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Keiko TSUJI's *kiri-e*

Cutting out hidden shapes from a piece of paper

We see printed materials such as newspapers, flyers, photo prints, and postage stamps in our everyday lives. Artist *Keiko TSUJI* is producing *kiri-e* (paper cutout) works that abound in expressions and movements by cutting out the human figures

hidden in these printed materials from her original point of view.

Produced by pasting pieces of paper with different textures and tones together,

Ms. Tsuji's *hari-e* (collage) works are also attracting

attention as another form of visual expression.

Her *hari-e* works are used in the opening video for *Toto Neechan*,

a serialized TV drama broadcast by Japan Broadcasting Corporation (NHK).

In this issue, we focus on diverse works crafted by Ms. Tsuji, an energetic artist

who is attracting keen interest from a broad range of people.





Artist Keiko TSUJI



Born in Tokyo in 1975, *kiri-e* artist and illustrator Keiko TSUJI graduated from Bunka Gakuin's Department of Literature. Ms. Tsuji crafts her *kiri-e* and *hari-e* works using her original techniques, printed materials, and unneeded pieces of paper as her medium. She has exhibited her works not only in Japan but also in other countries such as Hong Kong, France and Sweden. Ms. Tsuji produces artworks across genres in a wide range of fields, including picture books made of *kiri-e*, *hari-e* and watercolors, line drawings and lettering. In September 2016, Fukuinkan Shoten Publishers, Inc. published *Kage-wa Doko* (Hey, Shadow!), the first picture book that featured Ms. Tsuji's works (*hari-e*) in 2003.

Keiko TSUJI's official website
<http://www.tsujikeiko.com>

Keiko TSUJI is a *kiri-e* artist who cuts figures out of materials we see in our everyday lives, such as newspapers, flyers, photo prints and wrapping paper. Her works are cut freehand from pieces of paper. They are clothed in colors and patterns as if they were painted separately in advance. They look as if they could start to move at any moment. They have expressions reminiscent of scenes in a theatrical or dance piece. Ms. Tsuji's works, made with her original technique for cutting out hidden figures in flat surfaces, such as the method of likening parts of black letters to human hair, have appeared on many book and magazine covers, illustrations, picture books, CD jackets, and more. Using another expression, *hari-e*, Ms. Tsuji has worked on five picture books (three of which have also been published overseas). Ms. Tsuji has expanded her support base to a broad range of people of all ages and genders, thanks to the use of her works in the opening video for *Toto Neechan*, a serialized TV drama, which was broadcasted until this October on NHK, and in the music video for its theme song performed by HIKARU UTADA. As an artist, Ms. Tsuji is working in diverse fields, including *kiri-e*, *hari-e*, and illustrations. The origin of Ms. Tsuji's creative activities is her childhood environment. "When I was a child, I loved cutting out jewels from flyers, using the sharp scissors that even the adults found a little too dangerous to use," remembers Ms. Tsuji. "In addition to that, my father's work involved advertisements such as TV commercials and graphic design. So, in my father's

room, I could see various kinds of art books, paper samples, and artist's materials." Familiarity with paper from her early years and contacts with many visual expressions have led Ms. Tsuji to her current broad range. After graduating from senior high school, Ms. Tsuji made up her mind to study art and British and American literature, and entered Bunka Gakuin, which focuses on the education of both. "I was enrolled in the Department of Literature," recalls Ms. Tsuji. "It was meaningful for me to study languages during those three years. I think learning not only languages, such as Japanese and foreign languages, but also the perspectives that poets adopt to view the world and words for expressing personal works was worthwhile for me as an artist. A work does not end when its creation is completed. Talking about your creation to the people who are interested in your work is an important thing." Ms. Tsuji does not make light of a single word of explanation, needless to mention works she has crafted. Such an attitude has been a great force to share her charms. After graduating from Bunka Gakuin, Ms. Tsuji enrolled in an art school that has produced a large number of successful illustrators in a broad range of artistic fields. She found a clue for her own production technique while taking classes centered on practical skills, such as sketching and watercolor painting. "The beauty of the colors in torn pieces of paper took my breath away when I ripped up a failed watercolor before throwing it away," reflects Ms. Tsuji.

"The failed watercolor might have been worthless as a painting, but there were beautiful pieces in that picture. Realizing that, I began cutting out beautiful pieces and playing with them. Interesting works emerged as I kept playing with them." Ms. Tsuji was able to discover an artistic form of expression that was only noticed by her by capturing objects from a different perspective from normal and viewing things through a sensibility and filter of her own. Subsequently, Ms. Tsuji took her first step as an artist by holding the first solo exhibition at an art gallery at Bunka Gakuin. Ms. Tsuji has continued to energetically create since that time. She holds solo exhibitions several times each year, with a total of 41 by now. "One exhibition in France was particularly memorable," recalls Ms. Tsuji. "I exhibited works centered on Japanese fonts and *Ukiyo-e* postage stamps there because it was a joint exhibition with paper artists from France and the Netherlands. Many people seemed surprised to see my works. It made me realize that paper and paper arts are universal." The attractions of Ms. Tsuji's works are spreading across national borders through her solo exhibitions in Japan and overseas. Shapes of figures and animals that we would not ordinarily see in printed materials appear in a matter of seconds after Ms. Tsuji starts to cut paper in a single line, with a pair of scissors in her hand. Instead of following a picture in her mind, Ms. Tsuji explains that her body responds naturally during this process. The feeling is close to a reflex. "Unkei and Michelangelo BUONARROTI left similar words,"

I sense how this piece of paper wants to be and help it take on the form in the way it desires.



