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WA-GA-SHI conveying the form of Japanese celebration on *washi*

Wagashi is a Japanese word meaning a type of traditional and unique Japanese confectionery.

Some works of art are created with *washi* by carefully shaping the motifs

from the wooden patterns that were once used in making *wagashi*.

KIOKUGAMI WA-GA-SHI Zanmai is a collection of works by artist *Tetsuya NAGATA*.

This is a modern form of art that expresses traditional Japanese culture

by combining the excellent design of the wooden pattern craft workers,

the distinctive features of *washi* and the sensibilities of the artist.

The light feeling of the material and the gentle texture of his works take advantage

of the ideas incorporated in the wooden pattern made by craftworkers in the past

and elaborate chisel marks are filled with distinctive memories of the Japanese celebrations

from the past that wish for the happiness of loved ones.

KIOKUGAMI WA-GA-SHI Zanmai expresses the congratulatory spirit and the heart of Japan cherished by Japanese people, which are used in the two traditional cultures of *wagashi* and *washi*.



modern artist
Tetsuya NAGATA

Born in Osaka in 1959, Mr. Nagata completed a master's degree at the Graduate School of Fine Arts of Tokyo University of the Arts. The main themes of his works are time and space. He produces three-dimensional embossed works that visually and tactilely express the memories and images contained in the realistic surface of things by transforming them into *washi*. He is expanding the sphere of his activities into art installations, displays and exhibitions, in addition to exhibitions at museums and galleries, and in recent years released the *WA-GA-SHI Zanmai* series based on the theme of memories of Japan. He continues to propose art that is enjoyed on a daily basis by developing his works into interior coordination and gifts. He received an honorable mention at the 8th Imadate Paper Contemporary Art Exhibition (1988) and the New Face Award at the Exhibition of Modern Best Art.

HP : wagashizanmai.s2.weblife.me/resume.html

the wooden patterns, some smell sweet and give a faint color to the *washi*," says Mr. Nagata. He received some of the wooden patterns stored in his atelier from Japanese confectionery shops while wandering from Hokkaido to Kyushu, and discovered others in antique markets. The works of Mr. Nagata shape the memories accumulated in the individual wooden patterns into a story that is filled with historical changes, the memories of people in the past and a bright feeling to celebrate the happiness of their loved ones. It takes at least three months for Mr. Nagata to complete a single work. It is not uncommon for him to take a year or two if he makes a large work. "When I have become set on a theme to some extent, I go to the actual place where my work will be exhibited. If there is not a wooden pattern that matches my vision, I sometimes search for the right one," says Mr. Nagata. The motifs include not only standard good luck charms,

but also vegetables, fruit, fishes and shellfishes, people, and even insects such as locusts and cicadas, as well as other unexpected things derived from folk tales. The humorous formative designs and many different ideas in the wooden patterns, which are said to have evolved accurately and variedly from the Edo period, appear to give a small glimpse of the lives of people living in that place. "*Kinkato* is a *wagashi* made by pouring melted sugar into a pattern and cooling it to harden. Two wooden patterns are put together with the ingredients to make *kinkato*, and ingredients and the volume to pour into them had been accurately determined. The accuracy of the details will decrease slightly if you make *kinkato* using sugar, but you will understand the sophistication of the wooden patterns if you use a cast with *washi*. I think that this is because wood and paper fit together well." It goes without saying that Mr. Nagata himself is fascinated by the advanced ✓



(Upper left picture) Atelier on a hill shined by the sunlight. (Upper right) The shape of the same sea bream has many different shades and textures. (Lower left) There is a confectionery pattern that uses Japanese folk tales such as Momotaro (Peach Boy) as the motif. (Lower right) Uchiwa fan works using a bamboo-made frame are popular for interior decorating.

A collage that combines auspicious motifs such as *tai* (sea bream), *tsuru kame* (crane and turtle), *shochikubai* (pine tree, bamboo and plum tree), Mt. Fuji, *daruma* (dolls) and *shichi-fukujin* (Seven Deities of Good Fortune) as if they lie on top of each other. These are all molded from the wooden patterns of *wagashi* (Japanese confectionery). They look like *wagashi* but are all made of *washi*. Although we rarely see *wagashi* such as *rakugan* (molded dry confectionery) and *kinkato* (molded sugar confectioner), it used to be customary to offer these kinds of confectioneries at life transitions, such as *shichigosan* (the seven-five-three festival), marriage and longevity celebrations and seasonal occasions such as New Year's Day and Girls' Day. *WA-GA-SHI Zanmai* is the series by Mr. Nagata that was created by transcribing the formative designs of the wooden patterns that were used for making these kinds of *wagashi* and combining them with the unique sensibility of the artist.

"What I express is the memory of celebrations in many parts of Japan," says Mr. Nagata, who is gathering attention in Japan and overseas as a modern artist. "The formative designs and expressions are totally different, even if they are of the same sea bream, aren't they? They were made in different times and different places by different craftworkers. The wooden patterns have their individual memories, including the materials and use of confectioneries." The number of wooden patterns Mr. Nagata has collected totals to about 2,000. Looking at some patterns of sea bream he picked up, their facial expressions, the scale of workmanship and the curved lines of their tails are all different. "Because the wooden patterns are custom-made by Japanese confectionery shops, their geographical conditions and popular culture remain strong. There are also trends in design according to the times. Because the components of sugar used for *wagashi* soak through ✓



(Upper left picture) Nishinouchi-gami. Sarashi is white because it is bleached in the sun. Misarashi is brown because the fibers of kozo remain. (Upper right) A confectionery pattern and washi are glued together using a brush and shade-dried for half a day to one full day. (Lower left) Sticking roughly cut blank spaces together and shaping them into a single work. (Lower right) Single parts peeled off from the wooden pattern. Details of the wooden pattern are clearly transcribed.

skills of the wooden pattern craftworkers during that time who carved the patterns by reversing right and left and concavity and convexity while imaging the completed shape of the confectionery, but he says he sometime sees *wagashi*-confectioners who saw his works and are surprised to notice how accurately and beautifully the wooden patterns have been made. The *wagashi* culture that has colored Japanese life has been revived in the modern world as art and appeals to our distant memories. *Washi* that is used for shaping with the wooden patterns of confectioneries is hand-made, known as *Nishinouchi-gami*, which is designated as an intangible cultural asset of Ibaraki Prefecture. "The feeling of its material is so glamorous that it is compared to silk. Still, it is so strong as to last for 1,000 years. These are the reasons why I have chosen this *washi* as the material for my works," says Mr. Nagata. He says that the texture of his works with sense of strength that is

created only because it is made by hand and can be expressed only by *washi*, which can exist beyond time and space. His works are all made by hand. The process of molding the design of a wooden pattern with *washi* also requires great care. "If it is *sakura-dai* (cherry anthias), I first place gold *washi* for the eyes and put *Nishinouchi-gami* stained red for the body and one stained light pink for the side. After putting white bleached *washi* on top of it, I entrench them on the wooden pattern. Then, I line the inside with *washi* made in Shikoku, and throughout these processes, a single part is completed. In the case of a lobster, I lay eight sheets of *washi* with colors of different gradations, one on top of the other." Each motif is beautifully colored in white and red shows a special kind of shading and shadow according to the light shone on it.



Tamatebako Sankai-no Koryutenzu (2015), a work displayed in the entrance on the mezzanine of Kyoto Kowa Building. Other works of Mr. Nagata are displayed in the elevator hall on each floor.



