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Admire

Special Issue

The Mysterious Interplay of Light and Shadow in Paper Sculpture

Explore

What KPP Can Do Now to Help Resolve the Problem of Marine Plastic Pollution

Advance

Food-Derived Paper Items, Made from Fruits and Vegetables Slated for Disposal

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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The Mysterious Interplay of Light and Shadow in Paper Sculpture

Layers upon layers of *kirie* turn the paper cuttings into sculpture-like works of art. Added illumination produces unique shadows of nuanced depth created for pieces of fantastical beauty that evoke far-away mythological lands.

With her artwork, *kirie* artist Ayumi Shibata breaks through common perceptions of the Japanese art of paper cutting. We sat down to interview Shibata, who has attracted fans the world over, and gained new insight into the message and worldview behind her art.



I hope to convey through my work how nature and human beings can coexist harmoniously for ages to come.

Ayumi Shibata

Kirie artist



Born in Yokohama, Kanagawa Prefecture, Shibata moved to the U.S. in 2007. In 2012, she enrolled in the National Academy of Design, where she majored in printmaking and multimedia studies. From 2015, she was based in Paris, where she worked and exhibited for two years at the 59 Rivoli artist studios operated by the city of Paris. Combining elaborate paper cuttings and illumination, her fantastical works have been highly acclaimed in many countries. She has made her mark on the international art scene, including a large-scale work exhibited at the Milano Malpensa Airport in Italy and a prize at the International Art Triennial in Germany. In Japan, she held solo exhibitions at Ginza Wako, the Fujikawa Kirie Art Museum and other venues in 2020. In December of that same year, she served as stage art director for a concert tour by singer Ryoko Moriyama. She continues to expand the fields in which she works.

<https://www.ayumishibata.com>



Delicate patterns cut from a sheet of paper by the human hand with a utility knife — *kirie* is a form of paper art that expresses a unique view of the world, combining an artist's deep sensitivity and expert techniques with the texture of paper and the contrast of light and dark. Among the many excellent *kirie* artists, Ayumi Shibata is a standout who has attracted a great deal of interest. We visited Shibata's studio in Tokyo in March, just as the cold winter air had begun to warm, to learn more about what is at the heart of the beautiful art she creates.

One of the defining characteristics of Shibata's work is its three-dimensionality. Rather than a single flat paper cutout on its own, she layers paper cuttings into elaborately sculpted, complex pieces with a sense of depth. Trees, plants, animals, as well as churches, houses, and other structures that are part of people's lives are cut from paper and illuminated, breathing life into these forms and casting beautiful shadows full of mystery to express a singular worldview.

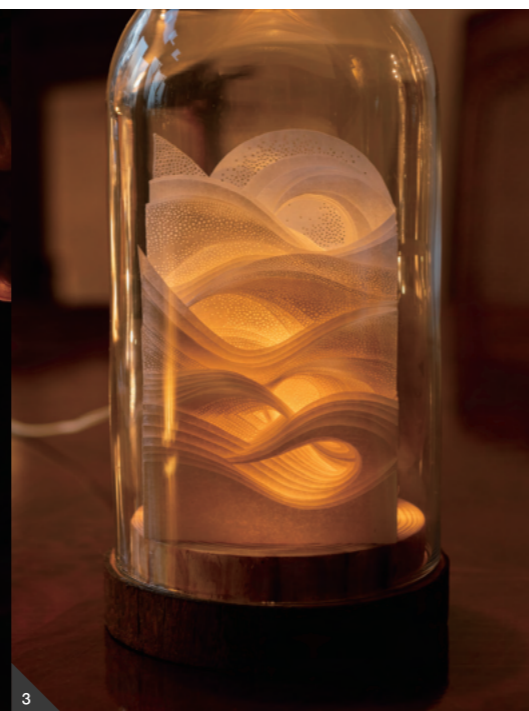
"When I look at the inside of a glass container which will hold a piece of my *kirie* art, a whole three-dimensional world naturally springs to mind. I work straight from the image in my head. I don't do any sketches; I just work freehand," Shibata says. Watching the actual process up close, one sees no hesitation as she positions the utility knife against the pure white paper and makes her cuts. "My work reflects everything I am in that moment, so I have to keep my mind free and clear of any negative thoughts. I don't design intentionally. I focus on breathing life into the paper through my hands."

