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2021 WINTER

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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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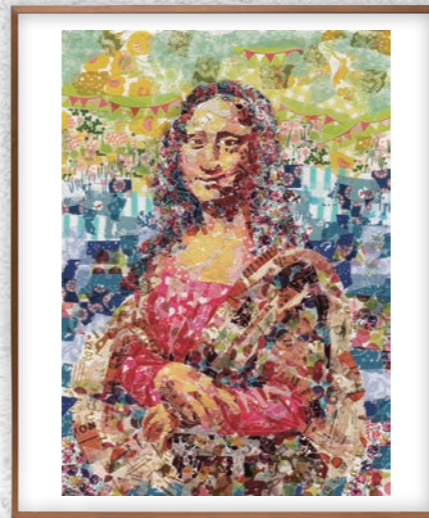
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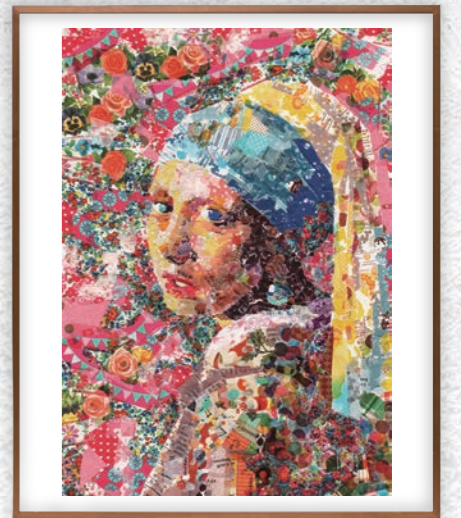


Colorful Re-Masterpieces Created with *Washi* Masking Tape

These world-famous paintings by renowned artists like Van Gogh, Monet, Vermeer, and Hokusai are known to everyone. At first glance, these renderings appear to be oil paintings or prints, but these are in fact created using only *washi* tape. A remarkable artist, Nasa Funahara, explores a new form of expression full of vibrant, vivid colors by using dozens of different types of *washi* tape to recreate masterpieces from Eastern and Western art. We delve into new possibilities for *washi* tape in “re-masterpieces,” works painted over a century ago recreated with a unique perspective on the world.



Fugaku sanjurokkei, gaifu kaisei
("Thirty-six Views of Mount Fuji: Fine Wind, Clear Morning") (2019)
210×297mm



Girl with a Pearl Earring
(2012)
297×210mm

Mona Lisa
(2012)
297×210mm

Left: Funahara's first piece of *washi* tape art created for a project while studying at art college.
Center: *Ukiyo-e* woodblock print, popular the world over. Though maintaining a sense of unity throughout the work, this is an arrangement of vivid colors not found in the original work.
Right: A reproduction of Vermeer's masterpiece. The dark background is brimming with vivid hues and floral patterns in differing tones.



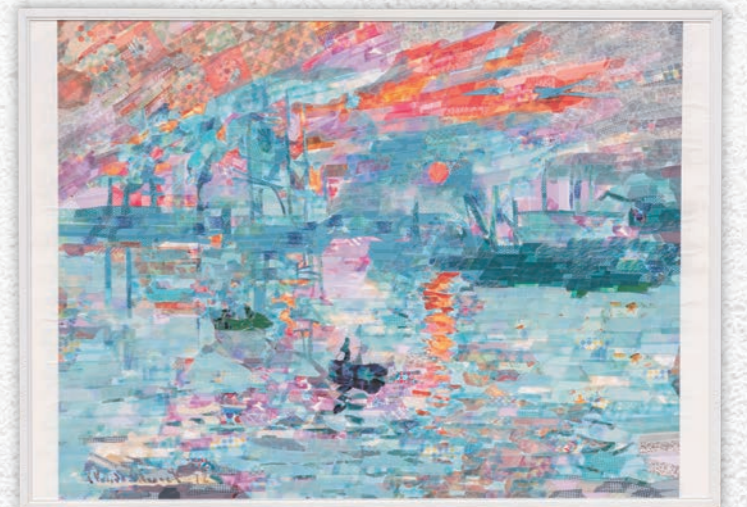
Fugaku sanjurokkei, Bishu Fujimigahara
("Thirty-six Views of Mount Fuji: Fujimigahara in Owari Province") (2020)
1030×1456mm

Based on one of the 46 prints from the Hokusai masterpiece *Fugaku sanjurokkei* ("Thirty-six Views of Mount Fuji"). Depicting Mt. Fuji as seen from Aichi Prefecture, this piece took a month to prepare for exhibition at the Okazaki City Museum of Art. Different tones are used for the interior and exterior of the massive barrel to convey light and shadows, and the outlines of the person and the objects, as well as the inscription, are all created with *washi* tape.



The Starry Night
(2020)
297×420mm

One of the most famous paintings in the history of western art, created by Van Gogh. Painted in blacks in the original, the large cypress trees are done in a collage of variously patterned *washi* tape.



Impression, Sunrise
(2020)
594×841mm

Oil painting by Monet. Funahara uses some 40 different types of *washi* tape to recreate the look of oils in the gradation of the hazy landscape and the pale light of the sun.

With its long fibers and translucency, *washi* can be layered to blend the colors above and below, creating delicate coloring with depth.

