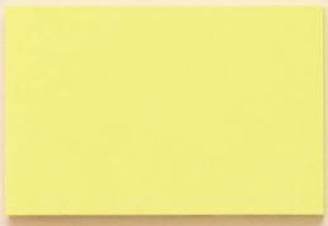
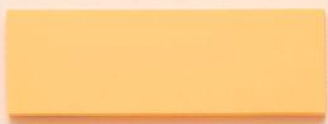
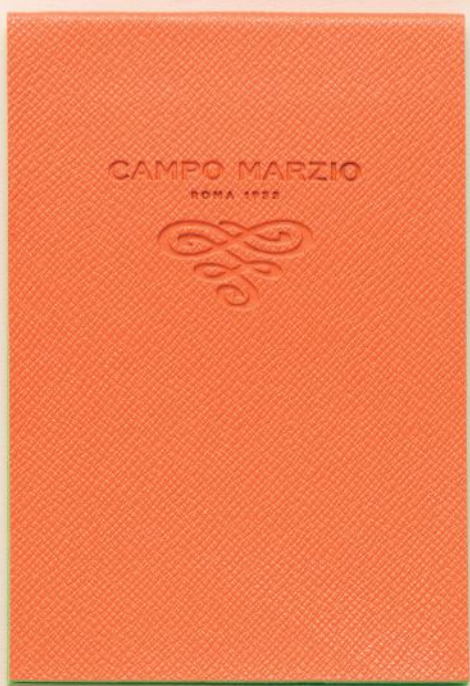


Vol. 43
2020 SPRING

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Advance
Special Issue

Stationery Sommelier

Misato Kan's Top Picks Office Supplies to Speed Your Work Along

Color

Giant Paper Flowers
Large Blossoms with the Power to Impress

Explore

Continuing to Evolve toward Reducing Environmental Impact
The Latest Technologies and Eco-Friendly Products

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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Stationery Sommelier Misato Kan's Top Picks Office Supplies to Speed Your Work Along

We take stationery virtually for granted in our everyday work. Though some may think our choice of stationery makes no difference, the product lineup is evolving on a daily basis as companies innovate, making improved versions of old standards that are more functional and more fashionable. Stationery sommelier Misato Kan has curated a selection of paper goods and other handy workplace tools. Why not swap out some of your usual standbys for a more meaningful and enjoyable office life?



Make your business more efficient

Practical Productivity Stationery

Post-it® Super Sticky Pop-up Notes – Portable Series
Campus Extend-a-Page Notebook Sticky Notes
pull+push / Perfect Barrier



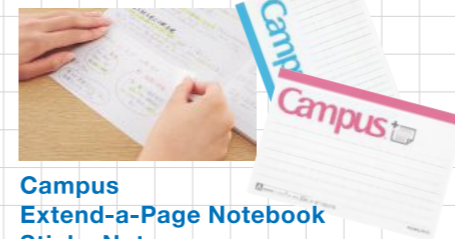
These helpful products keep your workflow moving smoothly. Matching the tool to the task increases efficiency, too, so you get through your work faster and work less overtime.



Post-it® Super Sticky Pop-up Notes – Portable Series

Sold by: 3M Japan Limited
Size: 75 x 25 mm
Sheets: 28-sheet pad x 3

You can pull sticky notes out of this dispenser with only one hand. It sticks to your laptop or tablet for maximum portability, making it a great choice for people who work in open-plan offices or are often on the road. It's convenient to be able to grab just one note with one hand while holding a phone with the other.



Campus Extend-a-Page Notebook Sticky Notes

Sold by: KOKUYO Co., Ltd.
Size: 100 x 150 mm (bottom style),
150 x 100 mm (side style)
Sheets: 20

Stick these notebook-shaped notes to the edge of a notebook page for more writing area. The thin strip of adhesive keeps it from taking up too much space, and the perforated line at the fold keeps it from sticking out when the notebook is closed. A handy way to avoid using excess pages when taking minutes or summarizing business discussions.



pull+push

Sold by: Kamiterior
Package size: 210 x 90 mm
Sheets: 10 (1 each of 10 colors)

These are actually flat tubes with the notes on the inside, to be pulled out and pushed back in as you like. Perfect for jotting down your computer's password and keeping contact info private—anything you'd rather keep away from prying eyes. Just pull out your memo when you need it, then tuck it safely away. The way they expand also makes for charming notes to friends and family.



Perfect Barrier

Sold by: HAYASHI CUTLERY CO., LTD.
Size: 194 x 85 x 10 mm
(70mm blade length)
Weight: 81 g

These scissors are produced by a cutlery manufacturer in Seki, Gifu Prefecture, a city known for its cutlery industry. A special coating keeps adhesives from sticking to the blade, so you can cut right through sticky shipping tape just like it was paper. If you use scissors at the office, this pair will boost your efficiency by leaps and bounds.

Keep office relationships smooth

Stationery for Communication

Letter Sticky Notes / Udon Memo Pad / Message Flowers
THE Stationery Mini Mascots



Teamwork among colleagues is essential to success on the job. These products can help you build trust in your relationships with your coworkers and keep everyone on the same page.



Letter Sticky Notes

Sold by: KING JIM CO., LTD.
Size: 25 x 70 mm (S), 85 x 85 mm (M), 85 x 137 mm (L)
Sheets: 15 x 2 designs (S), 20 (M, L)

We often send along words of thanks (when returning things we've borrowed, for example), but standard sticky notes are too casual, while formal message pads are too much. That's where these Letter Sticky Notes come in, with a solid thickness and designs that aren't too cute for the office. Choose from among three sizes to suit your needs.



Udon Memo Pads

Sold by: MARUMO PRINTING Co., LTD.
Sheets: 60 (12 varieties)

A printing company with over a century of experience in Kagawa, a prefecture known for its *udon* noodles, came up with these unique memo pads. Response to a prototype released on Twitter was so massive that the company put the pads into production, selling 1,200 units in a week. All of the *udon* featured in these pads are actual dishes from famous Kagawa *udon* restaurants, so you could conceivably make a trip to try the real thing.



Message Flowers

Sold by: Nihon Hallmark K.K.
Size: 160 x 170 x 35 mm
Sheets: 16 mini-cards in 2 designs

Pass these mini-cards around the office for each person to write a message, then fold them up and tuck them into the box for a fresh new take on the office greeting card. You'll save time, too, since you're not waiting for only one shared card to make the rounds. Arrange the flowers as you like—they'll make a lovely decoration in the recipient's home.



THE Stationery Mini Mascots

Sold by: KENELEPHANT Co.Ltd.
Series 1 through 3 (6 models each)

Miniature versions of popular Japanese office supplies used for generations grace these unique keychains. I oversaw their development with the hope that they'd spark conversation through shared nostalgia. The entire lineup is still for sale, with a full three series now available.

