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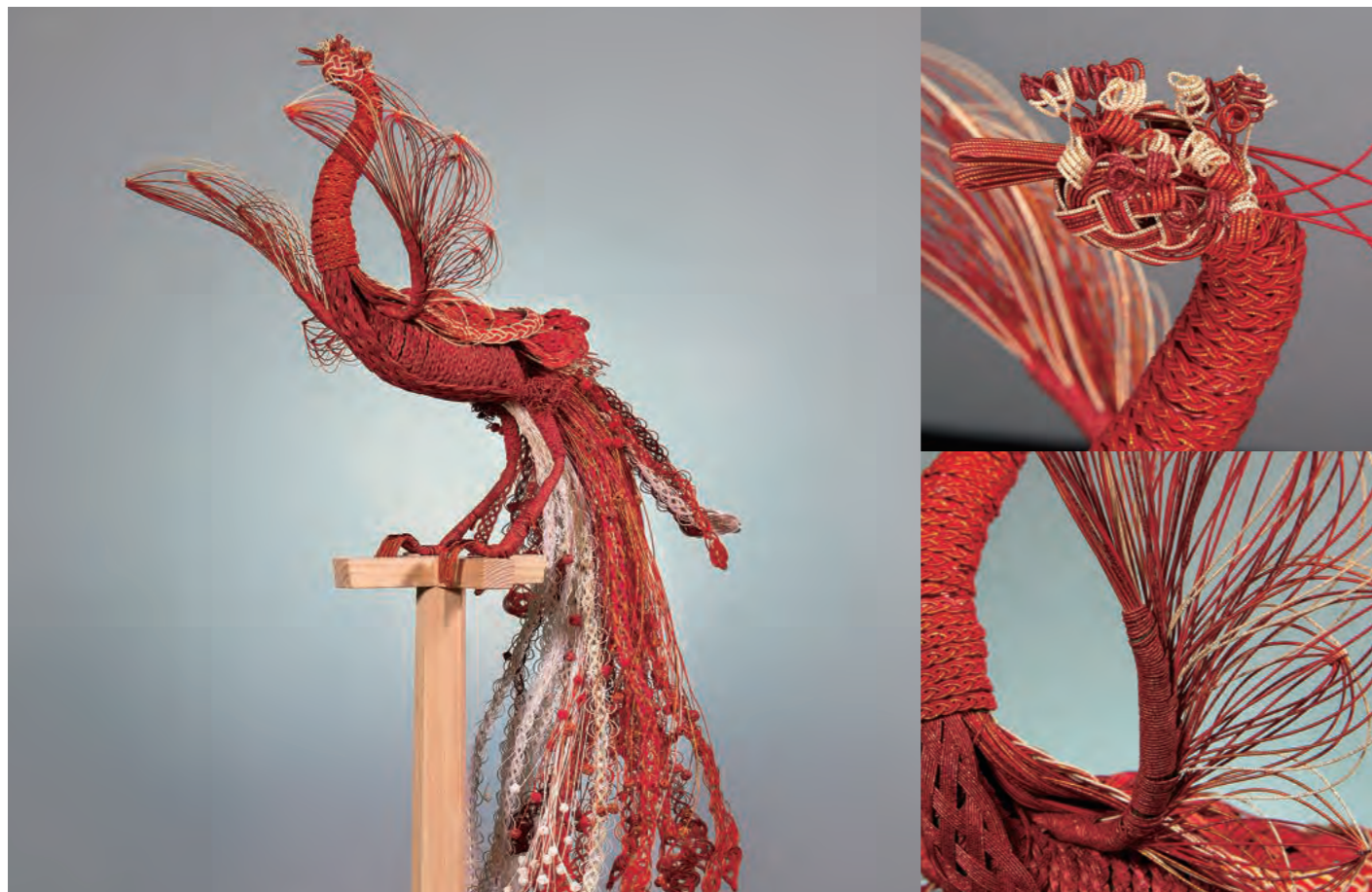
## Mizuhiki, a decorative string that ties up the wish and sincerity

Articles such as *shugibukuro* (special envelope for congratulatory monetary gifts) and gift wrappers involve the use of special decorative strings.

*Mizuhiki* is a form of traditional craft that originated from respect and good wishes for the recipient and from Japanese original manners. Related articles such as betrothal gifts and New Year decorations are deeply rooted in the lives of Japanese people.

