

ISSUE

[繋ぐ]

究 め る Master
ki-wa me ru Special Issue:

Amazing feeling of materials *Ukitoegami*

ta-zu ne ru plus
訪 ね る +
Visit Plus

Enchanted by the 1,500-year history
and culture of *Echizen washi*

tsu-ku ru
作 る
Make It

Jack-o'-lanterns set the mood for
Halloween

究める P01

Master

Amazing feeling of materials *Ukitoegami*

特別企画 P06

Special Feature

TSUNAGU Archives

Reporting the latest information on previously introduced artists

先どる P06

Advance

Fun to make, tasty to eat!
What is *orinigiri*?

伝える P07

Communicate

A letter of thanks expressed the true feelings of a legendary editor

訪ねる+ P09

Visit Plus

Enchanted by the 1,500-year history and culture of *Echizen washi*

出会う P11

Meet

A core salesperson proudly sticks to dialogues

使う P13

Use

Papermall, an e-commerce site, enabling users to purchase paper in any amount, starting from a single sheet

深める P14

Deepen

Catching up on the latest news at KPP

訪ねる P15

Visit

The Paper Event Calendar conveys the charm and appeal of paper

作る supplement

Make it

Jack-o'-lanterns set the mood for Halloween



Amazing feeling of materials *Ukitoegami*

Resembling a combination of materials such as metal and leather, *ukitoegami* has a unique texture unbelievably made of paper.

A layer of paper is finely embossed with vivid color and luster.

The semi-three-dimensional works have a mysterious vitality and aesthetic charm.

Shuku BANZAI is a young and promising *ukitoegami* artist that keeps gaining fans.

Before reaching this technique, she spent many years learning about the characteristics of paper and trying to convert its weaknesses into strengths.

By logically overcoming the challenges of paper and continuing to evolve, I will create works that will amaze the audience.

Creating finely-patterned concave and convex shapes on small cuts of paper expresses a texture like metal, pottery or leather. Combining multiple layers results in flexible curves that are unique to living creatures that vividly represent liveliness and vitality. *Shuku BANZAI* mixes materials with different properties. Thus, her works convey something new. The organic combination of materials also conveys a controlled sense of unity.

“I mix things that are totally irrelevant and contradictory to each other. This might be the core of my creative work,” says Ms. Banzai. “What can be made from a combination of the softness of paper and the hardness of metal? I have always had this kind of curiosity.”

Shuku Banzai

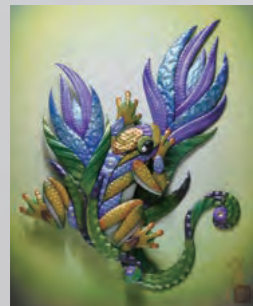
Born in Tokyo in 1983. After graduating from Department of Cross-Cultural Studies, Faculty of Humanities, Seikei University in 2006, Ms. Banzai entered and worked for a company before exhibiting at Art Fair Tokyo 2013, beginning her career as an artist. She held Ukitoegami-ten, a personal exhibition, in 2014. Her creative touch attracted attention and subsequently she has exhibited her works, mainly at department stores, while energetically creating new works.

HP: shukubanzai.com

In pursuit of a non-paper-like texture, Ms. Banzai has tried ten different materials, including metal, leather, cloisonne, rock, plastic, pottery, wood grain, rust, scale and shell. The small embossed parts are combined at will in accordance with the characteristics of the object, and become a unique art form which the artist named *ukitoegami*. “I like to study the use of paper to represent different textures. I still spend a lot of my time on it. Discoveries from these studies are incorporated into my next work. Repeating the cycle will continue to evolve my works.” It is made of paper but is no longer paper. Ms. Banzai’s works keep improving through her tireless quest.

From childhood, Ms. Banzai has enjoyed drawing pictures. Until high school she continued her hobby of creating works that mainly consisted of illustrations. In university she joined the Faculty of Humanities. Her career is different from other artists, most of whom are arts graduates. “At university, I was in an art club and engaged in activities such as organizing exhibitions, but I never dreamed of being an artist. Most of all, I didn’t want to avoid the job search because of what I enjoyed, drawing pictures, so I joined a company after graduating,” says Ms. Banzai. She began to work for a company, but her appetite for creation lingered. She left the company after one year and studied drawing at an art preparatory school as well as web design and graphic design at a vocational college. During that time she also worked part-time in a number of jobs. After many twists and turns, she took her first step as an artist. “It took a lot of time, but every moment was necessary for me. Everything I felt and experienced in my career has become a small piece of paper layered one on top of another, resulting in my art work. I have walked many different paths. Hopefully I represent something similar to the profundity of life through my works.”