Turn some heads around the office

Designer Goods

FIND STICKY MEMO / memotorior
iiro / SARASA Grand



Office supplies are personal tools that express one's individuality in a low-key way. Choose unique products that shimmer with style—you might just become the talk of the office!



FIND STICKY MEMO

Sold by: KUNISAWA
Size: A7 (74 x 105 mm)
Sheets: 80

This memo pad stands head and shoulders above the rest. From the writability of the fine foolscap paper to the high quality and designer touch conveyed by details like the watermark, colleagues and clients alike are sure to notice. Its gilt edges add an air of luxe refinement. Highly recommended for the go-getters out there.



memotorior

Sold by: Kamiterior
Size: 91 x 132 mm (large), 75 x 125 mm (small)

These memo pads are made according to different themes based on paper texture and color, writing implements, and more. The "touch" series revels in texture and writability, incorporating five types of paper with keywords like "Smooth," "Sheer," and "Bumpy" all in one pad. It's sure to capture the heart of any paper fan; I keep a good supply of them myself.



iiro

Sold by: KOBEHA Keikaku
Size: 173 x 105 mm
Sheets: 96

KOBEHA Keikaku is a stationery brand launched by a Kobe-based printing company. Using the same accent color inside and out makes these notebooks just as lovely to write in as they are to look at. The lineup includes an impressive 50 color variations, thanks to a collaboration with DIC Color Design, Inc., famous for their color swatches. These notebooks really stimulate your emotions.



SARASA Grand (0.4 / 0.5mm)

Sold by: ZEBRA CO., LTD.
Size: 10.3 x 144 mm
Weight: 24 g

The SARASA Grand, an upgrade of the popular SARASA CLIP series of gel pens, got a makeover in March of this year. Eleven chic and tasteful colors like Sepia Black, Brown Gray, and Bordeaux Purple give your writing a kind and gently sophisticated air. And with their luxe design, they're a perfect match for a leather planner.



“Stationery is a tool for eliciting communication. I’d love for businesspeople to try the newest products out there.”

Stationery has always been a familiar part of our lives, from the first time we hold a crayon and drawing paper to the school notebooks and mechanical pencils we use to do our classwork and study for exams—right down to the ball-point pens, clips, and files in our offices.

The stationery section of any retail store is stocked with so many colorful and stylish products that it’s a struggle to size them all up. More and more people have rediscovered the appeal of stationery in recent years.

Misato Kan has been singing the praises of stationery: “Companies provide fewer supplies, so now employees have to pay for the things they need. Also, as women make strides in the business world, they have more freedom in how to spend their time and money, so there are a lot more products on the market now that meet their actual needs. I think these are the primary reasons behind the increased number of people interested in stationery.” Ms. Kan’s activities range from writing books and serial columns, to consulting with stationery manufacturers, to planning, developing and designing stationery.

“Lately it’s not so much the big-name companies, but rather companies like their contracted printing firms that are drawing on their manufacturing techniques and ideas more and more to launch their own brands. Then there are the fair number of indie makers who handle the whole process—design,

manufacturing, and sales—on their own. The expansion of channels for online shopping has been a major factor in bringing about a variety of innovative products.”

Frequent stationery sales events and social-media driven proliferation over the past few years have led to increased demand among people who were never stationery fans before. On the other hand, the move toward a paperless society and the drop in population here in Japan means major stationery companies have begun eyeing overseas markets.

“I attend conferences and events abroad, too. There’s a lot of demand for high-quality stationery from Japan, and Asia as a whole is popular.” That level of quality is supported not only by Japan’s national trait of putting sensitivity into even the finest details, but also by the country’s unique environmental conditions, which have greatly influenced the expansion of the stationery industry.

“When I asked about the air conditioning during a visit to a notebook factory overseas, I was told that opening the windows was sufficient. This surprised me. Japan’s distinct and varied seasons require temperature and humidity control, so production plants operate under strict conditions. I expect that’s why Japan has such a deep-rooted culture of ingenuity and improvement. Japan is also blessed with soft water, which is easily mixed with pigments for ink. One fun thing about stationery is

noticing how it differs with a country’s climate and culture: you’ll see a lot of brightly colored stationery in warmer climates.”

Ms. Kan reads a steady stream of press releases for the latest products on the market so she can spread the word about stationery’s appeal to more people. Her days are spent searching for worthy items to recommend; when something catches her eye, she orders a sample and tries it out herself first. When asked about her standards for selecting a product, she says, “First I picture myself using it: does it strike me as wonderful? Then, after actually using it, I make my decision based on whether it makes my work easier. Looks and utility are both important.”

Her deep dive into the world of stationery began in elementary school. “I was collecting these ‘Puzzle Erasers’ shaped like familiar everyday items. Another girl in my class saw them and exclaimed, ‘What is that?’ For the shy girl I was at the time, stationery was an important tool that created opportunities to talk with my friends. It’s because they’re such a part of our lives that stationery items can elicit communication. I still feel the same way today.”

From childhood on, Ms. Kan’s love for stationery only grew. She took a job at a large variety store and was put in charge of the stationery section—right where she

wanted to be. Her experience on the sales floor proved to be immensely valuable. Ms. Kan soon became known far and wide in the stationery industry, thanks not only to her deep affection and broad knowledge of stationery, but also her store know-how and familiarity with the workflow. Her warm sensitivity, unbound by fixed ideas, has been a breath of fresh air.

There are more than a few businesspeople bogged down by daily projects, for whom stationery is merely a tool, and who are satisfied simply to have the products they need. “Because Japanese stationery developed from something quite like generic office supplies, there’s a history of usability being favored over appearance. To put it another way, the older generation uses a lot of stationery at work and has offered suggestions for functional improvement, which has in turn given rise to highly

practical stationery. That’s why I’d like the folks working in an office environment to know about the latest stationery products too, not just young people. Take glue, as an example. There’s liquid glue that won’t wrinkle the paper, glue sticks that go on smoothly without clumping, removable glue tape—all products that have been redesigned to address user dissatisfaction. And there are a lot of products like this that have really evolved. Even if you start by simply trying a new ballpoint pen, that might change your work dramatically.”

Being discerning about stationery utility and design could help your work go more quickly and even feel a bit more enjoyable in the process. This spring, why not seek out a new favorite and bring a fresh attitude to your work?

Misato Kan’s Favorite Paper Goods

LEUCHTTURM Notebook

Sold by: LEUCHTTURM1917

I use this German notebook to collect scoops on the stationery I introduce in my column and to plot out videos. The water-repellent paper makes it great for working in a relaxing bath.

Campo Marzio SAFFIANO Notebook

Sold by: N.I.P. International Co., Ltd.

This very Italian memo book comes in characteristic bright colors. I use its pages as bookmarks, jotting down what’s on my mind, peeling off a single sheet, and folding it into my book.

