

Vol.27  
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# Paper quilling, a natural and lyrical craft art

Colorful plants for all seasons created with the use of natural colors and delicate, sophisticated techniques.

Paper quilling, a traditional European craft, has witnessed a growing number of enthusiasts around the world who appreciate its wide range of techniques and variety of expressions.

Make the natural and lyrical beauty created with the unique texture of paper a part of your everyday life.

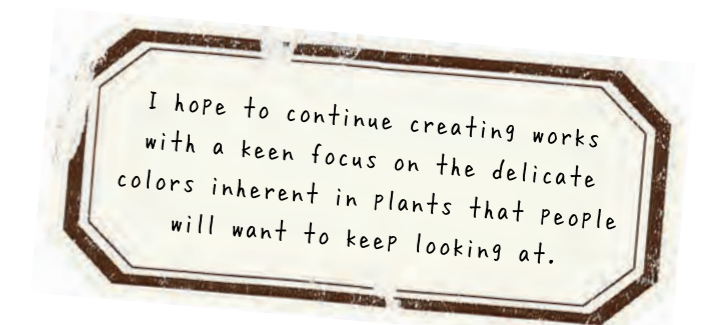




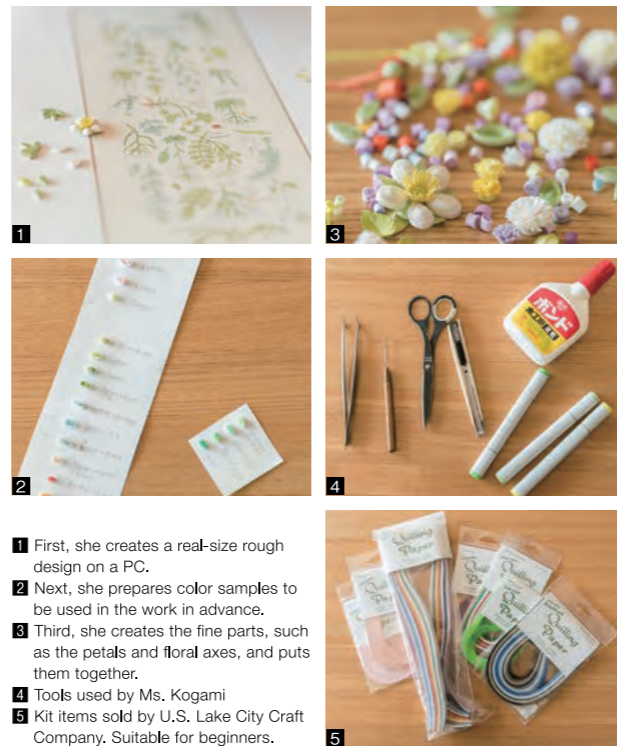
Paper quilling is a type of craftwork in which creates parts by rolling paper cut into fine long ribbon around a needle in a spiral shape, which are then elaborately combined to create objects. The art form dates back to the 15th and 16th centuries, and is said to have originated with the decorative frames created by European nuns for religious paintings by taking the paper leftover from Bible binding and rolling it around bird feathers. This paper craft has a long history and attracts many enthusiasts, particularly in Western countries. Today it is gaining a growing number of enthusiasts in Japan as well for its simple techniques and intricate designs that resemble embroidery.

Numerous beautiful works that meticulously express the shapes and textures of the smaller parts of flowers, such as the stamens, pistils, petals, and floral axes. Taken together, the degree of perfection of these works, the delicate colors seemingly taken straight out of nature, and the elaborate designs employing the soft texture of paper is simply amazing. These works were created by Ms. Yoko KOGAMI, one of the leading Japanese paper quilling creators. Here we will explore her life history, the key areas she focuses on in her work, and her world view.

"Actually, 'Kogami (little paper)' is my real name," laughs Kogami with a tinge of embarrassment. She was raised in a home that ran a newspaper shop and was influenced by a father who liked origami, or paper-folding. She was always surrounded by "paper." "When I was a kid, I liked doing paintings and making things with my hands. Naturally, I dreamed of entering the creative world," says Ms. Kogami. Before setting out as an artist, she majored in illustration at a special technical school and then worked as a graphic designer at a design office. Ms. Kogami says, "At that time, I dealt with mail order catalogs for sundry goods for handicrafts. One of the items introduced in those catalogs was a handmade kit for paper quilling. We needed a sample to be inserted in a magazine, so I was chosen to create the sample because I was good with my hands. It was the first time for me to try creating a paper quilling work." The degree of perfection in Kogami's creations was truly remarkable, and would later earn her wide acclaim. Some of the paper craft works she created eventually made the cover of a horticultural catalog magazine that she would get involved with later. She continued to create original works with seasonal motifs for a period of five years. "One day, my boss saw a growing stack of creations on my desk and suggested that I publish a basic guide to







- 1 First, she creates a real-size rough design on a PC.
- 2 Next, she prepares color samples to be used in the work in advance.
- 3 Third, she creates the fine parts, such as the petals and floral axes, and puts them together.
- 4 Tools used by Ms. Kogami
- 5 Kit items sold by U.S. Lake City Craft Company. Suitable for beginners.

