

T S U S A N G A

[繋ぐ]

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Special Issue:

Our forerunners' wisdom helps us stand the heat of summer: *Yuton*

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Admire
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Yuton: Summer soft-furnishings

The *yuton* is a Japanese traditional mat consisting of layers of *washi* (Japanese paper) onto which oil is applied.

When it comes into contact with your skin, the smooth surface of the *yuton* absorbs the heat from your body and helps you stand the heat of summer.

The *yuton* is extremely durable, and has been used in many parts of Japan since the ancient past. In fact, it is proclaimed as a commodity that can withstand a century of use.

Beniya Koyodo, a *hyogu* (paperer) shop located in Sabae-shi, Fukui, is the only remaining manufacturer of *yuton* today.

The Japanese climate and the predecessors' wisdom developed and passed the *yuton* down through generations.

The *yuton* also conveys the exquisite techniques and sense of mission of the stubbornly uncompromising craftsmen, and the spiritual richness that many Japanese people are leaving behind.



Uchiwa and *Sensu* (types of Japanese traditional fans) provide a gentle breeze. *Furin* (wind bells) bring coolness by their tinkling sound. *Sudare* and *Yoshizu* (types of reed screens) block sunlight and the public eye, and bring a cool airflow into the room. All these commodities were invented to help people to spend the hot, humid summers in Japan as comfortably as possible. Their predecessors secured a means of helping people get through the hot summers by exercising ingenuity in their everyday lives and going to the effort of obtaining materials from nature. *Yuton* are made by applying perilla oil to the surface of layers of *washi* (Japanese paper). They are laid on tatami mats. Like mats made from rushes and cane, *yuton* are made from plant-derived material. Because of their cool tactile feel, *yuton* have long been appreciated as a summer necessity. However, *yuton* were used more frequently by temples, high-class restaurants and prestigious families than by general households



Uchibake (right) is designed to mix the fibers of the top and bottom washi, whereas nadebake (left) is used to apply wheat gluten glue to the washi.



The spacious atelier is dedicated to yuton making. The work of pasting washi must continue ceaselessly in order to prevent the glue from drying.



Mr. Makino collected the high-quality handmade washi from around the country. In recent years, he has not used any paper other than echizen-washi, which is manufactured in his hometown, to make yuton.

due to their high price: the manufacture of *yuton* requires the use of a large quantity of high-quality *washi*, as well as a great deal of time and effort. Today, *yuton* are manufactured in only one place in Japan. Beniya Koyodo, a *hyogu* (paperer) shop located in Sabae-shi, Fukui. "Just explaining it would not convey what it is like, and you won't understand unless you try it. First of all, lie down on it," Mr. Tomomi MAKINO, the third owner of Beniya Koyodo, says with a smile. "The *yuton* is a summer mat. You take it out of the closet in June and put it away again before October. Many people do it when they update their wardrobe for the change of seasons." He invited us to his home and kindly suggested that we sit on the *yuton*. The surface of the *yuton* is lustrous like a mirror, with a deep caramel color. It is so lustrous that pillars, shoji screens and even the table legs are reflected in it. I lay down on it and touched it. It was certainly cool and comfortable, visually conveyed an impression of transparency and also felt



cool both tactually and visually. "My children always lie down on it in summer, and look very comfortable," Mr. Makino's words eloquently describe its comfort. Why do *yuton* feel cool? We asked him to explain the mechanism of their coolness. "When we appeared on a TV program, they performed a scientific verification, but the mechanism of the coolness was not elucidated," says Mr. Makino. "One scientist said that the oil on the surface, which easily conveys heat, might let the heat out, and that the layer of *washi* that contains air might absorb the heat. They attempted to verify this hypothesis with the use of thermography, but the thermal conductivity was not very good. Another hypothesis says that the effects of the vaporization of heat might cool it. This has not been demonstrated either." Even today's science cannot elucidate the predecessors' wisdom. We were also allowed to enter the atelier where *yuton* are manufactured. The sound of *washi* being pounded with the *hake* (brush) could be heard throughout the boarded spacious atelier. The process of making *yuton* starts from piecing together the stout *washi* called *torinokoshi* on a *yutondai*, a large piece of *washi*. The *torinokoshi* is trimmed to the finished size and wheat gluten glue is applied to it before *echizen-washi*, Japanese paper made solely from the paper mulberry, is pasted to it. A hard keba made from hemp palm is used to pound the *washi* and the paper fibers are pulled up, which combines the fibers of the *washi* and strengthens their adhesion. The pounding with the *hake* is repeated until the 14 layers of *washi* are thinned to 2 - 3 millimeters. The *washi* is pounded about ten thousand times for eight tatami mats. The craftsmen do this in a crouching position throughout the process. It is a physically strenuous job. The *washi* is then left for a while to dry before persimmon tannin is applied to the back and perilla oil is applied to the front. It is sun-dried and polished with tofu crushed in a cotton cloth, and is then finished. Making one sheet of *yuton* takes nearly one month with the combined efforts of three workers. Since the process is very labor and time intensive, *yuton* are expensive,

Mr. Tomomi Makino, the third owner of Beniya Koyodo, undertakes the decoration of temple walls and kinbyo (gilt folding screens) as well as general hyogu materials such as byobu (folding screens), shoji, fusuma (types of paper sliding door) and hanging scrolls. He is also knowledgeable in the restoration of works of art. He was involved with numerous works that are kept in museums around the world.