Wagashi Hyakkei (A Room with an Aquarium) (2007) exhibited at Gokan De Art Ten held in Nagano Prefectural Shinano Museum (Nagano)



Tetsuya NAGATA's New Year's Day (2011) exhibited at Gallery le bain (Tokyo)

Mr. Nagata provides many works for displays and exhibitions at department stores and hotels and the front covers of catalogs and magazines, in addition to displays and exhibitions at museums and galleries. His works are highly regarded in Japan and overseas as art that decorates a variety of spaces, as demonstrated by his works that are adopted by the foreign-affiliated hotel in Toranomon Hills and for the interior of commercial complexes such as Kyoto Kowa Building. In recent years, his works have been actively developed into ceremonial envelopes, message cards, small boxes, *uchiwa* fans and interior goods to decorate a room in the *WA-GA-SHI Zanmai* series. Warmth and grace unique to washi and beauty generated by the cutting

edge embossing effect are popular among highly sensitive people. "A culture that incorporates art into life has yet to spread in Japan. Art is a value, including its scarcity, and I feel that the national character of preferring the same things as everyone else and the art education at elementary and junior high schools also stands in the way. I will continue to create a culture that is able to enjoy art on a daily basis by adding new endearing twists to my works," says Mr. Nagata. *Wagashi* is the fruit of Japanese aesthetics, with an embedded congratulatory feeling, and *washi* is fostered by a rich tradition. Why don't you decorate your New Year's Day with art that expresses a new interpretation of the three traditional cultures?



Shugibukuro (gift envelope)



Okazari pochibukuro



Piku-piku series Iki iki tai; Hamaguri



Okazari kobako (small boxes)



Theme for this issue

Hyakunin Isshu

(the game cards of the one hundred famous poems)



Kourin Karuta Kinpakugami Shiage

(Karuta cards with gold leaf finish with pictures drawn by Kourin)

¥129,600 Ohishi Tengudo
www.tengudo.jp

This is the reprinted edition of *Kourin Karuta, Hyakunin Isshu* karuta playing cards, said to be most beautiful cards ever. The pictures were drawn by *Kourin OGATA*, a great master during the middle of the Edo Period. It is a premium product featuring the gold leaf of the original pictures, which were reproduced with unsurpassed fidelity with dazzling gold leaf paper. The cards come in a paulownia wood box with the gold stamped signature of *HOKKYO Kourin*, the signature used by *Kourin OGATA*.

What is the appeal of Hyakunin Isshu, the anthology of waka poems in classical language, which is filled with alluring elements of traditional Japanese culture?

For centuries the *Hyakunin Isshu* karuta card game has been known in Japan as a game played during the New Year period along with *Hanetsuki* (a game that is similar to badminton without a net), kite flying, *Fukuwarai* (meaning a lucky laugh, a game that is similar to Pin the Tail on the Donkey, making a human face with separate face parts while being blindfolded), and *Sugoroku* (a board game like Snakes and Ladders, a board game that players move their pieces by casting a dice). *Hyakunin Isshu* (an anthology of *waka* poems by one hundred poets) is one of the representative works of Japanese classical literature. Probably many of Japanese learned about it in junior high school or high school and were forced to memorize the poems. The *Hyakunin Isshu* karuta card game is recently experiencing an unprecedented boom among children. It is said that, after *Chihayafuru*, a popular comic about *kyogi karuta* (competitive *karuta*), was made into a movie (2016, Toho), the *Hyakunin Isshu* karuta card game has become so popular that the number of players has increased significantly. *Kyogi karuta* is a game where the players listen to *kami-no-ku* (the first 17 of the 31 syllables) of each poem and try to identify and get a card showing *shimo-no-ku* (the last 14 of the 31 syllables) of the same poem before their opponent. The number of *kyogi karuta* players is said to be around one million, and there are said to be as many as 60 national tournaments held per year, which is surprising. The most prestigious tournaments are the Master Position (men only) and Queen Position (women only) playoffs, which are held in January every year. A player who

has won the preliminary matches has a game with the previous year's winner. If the player wins this game, he/she wins the title of Master/Queen. These playoffs are held at Omi Jingu shrine in Otsu-shi, Mie, because Emperor Tenji, who wrote the first of the one hundred poems in *Hyakunin Isshu*, is enshrined there as the worshipped deity. The official *karuta* cards in the tournaments around Japan, including the showdown at the summit, are made by Ohishi Tengudo, a long-established company in Kyoto. This company has beautifully reprinted the *Ogura Hyakunin Isshu* cards with pictures drawn by *Kourin OGATA*, which were discovered undisturbed. Featuring the delicate beauty of the gold leaf of the original pictures, which was reproduced with unprecedented fidelity, and its hand-finished extremely thin gold leaf paper that was added piece by piece, this set of luxurious cards and its price became a hot topic. One hundred different feelings from the one hundred poets are put into the short, 31-syllable poems. Their sophisticated words express beautiful seasonal colors and a rich cultural legacy. You will find in these poems that the mindset of the Japanese in the past overlaps with our thoughts today. During the New Year period, there are many opportunities to be exposed to Japanese traditions. Learn about *Hyakunin Isshu*, which is filled with the alluring elements of traditional Japanese culture.

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 9: Saika TOMITA

In the previous installment (Part 8), which was about *Mitsuharu KANEKO*, I wrote about the TV program *Hito-ni Rekishiari* (People Have Their History). I found some scripts, which have the names of the main guests, including Mr. Kaneko and his family, *Chujiro KURODA*, *Saika TOMITA*, *Godo NAKANISHI*, *Yasubumi INOUE*, *Hachiro SATO*, *Kogetsu NISHIMURA*, *Kuninosuke MATSUO*, *Shigeji TSUBOI*, and *Jun OKAMOTO*. I guess few people remember it since the program was broadcast almost half a century ago..

I was involved with this program and met the poet *Saika TOMITA*. He was born in 1890. Because the program was broadcast in September 1969, the poet was 78 years old.

Mr. Tomita was five years older than Mr. Kaneko. He introduced to Japan the poems of *Walt WHITMAN* and *Edward CARPENTER*, the poets of democracy in America and Europe, and young Kaneko is said to have been greatly affected by their poems. I saw the name Whitman and the title of his poetry collection, *Leaves of Grass*, in my history of literature textbook and remember that I read some of his poems (Of course, it was the Japanese translation).

But it was many years later that I learned that parts of his poetry were deemed obscene and he was said to be bisexual. There was a pawnbroker, *Kusanoha* (leaves of grass), near a station that was close to the university I attended.

I wonder if the pawnbroker is still there or has faded away. I visited his home in Ashiya to learn about young Kaneko. His home was substantial and he had a refined figure. A poet in Japan conjures up the image of an intellectual with a sickly face. Mr. Tomita, however, had a strong build with a plump smile on his face. He looked like an educated and cultured person rather than a poet. This was also what I learned later that *Junichiro TANIZAKI* once lived with his third wife, *Matsuko*, in the house, and the house is also a place in a novel by Tanizaki, *Neko to Shozo to Futari no Onna* (Shozo, A Cat And Two Women). This was a large house with ten rooms but it was burned in an air raid on August 6, 1945 (the day when the atomic bomb was dropped on Hiroshima), immediately before the end of the war. A study room that was not burned and the main building that was built after the war are available to the public as the Old Saika Tomita House.

If I remember correctly, I was admitted into a room in the main building when I visited Mr. Tomita. When I visited him, he had stopped writing poems and was an advisor for the Kobe Shimbun newspaper. He and Mr. Kaneko had kept in close contact for only a few years in the middle of the Taisho era, when Tomita was around 30 years old and Kaneko was around 25. Mr. Kaneko had inherited

200,000 yen from his deceased father-in-law and lived a life of excess and pleasure and roamed around. On the TV program, Tomita said that Kaneko was very eccentric and there was something about him that he would have gone mad with a slightest mistake. "I guess that Kaneko liked to wander around because of my and Fukushi's influence," he said.

Fukushi refers to *Kojiro FUKUSHI*, a poet who was one year older than Mr. Tomita. He and Fukushi first appreciated Kaneko's collection of poems, *Koganemushi* (The Gold Bug), which he compiled after returning from his first visit to Europe.

"Parnassiens," Mr. Tomita said to me. I later learned that "Parnassiens" means poets of "Parnasse," a form of literature for French poems popular in nineteenth century. But I could not understand it well at that time.