*Toshiko UCHINO*, a *mizuhiki* artist, continues to explore new and possible representations while maintaining the traditional technique of knotting.

The tight, beautiful knotting conveys the wish of Ms. Uchino that human relationships be valued.



©kaminote



Mizuhiki artist  
**Toshiko UCHINO**

Born in Kumamoto in 1963 and graduated from Musashino Junior College of Art. After working in advertising design and building design, Ms. Uchino began her career as a *mizuhiki* artist in 1995 and started basketry in 2000. Based on the key phrase, "Utilize *mizuhiki* in everyday life," she engages energetically in her activities by making and selling her original works, holding personal exhibitions, running a *mizuhiki* course in Kumamoto-shi, Kumamoto, and organizing workshops around the country. In 2005, she returned to her hometown in Kumamoto with her husband and opened *Shirotsume*, a commodities shop. In 2016, she was selected as an exhibitor at *Kaminote-Nippon* Exhibition II. Ms. Uchino has also exhibited her works at Hotel Gajoen Tokyo and Telepia Hall (Nagoya) and acquired a good reputation. In the photo, she can be seen with her beloved dog Poron.

HP: [uchinotoshiko.web.fc2.com](http://uchinotoshiko.web.fc2.com)

The three-dimensional mizuhiki work, Phoenix (2016), was showcased at Kaminote-Nippon Exhibition II, a popular exhibition of Japanese artists with unique sensitivity and craftsmanship. The nearly one-meter-tall work uses about 1,000 strings of mizuhiki. The work is exhibited in the Jippo-no-ma room along the Hyakudan Kaidan stairs, tangible cultural properties designated by the Tokyo Metropolitan Government.

*Mizuhiki* is a decorative string for use with a paper-wrapped gift to be presented on ceremonial occasions such as wakes and weddings. *Mizuhiki* is typically used with a *shugibukuro* (special envelope for congratulatory monetary gifts) and a *bushugibukuro* (special envelope for condolence money). *Mizuhiki* may also be used without either of these envelopes, for New Year decorations, betrothal gifts, the interior of wedding venues and others. It has a long history and is said to date back to the Asuka period. During that time, boxes of reciprocal gifts from China were bound with red and white hemp yarn. The hemp yarn was replaced by paper in the Muromachi period, and the paper was widely popularized in the Edo period in parallel with cultural developments and the establishment of manners. *Mizuhiki* has many meanings depending on its color, number, knot, shape and other specifics. It can also be used for different purposes depending on the occasion. Although differences exist among regions, it is common practice to bind five strings of red and white or gold and silver *mizuhiki* on congratulatory occasions such as a betrothal contract or marriage, and to knot them in a style called "*musubikiri*," a firm knot which means that marriage should be a unique experience in life and should not be repeated. The reason for binding five strings is that five is considered to be an important odd number in the

Chinese Yin/Yang principle. "The string looks different after each knot. That is the fun and beauty of *mizuhiki*," says Ms. Uchino, a *mizuhiki* artist who extensively explores representations with the use of the traditional *mizuhiki* technique. Ms. Uchino's works range from everyday items--tableware such as chopstick rests and accessories such as seasonal ornaments--to a one-meter-tall three-dimensional work. They continue fascinating people with their dignified formative art and sophistication that resonates with Japanese people's aesthetics. "My *mizuhiki* works are based on ancient Japanese practices and manners. Each knot has a meaning, so I do not want anyone to feel bad after seeing my work. This is why I keep studying using old literature and so on in an effort to obtain the correct knowledge. Breaking with tradition is acceptable if it is based on sufficient knowledge. In my view, however, making a work of art at will and on impulse without historical knowledge is the wrong thing to do," says Ms. Uchino. *Mizuhiki* is a form of traditional craft that was developed by our ancestors. It originated from the purpose of adding to a gift respect and good wishes to the recipient. The works of Ms. Uchino also represent the virtues of Japanese people. "As a child, I was curious about the *mizuhiki* on *shugibukuro* envelopes and meals.



