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HARIBAKO, a versatile packaging solution for personal items

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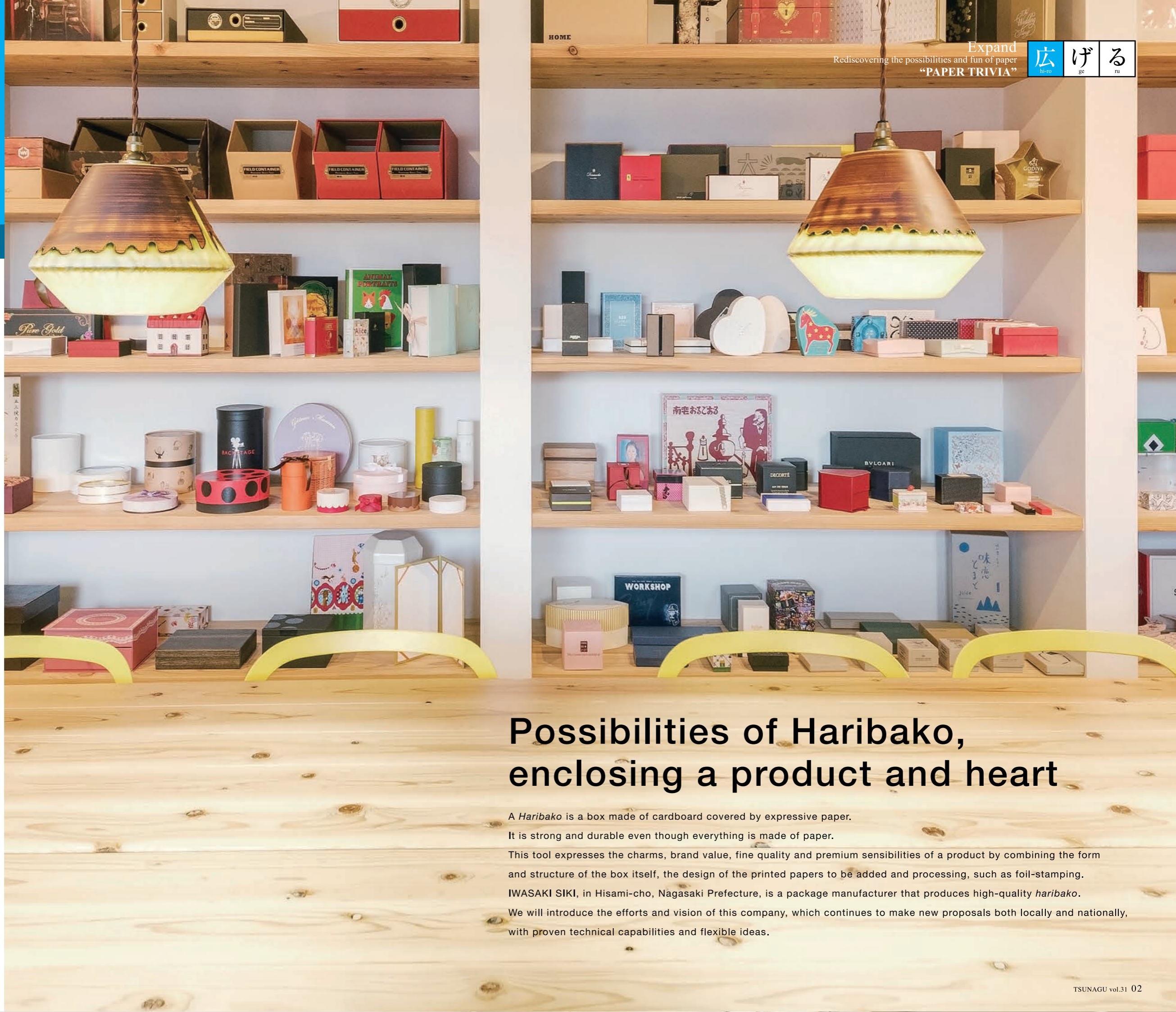
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Possibilities of Haribako, enclosing a product and heart

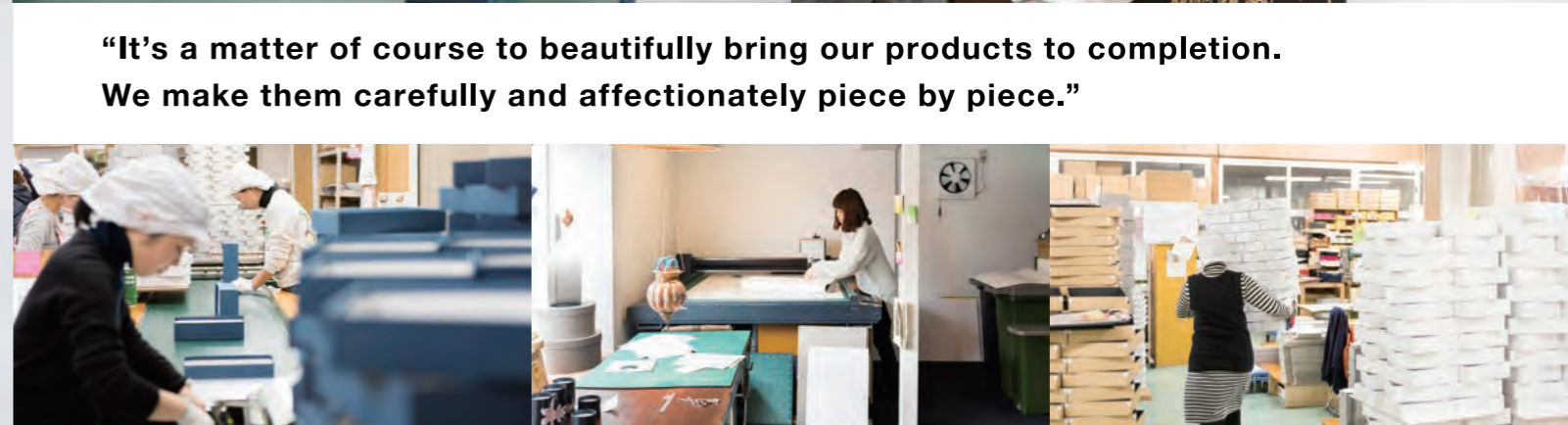
A *Haribako* is a box made of cardboard covered by expressive paper.

It is strong and durable even though everything is made of paper.

This tool expresses the charms, brand value, fine quality and premium sensibilities of a product by combining the form and structure of the box itself, the design of the printed papers to be added and processing, such as foil-stamping.

IWASAKI SIKI, in Hisami-cho, Nagasaki Prefecture, is a package manufacturer that produces high-quality *haribako*.

We will introduce the efforts and vision of this company, which continues to make new proposals both locally and nationally, with proven technical capabilities and flexible ideas.



“It’s a matter of course to beautifully bring our products to completion. We make them carefully and affectionately piece by piece.”

Every day we casually use many daily necessities and foodstuffs. We learn a lot of information about the use of a product from its packaging, without even needing to open the box. A package also plays an important role as a branding tool to communicate the brand’s worldview by displaying the originality and fine quality of the product, in addition to its function of enclosing products as a packaging material. Hasami-cho, Higashisonogi-gun, is situated in the middle of Nagasaki Prefecture. It has been a production area for ceramics for at least 400 years, since the Edo period. IWASAKI SIKI is also located here. This company engages in the planning, designing, manufacturing and processing of professional handcrafted *haribako* and other products in an integrated manner. “We originally only made cardboard boxes to send ceramics to urban areas,” said *Hirota IWASAKI*, president of IWASAKI SIKI. Japanese ceramics are highly regarded not only for their beauty as vessels, but also as art.