While working part-time, Ms. Banzai fully started her career as an artist. In 2012, she decided to exhibit at the art event Design Festa. As she pursued her original art, she chose tracing paper, a material she had used in university. “I remembered that I had enjoyed something that looks transparent and lustrous, so I came up with the idea of using tracing paper to combine the transparency of paper with the texture of metal in my works.” She spent the following month on trial and error. She experienced difficulties and repeatedly called on her own ingenuity before reaching the initial form of her current technique. By her own admission, Ms. Banzai is careful about doing anything. Next, she set out to improve her works with the aim of making them last longer. “I needed to do something to keep my works stable for a longer period so that my fans could appreciate the works for as long as possible. I realized that this is the responsibility of the artist. From that point on, I repeatedly tried to identify the challenges of paper and to find solutions to such problems,” recalls Ms. Banzai. To overcome the weakness of tracing paper, namely its susceptibility to humidity, she coated her works with a waterproof resin and pigment ink or acrylic paint, which mixes well with resin. Embossing the different parts prevents the paper from warping. To minimize discoloration, she chooses lightfast pigment ink or acrylic paint and applies varnish as a finish, which would effectively block UV rays. To make the works more lightweight, the amount of attached parts are decreased and the folding and layering is improved. The originality of Ms. Banzai’s works lies in the careful analysis of the characteristics of paper and transforming its weaknesses into strengths.



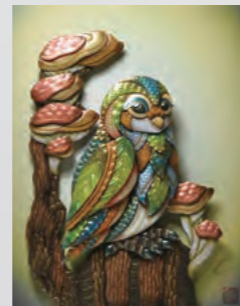
Life Span of Hermit (2016)



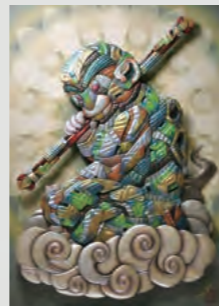
Become the Wind, with a Flourishing Light (2016)



Peace of Flower Buds (2017)



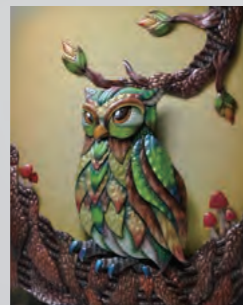
A Guide for Someone who Wishes (2017)



With a Dauntless Spirit (2016)



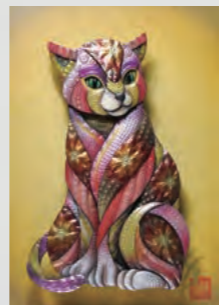
Traces of Encounter (2016)



Who Knows Grace (2016)



Shine of a Thin Fog (2017)



Ito Wokashi (2016)

“As I explored methods for expanding the scope of my representation of texture, I realized that the fibers of *washi* could be likened to metal, wood grain, leather and more. Applying resin to a layer of tracing paper and *washi* led to my original texture, which is made of paper and but is no longer paper.” Ms. Banzai chose the *washi* named *Tosa tengujoshi*. Arguably the world’s thinnest kind, it is also used to restore works of art and cultural properties. Using the very thin and tough *washi* helps Ms. Banzai’s art to evolve to a higher level. The works of Ms. Banzai gained much attention at Art Fair Tokyo 2013 and 2014. Many galleries invite her to exhibit. The realm of her activity has extended to exhibitions at Tokyo department stores and to solo exhibitions. Today, she is increasingly gaining recognition and popularity as a very creative artist. “The essence of my art is to amaze the audience. Hopefully I will keep incorporating new and traditional Japanese materials to create strongly memorable works,” says Ms. Banzai. Keep your eyes on her evolution.

INFORMATION

Ms. Banzai's works will be exhibited at: **KOWALL**

- Period: Jan. 29 (Mon) – Feb. 10 (Sat), 2018
*Closed on Sundays and holidays
 - Venue: art data bank (1st floor of Taiyo Bldg 5, 7-10-8 Ginza, Chuo-ku, Tokyo)
 - Hours open: 11:00 a.m. – 7:00 p.m.
 - Contact: Hakkeno Inc. ■ TEL: 03-6453-2987
- *Ms. Banzai is also scheduled to join a group exhibition in a Tokyo department store in early January 2018.



Process of making Ms. Banzai's ukitoegami

1 Draw sketches and a design



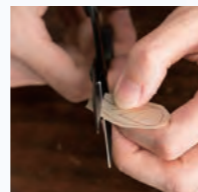
After drawing the sketches, number them by considering the order of layering. Decide on the number of sheets to layer and the parts to thicken before making patterns to be embossed on the paper and adding them to the design.

2 Trace the patterns onto the paper



Beforehand, prepare the other sheets of paper with resin or an equivalent. Then choose ones that will complement the design in terms of color and texture. Use a light table to trace the sketches onto the sheets of paper.

3 Cut the paper



Cut the sheets of paper along the traced lines. About 90 parts were made with this process.

4 Emboss the cuts



Use different types of metal pencils to create fine and beautiful concave and convex shapes on both sides of each part.

5 Coloring



Using several colors of acrylic paint to repaint the parts helps to intensify the intended color. Pay careful attention not to have uneven painting or remaining handwriting.

6 Paste the parts together



Paste the small parts together in accordance with the design. Apply varnish and luster to finish the process.



特別企画

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.

Active collaboration with artists.

Coexist with nature and continue inheriting the wonder of washi culture.



①②③: Exhibits of Washi Artist Rogier Uitenboogaart based in Yusuhara Town, Kochi Pref. X Architect Kengo KUMA held at LIXIL Gallery in 2017. ①: An installation which extends from the wall to the ceiling, made by piecing together several sheets of waranshi, a combination of Tosa washi (Japanese paper originating in Kochi) technique and the raw material for yoshi (machine-made paper originating from Western countries), and by applying a special creasing procedure. ②: A sheet of washi with embedded fern leaves. ③: A set of lanterns and a work of art using Tosa washi (2005). ④: A photo taken at the papermaking workshop held in a regrowth forest in March 2016.