- ① Style Asahi, a booklet distributed to the subscribers of a newspaper, featuring Ms. Tsuji's work on its cover for 12 issues over one year from April 2015.
- ② Kakureta Katachi 123 (Hidden Shapes 123) (2008) and Maaku-no Nakani Kakureta Katachi (Shapes Hidden in Marks) (2009), picture books to which Ms. Tsuji contributed her *kiri-e* works.
- ③ Ms. Tsuji produced design artworks and title letterings for a catalog of publications Chuokoron-Shinsha, Inc. issued for nine years from 2006 to 2014.
- ④ Ms. Tsuji created these works using foreign postage stamps for an exhibition at Konica Minolta Plaza in 2009.
- ⑤ A poster of Papier - kami, a group exhibition held at Le Poulailleur in France (2014)

notes Ms. Tsuji. "I empathize with them a lot. I sense how this piece of paper wants to be and help it take on the form in the way it desires." Ms. Tsuji's works are born out of her abundant and sharpened sensibility that synchronizes with the paper. A big turning point came to the artist at the beginning of this year. Ms. Tsuji's work was chosen to be featured in the opening video for *Toto Neechan*, a serialized TV drama to be broadcast by Japan Broadcasting Corporation (NHK). "Video director Junko OGAWA asked me to produce *hari-e* works for the video," says Ms. Tsuji, looking back. "The choice of textures and paper dyeing, including shades of color, are important for *hari-e*. Producing *hari-e* takes time because I got to cut out body parts, such as

arms, legs, and heads, one by one. In addition to that, the work embodying many motifs was a battle against time. In the creative stage, I had not read a script for the drama. Sometimes I noticed later that this picture had been that character." Ms. Tsuji's *hari-e* works expressed the positive attitude protagonist *Tsuneko KOHASHI* had for living sincerely and the worldview of warmhearted people around her during a short period of time allotted to the opening video. They blended brilliantly with the theme song performed by HIKARU UTADA. They must have reached the hearts of many *Toto Neechan* viewers as refreshing visuals that gave them a boost as they prepared for another new day that was about to unfold.



Hari-e

Something beautiful is hidden in the very things we often overlook.



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① A self-planned hari-e handcraft kit published to correspond to a solo exhibition.
 ② and ④ Hari-e works that appear in the opening video for *Toto Neechan*, a serialized TV drama broadcast by NHK.
 ③ *Kage-wa Doko* (Hey, Shadow!), a picture book containing Ms. Tsuji's hari-e works, which Fukuinkan Shoten Publishers, Inc. published as part of its monthly picture book series in 2003. The book's Korean language edition went on sale in 2008.

Paper has always been at the center of Ms. Tsuji's creative activities. "I read an episode of (a cartoonist) *Osamu TEZUKA* when I was a little girl," offers Ms. Tsuji. "I still remember it. He obtained cigarette wrapping paper in the postwar period when paper was still precious. He drew cartoons on that paper. I myself did things like creating a big sheet of paper by pasting used pieces of paper together and drawing a big picture on it when I began working as an artist. Such a sense is still with me. I find it luxurious to buy a brand-new sheet of paper to draw a picture. Using such a sheet makes me nervous." There is a sense of cherishing paper in her approach of using many types of paper that have fulfilled their original functions, such as newspapers and flyers. "I can produce my works with things around me, too. They demand no special materials or tools for artwork, such as a canvas and paint," explains Ms. Tsuji with a twinkle in her eyes. "To use cooking as an example, I can make dishes that are tasty enough, using leftovers in my refrigerator, instead of foie gras and caviar. It's like that. Doesn't that make you feel happier?" There are many types of printed materials that we usually ignore. We might be able to find something hidden and interesting in them if we look hard at them from a different perspective.

Information
 Picture books and postcards featuring Keiko TSUJI's works are available for purchase at the website shown at the right. [The cafe+gallery Shibafu website: http://shiba-fu.com](http://shiba-fu.com)

Street scenes pop out of Yutaka MASUDA's 3D stereographic cards known as Photo-po (Photo-Popupcards)

"I felt that ordinary photos were not enough to communicate the charms of each neighborhood," recalls Yutaka MASUDA, the creator of these pop-up cards that use 3D stereographs known as *Photo-po*. Mr. Masuda took photos of unforgettable street scenes that he encountered during his walks, including shopping districts at sunset, scenes immediately outside of train stations, and intricate alleys that evoked deep feelings in him. However, he felt that those photos were incomplete because they lacked depth. The feeling gave Mr. Masuda the idea to make them three-dimensional. Photographing a subject from multiple angles, such as the front, the right side, and the left side, is a key point in the production process of *Photo-po*. Mr. Masuda says that he prints multiple photos to match the shapes of the subject, cuts out those shapes and assembles them. In addition to these *Photo-po*, Mr. Masuda is producing *Mame-po*, the *mamehon* (miniature book) version, and tiny works based on small matchboxes. The motif shared by all of these works is ordinary streets that could be found anywhere. "Rediscovery of the streets is the concept behind my works," explains Mr. Masuda.

"There are interesting and attractive buildings and scenes in the streets and the alleys that people see every day. I will be delighted if my works help others to understand that." A book explaining how to produce *Photo-po* equipped with a production kit is on sale now. Readers of this book should be able to more closely sense the attractions of the streets that they see daily by producing their own *Photo-po* while carefully examining the streets around them with their own eyes.