The area where the local industry of ceramics manufacturing has a history of continued growth is also where package manufacturers have always existed as a related business. “My grandfather founded the company in 1960, and I am its third president. However, the production volume of ceramics declined with the bursting of the economic bubble. Ceramics were often replaced by cheap imported products and the sales of packages declined considerably when I joined the company,” said Mr. Iwasaki. While package manufacturers across the country were driven out of business one after another by cheap paper boxes, Mr. Iwasaki said that to rebuild the company, he started by taking another look at its strengths. “I wondered if we would be able to develop customers beyond pottery, given that we had solid technical capabilities, experience and know-how in making craftsman-like *haribako* based on our many years of experience, because we would have endless business opportunities if we

widened our product range to include fancy gift boxes as a packaging material.” He said that walk-in sales, which began with companies in the local area of Hasami-cho, extended to Fukuoka shortly afterward and grew into a business with manufacturers and agents in various industries across Japan, triggered by a presentation made at an exhibition in the Tokyo metropolitan area. The company has established its position as a total packaging company by making the leap forward to the manufacturing of boxes that cast the shape of the makers’ heart, instead of those that simply protect products. A *haribako* is made by putting decorative sheets of paper together on an assembled box, using cardboard as the core material. The basic core material is widely used as a package for various products because it is very strong and has excellent shock absorption. “First, it is important that a *haribako* is made of paper. It’s light compared with other materials and its shape can be changed freely, according to

the product and its concept. Because many of our products are basically only made of paper, the eco-friendliness is also an advantage,” explained Mr. Iwasaki. In addition, the design is also flexible because printed paper is put together on the core material. A *haribako* is used as a package for high-end and limited edition products and can fully express the charms of the product by paying a lot of attention to the color, texture and style of the paper itself. Usually, the build-to-order manufacturing of an original *haribako* begins by receiving the product that will be put inside. By finely designing the box using 3D software, the company will complete it by verifying the many samples made and having many meetings with the customer. “There are a variety of requests. Some customers ask us to make a wonderful package first and then the customer will think about a product to put inside later. We feel very grateful for such requests because the value of a *haribako* itself is highly appreciated. However, unless we

understand the product’s concept and the story leading to its commercialization, it will essentially take some time until we achieve the best finish. We think a great deal before casting the heart put in the product into its shape. As long as such heart is present, we will be able to propose a different means of expression,” said *Yuko IWASAKI*, general manager of the planning division. A *haribako* from IWASAKI SIKI also plays the role of a transmitter that communicates not only beauty as a form, but also what the producer wants to convey to the receiver. Using wood patterns with an embedded blade, lines are drawn to fold the cut cardboard to fit into the shape of the development diagram and then the excess parts are cut off. After applying decorative papers with adhesive to the cardboard and assembling it carefully, one by one, *haribako* will be finally completed. “Although we use a customized machine for *haribako*, most of the process is done by hand. I think that because we are

experienced with orders for *haribako* with a complex shape and structure which other companies would decline, our staff has naturally acquired the technical and applied skills,” said Mr. Iwasaki. One of the characteristics of the company is that there are many female employees. “I think that because a lot of our job is detailed work that requires deft hands, female employees are a better fit. Each staff member has an area of specialty, and some would like to take on more complex jobs, while others are assembling the boxes quickly, and others are good at making polygonal boxes or heart-shaped boxes. We think a great deal about staff assignments and giving them a role that brings out their individuality,” explained Ms. Iwasaki. There are approximately 50 staff members in the production division. The combination of the physical strength of the male staff in charge of making the outline and the distinct delicacy of the female staff enables the company to achieve both high quality and productivity.

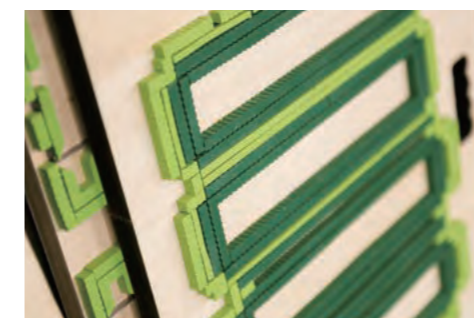
IWASAKI SIKI

■ Head office
201-1 Takanokashirago, Hasami-cho,
Higashisonogi-gun, Nagasaki
Tel: 0956-85-2127

■ Fukuoka Sales Office
3-6-29-403 Gintenchō, Hakata-ku, Fukuoka-shi,
Fukuoka

HP: total-package.jp

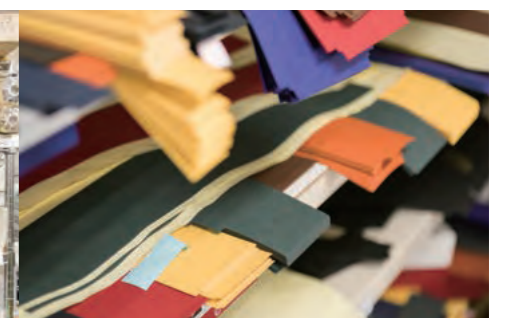
Mr. Iwasaki (right) and his wife, Yuko, who serves as general manager of the planning division



Wood patterns with an embedded blade are used to stamp the cardboard into the shape of a box.



In its studio, the company has a stock of dozens of metal foils for foil-stamping.



The stock of papers ordered from Japan and abroad exceeds 300 brands.



Trace
A paper culture that needs to be passed on to future generations
KAMI-IKU: Education on paper

"We would like to create a sensation from the moment a box is opened." From this idea, IWASAKI SIKI, which has been developing its business dedicated to build-to-order manufacturing, has launched its original brand *AKERU PROJECT*. "A company won't grow if it does the same thing, and we wanted to take on a new challenge that no other company had undertaken. Package production is one of our core businesses. We should be able to transmit high-quality products as a manufacturer with technology and production capabilities if we expand our ideas around the concept of creating a sensation, said Mr. Iwasaki. The announced lineup consists of 160 items in five different series. They include open-minded products in classical designs that never lose their appeal, ranging from storage boxes that take advantage of the manufacturing skills acquired from *haribako* to clutch bags and highly practical mats for outdoor activities. It is also surprising that all of these products are made of paper. The company also

makes gift boxes to which knitting and embroidery needles (made of cardboard) are attached. "This is a product to express a message and a design which the user wants to convey through embroidery, using evenly spaced round holes that open on the box's cover. This product is the result of collaboration with an outside creator, and we want to continue to increase such attempts in the future," said Mr. Iwasaki. The human network that has widened through the development of original products has also spread to the build-to-order manufacturing division. One of the spillover effects is "*Sewayaki Siki*" (caring paper package). This is a matching service in which IWASAKI SIKI introduces a designer who has good chemistry with a product without charge. Mr. Iwasaki said, "It would be nice if a customer were able to choose a designer according to the details of its product. We will gradually organize a system to introduce designers with different characteristics, areas of specialty and design tastes."

Based on the unmatched technical capabilities, expertise accumulated for many years and the production system that uniformly maintains its high quality, IWASAKI SIKI is building new business models by adding the ideas and things that the company obtained through its flexible power of ideas and many encounters. The challenge of the package manufacturer that keeps transforming has only just begun.

INFORMATION

"AKERU PROJECT" online shop
HP: total-package.jp/akeru-project

Presentation at exhibition
"The First Interior EXPO"
July 5 (Wed) – July 7 (Fri), 2017
Tokyo Big Sight East Hall



Current theme
Goshuin-cho

- ①-④ Holly Hoch | A shop specialized in Goshuin-cho
www.goshuincho.com/
- ⑤ Okayama Kami Kobo
www.rakuten.co.jp/okayamakamikoubou/
(Okayama Kami-shoji Co., Ltd | okayama-kami.co.jp/)



What is the original significance of collecting Goshuin, beautiful evidence that creates connections with Shinto and Buddhist deities?