Beniya Koyodo

■Address: 2-10 Tamura-cho, Sabae-shi, Fukui
 ■Phone: 0778-62-1126
 ■Fax: 0778-62-2870

Beniya Koyodo undertakes the mounting of art works on materials such as hanging scrolls, byobu, frames, fusuma and shoji, and also restores old paintings and calligraphic works. The technique for manufacturing yuton is designated by Fukui Prefecture as an intangible cultural property.

costing nearly 140,000 yen per tatami. A *yuton* will last for more than 100 years. The more you use it, the better it works. It is worth the price. Beniya Koyodo is a well-established *hyogu* shop that will celebrate its centennial anniversary this year. It undertakes the mounting of art works on materials such as hanging scrolls, frames and *byobu* and makes, repairs and repapers building materials such as *fusuma* and *shoji*. Today, houses have become Westernized and *took-no-ma* (alcoves) and Japanese-style rooms continue to decrease. Beniya Koyodo consistently receives requests for specific types of mounting that no other shop can do, and for the restoration of valuable cultural properties. "We call our business *hyogu*. In kanji, the word *hyogu* means 'furnishing the surface.' 'Surface' here refers to the calligraphy or drawing art. If someone sees a work of art and likes its *hyogu*, it means we did a poor job because the *hyogu* is not intended to outshine the art on it. Our job is highly appreciated and successful if the person likes the



Brand-new yuton (top left). The other photos show the yuton that is in Mr. Makino's home. The more you use it, the darker its caramel color becomes and the more character it has.

picture that is on the *hyogu*," said Mr. Makino. His words convey his pride as a craftsman who understands and fulfills the essence of his job. He also says that the practice of making *yuton* can only be performed by a specialist who is thoroughly aware of the characteristics of *washi*, cloth, glue and the other materials and has delicate skills and abundant know-how. "Beniya Koyodo has made *yuton* since my grandfather established the company. To make better products, my grandfather visited other *hyogu* shops and paid to observe and learn each step. I heard that is how he acquired the technique," said Mr. Makino. "We are not the only reason that *yuton* making has survived in Fukui. Another reason is the climate of *monozukuri* (Japanese manufacturing style), which is unique to this place." Tannan, located in central Fukui, is a rare area in the world where traditional industries are concentrated. Tannan has a 90% share of domestic eyeglass manufacturing. In addition, *washi*,



Mr. Yoshinao MAKINO (left) strives to improve his skills and studies under his father, who is the third owner of the shop. The other man is his apprentice Mr. Hikaru KIMURA.

lacquerware, forged blades and many other items are manufactured here. The traditional culture of *monozukuri* has taken root in Tannan. This is an important factor that has helped pass down the *yuton*-making technique. Literature on *yuton* is limited, but are said to have already existed in the Edo period. Mr. Makino says, "The origin of *yuton* is probably *ondol* (a kind of underfloor heating that was popular on the Korean Peninsula. A thick sheet of paper impregnated with oil was pasted on the floor to make it easier to feel the warmth of the floor). *Ondol* did not become popular in Japan, where the climate is not as cold as on the Korean Peninsula. But it is considered that Korean people applied the technique of *ondol* to the origination of *yuton* in Japan. So it is ridiculous to argue that we monopolize a method that was taught by others. So, I tell anyone who wants to know, including my apprentices, how to make *yuton*." Lastly, we asked him the reason for continuing *yuton* making despite the fact that it takes a lot of trouble and effort. His answer was simple: "Because we believe that a *yuton* is a good thing to have. We cannot live the way we do today without the wisdom of our predecessors. Because this is really a good product packed with tireless effort and wisdom, we will keep making it as long as we can." The technique of *yuton* making was inherited by Mr. Makino from his father and grandfather and is being handed down to his son, *Yoshinao MAKINO*. His ambition is "none other than carefully making *yuton* for our customers. Whether the *yuton* lasts for 100 years depends on our handwork." This comment fully conveys the young craftsman's authentic wish to uncompromisingly keep making good products. "Coexist with nature." Unfortunately, we are gradually leaving behind the wisdom and knowledge that was accumulated by our predecessors. The evolution of technology has certainly brought us many benefits. On the other hand, it is also true that technology cannot give us every kind of richness. The *yuton* may provide us with a clue to a better future.

特別企画
to-ku be-tsu ki ka-ku

Special Feature
Reporting the latest information about previously introduced artists
TSUNAGU ARCHIVES

The special feature commemorates the 11th year of TSUNAGU. The following are the current activities of the artists and companies that have been featured in our publication.

Presenting the attractiveness of old and new origami (paper folding), from big *ema* (votive picture) to the reproduction of traditional origami



①: Personal *ema* pictures (left and right), which are limited to the Year of the Bird. Between the pictures is Okayama Shrine's original rice cracker. ②: Big votive picture dedicated to Okayama Shrine. ③: Their book, *Kawaii Origamizaiku* (Seibundo Shinkosha), is based on a prewar text written by origami artist Taneji NAKAJIMA. ④: COCHAE designed the packing paper and origami included in the package for the June renewal of Medeta-kibidango confectionery (Yamagata Eijudo).

10th anniversary project of National Art Center, Tokyo SFT: From TOKYO 2017
 ■ Period: Wednesday, June 21 – Monday, August 21 ■ Venue: B1 SFT Gallery ■ Entrance fee: free
 SFTxCOCHAE limited edition of original postcard is currently displayed and available.

Origami design unit
COCHAE

DATA TSUNAGU Summer Edition 2012 (Vol.12)
HP: cochae.com



With the keyword, "make *origami* more pop," the design unit COCHAE creates paper puzzles, graphic *origami* and other *origami* works. Currently, they are based in Tokyo and their hometown Okayama as they engage in workshops, exhibitions, interprofessional collaboration and many other kinds of creative activities. One of their new trials is the big votive picture of *eto* (Chinese zodiac), which is dedicated to Okayama Shrine, the local deity of Bizen Okayama. Worshippers insert an *ema* tag into the big picture of a bird's face, and each of the tags turns into a fluffy feather of a bird. COCHAE is energetic in extending their activities: they make the package of *kibi-dango* (well-known confectionery in Okayama) attached with *origami*, and rewrote and reprinted a prewar *origami* work textbook. Stay tuned for COCHAE's next move, as they rediscover the attractiveness of *origami* and breathe new life into it.

使う Use
Catching fresh paper, materials and information
PAPER MALL Selection

PAPER MALL is a comprehensive website on paper operated by KPP. On this website, KPP offers information on its choice of convenient functions and recommended products.

Second theme How about paper quilling?

