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Special Issue

Three-Dimensional Miniature Art, Warmly Crafted by Hand

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Holding Company Structure Launches
Message from the Chairman & CEO

Explore

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World's Top Paper Packaging Material Manufacturer

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

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Three-Dimensional Miniature Art, Warmly Crafted by Hand

Miniature worlds imbued with a spirit of kindness capture scenes from the day-to-day lives of charming human figures and animals. Artist Kazuhiro Kanazawa creates three-dimensional sculpted works entirely out of paper, making not only palm-sized people and animals, but their detailed surrounding scenery as well, down to the foliage on trees and cobblestone streets. Kanazawa expends tremendous time and energy to create all this by hand himself, producing works filled with a curious charm that bring feelings of happiness to viewers.



KAZUHIRO KANAZAWA ART WORKS



Dedication to creating work expressing

the unique texture and softness of paper

These nice little miniatures are sized to fit in the palm of a hand yet feature intricate detail. While the smoothness of their texture suggests they could be crafted out of clay, the material used in their construction is paper alone. Artist Kazuhiro Kanazawa creates three-dimensional sculpted works using familiar forms of paper — from *washi* to cardboard, thick packaging paper, and more — to express an original worldview all his own. With his art, he creates not only miniature-sized figures of people of all ages and animals such as cats and birds, but scenes brimming with the flavor of everyday life, complete with trees, park benches, fallen leaves, cobblestones... One of Kanazawa's works presents a cherry tree in full blossom (center of the page at left) using around 10,000 petals. His free-hand process of cutting out bits of paper one by one and affixing them in the form of cherry blossom petals for this work took him five years.

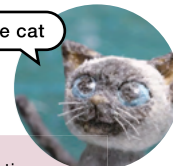
"Of course, it took that much time because I was working on other art concurrently, but I do like to put as much time and energy into my work as I can get away with. While by no means 'efficient,' it does enable me to express a textural feel and softness attainable only with hand crafting," explains the artist. Close examination of these works of art created with his iterative processes, which involve tremendous expenditure of time and energy, are enough to make viewers sigh in astonishment and admiration.

Most of the paper Kanazawa uses in his artwork consists of ordinary forms of paper of the kind indispensable to daily life, with a focus on types that would likely have been destined for the trash originally: from cardboard used to pack products to wrapping paper used as cushioning, used envelopes, thick packaging paper, and more. This approach reflects a philosophy of "upcycling." Unlike ordinary recycling where the paper may be made back into a raw material to be reused, with upcycling, paper no longer needed for its original purpose is used as is and made into a fresh new form.

"The *washi* I use is an exception, but other than that, all the materials I use consist of paper that is no longer needed. It's an approach you don't see other people taking much. I wondered if working with the original textures and hues of the paper might enable me to express a worldview of my own. The cardboard used by Amazon has a little stronger reddish tinge to it, for instance, and even with the same type of toilet paper, the level of water solubility can vary from one country to another. Friends will even bring back paper for me that they find overseas, so it's not only paper that I've found on my own. Paper is just endlessly fascinating to me!"

With most papercrafting, the paper is cut and pasted to create three-dimensional modeled forms. Kanazawa's crafting process, however, gets off to a different start. For human and animal figures, he first applies wood glue to tissue paper, then kneads it into a papier-mâché-like consistency by hand. After roughly molding parts such as the torsos and heads, he pastes together thinly torn pieces of paper with tweezers and uses tools such as design knives, detailing rods, ribbon sculpting tools, and needle files to bring out more intricate detail. His work involves repeated processes of meticulous, subtly detailed work: pasting together layer upon layer of little bits of paper with varying textures and color tones, as well as forming and attaching minute, threadlike strands of twisted paper one by one, scratching the surface of the paper with the blade of a cutter to make it fluffy, and more to bring each piece to completion.

Making a Siamese cat



The Crafting Process



Spread tissue paper flat and apply wood glue at evenly spaced intervals.



Form the tissue paper into a ball and knead it into a papier-mâché-like consistency.



Roughly shape into the form of a cat, then apply scraps of torn kraft paper, matching up the color.



Use a design knife or detailing rod to give the form greater detail.



Tear fine scraps of paper with varying textures and paper colored with marking pens and apply to the outside.



Scratch the surface of the paper with a design knife to make it fluffy to create the look of the cat's fur.

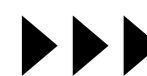


Twist thin paper into fine strands and apply them one by one as whiskers to complete the cat.

PAPER ART
by Kaz Kanazawa



Videos by the artist on YouTube show the crafting process.