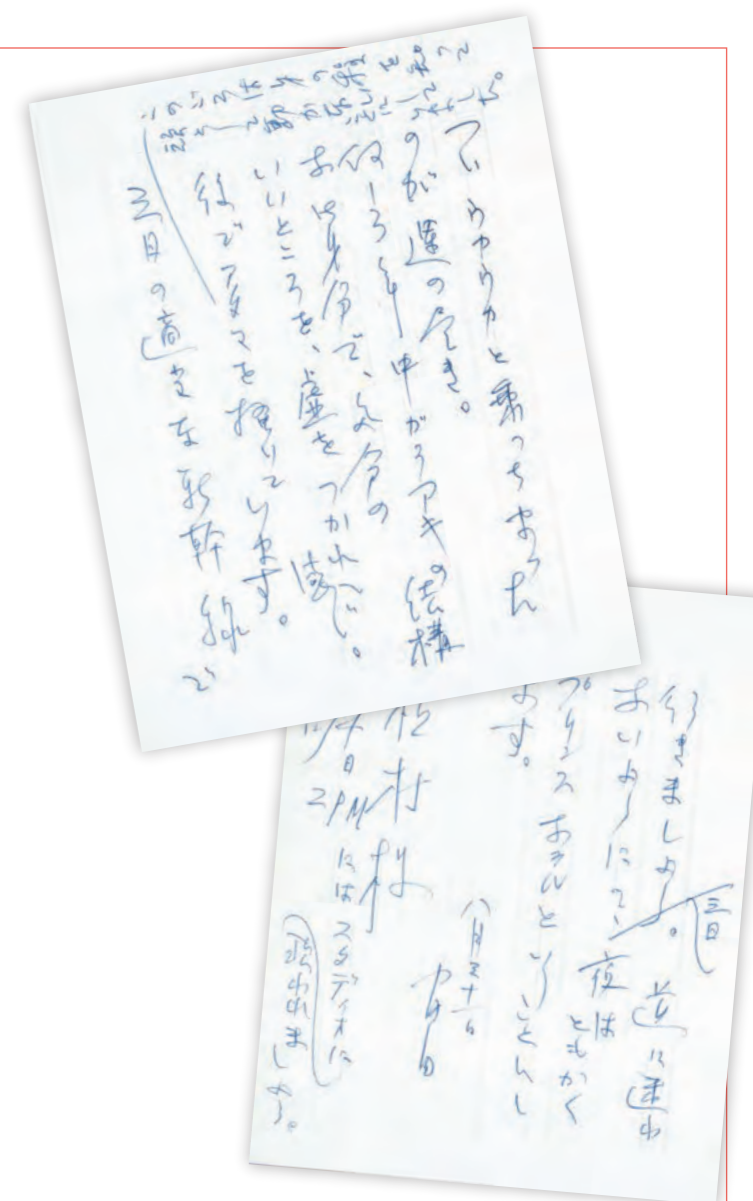
I do not mean to boast, but the appearance offers for my TV programs have rarely been rejected, because, I guess, I am interested in people. Only *Aya KODA* and *Chishu RYU* rejected my request when I made it. We did not disagree on the conditions. They rejected my offer because they were so humble that they said they were not worthy for being featured by a TV program. I thought that it would not be very difficult to persuade *Saika TOMITA* to appear on the TV program, but it was. He answered my questions with a smile.

He treated me to dinner at Hanawa Grill in Kobe after we talked. It was, however, not until after the dinner that he accepted my offer. "August 31. Dear Mr. Uemura, I was not careful enough to reject your offer. My luck ran out. I was living a leisurely life and was taken completely unaware. I regret it. Anyway I am coming on September 3, on the bullet train. I will stay at the Prince Hotel on the third so that I will not get lost. As you said, I will come to the studio by 2:00 p.m. on the fourth." I received this letter immediately before the recording on September 4. A scribbled memo in the upper margin on the first page says, "Recently I have firmly refused to go out, considering my limitations." The letter is typical of the poet man who loved freedom. The recording was done in a cheerful atmosphere and the program was broadcast without any trouble.

I was treated to dinner by the poet again at Highway in Kobe before he died. I do not remember what occasion that was.

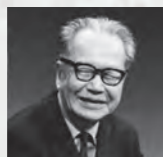
I have searched for Highway and Hanawa Grill online and found that both restaurants are still open.

I am considering visiting the Old Saika Tomita House again and looking back on the episodes at Hanawa Grill or Highway.



Saika TOMITA 1890-1984

Poet



Saika TOMITA was from Morioka, Iwate Prefecture. He graduated from the Department of Colonization at Nihon University and became a poet under the influence of *Takuboku ISHIKAWA*. In 1915, He published the first collection of poems, *Matsujitsusho*. He participated in the popular poetry movement, which added color to the Taisho era. He wrote lyrics for a march for national secondary school baseball tournaments (currently national high school baseball tournaments) and a song for the national gymnastics championships. He also wrote the lyrics for a number of school songs for elementary, junior high, and high schools nationwide. The Tomita Saika Award for collections of modern poetry began in 1990.



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).

Hideyuki NAGAI's 3D artwork on which his pencil drawings pop out.

An enigmatic character pops out of the surface of a wall. Stairs and block walls look as though they stick out. Mr. Nagai, a 3D artist, has been making creative works using drawing pads and pencils. His technique uses optical illusions: drawings on flat surfaces look like 3D objects when viewed from a certain perspective. His work consists of two drawing pads, with one leaning against the wall. Mysterious worlds are created—imaginary worlds that look as though they actually exist—partly due to the attractive characters. The making-of videos uploaded onto a video sharing website instantly became popular worldwide. Articles featuring his works have appeared in magazines in the United States, Britain, and China. His works are highly acclaimed as a new type of art that anyone can enjoy.

Q: When did you start drawing?

I have been drawing since I was a child. I liked boys' comics and often drew the characters from them. A lot of my 3D artwork has monsters, which reflects my childhood preference (laugh). I did not attend any art school. I have learned how to draw on my own.

Q: Could you tell me how you have developed your style of expressions?

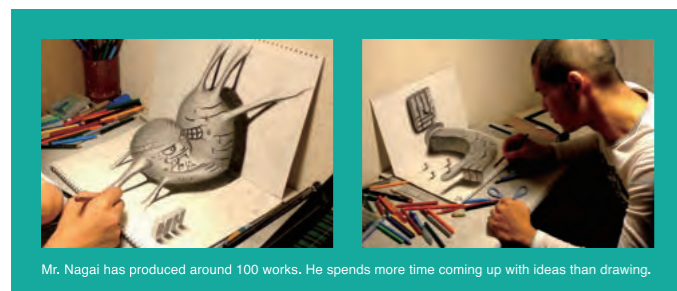
I left college a year after I entered it and started to create artwork soon after. I drew illustrations, which were not well received. I inadvertently thought that if a certain character popped out from a flat surface of paper, people would be surprised. Then I started to create 3D artwork. I have developed my style and techniques through a process of trial and error.

Q: Could you describe your production process?

I lean one of the two drawing pads against a wall. While I draw the picture, I always check the angle from which the picture will appear to be 3D. The production time differs depending on the work. It can be as short as three to four hours to finish some works and as long as one to two weeks to finish others.

Q: What kinds of subjects do you choose?

Basically I draw imaginary worlds and creatures. I believe that if things that actually do not exist pop out, people can experience the mysterious worlds more authentically.



Mr. Nagai has produced around 100 works. He spends more time coming up with ideas than drawing.



Hideyuki NAGAI

Hideyuki NAGAI was born in 1991. He lives in Osaka. Since 2012, he has been exhibiting 3D artwork. His work consists of two drawing pads that are placed perpendicular to each other and the seemingly three-dimensional artworks on which objects appear to pop out. He uploaded videos showing his production process to a video sharing website, where they attracted attention. His work has been reported in the media in Japan and overseas, including overseas magazines. In 2015, his solo exhibition was attended by more than 100,000 people. He is a 3D artist who is attracting attention and has won acclaim worldwide. Website: nagahideyukiart.jimdo.com/

Q: What materials and tools do you use to create your works?