Paper quilling continues to gain devotees, drawn to its simple technique and the profundity of its shaping. Ribbon-shaped slips of paper are wound around a needle to make spiral basic parts. They are elaborately combined into a work of gorgeous and sophisticated paper crafting. In recent years, paper quilling has also begun to be referred to as "botanical quilling," in which beautiful flower- or plant-shaped works of quilling are put in a frame or included in the decoration of a greeting card. This versatility is another reason for its popularity. PAPER MALL has many beginner's kits for paper quilling. They are easy for all people, including beginners, to use. If you are looking for a new hobby, why not give paper quilling a try?



Access PAPER MALL from here. www.kpps.jp/papermall/

Orihana, a flower-shaped paper craft that has sublimated *origami* in Japan

A simple form that has simplified beautiful lines created by nature and an aroma that heals people's hearts. *Orihana* is a flower-shaped aroma diffuser made from a single sheet of paper. It is a new form of paper craft that expresses the charms of flowers by combining the methods of traditional Japanese crafts such as *origami* and *kiri-e*. Approximately 700 kinds of beautiful patterns that attract the beholder have been devised to date. You can enjoy an aroma suited to the mood of the moment by dropping an aroma oil on a dimple at the center of the flower. Close attention is paid from around the world to this paperwork, which present a flower of elaborate shape before your eyes simply by folding a small sheet of paper and making a few incisions.

Q: How did you come up with the idea of creating *Orihana*?

After retiring from a leading design company that engaged in overall public design, I began visiting flower shows overseas because I was involved in the development of outdoor greening. There I encountered the magic of aromas, and so devised *Orihana* as a product to enjoy aromas more readily. I also think that *Orihana* has its roots in my familiarity with paper work since my high school days, for instance from making Christmas cards by hand, in addition to my detailed knowledge of flower and plant species.

Q: What are the characteristics of *Orihana* in terms of its design?

There are other creative works that try to come close to real flowers in pursuit of the shape of the flowers themselves, such as artificial flowers and other craft works, but *Orihana* is characterized by its free translation and encoding of the shape of flowers. I think that *Orihana* makes a clear departure from other works in its thinking about how to simplify the overall form to make an *Orihana* work look like a real flower and the way in which it approaches people's image of a flower. Something that I think is relatively close to *Orihana* is *Kamon*, a family crest unique to Japan. *Orihana* looks real, no matter what country the beholder is from, perhaps because its universal shape is right on the mark in terms of the shape of flower petals, how they are overlapping and their angle. I think that *Orihana* is positioned at the intersection of art, design and craft.



Motoi MITANI

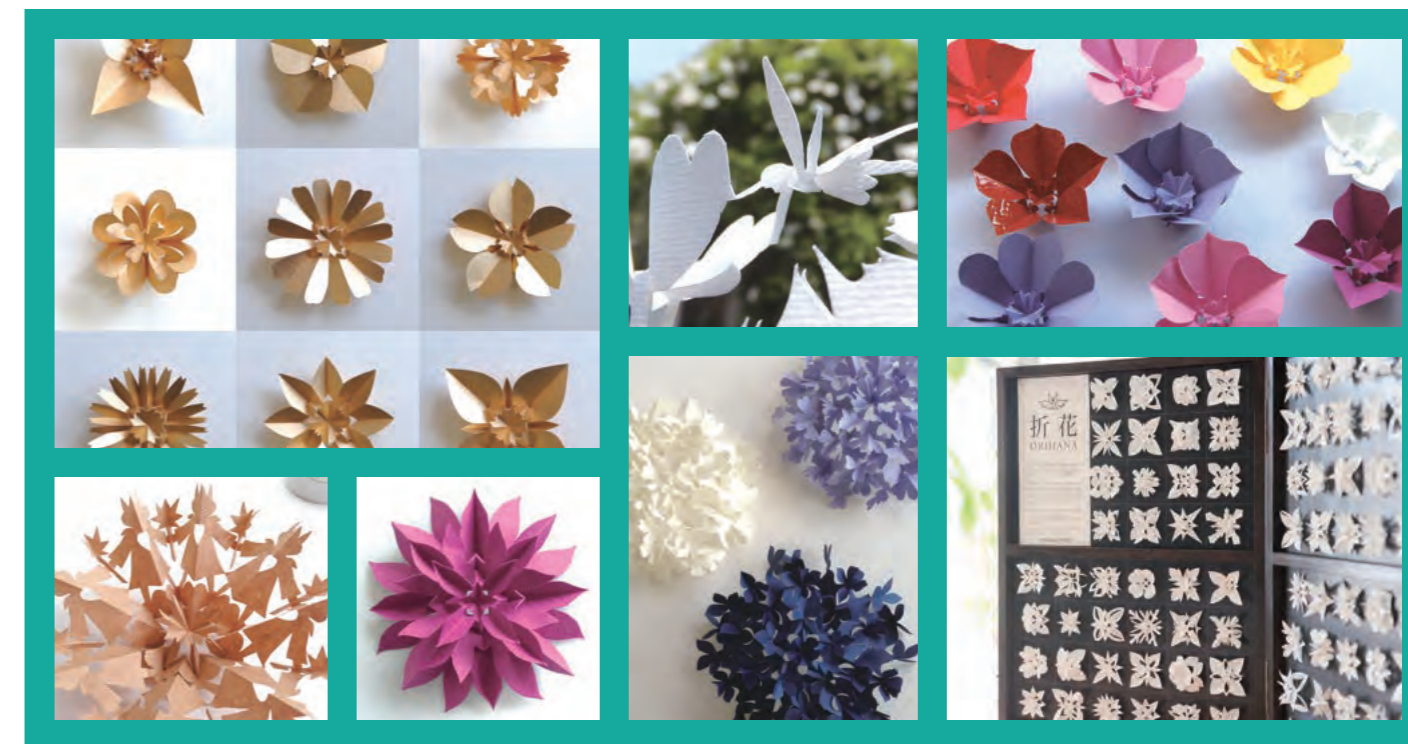
Motoi MITANI graduated from the Department of Architecture of the Faculty of Art and Design of Tama Art University. After joining GK Sekkei Inc. in 1986, he was in charge of environmental design, site planning of exhibitions and product design, among other functions. In 1991, he became independent and established A&E Ltd. to engage in the design concept and spatial design of large projects involving leading developers as well as special greening projects for outdoor space. In parallel with his design activities, he started creative activities for *Orihana* in earnest from 2009. He holds exhibitions and workshops mainly in Japan, Paris and New York and continues to expand his fan base around the world. HP: orihana.com

Q: What kind of paper and tools do you use to make *Orihana*?