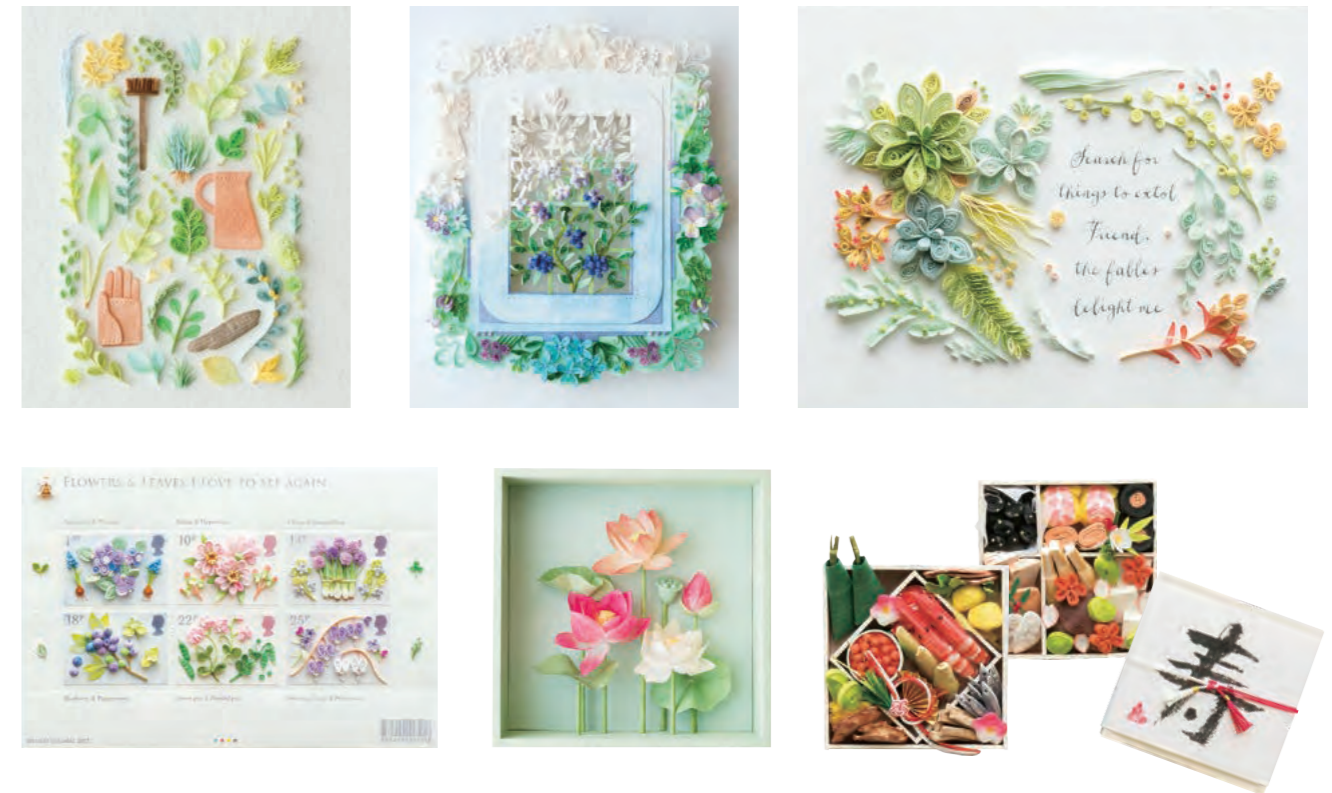
paper quilling," recalls Ms. Kogami. "Then, we created and published a guidebook that included an introduction of how to make the basic parts, basic designs, and simple arrangements."

Ms. Kogami handled everything, from the descriptions and designs to the works introduced in the book. The publication of this book was not only effective for introducing a wider audience to paper quilling, which was still relatively unknown in Japan at that time, but also inspired her to devote more of her energy to her own creative activities.

After leaving the design office, Ms. Kogami got started as an independent creator while working as a freelance graphic designer. She continues to create many works in response to requests from companies, including public relations tools such as calendars, the covers of catalog magazines, and visual images for television commercials. In addition to these creative pursuits, Ms. Kogami works to popularize and introduce more people to paper quilling. She says "*Botanical Quilling Japan* was established to support quilling creators who carry out energetic creative work based on plant motifs and nurture instructors. My role in this organization is that of a creative adviser. I sincerely hope that paper quilling becomes more widely

recognized as a form of art through exhibitions, the publication of collections of works, and people participating in design courses." Ms. Kogami's desire to elevate the value of paper quilling as an art through expressions of rich originality is steadily spreading, particularly among young creators.

Ms. Kogami's works are characterized by natural coloring that employs natural colors free of artificial elements. "I usually create works based on a rough design drawn by on a personal computer," she says. "I always create color samples before starting to create a form. I'm extra careful when choosing similar colors and mixing colors for each plant part. Many amateurs and other creators use color paper sold on the market and special kits, but they only allow for a limited range of colors for expression. The chief emphasis for me is to express the delicate colors of natural plants and beautiful gradations, so that's why I do not use the color paper available on the market." For coloring, she uses an alcohol-ink marker named *COPIC*, which is good for developing colors. Ms. Kogami chooses one color that she thinks is the best from among more than 350 colors, and then tries to get close to the ideal image of a particular work sometimes by painting one color on top of



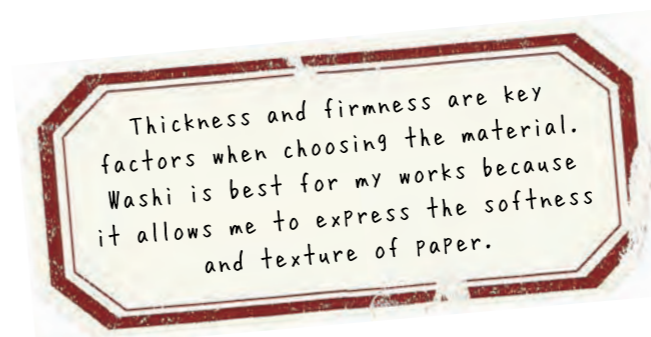
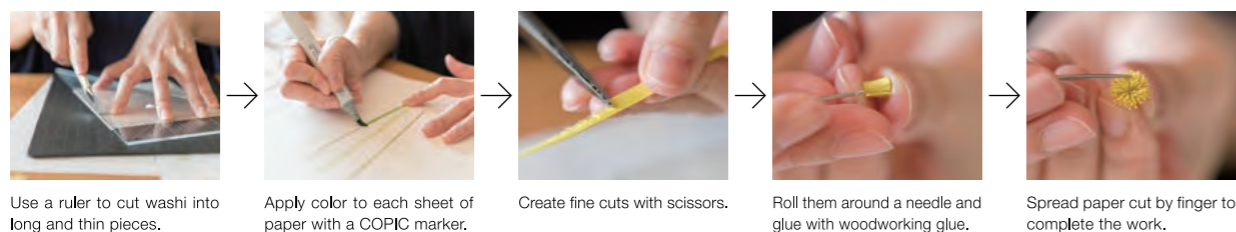
another. "My works produce different impressions depending on the paper I use, the remaining amount of marker ink, and the shades and shadows that form when I roll paper," she says. Ms. Kogami's careful attention to the creative process underlies the quality of her artwork.

Ms. Kogami's approaches her craft with an earnest desire to create overwhelming real creations that are extremely delicate and elaborate. The individual parts that make up the plants are so tiny that it's nearly impossible to tell what they are when they fall to the floor. "Ready-made products with pre-fabricated cuts are sold on the market, such as those ones sold by Lake City Craft Company in the US, and the majority of these are three millimeters wide," says Ms. Kogami. "I use paper 1 to 1.5 millimeters wide and start by cutting the paper by myself." In addition, she also pays special attention to the paper used for creation. After a long process of trial and error, she decided to use the same *washi* (Japanese paper) used for ink-wash painting exercises. "I apply a fine level of craftsmanship to the works I create, such as in the cutting, folding, and rolling, so the firmness and thickness of paper and the blurring of ink matter," she explains. "In addition, there is no point in doing paper quilling if you fail to express things through the use

of paper. The fluffiness unique to *washi*, which is effective for expressing the softness and texture of paper, also matters." Her works are so elaborate they make you feel as if they are ready to release a wave of pollen. Her creative style that is so delicate and meticulous it draws in people who appreciate her works into the world of creation.