©Masaki Yamamoto (3 Only)

① Available in a total of 120 colors, the flower-shaped chopstick rests with the *kasane* combination of colors are perfectly suited for New Year and early spring tableware. ② The elegant shugibukuro envelopes (with a money clip and an inner envelope in each of them) use handmade ganpishi (Japanese paper made from the fiber of the plant species *Diplomorpha sikokiana*). ③ The basketry work represents a knitting technique for making products such as baskets. ④ The work, made to look like a plant collection, represents plants with the use of the knotting technique of mizuhiki. Limiting the colors is meant to pursue the beauty of form. ⑤ The works, mamebonsai (bean pot), consist of clay and dry moss in the palm-sized pots. All of the plants are made with the technique of mizuhiki. "Items ① and ② are available from *Shirotsume*, an online shop. Online shop: [shirotsume.com/shirotsume-Direct](http://shirotsume.com/shirotsume-Direct)



Ms. Uchino's atelier keeps about 200 varieties of mizuhiki in stock. Based on an understanding of the gloss, strength and characteristics of the material, she selects the strings that are most suitable for a specific work.

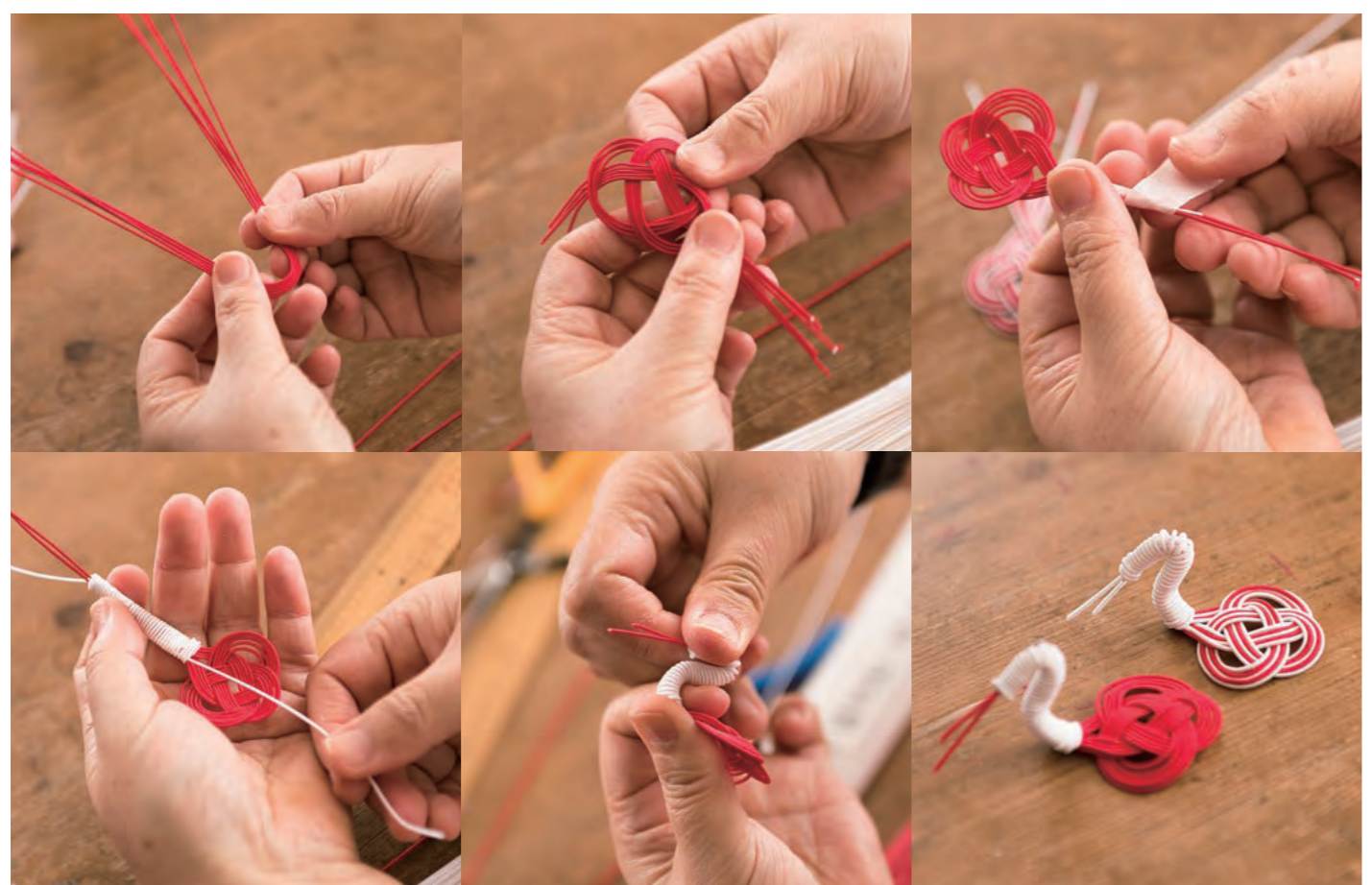


Ms. Uchino uses these tools to make her mizuhiki works. They include scissors and pliers for crafting, a stick called the chiriho for winding mizuhiki and a boring tool called the meuchi.

I used to unbind them for fun," says Ms. Uchino. She studied art at university and worked in advertising design and building design. In an unexpected turn of events, she participated in *mizuhiki* classes, which led her to pursue a career as a *mizuhiki* artist. "I had no particular motive when I started attending the classes. Deep inside, however, I may have had the potential to appreciate the beauty of *mizuhiki*. I almost gave up halfway through. I was able to continue because an acquaintance whom I look up to encouraged me to hang on, saying that something good might be waiting for me if I didn't give up," she recalls. She kept going to the classes and learned the basics for two years. She then began to teach herself *mizuhiki*, and held her first personal exhibition in her hometown in Kumamoto in 1998. The meeting with the owner of the gallery also had a significant influence on Ms. Uchino's method of creating her works. "The owner has a very keen appreciation for art and is able to see through my ambivalence by just looking at my work. Whenever I create a work, I find myself wondering what the owner would think about it. Many of my works use few colors, mostly one or two. The owner also told me the importance of pursuing beautiful forms without relying on the gorgeousness of a color. I would like to keep creating works