Passion for creating inimitable artwork

with an original character

“All my methods are self-taught. I felt an aversion to imitating others and arrived at this technique as I pursued my own original art form,” he explains. Without relying on the convenience of digital equipment, artist Kazuhiro Kanazawa has struck upon new value with his uncompromising commitment to crafting by hand. It is undoubtedly through this passion for uniqueness that he brings forth art that resonates so keenly in the hearts of those who view it.

He attended painting classes from an early age, he says, and had an affinity for drawing. After graduating from high school, he went on to an arts-focused university, where he majored in product design and tried producing works such as implements for day-to-day use. “There was an assignment that involved making lighting with *washi*, and it really made an impression on me, the textural feel of that paper and the gentle warmth it had when torn. I think that’s the original source that my current art creation developed from.”

Upon earning his degree, Kanazawa found employment at a design studio. While he would spend five and a half years working as a graphic designer, he arrived at a unique, original technique of his own in the creative artwork he continued to work on concurrently. With that, he had the confidence to go ahead with his dream of making a living as an artist, and his resolve strengthened. The work he presented in solo and other exhibitions made a splash, and he started getting contacts from publishers and production companies.

“I got to have my work that I’d made completely out of paper — not just people and animal miniatures alone, but the background scenery as well — displayed in a calendar. It’s always fun to make work with a sense of story, so I’d be really happy to get my art used as a visual complement to a narrative, like a book design.”

Finally, when asked what the future might have in store for him, Kanazawa replies, “I’d like to try working with some less ‘cute’ subject matter, maybe something scary.” Work by this artist featuring a broadened range of expression is something to look forward to, without a doubt.



The artist’s studio, located on the 2nd floor of a 60-year-old retro building in a section of a shopping district with a traditional *shitamachi* working-class feel.



Only a minimal selection of implements is used. Bond wood glue from Konishi Co., Ltd. is a favorite of the artist.



The parts used to make a ginkgo tree. Patterns drawn freehand are printed out, and the little pieces are cut out one by one.



From *washi* to Western paper, paperboard, toilet paper, and more, the various papers used as material are stored separately, sorted by texture and color.

Kazuhiro Kanazawa

Three-dimensional sculptor

Born in 1974 in Aichi Prefecture. Graduated from the Visual Communication Design Course in the Faculty of Design at Kyoto Seika University in 1998. After working as a graphic designer, begins his career as an independent artist in earnest in 2003. His works gained acclaim in solo exhibitions and other related events, and many are used in book designs, corporate advertisements, calendars, CD jackets, and so on. A broadly active artist who not only creates original works but also accepts custom orders from companies and individuals.

<http://5cenchi.jugem.jp/>



Upcoming Exhibitions

Jan. 21 (Sat) – 22 (Sun), 2023: “HandMade In Japan Fes” at Tokyo Big Sight
May 22 (Mon) – 27 (Sat), 2023: Solo exhibition, Space Yui (Minato City, Tokyo)

PAPER TOPICS

First Exhibit at the Sustainable Fashion Expo – Autumn Exhibition, a Showcase of the Latest Sustainable Products and Materials

The 2nd Sustainable Fashion Expo – Autumn Exhibition
Dates: Oct.18 (Tue) – Oct. 20 (Thu), 2022
Venue: Tokyo Big Sight
Exhibitors: 569 companies
Attendees: 19,147 people (3-day total for FaW TOKYO)

Group companies Kokusai Pulp & Paper Co., Ltd. and Oji Fiber Co., Ltd. offered a joint exhibition at the three-day 2nd Sustainable Fashion Expo – Autumn Exhibition recently held from October 18 through 20 at Tokyo Big Sight. With 569 exhibiting companies that handle products and materials showing consciousness of sustainability, encompassing ecological and ethical concerns, the Expo is the largest fashion exhibition in Japan. The KPP Group’s exhibit showcased Kaminoito OJO+, a product made from 100% organic natural fibers. The exhibition provided valuable opportunities for the many visitors to the booth to experience the appealing textural feel and lightness of the material firsthand and learn about its versatility. Here we report on this highly successful exhibition.



EXHIBITION

Visitors were greeted by a mannequin decked out in a coordinated outfit of items made with Kaminoito OJO+, from its hat down to its shoes, a sight sure to pique curiosity, together with the KPP Group introductory video on display. Additionally, the back of the booth was floored with synthetic grass made with OJO+, offering visitors a chance to experience for themselves the nice feel of the material underfoot compared with similar products made of plastic, and to see how firmly it stayed intact. Group employees stationed in the booth wore casual *samue* workwear or jeans and t-shirts made with the paper thread-based material, showcasing its light weight, flexibility, and fashion appeal. Other displays included paper face coverings, packaging material, and hangers featuring over 70% paper content, showing a great fit with today’s trend to reduce plastic use. Garments made of OJO+ displayed on paper clothes hangers visibly surprised many visitors with the pleasing usability they offer thanks to their resistance to deformation.