The attractiveness of paper quilling lies in the capacity for people to enjoy easy creative activities that employ simple techniques. In addition, the extra element of design allows you to further expand on the ways these techniques are used. Ms. Kogami says, "Simply decorating a card sent to someone dear with paper quilling parts reveals the feelings of the creator. In addition, adding paper quilling to a photo frame for decorating photos and *objet d'art* also allows you to enjoy it as an accent that spruces up the room interior." She is now working on a future concept of providing forms of art that can be incorporated within people's everyday lives. Ms. Kogami says, "I want to create works that serve as room decorations people will always want to look at." Introducing paper and art within the ordinary life, paper quilling expresses natural beauty that is sure to refresh and enrich the tired heart.

### A look at Ms. Kogami's creative process



### Paper artist Yoko KOGAMI

Born in 1976, Ms. Kogami is from Chiba. When she was working as a graphic designer at a design office, she happened to see a work by *Malinda Johnston*, a world-famous quilling creator, which inspired her to start her own creative pursuits. Ms. Kogami continues working actively, holding her first exhibition last May, as well as providing creative works for corporate advertisements. She is the representative of Kogami Craft and a creative adviser for *Botanical Quilling Japan*. <http://kogamicraft.com/>







©geografia

Theme for this issue

# Globe

**A resurgence of popularity. What is it that draws people, adults as well as children?**

Did you ever find yourself strangely intrigued by a globe you received as a child, perhaps when moving up to higher education? Unlike flat representations, globes are constructed to show the Earth in a three-dimensional way. As such, they have long inspired the imaginations of children who lose themselves in the simple pleasure of gazing at their globe. These children experienced the thrill of letting their imaginations taken them to faraway countries and places, sparking within them a desire to actually travel around the world someday. Even in the golden age of the Internet, globes seem to retain their hold on the public imagination. Indeed, their popularity has reportedly resurged in recent years. This may have been helped

by the introduction of a number of unique products. Among them is an assembly-type globe that provides insight into the Earth's interior and the structure of its crust, a globe that shows night views that are printed in inks that store and emit light, and a globe that offers a range of audio narrations when touched. The classic spherical globes are manufactured by sticking on the sphere, one by one, paper shaped like the bottom of a ship with a map printed on them. Apparently, this traditional manufacturing technique is still in use today. As an interior item for your room, as the first globe for a young child, or as a present for someone entering junior high or high school, why not consider a modern globe?



**geografia Series (MARUMO Printing)**  
<http://www.geo-grafia.jp/>  
Tel: 0875-62-5856

geografia Series are original items that are manufactured by a venerable printing company in Mitoyo City, Kagawa Prefecture that was established in 1919. The products, assembly-type globes, are designed to tilt 23.4 degrees in the same manner as the axis of the Earth. The product lineup includes a "Basic" type that presents the countries of the world in different bright colors and blue seas in a dramatic way, an "Antique" type designed to look like the maps of old, a "Night" type that is printed with light-storing ink, and a "Blank" type on which people can paint colors and draw pictures. The products are so sophisticated that people are also able to learn about the structure of the Earth when attaching the Earth's crust sheets to the core.



**GLOBE SHOP**

1F Nihon Sun Rise Building  
1-5-1 Ningyocho, Nihombashi,  
Chuo-ku, Tokyo  
<http://www.globe-shop.net/>  
Tel: 03-6661-6626  
(order placements only)

GLOBE SHOP, as the name suggests, is the only shop specializing in globes in Japan. Located in Ningyocho, Tokyo, it usually displays and sells 150 types of globes. Visitors are able to see the large globe, 80 cm in diameter, that is used by the president of the United States in the White House, and enjoy other globes, including talking globes and those that float in the air using electromagnetic power.



# Memorial issue to commemorate the installation of the 300th town eco terminal.

## ECO BUSINESS REPORT&INTERVIEW

In February 2016, the number of town eco terminals installed under the recovered paper recycling system that Kokusai Pulp & Paper Co., Ltd. has been working on since 2011 surpassed 300. To celebrate this breakthrough, this issue carries an interview with Section Manager YAMADA of the eco Sales Section in the Eco-Business Department of the Business Development Division at KPP. He will reveal the secret story behind the development of the eco series and plans for the future.



Recovered paper is saving box for the Earth  
古紙は地球のちよきん箱



The current results of "Town eco"





KPP has launched its long-term management vision, GIFT+1 2024, which outlines goals that are to be achieved by 2024. GIFT is our management vision, and by adding environmental initiatives as +1 to each element of this management vision, we strive to develop and expand eco-friendly entrepreneurial activities that aim to build a recycling-oriented society through proposals for environmentally friendly products, the collection of recovered paper, and the recycling of resources. One of these initiatives is the eco series. eco is the name of our recycling service coined from the words “eco” and “*mottekuru*” (= bring) or “ECO+MODEL” (the new eco model). Town eco collects old newspapers and magazines brought in by the supermarket and store customers, while office eco collects confidential documents generated in offices and deposited in dedicated boxes.

### Management Vision GIFT+1

<b>G</b> Globalization	Expanding our business fields on a global scale
<b>I</b> Innovation	Pioneering the new future of the paper with the imagination and the creativity
<b>F</b> Function	Creating added value by utilizing our abilities to plan and propose
<b>T</b> Trust	Responding to the trust our stakeholders place in us
<b>+1</b> Plus One	By adding environmental initiatives to each element of this management vision, our Group endeavors to build a recycling-oriented society through tree-planting efforts, proposals for environmentally friendly products, the collection of waste paper, and the recycling of resources.

#### — Please tell us about town eco —

Town eco is a system for collecting old newspapers and magazines that accumulate at households by using collection boxes and touch-screen operation posts that are installed in supermarkets and stores. The customers receive points that are awarded based on the weight of the waste paper they deposit in the posts. These points are exchanged for the gift certificates of supermarkets or electronic money when customers earn the required points. This recycling system not only reduces the amount of waste, but also offers advantages to the customers by allowing them to exchange

unnecessary recovered paper for gift certificates and electronic money. It is also beneficial for stores because it helps them attract more customers. This is a perfect example of the Omi merchants' business rule, *Sanpo yoshi* (good for all three sides). Town eco is a new recovered paper collection system that takes into account consumers, distribution, society, and the environment. We launched the project in May 2011, and in February 2016 the number of town eco terminals set up nationwide surpassed 300. We couldn't have come this far without all the support of the customers who use the system, the stores, and those who are engaged in the collection of the recovered paper, the manufacturing of machinery, the supply of the parts, the development of programs, and maintenance. I would like to take this opportunity to express my sincerest gratitude.