With more people visiting a shrine or a temple to appreciate Buddhist statues or show up at a power spot, collecting *Goshuin* is becoming a fad. *Sumi* letters are written with a flowing brush stroke and a brightly colored affixed seal. Many people are fascinated by their artistic beauty, and it is said that *Goshuin* is highly popular even among foreigners. *Goshuin* is said to have existed during the Edo period. It was originally given as proof that a worshipper of a temple dedicated *Shakyo* (a copy of Buddhist scriptures), and it was known as *Nokyojin* (a stamp to show the dedication of *Shakyo*). This custom also spread to shrines over the course of time, and it has come to be given to people who visited a shrine and a temple as a proof of their visit across the country. It is a common practice to mark down the name of *Gohonzon* (principal object of worship at a temple, or the name of a shrine in the case of shrine) and the date of visit, etc., and for a temple master and Shinto priest to write it by hand. Therefore, no *Goshuin* is the same. In addition, because there are also rare *Goshuin*, such

as those on which a cute seal of an animal or a plant associated with the temple is affixed as a motif or those that can be obtained only at the time of a special ritual; there appear to be many *Goshuin* fans who are excited with these collections. However, we should not forget that *Goshuin* is important evidence that we have formed a connection with a shrine and Buddhist deities. Therefore, it must be properly received after we have visited a shrine or temple. Because many shrines and temples charge 300 yen or so for *Goshuin*, it is best to prepare small change. Not only *Goshuin*, but *Goshuin-cho*, a holder to collect *Goshuin*, are also drawing attention. In addition to the original *Goshuin-cho*, which can only be purchased at a temple, *Goshuin-cho* have been widely available with large stationery shops creating a dedicated section. The lineup is rich enough to attract different kinds and ranges from pop *Goshuin-cho* with covers featuring a popular character to those focused on functionality that use strong paper. Take a tour of shrines and temples this spring with your favorite *Goshuin-cho* in hand.

Special Feature
Celebrating the
10th Anniversary
of Publication

特別企画
TSUNAGU ARCHIVES

ARCHIVES
[繋ぐアーカイブス]

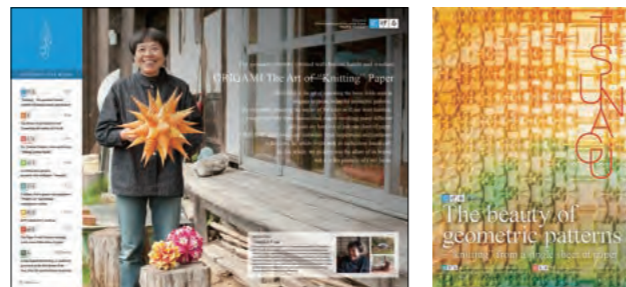
TSUNAGU has been around for a decade now, since it was first published in April 2007, serving as a gateway for its readers to explore the versatility and potential of paper. In celebration of the 10th anniversary of publication, and aspiring to open a new chapter in its history, TSUNAGU is running special features introducing stories about the successful activities that have been undertaken by the artists and corporations previously covered by our publication. We hope that you will enjoy exploring the latest activities of Japanese artists and others while going on to even greater things in the global arena as promoters of Japanese paper & culture abroad.

Tomoko FUSE has gained an international reputation from her incomparable works of ORIGAMI art. She remains active in announcing new works under the name "FUSE," which is known globally.

ORIGAMI Artist
Tomoko FUSE

01

DATA TSUNAGU Winter Edition 2015 (Vol. 22)
HP: tomokofuse.com

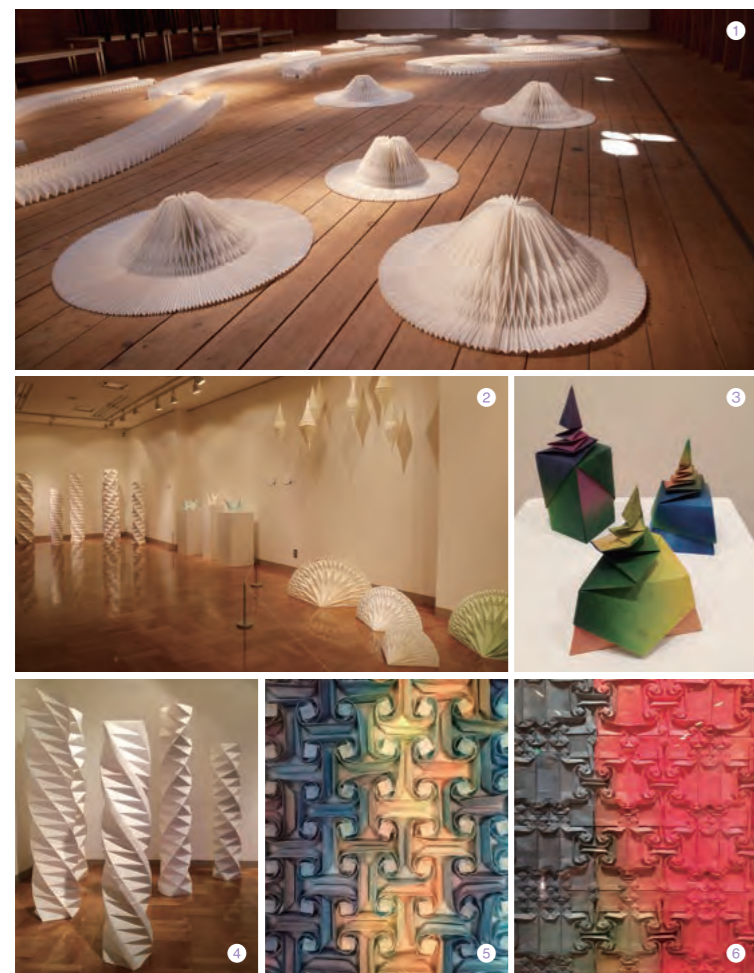


Tomoko FUSE is an internationally recognized ORIGAMI artist, embracing her own unique concept with incomparable artistry that produces geometric beauty by transforming a mere flat sheet of paper into a finished sculpture through folding and complicated sculpting approaches. Ms. Fuse has actively promoted activities aimed at increasing ORIGAMI's attractiveness and popularity around the world. Her activities in recent years include a joint exhibition held in Germany with a local German artist (August - October 2015), and a solo exhibition held at the Azumino Municipal Museum of Modern Art, Toyoshina (April - June 2016). She was also invited to participate in the international exchange program held in Argentina (October 2016). This year, Ms. Fuse will exhibit her works at the Japan Alps Art Festival (June 4 - July 30), while actively engaging in other major events, including the publication of her works in Italy, a solo exhibition to be held in Europe and the launch of an original lighting brand. We look forward to her continued success in the years to come.

From the first TSUNAGU GALLERY, a joint exhibition with this magazine:
Held in February - March 2017; KPP Head Office, 1F Entrance



Ms. Fuse's works of ORIGAMI were exhibited at the first round of the TSUNAGU GALLERY, a joint exhibition program launched in commemoration of the 10th anniversary of publication, attracting many visitors.