that I can be proud of for the owner and the people who buy my works." Ms. Uchino has established the foundation of her career as a *mizuhiki* artist by placing importance on relationships with people and forming connections with them. *Mizuhiki* is made by twisting long, thin strings of paper and applying aqueous paste onto them before they dry and harden. *Mizuhiki* is available in many different varieties in terms of color, material, hardness, gloss and other aspects. For example, artificial silk threads may be used instead of paper strings. Colored twisted-paper strings may be wrapped with lame yarn film. "*Mizuhiki* has good elasticity due to being made of twisted paper. It is knitted while being raised. This is not possible with other materials," says Ms. Uchino. In commercializing a *shugibukuro* envelope of her own design, she paid particular attention to the wrapper with which the *mizuhiki* was to be used. "Usually, the fine crepe paper that we call *danshi* is used for a *shugibukuro* envelope. I really wanted to make the envelope with a different type of paper, however. I therefore visited numerous *washi* (Japanese paper) shops and looked for the paper I wanted. I finally came across *Ozu-washi*, a *washi* shop in Nihombashi, Tokyo, that sells excellent *washi* with the glossy color of ecru that is thin but tough. I still use products from *Ozu-washi* to make *shugibukuro* envelopes."

## Domestically and internationally publishing works that express the sparkle of life, such as an exhibition tour in four U.S. cities



**■How to make iwaihashioki (congratulatory chopstick rest)**  
Use a set of five strings. Knot the set in awaji-musubi, the basic of all knotting styles. Place jimaki wire (wire wrapped in colored paper) in contact with the set of strings and wind floral tape around it. Then wind up the wire until the tape is completely hidden. Bend the neck part and obliquely cut the beak part. A crane-shaped iwaihashioki is complete.

### INFORMATION

#### Three books by Ms. Toshiko UCHINO are on sale.

- Mizuhiki: Kihonno Musubi-to Kurashi-no Zakka (Basic knots and accessories for use in everyday life) [Bunka Publishing Bureau]
- Shiawase-wo Musubu Okuru Kazaru Mizuhikikomono (Mizuhiki accessories that knot, send and decorate happiness) [PHP Institute, Inc.]
- Origata: Kihonno Tsutsumi-to Kurashi-no Okurimono (Basic wrapping and gifts for everyday life) [Bunka Publishing Bureau]

