

2016 SUMMER
Vol.28

INTERNATIONAL

[繋ぐ]

広げる
hi-ro ge ru

Expand
Special Issue:

Hear the heartbeat of life The art of paper string animals

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出会う
Meet

KPP's sales spirit that is relentlessly
handed down

sa-ki do ru
先どる
Advance

SIWA, a daily necessities brand
featuring tear-resistant Japanese paper

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Paper-string animal art representing life as it really is

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Paper Event Calendar that conveys the charm and appeal of paper

作る Supplement

Make it

A double-layer, multipurpose box suitable for many purposes

Paper-string animal art Symbolizing life as it really is

Three-dimensional art objects created by *Chie HITOTSUYAMA* are full of life. Their exuberant expressions convey the strength needed for survival in unforgiving nature.

Ms. Hitotsuyama's works use the material of old newspapers that stopped serving their role as an information medium. She breathes artistic life and value into those newspapers and repurposes them into new shapes by applying her original sensitivity and delicate manual skills.

Life is the theme found in all of her works.

Animals of various types are living their respective lives as if they were a matter of course.

Ms. Hitotsuyama's works express respect for such nature and its dignity.

Her works are brimming with the strength and brilliance of animals that are trying to live their lives completely.



Expressing a sense of energetic life using disposed newspapers

Elaborate and painstaking handiwork for breathing life into old newspapers

Many of these three-dimensional works depicting wild animals, such as a walrus staring at something beyond the remote sea as if in lament, a dugong swimming in the great wide ocean in a grand manner and a gorilla holding her child in her arms fondly, are so real and graphic that their breaths seem audible at any moment. These pieces of art visualize the common daily lives of animals that live in unforgiving nature. They are brimming with not only the strength of animals continuing their rigorous daily life but also with humorous characteristics that they share with humans in some way.

"More than anything else, I'm particular about the realistic feel of the animals," says *Chie HITOTSUYAMA*, who is producing these three-dimensional works of animals using newspapers as a material. Ms. Hitotsuyama is continuing to produce powerful, life-size, three-dimensional works using an original technique in which paper strings made from newspapers are used as a material for forming shapes. Newspapers and the paper strips are the only materials she uses. "I may use wood for the trunk portion of the skeleton when I create a big animal that measures more than two meters," explains Ms. Hitotsuyama.

"But I create my works using only newspapers when they are small animals." She forms an outline that corresponds to an animal skeleton by pasting twisted newspapers over and over again. Ms. Hitotsuyama says she expresses body hair and wrinkles by gluing little parts made from twisted newspapers onto the outline, as if inserting them. "I make small, twisted paper strips by moistening newspapers cut into thin rectangles and twisting them by hand," explains Ms. Hitotsuyama. "I change the thickness of those paper strips according to the body parts. Their tone is an important factor, too. Creating a red monkey face starts with looking for paper with red

print in a huge volume of newspapers. Red can be in many shades. On top of that, letters are printed in black or gray in the great majority of newspaper pages. Twisting such pages, I'm aiming to achieve expressions of color, including gradations." A sharp, observant eye for matters down to the smallest details, including accurate shapes of each body part, coats of hair and the density of the hair, and an obsession with painstaking efforts to manufacture delicate parts finely, one by one, breathe life into old newspapers that had once been read.

Her own expression discovered by going back to her roots

Fuji City in Shizuoka Prefecture is blessed with abundant water resources, such as the Fuji River and subsoil water attributable to Mt. Fuji, and trees used for making Japanese paper known as *kozo* and *mitsumata*. There are still many paper mills in this city that has developed as a papermaking foundation. Fuji City boasts the highest quality and the top shares in Japan in manufacturing categories, such as household paper, paperboards and specialty paper. Choosing paper as a material for artworks might have been inevitable for Ms. Hitotsuyama, who was born and raised in such a place. "I was born into a family that has operated a paper strip-making plant since my grandfather's days," says Ms. Hitotsuyama, looking back at her childhood. "For that reason, I've been surrounded by an enormous volume of paper ever since I can remember. Needless to say, paper was something for me to play with. Sitting next to older women working hard in front of big machines, I kept interfering with their work." According to Ms. Hitotsuyama, she had set her mind on becoming an artist who relies on craftsmanship since her childhood.

After graduation from senior high school, Ms. Hitotsuyama entered an art college in Tokyo

and studied illustration and graphic design there. However, Ms. Hitotsuyama says she always felt the dilemma of gears that did not mesh. "I had never been particularly good at paintings or drawings," recalls Ms. Hitotsuyama. "I never received any award. What my collage teachers taught me in class never entirely convinced me. I always felt out of place in some way. I don't think I was an excellent student." Ms. Hitotsuyama graduated from her collage with such feelings of irritation and anxiety, and began working as an illustrator. Her field of vision expanded little by little as she performed her illustration jobs and reflected on her encounters with many people as occasions in a search for an expression that no one else could exploit. "I worked part-time at an art gallery after my college graduation," remembers Ms. Hitotsuyama. "I came across many artworks and artists at this gallery. That was a significant factor for me. I met Mr. (*Tomiji*) *TAMAI*, with whom I'm now working as a team at this gallery, too. I had no skill for expression.

I didn't know anything. I started from zero and found my way little by little by creating ties with the people I came to know. I truly feel that way." Through the course of such searches, she arrived at paper strings, which had been imprinted into her memory since childhood. "Until then, I had always felt that I was imitating someone else when I produced an illustration or when I created something. I didn't know why. At such point, I arrived at paper strings, which occupied a large part of my own background, by repeatedly asking myself what was the unique thing that only I have." Born in a city of paper and growing up in an environment where paper had been a familiar part of everyday life, Ms. Hitotsuyama realized that paper could be the source of her identity as an artist.



Artist
Chie Hitotsuyama

Born in Shizuoka Prefecture in 1982, Ms. Hitotsuyama graduated from the Department of Design at Tokyo Polytechnic University's Faculty of Arts in 2004. She began to produce three-dimensional works while working as an illustrator after her graduation from the university, and set up the Hitotsuyama Studio upon establishing her current expression, employing twisted newspaper strings that are pasted together. She moved her operating base to Fuji City, Shizuoka Prefecture, in 2011. Ms. Hitotsuyama has since exhibited her artworks in many places around Japan, including the Ginza Mitsukoshi Gallery (in 2013) and the Child Museum at the H.C. Andersen Park in Funabashi City, Chiba Prefecture (in 2014). An artist in the limelight as a contemporary art trailblazer, she has been in constant demand for production and exhibition in Japan and overseas.