I use fine paper such as MERMAID and SABLE in many of my works. In particular, these papers can be cut well and are ideally suited for crafts. The problem is how to get paper overseas. When I hold an exhibition or a workshop in Paris, I use Canson® as a substitute, but it is not very suitable for crafts because the folding line is easily broken. For *Orihana*, I use scissors for picking grapes that are made by Chikamasa Co., Ltd. (head office: Sakai, Osaka), but only scissors of a certain part number have the right cutting quality. The manufacturing of those scissors was discontinued, and stocks are becoming scarce. So I am trying various alternative scissors every day.

Q: What are your aspirations for future development?

I have tried many things across a broad range, including the development of products such as cards and lampshades using *Orihana* know-how, in addition to spatial presentations, fashion and collaboration with flower arrangement. However, I plan to make a sale of finger rings as the first product for the general public. I also intend to increase the number of fellow *Orihana* practitioners through the lectures and workshops I regularly hold. I hope to be able to expand the practice of *Orihana*, which can connect people from children to senior citizens across national and culture borders, introducing it to the world as a new paper culture in Japan.



Finger rings



Lampshades



Spatial presentation



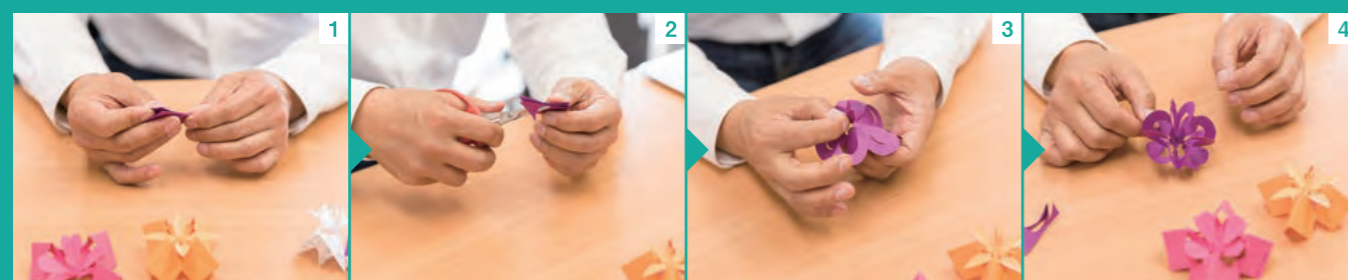
Cards



Chopsticks holders



Art



Folding a square sheet of paper and cutting two to three places. You can make an expressive flower simply by standing up and folding the cut parts.

Orihana Course by Mr. MITANI

At present, the Orihana course is held regularly in the offices of A&E Ltd. (Daikanyama, Shibuya-ku, Tokyo).

Second and fourth Saturday of every month
▶ Morning course: 10:30 – 12:30 ▶ Afternoon course: 14:00 – 16:30

* Eight seats are available in both courses.
* In addition, the course is also held in Kyoto and Osaka once every two months.
* The schedule may change. Please check it on the website below.

For details on how to apply for the *Orihana* course: HP: orihana.com



Japan



Paris

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 11: Minoru KITANI

Minoru KITANI, who went by the name of *Kaidomaru* (young giant), was a great professional go player who has colored the Showa portion of the history of go with *Seigen GO*. I knew the name, *Minoru KITANI*, at least because I lived for a long time with my father for whom the game was his only real hobby. It was a TV program called *Hito-ni Rekishi Ari* (Everyone Has a History) that gave me a chance to meet Mr. Kitani in person. It happened exactly a half century ago in the fall of 1969. I directed a TV program that introduced Mr. Kitani when *dan* (go ranks) acquired by members of his go school, known for its large number of pupils, reportedly reached 200 (their total has apparently reached 500 by now, including *dan* won by Mr. Kitani's second-generation pupils). According to the script, 31 of his pupils appeared in this TV program, in addition to Mr. Kitani himself, his