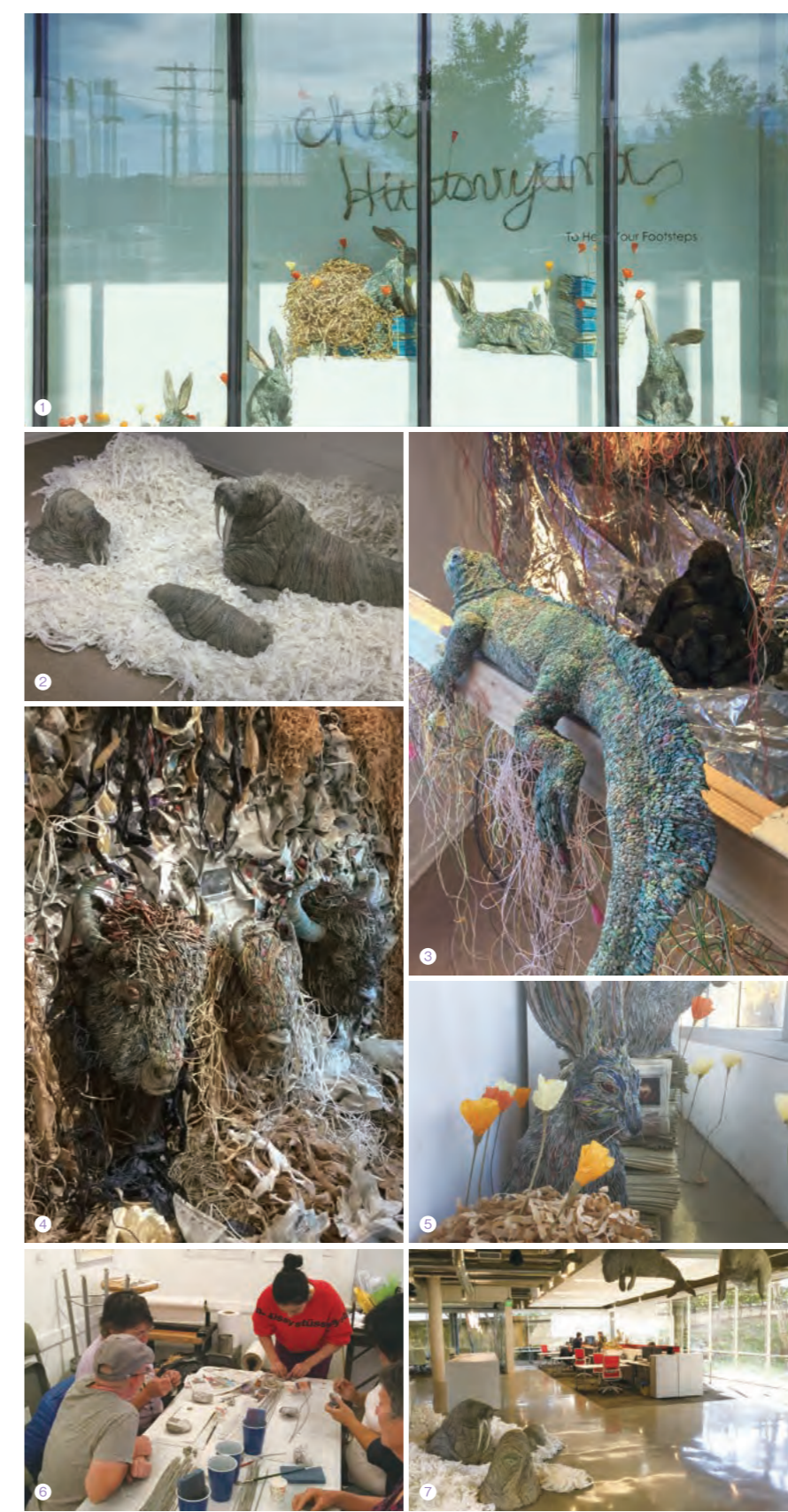


#### Take the correspondence course and learn the technique of mizuhiki at home!

■ Tenarai, a correspondence course provided by Nihon Vogue Corp.  
[school.nihonvogue.co.jp/tsushin/tenarai/wa/uchinotoshiko.html](http://school.nihonvogue.co.jp/tsushin/tenarai/wa/uchinotoshiko.html)