Kamikoya, a Papermaking Accommodation

The handmade washi of Mr. Uitenboogaart is used in the interior of Kamikoya, an accommodation only accepting a single group of visitors per day (closed from December to February). He also teaches paper making to guests.

■ Address: 1678 Otado, Yusuhara-cho, Takaoka-gun, Kochi
■ Tel: 0889-68-0355
■ HP: kamikoya-washi.com

INFO

Handmade washi artist

Rogier UITENBOOGAART

DATA TSUNAGU Summer Edition 2015 (Vol. 23)
HP: rogiar.jp (artist site)



Rogier Uitenboogaart continues to make *Tosa washi* by hand, maximizing the texture of the natural materials using fertilizer- and pesticide-free raw materials and traditional techniques. Based in his studio in Yusuhara-cho, Kochi, he extends the realm of his activities to the creation of art, workshops, lectures and much more. In recent years, Mr. Uitenboogaart has actively collaborated with artists in other fields. His works at the exhibition with internationally renowned architect Kengo KUMA included an installation which was made to look like a cave of *washi*, original objects and papermaking tools and plant-based materials among others. They received a great response. Mr. Uitenboogaart also acts as an instructor at the papermaking workshop held in the restoration project in Higashi-matsushima, Miyagi. He is also actively committed to activities that communicate coexistence with the abundant nature of Japan and the wonder of *washi* culture.

先どる

Advance

Focus on the edge of paper
EDGE of PAPER

Fun to make, tasty to eat! This onigiri item inspires a playful mind

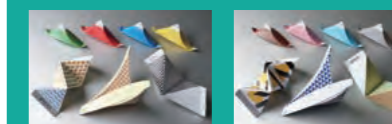
Fall is the season to enjoy outdoor events such as children’s athletic games and school trips, foliage viewing and hiking. Having lunch with family and friends in the cool fall breeze is a special activity. The main feature of the lunch is *onigiri*, a Japanese favorite. *Onigiri* has another fun form: *Orinigiri* is a buzzworthy item that is uniquely shaped and fun to make and eat. It differs from traditional *onigiri* that features shapes such as triangles, rolls or circles. *Orinigiri* is very easy to create. Fold a sheet of paper, then put down plastic wrap, a piece of *nori* (laver), rice and the ingredients in that order; and fold it along the crease. That’s all. As if engaging in the well-known *origami* (paper folding), you can make unique shapes such as Mt. Fuji, zigzags or a string of triangular pyramids. You can also mix ingredients with the rice or cut the *nori* into small pieces. Your recipes are only limited by your imagination.

Orinigiri originated from the volunteer activities in the areas affected by the Great East Japan Earthquake. Free pieces of *orinigiri* were also distributed to runners in the Tohoku Food Marathon, a regional reconstruction event. It has been well-received at children’s workshops. Picking up a piece of *orinigiri* naturally sparks smiles and conversations. It guarantees great entertainment on weekend outings.

Orinigiri

Distributor: Himawari-Design
Website: orinigiri.com

ORINIGIRI



Orinigiri
White/black set
(each consisting of four sheets)
*Available on Amazon and at various stores nationwide.

Making Letters Speak

Tomone UEMURA

Humans are creatures who express their thoughts. I feel that letters are the most profound and noble 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 12 : Shinpei IKEJIMA (First half)

Shinpei IKEJIMA was the first well-known person that I met. As far as I can remember, it was early in the summer of 1945. I was seven years old. I remember it because at that time my father introduced Mr. Ikejima to me by saying he was a soldier. According to Bungeishunju's publication about the company's first 35 years, Mr. Ikejima returned to mainland Japan in September 1944, after working for Manchuria Bungeishunju, Ltd. for nearly one year and a half. In May 1945, he was drafted into the navy. This means that he only served for four months: He was called up in May and the war ended in August of the same year. I met him in our rented house, which was located on a dune in Niigata, facing the Japan Sea. Mr. Ikejima subsequently described the house as looking fragile, possibly crumbling after a few hits with a hammer.

At that time, my father was a professor of oriental history at Niigata High School (under the old education system). After graduating from the University of Tokyo, he worked as an assistant while also teaching at Fifth Furitsu Junior High School. Mr. Ikejima had been one of my father's first pupils at the school. Let me add some information for those of you who are less familiar with the name "*Shinpei IKEJIMA*." He was one of the first new graduates employed by Bungeishunju Ltd. in 1933, during the prewar era. He consistently pursued an editorial career and set the standard for journalism culture soon after the war ended. Later he became the president of the company. As the representative figure of Bungeishunju's editorial staff, Mr. Ikejima was reputed to be one of the three major chief editors during the postwar era, along with *Shozo OGIYA* (Shukan Asahi) and *Yasuji HANAMORI* (Kurashi-no Techo). He confessed to me that he enjoyed history and had, at some stage during his university days, aspired to become a history teacher after graduation. I suppose this was partly due to the influence of my father. Mr. Ikejima became interested in *Kan KIKUCHI*, the founder of Bungeishunju, and took the first entrance examination at Bungeishunju for new graduates. In fact, he was not very enthusiastic about entering the company. Anyway, he passed the exam and stepped into an editorial career. The written part of the exam was prepared by Mr. Kikuchi and required the examinees to concisely define 100 terms, including *Sakon SHIMA*, *Princess Roxanne*, *Enko-no tekiya* and *Gelände*. Mr. Ikejima placed first on the list of the six new employees who were selected from hundreds of applicants. This speaks to the extent of his knowledge at that time. Incidentally, I entered a film company after graduating from university. However, after just one year, I decided to leave my job and took Bungeishunju's entrance exam for new graduates that following year. I failed. A hot pot of cod stew was served as our supper on the day that Mr. Ikejima visited our home in Niigata. My mother, my sisters and I joined the gathering in our guest room on the second floor, which