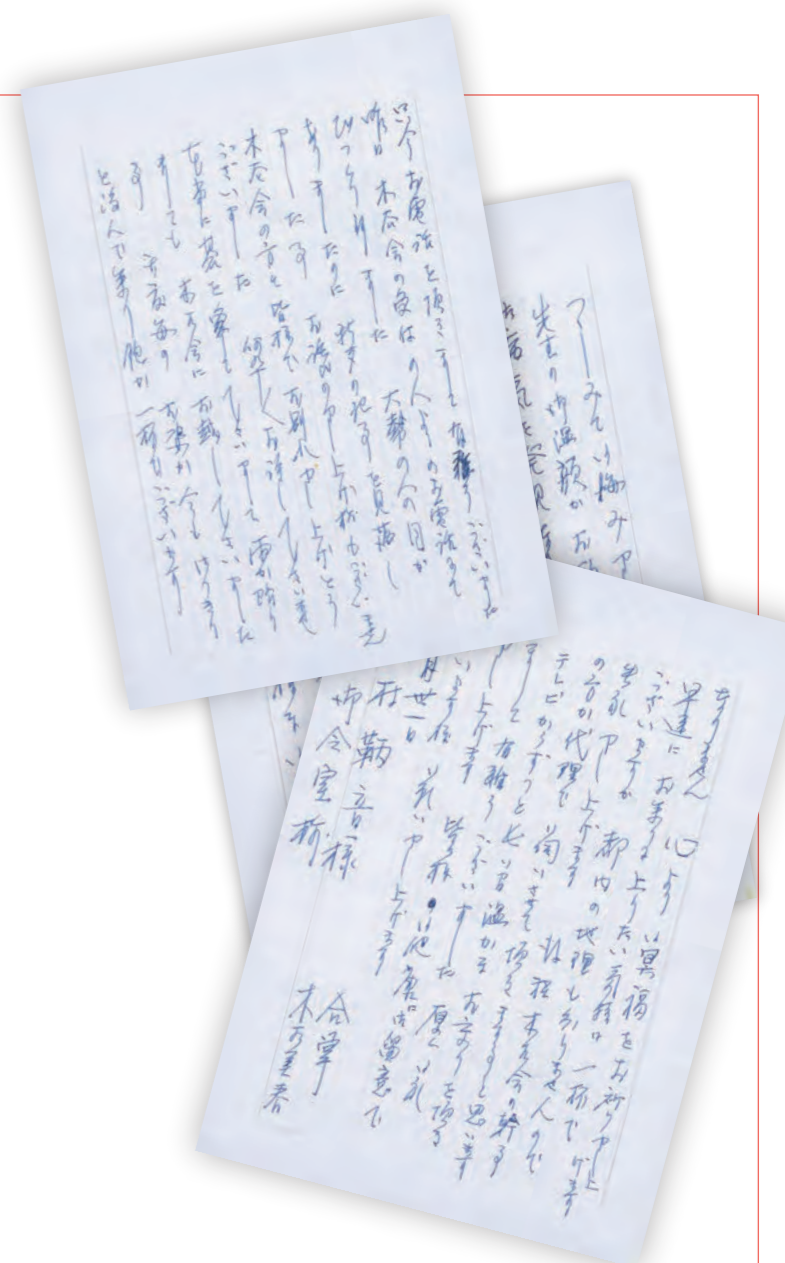
wife, Miharu, and third daughter, Reiko. They included *Hideo Otake*, *Yoshio ISHIDA*, *Masaki TAKEMIYA*, *Koichi KOBAYASHI*, *Masao KATO* and *Chikun CHO*. Others invited to appear in the program were go players from other schools *Seigen GO*, *Eio SAKATA*, *Utarō HASHIMOTO*, *Yoshinori MURASHIMA* and *Nobuaki MAEDA*, as well as journalists *Masanori EZAKI* and *Suihei MITANI*, who specialized in go. It was a gorgeous lineup hard to surpass. Mr. Kitani is said to have played go in the style of a truth seeker. It is said this his quest for a strong playing style never slackened throughout his lifetime. He was promoted to the fourth *dan* in 1927 when he was just 18. *Seigen GO*, who would become his good lifetime rival, arrived in Japan from China in 1928, the following year. Mr. Kitani and he secluded themselves in Jigokudani Hot Springs in Nagano Prefecture and developed the so-called *shinfuseki* (strategic arrangements of go stones) together. Their *shinfuseki* opened a new era of go. Ten years later, Mr. Kitani was chosen as the opponent in the final match of *Hon-inbo Shusai* before his retirement in 1938. That match became a motif for *Meijin* (A Master), a novel written by *Yasunari KAWABATA*. I don't know whether the cause was his natural predisposition or the severity of go matches played in earnest, but he collapsed from cerebral hemorrhages many times. I visited the practice hall for the Kitani School in Yotsuya several times on reporting assignments. Mr. Kitani was reticent. Mr. Sakata testified that Mr. Kitani changed his playing style and became stronger every time he made a comeback. However, I believe the attacks left some aftereffects. It was customary for Miharu, Reiko or senior pupil *Hideo Otake* to answer my questions in place of Mr. Kitani. I still recall what happened every now and then, and feel an uncontrollable urge to burst into laughter, but Miharu treated me to a dinner one day by asking for *unaju* (barbecued eel on rice) to be delivered to the practice hall for the Kitani School when I visited there after the program I directed was broadcast. Mr. Kitani came into the drawing room after lacquered boxes

containing *unaju* were brought in. Then, Mr. Otake walked in just when Mr. Kitani was about to open his box, saying, "Master, I'll eat that for you because it's bad for your health." Mr. Kitani left the room, looking rather disheartened. Later, I learned he had spent some time at the Nishogaseki sumo stable before becoming a pupil of *Tamejiro SUZUKI*, a go player holding the seventh *dan*. Mr. Kitani is said to have been a big eater in those days who put away six large bowlfuls of rice in the morning and seven such bowlfuls at night. So I imagine that he was quite disappointed. Relationships among my own family, the Kitani family and notables at the Kitani School grew stronger in the subsequent period because my father, a *Kaidomaru* fan, asked me to introduce him and I obliged. I was an undutiful son who ordinarily exchanged few words with my father. The introduction to Mr. Kitani might have been the only thing nice I did for my father.

My father attended the practice hall for the Kitani School in Yotsuya every Saturday for six years until Mr. Kitani passed away. Then, my father happily attended the Nihon Ki-in in Ichigaya where the Kitani School moved its practices after the master's death. As a matter of course, my father, a good mixer, became closer to people like Miharu, Reiko, Mr. Otake and *Masao KATO*, a ninth *dan* holder. Miharu was a daughter at a Japanese-style inn in Jigokudani where young Mr. Kitani and Mr. Go studied *shinfuseki* as stated above. Mr. Kitani and Miharu tied the knot with that extended inn stay as the beginning of their relationship. Miharu deserves to be called a supportive wife behind her husband's success. She supported her husband, a daring go player, publicly and privately and brought up outstanding children. She raised the emerging young go players her husband brought home from his trips to various parts of Japan, saying, "This kid will be the best," just as she might for her own children, never with any expression of displeasure on her face. Mr. Kitani's pupils called her *okasan* (mom) in an affectionate way. Many of them support Japanese go circles today.

A New Year's card is the only letter from Mr. Kitani I can find. However, there are many letters from Miharu left in my house, including those addressed to my father and myself. "I could not apologize enough for so many people on our side overlooking the obituary in the newspapers. Those of us at the Kitani School wanted to say goodbye to your father. [Middle section omitted] Thank you very much for your warm friendship for a long time after that TV program."