Yutaka MASUDA

Mr. Masuda is a photo pop-up artist and an illustrator who graduated from Tokyo Zokei University's Faculty of Zokei. Mr. Masuda is active as the foremost advocate of pop-up picture books created using photographs. Works by Mr. Masuda won a jury's award at the Japan Media Arts Festival sponsored by the Agency for Cultural Affairs in 2007 and 2010 and he also received a prize in the Epson Color Imaging Contest 2008.

Official website for Yutaka Masuda : <http://homepage3.nifty.com/germa-ge-28/>



Shashin-de Tsukuru Poppuappu Kaado (Pop-up Cards Made with Photographs) (Studio TAC Creative Co., Ltd.)



Photo-po titled Komagome Station



Mame-po titled Kabe-to Ojisan-ka Neko 1 (A Wall and an Older Man or a Cat 1) (H 70 mm x W 55 mm x D 10 mm)



Photo-po titled Nakano Station



Photo-po titled Ofuna Kannon (Ofuna Station)



Matchbox work titled Toaru Kissaten Macchibako (Matchbox from a Certain Coffee Shop) (H 20 mm x W 91 mm x D 55 mm)

Making Letters Speak Tomone UEMURA

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 8: Mitsuharu KANEKO

I became familiar with a poet known as *Mitsuharu KANEKO* half a century ago. It was 1964. I was still in my 20s. Early in the summer of that year, I quit my job at the motion-picture company where I had worked for a year and moved to a television station that had just begun operations. I encountered a poem written by Mr. Kaneko one night in the apartment of my immediate superior after playing mahjong with my coworkers there.

ANOTHER POEM

My love,
In the end I've become your poop.
And in a cramped night-soil pot
I'm being tickled along with other poops
By the maggot the flies bore.
You digested me completely
I become dregs and you squeezed me out.
I don't have a smidgen of resentment.
Floating up, sinking, I called out to you, my love.
There was no way you'd notice me, the one turned into poop,
you slammed the door shut and left.

In those days my immediate superior was *Koichi BABA*. *Emi TSUTSUMI*, his first wife and poet, hosted us at his apartment that evening. The above poem by Mr. Kaneko was written in the couple's photo album in Mr. Baba's handwriting. How human excrement—not something generally considered beautiful—had been transformed into such a beautiful poem amazed me. *Mitsuharu KANEKO*, a name I was unfamiliar with then, was at that point etched into my memory. Several years later, in 1968, my work changed from programming to direction through a personnel reshuffle. I joined the production staff for *Hito-ni Rekishiari* (Everyone Has a History), a TV program that introduced the lives of individuals of fame and achievement which began that May. In the following year, I was chosen to take charge of an episode on Mr. Kaneko. It was an incredible encounter for me. Mr. Kaneko was often described as a poet of resistance and defiance. He smoked his asthmatic only-son, Ken, with pine needles to induce an asthma attack to keep him out of military service. He was also infamous for incorporating hidden anti-war meanings into his complex symbolic poems. However, *Wakaba-no Uta* (Poems of Young Leaves), a collection of poems Mr. Kaneko wrote for his first grandchild, became popular in 1967, the year before the TV program's launch, sharing the image of Mr. Kaneko as a good-natured old man, not a poet of resistance and defiance. The producer for *Hito-ni Rekishiari* learned about him and decided to include him in an episode of the program. I was assigned to take charge of that episode.

The feces poem and *Wakaba-no Uta* were the only things I knew about Mr. Kaneko when I visited his house in Kichijoji for preparatory research for the program. It was a hot summer day. The living room in his old Japanese house was immediately to the left of the entrance. Mr. Kaneko had an informal cotton kimono on that day, if I remember correctly. He was 74 years old then. The hair on his head was thin. Mr. Kaneko had been through hell many times and had become eagle-eyed, but he had sense of humor. His face would crinkle with laughter. That face fascinated me. Now I would call it youthful indiscretion, but at the beginning of our conversation I asked him, “*Ryunosuke AKUTAGAWA* said life is no match for a line by *Charles BAUDELAIRE*. What does poetry mean to you, Mr. Kaneko?”

The poet replied to this question with his face wrinkled with laughter, “Is that so? Did Akutagawa say such a thing? To me, spending a night with a lady is much more valuable than a poem.” I loved this way of talking, which was unconventional. Poets tend to love their works as if they are precious stones. I had always thought that way. But Mr. Kaneko was way beyond such notions. He was nonchalant and yet pure-hearted. Not exactly that. Complex factors that could not be described with such words existed inside Mr. Kaneko. I was struck with the idea of asking him to write that feces poem on paper and show the paper as a roll on the program. When I asked him to do this, Mr. Kaneko said he did not remember the poem and few collections of his past poems were left in his house. With no other choice, I went back to my house, transcribed “Another poem” from *Teihon Kaneko Mitsuharu Zenshishu* (Standard Complete Collection of Poems Written by *Mitsuharu KANEKO*), and brought the transcription to his house a few days later. The manuscript completed by Mr. Kaneko had an extremely large number of commas. He transcribed all commas, including those I had used for counting the number of letters and characters.

My family and I enjoyed a friendship with the Kanekos for six years, from the moment of our acquaintance until his death. Mr. Kaneko loved my eldest son because he was close in age to Mr. Kaneko's grandchildren. Mr. Kaneko frequently mentioned “your little boy” in the letters he sent us. My eldest son named a stuffed leopard he had received from Mr. Kaneko “Hyosuke.” Now my son is almost 50 years old. He still treats this stuffed animal as an important part of his life. I took the actress *Keiko KISHI* to Mr. Kaneko's house after hearing that his book, *Nihonjin-no Higeiki* (The Tragedy of the Japanese People), touched her deeply, which is another memory of the good old days. Mr. Kaneko was the chief editor of a magazine called *Omoshirohanbun* (Half Seriously) some years later. He sent me a letter of consultation, stating his wish to go with Ms. Kishi's feelings, after careful consideration against the editorial staff's intention to publish a report on the actress, who divorced just a while earlier. I believe this episode more than proves that unlimited kindness for others was the true nature of Mr. Kaneko, who was often known as a dirty old man toward the end of his life.