Washi tape is a common paper-based adhesive tape that was originally used for masking off sections of a surface that are to remain free of paint. More recently, though, *washi* tape has become a common stationery item popular with women, as it is easy to apply and remove repeatedly without damaging surfaces or peeling off paint. It now comes in many colorful and stylish designs. Stationery stores and variety shops carry a wide selection of *washi* tape in different colors and patterns. More and more people are turning to this tape to customize their homes, using it to decorate small items or applying it to wallpaper as an interior design accent.

"*Washi* tape allows you to freely express your individuality," says Nasa Funahara, who has attracted the attention of the art scene in Japan and abroad for her recreations of world masterpieces using only *washi* tape. Dozens of different tapes are lined up like paints on a palette. From these, she selects one that matches the painting, tearing bits off by hand and applying them to the canvas over and over to create stunning mosaic-like works of art. Her work is characterized by her

unique use of vibrant and deep colors. Thanks to the translucency and long fibers of *washi* paper, the colors and patterns of the tape blend together as it is layered, giving play to contrast in light and dark and changes in hue that diverge from the original paintings.

Much of Funahara's work is based on iconic paintings from both Eastern and Western art history. Asked why, she says, "Many people feel that paintings and *ukiyo-e* woodblock prints are too difficult for them to understand. I hope that encountering my work piques people's interest in the original paintings. I want to create opportunities for people to enjoy art more easily."

A close-up view of her work offers many unexpected discoveries and surprises. The large swirls depicted in Van Gogh's masterpiece, *The Starry Night*, are created with black *washi* tape applied as a base with colorful striped and plaid tape layered over it to render Van Gogh's unique brushstrokes. She explains, "Though I try to stay true to the spirit of the original, the color scheme is based on my own interpretation of

the original painting. For *The Starry Night*, I used tape with a constellation pattern in the night sky and tape stamped with gold foil as an accent to try to create a different quality than the original." Funahara's works are a mixture of the textural dimension of oil paintings, the softness of hand-torn *washi*, and the playfulness of free thought. "From a distance, my work looks like oil painting, but as you get closer, you realize it is actually *washi* tape, and you discover new patterns and elements. My pieces can be enjoyed on two different levels, and I hope people will see them in person."

Funahara began creating *washi* tape art when she was an art college student. "My first piece was for a school project. I created a copy of the *Mona Lisa* using *washi* tape that I had laying around. That piece was displayed at the university festival and picked up by an Internet news site, so many people heard about it." Having been featured many times on TV programs, as well as in U.S. and French magazines, Funahara's works have attracted fans the world over. After graduating university and working in an office for three years, she left to

Nasa Funahara

Washi tape artist

Graduated from Musashino Art University College of Art and Design in painting in 2015. Funahara began creating *washi* tape art while in university, and her work has been widely featured in various media in Japan and overseas. After graduating and working at an office for three years, she struck out on her own as a *washi* tape artist in 2018. Her prolific work includes exhibitions at art museums and art events, collaborative projects with companies, and creating her own original *washi* tapes.

Online gallery
<https://awrd.com/creatives/user/32706>

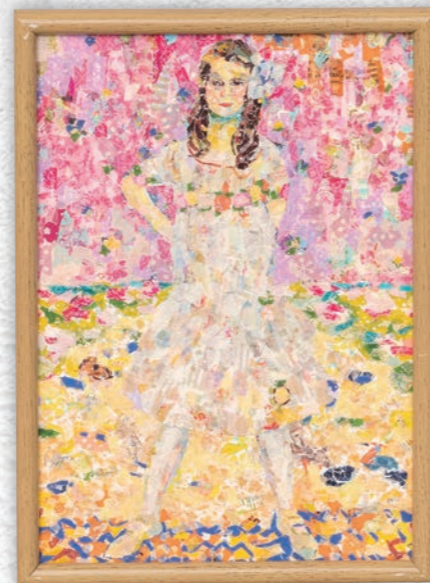




Mikake wa kowai ga tonda ii hito da
 ("He Looks Fierce But He's Really a Nice Person") (2018)
 420×297mm



Sunflowers
 (2013)
 297×210mm



Boldnis Māda Primavesi
 (2014)
 297×210mm



Choju kabokuzu byobu
 ("Birds, Animals, and Flowering Plants in Imaginary Scene") (2015)
 Approx. 1800×4500mm

pursue her art and has promoted her work in art museum exhibitions, at art events, and through collaborative projects with *washi* tape manufacturers.

Asked what she plans to do in the future, Funahara says, "With the pandemic, for the time being, I will mainly sell my work online and promote it on my online gallery. But I'd like to create more opportunities for people to see my work in person, with solo exhibitions and other events. I also want to hold workshops. *Washi* tape art is something people of all ages and abilities can easily enjoy. This type of art is being used in public health and education, and I want to share the joy of creating art with as many people as I can."

From an industrial material to a decorative tool for customizing everyday items to an artistic medium—*washi* tape is increasingly used for more purposes, thanks to artists who think outside the box.

Top left: Work by Utagawa Kuniyoshi combines various forms to create a human figure. Funahara also uses a variety of patterns for the kimono and background, which are monochromatic in the original. From the Hamada Children's Museum of Art collection.