This is a portion of Miharu's reply to my letter informing her of my father's death. My speculation is that *Kaidomaru* handwrote very few letters in his declining years because of his physical condition. In my opinion, however, letters written by Miharu more than made up for this.



Minoru KITANI 1909 - 1975

Professional go player



Born in Kobe City, Hyogo Prefecture, *Minoru KITANI* was a leading professional go player of the 20th century who was admitted to the Nihon Ki-in Go Hall of Fame. Mr. Kitani and *Seigen GO* are known as the originators of *shinfuseki* (strategic arrangements of go stones), which brought major changes to go circles. Mr. Kitani was nicknamed *Kaidomaru* (young giant) for beating 10 opponents in succession at a tournament for young players he took part in when he was just 18. He set up the Kitani School at his house, lived with his pupils under the same roof, and trained many accomplished go players, including honorary grandmaster *Hideo Otake*, honorary champion *Masao Kato* and *Hon-inbo Shuho XXIV*.



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 Shiroshima Saburo* (Saburo Shiroshima: A Man of Determination).

▶ Completion of construction of joint venture film printing factory of CHENGDU XINGUOFU PACKAGING MATERIAL. CO., LTD.

The construction of a film printing factory of Chengdu Xinguofu Packing Material Co., Ltd., a joint venture by three companies including KPP, Fuji Tokushu Shigyo Co., Ltd. and New Hope Liuhe Food Holdings Limited (China), was completed. A ceremony marking the completion of the construction was held on March 21, 2017.

While thoroughly controlling volatile organic compounds (VOCs), which are a major cause of air pollution, the eco-friendly factory performs film printing for hams and sausages. The completion of the new factory spurs our business of flexible packaging in China by, for example, facilitating the supply of shrinkable barrier nylon film for casing and other high value-added products that are compatible with the reduction of environmental burdens.



▶ Exhibiting at the 2017 Kyushu Printing & Information Industry Exhibition

The 2017 Kyushu Printing & Information Industry Exhibition was held for two days, on Friday, May 26 and Saturday, May 27, at the Fukuoka Kokusai Center. We participated as we did last year. With the increase in awareness of disaster control following the Kumamoto Earthquake in April last year, our exhibition featured functional items for disaster control such as Super Block (a water-absorbing sandbag without the use of soil), *α-FLASH* (a tape that remains lit for many hours in the darkness without the use of electricity) and a simplified toilet set for emergency use. They attracted the attention of many visitors.



▶ New affiliate, Hokan Tokyo Business Service, established

In the continuous pursuit of portfolio reforms, we jointly established Hokan Tokyo Business Service Co., Ltd. this past April. As the elderly are expected to account for an increasingly large proportion of the population, the Ministry of Health, Labour and Welfare aims to complete a community-based integrated care system by 2025. As a social contribution business based on the abovementioned policy, the new company will support startups in visiting care and their subsequent operations.

Hokan Tokyo Business Service Co., Ltd.

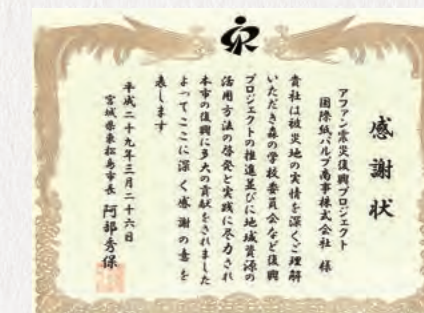
- Location of head office: 6-24 Akashi-cho, Chuo-ku, Tokyo
- Date of establishment: April 3, 2017
- Representative: Shoji KAI, president

▶ KPP receives a letter of thanks from the municipal government of Higashi-Matsushima-shi, Miyagi

Since 2015, we have supported the Afan Earthquake Restoration Project organized by the C.W. Nicol Afan Woodland Trust. The project aims to support the relocation of the elementary school in Higashi-Matsushima-shi, Miyagi Prefecture, which was affected by the tsunami, to an upland location, along with the establishment of Japan's first public forest school by building a "forest of reconstruction" at the back of the new school building. From the desire for the local children to learn many things in the forest of reconstruction, paper mulberry trees and paperbush, which are raw materials for Japanese paper,

were planted in March 2016 and were harvested in November. A paper-making event using the materials is being planned.

The local elementary schoolchildren had been forced to attend classes at a makeshift school building for a long time before the construction of the new school building on the upland was completed this past January. Classes in the building have already commenced. At the completion ceremony, KPP received a letter of thanks from the mayor of Higashi-Matsushima-shi for our support in the reconstruction of the town through our participation in the project.



▶ Musashino Paper Recycling welcomes elementary schoolchildren for an extracurricular class

Musashino Paper Recycling Co., Ltd., our affiliate, is involved in community-based activities with the objective of contributing to society through the recycling of used paper. As one of the activities, the Yokohama Office of the affiliate provided an extracurricular class to year four students of the neighboring Shinyoshidadaini Elementary School of Yokohama-shi, as it did last year. The students observed the collection of paper at the used paper yard and the machinery such as compressors, and learned the mechanisms and necessity of paper recycling.



Editorial Postscript

The rainy season has arrived. As a child (in the Showa period, of course), I was frustrated by the incessant rain every day during the season. It prevented us from going out and playing with our friends. In those days, there were no game consoles or smartphones. Too many years have passed for me to remember how I spent the rainy days during that time. One thing is certain: I couldn't wait for summer vacation. Possibly due to climate change, the rainy season in recent years hasn't been the way it used to be. That said, the hydrangeas under the rainy sky have beautiful colors and make us feel at peace. (J.S.)

We have club activities such as baseball and tennis. They help us keep in shape physically and mentally, and also serve as opportunities to interact with many people both within and outside the company. Currently, I am enthusiastic about the activities in the flower arranging club. Before joining the company, I had no interest in flower arranging. But I have done it now for years. When I am very busy, depressed or struggling with motivation, arranging flowers gives me a boost and makes me realize the extra benefits of flowers. I would definitely recommend trying it. (M.I.)