I basically use only pencils and drawing pads to create my works. I use F and B through 6B pencils for different shades. I use drawing pads and drawing paper that are normally sold at retailers. Since I started to draw these pictures, I have believed that I can create attractive and interesting work if I have good ideas and ingenuity, even if I do not spend a lot of money. I have not changed this style.

Q: Could you describe the appeal of 3D art?

Many people who have visited my solo exhibitions have enjoyed looking for the angles from which the drawings look like 3D objects. This attraction is one of the main factors for the appeal of my 3D artwork. Another factor is that anyone, both children and adults, can enjoy it.

Q: What reactions have you received from overseas?

I have received many messages through the video sharing website and SNS. I find many exaggerated expressions, such as "Amaaaaaazing!" and "Gooooooood!" from foreigners and that is interesting. (laugh)

Q: Could you tell us about your ambitions for your creative activities?

I would like to actively take up the challenges that interest me, such as mixed media. I am considering creating places for people to take photos with 3D drawings, among other initiatives, at my solo exhibitions to allow visitors to enjoy the art more. The lighting changes how the artwork appears. I will devise ways of presenting my work to provide new discoveries.

Q: Could you give a message to TSUNAGU readers?

My 3D art books and picture books have been published, but the original drawings have a different impact. I hope that the people who are interested in my work will come to my exhibitions to see the original drawings.



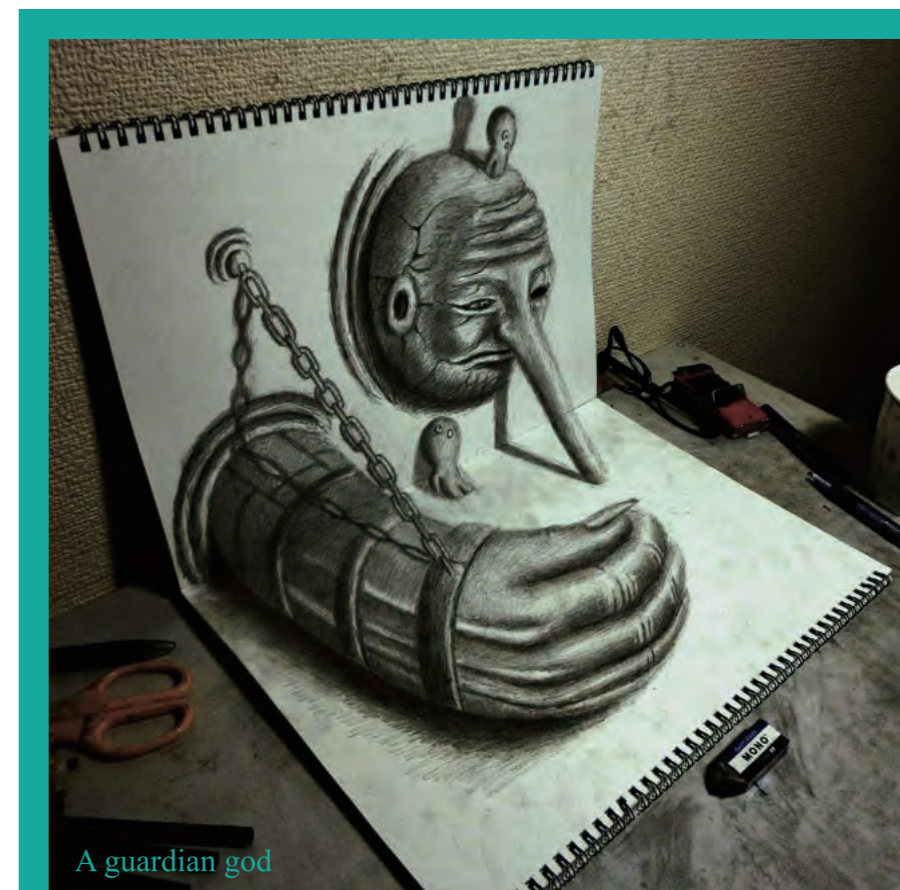
Invitation to the unknown



A guide sign



Invitation from a devil



A guardian god



A drifter



A goal

Two picture books by Mr. Nagai

3D "lift-the-flap" art book: Fushigina Kaidan (Enigmatic Stairs) 2014, Kin-No-Hoshi Sha



A set of stairs are found on the bottom of the sea. This endless flight of stairs, with strange creatures along it, leads to an unexpected world.

3D "lift-the-flap" art book: Himitsu-no Chikashitsu (a Secret Basement Room) 2016, Kin-No-Hoshi Sha



All by myself, I started to head for a secret basement room, escorted by a mouse. A number of strange creatures are living in the basement room.

Information on the exhibition

Hideyuki NAGAI
Exhibition of 3D art and original drawings for picture books
— Himitsu-no Chikashitsu

Period: January 14 (Sat) —
March 20 (Mon, public holiday)
Venue: ZENT ART MUSEUM
(5-5 Nakagiricho, Kita-ku, Nagoya, Aichi)
Admission fee: Free



mati mati: A series of stationary sets with sophisticated maps that allow users to rediscover the charms of the map

The map stirs the imagination. You look at maps before you go on a trip and imagine landscapes. When you come back home, you track on a map the route along which you walked and enjoy the memories. In recent years, the charms of the map have been rediscovered. It has become popular to walk down streets while comparing old and new maps. Maps are a hit among not only men but also women. In fact, increasing numbers of women are hooked on maps. Some have developed an obsession with collecting tourist maps and old maps.

The series of stationery sets, *mati mati*, has become a hot topic for women who like maps. Products including maps of ten districts, including Marunouchi in Tokyo and Osaka's Umeda, are on sale. Each set includes maps and designs associated with places that reflect the characteristics of the district. A set consists of a clear file folder, a notepad, masking tape, and sticky notes. For example, the theme for Tenjin, Fukuoka, is buses, as Tenjin is known for the high volume of its bus traffic. On the cover of the clear file folder the shapes of buildings are printed. Roads and bus stops are printed on the second and third transparent sheets, respectively. If the sheets are stacked, the map is completed. Actual data is used for the maps. The products have been developed by Zenrin, Japan's largest manufacturer of maps, and the shapes of buildings and road widths are accurate. The stationery set with maps in it allows you to feel closer to the cities where your home and workplace are located, as well as cities where your favorite movies and novels are set. It may even attract the attention of people who are not particularly interested in maps.

[**mati mati series**] sold by Zenrin Co., Ltd.
<http://www.zenrin.co.jp/goods/matimati/>

The products can be bought through Zenrin's online shop, ZENRIN STORE, and at Loft chain stores (excluding certain stores).



3LAYER mati FILE
The clear file folder is of A4 size. When four different sheets are stacked, a map is completed.



MAP WRAP NOTEPAD
The notepad is square. The width is the same as that of B5. The note has sheets of two colors: day color and night color. Sheets can be detached and can be used for wrapping and paper folding.



STREET MEMO TAPE
Masking tape featuring a motif associated with streets in the area. Messages can be written on roads.