commanded a view of the Iide Mountains in the distance. Japanese sake was also served because Mr. Ikejima enjoyed alcohol. His reddish face deepened in color as he, in a good mood, snacked on sweetened boiled crucian carp, yelling, "*Funa-da! Funa-da!*" ("Crucian carp! Crucian carp!"). Looking back, I wonder how we managed to find such ingredients right before the end of the war, when the country was desperately struggling against food shortages. Undoubtedly, my mother must have run around to gather the ingredients for her husband's student. As far as I can remember, Mr. Ikejima served in Chitose, Hokkaido during his naval days. His wife's hometown was Kashiwazaki. Mr. Ikejima had dropped by Niigata on his way from Kashiwazaki to Hokkaido. He brought cheese, which was an unimaginable luxury item at that time. This might have had something to do with the fact that Mr. Ikejima was from a dairy in Hongo. My father called Mr. Ikejima "*Shinpei-san*." As *shinpei* can also mean "new soldier" in Japanese, I readily believed that he was a new soldier and even admired him for behaving so grandly, in contrast to such status. I have another memory of Mr. Ikejima in Niigata, after I failed an entrance exam for a university. I spent my idle hours at home. A poetic tablet featuring the words of *Ango SAKAGUCHI* had been erected on a hillside on the premises of Gokoku Shrine, our neighbor. It read: *Furusato-wa kataru koto nashi* (literally meaning "a hometown does not say a word"). In commemoration of this, a lecture was held, which invited Mr. Ikejima and *Kazuo DAN* to the hall of the department store at the center of the municipality. Again, Mr. Ikejima dropped by our home alone, without prior notice. Unfortunately my father was away. It was a hot day. I opened the door in a sleeveless shirt and underpants. By that time, Mr. Ikejima was already a well-known person, the chief editor of the Bunshun journal. He looked very respectable to me, as I had failed to enter a university. However, I never thought in my wildest dreams that Mr. Ikejima would take care of me throughout the rest of his life. Two postcards addressed to my father are the only letters that were directly written by Mr. Ikejima and are kept in my home. Both were intended to show his appreciation for my father's year-end gift sent from Kashimaya, the Niigata-based food and ingredient company. "Thankfully I have remained in good spirits. However, because of the cold, I am taking care of myself. Spending winter nights without alcohol is somewhat unpoetic," one postcard reads. I am not sure whether my father, a non-drinker, understood the meaning of the postcard. As I know a little more about liquor than my father, I think I understand how life would be more poetic with some alcohol.



Shinpei IKEJIMA 1909 - 1973

Editor and
ex-president of Bungeishunju Ltd.



Born in Bunkyo-ku, Tokyo, an editor who supported journalism culture in postwar Japan. He graduated from Fifth Tokyo Furitsu Junior High School, Niigata High School (under the old education system) and Tokyo Imperial University Faculty of Literature before passing the first public entrance examination for Bungeishunju Ltd. After entering the company, Mr. Ikejima was involved in editing such journals as *Hanashi* and *Genchihokoku*. In 1944, he became a chief editor. In 1966, he became the third president of the company. Mr. Ikejima authored books including *Henshusha-no Hatsugen* and *Rekishizuki*, and also acted as the director of the Society for the Promotion of Japanese Literature.



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).

Enchanted by the 1,500-Year History and Culture of Echizen Washi

Washi (Japanese paper) is produced throughout the country. *Echizen washi* is one of the oldest kinds of washi. A historic document from the Shosoin Repository in Nara states that paper making was already being performed in Echizen around the 4th or 5th century, implying that Echizen has been a leading papermaking region since its ancient past. *Echizen washi* is widely recognized for its high quality. For example, it was adopted as the paper for making *Dajokan kinsatsu* (Japan's first paper money), issued in 1868. In addition to the toughness of the paper itself, it has a soft, elegant texture and a noble luster. Prominent Japanese painters, such as *Taikan YOKOYAMA* and *Ikuo HIRAYAMA*, loved *Echizen washi* because of these advantages. Recently, *washi* drew a lot of attention when the results of a study announced that *Rembrandt*, the 17th century

Dutch painter, had used *washi* in his etchings. The charm of *Echizen washi* with its rich 1,500-year tradition can be understood in detail at three facilities located along Echizen Washi-no-Sato Street. The Paper & Culture Museum traces the development of *Echizen washi*. Udatsu Paper & Craft Museum allows visitors to closely view the traditional craftsmanship. Papyrus House offers a chance to experience the original *washi*-making technique. Visit all of these facilities to fully experience the charm of *Echizen washi*, colored by historical romanticism. The streets of Imadategoka are dotted with papermaking workshops. Okamoto Shrine and Otaki Shrine worship *Kawakamigozen*, the mythical goddess considered to be Japan's only paper deity. Learn many things in the tranquil atmosphere where *washi* culture thrives.