SEMINAR

In conjunction with the booth exhibition, a seminar on the theme of “The appeal of OJO+ socks from the perspectives of pro athletes and manufacturers” was held as well. Comedic impersonator and celebrity athlete M Takashi took on MC duties, while Satoshi Kita, Senior Managing Director of KITAI Co., Ltd., a manufacturer of OJO+ socks, engaged in a dialogue with Yuko Arimori, a medalist in two consecutive Olympics, touching on OJO+’s appealing traits. Their lively discussions ranged from Arimori’s strict requirements for fit and comfort when picking out socks, which has not changed since her days in the global spotlight, to the fact that concerns about sweat and odors are shared by businessmen as well as runners. Also covered were non-sports-related uses for OJO+ socks, including ideas about how they could be well-suited to evacuation use during times of disaster.



The lively seminar underway

Left: Tadashi Kurihara, President & Executive Officer, KPP Group Holdings Co., Ltd.
Right: Yuko Arimori

NEXT >>>

We will be arranging a dialogue between Yuko Arimori and Madoka Tanabe, Chairman & CEO, KPP Group Holdings Co., Ltd. Stay tuned for a report here next time!

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 Group, 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 mission to realize a recycling-oriented society.

KPP signs agency agreement with Ranpak B.V., a paper packaging material manufacturer with the world's top market share.

KPP has recently concluded a sales agency agreement with Ranpak B.V. (Head office: Heerlen, Netherlands, Managing Director: Eric Laurensse, hereinafter "Ranpak"). The agreement came to be in part because the KPP Group's consolidated subsidiary Antalis S.A.S. (Head office: Paris, France) is one of Ranpak's major global customers, and also due to anticipation of a significant increase in future demand for paper packaging materials.

Ranpak, a paper packaging material manufacturer founded in 1972, sells cushioning materials and other paper packaging materials, and also loans out cushioning material processing machines. As a leading provider of paper cushioning materials, it offers packaging solutions in 50 countries worldwide. Currently, over 31,000 companies use its products.

All paper supplied by Ranpak is made from renewable materials. In addition, Ranpak's products are FSC® certified, meaning they are produced responsibly while protecting forest biodiversity and human rights, and combine outstanding product protection with global environmental protection. Through nearly 50 years of business, Ranpak has acquired over 400 patents, and is a leader in contributing to building a sustainable future in an age that demands the shift away from plastic and toward paper.



With 127 countries around the world enacting laws regulating the manufacture, sale, use, and disposal of single-use plastics to fight the problem to marine plastic pollution, the social environment is changing dramatically. By making paper from renewable resources and shifting from plastic to paper packaging materials, we can contribute to the realization of a sustainable society.

MESSAGE



Masashi Nakamura

Sales Manager, Ranpak B.V.

In Japan, we are seeing a more pronounced trend toward decarbonization, a requirement of our times. We are a part of a distribution industry witnessing ongoing supply chain restructuring, and companies are now in the stage of specifically reviewing the selection of sustainable materials. Although today's distribution processing sites use mainly plastic and petroleum-derived cushioning materials, there have been noticeable moves to replace such materials with paper and other environmentally-friendly materials. At the same time, a declining workforce is putting pressure on productivity in the distribution industry, and solutions are urgently needed for these problems. Ranpak provides solutions that can simultaneously meet needs for addressing the environment and improving productivity at distribution worksites, and we have achieved marked growth in the current external environment.

Inquiries regarding Ranpak

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Advanced Business Development Div.
Packaging Solutions Sec.

TEL : +81-3-3542-4174
(Hours: M-F 9:00-17:00)

MAIL : kpp_packaging_solution@kpp-gr.com

For e-mail inquiries,
scan here.



Ranpak's cushioning solutions

Cushioning material (for heavy loads) 01

Prevents product damage by curbing shock and vibration during transport. It combines special high-cushioning paper with special processing by machine to firmly secure even products weighing several dozen kilograms and minimize cargo damage risk as much as possible. It has been used for automobile engine packing for many years and has extremely high cushioning properties.



Gap filler 02

Used to fill gaps and secure products in boxes. Reduces damage due to product movement during transport and lowers breakage risk thanks to the special paper's excellent cushioning effect. A sustainable product that both improves workability and reduces environmental impact, widely used by clients involved in e-commerce and other businesses.



Wrapping 03

Protects contents from surface abrasions and minor impacts. Wrapping the contents with paper cushioning material with a honeycomb structure not only prevents damage, but also results in a beautifully finished wrapped package that can be used for corporate branding.



Cold storage packaging 04

This paper cushioning material created by machine-processing special paper prevents heat conduction, making it an excellent insulator for cold chain packages that provides Styrofoam-level insulation. It can be used in a variety of sizes and packing styles. It also requires much less storage space than Styrofoam.