Even the paper she uses to create her pieces is packed with Shibata's unique attention to detail. "For pieces that will be put in glass containers, I use an Italian paper called Pergamon. I like it because it's durable and moisture-resistant, and has a slight parchment-like texture when light passes through it. For exhibition works, I use Drop Paper, a paper made in France that is very fireproof. I even used local Nishijima

Washi paper for a life-size installation exhibited at a museum in Yamanashi. Paper is such a moldable material, and there are so many different types. When I was in the U.S., I used to go to specialty stores and choose papers that I thought I'd like. Paper is interesting, because the more you look for it, the more discoveries you make — like papers that you can only find in a particular country or region."

Shibata has gained attention on the art scene both in and outside of Japan. Her creative work has been covered by media around the world, but her journey to this level of success involved many twists and turns. After graduating from high school, she was devoted not to art, but to music, through age 25. Although she was passionate about music, she began to question the profit-driven nature of parts of the creative world and, after a car accident, left music behind. It was at that point that she decided to move to New York to study, hoping to discover her unwavering "core" as an artist.

(1) *Chowa no Mori* ("La banquet de lumier"), from solo exhibition at Wako Ginza; (2) *In the Jar Shigemii* (thicket), in the Jar Series; (3) *Ginga no Oto* ("Sound of Galaxies"); (4) *Ama no Iwato Biraki* ("ULYSSE"), massive *kirie* piece exhibited at Milan Malpensa Airport Terminal 1; (5) Photo of *Shirakaba* ("Une theorie des Grandsurs") at the solo exhibition held in Paris; (6) *Watashi no Tsubasa* ("My Wings"); (7) *Kodo Roku* ("Heart Beat 6"); (8) *Hoshi no Kioku* ("Memory of the Stars"); (9) *Kami no Yama* ("Volcano Book")





“When I was there, I always ran up against the language barrier, yet I often went to church. The church was shut off from the bustle of the city. There was silence and peace. It was the perfect place to spend time reflecting. One day, I looked up at one of the church windows, and saw this beautiful light streaming through the stained glass. When I saw the beautiful patterns that the light made on the floor, I had a flash of inspiration. I remembered how fun it was back in elementary school to make stained glass-style decorations out of black construction paper and colorful cellophane, and how it used to fill my heart with joy when I finished one. I immediately went home and made a bunch of them.” The beautiful scene in the church that day became the prototype for Shibata’s pieces, which make such lovely use of transmitted light.

Thanks to a friend’s introduction, Shibata’s pieces were exhibited at a local gallery. Word of mouth spread among people who responded to her work, and she gained a reputation as an artist and built a portfolio of work.

“After a while, I enrolled in a local art school to learn more about contemporary art. With the support of the dean of the university, who told me to ‘pursue what you love,’ I immersed myself in *kirie*.

I received a scholarship and devoted myself to my work.”

After graduating from art school, she followed her instincts and moved to Paris. There, too, fate led to a series of encounters, which helped her establish herself as a *kirie* artist.

“It was strange how I met so many people I never would have met if the timing had been even slightly different. After I returned to Japan, too, (singer) Ryoko Moriyama offered me a job as stage designer for her concert because she happened to see a three-minute TV program I appeared in. I feel that these many ‘connections’ have brought me to where I am today.”

Through her work, Shibata conveys the “connections” in life and the importance of humans and nature harmoniously co-existing.



Stage art created for Ryoko Moriyama concert tour

“Without rain, crops do not grow, and if the rain is polluted, this also affects the human body. We humans have distorted our relationship with nature, because we continue to develop the land selfishly without a thought about the fact that everything is connected under the surface. I think this is at the root of the outbreak of new viruses. We are at a turning point in our society, and I believe humans should use our advanced technologies to lead us to a sustainable way of life. I’d be happy if even a few of the people who see my work realize the importance of living in connection with nature.”

Taking a fresh look at how we ourselves connect with nature and the people around us, and rethinking how we relate to nature, may be steps to a better future. Shibata’s artwork offers the invaluable hints we need to build a sustainable world.

INFORMATION

Ayumi Shibata Solo Exhibition

A solo exhibition of a diverse collection of Shibata’s work, including her latest pieces, will be held at Rokkosan Silence Resort. The resort offers stunning views and nature at its finest. Don’t miss a great opportunity for this close-up view of Shibata’s delicate, exquisite works set against a magnificent natural backdrop.

Dates	August 17 (Tue) - September 5 (Sun)
Location	Rokkosan Silence Resort (1034 Minami Rokko, Rokkosan-cho, Nada-ku, Kobe City, Hyogo Prefecture)
Admission	Free
Inquiries	Rokkosan Silence Resort TEL: +81-78-891-0650

PAPER TOPICS

PAPLUS®, a paper and plant-derived resin composite, promises to replace plastic with more than 99% plant content.

