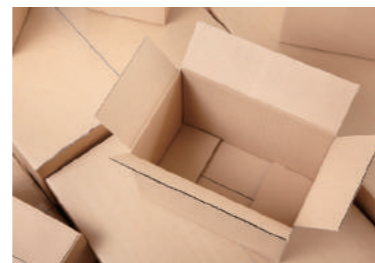
Q3 Motto

Believe in yourself

How time flies! I have been working at DaiEi Hong Kong for 28 years. Together with my colleagues I have experienced many important events, times of joy and sorrow. I have gained a lot of valuable experience and made many friends through the years. I like outdoor activities, especially soccer...although I am now getting fat. Playing soccer can keep my body fit and my mind strong. It can help me solve the challenges of daily work. Also, I can meet different people. It can make life more wonderful. I really love the good times with my family and friends. This is the best gift in the world.

OUR BUSINESS

DaiEi Papers (H.K.) Ltd is covering the geographical regions of Hong Kong, South China and Taiwan. Our international trading activities include printing and packaging grades, as well as recycled fiber, sales and marketing solutions.



KEY PERSONS 02

Finance

Polly Ang



Q1 Business Profile

Accounting & Administration affairs

Q2 Personality

Concentrated, responsible

Q3 Motto

Experience is the best teacher

When I joined DaiEi Papers (HK) Ltd., I only did work related to accounting. However, I was assigned to tackle the company's general affairs, which I had not attempted before. What I did was to face its challenges without fear, so that I would be able to accumulate experiences and to better prepare myself for tasks in the future. Although we accumulate much knowledge at school, we do not exactly know the methods for dealing with difficulties at work. Yet, past experiences can provide ways to solve problems in the real world. Experience is the best teacher, in that we can learn from failure and put what we have learned from past experience into real practice. Even though it is hard for us to face failure, it definitely can teach us invaluable lessons.

Deepen

Catch Up on the Latest News at KPP

KPP participates in the Ginza Imo Rock Project

Ginza Honey Bee Project is an NPO launched in 2006. Through its bee-keeping work, it aims to learn about the natural environment and ecosystem around Ginza. Additionally, through the harvested honey and other factors, it works to promote the harmonious coexistence of city and nature, as well as to vitalize the neighborhood. In 2015, the organization began the Ginza Imo Rock Project as part of the rooftop tree-planting project taking place in Ginza. Under this project, harvested sweet potatoes are used to make sweet potato *shochu*, a Japanese distilled liquor. Since 2010, at KPP we have been offering the use of our vegetable garden space on the rooftop of our head-office building, and helping to grow the sweet potatoes. We planted seedlings again this year and in November, harvested many sweet potatoes, the biggest of which weighed 1,180g.



KPP Group supports events held by the Environment Athletes Organization

The Environment Athletes Organization, under its motto "Striving for environmental education and social contribution through sports," sends athletes to elementary schools in various regions to hold extracurricular classes designed to convey to the students the joy of playing sports and the importance of water, air, and earth. The KPP Group applauds the NPO's social action programs and continues to support its efforts. In November 2019, four athletes who endorse this program visited fourth graders at the Akashi Elementary School. They were Shoji Sadaoka (baseball), Hiromi Makihara (baseball), Shohei Mita (track and field), and Naoki Ihara (track and field). They gave a class on baseball and running. The children were seen cheering and having fun, especially during the competitive two-team game in which they tried to hit plastic bottles with a ball. After the game, each athlete gave a talk related to the environment. When one of them responded to the question, "Why did you decide to become a professional athlete?" by saying, "I was practicing writing autographs in elementary school," the entire class broke out into great laughter.



KPP recovered paper recycling system "Town ecom" certified as Toyama Prefecture's "Eco Station," a recyclables collection site

"Town ecom," a recovered paper recycling system that KPP operates, was recognized as Toyama Prefecture's "Eco Station." In effort to build a recycling-oriented society, Toyama Prefecture officially certifies permanently installed recovered paper recycling sites run by private businesses and organizations. In order to promote the use of these sites by its residents, the public was called on to apply for the official prefectural certification of "Eco Stations" (sites working to collect recyclables). In response, we submitted applications for our 36 "Town ecom" sites, and were issued our prefecture's official certificate and plaque.