Hitotsuyama Studio

The Hitotsuyama Studio is a creative unit formed by artist *Chie HITOTSUYAMA* and creative director *Tomiji TAMAI*. In the unit, Ms. Hitotsuyama and Mr. Tamai take charge of creative activities, and conceptual tasks, including orientation of works, ideas for exhibitions, planning, and information dissemination, respectively. The studio for Ms. Hitotsuyama is located in Fuji City, Shizuoka Prefecture. About 30 artworks crowd this huge space remodeled from the warehouse of a paper strip manufacturing plant once operated by Ms. Hitotsuyama's family.



GORILLA'S MOM (2012)

I am god!! (2013)



Tears of a walrus (2014)



Sea turtle (2014)



Living on the earth (2012)



Iguana (2015)



A dugong parent and child (2014)



1 Newspapers are cut according to the sizes of parts to be produced.



2 A brush is used to moisten the newspapers.



3 Pieces of newspapers are rolled into strips.



4 Wood glue is put on paper strips, which are inserted into the framework one by one.



Newspapers used as a material from paper recyclers. Neighbors often bring old newspapers to Ms. Hitotsuyama's studio, too.



These untitled monkey objects are currently in production. A Buddhist temple requested their production by Ms. Hitotsuyama with a plan to install them in a private school's space and amuse children.

Creating is the same as learning to me All things in life connect to form shapes

Depicting the naked life of animals living in nature

Ms. Hitotsuyama expresses beautiful curves and deep tints in her works by twisting paper pieces into strips and placing such strips one over the other. According to Ms. Hitotsuyama, she chose animals as a motif for her works because of one striking experience that stirred her emotionally. "I came across a wild rhinoceros at a national park in Zambia, Africa, which I visited at the request of one NGO in 2007 when I was working as an illustrator," recalls Ms. Hitotsuyama. "The rhino was injured because of human egos. I heard from the park ranger who guided me that rhinos have been killed brutally by poachers who want their horns. From my wish to share this reality with many more people, I created my first work, a rhinoceros (work title: "Cries and Songs from Your Heart Are Still Heard Today;" year of production: 2011)." She says the direct contact with Mother Nature and an unknown territory called animals inspired her a lot and made her realize her mission of sharing messages through her artworks. "After that, I became strongly aware of what life is all about, what it means to live," explains Ms. Hitotsuyama. "Animals that live in nature are equal to us

in the sense that we live together on this planet. Sometimes they sleep. Sometimes they eat. They are living ordinary everyday lives just like us. I would like to keep insisting on reality and producing my life-sized work as much as possible in order to convey their lives." Ms. Hitotsuyama's works, which depict the strength of animals trying earnestly to live in unforgiving nature, the brilliance of their complete lives toward a natural death and their day-to-day activities, might have the power to remind us humans of something we are beginning to forget. "I'm still in the process of trial and error," Ms. Hitotsuyama describes where she stands. "I have the feeling that what I've felt up to this point has joined each other to shape my current works. Creating is the same as learning to me. I'm hoping to achieve personal growth through what I will see and hear from this point on, through my encounters with many artworks and individuals." Ms. Hitotsuyama is continuing her move toward new challenges, taking advantage of things that have condensed inside. Her neutral and clear sensitivity is bound to become sharper and sharper.



TOPICS Four-month U.S. exhibition caravan finalized to start in September!

Period: Saturday, September 3, 2016 to Saturday, October 15, 2016
Venue: JAI & JAI Gallery
Address: 648 North Spring Street Los Angeles, CA 90012
Website: <https://www.jainjai.com/>

Period: Saturday, October 1, 2016 to Sunday, January 15, 2017
Venue: CEDAR CENTER The Lancaster Museum of Art
Address: 44857 Cedar Ave. Lancaster, CA 93534
Website: <https://www.lancastermoah.org/>



Advance
Focus on the edge of paper
EDGE of PAPER

EDGE of PAPER



What is the appeal of SIWA, friendly living products made possible through newly developed Japanese paper materials?

What is SIWA?

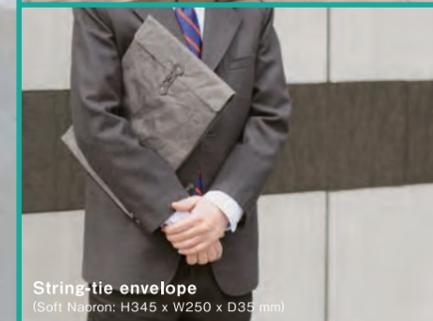
SIWA is a daily necessities brand for ONAO, a shoji paper manufacturer in Yamanashi Prefecture, that was launched in collaboration with industrial designer Naoto FUKASAWA. Manufactured from Naoron, a new material originally developed using Japanese paper manufacturing techniques; SIWA products are attracting the public's attention with a profound appeal reminiscent of leather-made goods with their high functionality.



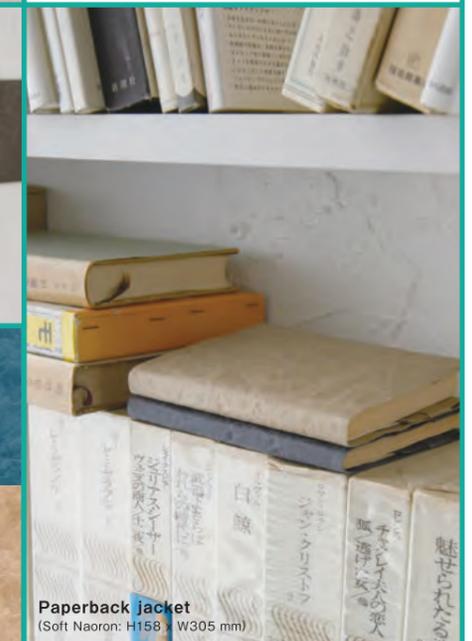
Tote bags
(RPF Naoron: S/ H270 x W270 x D150 mm;
M/ H324 x W324 x D180 mm)



Lunch sack
(Soft Naoron: H180 x W200 x D95 mm)



String-tie envelope
(Soft Naoron: H345 x W250 x D35 mm)



Paperback jacket
(Soft Naoron: H158 x W305 mm)

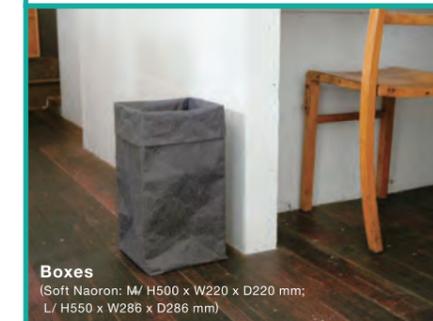
What are the qualities of SIWA?