Combining paper and biodegradable plant-derived resin (polylactic acid), this sustainable material has a low environmental impact. Developed by CAMINO Co., Ltd., PAPLUS® holds a great deal of promise as a new material that can replace petroleum-based plastics. Polylactic acid is a type of biodegradable plastic made from cornstarch, sugar cane juice, and lactic acid bacteria. Although the acid has attracted attention for the fact that it breaks down into carbon dioxide and water within about three to six months when put into compost, and within a few years when

buried in soil, it had been considered unsuitable for mass production due to the difficulty of using it with injection molding. CAMINO Co., Ltd. formed a development team of experts in various fields to address this issue. Japan’s advanced molding and smelting technologies have made it possible to use the polylactic acid in mass production. This remarkable new material also turns paper scraps and recovered used paper into composite paper, encouraging resource recycling.



PAPLUS® Features

01 Over 99% Plant Content

Enzymes produced by the microorganisms in soil break PAPLUS® down into water and carbon dioxide. This creates a cycle by which the water and carbon dioxide provide nutrients to plants and produce starch and glucose.

02 Resource Recycling for Paper

PAPLUS® can be made with such raw materials as paper scraps left behind in the manufacturing process, milk cartons, and used paper generated in corporate operations. Recovered PAPLUS® can also be reused as a raw material, establishing resource recycling.

03 Added Heat Resistance

PAPLUS® achieves a heat resistance grade of approximately 120 °C, which is compliant with Japan’s Food Sanitation Act, making it usable for utensil containers, tableware, and other products. * Heat-resistant grade PAPLUS® contains about 90% plant content. When combined with natural clay, the natural matter exceeds 96%.

04 Suits a Wide Variety of Uses

As a promising replacement for many plastic products, PAPLUS® is planned for use in such products as tumblers, tableware, serving trays, and cosmetics containers, as well as for collaborative and OEM products.

Inquiries

CAMINO Co., Ltd. | 7F, Minami Aoyama NK Bldg., 1-10-4 Minami Aoyama, Minato-ku, Tokyo
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Food-Derived Paper Items, Made from Fruits and Vegetables Slated for Disposal

From notebooks and message cards to small containers and more, this range of nicely colored paper items give an impression of warmth. They are made from the peels of fruits and vegetables that would otherwise be discarded, mixed with materials such as paper mulberry and hemp to create *washi* paper. These new upcycled products* were devised by Masami Igarashi, a *washi* artisan of the long-established Echizen Washi papermaker, Igarashi Paper Co., Ltd., working with her second son, Yuto. When Masami was searching for new potential in *washi*-making, she looked through the file of trial products Yuto had come up with in the course of the research assignment he had pursued since he was a fourth grade elementary student: "Making Paper from Foods." From there, she resolved to turn his ideas into products.

The process of product development got underway in earnest as she began collaborating with designer Naohiro Niiyama (Representative of TSUGI) of Fukui Prefecture's city of Sabae. With Yuto, who had grown up in a family of *washi* artisans, contributing a flexible way of thinking, and Masami contributing her sophisticated techniques of making *washi* by hand, "Food Paper" was born. Expectations are high for this new creation, which aims to contribute not only to resolving the global issue of food waste, but also to serve as a first step in dealing with the scarcity of raw materials used in *washi*-making, including plants such as paper mulberry, Oriental paperbush and *ganpi*. We interviewed Masami Igarashi about the sequence of events leading to the development of "Food Paper" as a marketable product.

* Upcycling is a sustainability-rooted approach to giving unneeded goods a fresh start as items with increased value by applying new ways of thinking about their use.



— It seems like these products will help reduce food waste, too.

I personally had been unaware that hundreds of kilograms of vegetables are discarded daily at production facilities, or that fruits and vegetables get removed from the sales area at supermarkets for having even slight bruising or discoloration. Since I started making this Food Paper, I have come to pick out foods close to their expiration date as much as possible if I am planning to eat them right away. I also have a desire for as many people as possible to learn through our products that food waste is a problem that is near at hand to us all.

— What kind of difficulties does making fruits and vegetables into paper present?

While the bast fibers found on the inside of bark from paper mulberry, Oriental paperbush and the like are well-suited to making *washi* paper because of the length they have, fruit and vegetable fibers vary widely, from extremely short ones to long ones. Also, it presents some difficulty that some may be high in starch, or may be glutinous just as ingredients, which means their individual properties need to be ascertained to determine the proper amounts to use. By using my son's research assignment file as a reference text, we were finally able to make the paper into marketable products.