Mitsuharu KANEKO 1895 - 1975

Poet



Born in Tsushima City, Aichi Prefecture, Mr. Kaneko dropped out of Waseda University, Tokyo Fine Arts School (currently Tokyo University of the Arts) and Keio University midway through. Known as a defiant person of culture, Mr. Kaneko maintained his anti-war position throughout World War II. He received the Yomiuri Prize for Literature for *Ningen-no Higeiki* (The Tragedy of the Mankind) in 1954. Other works by Mr. Kaneko include many collections of poems including *Koganemushi* (Japanese gold Beetle), *Same* (Shark), *Rakkasan* (Parachute), and *Zetsubo-no Seishin-shi* (History of the Spirit of Despair), as well as autobiographies *Shijin* (Poet), *Malay Ran-in Kiko* (Travels in the Malay Peninsula and the Dutch East Indies), *Dokurohai* (Skull Cup), and *Nemure Paris* (Go to Sleep, Paris).



Brief Biography of the Author

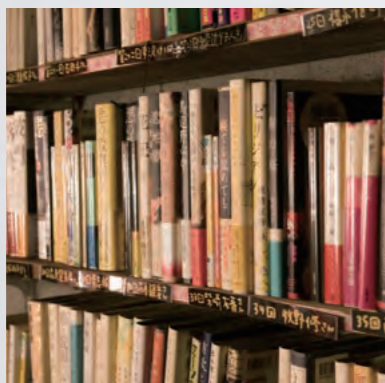
Tomone UEMURA
Essayist

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).

Which do you choose when you want to read a book – an e-book or a printed book? Unlike a printed book, an e-book reader is able to hold multiple titles and does not bother you with the question of where to store them. E-books do not add to the weight in your bag even if you carry many at once. Furthermore, e-books have the great advantage that you are able to buy them on the spot, without going to a bookstore, and you can start reading them immediately. However, e-books cannot offer the pleasure of browsing the shelves at bookstores. Styles of reading vary from one person to another, but there are some things that only printed books can offer. They include the texture, the smell and the weight of the paper, the feeling of turning the pages, and the sense of satisfaction after finishing a book and closing it. Printed books contain meaningful features that e-books are unable to deliver.

Books provide diverse knowledge and wisdom. An encounter with a single book can shake the foundation of a boring everyday life and sometimes it can change your life. Cafes and bars that let customers freely browse their book collections have appeared on the scene one after another in recent years. On a day when you are able to leave work early or on a day off when you are unsure of what to do with your free time, we recommend that you visit a bookshelf you will find around the corner in search of an experience with new books.

Bookmark Selection
– Another bookshelf you will find around the corner –



Literature bar



Literature bar is run by an Akutagawa Award-winning novelist
Full of events offering interactions with book lovers and novelists

Liseur is a literature bar within a short walking distance from Shinsaibashi subway station in Osaka. This bar is the talk of the town, known as a place where book lovers regularly congregate. The long and narrow space has the atmosphere of a hideaway. There are stacks of books from all eras and countries on its walls and bar counter. They include literary works, collections of poems, photo collections, and art books. Visitors can pick up eye-catching books and enjoy reading them with an alcoholic beverage. "I wanted to create a space where people can enjoy books more casually," explains novelist *GENGETSU* who founded *Liseur*. Mr. Gengetsu says he stands behind the bar's counter almost every operating day. This is a side job for his writing. Allured by his unpretentious personality, avid readers of various ages frequent *Liseur* to converse with the Akutagawa Award-winning novelist. Many literary events are also held in *Liseur*. They include Reader's Nest, where participants bring in their favorite books and discuss their merits to their hearts' content, and Creator's Nest, where an author is invited as a guest, and customers investigate the attractions of a literary work with the author. Each event has been carefully and skillfully designed, and have apparently been well received. Mr. Gengetsu wants the customers at his bar to discover more writers and expand their interests in literary genres. This literature bar offers new encounters for each visit, as Mr. Gengetsu said. We recommend that readers, from those who want to read a little after work to prolific readers who feel uncomfortable without a chance to read, visit *Liseur* for enjoyable encounters with books that will expand their literary world.

Literature bar Liseur

- Address: Coms Bldg. B1, 4-11-9 Minami Semba, Chuo-ku, Osaka, Osaka Prefecture
- Transportation access: Three-minute walk from Exit 3 of Shinsaibashi Station on the subway
- Operating hours: 6 p.m. to midnight. Closed: Mondays and Tuesdays
- Telephone number: 06-6282-7260

<http://www.7b.biglobe.ne.jp/~liseur>

INFORMATION

- Drink menu
Alcohol, such as beer, *shochu* (Japanese spirits), Scotch whisky, bourbon, and wine, are served for 700 yen or more per glass and soft drinks, such as coffee, black tea, and spiced milk tea, are sold for 600 yen or more per cup. Six original literary-themed cocktails invented by Mr. Gengetsu are also available to order, including *Rojin-to Umi* (the Old Man and the Sea) and *Banana Fish-shu-ni Uttetsuke-no Hi* (A Perfect Day for Bananafish).
- Food menu
Snacks are available for 300 yen or more. The bar offers a full lineup of substantial meals, including homemade meat pies, curry and rice, and one-plate dinners that could also be served as a dinner.