- 1 Tear-resistant**
SIWA is three to five times as strong as regular shoji paper.
 - 2 Water-resistant**
SIWA products do not rip even when a wet item, such as an umbrella, is placed inside.
 - 3 Weight-resistant**
SIWA products have been tested against a load capacity of 10 kilograms.
 - 4 Lightweight**
SIWA products are good for everyday life, travel and use as side bags.
 - 5 Crinkled Texture**
SIWA products turn into deep, rich colors over the course of their use throughout a long period.
- *Material may become worn and rip open, depending on the frequency and years of use.

"Bringing Japanese Paper into
Our Everyday Lives"

A Sundries Brand Worthy
of Attention

SIWA



Boxes
(Soft Naoron: M/ H500 x W220 x D220 mm;
L/ H550 x W286 x D286 mm)



Square bags
(RPF Naoron: S/ H270 x W220 x D120 mm;
M/ H320 x W320 x D116 mm)

What are the materials?

- **Soft Naoron**
Soft Naoron is a paper material independently developed by ONAO using wood pulp and polyolefin fiber ingredients and Japanese paper manufacturing techniques.
- **RPF Naoron**
RPF Naoron is a paper material utilizing polyester recycled from used PET bottles and textile products as well as an original manufacturing method.



RPF-type slippers
(Soft Naoron and RPF Naoron: S/ 22 to 25 cm; L/ 26 to 28 cm)

Where to purchase

● Website

paper mall
URL: <http://www.kpps.jp/papermall>

● Store

SIWA Collection Tokyu Plaza Ginza Store
Tokyu Plaza Ginza 6F, 5-2-1 Ginza,
Chuo-ku, Tokyo
Telephone number: 03-6264-5344

Making Letters Speak

Tomone UEMURA

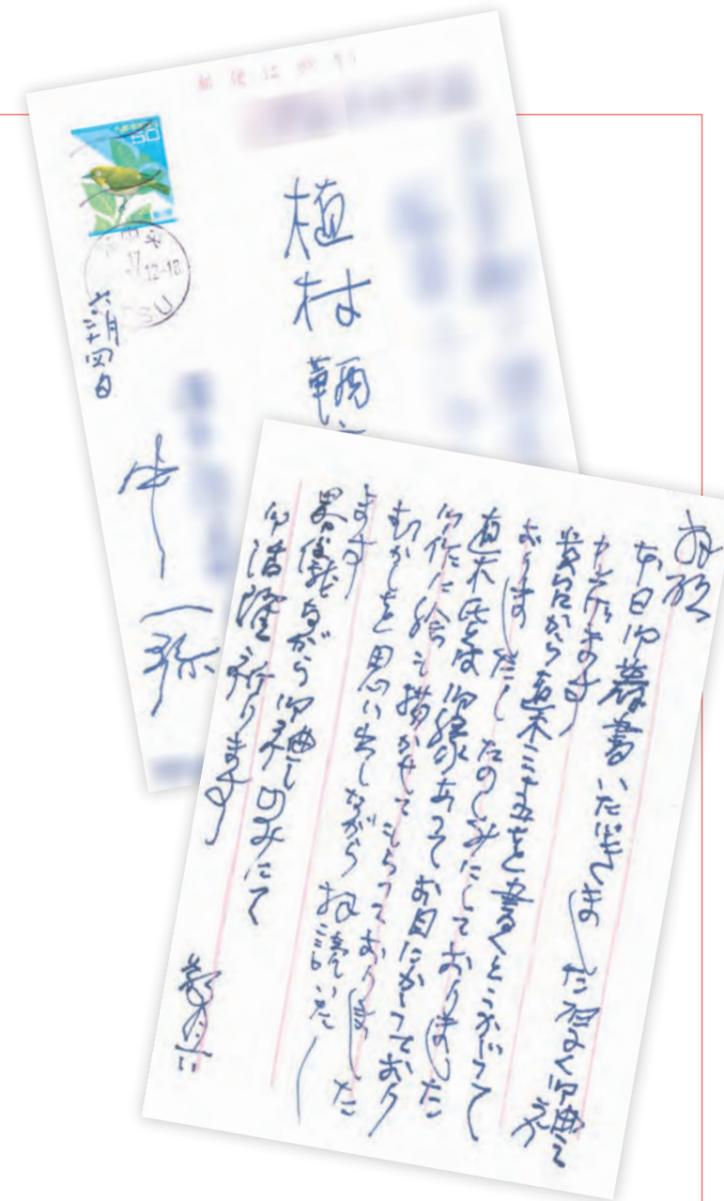
John RUSKIN said that humans are creatures who express their thoughts. I feel that letters are the most profound and valuable form of human expression. When it comes to letters, hand-written letters are best. When we try to read between the lines, we can see the personality of the writer.

Part 7: Kazuya NAKA

Kazuya NAKA passed away last year in October at the age of 104. I came to know him in 1989 on the occasion of the *Nangokuki*, a memorial service for *Sanjugo NAOKI*, a novelist and my uncle. From that point, we exchanged New Year's greeting cards and other letters for more than 20 years. I still have 13 of the New Year's cards I received between the years 1995 and 2015, and four other letters. These include an invitation to the exhibition of *Tomiya ODA*, the man who taught him how to illustrate, a letter to announce that he was moving, a letter of thanks for photos that I had taken and sent to him, and a letter thanking me for the gift of my first