— Could you share some of Food Paper's special characteristics with us?

While maintaining the unique texture of *washi*, it also features natural shades of color in a way only these foodstuffs can, which would not be reproducible with artificial dyes. With our admixture of living components, it does mean that the colors may come to gradually wash out a little as the plant matter fades further from freshness, but I hope people will also be able to appreciate this very change in color over time. Also, in terms of durability, while it might not be to quite the same degree as *washi* paper made with bast fibers, it still features a considerable level of strength due to the inclusion of paper mulberry, hemp and so on.

— What are your ambitions for the future?

Though exhibition of our products has been paused due to the COVID-19 situation, we still have some fun paper stationery planned for development. I hope everyone will look forward to that! I would also be very happy if more people would be spurred by our Food Paper to take an interest in building a sustainable society and help reduce food waste even just a little, especially since the future is still hard to foresee.

— Could you tell us about your process of developing Food Paper?

I ended up presenting at a Fukui Prefecture branding seminar that I took part in in 2019, and I had the designer Naohiro Niiyama help me think about new *washi* paper products. Then, at that time, this research assignment Yuto had been working on since the fourth grade popped into my mind. His research involved making *washi* from familiar foods, and he had put together a file of actual paper samples made with various different foods, along with microphotographs, special characteristics and so on. I used his work as hints for making *washi* incorporating fruits and vegetables. My efforts were blessed with a very favorable reception, with an MVP award for my presentation, second place in a popularity contest in the Dai Nippon Ichi exhibition managed by Nakagawa Masashichi Shoten, and more.

— What sort of criteria do you use to select the fruits and vegetables you use?

We use things we receive from production facilities that provide cut vegetables to hospital and school lunch services in Fukui Prefecture, as well as fruit destined for disposal at orchards, unmarketable produce from supermarkets and so on. Also, out of the wish to remind people that fruits and vegetables have their own seasons of peak freshness, we make a point of always making selections appropriate for the season. We currently have nine varieties offered for general sale and, for OEM, over twice that many types of fruits and vegetables.



Washi paper samples made by Masami's son Yuto, incorporating foodstuffs into the process. He began the project as a fourth grade elementary student and is entering high school this spring.



Food Paper can be ordered from the online shop as well.

Food Paper is offered for purchase at SAVASTORE, an online shop with a collection of products from Fukui Prefecture featuring good design sensibility and a sense of story. Be sure to click through and take a look.

Food Paper dedicated website
<https://foodpaper.jp/>
SAVASTORE
<https://savastore.jp/>



Optimal for custom-made paper and collaborative products

From original wine labels made with locally harvested grapes to wrapping paper made with ingredients found on menus and more, Food Paper is optimal for custom-made paper and collaborative products made with fruits and vegetables.



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. 24: Masajiro Kojima

It was over sixty years ago that I first met Masajiro Kojima. I was either a university student or a *ronin* waiting for another try after failing the entrance exam; I can't recall which. My father had taken me to Kojin, a lodging house where Kojima was staying while in Niigata for a lecturing engagement. Kojima, then an influential figure in the literary world, was not such an easy person to meet up with. Still, perhaps anticipating that it might benefit the future prospects of this unworthy son of his, my father frequently seized upon opportunities to introduce me not only to Kojima, but to other acquaintances as well.

"Chance meetings," Katsuichiro Kamei once said, "are matters of great importance in life," yet looking back on it, it seems that having been introduced to figures like this and to once again connect with them somewhere later on is what we might refer to as *en*, or the circle of fate.

If I were 18 then, it would place our meeting around 1955, meaning that Kojima would probably have been over 60. Ryunosuke Akutagawa and Kan Kikuchi were roughly his contemporaries, so they should have been roughly the same age if living then. One of Kojima's representative works was *Ganchu no Hito* ("Center of Attention"), which depicted Akutagawa, Kikuchi and others, but I had not read it at the time. I do have memories of having read his *Kuishinbo* ("Gourmand") culinary essays a few times. These ran as a serial column for many years in the little food magazine *Amakara* out of the Kansai area, which had enjoyed popularity after its launch shortly after the end of the war. That was about the extent of my background knowledge of Kojima, and I listened on idly to the exchange he and my father had without interjecting much.

About 14 or 15 years later, in 1969, I had my first real interaction with Kojima in the course of work. At the time, we were featuring the author Ineko Sata on the television show *Hito ni Rekishi Ari* ("Everyone Has a Story"), which introduced the lives of celebrities as lived so far. For the first time in my life I was in charge of directing, and for this program we were having Kojima on as a supporting guest.