Bookstore where free papers from all over Japan are available
Attracting attention as a place for transmitting subculture information

What comes to your mind at the mention of a free paper? For many people, a free paper might be paper found inside a station, coffee shops, or in the corner of a bookstore, which contains a lot of help-wanted ads and coupons. However, these free papers should not be underestimated just because they are free of charge. For a long time there has been an outcry about the slump of paper publishing. Under such circumstances, free papers filled with designs and layouts just like those of the commercial magazines produced by leading publishers are making an appearance one after another. They are beginning to popularize a paper medium that imparts new values. As the name suggests, *Only Free Paper* is the only specialty store in Japan that only handles free papers. The store is lined with diverse free papers produced by individuals and companies from all over Japan. They are distinctive in their own ways. These include town papers that communicate the charms of their respective regions, art papers that resemble photographic collections, papers introducing self-published literary works as well as fanatical, thoroughly-researched informational magazines that began as hobbies. The store is overflowing with an endless variety of free papers that have been made with an obsession with a specific type of paper and a format. Visitors can do more than browse all of these papers free of charge; they can also take one copy home for free (one copy per person), with the exception of certain papers. They can heartily enjoy reading or browsing the copy at home. Free papers are basically not reprinted. Their distribution ends when their stock runs out. For this reason we recommend that you obtain a copy of your favorite free paper a little early.

Only Free Paper Higako Place Store

- Address: Communication Space Higashi Koganei, 5-10-58 Kajinocho, Koganei, Tokyo
- Transportation access: Two-minute walk from Higashi Koganei Station on the JR Chuo Line
- Operating hours: 11 a.m. to 7 p.m. Closed: Wednesdays

<http://onlyfreepaper.com>



Free papers

INFORMATION

- Mail-order service
OFP Select Box (20 free papers selected carefully by the store): 3,240 yen
OFP Monthly Box (100 free papers published that month*1): 5,400 yen
*1 100 is the average number of papers in the set. The number of free papers delivered to the store and included in the set varies each month.
- * Please see the methods for purchase and other details at the website on the left.

Pop-up books



Bottom left: *Kuromaruchan* (Dainihon Kaiga Co., Ltd.) written by David A. Carter and translated by Masao Kitamura. **Bottom right:** *Besshii-no Sutekina Kyandii* (World Library Co. Ltd.) written by Sue Whiting, illustrated by Stewart Martin, and translated by Michiko Osaka

Meggendorfer, a bookstore specializing in pop-up books

- Address: 3-1-27 Yuigahama, Kamakura, Kanagawa Prefecture
- Transportation access: 15-minute walk from Kamakura Station on the JR Yokosuka Line and a three-minute walk from Wadazuka Station on the Enoden Line
- Operating hours: 10 a.m. to 6 p.m. Closed: Wednesdays ● Telephone number: 0467-22-0675

<http://www.meggendorfer.jp>

Many complex and beautiful works that even grownups will find amusing
A specialist store handling more than 600 quirky picture books

Pop-up books can surprise you and leave strong impressions beyond your imagination from the moment you open them. They include books with three-dimensional pop-out paper elements when you open them, books that offer amusing sounds and textures, books that you can move by yourself using a handle, and scanimation books whose pictures begin to move by flipping their pages. *Meggendorfer* in Kamakura City is the only specialist store in Japan that is stocked with more than 600 high-quality pop-up books from Japan and overseas. Many fans visit *Meggendorfer* from all over Japan for pop-up books that decorate the store's interior from the floor to the ceiling as if it were a fairyland. "Pop-up books are not only meant for children," maintains *Ippei ARASHIDA*, who manages the store with his parents. As a matter of course, the works sold at *Meggendorfer* focus on those intended for children, such as books featuring vehicles, living things, dinosaurs, and fairy tales. However, adults can also find attractive works there that are well worth seeing, including books with the world of Star Wars as their motif and pop art that can be used as high-quality interior decorations. "Our youngest targets are three month old infants," explains Mr. Arashida. "You don't have to be able to read letters to enjoy these books. You can appreciate them visually. They are perfect for intellectual training, too, because the fingertips moderately stimulate the brain when they are used. They are also popular among elderly people over the age of 90." There is no doubt that the engaging world of pop-up books filled with elaborate designs, exquisite paper workmanship, unusual ideas, and surprises will make your heart beat faster with anticipation.

INFORMATION

- Mail-order service
Meggendorfer can deliver its pop-up books to customers across Japan.
- * Please see the methods for purchase and other details at the website on the left.



KPP Logistics Co., Ltd.

■ **Shin-kiba Facility**
1-16-5 Shin-kiba, Koto-ku, Tokyo
Tel. +81-3-3521-5201

■ **Toda Facility**
1194 Bijogi, Toda, Saitama
Tel. +81-48-449-0064

Closing up on a KPP Group company



Enhancing safety and quality through accumulated kaizen (Quality Control)

The logistics infrastructure is necessary in our lives. It is just like blood, which carries the essential nutrients throughout our bodies. KPP Logistics is a logistics company involved in the storage, management, and transportation of paper. With two facilities in Shin-kiba (Koto-ku, Tokyo) and Toda (Toda-shi, Saitama), KPP Logistics works to enhance its network by connecting with its customers in the Kanto area and improve customer service. The Shin-kiba facility has a large inventory of sheets of paper. While the Toda facility has sheets of paper and rolls of paper. KPP Logistics is working to develop a system to meet the diverse needs of printing companies and wholesalers for regular brands of printing paper and communication paper, in addition to specialty paper, and wrapping paper. "We are working to optimize logistics without becoming trapped by conventional views," said *Satoshi KONOMORI*, who became president in May of this year. The company is reviewing its operations from square one, paying particular attention to safety and the delivery quality.