publication, *Naoki Sanjugo-Den*. I lost the New Year's cards I received between 1990 and 1994, probably because I initially did not expect my relationship with him to last more than 20 years. The *Nangokuki* is held every year on the Sunday just before the anniversary of Naoki's death, February 24, at Choshoji Temple in Tomioka, Yokohama, which is where his tomb is located. The event begins at 1 p.m. and lasts until evening, and includes rites such as the serving of tea, sutra-chanting by priests, and the burning of incense by those in attendance. The visit to the grave is followed by a lecture and a social gathering. Mr. Naka was the guest speaker for the event in 1989. While he was full of vigor, he was an old artist in my eyes, because at the time I was young man of around 30 years old. I can't help but feel surprised to think that I have now reached the age he was when we first met. That day, Mr. Naka delivered a speech entitled *My Days as an Apprentice and Mr. Naoki*. Learning from his aunt, who had studied the art of illustration under *Seiho TAKEUCHI*, he was completely enamored by Mr. Oda's illustrations in the serial novel *Teruhi Kumoruhi*, which was written by *Jiro OSARAGI* and carried in the *Asahi Shimbun* newspaper at the end of the Taisho Period (1926-1927). Greatly taken by Mr. Oda's work, he went to his residence in Takarazuka and successfully became a boarding apprentice. He met Naoki in 1928. One day when he was working as a doorkeeper, a tall man in black clothing came to the entrance and entered, saying bluntly, "My name is Naoki. Is Mr. Oda here?" That day, rain began falling in the morning and continued until evening. When he checked outside to notify Mr. Oda about the guest, he saw a woman in a kimono standing quietly under the pine tree at the far end of a stone path. He later learned that this woman was *Orie KOZAI*, the lifetime lover of Naoki. He remembered that she looked slender, and that the raindrops on pine leaves in the garden glistened and reflected the light of the street lamps. The following year Naoki was selected to contribute to a serial

novel to be carried by the Nagoya Shimbun newspaper. The name of the novel was *Honcho Yashi Engi*, and Mr. Oda recommended that Mr. Naka draw the illustrations for the novel. This novel marked Mr. Naka's debut as an illustrator, and it came one year before Naoki would write his most important work, *Nangoku Taiheiki*. Naoki was an extremely popular novelist, so Mr. Naka was really nervous when he called him on the phone. According to Mr. Naka, his response was quite brief. "I see, you'll be drawing the illustrations. I'll let the newspaper company know." This conversation marked the start of their relationship. When it was decided that Mr. Naka's wife would work as a senior housemaid at Naoki's house in Kojimachi, she was treated coldly by Suma, Naoki's lawful wife, and by Konomi, his first daughter. This story was by no means pleasant to me as a relative of Naoki. That day, Mr. Naka came with *Go OSAKA*, one of his sons and now a Naoki Award-winning novelist. The photos of him I see these days in magazines remind me of Mr. Naka back then for there is quite a strong resemblance. The social gathering was lively and involved the likes of *Koshi KURUMIZAWA*, *Shuhei TANIZAKI*, *Amehiko AOKI*, and *Sei WAJIMA*. I like the calligraphic works of painters, such as those of *Taiga IKE* (Ike-no-Taiga) and *Kazumasa NAKAGAWA*. To me, these works are paintings. Mr. Naka's hand-written characters were tasteful, and the text in his letters clearly reveals his sincere character. In his letter thanking me for my book, he wrote the following: "I remember you telling me that you were going to write about Sanjugo Naoki. I knew him and drew pictures for his works. I'll reminisce about the time I spent with him as I read your book." The New Year's card for last year, which was ultimately the year in which he died, bore the following handwritten message on the back: "Happy New Year - Morning of January 1, 2015 - Kazuya Naka." On the front side, he added that he had sent the card late because of hospital matters. He was referring to the hospitalization of his eldest son, Yuichiro, with whom Mr. Naka lived during the latter years of his life. The characters he wrote looked a little shaky, but that was presumably because of his old age. Possibly encouraged by Mr. Osaka, he continued drawing illustrations for his son's novels. Living alone had become difficult for Mr. Naka, so in 2000 he moved to the city of Tsu in Mie Prefecture to live with his eldest son and his wife. Before that, he lived in Hikawadai, very close to Sakuradai, where I live. It took me less than five minutes on foot to reach his old house. Because he lived nearby, I always thought that I could visit him any time, but the time escaped me and I ultimately missed my chance to see him again. Life has a way of bringing certain bitter and somewhat regrettable events our way.



Kazuya NAKA 1911-2015

Illustrator



Born in Owada-mura, Kitakawachi-gun, Osaka Prefecture (which is currently part of Kadoma City). Mr. Naka made his debut in 1929 by providing the illustrations for Sanjugo Naoki's newspaper serial novel *Honcho Yashi Engi*. From that time on, he worked actively as an illustrator for historical novels, including *Shotaro IKENAMI's Onihei Hankacho*, and the works of *Shugoro YAMAMOTO*, *Shuhei FUJISAWA*, and *Eiji YOSHIKAWA*. His third son is the novelist *Go OSAKA*. He was awarded the Kikuchi-Kan Prize in 1993, the Fourth Class Order of the Sacred Treasure in 1996, and the Yoshikawa Eiji Cultural Prize in 2014.