I may have an opportunity to touch more on Ineko Sata another time. She was a left-leaning author they say was inspired to begin writing novels after meeting Ryunosuke Akutagawa at the Seiryotei restaurant in Ueno where she worked. This was shortly after her arrival in Tokyo from Nagasaki. The encounter is indispensable to relating the story of her life.

Kojima knew Akutagawa directly and had authored a book concerned with him, so having him appear on the program would allow us to inquire about related circumstances. If I recall correctly, Kojima commented during the show, "She had an impressive look with her long face and slender shoulders. Both Akutagawa and Masao Kume were enamored with her." Though it was just my first time directing, it seemed to go reasonably well, and after the shoot was finished, Sata was considerate enough to treat everyone involved with the program to a meal at a Chinese restaurant in Roppongi. Accompanied by Mieko, his wife at the time, Kojima was in attendance too, and in good spirits.

A look in the cardboard box where old letters are kept at my house produced four pieces of correspondence from Kojima. Two were addressed to my father, Seiji, and the other two to me. One of the ones addressed to my father was a postcard sent to an address in Zushi. My father had left Niigata, long his home, on the occasion of the finalization of his second daughter's marriage. For about a year, he made Zushi his temporary residence together with me, and this must have been a postcard from then.

"I am relieved above all that you were safe during the great earthquake. What a surprise that you would move so nearby," it said. The "great earthquake" is a reference to the one that hit Niigata in 1964. Kojima, who was living in Kamakura at the time, had apparently sent this in reply after my father had notified him of the new address. The second letter addressed to my father included a mention of me as well.

"Speaking with your son on the telephone, I was fondly reminded of the time we met in Niigata. [...] I trust you have made many interesting memories traveling to India, and I admit your journeys inspire envy in me when I compare them with my own languorous spirits of late. I feel weary and disinclined to make the effort even when receiving an invitation to visit Osaka. On top of that, a geriatric condition called prostatic hypertrophy troubles me and has taken my vigor. All in the world is just lousy now, with nothing in which one might even take pleasure. [...]"

Considering that the shooting and broadcast of *Hito ni Rekishi Ari*: Ineko Sata ("Everyone Has a Story: Ineko Sata") took place shortly after the new year in 1969, Kojima would have been 75 years old when he wrote that. My father, seven years his junior, would have been 68. When he commented, "All in the world is just lousy now," Kojima, who had penned works including *Encho* and *Shodai Nakamura Kichiemon* ("Nakamura Kichiemon I"), could have been alluding to a decline in the quality of the cultural arts. Serving as a member of screening committees for a number of literary prizes and so on as he did, though, he may also have been lamenting the deteriorating quality of the literary efforts of the day, as he was quite particular about composition.

Both of the letters addressed to me were in acknowledgement of snapshots from the television studio that I had sent to him.

"I have received the photos you sent to me from that time. In your meticulous kindness I delightfully sensed the consideration of a person from the Meiji era [of the late 19th to early 20th century]. Since I appeared in a particularly nice photo, it put me in good spirits to show them to people who come to visit."

He concluded the letter with, "Please do stop by if the mood strikes," and I did take him up on that, presumptuously showing up at his house without any particular purpose. The house of Tatsuo Nagai, who

showed me friendly favor, was in Kamakura's Yukinoshita neighborhood, while Kojima's was just ahead in Egara, so my path took me to the Nagai residence first to pay my regards. When I mentioned I was on my way to pay Kojima a visit, he gave a wry smile and asked, "Have you read Kojima's *Mantaro*?"

As I came to understand upon later reading it, Kojima's *Ogai Kafu Mantaro* ("Mori Ogai, Kafu Nagai and Mantaro Kubota") had depicted Mantaro as inspiring bad feelings to an unnecessary degree through his problems with women, financial matters and so on. After that, what might be called the literary figures of Kamakura conspired to keep their distance from Kojima for reasons that are not entirely unimaginable. While Mantaro had in the second half of his life been blessed in a worldly sense, we might see here envy toward him on the part of Kojima, who had tread a similar path himself.