Quality	Process improvement	Cost reduction	Flexibility
Design	Faster packaging	Material cost per box	Peak season control
Improved cushioning capacity (Avoiding damage and returns)	Process improvement	Labor costs	No initial cost
Deplasticization	Increase in shipments		Good for a wide variety of products

What Ranpak's customers say

Packing sites deal with many challenges, such as labor shortages, standardization of operations, coping with peak seasons, environmental issues, and damage to packaged items. Comments from customers who actually use Ranpak's products include: "Significant reduction of packing time per box helped us not only reduce costs but also increase shipment volume"; "It helps to be able to rent machines and only bring in additional machines during peak seasons"; "The operating level of new workers has improved significantly"; and "There has been less damage to packaged items."



Theme
Reading passbooks

A passbook-size paper tool to “enter” in a single booklet the records of the books you have read

In the past, a certain type of record card called a “checkout card” was used as a checkout service tool at libraries. It was a vertically-long card that was inserted in a pocket attached to the last page of the book. When a person wanted to check out a book, they had to write down their name, the checkout date, and the scheduled return date. Then, they handed the card to the librarian or the library assistant, who used it to keep track of the book checkout status. Back then, perusing the names in the checkout card would make one think of the strangers who had a similar taste of books, or, conversely, coming across the name of an acquaintance would cause an interesting sense of familiarity. Since the checkout card preserved a record of users, eventually it was abolished from the perspective of protecting personal information, and libraries transferred to computer-based control of book checkout. Today, a growing number of libraries enable users to check out or reserve books using smartphones or transportation IC cards.

As the application of information and communication technology (ICT) is improving the convenience of book checkout services, there is a new tool that is gaining nationwide attention for its

effectiveness in boosting children’s motivation to read. It is called a “reading passbook” and is a booklet roughly the size of an ordinary bankbook. Inserting it into a designated terminal device installed at libraries when checking out a book automatically prints the book’s checkout date and title, as well as the name of its author, in the passbook, thus allowing users to keep track of their reading record. Seeing their reading history grow gives users a sense of achievement, while

the ability to easily track and access their reading record creates a sense of uniqueness. These characteristics enhance the appeal of these reading passbooks among people of all ages: from children who wish to feel a bit like a grown-up, to senior citizens who use the library very frequently. This article explores in detail the appeal of reading passbooks and presents various case studies of their actual use.



There are two types of reading passbook terminals that can print information in passbooks: an autonomous model (see photo) and a compact model. Photo taken at the Kudamatsu City Library.

UCHIDA UCHIDA YOKO CO., LTD.

Founded in 1910. The company’s main areas of business are: Public Sector Solutions, which includes manufacturing and sale of educational devices, teaching materials, and content; Office Solutions, which covers manufacturing and sale of office furniture and fittings; and IT Solutions, which consists of development and sale of computer software for core operations designed for private companies and operators.

Contact information for inquiries regarding reading passbooks

Ubiquitous Library Division
UCHIDA YOKO CO., LTD.
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www.uchida.co.jp/public/dokushotsucho/



INTERVIEW

Interview with the developer

The reading passbook project was launched in 2010, and this year celebrates its 12th anniversary. It is based on a system developed in the Republic of Korea by a partner company there. Here, we developed it with the objective of promoting reading and expanding library use among Japanese children, taking into consideration Japan’s culture and systems. In Japan, however, the mere act of keeping records of a person’s reading history is considered a taboo as it provides an insight into their ideas and way of thinking, so initially

many people expressed disapproval of the system to such an extent that sometimes library staff members would even suggest that it was a “criminal system.” Against this backdrop, the first library that agreed to adopt the reading passbooks was the Shimonoseki City Central Library in Yamaguchi Prefecture, and it made quite a splash, exceeding our expectations. Despite some initial voices of concern that reading records fell under the category of personal information, many users expressed enthusiasm about using the system, saying it was enjoyable, so beginning in 2014 it spread rapidly. Today, there are approximately 100 terminals in operation not only at public libraries, but also at educational facilities such as kindergartens and elementary schools. Originally, the passbook project targeted children exclusively, but to our surprise it turned out to be quite popular among senior users as well. It is now broadly used and enjoyed as a tool to preserve and organize one’s reading record.

our reading passbooks are received quite favorably both by children as a means to experience grown-ups’ culture, and by parents as a tool to learn about their children’s interests and concerns. The true value of these reading passbooks, however, will become evident ten years or so from now. I would be extremely happy if, when today’s children grow up, they use the passbooks as a means to revisit their childhood, or, when they become parents, use them as a reference material as to what kind of books to read to their own children. The true purpose of this project is to establish the reading passbook as a communication tool to be used not only in conversations between parents and children, but also among children who will show to each other the books they have read, and as a way to start conversations between library staff and users. Going forward, we want to contribute to the birth of new connections by expanding systems that utilize ICT technologies to link not just libraries, but various other public facilities, as well as tourist services.