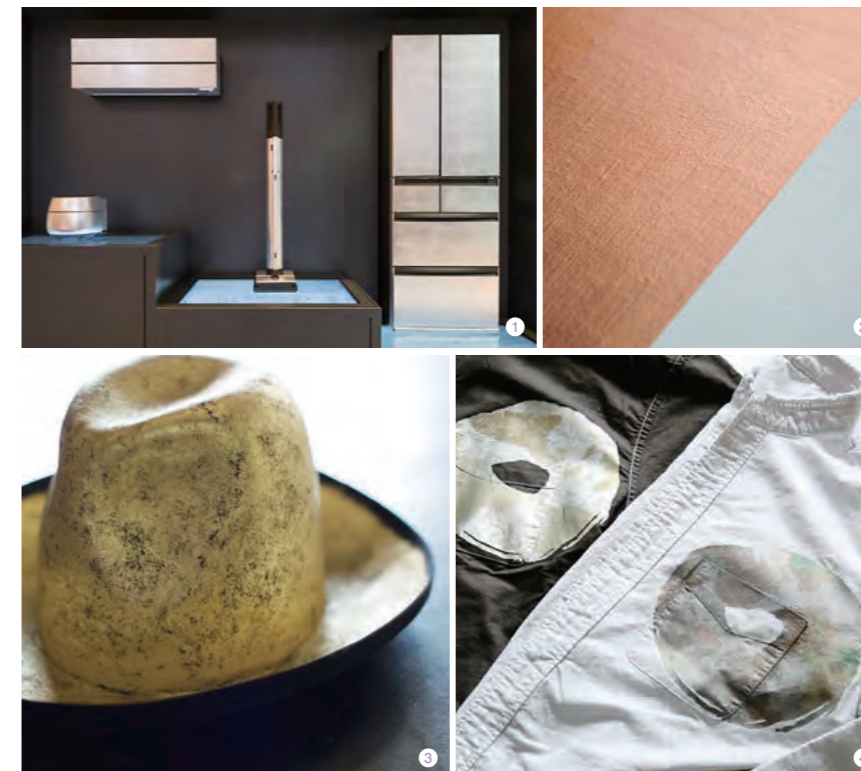


①: At the joint exhibition in Germany; ②③④⑤⑥: At the solo exhibition in the Azumino Municipal Museum of Modern Art, TOYOSHINA

Japan Alps Art Festival 2017 - Shinano-Omachi Food and Art Corridor -
 ■ Period: June 4 (Sun) - July 30 (Sun) ■ Venue: Omachi City, Nagano (five areas)
 ■ Admission: (Advance ticket) Adults: 2,000 yen, senior high school students: 1,000 yen, elementary school and junior high school students: 300 yen. (Walk-up ticket) adults: 2,500 yen, senior high school students: 1,500 yen, elementary school and junior high school students: 500 yen
 ■ HP: shinano-omachi.jp/

INFO

Promoting the attractiveness and technology of metallic leaf products around the world in collaboration with partner companies in other business industries

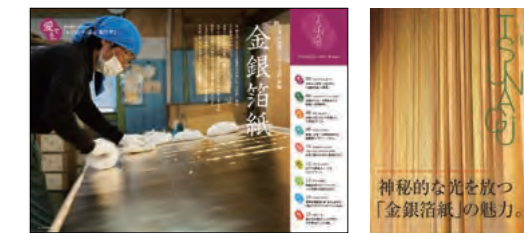


①: Silver foil stamped home electrical appliances jointly developed by Mitsubishi Electric (Not for sale). ②: Stamped Cutting Sheet®, jointly developed by Nakagawa Chemical. ③: CA4LA's hat with gold and platinum foil stamped all over. ④: A jointly developed product by FACTOTUM, with stamped metallic foil symbolizing the spirit of ZEN

REKISEISHA
a manufacturer of construction materials using metal foil

02

DATA TSUNAGU Winter Edition 2014 (Vol. 18)
HP: rekiseisha.com



The Company produces materials using fine metallic foil with unrivaled craftsmanship and proprietary foil stamping technology. The metallic foil products manufactured by the Company are non-tarnishable even under tough conditions. The foils are stamped to a 1/10,000 millimeter thickness to produce a new and mysterious sparkle. They are largely used in temples and shrines all across Japan, as well as for wallpaper in jewelry shops. The area of applications keeps expanding as interior materials in overseas markets. One of the recent endeavors for the Company was related to the product development efforts jointly undertaken with partners in other business industries. In collaboration with an electrical appliance manufacturer, the Company has developed home appliances such as refrigerators and rice steamers incorporating its silver foil technology. The Company has also developed Cutting Sheet® in collaboration with Nakagawa Chemical, a manufacturer of interior materials, which was followed by the development of innovative products with unrivaled technological advantages. These products use sophisticated technologies related to various materials and metallic foil, leveraging collaborative efforts undertaken with apparel companies such as FACTOTUM, a fashion brand, and CA4LA, a hat maker.

03 Natsumi TOMITA
a sculptress

DATA TSUNAGU Winter Edition 2015 (Vol. 22)
HP: tomitanatsumikan.wixsite.com/tommy



Natsumi TOMITA is a recognized sculptress, known for her works of art with a unique approach and artistic taste, including those with a motif of humans made from newspapers and magazines or those inspired by animals using recycled materials. Her story was reported by TSUNAGU in 2015. Since then, she has remained very active as an artist, offering artistic products to a hotel in Indonesia, holding a group exhibition at Shinjuku Takashimaya featuring ULTRAMAN (April 2016/Exhibited Alien Baltan, made out of recycled materials), holding a solo exhibition at Kanagawa Prefectural Civic Hall (May 2016/Exhibited animal sculptures made from recycled materials), and holding a solo exhibition at Shinjuku Takashimaya (July-August 2016/Announced new dinosaur sculptures). Beginning in April of this year, her sculptures will be exhibited in the second round of TSUNAGU GALLERY. We look forward to providing you this opportunity to enjoy her works of art.

Ms. Tomita has announced paper figures and artistic sculptures made out of recycled materials. Beginning in April, her works of art will be exhibited in TSUNAGU GALLERY.



①②③: Original art works installed at AXIA South Cikarang Business Center in Indonesia. ④: Tyrannosaurus "Recks" exhibited in Shinjuku Takashimaya, ⑤: A solo exhibition, "Carnival of Animals"

TSUNAGU GALLERY vol. 2

■ Period (plan): April 3 (Mon) - June 2 (Fri)
 ■ Venue: 1F entrance of the head office of Kokusai Pulp & Paper Co., Ltd.
 ■ Admission: Free

Newspaper Sculpture (provisional)

■ Period: October 14 (Sat) - January 8 (Mon) (holiday), 2018
 ■ Venue: Hamada Children's Museum of Art (Shimane Prefecture)
 ■ Admission: Adults: 400 yen, senior high school students and college students: 300 yen, elementary school and junior high school students: 200 yen

INFO

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 10: Sei WAJIMA

I met *Sei WAJIMA* for the first time at Nangokuki, a get-together in memory of *Sanjugo NAOKI* held at Chosoji, a temple in the Tomioka area of Yokohama. If my memory is correct, it was February 1988, nearly 30 years ago.

Ms. Wajima was a younger sister of *Junichiro TANIZAKI*'s first wife Chiyo. Her stage name was *Michiko HAYAMA*. She is said to be the first actress in Japan to have appeared in a movie in a swimsuit. On the day we met, Ms. Wajima talked with Mr. Tanizaki's youngest brother, Shuhei, on the theme, "Writers in Our Memories," to an audience of about 100 people. Ms. Wajima's testimony, in which she did not mince words, threw into sharp relief and without mercy the private life and true face of Mr. Tanizaki, Naoki and the writers who were their contemporaries. Her remarks caused the rather sober Shuhei to flinch at times, but certainly excited the audience.

We only exchanged greetings that day. The next year, Ms. Wajima took part in Nangokuki, bringing with her piroshki from the Eurasian Delicatessen that was then still open in Roppongi as a gift for me. Our friendship started from there.