President Satoshi KONOMORI said, "We will strengthen our network between facilities."

"What can we do to deliver orders as consistently and quickly as possible?" Mr. Konomori asked. "It is the first and most important step toward enhancing our service to review things that are taken for granted, including the rules for paper storage, floorplans, workflow to the shipments, systems for vehicle dispatch, and the delivery routes." Improving efficiency by reducing the storage, retrieval, and delivery time for paper is a key factor in logistics. People involved in cargo handling, drivers, and people engaged in office work for delivery that support the operations share ideas and implement improvements. This *kaizen* mindset is taking root in each employee at KPP Logistics, as part of its corporate culture. Mr. Konomori's policy is safety first. In line with this, KPP Logistics is taking steps toward delivery safety. The company aims to have all delivery drivers to acquire the "Gold License." To this end, the company records near-miss incidents and has its drivers discuss dangerous activities that they have found while driving and safety countermeasures to prevent accidents. The company participates in the *Tokyo Smart Driver project*, which intends to promote cooperation among drivers to reduce accidents on Tokyo's Metropolitan Expressway. The company places the project's logo sticker on its vehicles to help improve drivers' manners and eliminate accidents. "Since 2015, at the company not only staff members in charge of delivery management but also everyone involved in the delivery process, including drivers, has been studying for the Operation Manager examination, an important national exam for the people responsible for transportation who are involved in crew assignments for

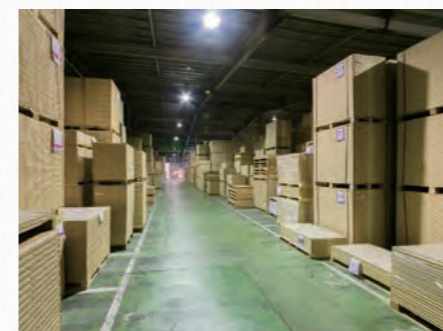
business vehicles, the maintenance of facilities for drivers to get rest and sleep, and the coaching and supervision of drivers," said delivery section staff member *Tadashi SAKATA*. Employees are voluntarily studying for this exam. Of the 11 people who have studied for the exam, nine have passed. They held study meetings after work and took practice tests on days off. Those who passed the exam are helping people who plan to take the exam study. This is how they are acquiring knowledge about safe driving, improving communication, and building a sense of solidarity. "Our strength lies in each employee's desire to improve and the sense of unity. Many shippers are KPP Group companies. I think that we can communicate information about orders promptly and can respond to customers' diverse requests quickly and accurately because the Group companies share the same philosophy and values," said Mr. Konomori. KPP Logistics can consolidate the flow of goods and provide one-stop operations as a KPP Group company. Moreover, KPP Logistics is always working to upgrade its services as needs in logistics become diversified and sophisticated. This attitude will definitely help KPP Logistics to develop further.



Operation Manager Qualification Certificates displayed at the Toda Facility.



Improving efficiency by getting rid of small areas of wasteful elements in the storage and retrieval of paper.



Sheets of paper placed in the most suitable places in accordance with frequency of shipment.



A large assortment of various brands of paper on rolls.



The Toda Facility has three cutting machines that process paper in accordance to the specifications of customer needs.

KPP sponsors the Family Visit to the Company.

On August 9, 2016, KPP sponsored the event titled *Kazoku-no Kaisha Kengaku-kai* (the Family Visit to the Company) to invite the family members of the employees to visit its offices. Started in 2009 to improve work-life balance, this year the event was held simultaneously at three sites: the Tokyo Head Office, the Kansai Branch, and the Sapporo Sales Department at the Kita Nihon Branch. Sixty-eight people from 23 families took part in the event.



KPP publishes the KPP Integrated Report.

KPP recently published the KPP Integrated Report. Initially published as a comprehensive report on the conditions of the Company, the KPP Integrated Report contains financial information as well as other things, in addition to the body of the CSR Report, which the Company published to report its CSR activities. The KPP Integrated Report is also available to browse at the official KPP website.

<http://www.kppc.co.jp/ja/top.html>



KPP Asia-Pacific hosts the second Asia Pacific Area Conference.

Continuing the practice of the previous year, KPP Asia-Pacific Pte. Ltd., a KPP subsidiary in Singapore in charge of regional control, hosted the second Asia Pacific Area Conference in Singapore on September 1, 2016. Thirteen people representing business facilities under the control of KPP Asia-Pacific from nine regional countries gathered for the conference this year. The KPP officers in charge from Japan also attended the meeting, including President & CEO *Madoka TANABE*. The conference participants had lively discussions to formulate growth strategies for the future.



October 4 (Tue) – 7 (Fri)

EXHIBITION

TOKYO PACK 2016 (Tokyo International Packaging Exhibition 2016)

This international exhibition gathers and disseminates the latest domestic and international products and technologies, mainly packaging materials and machinery for industries such as food, beverages, medical supplies, and daily necessities. Many free seminars and events are also scheduled.

DATA

- Venue: East Hall 1-6 of Tokyo Big Sight (3-11-1, Ariake, Koto-ku, Tokyo)
- Admission: Free (pre-registration is required)
- Contact: Secretariat Office
- Tel: 03-3543-1189
- HP: <http://www.tokyo-pack.jp/>

October 19 (Wed) – 21 (Fri)

EXHIBITION

The 54th Tokyo International Premium Incentive Show Autumn 2016

In addition to novelty items, this specialized fair exhibits many different commodities relating to marketing and sales promotion, such as POP materials and signs. Seminars by well-known specialists from the sales promotional industry will be held every day during the exhibition period.