Basket cart-type "Posting ecom"
(Location: V Drug, Rengeji Branch)



Certificate issuing ceremony



Certification plaque

Create

Papercraft on the Desk

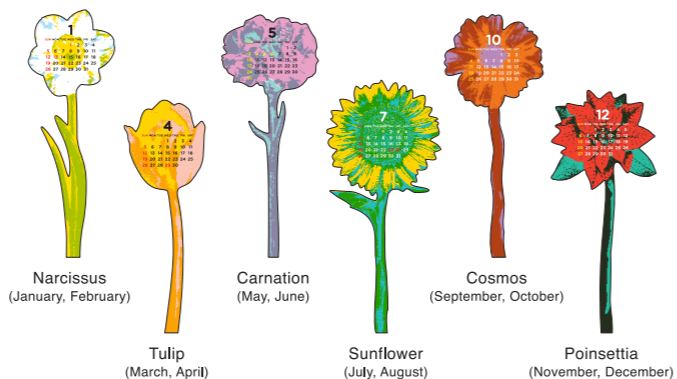
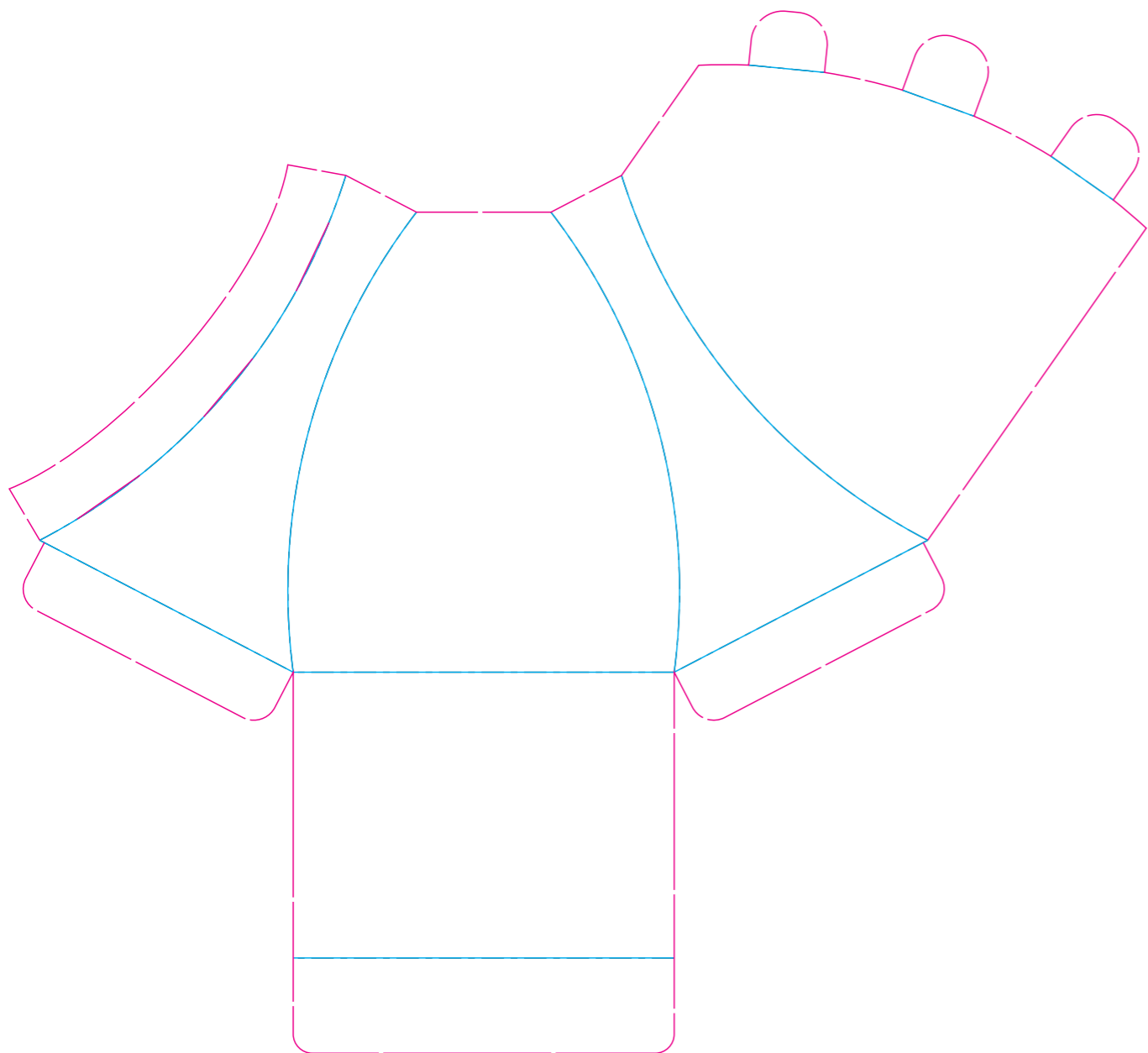
Flower Calendar