DATA

Echizen Washi Village

- Address: Shinzaikecho, Echizen-shi (Washi-no-Sato Street)
- Access: From JR Takefu Station, take Fuku-Tetsu Bus Nanetsu line. Get off at Washi-no-Sato Bus Stop.
- Closed: Year end and New Year (Udatsu Paper & Craft Museum and Paper & Culture Museum are closed on Tuesdays except national holidays)
- Contact: Papyrus House
- TEL: 0778-42-1363
- HP: www.echizenwashi.jp

Okamoto Shrine and Otaki Shrine

- Address: 23-10 Otakicho, Echizen-shi
- Access: From JR Takefu Station, take Fuku-Tetsu Bus Nanetsu line. Get off at Washi-no-Sato Bus Stop and walk for about 15 minutes.
- Contact: Okamoto Shrine and Otaki Shrine office
- TEL: 0778-42-1151

The Streets of Imadategoka are a Sight to See



Walk down Washi-no-Sato Street for about 10 minutes. See traditional houses along the waterway before coming across the beautiful streetscape. Extending into the mountains, the Goka District has supported the manufacture of *Echizen washi* for well over a thousand years. Today, nearly 50 workshops and factories still operate there. Characterized by its pure water, abundant nature and white-walled houses with tiled roofs, the Goka streetscape has been selected as one of the 100 Beautiful and Historic Climates in Japan. Consider the long history of *Echizen washi* while enjoying an autumn walk.

EVENT INFORMATION

October 16 (Mon)

EXHIBITION

Woodblock print exhibition

DATA

The exhibition features woodblock prints that use *Echizen washi* and depict the beautiful landscapes and seasonal flowers of Japan.

- Venue: Papyrus House 1F Lobby
- Contact: Papyrus House
- TEL: 0778-42-1363

September 30 (Sat) - November 5 (Sun)

EXHIBITION

Special autumn exhibition of the true essence of washi: the world of Echizen-hoshogami

DATA

This is the second event commemorating the renewal of Paper & Culture Museum. It showcases the history of *Echizen-hoshogami* as well as valuable documents.

- Venue: Paper & Culture Museum
- Contact: Paper & Culture Museum
- TEL: 0778-42-0016

October 7 (Sat) - November 5 (Sun)

EXHIBITION

The Look of Paper: Beauty of Writing Paper in the Reproduced Honganji Collection of 36 Anthologies

DATA

The Honganji Collection of 36 Anthologies was reproduced with *Echizen washi*. Based on this, the exhibition showcases the sophisticated decorated stationary consisting of letters and paper.

- Venue: Udatsu Paper & Craft Museum
- Contact: Udatsu Paper & Craft Museum
- TEL: 0778-43-7800

Learn



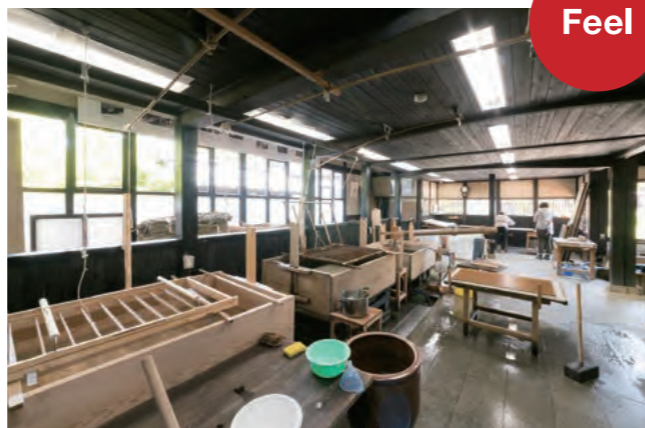
Paper & Culture Museum

The museum exposes visitors to the charm of *Echizen washi* from all perspectives, such as its history, manufacturing process and master craftsmen. In addition to panels and videos, it showcases nearly 120 representative sheets of *washi*. The museum also has many other features for visitors to appreciate the diversity

and profundity of *Echizen washi*. For example, one section suggests new ways to use *washi* while another allows visitors to touch many different sheets of *washi* to experience the texture.



Feel



Udatsu Paper & Craft Museum

See the entire process of making *washi*, which involves the use of conventional tools. A papermaking workshop constructed in the middle of the Edo period was moved to the current site of Udatsu Paper & Craft Museum where it underwent renovation. The building shows the practice and lifestyle of papermaking craftsmen in the past. For



Make it



Papyrus House

This experience-oriented facility transmits the joy of papermaking. Mulberry fiber, the paper stock for *washi*, is scooped into a wooden mold called *sukiketa* and made into paper before being patterned with pressed flowers, colorants and others. Make your original *washi* item such as a *shikishi* (poetry card), postcard or



coaster. The shop in Papyrus House has many goods featuring *Echizen washi*. Beautiful sheets of *washi*, accessories, interior goods and other *washi* items are available.