Top center: Inspired by one of Van Gogh's *Sunflowers* paintings. The yellows, which make up the bulk of the canvas, are created by overlapping yellow tape of varying brightness.

Top right: Created to mirror the palette of Klimt's original painting, Funahara uniquely arranges her materials to recreate the girl's pale skin and white dress.

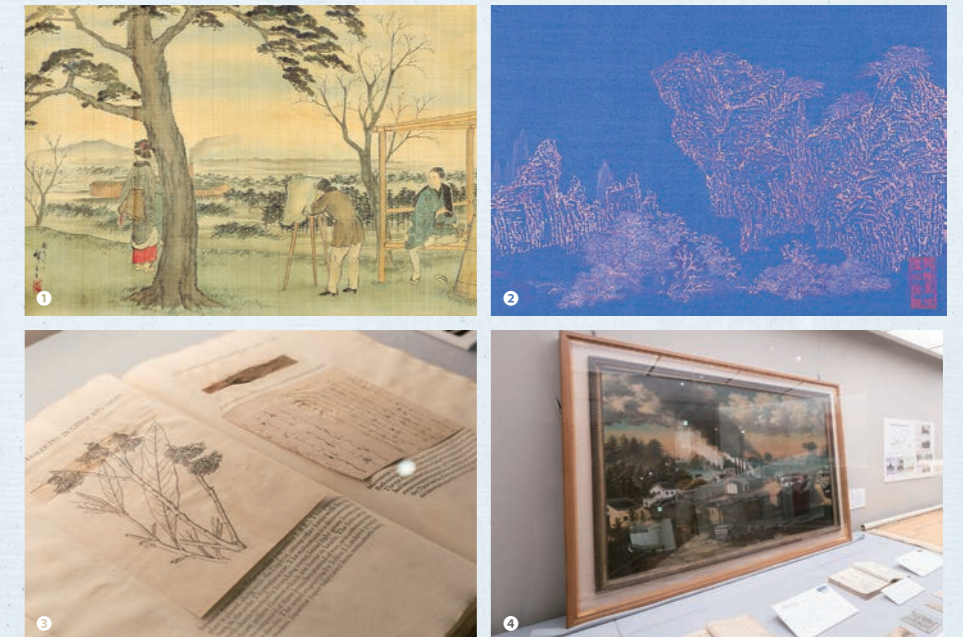
Bottom: Funahara's art college graduation project. As in Ito Jakuchu's work, the white elephant and accompanying creatures painted on a six-panel folding screen are conveyed in fresh, vibrant colors.



PAPER TOPICS

Paper Museum celebrates its 70th anniversary with a special exhibit of its collection of valuable masterpieces from around the world

The Paper Museum collects and stores a wide-ranging collection of paper-related materials, including both Japanese and western papers. The museum is holding the first special exhibition of its collection in the more than 20 years since it moved to its new building. Visitors can trace the museum's history from its founding in 1950 to the present day, savoring a variety of masterpieces that arouse curiosity and pique interest, including items with historical value from all over the world, as well as items from the collection that convey the modern paper industry of the Meiji period.



1. Original drawing, *Asukayama no kei* ("View of Asuka Hill"), Utagawa Hiroshige III /early Meiji period
 2. *Hocho shindoshi* (Reproduction of Chengxin Tang paper), Qing Dynasty/Qianlong era (1735 - 1795)
 3. *Old Papermaking in China and Japan*, Dard Hunter, Mountain House Press, 1932
 4. Oil painting, *Mita seishisho zenkei* ("Paper Mill in Mita"), Seisei Tokonami, 1880

The Paper Museum 70th Anniversary Special Exhibition: Special Collections Exhibit

* Some parts of the exhibit will change throughout the exhibition.

Dates: Through February 23 (Tue./public holiday)

Phase II: Through January 16 (Sat.)

Phase III: January 19 (Tue.) - February 23 (Tue./public holiday)

Admission: Adults: 400 yen / Elementary, junior high, and high school students: 200 yen

Inquiries: <https://papermuseum.jp/en/contact/>

Paper Museum's 70-year history begins just after end of World War II

In 1875, the large-scale modern paper mill Shoshi-Gaisha was established under the advocacy and leadership of Eiichi Shibusawa. Later renamed Seishi-Gaisha and then Oji Paper Co., Ltd., the company's Oji Mill, a cornerstone of Japan's paper industry, was later damaged by air raids during World War II. The forerunner to the Paper Museum, the Paper Making Memorial Museum, was built in the Oji Mill's only surviving structure, which housed the electrical room. Since relocating to Asukayama Park, a famous cherry blossom viewing spot, in 1998, the museum has since become one of the world's leading paper museums, exhibiting a wide range of paper-related materials and attracting many visitors from Japan and abroad.



Check out highlights from the Paper Museum on p. 7.

History

- 1949 • Oji Paper Co., Ltd. is broken up into three companies: Tomakomai Paper Co., Ltd.; Jujo Paper Co., Ltd.; and Honshu Paper Co., Ltd.
- 1950 • Museum opens as Paper Museum Foundation.
- 1952 • Becomes one of the first museums registered with the enactment of the Museum Act.
- 1965 • Renamed Paper Museum.
- 1998 • Relocates from former site of Oji Paper's Oji Mill to Asukayama Park.
- 2007 • Recognized as Heritage of Industrial Modernization by Ministry of Economy, Trade and Industry.
- 2009 • Approved as public interest incorporated foundation.
- 2020 • Celebrates 70th anniversary of founding.