MD Paper Sticky Notes (A7: 74 × 105 mm)

Sold by: MIDORI

I like the simplicity and size. I write my to-do list on one of these and stick it inside my planner, so I can see the things I’ve already done and not forget about them.

GRAPHILO

Sold by: KOBEHA Keikaku

I use this paper solely to enjoy the feel of writing with a fountain pen. It’s wonderful to be able to write so smoothly—no scratching, no skipping. If this sounds appealing to you, please do give it a try.



Misato Kan

Stationery Sommelier

Her great love for stationery led her to a position at a large variety store after graduating college, where she was put in charge of the stationery section. Currently she sings the praises of stationery by developing products, planning sales floors, introducing items, writing columns, and making media appearances. Her books include *Mainichi ga Tanoshikunaru Kirameki Bunbogu* (“Making Every Day Fun: Brilliant Stationery,” KADOKAWA), *Bungu ni Koishite* (“In Love with Stationery,” Yosensha Co., Ltd.), and *Shigoto o Koritsukasuru Bijinesu Bungu* (“Productivity-Boosting Business Stationery,” POPLAR PUBLISHING CO., LTD.). Her most recent publication is *Watashi no Sukina Bunbogu no Himitsu* (“Secrets of my Favorite Stationery,” Ei Publishing Co., Ltd.).

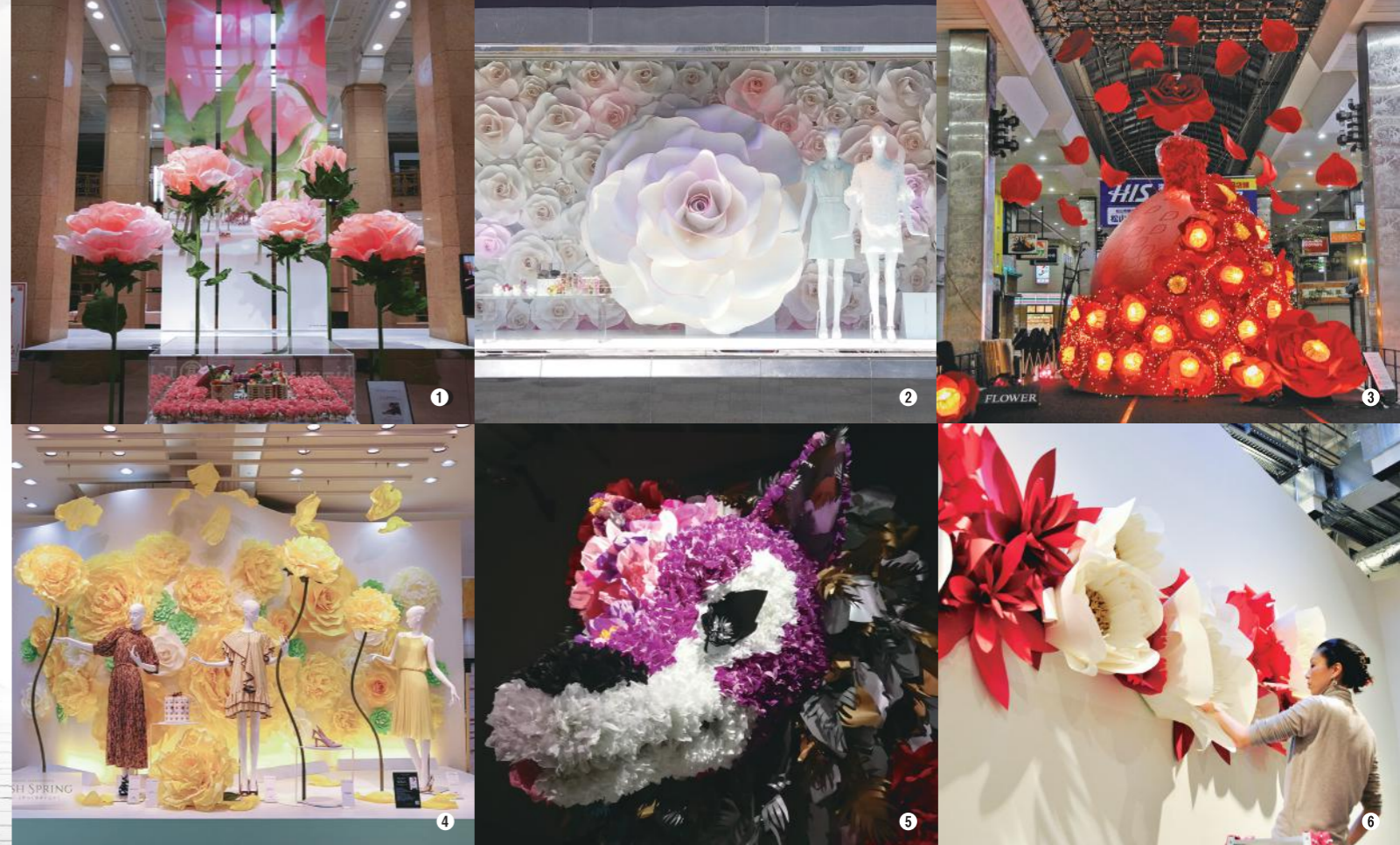
Visit Misato Kan’s website to see a variety of stationery items:

STATIONERY RESTAURANT

<https://misatokan.jp>

Color

Paper craft that colors life



Impressive designs with a powerful impact

Giant Paper Flowers

① Roses grace the main stage of a department store in Tokyo's Nihonbashi to celebrate its grand opening (2019). ② A giant rose stands against a backdrop of smaller roses created for the main window display of a department store in Ikebukuro, Tokyo (2019). ③ A piece with a camellia motif is displayed on a pedestrian walkway in Matsuyama City (2018). ④ A display in a department store in Nagoya; MEGU also designed the dresses inspired by flower fairies. (2018). ⑤ An *objet d'art* used in a promotional campaign for an Internet television program; MEGU served as artistic director (2019). ⑥ Decorating the venue for a corporate party

Beloved around the world, flowers are synonymous with aesthetic beauty. Their allure is widely employed to catch the eye, in everything from traditional Japanese *ikebana* to bouquets, hair ornaments, and commercial displays. The art of giant paper flowers - making oversized flowers out of paper - has recently been trending, particularly on social media. We spoke about the appeal of this art form and its potential for transforming space with MEGU, a designer who has developed her own unique techniques and contributed to the design of many different spaces.

Q: What made you start creating giant paper flower artwork?

A: I have always loved flowers. As a student, I studied at a flower arrangement school, as well, where I learned about the basic structure of flowers, floral decoration, and the basics of arrangement. After that, I worked in a retail flower

shop and also did on-site decorating and store displays using flower arrangements. Finally, I set up my own studio doing bridal decoration and space design. When I had a child, I took a break. But then one day, I saw an image of giant paper flowers in a social media post, and I was instantly inspired to try it myself. I thought maybe I could create something even newer and fresher, and then I was hooked (laughs).