Worship



Okamoto Shrine and Otaki Shrine

Okamoto Shrine worships *Kawakamigozen*, the paper goddess (*shisoshin*), said to have communicated the technique of papermaking to this place. Next to it is Otaki Shrine, which is also very old. The main buildings of the two shrines stand on the top of the sacred Mt. Gongen. They are worshipped along with another shrine,

Satomiya, which stands at the foot of the mountain. The *Shinden* (shrine pavilion) integrated by the unique roof that connects the papermaking to this place. Next to it is Otaki Shrine, which is also very old. The main buildings of the two shrines stand on the top of the sacred Mt. Gongen. They are worshipped along with another shrine,



Third theme Accessory brand SIWA releases a new series

Headquartered in Ichikawadaimon, Yamanashi, extensively manufacturing and marketing *shoji* paper and other kinds of Japanese paper products, Onao Co., Ltd. collaborates with Naoto FUKASAWA, Japan's representative product designer. Together they launched SIWA, a daily necessity brand as a trial for expanding the potential of paper. SIWA uses Naoron, the uniquely developed new material with a leather-like, exceptional and soft texture. The more it is used, the more tasteful it becomes. Retaining the lightness of paper, the products are also strong in functionality: toughness and waterproofing. SIWA products have been exported to 23 different countries and are gaining fans overseas. For the first time in three years, a new SIWA series was released in September. The new SIWA products are available in a fresh color, pale tone, in a limited quantity. The additions include seven items ranging from accessories, including a business card case, a book cover and a tote bag for casual use, each available in four different colors. SIWA is a line of Japanese paper items that will be used affectionately for a long time. Add it to your autumn accessories.



In addition to the three new fall colors (pale blue, pale purple and pale green), SIWA is currently available again in the popular pink color. The lineup includes a business card case, a book cover, a wide brief case, a round bag, a tablet case, a tote bag and a leaf bookmark.

Get SIWA at
PAPER MALL

PAPER MALL

Search

www.kpps.jp/papermall/

Use this QR code to
make a purchase
by mobile phone:



New limited colors are available at : SIWA Collection Tokyu Plaza Ginza Tokyu Plaza Ginza 6F, Ginza 5-2-1, Chuo-ku, Tokyo TEL: 03-6264-5344

Naoron incorporates new technology into tradition Visit the KPP head office and look closely at its attractiveness

TOPICS!

The fourth Tsunagu Gallery is currently being held and will continue until October 27. The exhibits feature Onao Co., Ltd. products. The company develops brands that utilize the characteristics of *washi* (Japanese paper). Real products and materials that comprise their parts are placed together in the exhibition so that visitors can appreciate their attractiveness. Naoron, a new material, is made using the technique for making *washi*. The material is currently used by three different brands, including SIWA. PAPER EDEN, one of these brands, is designed, directed and produced by handmade flowers and flower artist Emi SHINOZAKI. The AYUKO HISHIKAWA Paper Accessory brand originated from a collaboration with Ayuko HISHIKAWA, a New York-based hat designer. Visit the Tsunagu Gallery to fully experience the attractiveness hidden within the materials with a *washi* texture.



TSUNAGU GALLERY vol.4 | EDGE of PAPER

- Period: Until Friday, October 27 (Admission: free)
- Venue: Entrance on the first floor of the head office building of Kokusai Pulp & Paper Co., Ltd.
- Hours open: 9 a.m. – 5 p.m. (weekdays only)

KPP HEADLINE

Cellulose nanofiber is available online at PAPER MALL

PAPER MALL has begun to sell cellulose nanofiber. This is the first time cellulose nanofiber has been marketed online in Japan. The product is a set of biomass nanofiber *BiNFi-s* for trial use, manufactured and marketed by *Sugino Machine Limited* (head office: Uozu-shi, Toyama; president: Takara Sugino). *BiNFi-s* will be available without restriction for domestic companies, organizations and individual customers.

BiNFi-s, approx. 20 nm in diameter and a few micrometers long, are an ultra-thin fiber made by processing cellulose chitin chitosan, a renewable natural resource, using Sugino Machine's original water jet technology. Generally, *BiNFi-s* is referred to as nanocellulose, cellulose nanofiber, chitin nanofiber, chitosan nanofiber and other names and a number of application studies of it are carried out in Japan and overseas.

The trial set consists of several one-kilogram packs that include cellulose nanofiber, chitin nanofiber and other representative materials of the *BiNFi-s* series.

Characteristics of BiNFi-s trial set

1. A clean and naturally-derived nanofiber made only from water and raw material.
2. Highly viscous but not water soluble, it is less sticky and has a smooth texture.
3. The trial set has basic properties such as dispersibility, emulsion stability, water retentivity, enhanced viscosity, transparency and reinforcement, as well as other properties unique to each respective variety.
4. The set includes different varieties of cellulose nanofiber with numerous properties due to variations in fiber length.
5. The eight variety set is of an industrial grade while the five variety set is of a grade for food additive-derived products.



HP: www.kpps.jp/papermall/special/cnf

Integrated Report 2017 is issued

KPP Group's Integrated Report 2017 has been issued.

In addition to our financial status, the annual report comprehensively includes information about our efforts relating to the environment, society, corporate governance and others. The report will increasingly serve as a tool for communication with stakeholders. The Integrated Report can also be viewed on our website.

HP: www.kppc.co.jp/en/ir/finance.html



Editorial Postscript

I was born in the north during the cold winter. For me, the heat of summer is simply physically difficult to bear. But one thing I enjoy about summer is the great feeling that I get when I drink a cold glass of beer. When I think about summer during the cold winter season, I still prefer winter. To stay warm, you can wear *Heat-tech* or a down jacket or also use a pocket warmer. October, fall, is the harvest time. New rice, saury, seasonal ingredients and many other delicacies are harvested at this time. Why not gain more fat to keep warm during the cold winter? (LOL) (J.S.)