Five Enjoyable Activities at the Renovated Paper Museum

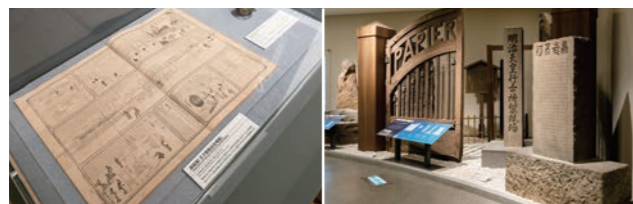
Recommended Spot

Paper Museum



Retrace Study the development of the paper industry and explore its history

The Paper Museum provides an answer to the question of why the area of Oji in Tokyo where the museum is located is called “The Birthplace of Western Paper in Japan,” and it gives visitors an opportunity to retrace the history of the area. The Monument Corner on the first floor houses a display of various historic memorial monuments, including the gate of Papierfabrik, which went into operation in 1876 as one of the first seven factories established in the dawn of the Japanese paper industry. The collection of the museum represents a treasure-trove of industrial modernization artifacts that tell the story of the development of Japan’s paper industry. In recognition of this fact, in 2007, the Paper Museum was designated as a Heritage of Industrial Modernization by the Ministry of Economy, Trade and Industry (METI).



Buy



See Appreciate a prized collection of high historical value

According to historical sources, paper was invented in China in the 2nd century BC, and was introduced to the Korean Peninsula sometime in the period between the 3rd and the 6th century. The first paper arrived in Japan by the beginning of the 7th century. The collection of the Paper Museum consists of numerous materials of high historical value. Visitors have the opportunity to see up close original Chinese paper dating back to before the 10th century, the world’s oldest traceable printed publication *Hyakumanto Darani* (“One Million Pagodas and Dharani Prayers”) (770), traditional Japanese *washi* paper from the Heian period (794-1185), and many other prized artifacts. The collection also includes *kamiko*, or clothing made from *washi* paper. The white *kamiko* displayed in the exhibit was used as a ritual garment in *Shuni-e*, a unique Buddhist ceremony to welcome spring, held at Todaiji Temple. According to sources, the ceremony began in 752.



Visitors can acquire original pieces, as well as items related to Special Exhibitions

The museum shop offers a diverse lineup of paper-related items, such as paper craft pieces and stationery. The paper-making kit for household use *Kamisuki-kun*, in particular, has enjoyed immense popularity as an original item ever since its release, and apparently is purchased by many visitors in the period of summer vacation research projects. The shop also sells items related to planned exhibitions held at the museum, giving visitors an opportunity to deepen and expand their appreciation of the exhibits.



Learn Well-equipped information areas provide extensive opportunities to learn about the basics of paper

The museum exhibits provide easy-to-understand explanations of the structure of paper, the process of its manufacturing, and other specialized content. In the Paper Classroom area, elementary school children can explore samples of various types of paper and browse illustrated display panels and other tools to learn in inventive, fun ways. The museum also provides extensive information on paper recycling. The displays offer detailed explanations on the nature of paper manufacturing as an advanced industry that efficiently utilizes used paper and discarded materials in order to reduce the burden on the environment. In addition to the displays, the Paper Museum also offers “Museum at Home,” an Internet site that features quizzes, video, and more, so that users can study in the comfort of their own home.

Interview

To commemorate the 70th anniversary of its establishment, the museum revamped the exhibitions with the goal of presenting the basic information about paper—its characteristics and functions as a material—in a manner that is accessible and comprehensible to ordinary people. Special effort went into the environment-themed exhibition. It presents in detail the cutting-edge initiatives that the paper manufacturing industry is implementing as the leader of other industries in the quest for sustainable society. Also, in order to respond to visitors’ great interest in traditional Japanese *washi* paper, the museum has established a separate exhibition area, where it presents in elaborate detail the history, manufacturing methods, and famous production areas of *washi* paper. Furthermore, as part of the renovation, the museum has adopted some ingenious ideas to attract foreign visitors. For instance, the main portions of the exhibit explanations are displayed in English as well as in Japanese. The museum has also launched a service that enables visitors to access the explanatory text of panels and displays in both English and Japanese by downloading and installing on their smartphones a specially designed app called “Pocket Curator.”

The Paper Museum is conveniently located near several railway stations, giving visitors easy access. Moreover, the Asukayama Park, which houses the museum, is a famous historical spot that dates back to the Edo period (1603-1868), when the Shogun Tokugawa Yoshimune planted numerous cherry trees in the area and opened it up to the public, so that common folk, too, could enjoy cherry blossoms viewing. In 1873, Asukayama became the first officially designated public park in Japan, and today is a famous cherry blossom viewing spot. Why not combine a pleasant walk in the park with a visit to the Paper Museum, where you can rediscover the depth and richness of paper?