TRAVEL TAG FUSEN
A set of five types of sticky notes with pictograms on them. Cardboard-shaped like name tags, they are suitable for bookmarks

Theme of each area

- MARUNOUCHI : Historic buildings**
Historic buildings, including modern buildings designated as important cultural properties
- OMOTESANDO : Fashion**
Fashion stores in Omotesando where fashionistas gather
- KICHIJOJI : Cats**
Establishments associated with cats, including cat cafés and stores selling goods related to cats
- FUKUOKA TENJIN : Buses**
Bus stops in Tenjin, Fukuoka, which is one of the areas having the largest volume of traffic of buses in Japan
- KYOTO : Street names**
Names of streets in Kyoto that appear in songs of oral tradition
- UMEDA : Underground mall**
The underground mall in Umeda, Osaka, which is also known as a huge maze
- KOBE : Bakeries**
Popular bakeries located in various places in Kobe, known as a mecca for bakeries
- YOKOHAMA : Born in Yokohama**
Stone monuments indicating the birthplaces in Japan of items that first came to Japan from abroad
- SENDAI : Roadside trees**
Roadside trees, including zelkova, ginkgo, and dogwood trees, in Sendai
- SAPPORO : Stone and brick buildings**
Stone and brick buildings, including the red brick Hokkaido government building

KPP held a self-organized exhibition and exhibited at a trade show.

KPP Tsukiji YUPO® Ichiba (YUPO® product exhibition)

Period : November 7 (Mon) and 8 (Tue), 2016
Venue : Entrance of KPP Head Office

KPP held a YUPO product exhibition with the cooperation of the YUPO Corporation. YUPO is synthetic paper that is mainly made from polypropylene resin. With the features of both paper and plastics, this paper is used in a wide variety of fields including commercial printing and packaging. The product exhibition was held with the venue resembling a market, where various products using YUPO were displayed by category, alongside explanations given by KPP employees. This made it easy for visitors to imagine how the products are used.



EcoPro 2016 -International Exhibition on Environment and Energy

Period : December 8 (Thr) - 10 (Sat), 2016
Venue : Tokyo Big Sight (Tokyo International Exhibition Center)

KPP exhibited at EcoPro 2016 - International Exhibition on Environment and Energy. KPP exhibited at the same event last year. Aiming to increase the visibility of Town eco, a system for collecting waste paper at supermarkets, and Office eco, a system for collecting confidential documents from companies, KPP prepared quizzes and hands-on events related to the respective systems, which attracted a large number of visitors.



Product show by Chubu Branch

Period : December 5 (Mon) and 6 (Tue), 2016
Venue : Chubu Branch of KPP

Starting from 2013, every year the Chubu Branch holds a product show. During the fourth show held in 2016, under the theme "Concept of future papers - walking with papers toward the future", the Chubu Branch once again reviewed the features of paper and paperboard and introduced diverse products and services that will be in demand in the future. In particular, with regard to cellulose nanofiber (CNF) that is attracting attention at present, the branch exhibited samples and held a lecture that attracted the interest of many visitors.



KPP harvests materials for washi, traditional Japanese paper

In March 2016, KPP planted *kozo* (paper mulberry) and *mitsumata* (Oriental Paperbush) trees, which are the materials used in *washi*, together with local children in Higashi-Matsushima-shi, Miyagi. Held jointly with the C.W. Nicol Afan Woodland Trust, this event is a part of the *Shinsai Fukkou Project* (the project for earthquake disaster reconstruction) that is promoted by the Afan Woodland Trust. The purpose of this event is to allow children to familiarize themselves with paper and learn about the relationship between nature and humans. On November 19, the *kozo* trees were harvested for the first time. KPP plans to organize events, etc. that uses this material.



Editorial Postscript

Happy New Year! This issue of KPP's public relations magazine TSUNAGU is the commemorative 30th issue. For each issue, we discuss various matters with our production staff, such as "What should the cover story be?" "Who should appear in 'A Guide to KPP Personnel' as the representative of KPP?" and "What supplement for 'Make It' will make readers happy?" We will continue to strive to have this magazine supported by readers for a long time, aiming to publish the 50th and 100th issues. I would appreciate your continued support in 2017. (J.S.)

Happy New Year! We set some goals at the beginning of every year but end up forgetting what the goals were by the end of the year, don't we? I myself aim to be a respectable adult by getting rid of the habit of doing everything at the last minute before the deadline and by avoiding being careless. I will definitely achieve my goals this year! (M.I.)

February 2 (Thu) – 4 (Sat)

EXHIBITION

The 12th KPP Cultural Exhibition

The KPP Cultural Exhibition held every two years exhibits a variety of works made by KPP's employees, their family members and retired employees. Every person exercises their hidden talent in painting, calligraphy and handicrafts.



February 8 (Wed) & 9 (Thu)

EXHIBITION

Purchasing & Logistics Div. General Exhibition "Feature-Packed! Paper and Other Material" Exhibition

High value-added products are exhibited under the title of "Feature-Packed! Paper and Other Material". The survey result of the national calendar exhibition and calendars for which KPP received orders are also displayed.



DATA

- Venue: Meeting room on the second floor of the head office of Kokusai Pulp & Paper Co., Ltd. (6-24, Akashi-cho, Chuo-ku Tokyo)
- Contact: Kokusai Pulp & Paper, Corporate Planning Div., Corporate Planning Dept., CSR & Public Relations Section
- Tel: 03-3542-4169
- HP: www.kppc.co.jp
- Admission: Free

January 2 (Mon, Holiday) and 3 (Tue)

EVENT

Kitano Tenmangu Fudehajimesai Tenmangaki

This is a seasonal tradition in winter in Kyoto conducted in remembrance of SUGAWARA no Michizane, the deity enshrined at Kitano Tenmangu, who is also known as an excellent calligrapher. After the *Fudehajimesai* ceremony is conducted, you can begin the first calligraphy of the New Year with the hope of improving your calligraphy.

DATA

- Venue: Kitano Tenmangu Shrine Office (Bakuro-cho, Kamigyoo-ku, Kyoto)
- Admission: 50 yen per paper for the first calligraphy. Charge for exhibiting your work, 200 yen per work
- Contact: Kitano Tenmangu Shrine Office
- Tel: 075-461-0005
- HP: www.kitanotenmangu.or.jp

– January 22 (Sun)

EXHIBITION

Kirigami (cut paper) celebrating life – Madohana

Madohana is a small, beautiful cut paper displayed in a lattice window in farming villages in the central part of China. A small, simple and warm piece of art that incorporates the heart of celebrating and awaiting the New Year into a handiwork that softens our hearts.

DATA

- Venue: MUJI Yurakucho 2F ATELEIR MUJI (Infos Yurakucho, 3-8-3, Murunouchi, Chiyoda-ku, Tokyo)
- Admission: Free
- Inquiries: MUJI
- Tel: 03-5208-8241
- HP: www.muji.com/jp/events/4497/

– February 25 (Sat)

EXHIBITION

The Wondrous Beauty and Utility of Japanese Handmade Paper

Washi was widely used in daily life because of its excellent features and processing technology. Its possibilities and rich formative culture are introduced with actual documents in this feature exhibition. Approximately 80 precious paper works such as bowls, umbrellas and *kimono* made in their prime time, from the Edo period to the early Showa period, are exhibited in each corner of clothing, food, housing and play.



Shunie Kamiko (kimono made by washi that is used for a ceremony at certain Buddhist temples in Japan) Collected by Keijusha Washi Bunko, Photographed by Yasuo SAJI



Kurouruhi Nuri Wan (black lacquered bowl) Collected by Keijusha Washi Bunko

DATA

- Venue: LIXIL Gallery (Tokyo Tatemono Kyobashi Building, 3-6-18, Kyobashi, Chuo-ku, Tokyo)
- Admission: Free
- Contact: LIXIL Gallery
- Tel: 03-5250-6530
- HP: www.1.lxil.co.jp/gallery/

February 8 (Wed) – 10 (Fri)

EXHIBITION

The 83rd Tokyo International Gift Show Spring 2017

Approximately 2,500 companies will give a presentation, and 200,000 visitors are expected. This is a trade show for personal gifts and everyday goods. The Premium Incentive Show concerning sales promotions and advertising will also be held at the same time.