#### — How did you come up with the idea? —

In 2009 we established a Business Development Planning Division, and from there we made a variety of proposals to different customers. One of the proposals we made was for a service in which a supermarket sends a direct mail to its customers asking them to bring recovered paper to their store. This proposal itself did not work out, but the idea eventually led us to come up with town eco through subsequent encounters with groups such as the collecting businesses, the measuring apparatus manufacturer, the machinery manufacturer, and the maintenance companies. We made proposals to supermarkets around the nation and managed to install the very first town eco terminal at the *Yaoko Takasaki Takazeki branch* in May 2011.

#### — Have you had a hard time making town eco what it is today? —

When we launched the town eco system, our staff made rounds of the stores to collect the data on the amount of collected paper. Reports on the amount collected for supermarkets were also prepared based on the data gathered on site. However, the more terminals we installed, the more work we had to do, making it difficult to prepare a report on time. To resolve this problem,

Figure 1 How town eco works



we installed a communication router to each of the eco terminals establishing online communication. This made it possible to aggregate and accumulate data on the cloud server in practically real time, check the amount of recovered paper that was collected, adjust the terminals by remote operation from headquarters, and conduct invoice management with the supermarkets. Once the terminals are connected to the Internet, they can be accessed from smartphones and tablets as well as from PCs. Today we often hear the word “IoT.” Our eco also connects machinery with the Internet, helping to improve the efficiency of the work and the quality of the customer service. Aiming to reduce the workload of the collecting businesses and reduce CO2 emissions, we are planning to install a monitoring camera inside the collection box so that the collecting businesses can remotely check the contents of the box. We are committed to improving the convenience of all the people involved, including the customers, the stores, and collecting businesses by listening to the opinions of the cooperating companies and expanding the use of the Internet.

#### — Is there anything else new with the eco project? —

We linked up with *Aeon Group's* electronic money, *WAON* in September 2015. There are 79 stores linked up with *WAON* as of the end of February 2016. We have also introduced a new type of town eco for drug stores that do not have the space supermarkets have for installing the system. This system, which is not equipped with the function for awarding points, enjoys widespread use and has been installed at 102 locations, most of which are in the Chubu region.

#### — Please tell us about your future goal. —

We aim to expand the number of categories of paper collected and the amounts that are collected. We also would like to promote environmental practices among eco members by turning the recycled paper into paper products and PB paper in the form of original cardboard, leaflets, and household items. We are also determined to expand the categories of items to be collected to meet the needs of the customers. At the same time, we will work to add new collecting sites while developing and expanding new services that utilize the IoT know-how that we acquired through the town eco project.