Q: Did this already exist as an art form outside Japan?

A: Yes, there were already studios specializing in this outside of Japan, and they were categorized by the materials used. Even so, there was no textbook on how to make giant paper flowers, and no one to teach me how to do it. So I taught myself through trial and error everything from choosing the paper, to techniques for making different flowers, to producing the tools that I needed. At first, I made 60cm flowers using regular copy paper, and my craft gradually

evolved from there.

Q: How did so many people come to know your work?

A: I had been posting my pieces on social media, but the real turning point for me was in 2015 when my work was used in a calendar produced by a famous pop group. I was a little skeptical when they contacted me out of the blue, but I got a piece to them in a short period of time. From that point on, many people came to know my work. After that, in 2015, I launched the brand PETAL Design, and since then I have designed commercial sets, events, and other types of promotions, as well as spaces for commercial facilities.

Q: What makes your pieces unique?

A: It is important to me that they are beautiful from every angle, a complete 360°. It isn't just a matter of making a small flower into something large. I try to convey the true beauty of flowers by delicately adjusting the overall balance in

terms of the color, size, and the space they will inhabit. I've worked with real flowers for about 20 years, and I think my knowledge of floral structure and shape also adds to the quality of my work.

Q: How long does it take you to complete a piece?

A: I draw the patterns to size in storyboard form, color and cut them, then use wire and other materials to create individual curved petals, 36 to 50 in all. Everything is done by hand, so it takes about a month to complete a piece.

Q: What are your ambitions for the future?

A: I would like giant paper flowers to be more widely known, and personally, I'd like to expand the possibilities for this art form by experimenting with different types of paper.



Crepe paper used for paper crafts and wrapping paper, non-woven fabric used to wrap bouquets, and ordinary drawing paper are all used to create giant paper flowers. Crepe paper has stretch to it and can be pressed firmly by hand to create nuanced, delicate curves.



MEGU

Giant paper flower artist and space designer

Leading designer at the PETAL Design department of RABIRING, Inc. After working in a variety of fields, including retail flower sales, on-site commercial decoration, bridal decoration, and space design, MEGU took up giant paper flowers in 2015 and opened Japan's first studio dedicated to this art form, establishing PETAL Design. She continues to breathe new life into the world of space design with her original techniques, which combine the traditions and aesthetics of *ikebana* and flower arranging with fresh and original ideas. Her first book, *Handmade Giant Paper Flowers*, was published in 2016 by Boutique-sha Co., Ltd.

INFORMATION

Workshops

PETAL Design at RABIRING Inc. regularly holds interactive workshops on making giant paper flowers. For more details, see their official website below.

PETAL Design website
www.petaldesign.jp



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. 21: Fusako Mushanokoji

Many people may not know about Saneatsu Mushanokoji, a one-of-a-kind individual who lived in both pre- and post-war Japan. It is certainly true that very few people have heard of his first wife, Fusako Mushanokoji. I came to know Fusako thanks to my role introducing Saneatsu Mushanokoji on the television show *Hito ni Rekishi Ari* (“Everyone Has a Story”). This was in 1969, now more than half a century ago.

For those who do not know, Saneatsu Mushanokoji was a Japanese novelist, poet, and painter. While at Gakushuin Boy’s Senior High School, he became friends with Naoya Shiga and Rigen Kinoshita and was fond of Tolstoy. Later founding the literary magazine *Shirakaba* (“White Birch”) with Shiga, Takeo Arishima, Ikuma Arishima, and others, Mushanokoji was the ideological pillar of the group, which came

to be known as the Shirakaba-ha (White Birch School). His novels include *Yujo* (“Friendship”), *Ai to Shi* (“Love and Death”), and *Shinri Sensei* (“Teacher of Truth”). In 1913, at the age of 28, he married Fusako, who was seven years his junior. Five years later, in 1918, the two, along with a group of friends, established Atarashiki Mura (New Village) in Kijo-mura (now Kijo-cho), Koyu-gun in Miyazaki Prefecture. The commune was their attempt to achieve a utopian society without class strife, and they aimed to live according to humanistic principles, develop close relationships, respect one another’s individuality, and live out their lives doing no harm to others. The group tilled the land, enjoyed concerts and plays, tried their hand at writing, and painted.

The year the television program was produced and aired, Saneatsu Mushanokoji was 84 years old. I visited his house in Chofu a number of times to interview him, though I do not remember much about the actual interviews. In a room that served as a study and parlor, I remember stacks of books and several original paintings by well-known Western artists propped casually against the wall. Trees grew thickly in the large garden, and I remember the sound of a wild bird crashing into the window glass startling me. On one of the visits, he gave me a signed copy of *Mushanokoji Saneatsu Shishu — Jinsei no tokkyu-sha no ue de hitori no rojin* (“Mushanokoji Saneatsu Poems — One Old Man on Top of the Express Train of Life”), which had just been published. I was in my 30s at the time, so the title of this book of poems seemed to have little to do with me. Now that I am closer to the age Mushanokoji was at the time, the title resonates strongly with me.

Be that as it may, the main character of this column is not Saneatsu, but his first wife, Fusako. Born into a wealthy family in Fukui, Fusako became one of the members of the magazine *Seito* (“Japanese Bluestockings”) which called for women’s emancipation. She met and married Saneatsu Mushanokoji and moved with him to Miyazaki Prefecture to establish Atarashiki Mura. She divorced Saneatsu four years later in 1922 due to his relationships with other women.

Fusako spent the rest of her full life, until her death in 1989 at the age of 96, protecting the beacon of ideal living that is Atarashiki Mura.

Early in the summer of 1969, I visited Atarashiki Mura with television producer Koji Numata. The man who showed us around the village was Masao Sugiyama, Mushanokoji’s adopted son, who Fusako married after her divorce. On a side note, Sugiyama just happened to be a younger student at Yamaguchi High School when my father was a student there. My father taught him many progressive ideas, and he told me that his joining Atarashiki Mura probably also had much to do with what my father said and did.

Fusako told us many stories about Mushanokoji in his younger years and about Atarashiki Mura. Hiroo Sakata has written a book titled *Mushanokoji Fusako no ba'ai* (“The Case of Fusako Mushanokoji”). I myself have not yet read it, but the wrap-around band declares, “This is a biographical novel tracing the uninhibited and curious life of Fusako, Saneatsu Mushanokoji’s first wife, with whom he fell in love and married.”