DATA

- Venue: The entire building of Tokyo Big Sight (3-11-1, Ariake, Koto-ku, Tokyo)
- Admission: Free (pre-registration is required)
- Contact: Secretariat
- Tel: 03-3843-9851
- HP: www.giftshow.co.jp/tigs/83tigs/index.htm

February 11 (Sat, Holiday) and 12 (Sun)

WORKSHOP

Collaboration Workshop of the Paper Museum and Printing Museum, Tokyo Make and Print Name Cards – From Washi-Making to Typographical Printing

This is a workshop where visitors are able to experience *washi*-making and typographical printing. It is a collaboration workshop in which visitors make *washi* at the Paper Museum and make prints on *washi* using a movable type at the Printing Museum, Tokyo.
* Limited to those aged 18 or older who are able to participate for both days.

DATA

- Venue: Paper Museum (1-1-3, Oji, Kita-ku, Tokyo) Printing Museum, Tokyo (Toppan Koishikawa Building, 1-3-3, Suido, Bunkyo-ku, Tokyo)
- Admission: 500yen (*Entrance fee is required separately)
- Contact & Tel: Paper Museum (03-3916-2320) Printing Museum, Tokyo, Printing House (03-5840-2383)
- HP: www.papermuseum.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.



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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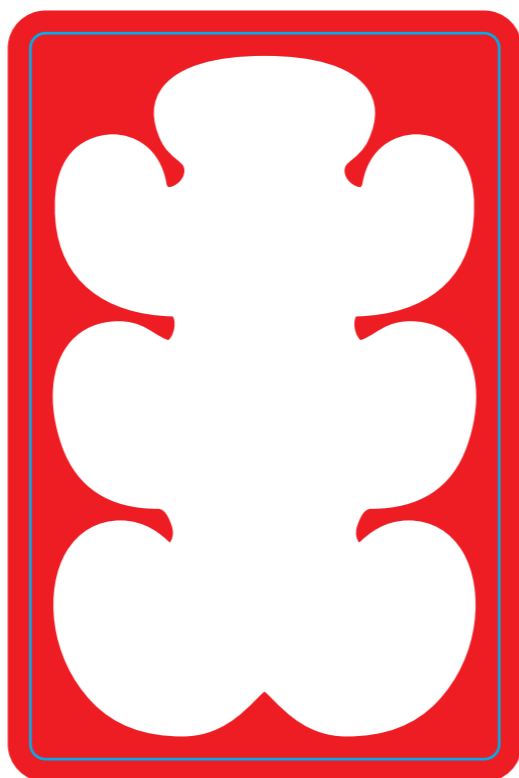
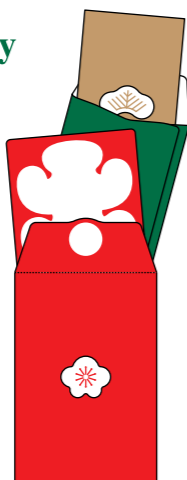
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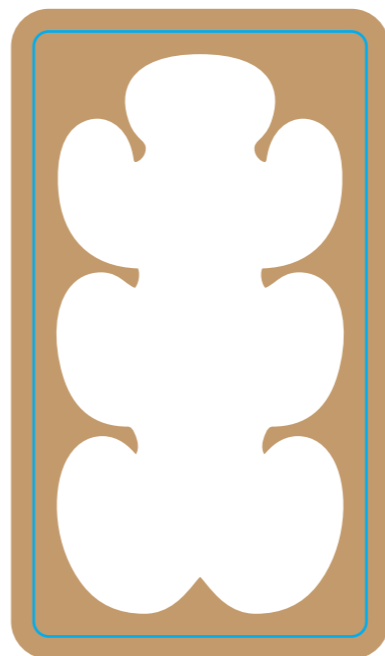
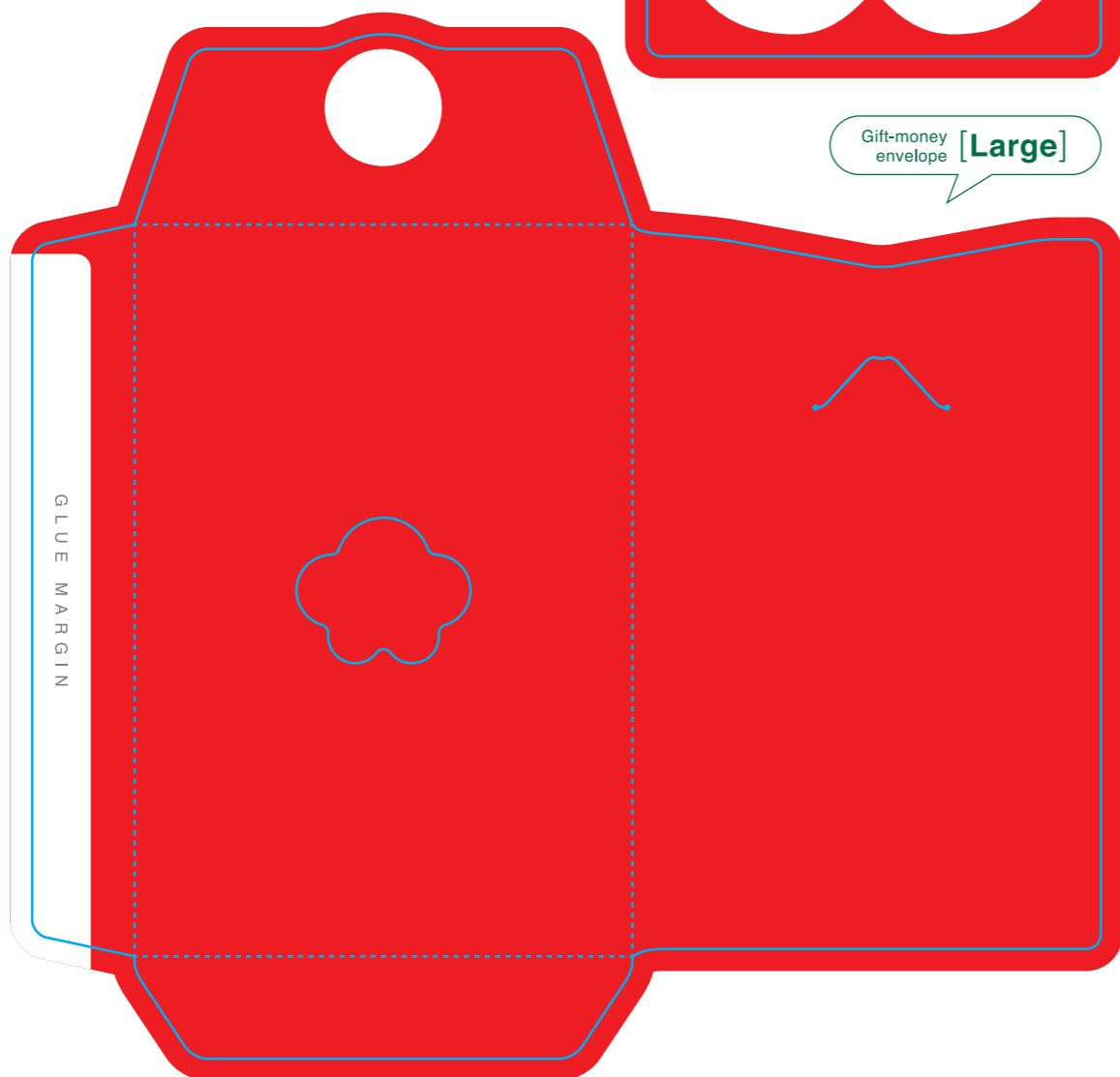
TSUNAGU Special
Matryoshka-style Envelope for
Enclosing New Year's Gift Money

When extended families come together to celebrate New Year on New Year's Day, it is the New Year's gift money that children are always most excited about. This year, why not make gift-money envelopes that are a little different? Try making envelopes in three different sizes, large, medium and small. You can use them individually by matching the size of the envelopes and the amount of money, or put money in the smallest envelope and then put that in a larger envelope, and then in the largest, like matryoshka dolls, for fun. Each envelope bears a symbol of good fortune—a pine tree, bamboo or plum tree—to bring good luck in the New Year.