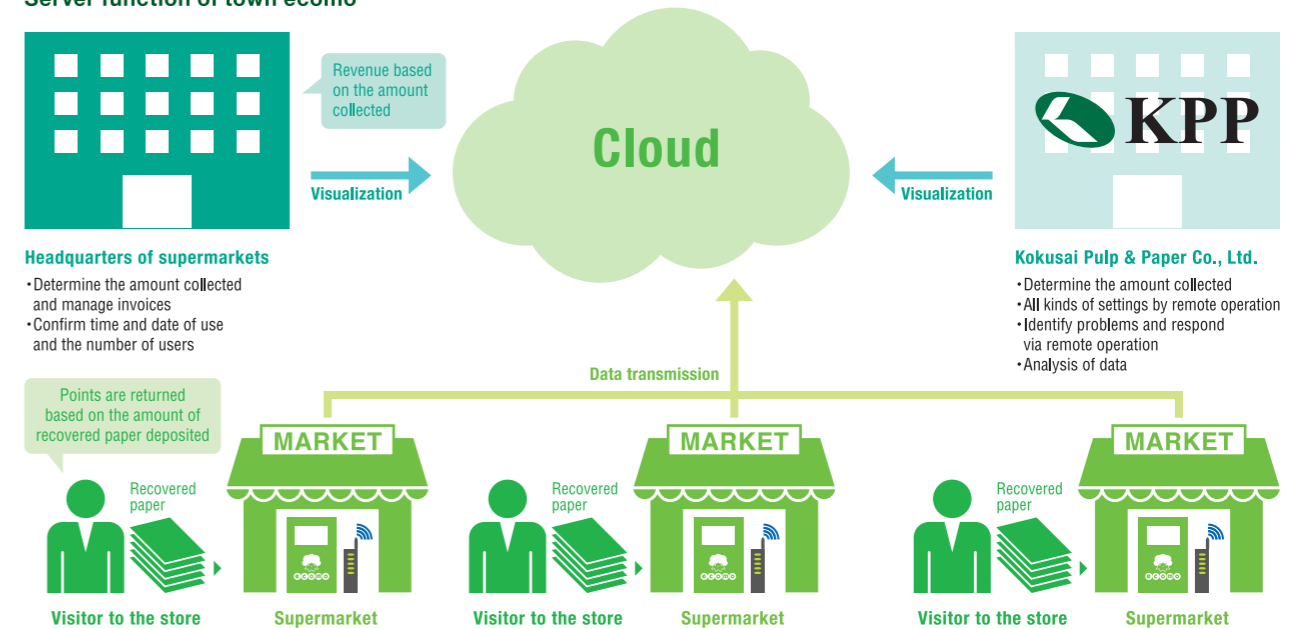


Town eco is also installed in drug stores that do not award points



Copy paper and toilet paper made from old confidential documents

Figure 2 Server function of town eco





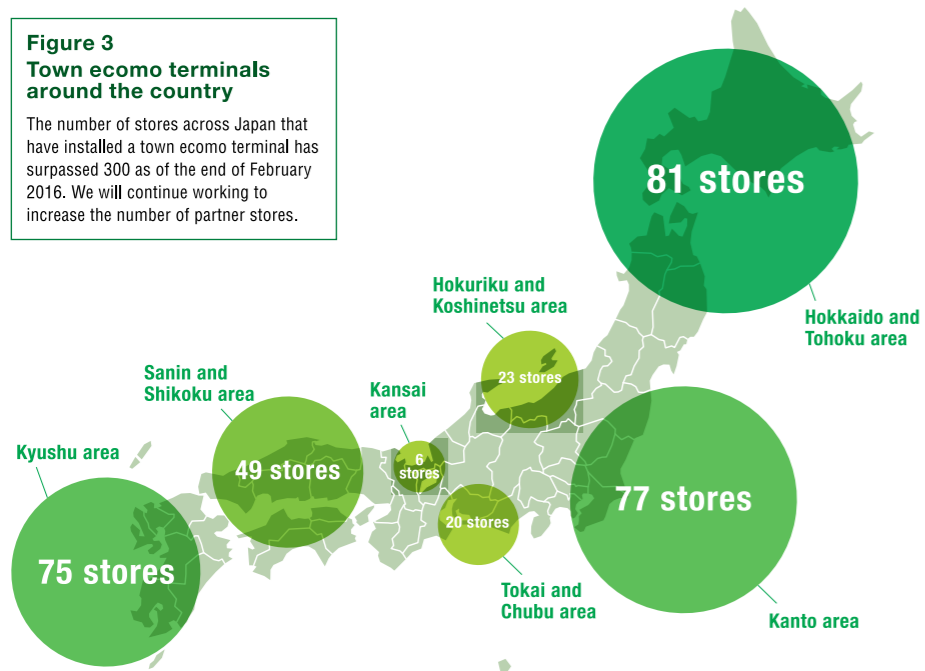


# - FUKAMERU PLUS -



**Figure 3**  
Town eco terminals around the country

The number of stores across Japan that have installed a town eco terminal has surpassed 300 as of the end of February 2016. We will continue working to increase the number of partner stores.



### — Please tell us about the other eco series. —

The handling of confidential documents has become a social issue that has been given a lot of attention in recent years. This is evident in the introduction of the Social Security and Tax Number System and the concern about the information leaks that often occur. The other eco system that KPP promotes has also generated interest because it is recycling system that offers a safe and secure means for collecting the confidential documents that are generated in office. Our own dedicated disposing facility, the *ecommo LINCLE Ichihara Center*, is capable of handling everything from the crushing of entire

cardboard boxes containing the confidential documents that were collected to the removal of the metal parts, the conversion of paper into paper clay by using a small amount of water and friction heat, and volume reduction treatment to compress the volume of the clay. Unlike the conventional method of crushing, this facility is capable of making the confidential documents disappear completely on the same day. Because the paper fibers can remain after they are treated, the material is recyclable and thus environment-friendly.

What sets our service apart from those of other companies is that after the confidential documents are collected and destroyed to reduce the volume, our facility recycles this material into new products such as copy paper and toilet paper. This enables companies who use office eco to reuse the material in a closed recycling loop.

We are capable of recycling waste paper into paper products that meet the needs of companies that employ this system, such as copy paper, envelopes, and name cards. Companies can expect to improve the environmental awareness of their employees through the recycling of waste materials.

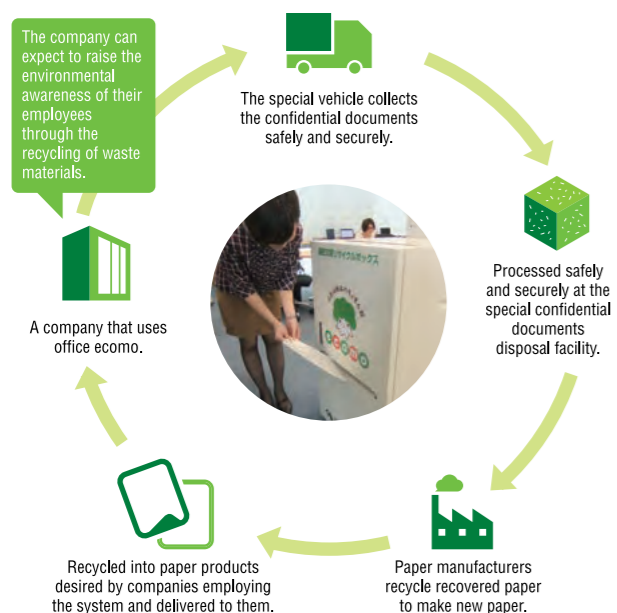
These four pages covering the eco series are made of recycled paper produced by the office eco system.

Expect more great things to come from the eco series!



Classified documents disposing facility in Ichihara, Chiba Prefecture

**Figure 4**  
How office eco works



## 深める

KPPの最新ニュースをキャッチアップ  
「KPP HEADLINE」



### The corporate website of Kokusai Pulp & Paper has been renewed.

Our renewed corporate website was launched in April. New content has been added under the title “Who we are” so that those who visit the site for the first time can learn about the nature of our business and our initiatives. Three themes are used to introduce the company: “What is paper”, “Who we are” and “Our next step”. The main visual of the site is linked to the front cover of our newsletter, “TSUNAGU.” A new visual appears on the site every time the new quarterly issue is published.

The renewed site can be viewed on various devices, including smartphones and tablets as well as PC, providing for a smooth viewing experience anytime and anywhere. We will provide visitors to the site with updates on the latest information. Please feel free to visit and check out our website.

Kokusai Pulp & Paper corporate website  
<http://www.kppc.co.jp>

### PC version



\*These images differ from what is shown on the actual site.

### Mobile version



\*These images differ from what is shown on the actual site.



# New sense notebooks that feature both the characteristics unique to thin paper and advanced technologies



## PALEVEIL: Four characteristics

- 1 Thin paper, light and easy to carry
- 2 Compact and lean, fitting neatly into bags
- 3 Smooth surface, assuring excellent writing sensation
- 4 Sophisticated design, perfect for presents



### Weekly Note

Weekly Note shows the initial letters of the days from Monday through Sunday on pages. It is convenient not only for keeping schedules and diaries, but also for an unlimited number of other ingenious uses. Weekly Note allows space enough for 24 weeks or six months. (A-5 size; 384P)

### By refining the excellence of thin paper, developing and achieving new uses

"Thin paper" (tissue paper) is the generic term for very thin paper. It has application in a wide range of products, such as the terms and conditions of contracts, manuals, dictionaries, daily calendars and wrapping paper, all of which are directly related to our daily lives. Thin paper is far lighter than ordinary paper and is able to reduce the thickness of products, so its portability is outstanding. For these features, even containing the same amount of information, printed materials using thin paper are able to reduce postage and storage costs. Moreover, a reduction in the weight of paper contributes to the preservation of forest

resources. As such, thin paper offers a variety of advantages. On the other hand, in the printing process, due to its thinness, thin paper is easily cut, and the productivity has been questioned when thin paper is used in offset rotary presses in which rolled printing paper is used. Responding to these issues by using unique development technologies, IWAOKA CORPORATION successfully carried out four-color printing on super-light-weight ultra thin paper. By achieving elegance and strength as well as functionality, IWAOKA is attracting attention as a leader in thin paper printing. It has used its extensive know-how and sophisticated technologies and developed its unique paper notebook, PALEVEIL. Since its launch, PALEVEIL has been enjoying high popularity.