Enjoy Hand Paper-Making Workshop to create original postcards

The museum holds, on a regular basis, Hand Paper-Making Workshop in which participants create original postcards using materials made mainly from recycled milk cartons. Advance reservations are required, and visitors can participate at the cost of their admission fee only. The main characteristic of these workshops is the opportunity to create high-quality postcards under the guidance of experienced staff. The workshops enjoy immense popularity as events in which children and parents can participate together. The casual setting allows them to share an experience of the joy of handcrafting. Water-marked seasonal designs are prepared in advance and provided. In addition to Hand Paper-Making Workshop, the museum also holds various paper-related events on an irregular basis. Detailed schedule information is available on the Paper Museum official website.



Yuko Hirano

A curator at the Paper Museum

Paper Museum

Address: 1-1-3, Oji, Kita-ku, Tokyo
 Access: 5 min. walk from Oji Station on the JR Keihin-Tohoku Line, 7 min. walk from Nishigahara Station on the Tokyo Metro Namboku Line, 3 min. walk from Asukayama Stop on the Tokyo Sakura Tram (Toden Arakawa Line)
 Admission fee: Adults 400 yen / Elementary, junior high, and high school students 200 yen
 Inquiries: <https://papermuseum.jp/en/contact/>

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. 23: Koreyoshi Kurahara

Though the name Koreyoshi Kurahara may now be unfamiliar to many people, about a half-century ago the man was a directorial giant with a brilliant presence in the world of Japanese film. Examples of his work include *Ore wa matteru ze* (“I’ll Be Waiting”) and *Fusoku 40 metoru* (“A Man Who Rode The Typhoon”), both starring Yujiro Ishihara and Mie Kitahara, and the films *Ginza no koi no monogatari* (“The Love Story of Ginza”), *Nikui anchikusho* (“I Hate but Love”) and *Nanika omoroi koto nai ka* (“Anything Interesting Going On?”), which all featured the selling combination of Yujiro and Ruriko Asaoka. Films from a bit later include the monumental *Eiko e no 5000 kiro* (“Safari 5000”), which was produced by Ishihara International Productions and featured an all-star cast with Yujiro, Toshiro Mifune, Tatsuya Nakadai, Ruriko Asaoka and others, the documentary drama *Kita-kitsune monogatari* (“The Glacier Fox”), and *Haru no kane* (“Spring Bell”), an adaptation of a Masaaki Tachihara novel as an adult romance starring

Kinya Kitaoji, Yoshiko Mita and Yuko Kotegawa. His *Nankyoku monogatari* (“The Antarctica”) dramatized the true story of the dogs Taro and Jiro, featuring appearances by Ken Takakura, Tsunehiko Watase and Masako Natsume. Drawing an audience of 12 million viewers, the film brought in ¥6.1 billion in distribution revenue and was hailed as a film of national significance. Produced by Fuji Television, *Nankyoku monogatari* was released in 1983. Exceeding the record previously held by Akira Kurosawa’s *Kagemusha* (“Shadow Warrior”), the film held the position of box-office champion among Japanese live-action movies for two decades until it was surpassed by *Odoru daisosasen THE MOVIE 2* (“Bayside Shakedown 2”).

Koreyoshi’s younger brother, Koretsugu Kurahara, became a film director as well, and I enjoyed personal interactions with him for many years. We were first introduced by the producer Motomura, who was with Mifune Productions at the time, when he had Koretsugu film the indigenous Conoy tribe of Palawan Island in the Philippines. Apparently, when I heard about Koretsugu from Motomura, I remarked, “Koreyoshi I know, but not Koretsugu,” and when Koretsugu caught wind of this, he resented me for a time. With Koretsugu, however, I soon formed a close personal friendship, but I felt a strong sense of inapproachability when it came to Koreyoshi—who in those days was the leader of one side of the Japanese film world and was rumored to send ashtrays flying when he got angry.

I think it must have been around the end of 1995 that I had a chance to interact with that cinematic giant, Koreyoshi. At the time, I was in charge of Programming for a Tokyo television station and was trying to put together a detective drama called *Keiji ou!* (“Chasing Detectives”) for the Monday 9 pm time slot in April of the following year. There were, of course, many other detective dramas around in those days, but I was fed up with their phony, sun-glassed detectives with cigarettes hanging out of their mouths. So then, I decided I would like to create a detective drama close to reality suitable for an adult audience’s appreciation, and see what the world might make of it.

The fundamental principle that guided me was particularity about who would create the show. I decided it would benefit from the expertise of directors like Koreyoshi and Kon Ichikawa, and screenwriter Tatsuo Nogami. Production company Toei arranged for us to seclude ourselves at the Wakana Inn in Kagurazaka, where we frequently exchanged points of view. While I was able to square my views with both Koreyoshi and Kon Ichikawa, the two directors seemed to have a tendency to avoid meeting together. Kon was precisely twelve years Kurahara’s senior, and he had a different style as well. Doing the math now, Kon would have been over 80 at the time but was hale and hearty, having shot films such as *Yatsuhaka-mura* (“Village Of The Eight Tombs”) with Koji Ishizaka. Kurahara too had also come out with films including *Haru no kane* (“Spring Bell”) and *Michi* (“The Road”), as well as television shows like *Hissatsu Shigotonin* (“Assassins”), so there may have been some unseen sparks flying between them. This just clicked for me now as I am writing this, but Kon may have felt that the combination of Kurahara and Nogami, who had teamed up in making the *Hissatsu Series*, was disadvantageous to him. I asked Kon to direct the opening and ending sequences for the show. As I mentioned in my previous column, the opening scene showed Koji Yakusho and Hiroshi Fuse, who played the lead detectives, smashing a handgun. I also had Kon shoot the series finale. He offered a smartly produced episode informed by *After Twenty Years*, one of O. Henry’s short stories.