I invited *Hisako KOBAYASHI*, editor of the Chuo Koron magazine, which had strong ties with Mr. Tanizaki, to join us. The three of us prowled the streets at night. I treated Ms. Wajima and Ms. Kobayashi frequently because I still had some influence at that time.

They would reciprocate from time to time. "Thank you very much for taking Ms. Kobayashi and me to such a wonderful place the other night. I'm sorry to trouble you again, but I would be extremely happy if you could take the time from your busy schedule to send me some *narazuke* (pickles seasoned in sake lees), which Mr. GOMI had kindly sent to the Sato house during his lifetime.

I always received a portion of those pickles. They were truly delicious. If I remember correctly, they came from a place in Nara called Gojozaka."

The postcard is postmarked June 1990. I think it shows how close we had become in a matter of just a year or two. We are not likely to ask someone to go and buy *narazuke* for us unless we are pretty close to that person. However, Ms. Wajima was a legend who was believed to be the model for Naomi, the heroine of Mr. Tanizaki's novel *Chijin-no Ai*. She was well past 80 at that time, but she was still free and unrestrained.

Where was this wonderful place mentioned in the postcard? I asked Ms. Kobayashi, but she didn't remember. I had many opportunities to go to Nara in those days, but I don't have the memory of sending *narazuke* from there.

Ms. Wajima lived rent-free in the house of *Haruo SATO*, whom Chiyo had married (though Sato was not there anymore). She didn't look too well-off. However, the tempura restaurant Ms. Wajima took me to was first class. She sent me cookies from Murakami Kaishindo, a high-status confectionery shop, as mid-year and year-end gifts, too.

I wonder what the three of us – so different in age and background – had in common. We were on the same wavelength. Ms. Wajima always opened her heart to us and answered the standard questions Ms. Kobayashi and I asked her lightheartedly. They included the depth of her interesting connection with Mr. Tanizaki and her rumored relationships with the superstars *Tokihiko OKADA* and *Ureo EGAWA*. Ms. Wajima and I lived quite close to one another, and she visited my house several times. Every now and then, she would give me presents like calligraphy by Mr. Sato. She might have done so to please me, an enthusiast. I think I still have these gifts somewhere in my house.

One thing I still recall with regret is that Ms. Wajima came to my house with a rice bowl, which Mr. Tanizaki had used regularly, as a gift for me, but fell and smashed the bowl. I told her I would repair it with gold-dust lacquer, thinking it was a precious bowl and thanking her for her kindness. However, Ms. Wajima took it home, saying she would repair it herself and bring it back.

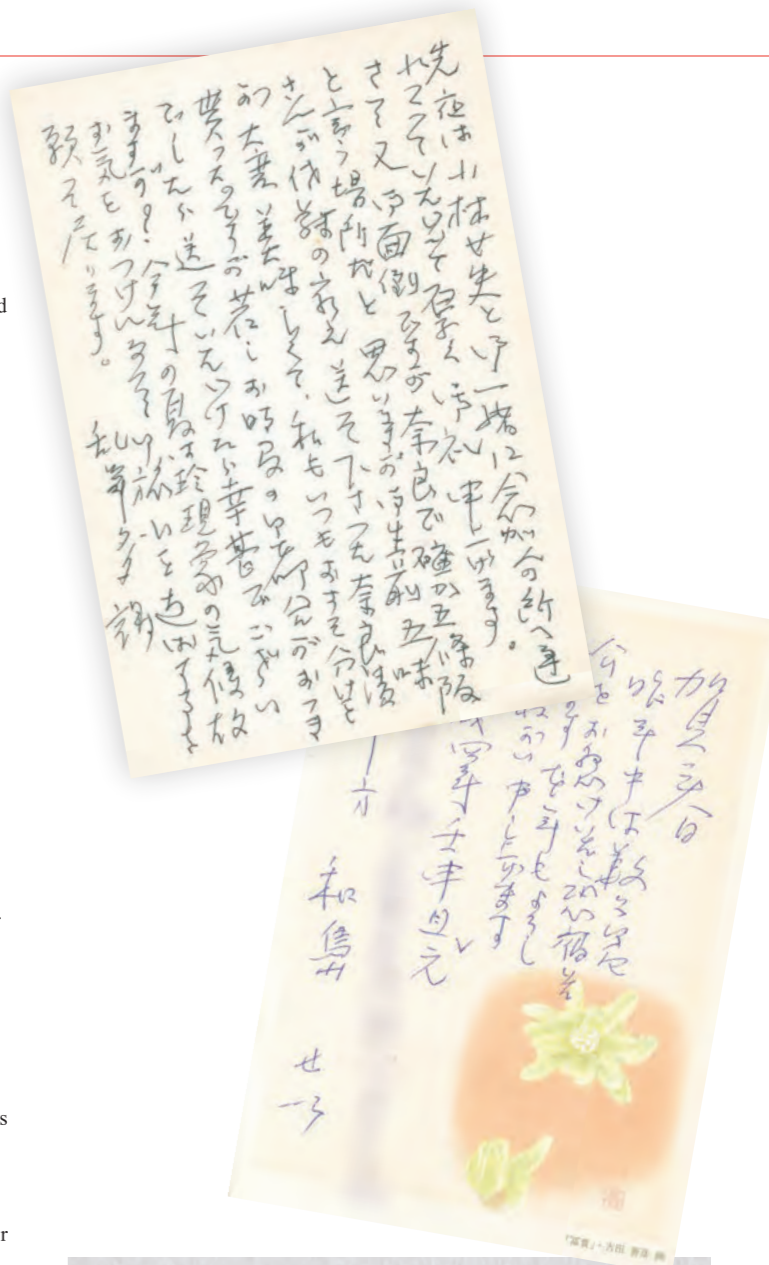
I wonder what happened to that rice bowl.

I have two sons. Ms. Wajima was good at firing them up. With her hands over their shoulders, she would transmit the force of her spirit to them from behind, tapping their shoulders with a shout of "ei." I wonder what kind of effect that was meant to have. Still, I cannot say definitively that it was completely ineffective because every member of my family who received the force of her spirit has since enjoyed sound health.

I didn't invite Ms. Wajima to stay overnight because our house was small. However, I heard she often stayed at Ms. Kobayashi's apartment after seeing me. Because she had lived a sheltered life as an actress, Ms. Wajima relied on servants. She never washed her hair at Ms. Kobayashi's apartment. "She seemed to visit a beauty salon to have a shampoo," Ms. Kobayashi told me. "She never put away her futon after waking up at my place. She left her pajamas where she took them off."

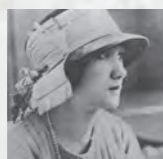
Ms. Wajima passed away in 1996. She was 94. According to Ms. Kobayashi, I was a topic of conversation when Ms. Kobayashi would speak with Ms. Wajima in an apartment in her twilight years. Ms. Kobayashi asked her on one occasion, "How do you feel about Mr. Uemura?" For the record, Ms. Kobayashi is the editor of paperbacks written by my father. That's the only relationship we have.

Ms. Wajima is said to have replied as follows, "I wouldn't mind having a match, depending on circumstances." Ms. Wajima was as old as my father. I felt strangely moved when I heard this remark by a lady about 40 years my senior. and it caused me to smile.