The uncompromising and careful selection of an envelope and the *mizuhiki* to bind it tightly and in a dignified manner... The *shugibukuro* envelopes made by Ms. Uchino add stunning value to the wish for the well-being of the one that receives it. Ms. Uchino moved to her hometown in Kumamoto with her husband in 2005. Her life became very busy. Aside from the production of works for personal exhibitions, she had to run the shop selling commodities such as *mizuhiki* and also respond to media interviews. In 2011, she hesitated to continue with the business of *mizuhiki*. That was when an unprecedented disaster occurred. "Right after the earthquake, I sent water, food, carry cases and other supplies to the affected areas. I then began to hear people saying that they had nothing to do there. So I went to a temporary house in Yamamoto-cho, Miyagi, one year after the disaster, in March, and held a *mizuhiki* workshop. One of the people who attended the workshop said, "I wish I had died." From the day of the workshop, however, that person came to know the fun of *mizuhiki*, began to independently learn how to make *mizuhiki* and grew capable of creating their own works. I sincerely thought that I should keep up with the activity if what I had learned through *mizuhiki* would make just one person smile." Her friendship with the people in Tohoku continued after this. Another major

earthquake hit Kumamoto in April 2016. This time, Ms. Uchino was among the affected people. "I had never imagined in my wildest dreams that I would suffer from that. Many people from Tohoku and other areas kindly supported us. By being affected and supported, I learned a lot about how disaster-affected people feel guilty for receiving support. I couldn't do anything but sincerely thank everyone who supported us." The ties that were formed with Ms. Uchino's *mizuhiki* will never be unknotted. Ms. Uchino's activities aim to ensure that *mizuhiki* is used more frequently in people's everyday lives. She continues energetically with her activities such as exhibitions and workshops for the purpose of popularizing *mizuhiki* and making its attractiveness more widely known. "All I have is what I have learned from many different people. As a result, I try to share all my skills with others. I would like to give as many people as possible the opportunity to experience *mizuhiki*." Ms. Uchino respects traditions and communicates the profound attractiveness of *mizuhiki*. Her strong wish and activities will continue to "knot" the hearts of many people.



## Molding artist Chie Hitotsuyama

DATA TSUNAGU Summer Edition 2016 (Vol. 28)  
HP: [hitotsuyamastudio.com](http://hitotsuyamastudio.com) (artist site)



*Chie HITOTSUYAMA* is a molding artist who uses old newspapers to make figures and objects that express the vivacity of wildlife. First she makes paper strings using old newspapers then binds them to create her works, which appear solid and heavy, although they are made of paper. Based on her molding skills that pursue reality, her life-size artworks have been highly evaluated at home and abroad, regarded as a powerful expression of the difficulty of living in nature as well as rich emotions. After the summer of 2016, when she was introduced by our magazine, she left Japan for the U.S. and energetically developed her career: creative activities in California, a four city exhibition tour and workshops at museums and galleries. Some of her works were created through the cooperation of community members who donated materials, and are exhibited at galleries and art fairs. In 2017, Ms. Hitotsuyama shifted her base of creative activities to Japan and participated in domestic and overseas art fairs and corporate events. Her exhibition will take place this summer in Chofu, Tokyo. We cannot take our eyes away from her future activities and new challenges.

**Exhibition in Summer 2018**  
■ Venue: Cultural Center (2-33-1 Kojima-cho, Chofu, Tokyo)  
■ Period: Jul. 7 (Sat) - Aug. 26 (Sun), 2018

### TOPIC New works to be shown at our Tsunagu Gallery in January 2018

The 6th Tsunagu Gallery will exhibit Ms. Hitotsuyama's new works at our head office in January. Do not miss experiencing the power of life-size objects full of vigor.

**Tsunagu Gallery Vol. 6**  
■ Venue: Entrance hall on the 1st floor of the head office building of Kokusai Pulp & Paper Co., Ltd.  
■ Period: Jan. 22 (Mon) - Mar. 23 (Fri), 2018  
■ Admission: Free

①②③④⑤: To Hear Your Footsteps at the Museum of Art and History (Lancaster, California, U.S.)  
⑥: Workshop held along with the exhibition  
⑦: Opening event of the exhibition at Matt Construction Downtown LA Office (Los Angeles, California, U.S.)