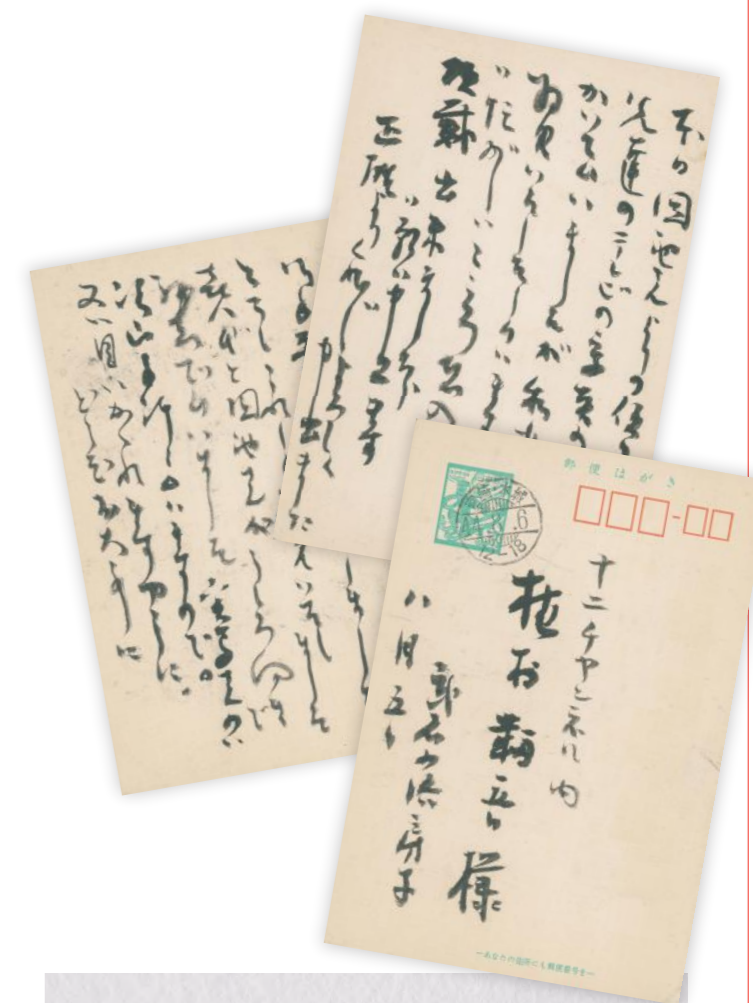
Fusako, who grew up wanting for nothing, seems to have had a free and uninhibited personality and a healthy ego. Saneatsu’s second wife, Yasuko, a chaste and dutiful woman, appears to have been the complete opposite of Fusako.

Once she moved to Atarashiki Mura, Fusako fell in love with the young Sugiyama. This seems in keeping with her innocent nature. My notebook from the time contains some of her remarks during that visit. “I was the only one who would get seriously angry. You can trust people who get angry.” She also said, “Beautiful things have value. Without beautiful things, life is not worth living.” Fitting statements from a woman who lived her life with total freedom.

At the bottom of a cardboard box containing letters I’ve received, I found two postcards that she sent me after our interview. The television program about Saneatsu Mushanokoji aired on July 16, 1969. The postcards are dated August 5 and September 15 of that year. The name Kinyuki Sonoike, a member of Shirakaba-ha, appears in the first postcard. I had sent Sonoike photos of him in the studio during his appearance on the program. Fusako wanted to see them, too, and asked me to send them to her.

“I noticed in a letter from Sonoike today that he mentions photos from the television program. I would very much like to see them. I apologize for the imposition for I know you are busy, but would it be possible for you to send them to me? Sugiyama also sends his best regards.”

Both of these postcards are written with brush and ink. Since this series aired, I have continued to hear from people who have left their mark on modern literary history, and I have wondered why I let our correspondence lapse after these postcards. It is something I regret. Naturally, in the case of Fusako, but I also regret that my relationship with Masao Sugiyama did not continue. He was, after all, one of the people who knew my father, who passed away 19 years later, from back in his days at Yamaguchi High School.



Fusako Mushanokoji



Born in 1892 in Kamisho-mura, Ono-gun (now Ono City), Fukui Prefecture. She joined the women’s literary and feminist group *Seito-sha* (Japanese Bluestocking Society) in 1912. After marrying Mushanokoji the following year, the two joined the village commune Atarashiki Mura, whose aim was to establish a social utopia where people respected one another and lived based on humanistic principles. Following her divorce from Saneatsu, Fusako married Masao Mushakonoji (former name: Sugiyama) and spent the rest of her life working with her second husband to keep the village alive. She died in 1989 at the age of 96.



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.

The KPP Group's Unceasing Efforts to Help Build a Sustainable World

KPP Sustainable Times

In order to solve the problem of marine pollution caused by microplastics, which has been much in the news lately, the KPP Group plans to leverage its imagination and creativity to offer methods of reducing this and other forms of society's environmental impact. The KPP Group makes proposals from various perspectives by developing and distributing alternative materials such as paper, weight-reduced plastics, and bioplastics. In this article, we introduce environmentally friendly products, with a little help from some of our customers.



PLUS Corporation Paper Clear Folders

Comments from person in charge at PLUS Corporation

In recent years, in light of the need to achieve the Sustainable Development Goals (SDGs), there has been a growing need for companies to pay more attention to and address environmental issues under government leadership. Based on this social background, we have developed a paper clear folder that reduces the amount of plastic used by approximately 70%* while reproducing the usability of a plastic clear folder as much as possible.

Many customers who have introduced the folders are quite intrigued by the fact that the cover is transparent even though it's made of paper. Users experience the transparent feeling when they pick up the folder and insert documents, and more than a few also rip the folder on purpose to check, and find out to their surprise that it is indeed made of paper.

A large number of purchases and inquiries are coming from companies and local governments that are working with a high awareness of environmental issues. Right after the folders were released, we received several inquiries from companies and organizations asking us to inscribe their names on the folders. The folders have also been featured in numerous magazine and news stories.

* Compared to 100% plastic folders

For details about the product visit the URL below.
https://bungu.plus.co.jp/product/file/folders/paper_folder

Comments from KPP Sales Representative



The KPP Group management vision is "GIFT + 1," and as one of our proposals for environmentally friendly products (which is what the "+1" refers to), we have been involved in the development of PLUS Corporation's paper clear folders. Amid growing interest in the environment, we launched the KPP Green Biz Project in 2018 and believe this is one of the fruits of our efforts to develop environmentally friendly materials and products. Going forward, the KPP Group will continue to use our imagination and creativity to contribute to the building of a sustainable society.

Section Manager Hiroshi Sakaguchi (Left) / Atsushi Miyata (Right)
 High Functional Products Sales Section, Business Creation Dept., Business Creation Div., Tokyo Head Office

PLUS PLUS Corporation
 URL: <https://bungu.plus.co.jp>

Established in 1948, PLUS Corporation manufactures and sells stationery, office supplies, office furniture, and more. Its Stationery Division develops a wide range of stationery products for home and school use, in addition to files and other office supplies. The company also provides new value to customers, including unique functionality, and product designs that make products that are fun simply to own.