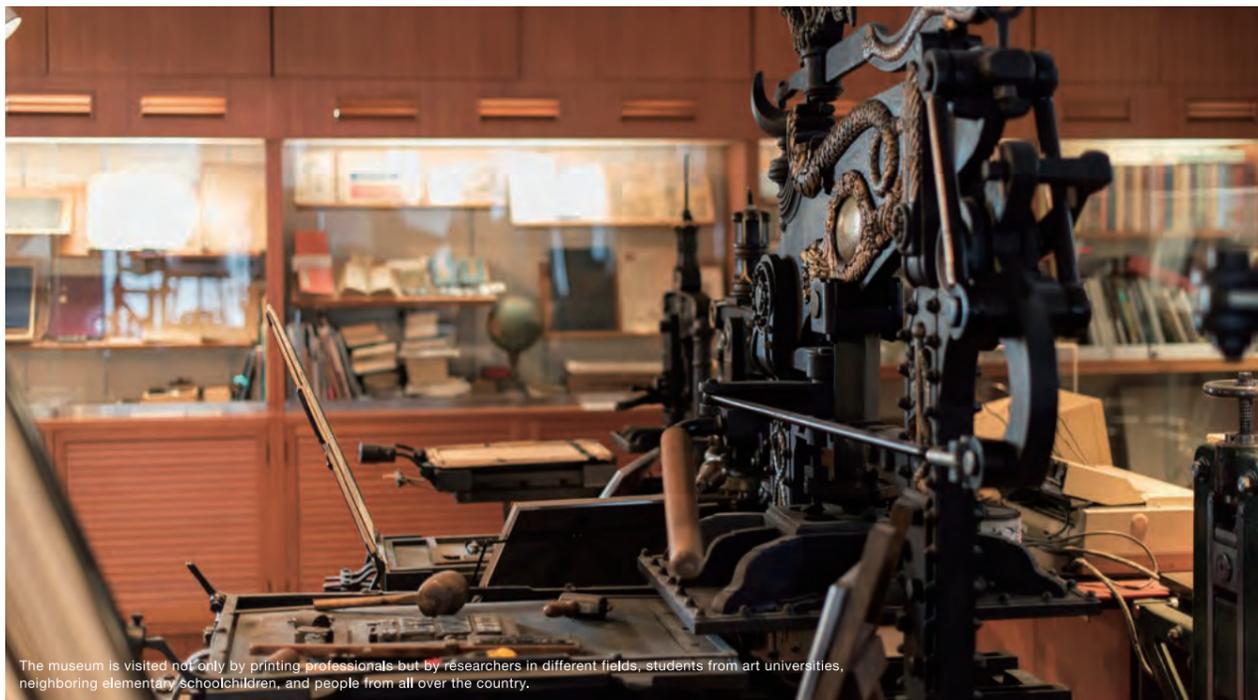
Brief Biography
of the Author

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).

Mizuno Printing Museum

RECOMMEND SPOT



The museum is visited not only by printing professionals but by researchers in different fields, students from art universities, neighboring elementary schoolchildren, and people from all over the country.

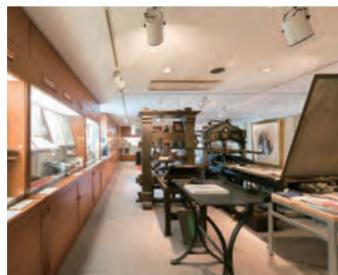
Mizuno Printing Museum -an academic museum with plenty of notable pieces- holds a vast collection of valuable items that give shape to the long history of printing.

Next to a building in Tsukiji 1 cho-me, Chuo-ku, Tokyo, there is a monument that commemorates the origin of type printing in Japan. *Shozo MOTOKI* developed found types for the Japanese language and established a printing house in Nagasaki in the 1960s. *Tomiji HIRANO* took over his printing business and came to Tokyo. He set up the Tokyo Tsukiji Type Foundry at this location to industrialize modern typographic printing. Just as this stone monument honoring Mr. Hirano's achievements indicates, the Chuo-ku district was a printing culture center.

Mizuno Pritech is a printing company located at Irifune, Chuo-ku, Tokyo, and is considered to be the headspring for printing culture in Japan. The space on the sixth floor of its head office building serves as the *Mizuno Printing Museum*. The 50 tsubo (or around 165m²) exhibition space is densely packed with old printing machines used in Japan and other countries, as well as related documents that mark milestones in the history of printing. These items are all precious artifacts of untold value. It is surprising that all these items on display have been personally collected by *Masao MIZUNO*, manager of the museum. "I went to study printing, which was my family's business, in Germany in 1961 after I graduated from university. When I visited the library at the University of Cambridge while on summer vacation, I learned that Japan's *Hyakumanto Daranikyo* is the world's oldest existing printed document," he explains. "I was deeply impressed, and felt that Japan can be proud of its history and tradition of printing. This experience inspired me to devote myself to studying the history of printing and collecting printing culture assets." After returning to Japan, he obtained an original page from the Gutenberg Bible, also known as *the 42-Line Bible*, which is the world's first modern printed book. That prompted him to start collecting valuable items of all ages and countries, including *three of the world's most beautiful books* featuring elaborate forms of paper and ink along with refined character print and decorations, as well as *the Chronicle of Japan*. His collection expanded both in quality and in quantity to include ancient historical materials that represent the dawn of printing, such as a cylinder seal, as well as a papyrus document, Korean

wooden printing types, a printing machine manufactured by Tokyo Tsukiji Type Foundry, which was recognized as a Mechanical Engineering Heritage, and a hand-operated type printing machine made in the West in the 1800s.

"The human race has experienced three major revolutions in communications. The first involved language, the second was writing, and the third was the invention of printing techniques." Printing is a means of communication that was developed through efforts of our ancestors who wished to transmit their thoughts. Stop by the museum to take a look at its invaluable collection of items that bear witness to these efforts at the birthplace of modern printing in Japan.



Masao MIZUNO, manager of the Mizuno Printing Museum, gives passionate lectures on printing in hopes of motivating people to learn more.

DATA

- Location: 6F, Mizuno Pritech, 2-9-2 Irifune, Chuo-ku, Tokyo, Japan
- Access: Take Tokyo Metro Yurakucho Line to Shintomicho Station. From Exit 5, walk 5 minutes. Or take Tokyo Metro Hibiya Line or JR Keiyo Line to Hatchobori Station. From Exit A2, walk 5 minutes.
- Days open: Mondays to Fridays, except national holidays, the year-end and New Year season, etc. *Pre-booking required
- Hours: 10 a.m. to 4 p.m.
- Inquiry Contact: General Affairs Dept. ■ Phone: +81-3-3551-7595
- Website: http://www.mizunoprtech.co.jp/04_museum/top.html

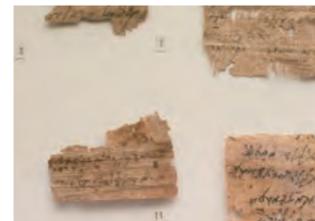
Printed items from before the time of Christ Cylinder seals

A seal in a cylindrical form widely used in Babylonia around 4,000 years ago. The engraved surface of the cylinder was rolled over to leave a seal impression. (Circa 2200 B.C. Unearthed in Babylonia)



Origin of the word "paper" Papyrus document (original pages)

A writing medium used in ancient Egypt made from stalks of a plant called papyrus, a variety of the Cyperaceae family. The name of the plant is the origin of the word of paper. The museum possesses some original pages made between the fourth and seventh centuries.



Origin of full-fledged printed books The Gutenberg Bible

This Latin Bible was produced by Johannes GUTENBERG, the inventor of type printing. It was the first full-fledged printed book in the West, and helped to improve the literacy rate and spread the Christian faith.



A number of invaluable items that not only can be seen but also touched and held



World's oldest existing printed document Hyakumanto Darani (original towers)

A million scrolls of sutras printed under the command of Emperor Shotoku in the Nara period (710-794). Each was put into one of the million small wooden towers and stored in separate Buddhist temples.

Ukiyoe masterpieces in the collection. Nihonbashi Bridge in a Rain Shower by Hiroshige UTAGAWA (ANDO)

Replicas of woodblocks and a print by Hiroshige UTAGAWA (ANDO) in the late Edo period exhibit the high level of Japan's original multi-color woodblock printing technology. The museum also owns Teppozu Tsukiji Temple, another piece by Hiroshige.