Masahide Yahata
UCHIDA YOKO CO., LTD.

Developer

KEYWORD 1

Design

Reading passbooks are a type of local item. They are imprinted with original designs that reflect the characteristics of each library and municipality, such as local characters, motifs from literary works by popular authors from the same area, and illustrations of local products.

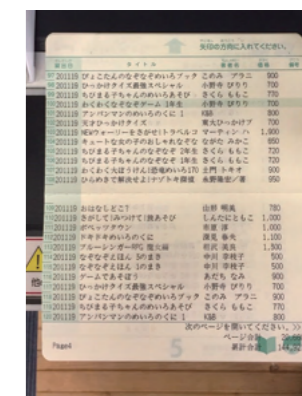


Top left: Anjo City, Aichi Prefecture
Top right: Nishio City, Aichi Prefecture
Bottom left: Okazaki City, Aichi Prefecture
Bottom right: Asahi-machi, Toyama Prefecture

KEYWORD 2

Printed content

Original content can be printed not only on the front and back covers of the booklet, but also on the inside pages. As for the printed items, adding the price of a book to the checkout date, title, and author could highlight its value. There are also cases, in which we have set aside pages for users to write down the goals of their reading activities.



Nishio City Public Library

KEYWORD 3

Child care support

A growing number of municipalities present their residents with reading passbooks as part of their child care support initiatives. Hagi City in Yamaguchi Prefecture hands out a “Living with Picture Books Support Package” together with the maternity passbooks issued to expectant mothers in order to promote talking and reading to the baby during pregnancy. As part of this initiative, the city is encouraging parents to present their child with a reading passbook that keeps a record of the books they have read to it from before it was born.

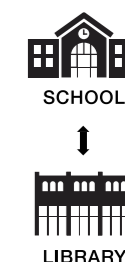


The “Living with Picture Books Support Package” of the Hagi City Public Library, Yamaguchi Prefecture.

KEYWORD 4

Data linkage

Reading passbooks are equipped with a function that allows data of books checked out at a school library to be printed into the passbook at the local library. The application of reading passbooks as a bridge to link the two institutions creates more occasions for children to use libraries. In this way, we are contributing to the improvement of children’s reading environment.



KEYWORD 5

Public-private partnerships

The NISHIO SHINKIN BANK presented its customers with 20,000 reading passbooks as part of a public-private partnership project in Nishio City, Aichi Prefecture. Everyone who brings a full reading passbook to the bank is issued a real bank passbook with 1,000 yen deposited in the account.

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. 30: Seiji Tsutsumi

I've met Seiji Tsutsumi three times in my life. The first time was with my father at the Akutagawa Prize and Naoki Prize 30th Anniversary Exhibition held at the Seibu Department Store in Ikebukuro. That was when I had just started working at a company. It was over a half a century ago. My memory isn't so clear, but I think Noboru Kozai of Bungeishunju was my guide at the exhibition. My father's older brother was a writer named Sanjugo Naoki, who died 30 years ago. I think he invited my father, who was Naoki's younger brother, and me, his nephew, to a related event.

At the venue, my father and I were greeted by Mr. Tsutsumi, a representative of the organizer. Looking back at the timeline, if the

event was held in 1965, then it was 10 years after Mr. Tsutsumi started working at Seibu Department Stores, which was founded by his father Yasujiro, becoming director and store manager.

Not many business executives have cut a figure as colorful as Seiji Tsutsumi. Some say that his rebellion against a father who sired five sons and two daughters with five different women drove him to forge a variety of looks. When he was a student at the University of Tokyo, he joined the Japanese Communist Party and devoted himself to organizing activities under the name Ikuo Yokose. He was a pupil of the writer Daikichi Terauchi, who wrote conceptual novels and poems under the pen name Takashi Tsujii and left a significant impression in literary circles. His achievements as a business manager who lifted the Seibu Department Store from second- or third-rate to a first-class business, and built the Saison Group, which includes Seiyu, Parco, the Seiyu Corporation, and Muji, go without saying.

My memory of our first meeting isn't that clear. I didn't yet have the ability to evaluate either Seiji Tsutsumi as a manager, or Takashi Tsujii as a man of letters.

Now, when I look up his career on the Internet, what impresses me, aside from the literary awards he received, are the variety of his associations and the depth of his circle of friends. He had close relationships with business leaders such as Masashi Shimizu, Seiichiro Ujii, Kenji Osano, and Haruki Kadokawa; politicians including Hayato Ikeda, Eisaku Sato, Kakuei Tanaka, Masayoshi Ohira, Taro Aso, and Yoshiro Mori; and literary figures such as Daikichi Terauchi, Yukio Mishima, Shintaro Ishihara, Kobo Abe, Donald Keene, and Saburo Shiroyama.