### Daily Note

Daily Note has 12 different types in total, from 1 to 12. Choosing them by month or based on lucky numbers, each idea gives unlimited use to Daily Note. It is an ideal gift when it is presented together with pens and pencils. With three pages a day, Daily Note is designed to last for one month. (All A-5 sizes; 192P)



### Acquiring PALEVEIL "DAILY NOTE & WEEKLY NOTE"

PALEVEIL is now available at LOFT nationwide, as well as at other stationery stores and on the KPP Web Store.  
<http://www.kpps.jp/papermall/>

President *Masaaki IWAOKA* said, "We need to expand our technologies ourselves." It was June 2014 when IWAOKA CORPORATION started the development of products by using its own thin paper printing technologies. President Iwaoka said, "Amid the increasing diversification of information communication methods, the printing industry is required to move out of its existing stance of doing businesses by only responding to customers' requests. To what is IWAOKA CORPORATION able to apply its thin paper printing technologies? The theme was how to add value, printing, to the special feature of thin paper." The company established an internal project team under the concept of proposing a lifestyle with thin paper. It then repeatedly examined ideas and produced and improved a number of test products, and, finally, it has achieved a "thin paper notebook." *Mariko MISAWA*, a project leader, spoke about the stories behind the development of the product. Ms. Misawa said, "First, we started with

the selection of paper. With the cooperation of a paper manufacturer, we placed an individual order for special paper exclusively for this notebook. In particular, we insisted on using 100% fresh pulp with long fibers and pressed down paper of a unit weight of 30g/m<sup>2</sup> to a thickness with 25g/m<sup>2</sup>, boosting the paper's strength. In this way, the paper manufacturer managed to develop for us paper that is thin yet strong, and offers a beautiful appearance and the smooth touch of thin paper." The product is super thin and light, with less than half the weight of ordinary copy paper. It offers high product quality that is backed by technologies of the thin paper professional, including light, flexible movements when the product is turned and the smooth surface that ensures higher writing comfort. "Until now, we have been only responding to customers' requests by using the technologies that we had. Thin paper is a niche market, but, going forward, we will create a market by ourselves and launch



IWAOKA CORPORATION has patented technologies that have enabled the company to achieve four-color full-color printing on super-thin paper, 18g/m<sup>2</sup>, a first for Japan. It has now also successfully carried out test printing on paper with a thickness of just 14g/m<sup>2</sup>, making it as thin as tissue paper.

## "Having the stance of valuing relationships with partner companies is the most important thing in mastering manufacturing."

reliable industrial products in the future," said Managing Director and General Manager of the Sales Promotion Department *Kenji FUKUDA*. A proactive frontier spirit that never stands still, as Mr. Fukuda described, will identify new demand. Another reason why PALEVEIL is attracting attention is its superior design. The design of the typography of the numbers that change each time pages are turned has added further value to the product. *SAFARI INC.*, which is engaged in branding and graphic design, was in charge of the design of the product. Instead of only focusing on in-house development, a commitment to actively cooperating with external partners is another of the outstanding characteristics of IWAOKA CORPORATION. President Iwaoka said, "Generally speaking, it is considered that buyers are stronger and sellers are weaker in the business. I do not agree with this. The companies from which we purchase materials are also all important business partners. Only with

good suppliers can we produce good products. I believe that PALEVEIL very much owes to the cooperation of competent business partners engaged in paper production, designing, ideas and marketing." By giving priority to providing careful explanations over a long time and building trust, a number of supporters will emerge and, finally, a superior and reliable product will be created. President Iwaoka continued, "By mastering our own technologies and developing relationships with business partners, we will be able to own even more advanced technologies." It is believed that the high quality products that IWAOKA CORPORATION produces have been created through this virtuous circle. Technical capabilities that are constantly expected to improve, the flexibility to accept the opinions of partners, and the ability to take aggressive action with a spirit of "let's do it first" – these are the attributes that will drive the manufacturing industry in the future.



Photo on right: President Masaaki IWAOKA; Photo on left: From right, Managing Director Kazuo SATO, Deputy Manager of the No. 2 Sales Department Mariko MISAWA, and Managing Director and General Manager of the Sales Promotion Department and General Manager of the No. 2 Sales Department Kenji FUKUDA.

### IWAOKA CORPORATION



#### ■ Sales Office

4-1-1 Iidabashi, Chiyoda-ku, Tokyo  
Tel: 03-3265-1323

#### ■ Head Factory

157-3 Kitanagai Miyamae, Iruma-gun,  
Miyoshimachi, Saitama Prefecture  
Tel: 049-258-6111

<http://www.iwaoka.co.jp/>



## Making Letters Speak Tomone UEMURA

Handwritten letters are a suitable medium for expressing one's personality. Charm that can touch our hearts overflows from the beautiful letters and sentences these missives contain. This essay delves into notable individuals and their emotions through letters the author has received from them.

### Part 6: Kon ICHIKAWA

My friendship with Mr. *Kon ICHIKAWA* lasted for a little more than ten years until his death. I enjoyed occasionally visiting his home in Nanpeidai to hear stories about his films and TV dramas. Sometimes I was with people involved in the production of a TV program, and sometimes I took my friend with me. If my memory serves me correctly, I began taking members of my family to his residence soon after I got to know him. Widely known for being a heavy smoker, Mr. Ichikawa had an unbalanced diet and loved beef. He had lost one of the front teeth, allowing him to neatly insert a cheap U.S. cigarette, such as a Camel or Lucky Strike, through the gap.

He smoked almost incessantly, but his beef-only myth may have been somewhat exaggerated. At times I prepared Kobe-Sanda beef, Mr. Ichikawa's favorite, and brought it to Nanpeidai with my wife and two sons for a steak party. Surviving Ms. *Natto WADA*, his wife and partner, he lived a carefree single life. At the parties, he spent much of his time with Mr. Osada, who was a renowned editor of Ichikawa's crew. In addition to beef, his chopsticks would also reach out to the salads my wife brought.

By chance I heard from a person in Kon Pro that his 100th birthday came last November. He passed away in February 2008. Everything I remember about him seems like it happened only two or three years ago.

Needless to say, Kon-san was a giant in the Japanese film industry and a symbol of the Showa and Heisei eras. *The Heart, The Burmese Harp, Her Brother, The Sin, Being Two Isn't Easy, An Actor's Revenge, Tokyo Olympiad, Ohan...* Fingers are not enough to count his most impressive movies. Kon-san directed his first film soon after World War II, and from that point made films almost incessantly for 60 years until his death. With only few stinkers, he tirelessly pursued new forms of expression in each of his works. Remember the close-up, soundless shot of the teacher's letter in *The Heart*; the rope crossing the black screen in *An Actor's Revenge*; and the bare leg sticking out through the sliding door implying a love scene in *Ohan*. For TV works, there is no way we can forget *Genji Monogatari*, characterized by the black-and-white art, or *Kogarashi Monjiro* with a long toothpick in his mouth.