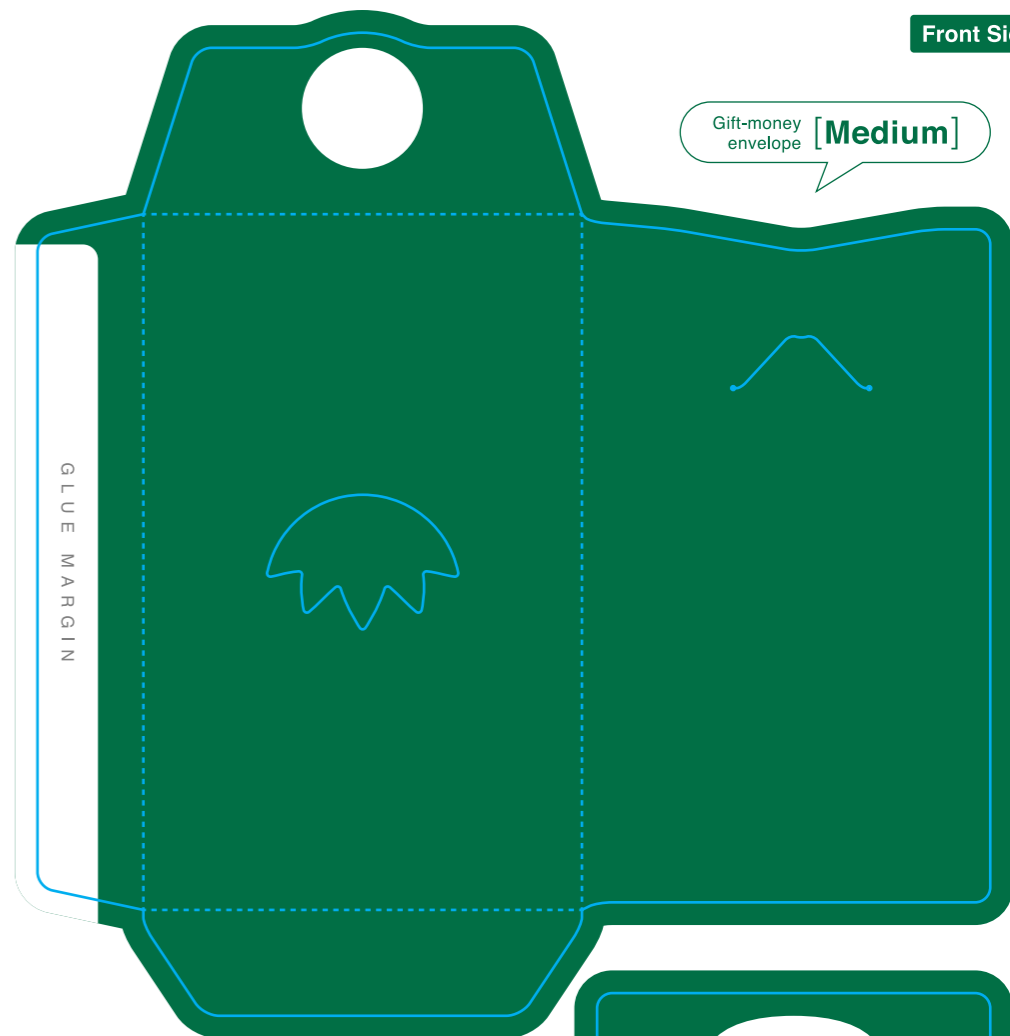
with Message Card



Gift-money envelope [Large]