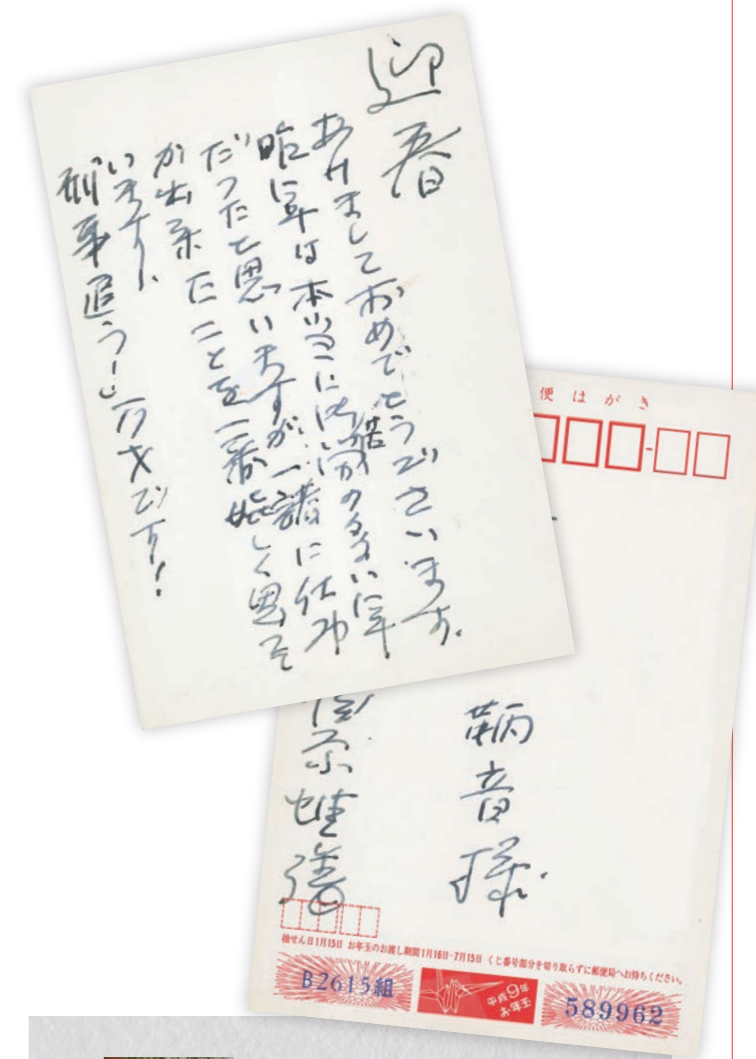
While highly appraised, *Keiji ou!* failed to meet viewership expectations and was cancelled after two seasons. I doubt if I was given the blame for that, but after that, I ended up transferring from Programming to Sales. We held a closing party for the show at the Tokyu hotel in Ginza, where I announced, “I am satisfied with *Keiji ou!* Maybe that’s why I’ve been transferred to Sales, but I do not have a single regret.”

Working on the series deepened my interaction with Koreyoshi. Here is a New Year’s card I received from him the following year.

“Happy New Year, as we greet the coming spring. I know that you put in a great deal of hard work last year, but it makes me happiest of all that we were able to work together. *Banzai for Keiji ou!*”

Looking over the timeline of his life, it was in December 2002 that he passed away at the age of 75, hardly six years since the show had aired. Not long after his passing, I received from Koretsugu a favorite camel-colored Pollini leather jacket of Koreyoshi’s in an apparent distribution of his mementos. It had actually been meant as a gift for my oldest son, who Koreyoshi had been partial to. It seemed to be a bit of a tight fit for him with his large build, though, so I wear it myself

from time to time, even now. My friend Kenichi Morohashi, president of TV Asia, suggested that I claim the jacket had been a gift Koreyoshi had received from Ruriko Asaoka, so I occasionally tell people that to invite their envy.



Koreyoshi Kurahara

Film director
1927-2002



Born in British Borneo (now Malaysia) on May 31, 1927. Joined the Shochiku Kyoto Studio in 1952. Transferred to Nikkatsu in 1954 and made his directorial debut with *Ore wa matteru ze* (“I’ll Be Waiting”) in 1957. Produced a string of hits that projected Yujiro Ishihara and Ruriko Asaoka to legendary stardom, providing support for the heyday of Nikkatsu action films. After going freelance, he made *Nankyoku monogatari* (“Antarctica”) a major, record-breaking hit with a sense of massive scale. The Medal of Honor with Purple Ribbon was conferred upon him in 1991, and the Order of the Rising Sun, Gold Rays with Rosette, Fourth Class, in 1997. After a bout of pneumonia, passed away on December 28, 2002 at the age of 75.



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.

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

KPP Sustainable Times

The recirculation and recycling of finite resources and energy has become an urgent concern in contemporary society. At KPP, we are determined to increase our corporate value by helping to build a sustainable society. Our thermal recycling business, which is grounded in our management mission to foster a recycling-oriented society, contributes to this effort.