DATA

- Venue: 2nd, 3rd and 4th floors of Bunka Kaikan, Sunshine City Convention Center (3-1-1, Higashi-Ikebukuro, Toshima-ku, Tokyo)
- Admission: Free (pre-registration is required)
- Contact: Secretariat Office of Premium Incentive Show, Business Guide-sha, Inc.
- Tel: 03-3847-9155
- HP: <http://www.pishow.com/54pi/index.htm>

October 5 (Wed) – 7 (Fri)

EXHIBITION

4th FilmTech OSAKA – Highly Functional Film Expo Osaka

One of the biggest exhibitions of its kind in West Japan, concentrating on the latest products, technologies, and information about highly functional film. Seventy-three seminars on high-profile topics are also scheduled.

DATA

- Venue: INTEX Osaka (1-5-102, Nanko-Kita, Suminoe-ku, Osaka)
- Admission: Free (a guest pass is required)
- Contact: Secretariat office located within Reed Exhibitions Japan
- Tel: 06-6733-7054
- HP: <http://www.filmtech-kansai.jp/ja/>

October 22 (Sat) and 23 (Sun)

EVENT

The 4th Mt. Fuji Paper Fair

A popular event aimed at sharing the attractiveness of paper, the indigenous industry of Fuji-shi, Shizuoka. In addition to the exhibition and sale of paper products, the fair features things that are enjoyable for everyone, such as a craftsman's demonstration of hand-making paper and an exhibition of paper artwork.

DATA

- Venue: Fujisanmesse, Fuji-shi exhibition hall for industrial exchange (189-8, Yanagishima, Fuji-shi, Shizuoka)
- Admission: Free
- Contact: Promotion Section, Fuji Chamber of Commerce & Industry
- Tel: 0545-52-0995
- HP: <http://fujisan-kamifair.net/>

October 11 (Tue) – 13 (Thu)

EVENT

Oeshiki Festival in Ikegami Honmonji Temple

This traditional event is held to commemorate the anniversary of Nichiren Shonin's death. On the 12th, nearly 3000 people will gather at the temple with *Mando* (a group of lanterns hung on a pole) in their hands to hold a memorial service for the founder of the sect. Their *Mando* will be decorated with artificial flowers made with folded Japanese paper. Participants energetically parade down the route from the area around Ikegami Station to Honmonji Temple.

DATA

- Venue: Ikegami Honmonji Temple, Nichiren Shu's administrative headquarters (1-1-1, Ikegami, Ota-ku, Tokyo)
- Admission: Free
- Contact: Ikegami Honmonji Temple
- Tel: 03-3752-2331
- HP: <http://honmonji.jp/index.html>

November 18 (Fri) – December 25 (Sun)

EXHIBITION

Kaminote-Nippon II

Appreciate the delicate technique unique to Japan. The joint exhibition allows you to experience the perspectives of Japanese artists who have the hands of God. *Yukari NAKAYAMA*, one of the exhibitors, is a popular paper-crafting artist. Another exhibitor is *SouMa*, a 3D paper cutting artist.

DATA

- Venue: Meguro Gajoen Hyakudan Kaidan (1-8-1, Shimo-Meguro, Meguro-ku, Tokyo)
- Admission: 1,200 yen (general), 600 yen (students) and free (elementary schoolchildren and younger)
- Contact: Meguro Gajoen (Event Planning)
- Tel: 03-5434-3140
- HP: <http://kaminote.org/figure2>

October 12 (Wed) – 14 (Fri)

EXHIBITION

The 13th International Flower Expo

One of the biggest commercial exhibitions in the flower industry. In addition to the exhibition of award-winning plants, goods relating to flower cultivation and sales promotion, and the latest products will also be shown. Our exhibits will include *Hanaomoi* (small pieces of paper with a substance designed to help cut flowers last longer) and wrapping materials. [KPP booth number: 21-53]

DATA

- Venue: Makuhari Messe (2-1, Nakase, Mihama-ku, Chiba-shi, Chiba)
- Admission: Free (a guest pass is required)
- Contact: Secretariat office located within Reed Exhibitions Japan
- Tel: 03-5302-3142
- HP: <http://www.ifex.jp/>

December 8 (Thu) – 10 (Sat)

EXHIBITION

EcoPro 2016: International Exhibition on Environment and Energy

This exhibition gathers products with high environmental performance and solutions for purposes such as the reduction of the environmental load. The coming exhibition will be about the achievement of a sustainable society, with more than 700 enterprises and organizations scheduled to participate. [KPP booth number: 2-049]

DATA

- Venue: East Hall of Tokyo Big Sight (3-11-1, Ariake, Koto-ku, Tokyo)
- Admission: Free (pre-registration is required)
- Contact: Secretariat Office of EcoPro
- Tel: 03-6812-8686
- HP: <http://eco-pro.com/2016/>