Valuable printing blocks Copper printing types and wooden printing types from Yi Dynasty Korea

Copper printing types and wooden ones made of pear and jujube wood were often used in Yi Dynasty Korea. This printing technique, which employs type printing, and printed books were introduced to Japan when Hideyoshi TOYOTOMI invaded Korea.



View original manuscript of Buddhist literature. Buddhist scripture - Heizan Edition (original)

This Buddhist scripture was published by a Buddhist temple during the Kamakura period (1185-1333). In addition, the museum owns the Gozan Edition of sutras created in the 16th century by Zen priests from five major Rinza sect temples in Kyoto and five temples in Kamakura.



Gorgeous books highly regarded in the world of printing Three of the world's most beautiful books

The museum's collection also includes The Works of Geoffrey Chaucer, Tutte le Opere di Dante Alighieri, and The Bible in English. They are admired as some of the most beautiful books in the history of publishing.



The Kyushu Branch was present at the 2016 Kyushu Printing and Information Industry Exhibition.

The Kyushu Branch of KPP attended for the first time the two-day Kyushu Printing and Information Industry Exhibition held at the Fukuoka Kokusai Center in Fukuoka City on June 3 and 4, 2015, with the theme of Brands from Kyushu Leading the Present with New and Exciting Approaches. At the exhibition venue the Kyushu Branch displayed printing-related materials, such as plastic boards made from recycled materials

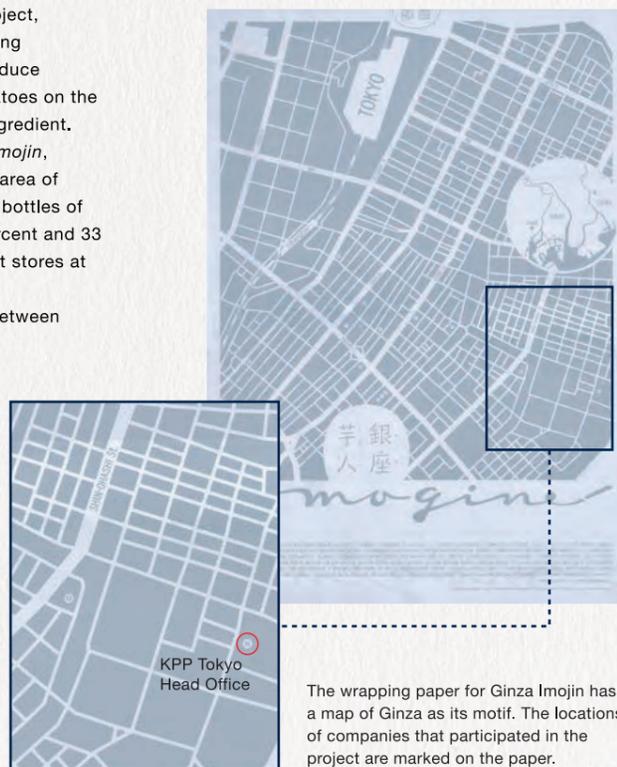


and on-demand blank forms in addition to introducing the eco series of recycling business models, which KPP is using to promote eco-friendly businesses. In addition, the Kyushu Branch installed panels featuring optical illusions (which showed two different images depending on the viewing angle) at the entrance to its booth to attract the attention of visitors. Many people, including customers, visited the KPP booth during the two-day exhibition that ended successfully.



Ginza Imojin, a shochu brewed from sweet potatoes grown in Ginza, goes on sale in collaboration with KPP on ingredient cultivation.

KPP took part in the *Ginza Imo Rock Project*, which the Ginza Honey Bee Project, a nonprofit organization, has been promoting as part of its initiative for creating eco-friendly rooftops in Ginza. The *Ginza Imo Rock Project* is an effort to produce *imo shochu* (a spirit distilled from sweet potatoes) by growing the sweet potatoes on the rooftops of buildings around Ginza, harvesting them and using them as an ingredient. This year, during the first year for the project, participants completed *Ginza Imojin*, an *imo shochu* that uses sweet potatoes grown around Ginza and the Buzen area of Kyushu at the ratios of 10 percent and 90 percent respectively. Five hundred bottles of *Ginza Imojin's* limited inaugural shipment, with an alcoholic content of 25 percent and 33 percent, went on sale at the Ginza Mitsukoshi and Matsuya Ginza department stores at the end of April 2016. KPP plans to continue to be involved in activities that promote the balance between cities and the environment as well as the revitalization of local communities.



The wrapping paper for Ginza Imojin has a map of Ginza as its motif. The locations of companies that participated in the project are marked on the paper.

KPP offers the opportunity to plant the trees used as materials in washi (Japanese paper) and the experience of making washi at Fukko-no Mori in Higashi Matsushima, Miyagi Prefecture.

KPP hosted an event for planting *kozo* (paper mulberry) and *mitsumata* (oriental paperbush) trees, which are used as materials in *washi* (Japanese paper), and held a papermaking workshop at *Fukko-no Mori* (the Restoration Forest) in Higashi Matsushima, Miyagi Prefecture, on March 29, 2016. KPP cosponsored the event and the workshop with the C. W. Nicol Afan Woodland Trust, which continues projects to restore *Fukko-no Mori* to a vibrant forest teeming with life, in a bid to give local children the chance to learn about paper, a gift from the forests. Japanese paper artist *Rogier UITENBOOGAART* was invited to give a lecture to participants at a workshop on creating original *washi* mixed with fallen leaves and flowers that were gathered in *Fukko-no Mori*. C. W. NICOL, the representative for the Afan Woodland Trust, also took part in the workshop to explain the origin of paper and the allure of books made of paper to the children in attendance. Fifty trees were planted on this occasion, including 20 *kozos* and 30 *mitsumatas*, and are scheduled to be used for making *washi* next year. KPP will continue to support *Fukko-no Mori* by planning uses of this paper effectively.



The Mayor of Matsubara gives the Kansai Branch a letter of thanks in appreciation of the activities for social contribution.