It is no wonder that people like Saul BASS and François TRUFFAUT loved this Japanese director. Mr. Ichikawa's favorite movie director was Frank CAPRA.

I think it may have been some time in 1993 when I first met Kon-san. At that time I was involved in TV programming at a Tokyo-based



TV station. I had an ambition of creating a series of dramatic adaptations of literary masterpieces set in and after the Meiji period, something that other TV stations rarely offered. The dramas had to be shot by renowned directors. So I met and negotiated with directors like *Katsumi OYAMA, Yukio FUKAMACHI, Teruhiko KUZE, and Hideo ONCHI*. Having shot *The Heart, Enjo, Her Brother, and Odd Obsession*, Kon-san was the perfect choice in my plan. While sufficiently understanding the aim of my plan, Kon-san wouldn't accept my offer easily. I guess he was worried about the production budget restrictions that often came with making a TV program. In turn, Kon-san suggested filming *Mansaku ITAMI's Akanishi Kakita* by staying true to its original script. Originally written by *Naoya SHIGA*, *Akanishi Kakita* can definitely be categorized as a literary masterpiece. The problem was that my concept did not call for a samurai drama. Nevertheless, I decided to somewhat compromise my idea, put aside my original plan, and go with Kon-san's request because it came from a person I had longed to get to know. The previous *Akanishi Kakita* series starred *Chiezo KATAOKA*. I suggested that the new series star *Kin'ya KITAOOJI*, son of *Utaemon ICHIKAWA*, who was a rival of Kataoka's during his days in Toei. In the end we settled on Kitaooji. The program was well-received and both Kon-san and Kitaooji were happy.

I have another memory of working with him. Fed up with the artificial-looking police dramas, I decided to engage in the programming of *Keiji Ou*, a series with far fewer routines than a normal police drama. Kon-san got really interested in the idea. I asked him to direct the opening and ending shots. The series opened with *Koji YAKUSHO* smashing his gun. "Why are you working with TV Tokyo now?" a reporter asked Kon-san at a press conference, to which he answered "It's because of Mr. Uemura."

That was the biggest compliment I've ever received in my life, and something I'll never forget.

Being from the countryside, my taste is far from being good. Kon-san aspired to become a painter when he was young. In fact he had some experience working as an animator. He was by far better than I in terms of everything, from his residence and furniture to the clothes he wore. His white and modern residence in Nanpeidai reflects Ms. Natto Wada's taste. A commemoration certificate he received at an international film festival is hung in a frame on the wall of his guest room. I wanted the moss green frame and even inquired as to where it came from. The titles for all of his movies were written in the Mincho style. I asked him for his name card, and tried to follow his style and tastes. He was quick to send a letter of reply. He was always polite and sincere, even towards younger guys like me. Despite being a great master, he never acted arrogantly at all.



#### Kon ICHIKAWA 1915-2008

Movie director and animator



Born in Ujijamada-shi (currently Ise-shi) in Mie Prefecture. At 18, Ichikawa started his career in film production by working as an assistant animator at a Kyoto-based studio. He then widely extended his realm of work over many different genres, from entertainment movies to TV dramas. He was a giant who helped drive the golden age of Japan's film industry. His representative works include *The Burmese Harp* (1956), *Odd Obsession* (1959), *Her Brother* (1960), *The Inugamis* (1976/2006), *The Makioka Sisters* (1983), and many others.



#### Brief Biography of the Author

Tomone UEMURA  
Essayist

Tomone UEMURA was born in Matsuyama in Ehime Prefecture, Japan. His uncle was the novelist *Sanjugo NAOKI*, and his father was *Seiji UEMURA*, a historian of the Oriental world. After graduating from the Department of History, the Faculty of Letters, Arts and Sciences (day school) at Waseda University in 1962, he worked for Toei Co., Ltd. and TV Tokyo Corporation, where he was appointed managing director in 1994. He later became president and representative director of PROTX in 1999. He now serves as an advisor to the DAC Group and Niki Hills Farm (agricultural production corporation). He won the Ozaki Hotsuki Memorial Popular Literature Research Award in 2005 for his work titled *Naoki Sanjugo Den* and the Nihon Essayist Club Award in 2007 for *Rekishi no Kyoshi Uemura Seiji*. His major publications include *Natsu-no Misaki* (Cape in the Summer) and *Kikotsu-no Hito Shiroyama Saburo* (Saburo Shiroyama: A Man of Determination).



April 22 (Fri) – June 1 (Wed)

EXHIBITION

### Spring Special Exhibition: Tomoko FUSE Origami Exhibition – A Rhythm of Paper and Folding –

Ms. Fuse continues to explore the possibilities of *origami* by inventing *unit-ori*, *hiraori* and other forms, to the delight of her many fans around the world. The exhibition features nearly 200 works carefully selected from 40 years of creation. Enjoy the geometric and beautifully proportioned formative art.



DATA

- Venue: Azumino Municipal Museum of Modern Art, TOYOSHINA (5609-3 Toyoshina, Azumino-shi, Nagano)
- Admission: 600 yen (adults) - 400 yen (university and high school students)  
\*Free for junior high school students or younger and for persons aged 70 or older who live in Azumino-shi
- Contact: Azumino Municipal Museum of Modern Art, TOYOSHINA
- TEL: 0263-73-5638
- HP: <http://www.azumino-museum.com/>



May 3 (Tue, holiday) – May 5 (Thu, holiday)

EVENT

### Hamamatsu Festival

Hamamatsu long had a custom of flying a kite to celebrate the birth of a baby. This evolved into the local festivity and the feature of the early summer in Enshu. In the kite-flying venue of Nakatajima, *hatsudako* kites for celebrating the birth of firstborn babies and large kites representing the 174 municipalities compete in *itokiri gassen*, a battle for cutting opponents' yarns. The gorgeous *gotenyatai* stand is carried on the streets in the evening. This is also a must-see.



DATA

- Venue: Nakatajima (kite flying) located in the central area of Hamamatsu-shi, Shizuoka
- Admission: Free
- Contact: Hamamatsu Matsuri Organizing Committee
- TEL: 053-458-0011
- HP: <http://hamamatsu-daisuki.net/matsuri/index.html>

May 3 (Tue, holiday) – May 5 (Thu, holiday)

EVENT

### The 22nd Niyodogawa Paper Carp Streamer

DATA

The annual event colors Tosa in the early summer. Made of Inocho's specialty nonwoven fabric and painted in different colors, the beautiful paper carp streamers gracefully "swim" over the fresh stream of the Niyodo River.