Masajiro Kojima

Novelist, essayist, haiku poet
1894-1994



Born in Shitaya-ku, Tokyo City, Tokyo Prefecture (now Taito City, Tokyo). Graduated from Keio University Faculty of Letters. Published his first collection, *Ganshu* ("Shyness"), in 1924. After gaining recognition for *Ichimai Kanban* ("Lead Performer"), which was modeled on the works of *koshakushi* professional storyteller Hakuryu Kanda, he reached out into the field of popular novels as well, achieving popularity with works that included *Midori no Kishi* ("Green Knight") and *Hitozuma Tsubaki* ("Tsubaki, a Married Woman"). In addition to works such as *Ganchu no hito* ("Center of Attention"), made up of reminiscences of the Taisho-era literary world of the 1910s and 1920s, and *Ogai Kafu Mantaro* ("Mori Ogai, Kafu Nagai and Mantaro Kubota"), which related stories of three authors he associated with for many years, he was also known for his appreciation of the classics and his culinary essays. He lived to the age of 100.



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 ensuring that our business operations help to build a sustainable society. This effort is grounded in our management mission to realize a recycling-oriented society.

What we can do now to help resolve the problem of marine plastic pollution

Marine plastic pollution has become a major issue worldwide. Estimates show that, at our current pace, the mass of plastics in the world's oceans may exceed the mass of fish by 2050. Preventing the flow of plastics into the oceans has become an issue of vital importance, since it is so difficult to get them out once they are there.

Here, we propose ways the KPP Group can help and cover some efforts being made by key countries to address this issue.



The global movement toward the de-plasticization

Japan made the switch to charging for single-use shopping bags in July 2020, somewhat behind other countries. Though this may have seemed to present an inconvenience to many consumers in the beginning, the practice has gradually become a part of daily life. With the considerable number of people who began carrying reusable shopping bags to the market, the percent of shoppers declining disposable bags has actually reached 80%.

According to the United Nations Environment Programme (UNEP), as of 2018, 127 countries had implemented some form of regulation in order to curtail the use of single-use shopping bags, and 83 countries had banned their free-of-charge distribution.

With the objective of reducing the total amount of plastic waste, the EU has adopted a measure banning commonly used single-use plastic products such as straws and cutlery. EU member states are expected to establish national laws in line with the directive within two years of its June 26, 2019 enactment. China's National Development and Reform Commission, too, released its Opinions on Further Strengthening the Cleanup of Plastic Pollution in January 2020. With provisions on prohibition of the production of certain plastic products, promotion of alternative products, and waste disposal enhancement, the report provided for bans on the production and sales of disposable cutlery and cotton swabs by the end of 2020.

As the next step following these global efforts to ban or begin charging for single-use shopping bags, initiatives are now in the works to reduce the use of disposable plastic containers.

¹ Source: United Nations Environment Programme (UNEP)

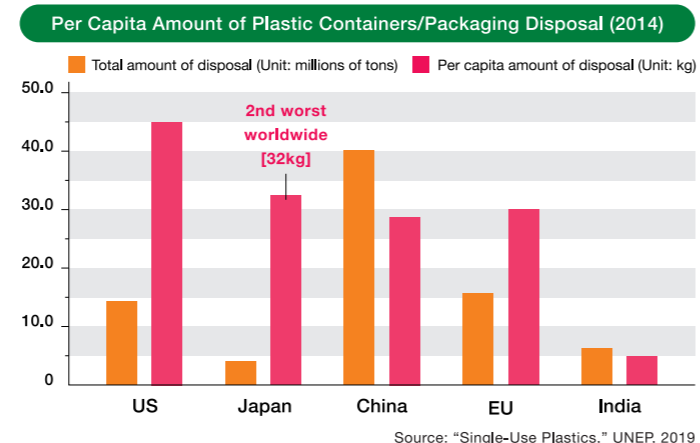
² Source: Plastic Waste Management Institute

³ 2020: 821,000 tons (Source: Ministry of Finance)

Demands to speed up the move to de-plasticization in Japan

The per capita amount of plastic packaging disposal in Japan is second only to the U.S. worldwide.¹ Some 8.5 million tons of waste plastic were generated in Japan in 2019. Packaging and containers are said to have accounted for the greatest share, at 3.97 million tons.² Including about 200,000 tons of single-use shopping bags. Considering this, it is clear that there is still plenty of room for improvement in reducing plastic usage.

In addition, while Japan has exported over 800,000 tons³ of the plastic waste generated domestically, the export and import of contaminated, unrecyclable plastic waste has been prohibited in principle in accordance with the Basel Convention, as of January 2021. The reduction of single-use containers and other plastic items is now an issue of paramount importance.



Proposals from KPP

The Key to Reducing Plastic Use: Getting Back to Paper

What we refer to simply as "paper" here encompasses an extremely broad range of items, each with its own special characteristics, which vary tremendously. Making skillful use of paper products can unlock the potential for paper to fulfill functions and roles that plastic has been handling. We invite you to take a look at some of the products and materials the KPP Group is currently working with, as it seeks to contribute to the plastic-free movement.