KPP President Tadashi Kurihara appears on TBS Radio to discuss KPP's initiatives to foster a recycling-oriented society

KPP President & Executive Officer Tadashi Kurihara appeared on *Migoto na o-shigoto* ("A Remarkable Job"), a program airing on TBS Radio (954 AM, Tokyo) during the Saturday 17:15-17:30 time slot, for an interview on September 5, 2020. Hosted by *Brutus* magazine (MAGAZINE HOUSE) editor-in-chief Zenta Nishida, the episode introduced listeners to the "remarkable" initiatives the company is taking, as well as other news.

In the broadcast, Kurihara described KPP's internal, bottom-up initiated Green Biz Project, which advances deplasticization and reduces plastic usage in an effort to help foster a recycling-oriented society. When presented with a paper clear file made with 30% film and 70% paper content as a specific example of plastic reduction, Nishida commented, "Its semi-transparency keeps the documents inside from being plainly visible, and the way the cover can be written on looks very convenient, too!"

Kurihara pointed out that paper is a sustainable material that will be attracting more and more attention in the days ahead, and discussed the initiatives KPP is taking in the area of closed recycling, engaging in both the collection and sale of paper.



Visit the TBS Radio website for broadcast details.

www.tbsradio.jp/524043

KPP-supported World Food Programme awarded Nobel Peace Prize

Since August 2017, KPP has served on the board of trustees for the Japan Association for the World Food Programme, the official point of contact in Japan for the World Food Programme (established 1961). The World Food Programme (WFP), is the food aid organization of the United Nations and works to achieve the goal of a world without hunger. Since its establishment, the WFP has provided assistance to an average of about 100 million people in 80 countries every year, offered food aid in times of emergency such as conflicts or natural disasters, and worked in cooperation with local communities in nation-building projects to improve



nutritional status and build robust community frameworks.

In recognition of these efforts, the WFP has been awarded the 2020 Nobel Peace Prize. Reasons for the award include the organization's devoted efforts in the fight against hunger, its contributions to improving conditions in the pursuit of peace in regions affected by conflict, and the role it has played in promoting efforts to prevent hunger from being used as a weapon of war. In the years ahead, KPP will continue its support for the WFP to help contribute to the eradication of hunger in the global community.

Introducing user feedback on the biomass power plant operation support system BMecomo

BMecomo is a service that helps maximize revenue for biomass power plants that are in continuous operation on a daily basis. In order to achieve this, the service involves the collection and analysis of all forms of data obtained from biomass power plants through use of the latest technology, as well as a thorough visualization of the data. This time we will showcase feedback received from Biomass Power Technologies Inc., a company that has adopted BMecomo for actual use.

Biomass Power Technologies Inc.

Head office | 502-10 Kubo-cho, Matsusaka City, Mie Prefecture
 Business activities | Electric power production using biomass energy, power plant planning, design, operations management, maintenance management, electric power distribution, etc.
 URL | <http://www.bpt.co.jp/>

Testimonials from clients currently implementing BMecomo

With BMecomo we can manage otherwise invisible data, such as the expertise of proficient operators and minor indications of abnormality in facilities. Selection and visualization of necessary data enables us to accurately grasp the current status of a power plant. BMecomo has been useful in making management decisions to maximize sales and profits, and its use in conjunction with the work of on-site operators has allowed us to achieve results of 345 days and upwards in operation per year.



Tsuyoshi Kitakado
 President and Chief Executive Officer
 Biomass Power Technologies Inc.

Complications with fuel are a common feature of biomass power plants, and they frequently lead to decreased output or operational interruptions. Using BMecomo has made it possible for us to learn of abnormalities instantaneously through alerts that can be received remotely so that we are able to receive the same information as we would on-site at the power plant. BMecomo has been useful in quickly resolving complications, since it allows precise directions to be given to on-site operators based on data accessed from the remote monitoring screen.



Hirozumi Nishikawa
 Power Plant Manager
 Biomass Power Technologies Inc.

BMecomo application screen



BMecomo offers three broad categories of functionality: remote monitoring (visualization of data), optimization of operations, and facilities maintenance. Its remote monitoring feature provides a user-customizable remote monitoring dashboard like that shown in this sample screen.

* Starting at the upper left corner of the screen, the sample image shows an overall schematic of the plant plus real-time readings, a real-time power generation meter, principal monitoring items, a transition graph of generated power output, and a comparison table of power generation projections. Since BMecomo allows power plant data to be monitored in real time from any location and at any time with no more than an internet connection required, it can be put to use in more rapidly grasping operational status when complications arise, as well as in sharing data with the company's external stakeholders in real time.



Contact | +81-3-3542-9080

Service hours | M-F / 9:00-17:00

BMecomo dedicated website
<https://bmecomo.com/>

▶ KPP launches official YouTube channel

KPP has been using YouTube to share videos for a while, but after carrying out maintenance, we have now officially launched our own YouTube channel. We are posting videos introducing our company and products, so please take a look. We will continue to expand our video content and deliver information that text and photos alone cannot convey, so please subscribe to the channel.



The Kokusai Pulp & Paper Official YouTube Channel
www.youtube.com/user/kppchp

Kokusai Pulp & Paper Co., Ltd



▶ Fiscal 2021 Job Offer Ceremony held online

In order to prevent the spread of COVID-19, we held the ceremony for prospective employees for fiscal 2021 in an online format. Company executives gathered in a conference room after taking measures to avoid close contact, while provisional hires participated in the ceremony from home using an online system.