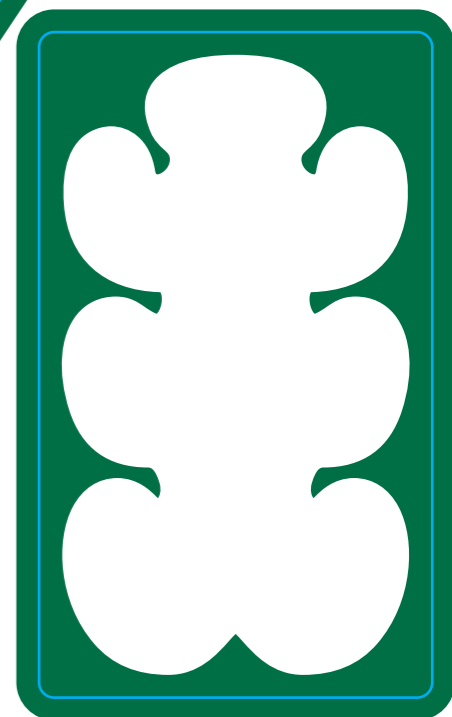


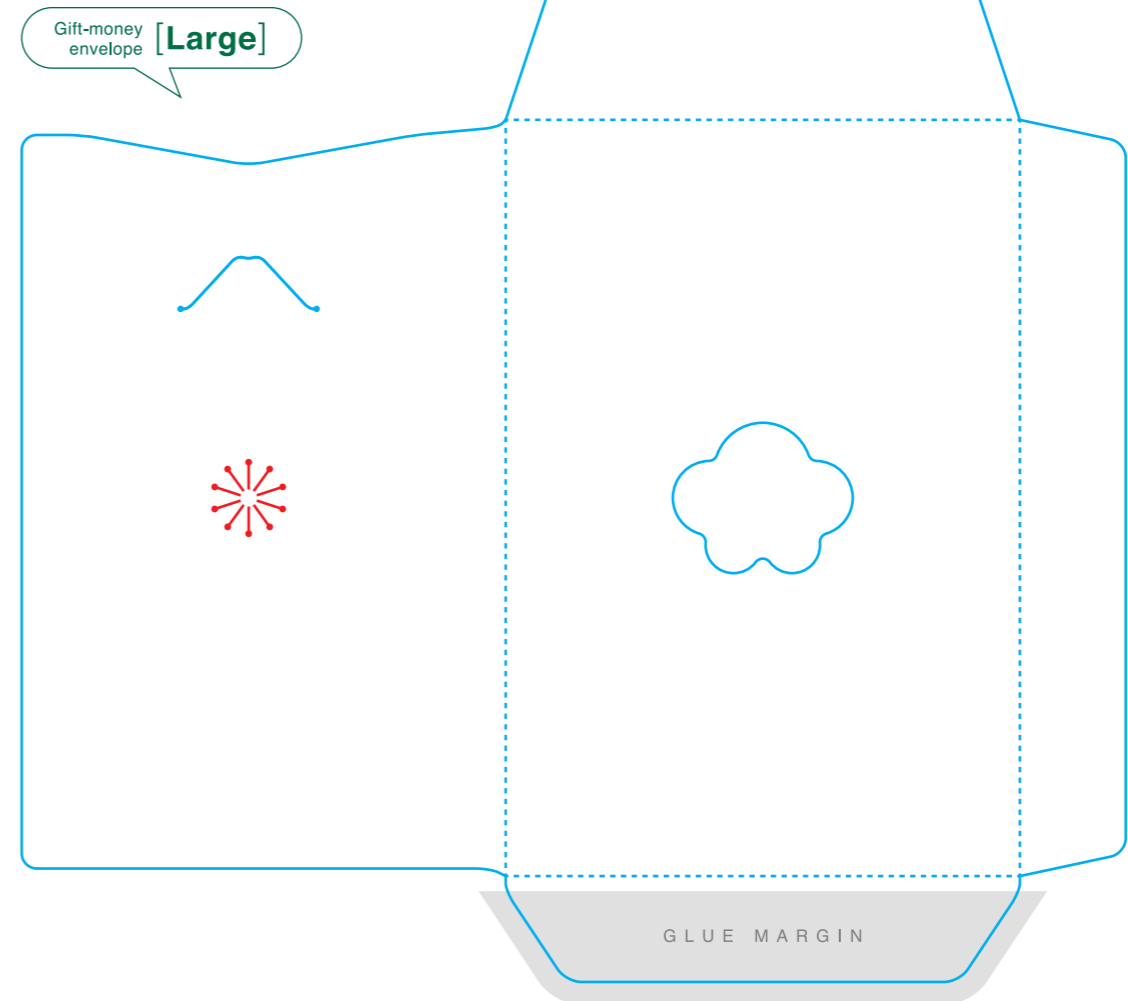
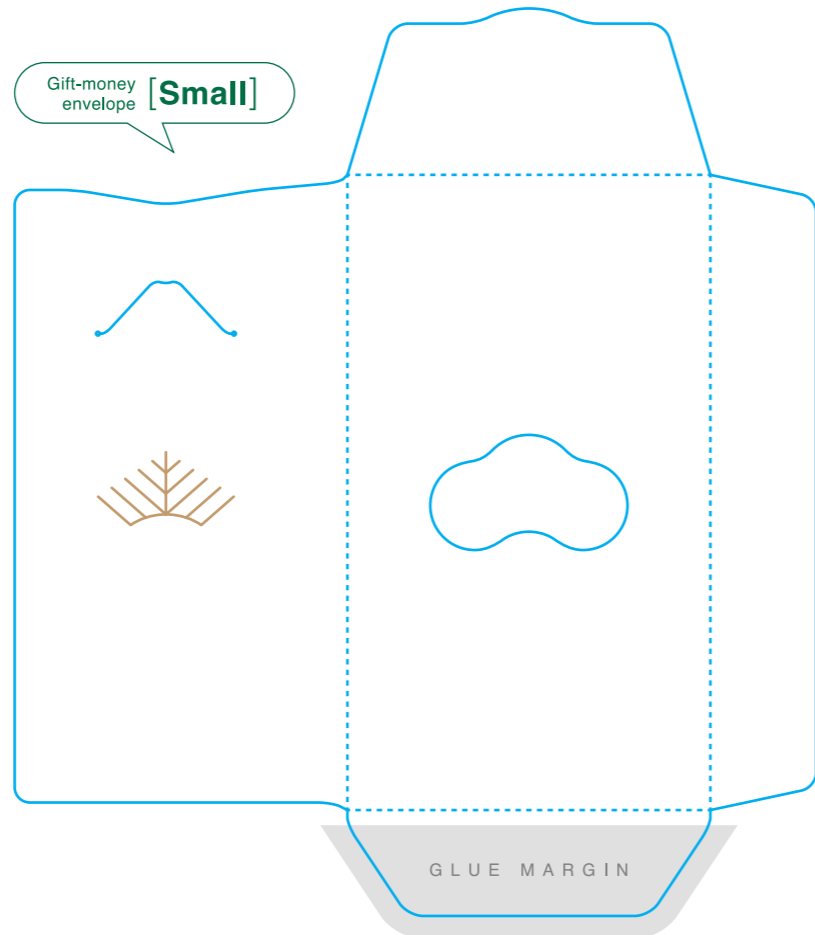
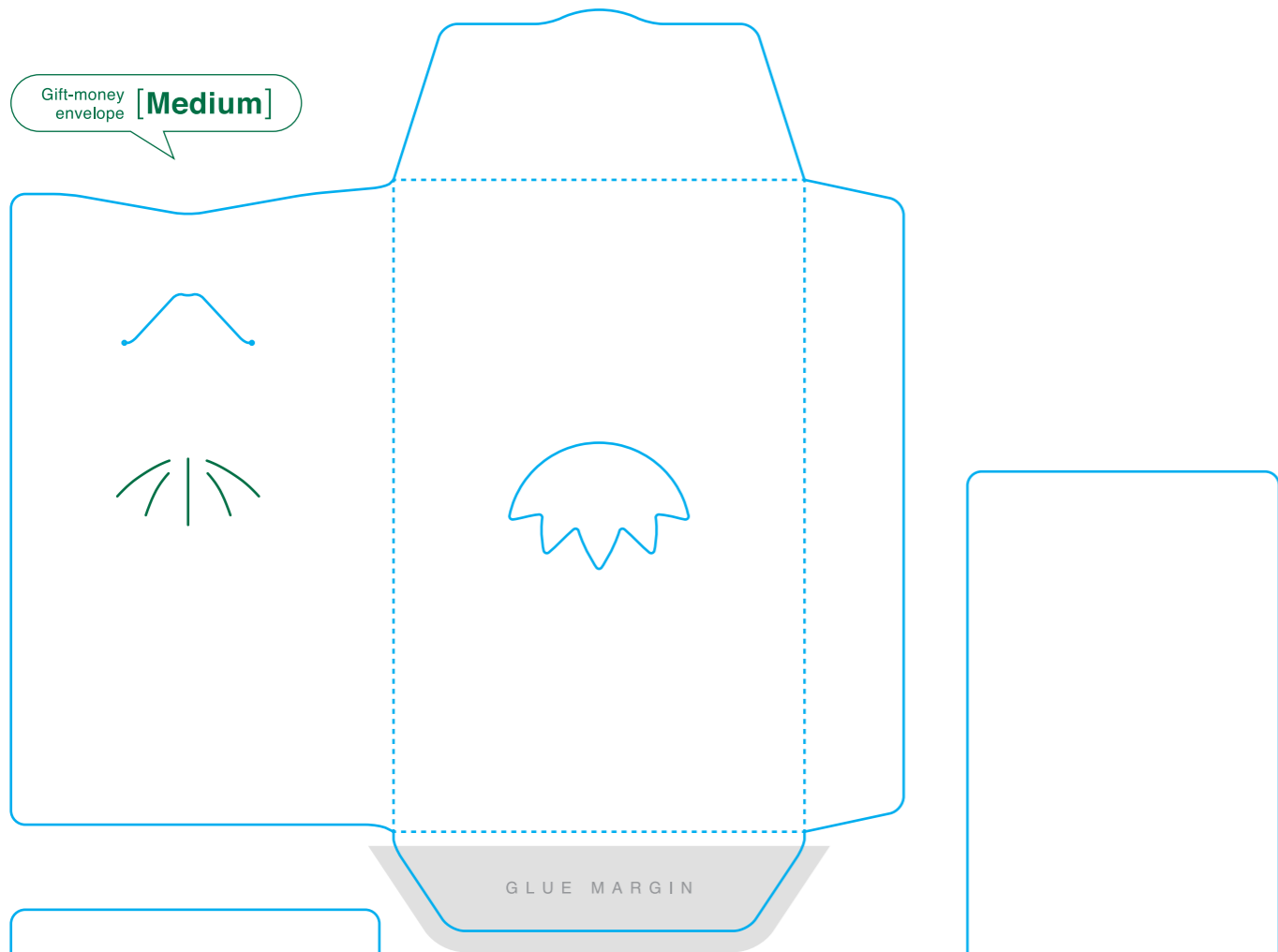
Gift-money envelope [Small]



Gift-money envelope [Medium]

Front Side





How to make First, cut out the large, medium and small gift-money envelopes and a message card along the cutting lines.

Back Side

Fold the envelope on the folding lines to make a mountain fold on the front part of the envelope and a valley fold on the back.

- 1 Cut out the gift-money envelope and fold the right side of the rear in a valley fold. Cut out the mark in the center.
- 2 Apply glue to the glue margin on the folded part of the right side of the envelope. Fold the left side of the envelope in a valley fold and firmly attach it to the glue margin.
- 3 Apply glue to the glue margin on the bottom of the envelope and fold it upward in a valley fold and firmly attach it to the envelope.
- 4 Turn the envelope over and confirm that the symbol picture is visible through the hole. Insert a smaller envelope, message and money in the envelope.
- 5 Finally, fold the top flap in a valley fold. Insert it into the mountain-shape cut to create an impression of a New Year's Day sunrise at the top of a mountain. Do the same with other envelope.

Completed!