Shiose Sohonke Choco-Yokan (provisional)

Comments from person in charge at Shiose Sohonke

We discussed new product development with Mr. Nakamura, a KPP sales representative with whom we have been working for a long time, and he proposed several items, but we were struggling because none of them were suitable for our product development process. However, when we received a sample of CLAIR WHITE (an eco-film product) from Mr. Nakamura and immediately prototyped the product, it resulted in unprecedented workmanship, and we proceeded right away with product development. The new product, Choco-Yokan (provisional name), has an edible CLAIR film between the yokan (sweet bean jelly) and the illustration to prevent moisture from the yokan from moving to the picture, resulting in a beautiful expression of the vivid colors of seasonal flowers on the surface. Currently, we are in the sales preparation phase, and at our in-house tasting party, our staff reported excellent impressions of the sweets, such as, "The seasonal illustrations are clearly transcribed on the black yokan and stimulate the appetite," "The refreshing sweet yokan and the rich chocolate go together well, making the Japanese painting-style illustrations look nicer than ever," and "The combination of Belgian chocolate and Japanese azuki beans creates a strange and wonderful sensation."

Comments from KPP Sales Representative



We proposed CLAIR, an edible eco-film made from natural materials, to Shiose Sohonke. Most CLAIR film are transparent, but for this product we proposed the opaque CLAIR WHITE in order to express the designs as beautifully as possible. CLAIR has also been used at major convenience stores as a separator for confections, and for ramen that is microwave-heated. Since we can also propose a bag-shaped CLAIR that is coated on one side with starch, I think demand will further expand in response to environmentally friendly needs.

Katsuya Nakamura
 Film & Plastic Products Section 2, Eastern Japan Sales Dept., Global Business Film & Plastic Products Sales Div. Tokyo Head Office (as of April 1: Printing Paper Sales Section 2, Printing Paper Sales Dept., Printing & Communication Paper Sales Div.)

About CLAIR

CLAIR is an edible film made from natural materials. The CLAIR lineup includes products with different melting temperatures (cold water, 50°C, 80°C). Because it is tasteless and odorless even when melted, it has a variety of applications. For example, even with a moisture-heavy cake that uses fruit, this film can prevent migration of moisture to the sponge or pie. CLAIR makes cooking easier, because it is also usable for seasoning packaging and transcribing printed items to food, and can withstand tempura and other high-temperature cooking.



Shiose Sohonke
 URL: <https://www.shiose.co.jp>

The founder of Shiose Sohonke was Rin Jouin, who came to Japan from China in 1349 and lived in Nara. He brought Chinese *manju* buns to Japan and offered them to the Imperial court, and he is said to be the originator of the Japanese *manju* bun. For over 670 years since its founding, the Shiose mark has and continues today to convey the skill and spirit of its skilled confectioners.



New Web Page for Green Products

Our new "Green Products" web page, dedicated to our environmentally friendly product lineup, is now up on the paper e-commerce site PAPER MALL operated by the KPP Group. Please also have a look here.

A website where paper can be ordered by the page



paper mall

<https://www.kpps.jp/papermall>

Meet plus

Three key words to unearthing the charm of key staff members

DAIEI PAPERS (S) PTE LTD

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KEY PERSONS 01

Phan Thi Nhu Trang

Business development



Q4 Describe your memories which you were taught or encouraged by that book

I always kept the book named *Diary of a Cricket* during my childhood and was deeply impressed with its entertainment and educational characteristics. The story is about an adventure journey in animal life of a cricket. In early days when he comes into the outside world, due to his youth and stubbornness, he encounters many difficulties and regrettable things. However, the passage of time helps him to gain more experience in life, and through his efforts, he becomes mature and brave to cope with all of life's difficulties. Solidarity and endeavor to succeed are highly emphasized throughout the story. This is also true in our lives.

Q1 Business profile

Paper trading

Q2 Personality

Self-motivated

Q3 Your favorite book

Diary of a Cricket
To Hoai

KEY PERSONS 02

Nguyen Thanh Ngan

Marketing executive



Q4 Describe your memories which you were taught or encouraged by that book

"The ones who love us never really leave us"—This quote has a deeper meaning for me than when I was fourteen. And yes, it's from my all-time favorite books, the Harry Potter Series. Love spreads throughout the series—it is the most admirable thing to me. Having someone who loves you unconditionally is the best thing in the world, whether that love comes from your family, your friends or even someone you thought was your enemy. I've learnt that everyone has a dark side, but looking at the brighter side of things has always amazed me. The ability to accept and love people for who they are says a lot about us, because we never know what someone else has been through, where their lives took them or why they are the way they are. It helps us in making better choices and becoming a better version of ourselves. Everyone is beautiful, the trick is to notice that.

Q1 Business profile

Paper trading

Q2 Personality

Integrity

Q3 Your favorite book

Harry Potter Series
J.K. Rowling

OUR BUSINESS

As a representative office of DAIEI PAPERS (S) PTE LTD, our office was established in January, 2011.

Among the overseas offices, our office is quite new, so we've been working hard to develop ourselves along with Vietnam's growth. We would like to introduce the daily calendar and the recovered paper. As for the daily calendar, it is popular among people in Vietnam, and it is used as a gift for Lunar New Year. Concerning recovered paper, its demand in Vietnam has been growing significantly, because there are a lot of new mills being built in the country these days.



Deepen

Catch Up on the Latest News at KPP



Washi paper-making workshop held at Higashi Matsushima City Miyanomori Elementary School

On January 23, we co-sponsored an event with the C.W. Nicol Afan Woodland Trust, an experience-based class on *washi* paper-making for 20 third-graders at the Higashi Matsushima City Miyanomori Elementary School.

We stand behind the goals of the earthquake reconstruction projects promoted by the foundation, and we support activities that contribute to that end, such as forest restoration work and providing emotional care for children. For this experience-based *washi* paper-making class, Mr. Rogier Uitenboogaart, a handmade *washi* maker, was invited as a lecturer to introduce the process of making paper from mulberry and oriental paperbush. The children's eyes beamed as they listened.

After his talk, the children tried their hand at beating the mulberry and oriental paperbush with a wooden hammer to loosen their fiber into fine pieces, and mixing the raw material with *neri* (viscous material that helps distribute the fiber evenly) to make the paper. They mixed in some plants picked from the "Reconstruction Forest" adjacent to the school and seaweed collected from the shores of Higashi Matsushima to add lots of personal touches to the paper.

Some of the children shared comments: "It was my first time but it was fun," and "I thought making paper would be difficult, but I was happy that it came out nicely." Our company was presented with a letter of appreciation by Ayumu Muraoka, principal of Miyanomori Elementary School, in recognition of our previous activities.