The second time I met Tsutsumi was a few years later in a banquet hall in the Akasaka Prince Hotel. In those days, the hotel hosted a birthday party each year for Misao, Seiji's mother and Yasujiro's wife, and I'd been to one or two of them. I can't remember who invited me. It was a very glamorous party with many celebrities in attendance. Since Yasujiro had passed away, Seiji was the host, and naturally there were speeches by Seiji and Misao, but I have no recollection of what

was said. As someone of the lower middle class, I marveled at Seiji's sensitivity in celebrating his mother's birthday in such a lively manner, even including people who had little daily connection or association with her. I wonder if this was a part of his filial devotion to her.

It was 2007 when Masayoshi Ohira's second son, Hiroshi, was the president of the Masayoshi Ohira Foundation. The Masayoshi Ohira Memorial Prize ceremony was held at the Industry Club of Japan in Marunouchi, and at the after-party, I exchanged words with Seiji for the first time in my life. I have known Hiroshi Ohira for 20 years, and I still often get treated to a meal by him. On that day, after the award ceremony, Tsutsumi had given a commemorative speech, and I guess Hiroshi brought me to see him, as he was still at the venue afterward.

While I am a timid person, I do at times have a tendency to be bold, and I think I may have talked a lot about myself that day. I must have done it this way—start with my exchanging greetings with Store Manager Tsutsumi at the party half a century ago, then tell him that I had quit my job as a salaryman to become a writer, and then ask him to read my first book, *Naoki Sanjugo-den* ("The Life Story of Sanjugo Naoki"), a critical biography of my uncle, and my second book, *Rekisho no Kyoshi Uemura Seiji* ("Seiji Uemura, Teacher of History") a critical biography of my father. I found a single postcard from Seiji Tsutsumi at the bottom of a cardboard box—it was his response after receiving the two books I had sent him.

"Thank you for gifting me your books *Naoki Sanjugo-den* and *Rekisho no Kyoshi Uemura Seiji* today. I was delighted to hear about them at the Ohira Foundation party, as I'd been looking forward to reading them. It is a very encouraging and gratifying thing to have someone like yourself, who has rich experience in the real world, take part in the literary world. The fact that your father and mine share the same name makes me feel as if we are not unconnected. However, I also don't know anything specific about Naoki Sanjugo, so I will get to studying right away. I will leave for overseas tomorrow, so for now I send my gratitude. Sincerely yours."

He signed with his pen name Takashi Tsujii, perhaps because the letter mentions literary material. The award ceremony for the Masayoshi Ohira Memorial Prize, where I met him, was held on June 12. The postcard was postmarked July 5. Naturally, his text was simple and to the point.

I recall one other thing. Hiroshi Ohira once asked me to act as an intermediary and ask Saburo Shiroyama to write a critical biography of his father. I think it was in 2005, two years before Shiroyama's death. Shiroyama was a fan of former Prime Minister Ohira who had even played golf with him, and he readily agreed to write the book.

Shiroyama's modus operandi was to decide on a title and then start writing. He titled his book *Okina Karada ni Chiisana Yashin* ("Big Body, Small Ambition"), but he wasn't able to complete the lengthy work before he died. The author of *Akaneiro no Sora* ("The Madder Red Colored Sky") is Takashi Tsujii, who wrote the biography in place of Shiroyama. It was published by Bungeishunju in 2010, three years before his death. Twelve years have already passed since then.



Seiji Tsutsumi

Businessman, writer, poet
1927-2013



Born in Tokyo, the second son of Yasujiro Tsutsumi, founder of the Seibu Group. After graduating from the Faculty of Economics at the University of Tokyo in 1951, he worked as secretary to his father when the latter served as Speaker of the House of Representatives. He then joined Seibu Department Stores (now SEIBU) in 1954. Since becoming president in 1966, in a single generation he put together the Saison Group, a group of companies including Muji, Family Mart, Parco, Seibu Department Stores, Seiyu, Loft, and Yoshinoya. In addition to his work as a businessman, he was active as a writer and poet under the pen name Takashi Tsujii. His major works include *Ihojin* ("Foreigner"), a collection of poems, and the novels *Itsumo to Onaji Haru* ("A Spring Like Any Other"), *Niji no Misaki* ("Rainbow Cape"), and *Chichi no Shozo* ("Portrait of My Father"). He was awarded the Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize in 2001 and the Imperial Award of the Japan Art Academy in 2006, and was named a Person of Cultural Merits in 2012. His half-brother is Yoshiaki Tsutsumi, former chairman of Seibu Railway Co., Ltd. Died in 2013.