Three Key Themes for Solving the Issue of Marine Plastic Pollution

Paper Solutions

Making the switch from plastics and films to paper



Toothbrush Packaging

In response to consumer demands for plastic cases to be replaced with eco-conscious materials, we successfully proposed a way to use raw materials made of 100% recovered paper to a client. Though using an opaque paper carton had the disadvantage of not showing the toothbrush inside, the issue was resolved by printing an illustration of a toothbrush on the outside.



Right: Conventional plastic packaging
Left: New paper packaging

Paper Folders

Document folders made of paper are optimal for promoting efforts aimed at reducing plastic use. They are also printable with original content, providing sizable advertising space on both sides.



Bioplastics

Switching over to biodegradable and plant-derived plastics



Fishing Goods

With their direct connections to the natural environment, the fishing and outdoor industries are actively engaged in efforts related to the problem of environmental pollution. KPP cooperates with manufacturers of fishing goods and materials in working to develop products made with bioplastics.

Polyethylene Bags

RiceResin[®], made with rice kernels that have gotten crushed or fragmented during the polishing process and so are not suitable for eating, is used to make polyethylene bags. Special features include the bags' tear resistance and ease of opening. In addition to use as single-use shopping bags, they have also been adopted for use as regionally designated garbage bags and more. Making use of rice that is not suitable for eating contributes to the reduction of food waste as well.



*RiceResin[®] is a registered trademark of Biomass Resin Minamiunuma Co., Ltd.

Reduction of Plastics

Cutting back on the proportion of plastic contained in products



Face Covers for Fitting Room Use

These face covers are used primarily by women when trying on clothes to prevent make-up from smudging the clothing. While generally, nonwoven petroleum-based fabric is used, we developed an eco-friendly product type that uses paper material. With these, it is possible to reduce the amount of petroleum-derived material by about 70% in comparison with products made with nonwoven fabric.



Helping to preserve food freshness and reduce food waste, plastic materials are also indispensable for medical hygiene management. However, there are also settings in which they could be replaced with materials with less environmental impact, including paper. Paper materials are particularly useful for "one-way" single-use applications. Looking forward, the KPP Group will work with its extensive network to propose products and materials to meet the demands of today's environmentally aware consumers.

For inquiries regarding products:

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▶ Paper-making event held at an elementary school in Higashi-Matsushima City, Miyagi Prefecture

KPP held a paper-making class at Miyanomori Elementary School in Higashi-Matsushima City, Miyagi Prefecture. Organized every year since 2016 in cooperation with the C.W. Nicol Afan Woodland Trust, the class is conducted as part of the integrated studies curriculum of third-grade students.

Miyanomori Elementary School was established through the integration of Nobiru Elementary School, which was damaged by the tsunami triggered by the Great East Japan Earthquake on March 11, 2011, and Miyato Elementary School, which had suffered a decline in enrollment. The school opened doors in 2016. In keeping with the strong wish expressed by the late C.W. Nicol, the school building, including the gymnasium, is entirely made of wood, and the facilities are designed so that students can learn in close contact with nature at *Fukko-no Mori* (Restoration Forest) adjacent to the school. Throughout their third year, students enjoy classes that teach them to think about the forest environment through observation of living creatures that inhabit the Restoration Forest, and through workshops. This class provides students with opportunities to think about the utilization of forests as a gift from nature, and to study the Japanese traditional craft of hand-making *washi* paper.

This year, again, Dutch *washi* craftsman Rogier Uitenboogaart served as lecturer at the event. Students listened with great interest to his explanations about *kozo* (paper mulberry) and *mitsumata* (oriental paper bush), materials from which *washi* is made, and the process of papermaking.

In the *washi* paper-making workshop, the students used paper mulberry and oriental paperbush harvested last November at the Restoration Forest. The bark of the plants is beaten to loosen the fibers, which are then finely crushed and soaked in water to melt. Next, a starchy substance called *neri* is added to make the pulp solution gooey. Lastly, the solution is poured into a paper-making sieve to form an even and flat sheet of paper. The paper-making process is completed by adding to the mixture leaves, flowers and other natural materials collected at the Restoration Forest. By selecting materials of their own liking and arranging them freely into the mixture, the students created *washi* works beautiful in their uniqueness.

This year marks the tenth anniversary of the Great East Japan Earthquake. Our company intends to continue to implement various initiatives to support the reconstruction of the disaster-affected areas.



▶ Narumiya Kami-shoji's "Romantic" mini-Tanabata ornaments come in an all-new package.