TSUNAGU GALLERY x Naoko Senoo Exhibition

TSUNAGU GALLERY is a special exhibition where visitors can get an up-close look at paper-made works by artists that have been introduced in this magazine. Our latest exhibition will showcase creations by paper fabric artist Naoko Senoo, including "silk-and-paper woven textile" and obi sashes made of *shifu* (textile whose both warp and weft are paper threads), as well as actual fabric samples that visitors can touch. It is an exhibition that lets you see and feel the paper textiles often not available for touching. Visitors can also browse through a selection of original products like eyeglasses cases and business card holders made of Nishinouchi Washi, which is used to make paper textiles, sold at Kami no Sato, a store in Hitachiomiya City in Ibaraki Prefecture specializing in Nishinouchi Washi products. As the exhibition is open to everyone, we invite you to take this opportunity to stop by.



Silk and paper textile kimono



Left: Paper textile *hana-ori*-style obi *Windmill*, the 62nd Japan Traditional Art Crafts Exhibition prize winner
Right: Paper *futsu-ori* textile, *kasuri*-style obi *Nagi no Umi*, the 65th Japan Traditional Art Crafts Exhibition prize winner



Original products of Nishinouchi, *washi* paper specialty store Kami no Sato



Fabric samples that visitors can actually touch.

Dates

March 2 – April 30
*9am-5pm (weekdays only)

Venue

Kokusai Pulp and Paper Co., Ltd.
Headquarters Building, first-floor entrance
(6-24 Akashi-cho, Chuo-ku, Tokyo)

Admission
Free

May 3-5

EVENT

Ueno-no-Mori Oyako Book Festa 2020

An annual event designed to give parents and children a chance to enjoy children's books together. It's packed with fun things for parents and children, such as book signings by the authors, lectures, and picture book readings. There will also be a sale where visitors can buy popular picture books and children's books at a special discount.



INFO

- Venue: Near Ueno Park Fountain Square (Ikenohata 3-Chome, Ueno Koen, Taito-ku, Tokyo)
- Admission: Free
- Inquiries: Ueno-no-Mori Oyako Book Festa Steering Committee
- Email: ueno@jpic.or.jp
- URL: www.jpic.or.jp/event/ueno

*The decision of whether to hold the event due to the coronavirus epidemic will be announced on the above website in early April.



April 22-25

EXHIBITION

2020 CHUBU PACK

A comprehensive exhibition that brings together packaging equipment and technologies, including raw materials and manufacturing equipment, packaging machinery and logistics equipment, and packaging material manufacturers and package printing companies. Exhibitor presentations, as well as seminars and special lectures, are also held.

INFO

- Venue: Portmesse Nagoya (2-2 Kinjofuto, Minato-ku, Nagoya-shi, Aichi)
- Admission: 1,000 yen
- Inquiries: Secretariat
- TEL: +81-52-452-3161
- URL: https://chubupack.or.jp

May 3-5

EVENT

Hamamatsu Festival

An early summer tradition in Enshu (the old name of the region where Hamamatsu is located), in which over 170 large kites prepared by each neighborhood association in Hamamatsu dance heroically in the sky. In addition to *hatsudako* kites that celebrate the birth of the first-born and the thrilling and powerful *Ito Kiri Gassen* kite battles where kite-flyers try to cut each other's kite strings with friction, there are plenty of highlights, such as the parade of *Goten Yatai* festival floats that colorfully light up the city at night.

INFO

- Venue: (Kite flying) Nakatajima Dunes in the center of Hamamatsu-shi, Shizuoka
- Admission: Free
- Inquiries: Organizing Committee
- TEL: +81-53-458-0011
- URL: https://hamamatsu-daisuki.net/matsuri

Through May 10

EXHIBITION

Small Design: Katsumi Komagata Exhibition

An exhibition featuring the works of Katsumi Komagata, an active bookbinder and designer. From experimental prototypes of his American period to music- and fashion-related works, as well as sketches that explain the process of picture book creation, visitors can see roughly 200 valuable items that ordinarily would not be on view.



Katsumi Komagata "Little Tree" One Stroke, 2008

INFO

- Venue: Mitsubishi Estate ARTIUM (8th Floor, IMS, 1-7-11 Tenjin, Chuo-ku, Fukuoka-shi, Fukuoka)
- Admission: Adults: 400 yen Students: 300 yen (Free for high school age and younger students. Persons with disabilities and one accompanying caregiver also admitted free)
- Closed: April 21 (Tue)
- Inquiries: Mitsubishi Estate ARTIUM
- TEL: +81-92-733-2050
- URL: http://artium.jp/exhibition/2020/20-01-komagata



Katsumi Komagata "LITTLE EYES 3 PLAY WITH COLORS" Kaiseisha, 1990

Through May 24

EXHIBITION

The Art and Beauty of Dyeing Stencil

—From the Traditional to the Cute

An exhibition where you can fully enjoy the charm of *Ise katagami* dyeing stencils full of various designs and elaborate craftsmanship. The exhibition will feature a great number of outstanding handcrafted Ise stencils that were carefully selected from the Nagoya Zokei University of Art & Design's collection of about 20,000 pieces.

INFO

- Venue: Toyotashi Mingei-kan (86-100 Haiwa, Hiratobashi-cho, Toyota-shi, Aichi)
- Admission: Free
- Inquiries: Toyotashi Mingei-kan
- TEL: +81-565-45-4039
- URL: www.mingeikan.toyota.aichi.jp

July 8-10

EXHIBITION

31st International Stationery & Office Products Fair (ISOT TOKYO July)

Japan's largest trade fair for all manner of stationery and paper products, from writing implements to hobby items. This fair has attracted considerable attention for its seminars introducing the latest stationery trends, as well as for announcing the winners of the Japan Stationery of the Year Award.

INFO

- Venue: Aomi Exhibition Halls, Tokyo Big Sight, 1-2-33 Aomi, Koto-ku, Tokyo
- Admission: 5,000 yen (Pre-registrar for a free invitation ticket)
- Inquiries: Reed Exhibitions Japan Ltd.
- TEL: +81-3-3349-8505
- URL: www.isot.jp/en-gb.html

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

*The above events and exhibitions may be canceled or postponed due to the effects of the coronavirus epidemic. Please confirm by checking the relevant website or telephoning before leaving for the venue.