Messages from executives to provisional hires included encouragement of study for the Test of English for International Communication (TOEIC®) and other self-improvement activities while there is still time before joining the company, and calls for exercising utmost care during the COVID-19 pandemic, while looking forward to welcoming them to the company.



▶ First male employee secures childcare leave

In August of last year, we saw our first male employee to take childcare leave; and two more male employees did so in December. Although the system allows both men and women to take childcare leave, according to the *Basic Survey of Gender Equality in Employment Management* by Japan's Ministry of Health, Labor and Welfare, the rate of eligible men taking childcare leave in fiscal 2019 was still low at 7.48% (83.0% for women). KPP is working to create an environment where employees can choose the way they want to work according to their circumstances, so they can work with peace of mind while balancing work with home life.

▶ Sumikko Gurashi Gakuen, an online virtual school based on the fictional *Sumikko Gurashi* characters, opens

Under a plan conceived by San-X, Co., Ltd. (Head office: Chiyoda-ku, Tokyo; President: Hiroshi Senda), KPP operates the San-X Online Shop, which offers a wide range of San-X character merchandise. San-X and Nippan Segmo, Inc. (Head office: Chiyoda-ku, Tokyo; President: Kuniyoshi Yasui) have opened Sumikko Gurashi Gakuen, an online virtual school based on the hugely popular *Sumikko Gurashi* characters.

This website has been set up as an online virtual school that allows students to "go to school" by accessing the website using their smartphones or PCs, so they can enjoy classes and events even during the COVID-19 pandemic. The site offers a number of free programs, such as a course on hand-drawing characters that is taught by their original creator, and many free events, such as the monthly-themed *senryu dojo* (a class for learning how to write humorous *haiku*).

Admission procedures (membership registration) are free of charge. If you are interested, please access the site.



Sumikko Gurashi Gakuen website
<https://sumikkogakuen.jp/>

San-X Online Shop
<https://shop.san-x.co.jp/>

Sumikko Gurashi Gakuen website

San-X Online Shop



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What Is *Sumikko Gurashi*?

Aren't there a lot of people who greatly prefer the corner seat of a train or cafe, and who feel at ease in such a spot? *Sumikko Gurashi* is a collection of characters created by Sun-X in 2012 based on this theme of Japanese people's affection for a spot in the corner. The many unique characters, such as Shirokuma, a polar bear who is sensitive to the cold, and Penguin, who lacks confidence, are very popular among a wide range of people, from children to adults.

KPP and *Sumikko Gurashi*

KPP and our business partner EMIX Inc. are operating the San-X Online Shop under San-X's plan. In addition to selling a wide variety of merchandise featuring the popular *Sumikko Gurashi*, *Rilakkuma*, and *Tarepanda* characters, the shop also offers personalized products, flower arrangements, and other limited edition items that can only be purchased there.



books & café BOUSINGOT

2-33-2 Sendagi, Bunkyo-ku, Tokyo

TEL: +81-3-3823-5501

<https://www.bousingot.com/>

Late afternoon – 23:00

Closed Tuesdays

(or following day when holidays
fall on Tuesdays)

🐦 @bousingot

* Hours announced daily on Twitter



Helping people encounter a book that sparks new interests

The Sendagi neighborhood in Tokyo's Bunkyo City is a place where literary figures including Mori Ogai and Natsume Soseki once resided, and it frequently appears as the setting of their works. Situated amid the old stomping grounds of such literary masters, BOUSINGOT is a cafe with a selection of used books where guests can enjoy a leisurely time reading books with a coffee or alcoholic beverage in hand. Inside the cafe, with its relaxed atmosphere, guests will find a choice selection of fine books on subjects ranging from art to music to history, with a special focus on French literature. The books are, of course, free to be perused, and they are also available for purchase for guests who find one they particularly like.

It has been 15 years since owner Kengo Haketa opened BOUSINGOT. At the time he opened the space, having worked for a

publishing house, many of the titles he included were works of French literature, a subject he had immersed himself in since his days as a student. The range of genres represented in the cafe appears to be broadening now, though, in keeping with his own shifting tastes.

“The books you will find here are thoroughly representative of my own interests. I do try to keep a collection of books likely to spark the interest of the general visitor, rather than ones geared toward specialized enthusiasts, though it is a matter of personal preferences. Even with a genre people ordinarily might have less opportunity to encounter—like African literature, for instance—there might be someone who comes to appreciate the depth of the genre after dropping in at the cafe and picking up just that one book. That kind of nuance is a very considerable part of

why I opened this space integrating a used bookshop with a cafe.”

Haketa also touched on the unique charms that brick-and-mortar bookshops offer in this age when online shopping is becoming more and more prominent as a means of buying books.

“From the texture of their paper to the beauty of their design and the ingenuity with which they have been put together, books have value as objects. It makes me happy when people get a sense of that sort of value by actually holding a book in their hands.”

In addition to the cafe menu, with its richly fragranced offerings, a full selection of alcoholic beverages including whiskey and wine is available. Be sure to stop by and treat yourself to a special encounter with a new book in the chic atmosphere of BOUSINGOT.



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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