Sei WAJIMA 1902-1996

Movie actress



Born in Maebashi City, Gunma Prefecture, *Sei WAJIMA* is the younger sister of *Chiyo ISHIKAWA*, the first wife of *Junichiro TANIZAKI*. Ms. Wajima saw the marriage of her older sister as an opportunity and moved to Tokyo when she was 15. In Tokyo, she attended an English school and a music academy. Ms. Wajima made her debut on the silver screen when she starred under the stage name *Michiko HAYAMA* in *Amachua Kurabu* (Amateur Club), a film scripted by Mr. Tanizaki and produced by the studio Taishokatsuei, during her summer break when she was 18. Ms. Wajima subsequently appeared in films such as *Hinamatsuri-no Yoru* (The Night of the Girls' Festival) and *Tabakoya-no Musume* (A Girl at a Tobacco Store). She is said to be the model for Naomi, the heroine of *Chijin-no Ai* (Naomi), the most important work of Mr. Tanizaki.



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).

KPP branches out into the thermal recycling business in a bid to transform into a comprehensive recycling-oriented company.

As a trading firm specializing in paper, KPP has been selling paper and paperboard. It has also been undertaking the material recycling business through which it collects recovered paper and supplies it to the paper mill. To further the environmental business in the future, KPP is planning to start selling fuel for wood biomass power generation in fiscal 2017. Sales are based on the thermal recycling business, designed to sell fuel for biomass power generation, such as wood chips, wood pellets and palm kernel shells (PKS). KPP aims to establish a foothold as a comprehensive recycling-oriented company by closely connecting this thermal recycling business with its material recycling business. In September 2016, as a stepping stone for promoting the business, KPP financed *Biomass Power Technologies Inc.*, a company undertaking the biomass power generation business. Biomass Power Technologies plans to introduce a power generation boiler manufactured by *Takuma Co., Ltd.* to effectively use the

unused wood fiber. This boiler is the first 2,000 kw class boiler in Japan in the biomass power generation business. KPP seeks to accumulate knowhow about the renewable energy business, promote the thermal recycling business and realize an efficient supply of biomass fuel through this investment in Biomass Power Technologies, a power generation business operator, from its position as a fuel supplier.

Biomass Power Technologies Inc.

Head office location: Matsusaka City, Mie Prefecture
Representative: Tsuyoshi KITAKADO, representative director and CEO
HP: bpt.co.jp/
Date of establishment: December 14, 2015
Business description: Biomass power generation

KPP held “Feature-Packed! Paper and Other Material Exhibition.”

KPP held an exhibition titled “Feature-Packed! Paper and Other Material Exhibition” at its head office in Tokyo, on February 8 and 9, 2017. At this exhibition, KPP introduced products with high added value and advanced functions that use paper as a material in cooperation with various manufacturers. At the annual popular exhibition section for calendars, KPP displayed a total of 42 calendars, including prize winners at the national calendar exhibition and those for which it had received orders. The findings of a statistical survey on subjects, including the paper used for calendars and its sizes, were also displayed. They attracted the interest of visitors. There were a total of about 450 attendees in two days.



KPP announces the relocation of its Kyushu Branch.

KPP has decided to move its Kyushu Branch to the address listed below. The new office is only a few minutes away from the current Kyushu Branch by foot. Telephone and fax numbers for the Kyushu Branch will remain the same after the relocation. We look forward to your increased patronage.

Kokusai Pulp & Paper Co., Ltd. Kyushu Branch

New address:
Asahi Seimei Fukuoka Daini Building 2F, 5-22 Tenyamachi,
Hakata-ku, Fukuoka City, Fukuoka Prefecture 812-0025
TEL: 092-291-8851 FAX: 092-272-4780
*Telephone and facsimile numbers for the Kyushu Branch will remain the same.
Date of operational launch: May 1 (Mon), 2017

KPP's overseas affiliates held a general meeting of shareholders.

KPP's overseas affiliates held a general meeting of shareholders in Manila, Philippines, on March 2, 2017. In addition to the 10 representatives from each of the affiliates, *Madoka TANABE*, president, and officers in charge represented KPP Japan attended this meeting. The account statements for all 10 overseas affiliates were approved. Taking advantage of the occasion, the overseas affiliates' representatives unified their views toward the achievement of the consolidated fiscal 2017 budget.



Theme for the first occasion

Things you can do at PAPER MALL



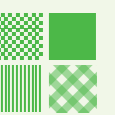
PAPER MALL is a convenient online mail-order site where you can buy paper chosen from a lineup of about 1,000 types, such as plain paper and specialty paper, with one sheet as a unit of purchase. The number of regular PAPER MALL users are increasing rapidly because the site delivers the paper they need now, ranging from standard products like copying paper to coated paper used for catalogs, pamphlets, posters and POP advertisements to special paper not available at other online mail-order sites, on the same day as the day of order placement*. The fan base for PAPER MALL is expanding to graphic designers, art school students, corporate employees in charge of sales and sales promotion and cultural property restoration experts. People involved in the paper industry are also paying attention to PAPER MALL because they can check all the latest news about paper on the site. PAPER MALL is a highly practical website where you cannot only buy paper but also find paper goods and the latest information about them, all in the one place. We invite you to visit the site!

*Same-day delivery is limited to orders from the 23 wards of Tokyo (excluding Adachi ward) placed before 11:00 a.m. on weekdays. There are a number of products sold at PAPER MALL that are excluded from this delivery service.

*PAPER MALL is available only for sales in Japan.

1 Your purchase can start from one sheet of paper. PAPER MALL also offers special types of paper you cannot find in any other place.

Approximately 1,000 paper items are available for purchase at PAPER MALL. Many types of special paper not available at other online mail-order sites are available for purchase at PAPER MALL. Your order can start from a single sheet. That is the greatest characteristic of PAPER MALL.



2 Same-day delivery with free shipping to anywhere within the 23 wards of Tokyo. You can have the type of paper you want delivered to you immediately.

Delivery to addresses within the 23 wards of Tokyo is free, with the exception of certain products. Same-day delivery is also possible (except for Adachi ward) if an order is placed before 11:00 a.m. on weekdays.



3 Membership registration (free of charge) is simple and easy. Books of samples are free of charge, too.

Membership registration (free of charge) is immediately complete when the required information is entered at the site and sent from there. PAPER MALL delivers product samples and books of paper samples to you free of charge, too.



4 Delightful processing services, such as cutting and the production of dummies, are available, too.

PAPER MALL is meeting customer requests for processing purchased paper, such as cutting it down to A4 and other standard sizes and the production of dummies, in a flexible manner (on a fee-charging basis).



5 You can view all types of specialized paper information free of charge.

PAPER MALL is well stocked with useful information, such as news on paper glossaries and paper market changes, in addition to the latest domestic and international news about paper and the paper industry. You can view all of this information free of charge by visiting the site.



6 Loaded with paper-related books, stationery and paper products

PAPER MALL is stocked with a wide variety of commodities, including *Design-no Hikidashi* (A Drawer for Designs), a magazine popular as a guide for designers, stationery and popular paper products.



Access PAPER MALL from here.