Narumiya Kami-shoji Co., Ltd. has launched an all-new package design for "Romantic (small)" and "Romantic mini," the compact Tanabata ornaments that can be used as indoor decorations to brighten any room. The paper box is made with *Sendai Tanabata lori*, a type of paper recycled from recovered decorations used in the Sendai Tanabata Festival.

Made by Tanabata decoration craftsmen using authentic materials, the "Romantic" ornaments are original traditional craftworks that make a wonderful gift. As the COVID-19 pandemic has made traveling difficult, these ornaments offer a great way to enjoy the spirit of the Sendai Tanabata Festival. You can purchase the "Romantic" ornaments by placing an order via the Inquiry Form on the Narumiya Kami-shoji website.



Manufacturing and sales

KPP Group Narumiya Kami-shoji Co., Ltd.

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Product details www.narumiya-k.co.jp/products/romantic/
Orders and inquiries www.narumiya-k.co.jp/contact/

▶ Expansion of "Town eco" Toyama Eco Station certified stores

Toyama Prefecture officially certifies permanently installed recovered paper recycling sites run by private businesses and organizations as "Toyama Prefecture Certified Eco Stations," and promotes collection of recovered paper under the keyword "Recycling anytime, anywhere." The "Town eco" system for collection and recycling of recovered paper, operated by

KPP, is advancing efforts to expand the number of stores that receive certification as Toyama Prefecture's "Eco Stations," and the number of such stores has increased from 36 last year to 43 today. Going forward, Kokusai Pulp & Paper Co., Ltd. will continue to contribute to the building of recycling-oriented society through the collection of recovered paper.



What is Town eco?

Town eco is an initiative to install boxes for collection of recovered paper at supermarkets, drugstores, and other retail establishments. The collected recovered paper is used as a material for making recycled paper. This system offers merits both for customers, who can dispose of waste paper at their convenience, and for stores, which can expect to attract repeat customers. Kokusai Pulp & Paper Co., Ltd. is working to expand this system throughout Japan.



KAIDO books & coffee

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TEL: +81-3-6433-0906

Open 10:30 to 18:00 / Closed on Tuesdays

*Opening hours are subject to change without notice
due to measures to prevent the spread of COVID-19.

<http://kaido.tokyo/>



Book café offers a selection of “regional books” to enhance the joy of traveling

In the past, the Kita-Shinagawa district in Tokyo flourished as the first of the 53 stops on the famous Tokaido Road (lit. “The Eastern Sea Route”). Its unique position as the site of the first lodging station for people who traveled from Edo (modern-day Tokyo) to Kyoto and the last lodging station for travelers from Kyoto to Edo made it a bustling district where vast numbers of people mingled and communicated and various goods were exchanged.

Today, it is home to KAIDO books & coffee, a café where visitors can enjoy specially-selected and carefully-brewed coffee while browsing through a rich variety of books collected under the concept of “Travel.” Pass through the counter kitchen area, fragrant with the intense aroma of coffee, and go up to the second floor. The shelves that encompass the entire space are lined with books on the history and traditions, geography and lifestyle culture of every region in Japan, from Hokkaido to

Okinawa, organized by prefecture. The majority of these books were gathered by Yoshimi Tanaka, a collector of old books, as he traveled along the old routes all over Japan.

The full collection of the café is composed of some 50,000 volumes, of which approximately 12,000 select volumes are displayed on the bookshelves. Here, visitors can enjoy reading to their heart’s content, while savoring authentic coffee, craft beers, and the exquisite homemade hotdogs (highly recommended!).

True to its name (“KAIDO” literally means “route”), KAIDO books & coffee is a travel-themed book café, yet you will not find any travel or gourmet guidebooks on its shelves. When asked about that, the owner, Ryota Sato, says: “It is not a bad thing to visit only sightseeing spots when traveling, but I believe that if you learn about the history and culture of a place before visiting it, you are sure to make new discoveries that

are not included in any guidebook, and enjoy more opportunities to chat with people you meet there.”

KAIDO books & coffee is also an active host of a variety of original events that showcase the appeal of each region, such as talk events and presentations of local cuisine, as well as screenings of documentary films on regional issues of significance. “We plan and organize events in collaboration with people we have met during our travels or friends in each region, driven by the desire to help our customers enrich their traveling experience. Also, we would be delighted if, by learning about various regions, people get inspired to reconsider the appeal of the places where they were born or live.” This is the perfect book café for those who wish to read up in preparation for upcoming trips, or review the experience of past journeys, so make sure you plan a visit.



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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