The Kansai Branch of KPP held the Let's Play with Corrugated Cardboard event at the Municipal Yotsuba Kindergarten in Matsubara City, Osaka Prefecture, on September 2015. For this event the Kansai Branch produced and supplied various types of playground equipment, including a maze made of corrugated cardboard, with the cooperation of its customers. The event was very popular with over 100 groups of visitors. At the request of Matsubara City, the Kansai Branch later participated in social contribution activities by using corrugated cardboard in various

parts of Matsubara City, including an event at a childcare support center and a comprehensive emergency drill in the city, where emergency goods made from corrugated cardboard were introduced. The Mayor of Matsubara gave the Kansai Branch a certificate of commendation on March 25, 2016, in recognition of these services, noting that the Branch made significant contributions to childcare support and community welfare improvement. KPP will continue its activities that contribute to local communities.



Editorial Postscript

The Japanese name for the month of July is *Fuzuki* (the month of letters). An accepted explanation for the origin of this word is *fumihiraki-zuki*, the month in which people wrote poems and letters on strips of paper to pray for improvement in their calligraphy, a traditional event on *Tanabata* (the seventh day of the seventh month on the lunar calendar). Occasions for handwritten letters and characters have decreased in recent years, but a calligraphy club has been launched at KPP. People of all ages and genders at KPP appear to be familiarizing themselves with calligraphy through this club. Once again this year we are displaying a *Tanabata* festival decoration from Sendai City at the head office building. I think it might be a good idea to see this decoration and ask for calligraphy improvement. (J. S.)

Ume (Japanese plums) hit the market in Japan around June. The work for the preparation of *umeshu* (plum brandy) and *umeboshi* (picked plums) has been called *ume shigoto* (plum work). In high spirits I started doing *ume shigoto* once again this year, feeling good about the glowing praise people gave my *umeshu*, which I had made for the first time last year. I chose to challenge myself by making regular *umeshu*, *umeshu* mixed with honey, *ume* juice and *umeboshi* this year. As a result, bottles of *ume* have filled my room. I'm looking forward to their maturation in three months, while sipping my *umeshu* from last year and stirring and observing those new bottles every day. (M. T.)

August 6 (Sat) – 8 (Mon)

EVENT

Sendai Tanabata Festival 2016

The summer highlight in Sendai dates back to the days of *Masamune DATE*, founder of the Date Domain. The center of the city is colorfully decorated with countless streamers and ornamental balls called *kusudama*. A gorgeous ambience envelops the entire city. You can fully enjoy the cosmopolitan feel of Sendai while listening to the rustle of pieces of Japanese paper hung on bamboo.



DATA

- Venue: Sendai-shi, Miyagi (all areas in Sendai and the central areas such as Chuo-dori and Ichiban-cho)
- Admission: Free
- Contact: Sendai Tanabata Matsuri Kyosankai (located inside the Sendai Chamber of Commerce and Industry)
- TEL: 022-265-8185
- HP: <http://www.sendaitanabata.com>

June 20 (Mon) – August 19 (Fri)

EXHIBITION

Tanabata Decoration at KPP Head Office

Created by our subsidiary Narumiya Kamishoji, genuine *sasakazari* (decoration made of bamboo with pieces of paper) is exhibited at the entrance of the head office. The decoration is actually used in the Sendai Tanabata Festival. This is also open to the public, so feel free to drop by. *When you arrive at the head office, talk to reception and share the purpose of your visit.

DATA

- Venue: 1F entrance of the head office of Kokusai Pulp & Paper Co., Ltd.
- Admission: Free
- Contact: CSR and Public Relations Section, Corporate Planning Division, Kokusai Pulp & Paper Co., Ltd.
- TEL: 03-3542-4169
- HP: <http://www.kppc.co.jp>

July 6 (Wed) – 8 (Fri)

EXHIBITION

The 8th Promotional Goods Expo

This is the biggest exhibition in the promotional goods industry, designed for business negotiations. Here, you can see promotional goods and services popular today. Two special areas will be added to the exhibition this year. We will exhibit here, like last year. [Our booth: W2-8 in West Hall 1]

DATA

- Venue: West Exhibition Hall of Tokyo Big Sight (3-11-1, Ariake, Koto-ku, Tokyo)
- Admission: Free (invitation ticket and your business card are required)
- Contact: Promotional Goods Expo Show Management
- TEL: 03-4334-8936
- HP: <http://www.spex.jp>

August 13 (Sat) – 15 (Mon)

EVENT

The 52nd Tottori Shanshan Festival

Shanshan represents the sound of hot water abundantly flowing from a hot spring and the light tinkle of a bell. Each carrying *tanzaku* (gold and silver strips of paper) and a colorful umbrella decorated with 30 bells, more than 4,000 people dance and walk on the main street in the city with the tinkling bells. This is a sight to see.



DATA

- Venue: Tottori-shi, Tottori (e.g. Wakasa Road, Chizu Road, Kinanse Plaza, Sendai Kawahara Riverbed)
- Admission: Free
- Contact: Secretariat Office of Tottori Shanshan Festival Promotion Association
- TEL: 0857-20-3210
- HP: <http://tottori-shanshan.jp>

August 3 (Wed) – 6 (Sat)

EVENT

Akita Kanto Festival

One of the three biggest festivals in Tohoku, this is meant to hope for a good grain harvest. Hung on a 50 kilogram pole, about 10,000 lanterns that resemble rice stalks fantastically illuminate the night summer sky in Akita.

DATA

- Venue: Akita-shi, Akita (Kanto Odori Street)
- Admission: Free (reserved seats have a fee)
- Contact: Secretariat Office of Akita Kanto Festival Executive Committee (located in the Tourism and Products Section of the Municipal Office of Akita-shi)
- TEL: 018-866-2112
- HP: <http://www.kantou.gr.jp>

August 6 (Sat)

EVENT

Yorii Tamayodo Suitengu Festival

This is the biggest water festival in Kanto and is meant to hope for protection from floods and for easy childbirth. Enjoy the breathtaking beauty of the five boats decorated with lanterns and paper lamps floating on the Arakawa River and the fireworks bursting in the background from the castle hill.

DATA

- Venue: Tamayodo Riverbed (Yorii-machi, Osato-gun, Saitama)
- Admission: Free (seats have a fee)
- Contact: Secretariat Office of Yorii Tamayodo Suitengu Festival Executive Committee (Commerce, Industry and Tourism Businesses Attraction Section)
- TEL: 048-581-2121
- HP: <https://www.town.yorii.saitama.jp/soshiki/13/suitengu.html>

*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.