Brighten up your desktop with some color

TSUNAGU Original

Add a bouquet of flowers to liven up your desk with this calendar which shows when each flower is in season. The bright floral colors will help ease your stress and relax your busy mind.

Valley-fold line -----



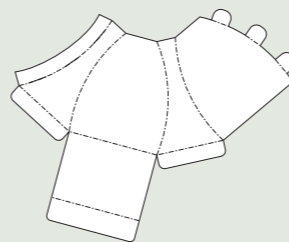
Front Side



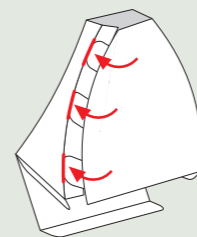
Instructions

Start by cutting out all of the flower calendar and vase along the perforated lines.

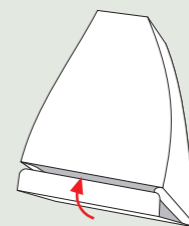
1 Firmly fold the vase along all of its "valley fold" lines toward the center.



2 Once the folds are firmly made, insert the three projecting parts into the respective incisions.



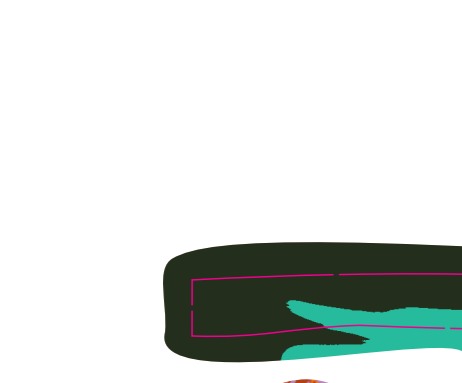
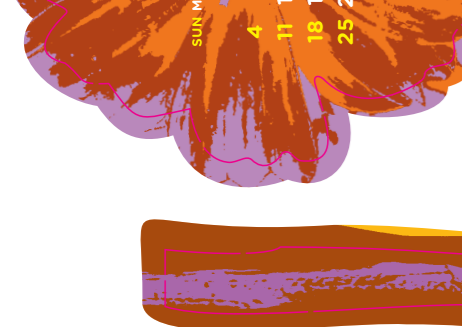
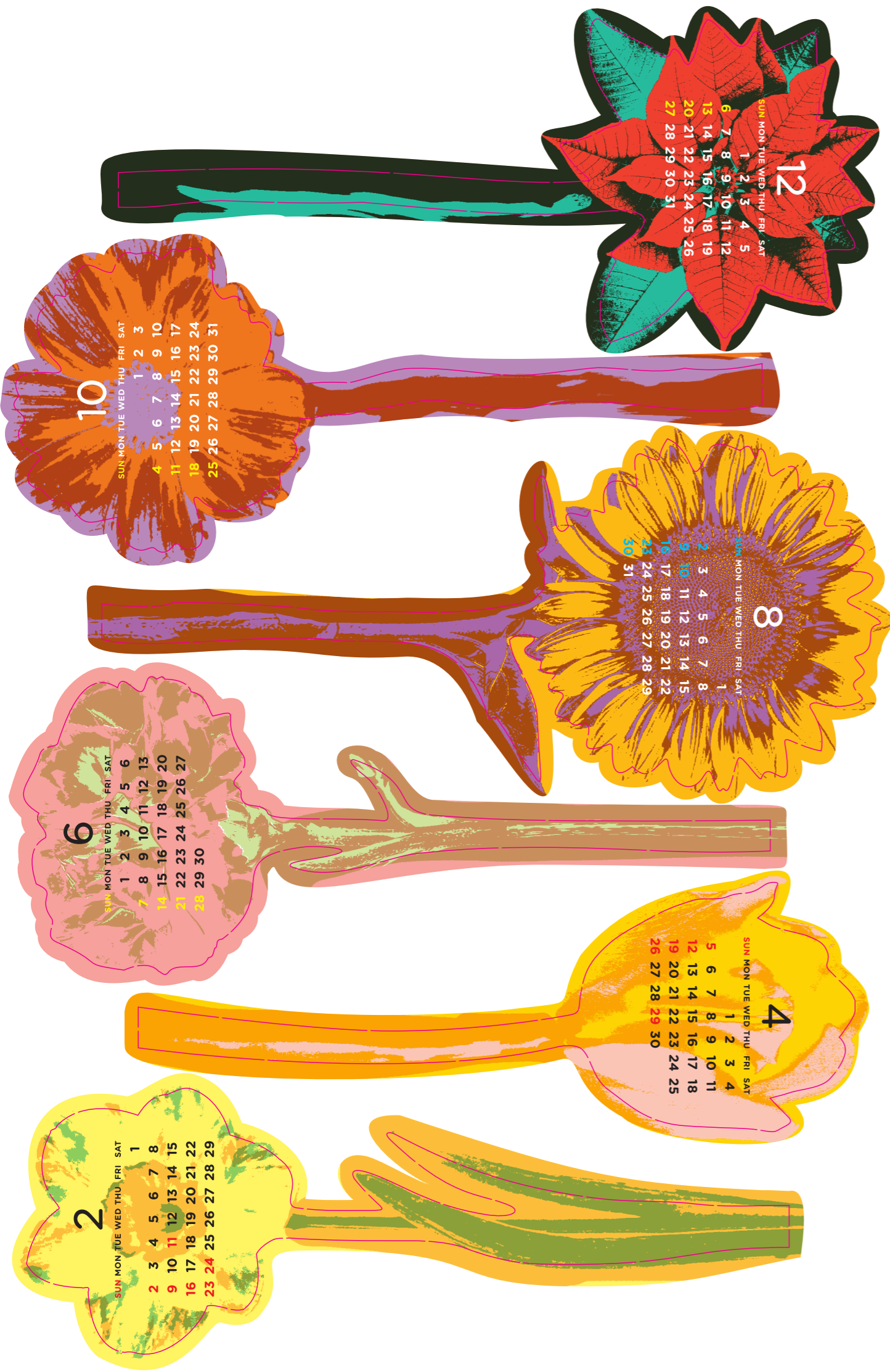
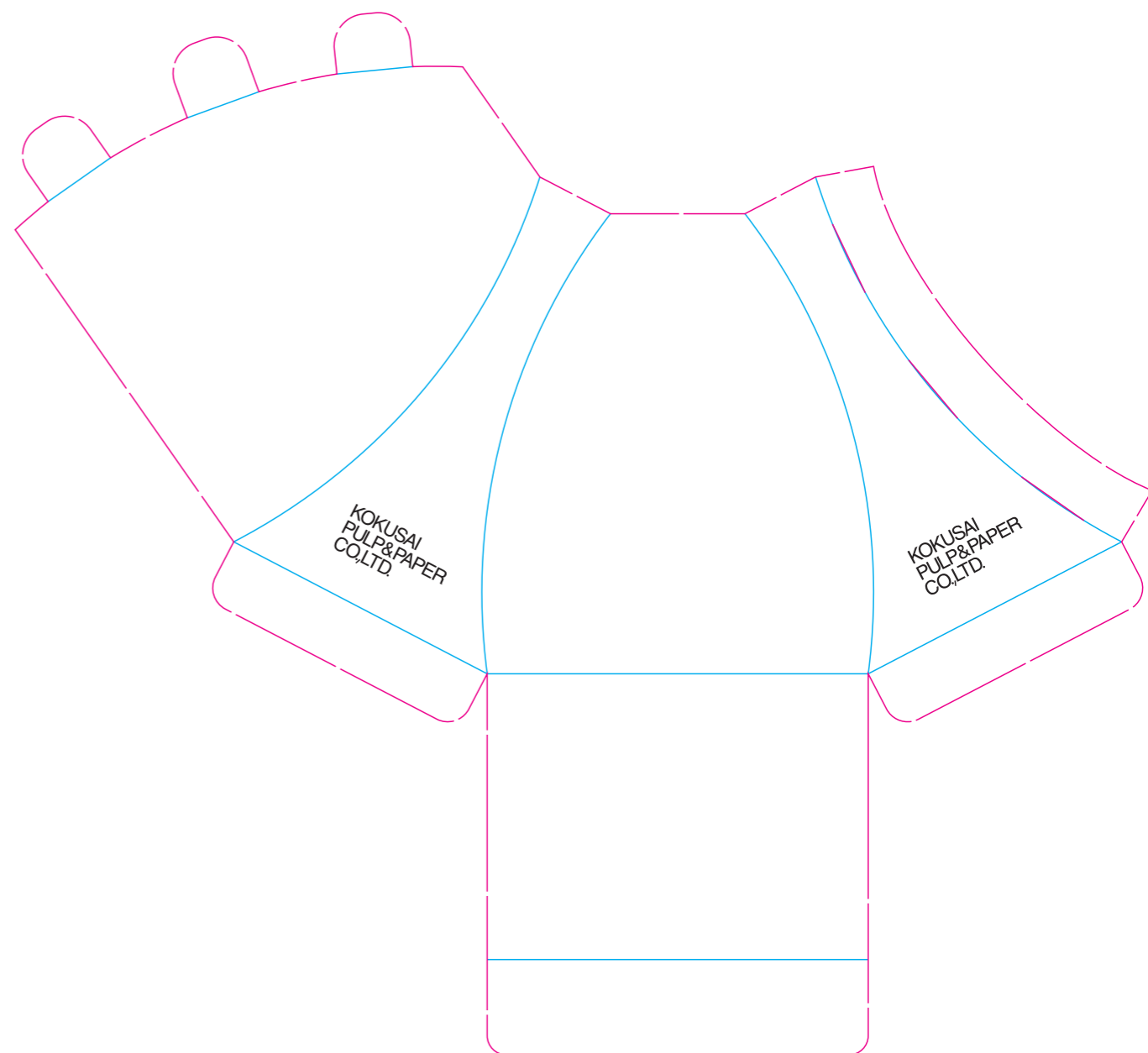
3 Fold over and insert the bottom portion of the vase.