- Venue: Hakawa, Inocho, Agawa-gun, Kochi (under the Niyodogawa Bridge on Route 33)
- Admission: Free \*Some of the events are not free.
- Contact: Niyodogawa Kamino Koinobori Executive Committee (within the Industry & Economy Section of the municipal government of Inocho)
- TEL: 088-893-1115
- Website: <http://www.town.ino.kochi.jp/>

June 3 (Fri) and June 4 (Sat)

EXHIBITION

### Kyushu Print 2016

The exhibition of general printing equipment is the largest of its kind in West Japan and focuses on Kyushu. Most advanced tools and new services are exhibited. We will also run a booth there.

DATA

- Venue: Fukuoka Convention Center (2-2 Chikko-Honmachi, Hakata-ku, Fukuoka-shi, Fukuoka)
- Admission: Free
- Contact: Kyushu Print Executive Committee
- TEL: 092-271-3773
- Website: <http://www.kppc.jp/>

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

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

## Editor's Note

April marks the start of the fiscal year and the school year. This is when everyone takes the first step toward their new goal. Plants sprout and grow as if to herald the new season. This year, energetic new graduates are entering the company and will strongly push the boundaries, just as their older colleagues anticipate.

We renewed our corporate site in April. Its main visual, also featured in this magazine, is linked with the cover of TSUNAGU. The current homepage of our corporate site features gorgeous and beautiful works by Yoko KOGAMI, the paper quilling artist.

We cordially invite you to drop by. (J.S)



We have adopted a bookbinding method free of wire, paste and heat with consideration to recycling and the risk of injuries.

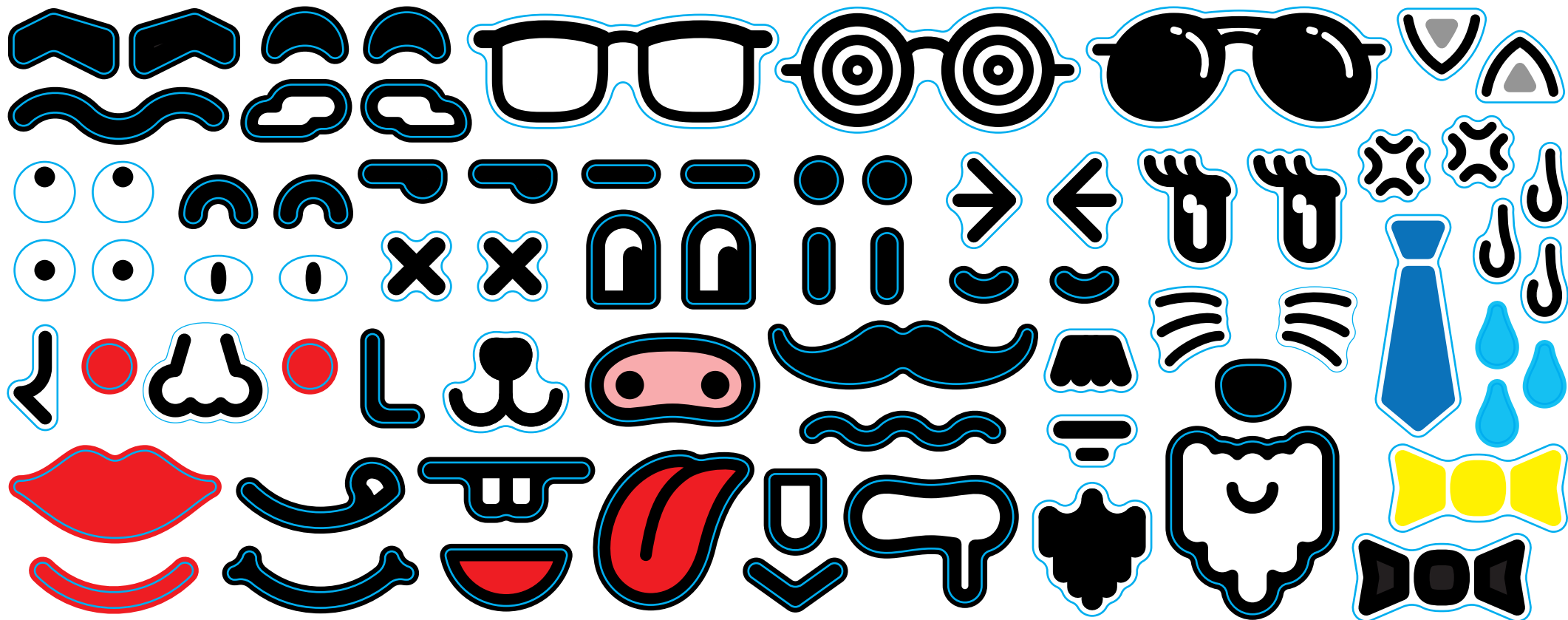


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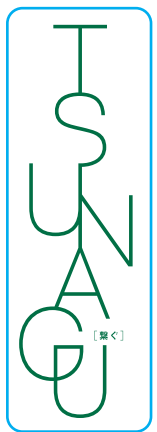
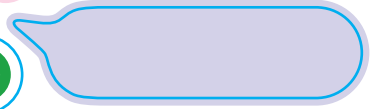
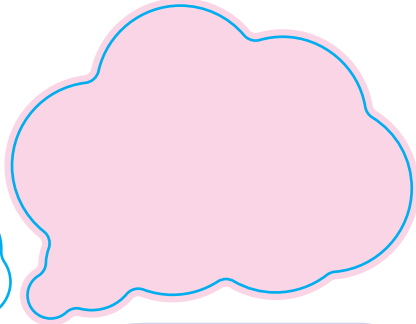
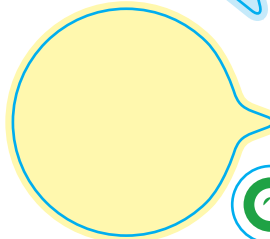
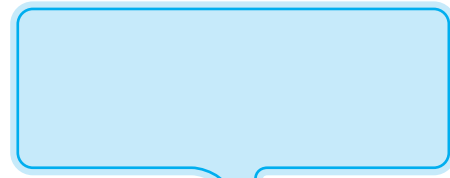
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Make It  
Feel the texture of paper  
PAPERCRAFT on the DESK

## “Face seals” that transform your item into an all-original creation by simply pasting them on

Stickers of unique eyes, noses, mouths, and other parts of the face. You can transform items for daily use into funny and friendly characters by simply pasting these stickers on. Mix and match the stickers to give life to the character you want to create, whether they be young or old, unique in appearance, or something from a fairy tale.