This summer is ending. I barely spent the latest season in a summerlike fashion. Still, I have gained some good memories. One is watching the fireworks near my home. After supper on one Sunday evening, I walked outside and noticed that a fireworks display would be performed that night. I located the fireworks in the distance and began to walk quickly toward it. When I arrived at launch site, the show had already reached its climax. It was only 10 minutes, but I really enjoyed the fireworks and gained a small sense of achievement. This might be another healthy way to enjoy fireworks. (M.I.)

- October 22 (Sun)

EXHIBITION

Kami Cosmic Wonder with Kogei Punks Sha

Cosmic Wonder is active in the international art world. Its leader, *Yukinori MAEDA*, teams up with handicraft artist *Sumiko ISHII* for the Kogei Punks Sha exhibition. Mainly featuring handicrafts made from *washi* (Japanese paper), the exhibits include works that explore new potential for paper.



Omizue performance Photo: Yurie NAGASHIMA



Paper umikami garments (upper and lower)
Mulberry washi incorporating Obama Beach seaweed
Cosmic Wonder

DATA

- Venue: Shiseido Gallery (Ginza Shiseido Building B1F, 8-8-3 Ginza, Chuo-ku, Tokyo)
- Admission: Free
- Contact: Shiseido Gallery
- TEL: 03-3572-3901
- HP: www.shiseidogroup.jp/gallery

October 3 (Tue) - 6 (Fri)

EXHIBITION

JAPAN PACK 2017 (Japan International Packaging Machinery Show 2017)

The comprehensive biennial exhibition and business meeting disseminates the latest information about packaging. In addition to exhibitions of the latest technologies and products, the show includes presentation seminars by exhibitors, awards for excellent products and technologies and many other programs.

DATA

- Venue: Tokyo Big Sight East Hall 1 - 6 (3-11-1 Ariake, Koto-ku, Tokyo)
- Admission: Free (An invitation ticket is required)
- Contact: Secretariat office
- TEL: 03-6222-2277
- HP: www.japanpack.jp

October 14 (Sat) - November 14 (Tue)

EXHIBITION

Kaminote Nippon Nagano

The joint exhibition features art works with delicate techniques and unique Japanese aesthetics. Among the exhibitors at Kaminote Nippon Nagano are *Takashi OHTA*, a popular paper artist, and *SouMa*, a three-dimensional paper cutout artist.

DATA

- Venue: Wellup Hall, Inoue iCITY 21 3F (7977 Yamagata-mura, Higashichikuma-gun, Nagano)
- Admission: 1,000 yen (adults) or 400 yen (elementary or junior high school students)
*Preschool children can enter free of charge
- Contact: TV Shinshu Ticket Center
- TEL: 026-225-0055
- HP: www.kaminote.org

October 28 (Sat) - 29 (Sun)

EVENT

Fujisan Kami Fair 5

Everything at this participatory event is about paper. The venue, Fuji-shi, Shizuoka, is one of the leading paper towns in Japan. The fair is filled with enjoyable features for all ages, from children to adults, such as an exhibition of paper art works, experience with paper handicrafts, paper-making companies' exhibits and shops and onstage performances.



Toilet roll stacking contest



Teaching how to make a Mt. Fuji-shaped pinwheel
Photo: Industrial Policy Section, Fuji-shi Municipal Office

DATA

- Venue: Fujisanmesse (189-8 Yanagishima, Fuji-shi, Shizuoka)
- Admission: Free
- Contact: Industrial Policy Section, Fuji-shi Municipal Office
- TEL: 0545-55-2779
- HP: www.fujisan-kamifair.net

November 13 (Mon) - 15 (Wed)

EXHIBITION

The 6th KPP General Exhibition

This is the biennial general exhibition of the KPP Group. KPP will showcase functional materials and solutions to expand customers' business opportunities.

DATA

- Venue: Tokyo Head Office of Kokusai Pulp & Paper Co., Ltd. (6-24 Akashicho, Chuo-ku, Tokyo)
- Admission: Free
- Contact: CSR & Public Relations Section, Corporate Planning Div.
- TEL: 03-3542-4169
- HP: www.kppc.co.jp

December 7 (Thu) - 9 (Sat)

EXHIBITION

EcoPro 2017 - International Exhibition on Environment and Energy

Next-generation environmental information, including trends in environmental businesses, technological developments and new materials, is gathered at this large exhibition. It also includes many different participatory programs relating to the environment and energy. KPP is one of the exhibitors.

DATA

- Venue: Tokyo Big Sight East Hall (3-11-1 Ariake, Koto-ku, Tokyo)
- Admission: Free (Prior registration is required)
- Contact: Secretariat office of EcoPro
- TEL: 03-6812-8686
- HP: www.eco-pro.com/2017

*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.



国際紙パルプ商事株式会社
KOKUSAI PULP&PAPER CO.,LTD.