*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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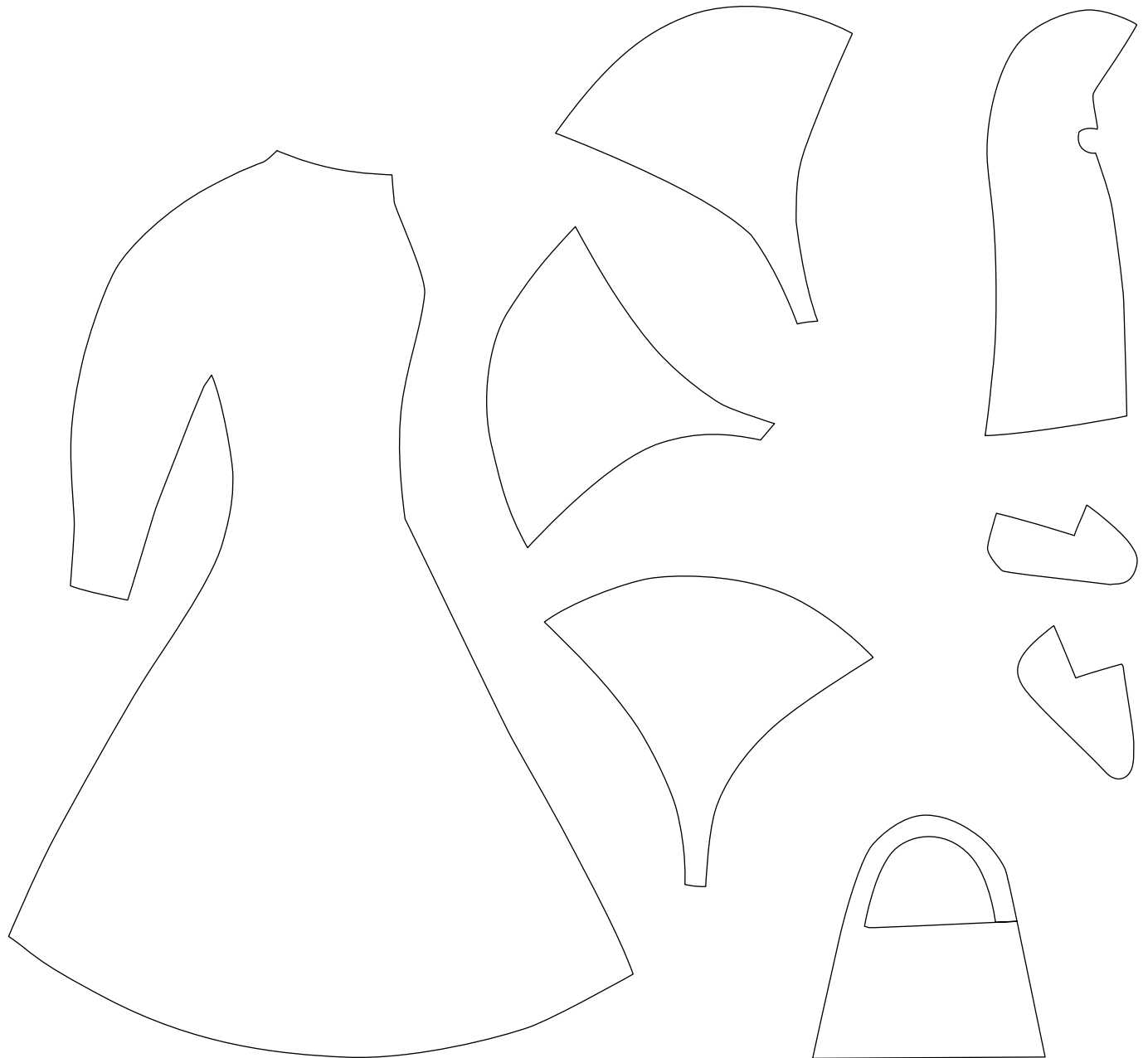
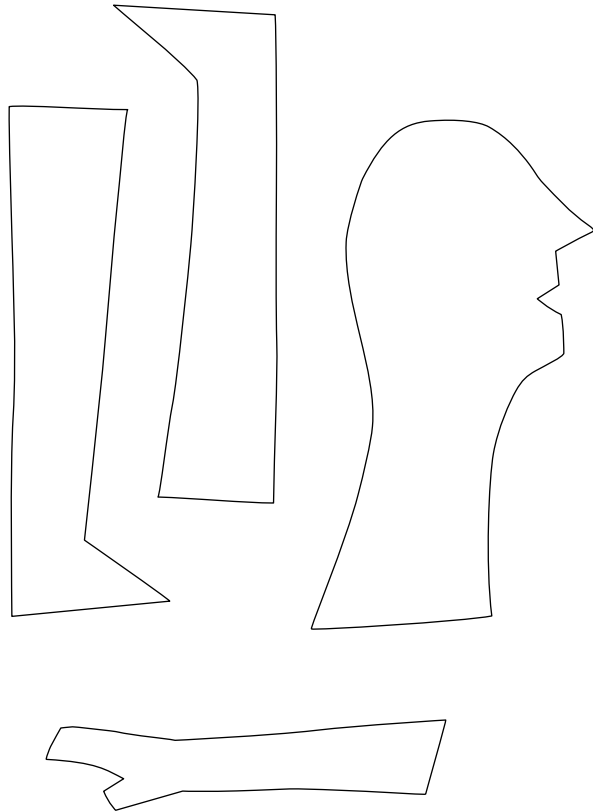


Make It
Feel the texture of paper
PAPERCRAFT on the DESK

Keiko TSUJI's *hari-e*

Let's imitate Keiko TSUJI's new works of *hari-e*.
Cut the paper into pieces, apply glue to them, and paste them onto the selected piece of paper.
The girl in an autumn outfit and the yellowish ginkgo leaves will color your desk and its surroundings.

Cutting line _____



The instructions for making the *hari-e* are on the back. ▶

How to make
hari-e

1 Cut the paper along the cutoff lines on the top surface to cut out the different parts.

2 By referring to the drawing shown to the right, paste and adjust the legs and arm.

3 Use a pen to draw the girl's eye.