## 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 (Second Half)

Since I came to Tokyo to attend a university, *Shinpei IKEJIMA* took care of me at every milestone in my life. He was my guardian angel, although he might not have intended to be. Mr. Ikejima entered Bungeishunju Ltd. in 1933. I heard that he spent the next six years editing the journal *Hanashi*. From the fall of 1933, *Hanashi* serialized *Shimade-wo Kataru*, a work by my uncle *Sanjugo NAOKI*. Essentially, Mr. Naoki was one of the friends of Bungeishunju Ltd. My father had taught Mr. Ikejima at *Gochu* or the Fifth Tokyo Furitsu Junior High School, currently Koishikawa Secondary School, Tokyo Metropolitan Board of Education. Mr. Ikejima might have considered the connection important. My sister had come to Tokyo before me. Right after I started lodging in Tokyo, she took me to the Ikejima's residence in

Mejiro. Mr. Ikejima's wife did not hesitate to speak in her Echigo accent. All three of his daughters looked like their father. If my memory serves me correctly, their names are Haruko, Akiko and Teruko, all of which have a great deal to do with the sun (in their Chinese characters). Mostly, these names eloquently speak of Mr. Ikejima's love for light.

I would visit their home in the morning, and a bowl of noodle soup would be delivered by noon from a nearby Chinese restaurant. The bowl was as large as a wash bowl, according to Mr. Ikejima's own description. After we finished eating it, Mr. Ikejima would go out into town, leaving me in his home to stay with the rest of his family. I remember he said that an editor should spend a lot of his time walking around town and staying conscious of trends and people's lives.

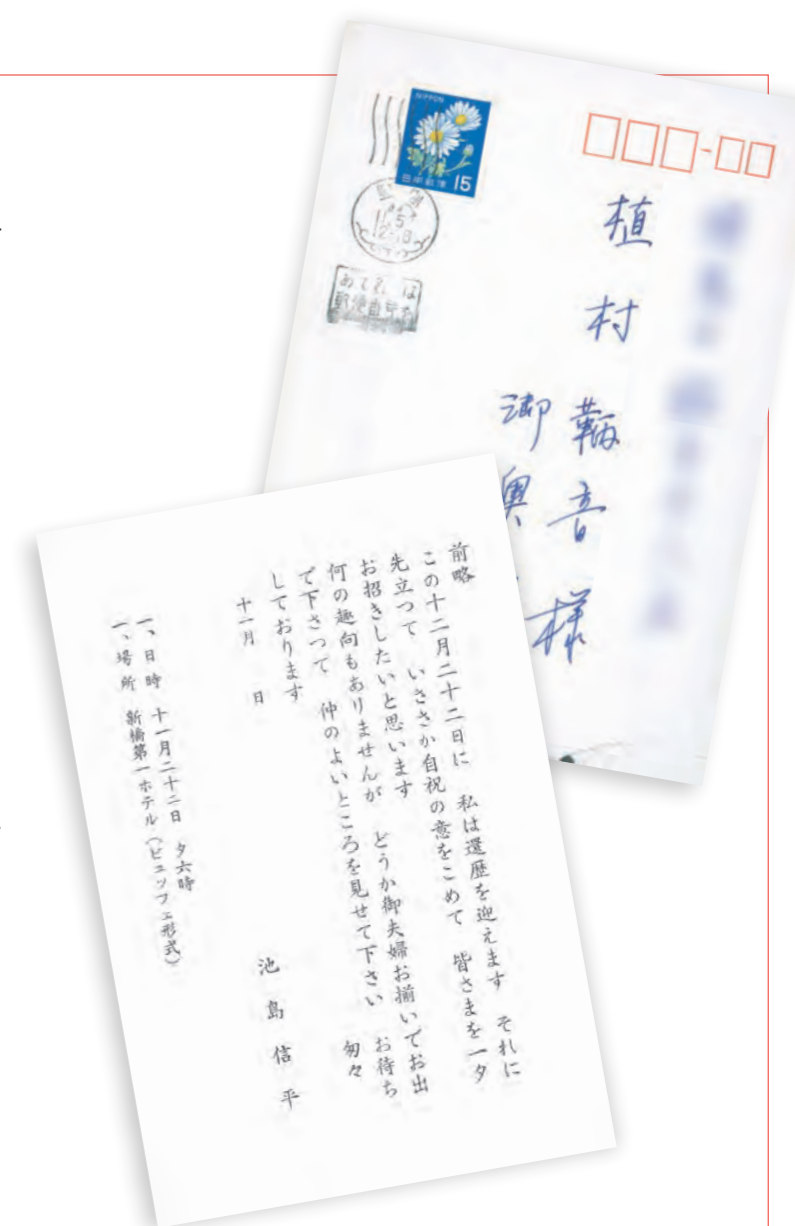
The first time I asked Mr. Ikejima for a favor was during my job search. Being less than motivated to pursue a career, I did not have a company in mind for employment. I completed the procedures to take entrance examinations for several companies, including Bungeishunju, just by imitating some of my friends who were pursuing a career in journalism. I passed the first one I took, and immediately accepted the informal job offer. It was with a film company. With luck, working at a film company could lead to a love affair with a beautiful actress. I had no ambitions beyond this ridiculous intention.