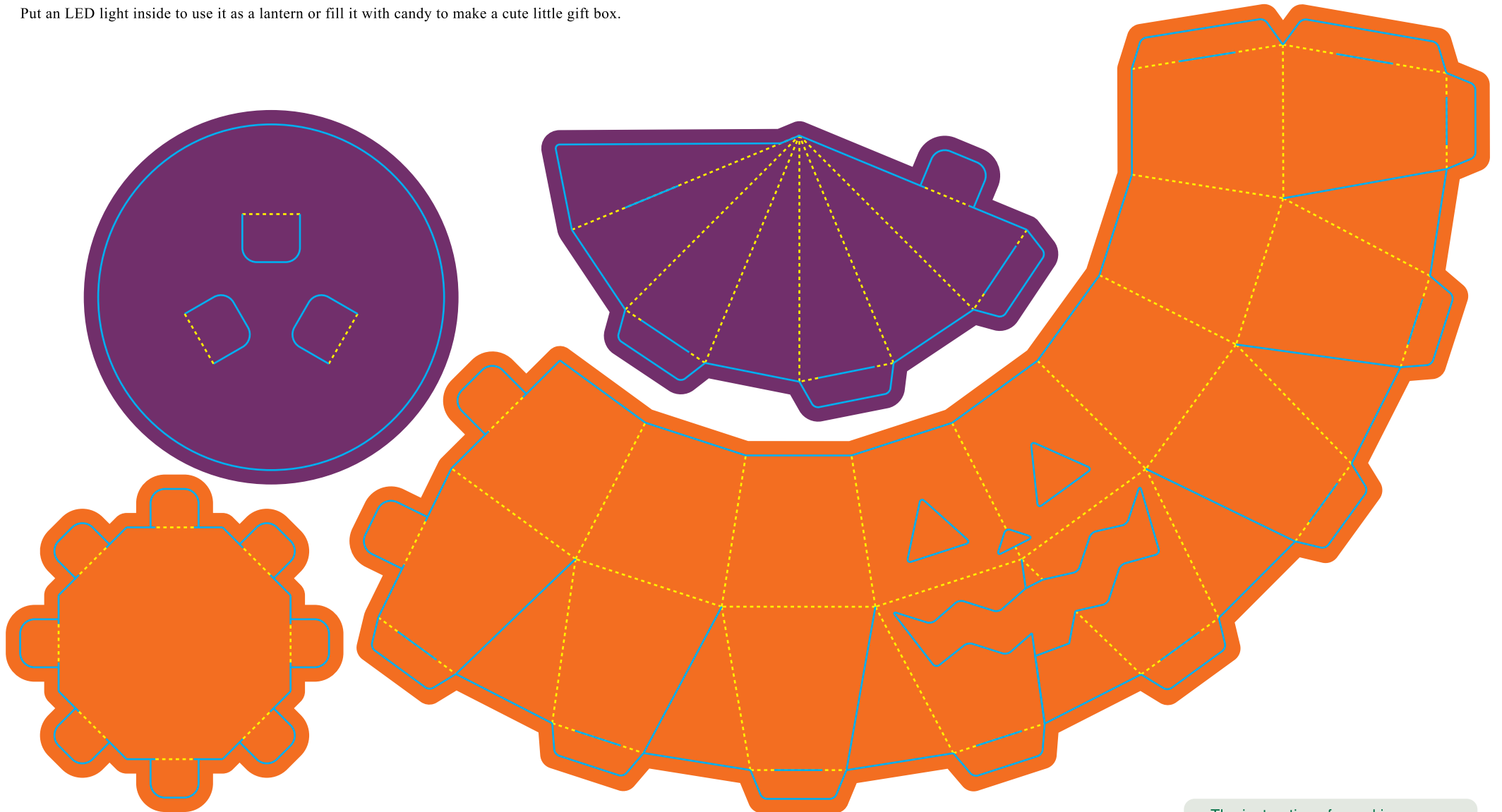
Published by CSR & Public Relations Section
Corporate Planning Dept. Corporate Planning Div.
Address: 6-24 Akashi-cho, Chuo-ku, Tokyo, Japan
TEL: 81-3-3542-4111 (main switchboard number)
URL: <http://www.kppc.co.jp/>



Jack-o'-Lanterns Set the Mood for Halloween

Place a pumpkin-shaped lantern on your desk and set the mood for Halloween.

Put an LED light inside to use it as a lantern or fill it with candy to make a cute little gift box.



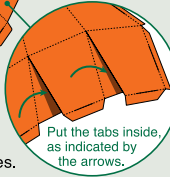
How to make Cut out the parts along the lines.

For all parts, the front surface should be folded upward, while the back surface should be folded downward.

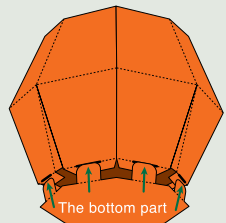
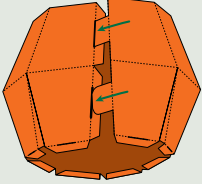
Start here.



1 Cut out the eyes, nose and mouth and fold the part upward at all creases.

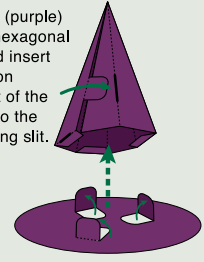


2 Fold the part and insert the projections into the slits as shown in the picture below.



3 Fold the eight projections of the bottom part upward and firmly insert them into the slits.

4 Fold the hat (purple) part into a hexagonal pyramid and insert the projection (middle part of the pyramid) into the corresponding slit.



Done!