4 Once the vase is assembled, place the flower calendar into it.

It's complete!

To stabilize the vase, place something that has weight such as coins on the inside bottom. Feel free to decorate the vase to your liking with stickers, art tape, etc.



February 11 – 13

EXHIBITION

12th KPP Cultural Exhibition



KPP works with the Tokyo Welfare Dept. to hold Cultural Exhibitions biennially, exhibiting original creations by employees, their family members, and alumni. Exhibits from a broad range of genres are planned this year, including painting, calligraphy, photography and handcrafts, as well as pieces from the Flower Arrangement Club and the Calligraphy Club. Be sure to come have a look.



INFO

■ Venue: Kokusai Pulp & Paper Co., Ltd.
Head Office, 2nd Floor Conference Room,
6-24 Akashi-cho, Chuo-ku, Tokyo
■ URL: <http://www.kppc.co.jp>

January 4 – March 1

EXHIBITION

“Kirie—The Five Muses of Japanese Paper-Cutting Art” Exhibition

A special exhibition bringing together in one gallery the work of five female artists representative of Japanese kirie art: Hina Aoyama, Atsumi Sakai, Yuna Chikushi, Kyoko Yanagisawa and Maki Matsubara. A full range of exquisite works will be on display for visitors' enjoyment, made with technical intricacy and richness of sensibility, along with gallery talks and signings with Hina Aoyama and Maki Matsubara.



Fantastique carrosse (“Fantastic Carriage”), Hina Aoyama



Subete wa tsunagatte (gyakkō) (“All Is Connected (Backlit)”), Atsumi Sakai

INFO

■ Venue: Kitakyushu Municipal Museum of Art, Riverwalk Gallery
5th Floor Riverwalk Kitakyushu, 1-1-1 Muromachi
Kokurakita-ku, Kitakyushu, Fukuoka
■ Admission: General: ¥1,200; students ¥800 (high school/univ.),
¥500 (elem./jr. high)
■ Inquiries: Kitakyushu Municipal Museum of Art, Riverwalk Gallery
■ TEL: +81-93-562-3215
■ URL: kmma.jp/bunkan/exhibition/2019_paper-cutout_5muses.html

February 5 – 7

EXHIBITION

89th Tokyo International Gift Show Spring 2020

INFO

Japan's largest international trade fair, exhibiting an assortment of personal gifts and items for everyday life. With around 3,000 exhibitors, the commercial trade show brings together people with ties to the distribution industry from throughout Japan and internationally. Many new made-in-Japan products designed for international visitors to Japan will be on display.

■ Venue: Tokyo Big Sight (entire venue) 3-11-1 Ariake, Koto-ku, Tokyo
■ Admission: Free (with advance registration)
■ Inquiries: Secretariat
■ TEL: +81-3-3843-9851
■ URL: <https://www.giftshow.co.jp/english/tigs/>

February 5 – 7

EXHIBITION

page2020

INFO

A comprehensive Japan-wide printing and media business event being held for the 33rd time. Not limited to equipment alone, the show will feature a large number of products leveraging the advantages of print media to generate new value, along with specific examples.

■ Venue: Sunshine City Convention Center 3-1 Higashi-kebukuro, Toshima-ku, Tokyo
■ Admission: ¥1,000 (free with advance online registration)
■ Inquiries: Japan Association of Graphic Arts Technology (JAGAT)
■ TEL: +81-3-3384-3112
■ URL: page.jagat.or.jp/

March 11 – 12

EXHIBITION

2nd Kyoto International Gift Show 2020

INFO

A major trade fair held to vitalize the Kansai-area market for gifts with a Kyoto focus. The WAZA HAKU event, also, is garnering attention with its collection of innovative products and services produced through artisans' skilled techniques, including the traditional craftwork industry.

■ Venue: Miyako Messe (Kyoto International Exhibition Hall) 1F, 3F 9-1 Okazaki Seishoji-cho, Sakyo-ku, Kyoto
■ Admission: Free (with advance registration)
■ Inquiries: Exec. Office
■ TEL: +81-6-6258-0002
■ URL: <https://www.giftshow.co.jp/english/kigs/>

March 21 – 22

EVENT

Kami Haku in Sendai

INFO

Tohoku will be hosting the Kami Haku paper expo, a festival that has established itself as an event for all those who deeply appreciate paper and paper products. Makers utilizing paper will gather to exhibit and sell products related to illustrating, stationery, typography and more. The charms of paper will be on display for visitors' full enjoyment.

■ Venue: Sendai Oroshisho Center Industrial Trade Fair Exhibition Hall Sunfesta Event Hall 2-15-2, Oroshimachi, Wakabayashi-ku, Sendai, Miyagi
■ Admission: ¥800 (elem. school & younger free)
■ Inquiries: Tegamisha
■ TEL: +81-42-444-5367
■ URL: kamihaku.jp/2020/

*Please check the websites of the above-mentioned organizations for information about open days and hours.

*The events and exhibitions may be subject to change for some reasons. Before visiting, please confirm in advance if each event and exhibition is open according to schedule by website or telephone.



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



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