- August 18 (Fri)

EXHIBITION

TSUNAGU GALLERY Vol. 3: Sendai Tanabata Kazari

The real *sasakazari* (a bamboo decoration), which is made by our affiliate Narumiya Kamishoji and will be used in the coming Sendai Tanabata Festival, will be exhibited at the entrance to our head office. Anyone can freely come and see it and also hang *tanzaku* (a piece of paper) on it after writing your wish. Take this opportunity to see the colorful, elaborated and handmade *sasakazari* up close. *After arrival, please inform the reception of your wish to see the *sasakazari*.



DATA

- Venue: Entrance on the first floor of the head office of Kokusai Pulp & Paper Co., Ltd.
- Admission: Free
- Contact: CSR & Public Relations Section, Corporate Planning Div., Kokusai Pulp & Paper Co., Ltd.
- TEL: 03-3542-4169
- HP: www.kppc.co.jp

July 29 (Sat) – 30 (Sun)

EVENT

Kawagoe Hyakumanto Natsumatsuri

DATA

Lanterns bring color to the town of earthen-wall buildings. The summer festival is a tradition in Koedo Kawagoe. During the festival, a simulated procession of the Lord of Kawagoe Domain, blank firing demonstration by *hinawaju* troops and many other events will be held, conveying the history and atmosphere of the town.

- Venue: Hon-Kawagoe Station - Fudanotsuji, Renjaku-cho intersection - Matsue-cho intersection and the neighboring shopping streets (Kawagoe-shi, Saitama)
- Admission: Free
- Contact: Executive committee of the festival
- TEL: 049-229-1820
- HP: www.kawagoe.or.jp/natsumatsuri/

August 8 (Tue) – 9 (Wed)

EXHIBITION

Bunshi Messe 2017

DATA

Major stationery and paper product manufacturers gather at the trade show, one of the largest of its kind in Japan. Many different goods such as stationery, paper products, painting materials, design materials, office supplies and computer-related consumables will be exhibited in the booths. The venue is also open to the general public.

- Venue: MyDome Osaka (2-5 Honmachi-bashi, Chuo-ku, Osaka-shi, Osaka)
- Admission: Free
- Contact: Secretariat office of the Bunshi Messe Council
- TEL: 06-6768-4919
- HP: www.bunshi-messe.com/

August 6 (Sun) – 8 (Tue)

EVENT

Sendai Tanabata Festival 2017

A summer reminder in Sendai, the slips of *washi* (Japanese paper) on the green bamboo hang in a balmy breeze. The whole town including the main street of Sendai will be decorated with *fukinagashi* (streamers), *kusudama* (paper balls) and other *tanabata* items with many different colors as if they are competing for their gorgeousness. Revel in the magnificent sight of nearly 3,000 bamboo decorations filling the streets.



Sendai Tanabata Matsuri Supporters' Association

DATA

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

August 16 (Wed)

EVENT

Arashiyama Toro-nagashi

DATA

The event for sending off the spirits of the dead closes the *Bon* season in Kyoto. After a priest holds a memorial service, 6000 to 7000 lanterns are set adrift in Katsura River. *Gozan-no-Okuribi* is also scheduled for the same day. You can see the large bonfires of characters such as the well-known *daimonji* (the character meaning "large") and *Torigata* (the shape of a shrine gate).

- Venue: Arashiyama Togetsu-kyo Bridge, near Nakanoshima Park (Ukyo-ku, Kyoto-shi, Kyoto)
- Admission: Free (viewing) *A memorial service with a lantern is charged 1,000 yen per lantern (including a mizutoba wooden tablet)
- Contact: Saga Butto Renmei
- TEL: 080-5307-1060
- HP: www.geocities.jp/butto_renmei/

August 26 (Sat) – 27 (Sun)

EVENT

Mikawaishiki Dai-Chochin Matsuri

DATA

The annual festival of the Mikawaishiki Suwa Shrine has a history of nearly 450 years. It features six pairs of giant lanterns, totaling twelve lanterns in all. The largest of the lanterns is ten meters long. Igniting the gigantic candle with a sacred flame lights up and brings to life, in the dark night, the scenes from myths and history painted on the lanterns.

- Venue: Mikawaishiki Suwa Shrine (129 Miyazoe, Isshikicho-Isshiki, Nishio-shi, Aichi)
- Admission: Free
- Contact: Nishio City Tourism Association
- TEL: 0563-65-2170
- HP: www.katch.ne.jp/suwa-jinja/

*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

Designed by
Tomoko FUSE

**A tray with a tanabata (star festival)
design shaped at will**

This is a storage tray with a motif of *aodake* (green bamboo) and *tanzaku* (strips of paper), which are indispensable to *tanabata* decorations. The tray has been designed by *Tomoko FUSE*, an *ORIGAMI* artist featured in Vol. 22 of *TSUNAGU*. The shape of a tray varies depending on the widths of the folded parts. Now you can enjoy making your own original storage trays.

Paper used in *TSUKURU* Vol. 32: Takegami 100 White (81.4g/m2, produced by Chuetsu Pulp & Paper Co., Ltd.)