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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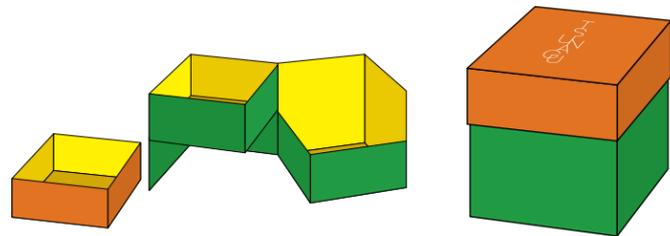
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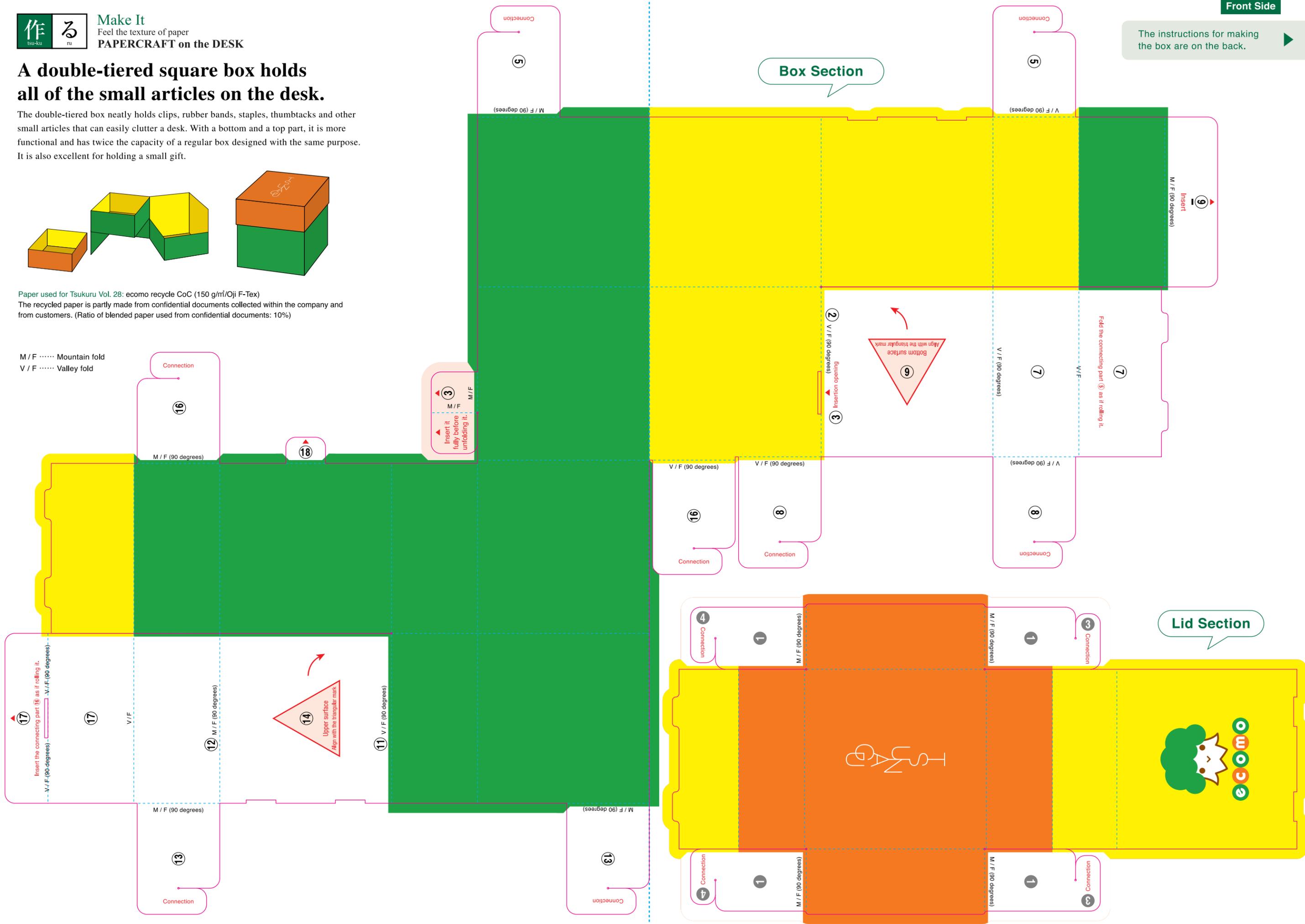
A double-tiered square box holds all of the small articles on the desk.

The double-tiered box neatly holds clips, rubber bands, staples, thumbtacks and other small articles that can easily clutter a desk. With a bottom and a top part, it is more functional and has twice the capacity of a regular box designed with the same purpose. It is also excellent for holding a small gift.



Paper used for Tsukuru Vol. 28: ecomo recycle CoC (150 g/m²/Oji F-TEX)
The recycled paper is partly made from confidential documents collected within the company and from customers. (Ratio of blended paper used from confidential documents: 10%)

M / F Mountain fold
V / F Valley fold





Making the Box

First, separate the sheet of paper into the lid section and the box section along the perforated lines.

Gently mountain-folding and valley-folding the sheet first makes the entire process easier.

Follow the numerical order for the bottom part (1-9) and then the top part (10-18).

Making the Lid

Vertically hold the four marked parts 1.

Fold both parts 2.

Continuing, connect the parts 2 together, then connect these parts 4 together.

Fold the large surface 3 inward.

Fold the part 4 inward.

The lid is complete

Making the Box

Valley-fold the part 1 on the center line, then mountain-fold it 2 90 degrees.

Insert the tab 3 into the opening without unfolding it.

Insert it fully before unfolding it from the back.

Next, fold the part 4 90 degrees and connect the parts 5 together.

6: Turn it 90 degrees in the direction of the arrow (align the top and bottom triangles with each other).

7: Fold the connection part 5 as if rolling it.

8: Valley-fold everything in the direction of the arrow.

11: Mountain-fold it as if folding it backward.

18: Turn it 90 degrees in the direction of the arrow (align the top and bottom triangles with each other).

17: Fold the connection part 5 as if rolling it.

13: Hold the part 12 90 degrees and connect the parts 13 together.

Connect the parts 8 together.

Insert the part 9 by externally folding it as if rolling the connecting part 5.

16: Valley-fold everything in the direction of the arrow.

17: Mountain-fold it as if folding it backward.

While doing this, make sure that the part 16 also remains folded.

Connect the parts 16 with each other and fold the part 17 in the direction of the arrow to insert it.

When inserting the part 17, insert the part 18 as a stopper.

The box is complete