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.

▶ Kokusai Pulp & Paper Transitions to Holding Company Structure, Changes Name to KPP Group Holdings

On October 1, 2022, Kokusai Pulp & Paper Co., Ltd. transitioned to a holding company structure through the execution of an absorption-type company split. The absorbed company will change its name to KPP Group Holdings, Co., Ltd. and maintain its stock exchange listing as a holding company. The successor company will change its name from Kokusai Pulp & Paper Business Split Preparation Co., Ltd. to Kokusai Pulp & Paper Co., Ltd. and will take over the rights and obligations of the pulp and paper wholesale business operations. We thank you for your continued support.

Through a series of mergers and acquisitions outside of Japan executed prior to the transition to a holding company structure, the ratio of our sales outside Japan to sales in Japan has reversed, and this sales trend is expected to increase in the future. Of the 100 companies in the KPP Group, 90% are located outside of Japan, and over 80% of KPP employees are non-Japanese nationals. This means that our business segments have changed significantly due to the difference in scale of our business at the time of our stock exchange listing in 2018 and that of our current post-M&A structure. This poses a new challenge in terms of the way our Group operates.

We have transitioned to a holding company structure in order to improve management efficiency and clarify the system of responsibility at core operating companies. We are also accelerating our efforts to strengthen global governance and promote sustainability management.

The graphic media market — newsprint, printing paper, writing paper, and data paper — in the U.S., Europe, China, and Japan has in the past been the pulp and paper industry's main business segment. With the shift to a paperless society brought about by the ubiquity of the Internet, this market has shrunk to some 23% of total demand. Management at pulp and paper companies must set aside overly pessimistic views driven by the paperless trend and focus instead on the packaging, hygiene paper, and processed paper segments, where demand is growing.

It is no exaggeration to say that the main arena for paper has already shifted to a new stage, which includes corrugated cardboard to accommodate the expansion of e-commerce, the replacement of plastic with paper products, and hygiene paper in response to new viruses. Further, the growing demand for packaging and hygiene paper in India and African countries, which offer massive demographic dividends,



will more than make up for shrinking graphic media demand in large developed countries.

To help build a sustainable world, the KPP Group will share future forecasts based on data management with all Group companies and leverage the strengths of its comprehensive circular economy business in Japan, as well as those of its Group companies outside of Japan engaged in packaging and visual communication businesses.

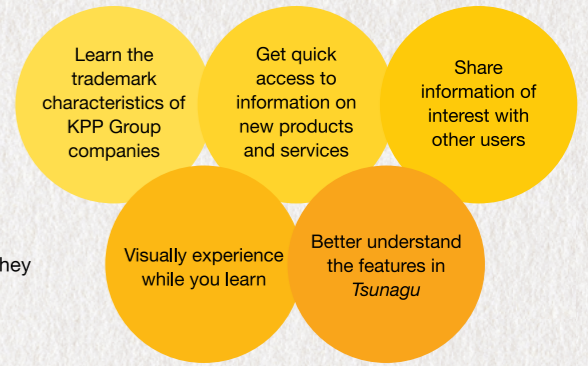
Madoka Tanabe
Chairman & Chief Executive Officer



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

▶ Introducing KPP Group Social Media

The KPP Group currently operates three social media accounts. We use these platforms to offer a variety of perspectives on Group initiatives with a wide range of information that includes videos and photos, so that stakeholders can get the information they need when they need it. Below you will find detailed descriptions of what is posted on each of these three accounts, so be sure to check them out. Also, please subscribe and follow these channels!



YouTube

We curate KPP Group video content and post it on our YouTube account. In addition to a wide variety of videos that introduce Group companies both in and outside of Japan and promote their sales tools, viewers can also find demonstrations from past trade show exhibits. Be sure to check these out if you're interested. We think the videos offer a better understanding of the KPP Group than still images.

Use the QR code to subscribe to our YouTube channel.



Watch the paper art introduced in the *Tsunagu* feature article being crafted.

Twitter



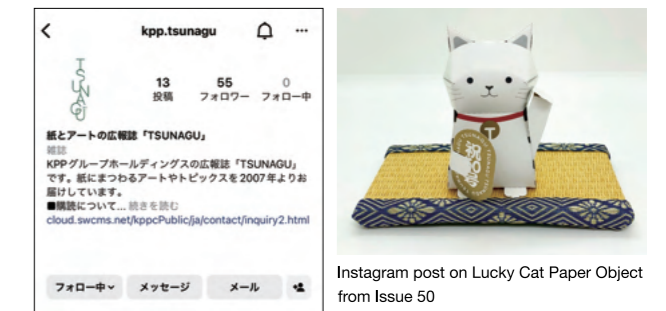
We launched a new Twitter account in June 2022. In addition to the public relations activities posted on our corporate website, we also tweet about events, sponsorship and support, video releases, CSR activities, and recruitment information. Going forward, we plan to cover the activities of organizations that KPP supports, artists who have appeared in *Tsunagu* articles and other projects, and other paper-related news.