PAPER MALL

Search

www.kpps.jp/papermall/



Editorial Postscript

Ten years have passed since the first issue of TSUNAGU came out. Through its production, I met many artists involved with paper. They showed me the splendor of paper and how they take on new challenges while observing tradition. They also taught me the true depth of paper, including paper uses I had never imagined. Many TSUNAGU readers also gave us their extremely valuable opinions through a questionnaire we conducted in the previous issue. I would like to take this opportunity to express our sincere thanks for their cooperation. We are resolved to make greater efforts to produce pages that give our readers joy and happiness. We request their continued support in the period ahead of us. (J. S)

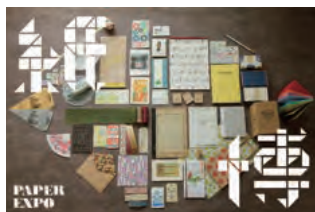
April is the time of the year for viewing cherry blossoms. I've been watching the buds on the cherry trees in a neighborhood park swell day by day on my way from home to my train station every morning, counting the days before they bloom. There are various theories regarding the origin of cherry blossom viewing. My favorite theory is that cherry blossom viewing started among peasants as an event to pray for a good harvest. They treated a god that had come down from a mountain to their village and stayed in a cherry tree with sake and a meal, and joined the god in the eating and drinking. The garbage left by cherry-blossom viewers has been in the news in recent years. I think the peasants in those earliest days would have been angry if they had known how things are today. Let's observe good manners so that we can all view the cherry blossoms pleasantly. (M.I)

April 15 (Sat) – 16 (Sun)

EVENT

Paper Expo

TEGAMISHA is a company that publicizes the attractiveness of craftsmanship through activities related to operating cafes and shops that carry a wide range of paper-based merchandise. It also plans promotional events and book publications. Through its consistent approach embracing the profound significance of paper, TEGAMISHA has curated a collection of paper from around the world, consisting of selectively collected paper as a type of material with high artistic value. During the Paper Expo, the Company will exhibit its paper collection and sell some of it. In the first commemorative exhibition, *COCHAE*, *Keiko TSUJI* and *Tokyo Pear* will be presenting their works of art. The activities of these artists have been featured previously in our magazine.



DATA

- Venue: Tokyo Metropolitan Industrial Trade Center Taito-kan (2-6-5 Hanakawado, Taito-ku, Tokyo)
- Admission: 500 yen (free for elementary school students or younger kids)
- For inquiries, please contact: TEGAMISHA
- TEL: 042-444-5367
- HP: kamihaku.jp/

April 5 (Wed) – 7 (Fri)

EXHIBITION

The 8th Film Tech Japan

Film Tech Japan is the world's largest exhibition for films, with a number of companies participating related to highly functional films with extensive technologies, ranging from those used for processing raw materials, forming processes and making the finished products. During the trade show, many seminars and workshops will be held on topics regarding the latest market developments and technologies.

DATA

- Venue: Tokyo Big Sight (3-11-1 Ariake, Koto-ku, Tokyo)
- Admission: Free (Invitation required)
- Contact: Secretariat
- TEL: 03-5302-3143
- HP: www.filmtech.jp/

April 23 (Sun)

EVENT

Minowasshoi Marché 2017

Minowasshoi Marché is a local exchange event that has been around since 2015, primarily initiated by a group of local Japanese paper craftsmen embracing traditional techniques for hand-made paper. During the event, visitors can browse and buy paper crafts and other local artifacts as well as enjoy regional delights, with workshops featuring a live performance by a local Japanese paper craftsman.

DATA

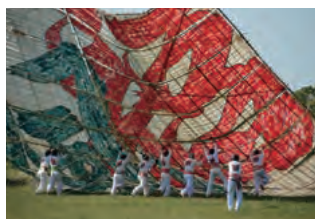
- Venue: Shibafu Hiroba, Minowashi-no-Sato Kaikan (1851-3 Warabi, Mino, Gifu Prefecture)
- Admission: Free
- Contact: Division of General Policy, Mino City Hall
- TEL: 0575-33-1122
- HP: www.city.mino.gifu.jp/

May 4 (Thu, Holiday) – 5 (Fri, Holiday)

EVENT

Sagami-no-Oodako Matsuri

Sagami-no-Oodako Matsuri (Giant Kite Festival) is a traditional event that has been held in Sagami-hara City since around 1830. During this event, Japanese kites (in a variety of sizes) are flown in four locations in the city, including Shindo, Katsusaka, Shimo-Isobe and Kami-Isobe. The largest kite is about 15 meters long. It is a joy to see the giant kite flying in the sky. Each year, the community has voted on what characters or title they wanted on their kites. The title for 2017's kite is "*Kisei*" (shining star).



Award-winning kites for 2016

DATA

- Venue: four locations on the river bank in Araiso, Sagami-gawa (Minami-ku, Sagami-hara City, Kanagawa)
- Admission: free
- For inquiries, please contact Sagami-hara City Ca Center
- TEL: 042-770-7777
- HP: www.e-sagami-hara.com/event/may/0237/

May 26 (Fri) – 27 (Sat)

EXHIBITION

Kyushu Sign & Design Display Show 2017

This trade show features exhibitions presenting new technologies and products related to printing machines, equipment and related data processes. During the event, we will give presentations regarding emergency goods, *town ecomor* or a points system for the collection of recovered paper and other products for customers in the printing industry.

DATA

- Venue: Fukuoka Kokusai Center (2-2 Chikko-hon-machi, Hakata-ku, Fukuoka)
- Admission: Free (Invitation required)
- Contact: Executive Committee
- TEL: 092-271-3773
- HP: www.kpmc.jp

June 21 (Wed) – 23 (Fri)

EXHIBITION

SAPPORO PACK 2017

This trade show is designed to showcase excellent products and cutting-edge technologies related to Hokkaido's packaging materials industry, seeking to promote eco-friendly packaging materials, ensuring security and safety in dietary life. Many local companies operating in the packaging materials industry in Hokkaido take part, proposing and promoting their business solutions aimed at accommodating diverse business requirements.

DATA

- Venue: AXES SAPPORO (Sapporo Ryutsu Sogo Kaikan) (4-3-55 Ryutsu Center, Shiroishi-ku, Sapporo, Hokkaido)
- Admission: 500 yen
- Contact: NIPPO CO., LTD.
- TEL: 03-3262-3462
- HP: www.nippo.co.jp/pack017

*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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TEL: 81-3-3542-4111 (main switchboard number)

URL: <http://www.kppc.co.jp/>



Make It
Feel the texture of paper
PAPERCRAFT on the DESK

Yupo® X TSUNAGU
Collaborative supplement

Multi-purpose Tool Stand
Can also be used around water!