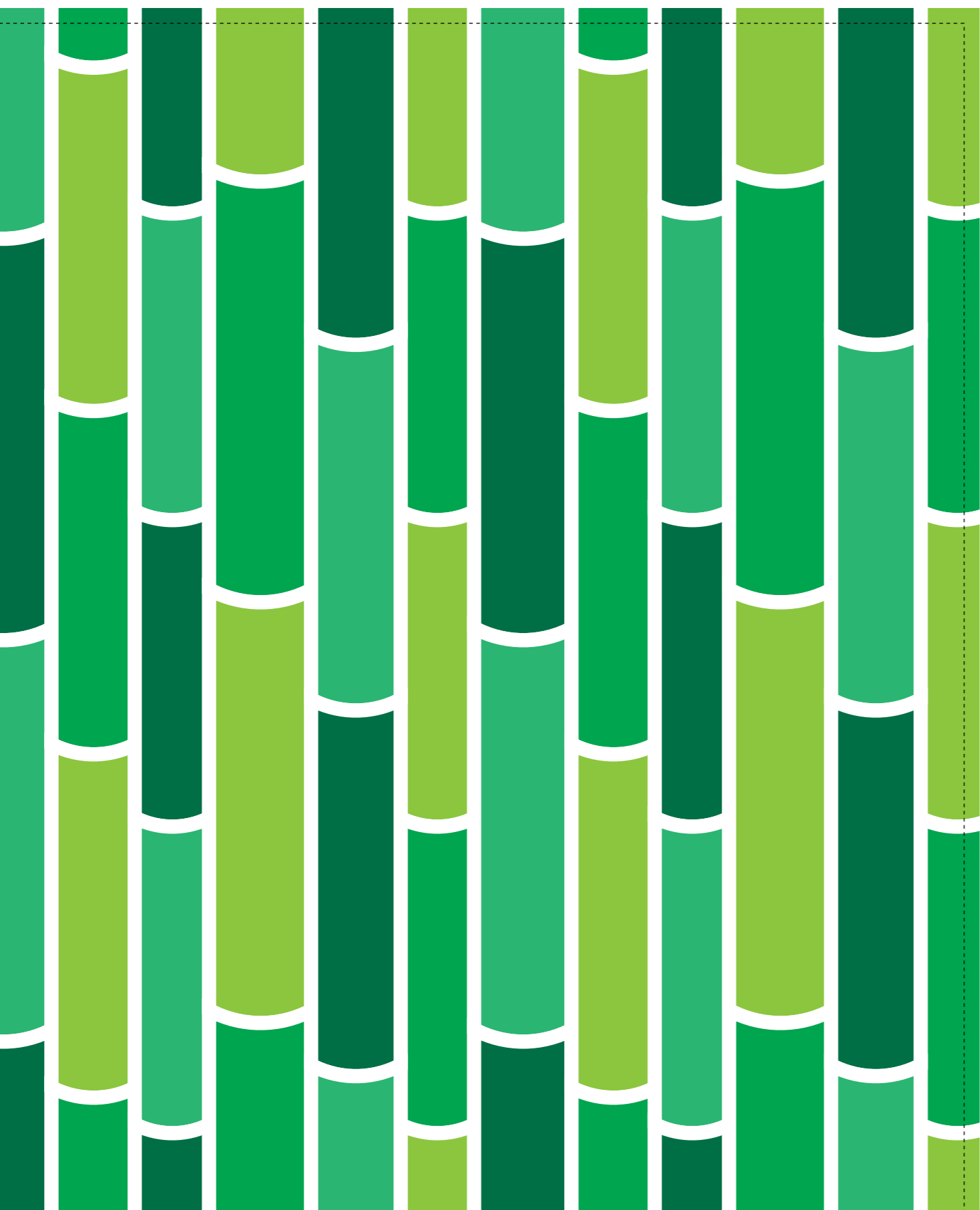
Takegami (bamboo paper) is paper made solely from domestic bamboo. Since 1998, Chuetsu Pulp & Paper has been working to use bamboo as part of its initiatives to address social challenges. Each year, Chuetsu Pulp & Paper has been using 20,000 tons of bamboo, which would not otherwise be used, to make paper. This has been helping to conserve forests, woods near populated areas, and biodiversity in areas close to bamboo groves, while contributing to the regional economy.

Since fiscal 2012, KPP and its subsidiary, Narumiya Kamishoji Co., Ltd., have been executing the *Sendai Tanabata Takegami Project*. The project collects moso bamboo used in the Sendai Tanabata Festival, one of the three largest festivals in the Tohoku region, and uses it in a collaborative effort to make Takegami.

Front Side

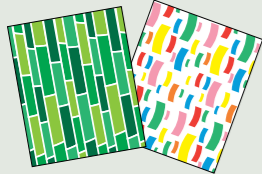
The instructions for making
the trays are on the back. ▶

Cutting line -----

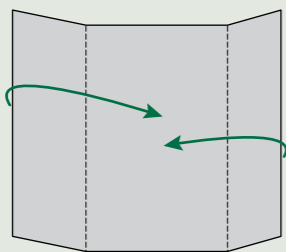


How to make

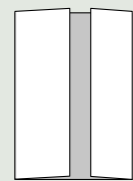
1 Cut out parts along the cutout lines from two sheets with different motifs.



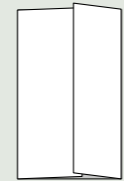
2 Fold parts on the right and left sides. The widths of the parts are up to you. (You will have more fun if you have parts of different widths on the right and left sides.)



(Examples)

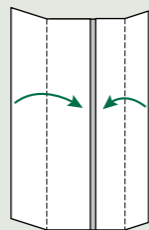


There can be empty space between the two parts.

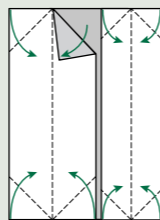


The two parts can overlap each other.

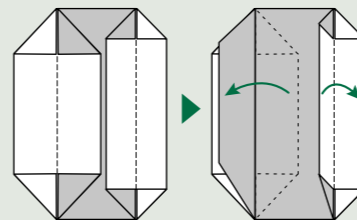
3 Fold the folded parts inwards and make creases.



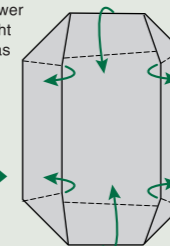
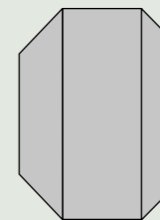
4 Open the folded parts and fold all of the eight corners as shown in the chart below.



5 Fold the parts outward along the creases made in step 3.

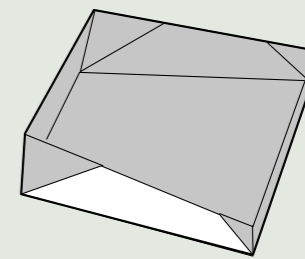


6 Pull up the upper and lower sides inward and the right and left sides outward, as shown in the illustration.



Pull up the corners and set up the sides.

Fold the four corners completely and set the sides up.



Finished!

Different shapes will be formed depending on the widths of the parts being folded. Make your own original trays.