Use the QR code or search for our handle to follow us on Twitter.

<https://twitter.com/Kppc1924>
ID : kppc1924



Instagram



While our YouTube and Twitter accounts are associated with the entire KPP Group, our Instagram account is dedicated exclusively to our *Tsunagu* magazine. *Tsunagu* was first published in 2007, and this account launched in May 2022 to commemorate our 50th issue. We are pleased to introduce the content of our latest issue and post about noteworthy items related to paper culture. Enjoy our Instagram account alongside our magazine!

Use the QR code or search for our handle to follow us on Instagram.

<https://www.instagram.com/kpp.tsunagu/>
ID : kpp.tsunagu





FUGENSHA – A Communication- Oriented Gallery

5-3-12 Shimomeguro, Meguro City, Tokyo

Tel: +81-3-6264-3665

Business hours: Tues. - Fri. 12:00–19:00

Sat. & Sun. 12:00–18:00

Closed on Mondays and Holidays

<https://fugensha.jp/about/eng.html>



▲ In commemoration of Watanabe Art Printing's 70th year in business, FUGENSHA began publishing *Sha Shin Magazine*, featuring work by leading-edge photographers. Copies are available at the shop as well as through the website.

A Community Gathering Spot Combining an Art Gallery with a Book Cafe

Meguro City, despite its relative proximity to the Tokyo metropolitan area, boasts an abundance of greenery, with rows of stylish, refined shops, and quiet residential areas. Here, facing onto Meguro-Dori Avenue, stands FUGENSHA, a book cafe popular for its house-roasted coffee and its art gallery, which hosts special exhibitions with a focus on photography. The establishment opened in the Tsukiji district of Tokyo in 2014 under the management of Watanabe Art Printing Co., Ltd., which has handled a great number of art books and photograph collections since its foundation in 1950. In 2020, it relocated to the current site in Meguro City. We had a word with president Kaoru Watanabe about how all this came to transpire.

"Thirty years have passed since I took over management of the company from my father. Since around then, the printing industry has gone into decline, to where even now around 200 new titles might be published* by the day, yet roughly half will end up being returned unsold. Particularly, being involved in the production of books as we are, we were well aware of how the spirit of authors, artists, and editors runs through each work, and just couldn't bear the thought of so many books being discarded. Especially with the unpredictability of the printing industry, I felt compelled to take a shot at revisiting the original approach to craftsmanship by creating

encounters with people. We established FUGENSHA to provide a space to be shared by a diverse range of people, from creators to readers."

FUGENSHA hosts a variety of events in addition to the special exhibitions held in the gallery space. From speaking engagements by photographers and authors to new publication-related seminars, workshops, and *rakugo* (comic storytelling) performances, the cafe provides opportunities for a wide range of people to interact.

"People can meet artists and authors in person and converse with them about what they were feeling when they took a particular photo or wrote a certain passage, for example. Facilitating connections between the creators and their audience, I feel, is coming to be a role with even greater value than ever before," explains Watanabe.

The ground-level cafe proudly serves coffee prepared with beans house-roasted in a hand-cranked roaster and brewed with a pour-over method using a cloth Nel Drip filter. "Our dark-roast coffee is a popular choice, brewed by a certified coffee roaster who trained directly under Katsuji Daibo, the proprietor of Daibo Coffee, a cafe in Omotesando that is sadly no longer in business," says Watanabe. Beyond this, the cafe offers a menu with

uncompromising quality, from carefully brewed chai tea to original sweets concocted by Patisserie A.K Labo, a popular French confectioner in Kichijoji.

The collection of books on hand to be enjoyed while sipping coffee is personally curated by Watanabe. Around 5,000 titles line the shelves at all times, with a focus on humanities-related subjects and art books. Those that catch visitors' eyes are available for purchase on the spot. "The internet is convenient and makes information quickly accessible, yet it's really physical books printed on paper that prove to be more profound and memorable. That's my finding. When you come in contact with a truly good book, I believe that even if you might be in a difficult situation, getting immersed in the text or photos in it can really be helpful. A person may not live on bread alone; a good book for the journey of life goes a long way. We have a nice collection of great works here, so come savor a delicious cup of coffee and enjoy the feel of paper on your fingertips as you seek out the perfect book for you."

Be sure to stop in at FUGENSHA to experience the pleasure of making connections with important books that may help support and guide you through life in a space enveloped with the heady aroma of coffee.

* According to the Statistics Bureau of the Ministry of Internal Affairs and Communications, the total number of books published in 2019 was 71,903.



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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