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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Create

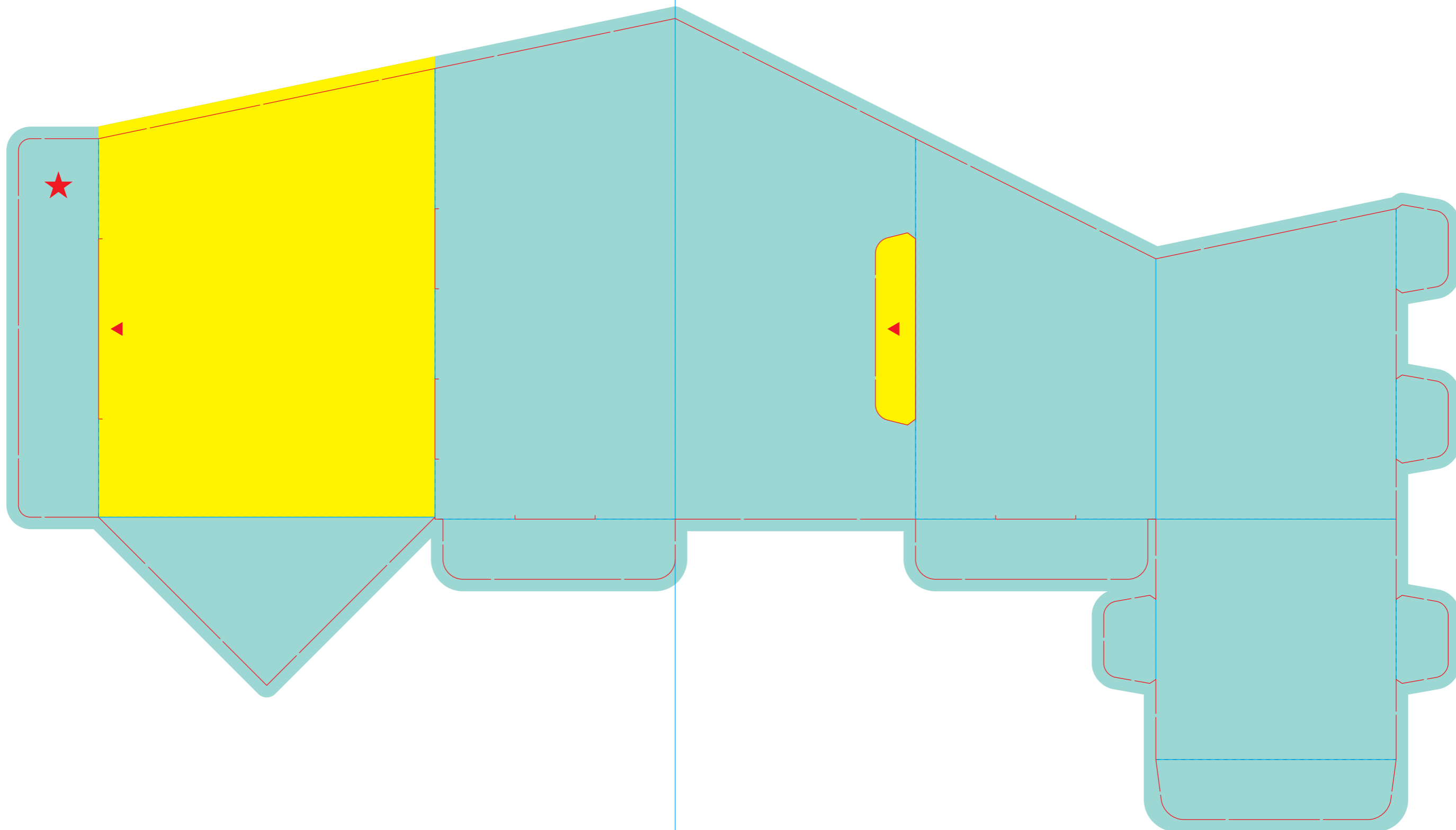
Papercraft on the Desk

Bring a Spring Breeze to Your Desk with Sectioned Pen Stand

Reversible type

This pen stand is divided into two sections, allowing you to neatly organize stationery items like pens and scissors. Sorting them according to frequency of use will enhance your productivity for sure. The soft, spring-inspired colors will add a light and breezy look to your work space.

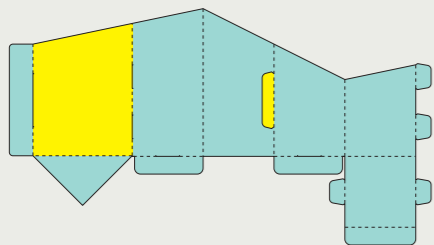
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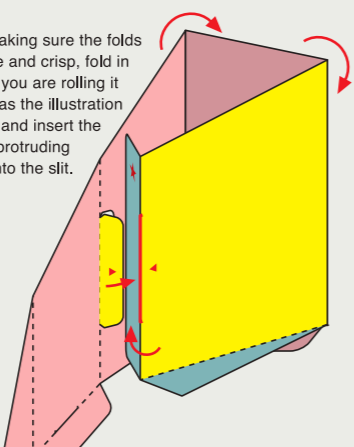
Instructions

Start by cutting out the pen stand along the cut-out lines.

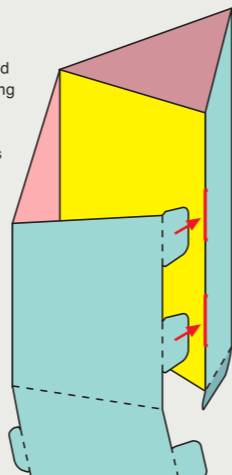
1 Do mountain folds (or valley folds) along all the folding lines. *Shown here is an example using mountain folds.



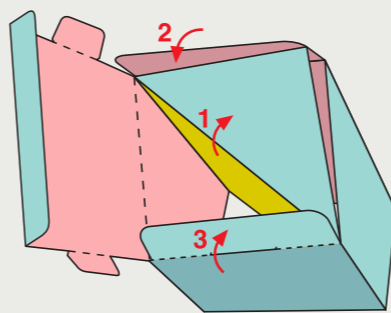
2 After making sure the folds are nice and crisp, fold in **★** as if you are rolling it inward as the illustration shows, and insert the yellow protruding piece into the slit.



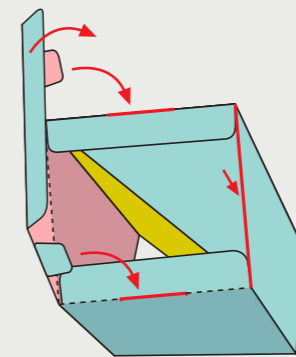
3 Fold the other end as if you are rolling it inward, and insert the two protruding pieces into the slits.



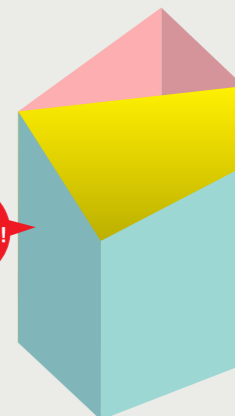
4 Fold in the three parts of the bottom surface of the pen stand in the order indicated in the illustration.



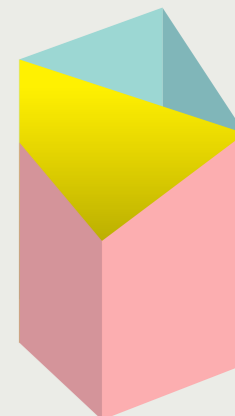
5 Finally, insert all three protruding parts, and...



It's complete!



The front will look like this if you use mountain folds.



The front will look like this if you use valley folds.