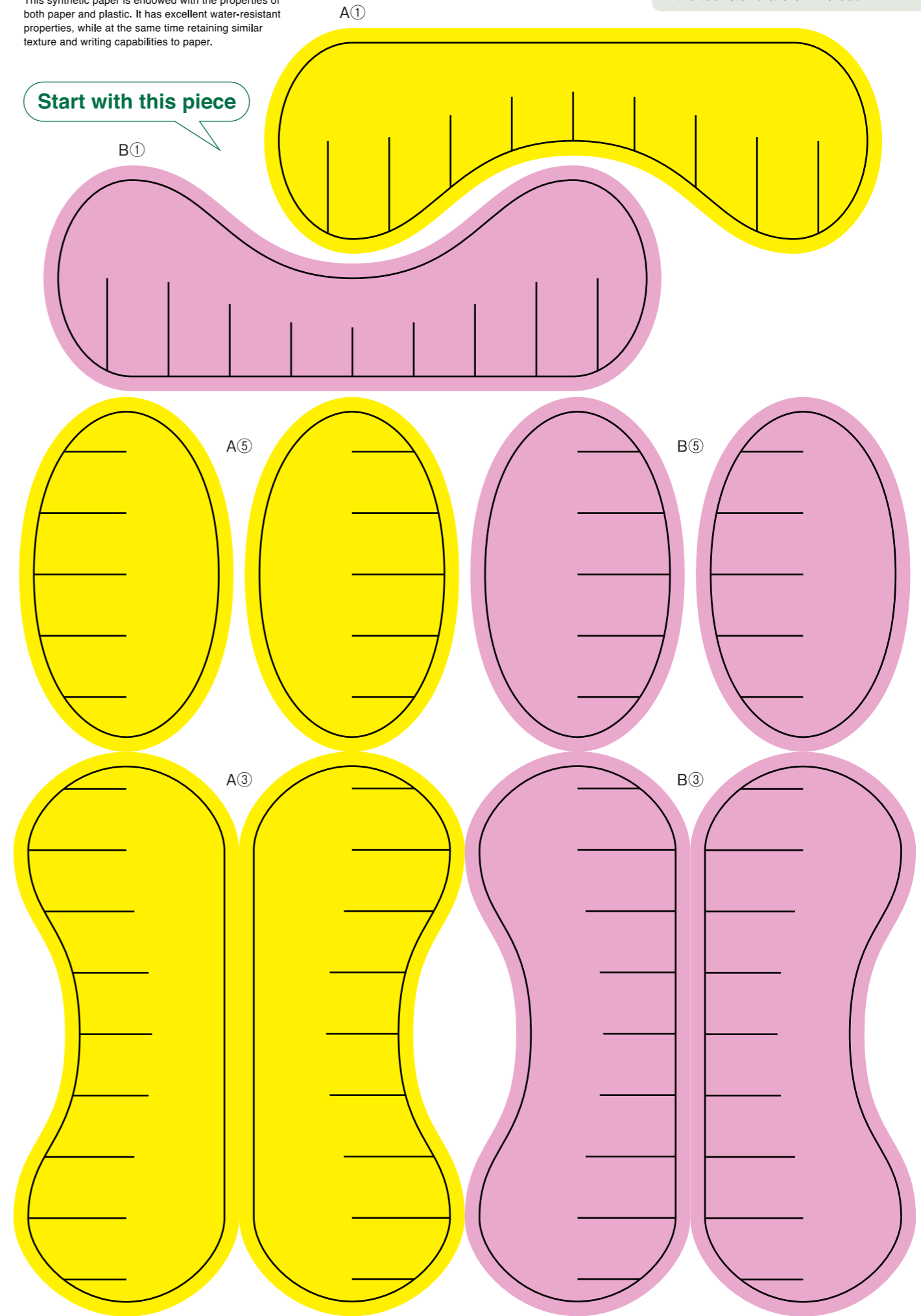
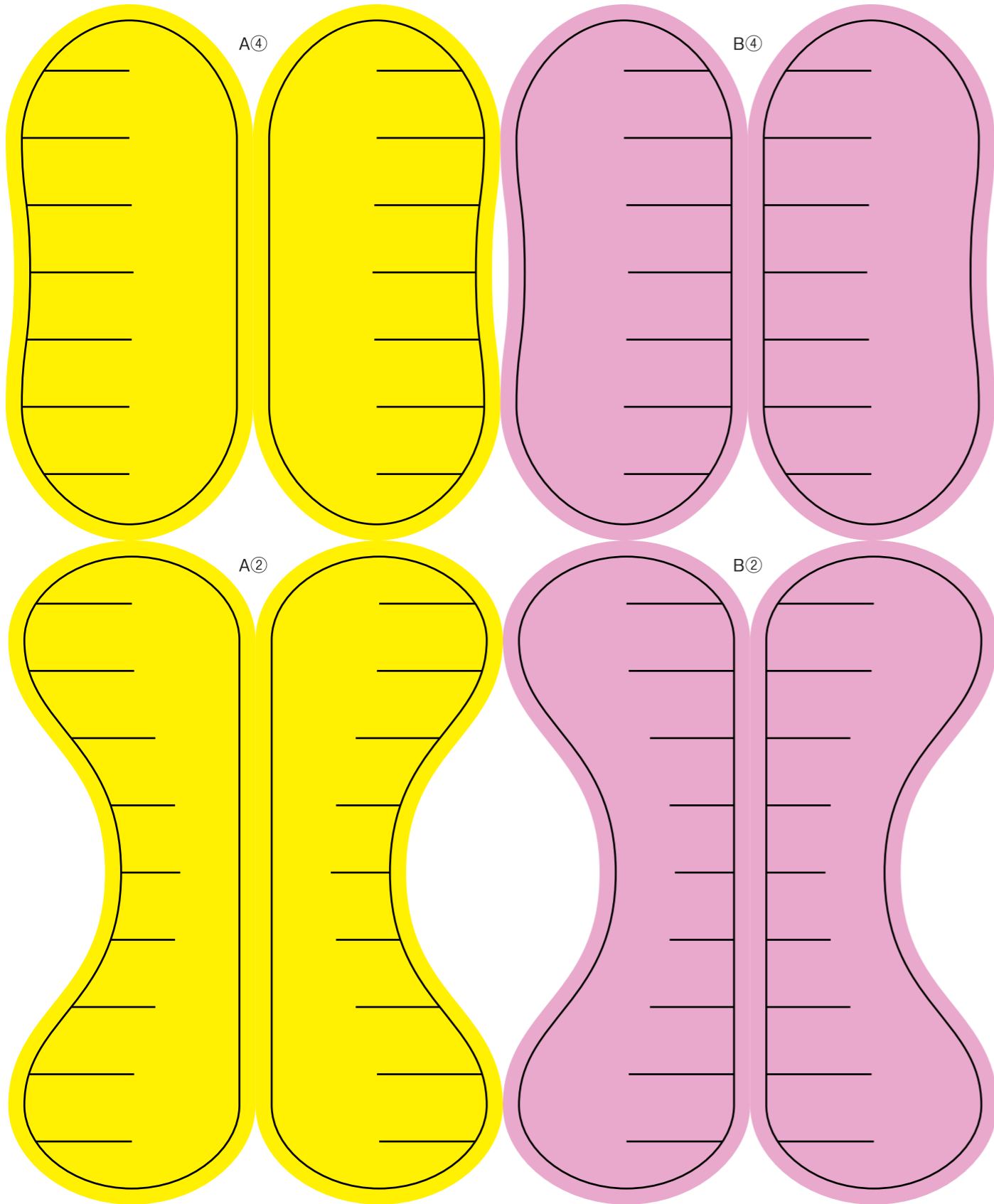
This special specification tool stand makes use of the strong and supple synthetic paper *Yupo*®. By inserting writing instruments into the grid portion, it can be used as a pen stand. The material is resistant to losing its shape even when wet, so it can also be utilized as a stand for items such as kitchen sponges and soap. Please incorporate this colorful, spring-inspired item to accent your daily lifestyle.

Paper used in TSUKURU Vol. 31: New Yupo® FGS200 (158.0g/m2, produced by Yupo Corporation)
This synthetic paper is endowed with the properties of both paper and plastic. It has excellent water-resistant properties, while at the same time retaining similar texture and writing capabilities to paper.

Front Side

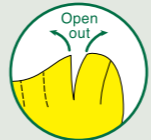
The instructions for making the tool stand are on the back. ▶

Start with this piece

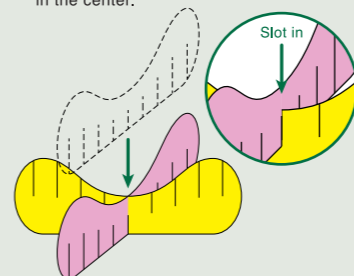


How to make

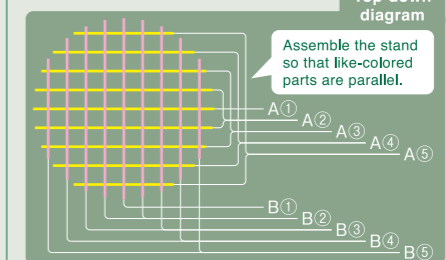
1 First cut out the parts along the cutout lines. When doing so, also cut and open out the perforated lines of the slit parts.



2 Slot the A① (yellow) and B① (pink) parts together deeply so that they form a cross in the center.



3 Assemble the various A and B parts in the order ②→③→④→⑤ so that the large parts are at the center and smaller parts are on the outside.



Slot all parts in as deeply as they will go.

Finished!