I entered the film company and was assigned to an art-related job. I was told to choose to be a film director, scriptwriter or producer. I decided to pursue a career as a producer. Being a producer requires working in an assistant role during the film production process. It was rumored that continuing with the assistant role for a few years would earn enough money to build a house. Living in a lodging house, I desperately wanted a place of my own. But it was not long before I learned that the assistant role was quite demanding. I had to do many chores such as arranging for a crew bus before dawn and negotiating with local

gangs. Soon I decided to quit working for a film company and visited Mr. Ikejima for advice. "Sounds interesting," Mr. Ikejima chuckled after hearing my plea. "If I were you, I would try." Contrary to his words, Mr. Ikejima kindly offered to address my selfish wish by introducing me to *Takeshi KAIKO*, executive of SUN-AD Co., Ltd. at that time, and wrote a letter of recommendation to a board member of TV Tokyo (then Television Tokyo Channel 12, Ltd.).

Then I entered TV Tokyo and, a few years later, had my first and last opportunity to work with Mr. Ikejima. At that time he was director of the Society for the Promotion of Japanese Literature, the organization that presides over an award. I planned to invite Mr. Ikejima to be the main guest on the first episode of the TV program *Hito-ni Rekishi Ari*, and to use his influence to also invite existing winners of Akutagawa and Naoki Prizes to the broadcasting studio to set the mood for the new program. As part of the program direction section at that time, I was told to negotiate with Mr. Ikejima for his appearance. *Hiroichi TAGAWA*, then senior managing director of Bungeishunju and planning advisor of the program, must have wanted it.

Mr. Ikejima had never appeared on TV before. This might have been because he was concerned about his thin hair, permanent damage from kidney disease he had contracted during childhood. I was ready for a tough negotiation. After a pause, however, he accepted our offer easily. Thanks to the appearance of Mr. Ikejima, nearly 50 winners of the Akutagawa and Naoki Prizes, including *Tatsuo NAGAI*, *Seicho MATSUMOTO*, *Genzo MURAKAMI*, *Toko KON*, *Junnosuke YOSHIYUKI* and *Yasusuke GOMI*, to name a few, gathered at the studio on the day of shooting. It was a sight to behold. As far as I know, this was Mr. Ikejima's only appearance on TV during his lifetime. After a while, I wished to be married and asked Mr. Ikejima to be a matchmaker. He also accepted the request immediately. Years later, a letter of invitation was addressed to me and my wife. It was in the end of 1969. The letter was from Mr. Ikejima. During his lifetime, Mr. Ikejima had acted as a matchmaker for hundreds of marrying couples, who mainly include Bungeishunju's staff members and those from literary circles. The above invitation was to a party that was planned to celebrate his 60th birthday along with the couples whose marriages he had arranged. The party was held at Shinbashi Daiichi Hotel and the venue was jam-packed. I cannot forget the warm and enriched smile of Mr. Ikejima who was surrounded by the numerous attendees that day.



#### 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

After graduating from the Department of History, the Faculty of Letters, Arts and Sciences at Waseda University in 1962, he worked at Toei Co., Ltd. before entering TV Tokyo Corporation, where he was later appointed to managing director of TV Tokyo and president and representative director of PROTX.

## Life Log: Art Drawn on Receipts

You receive a receipt when you buy something. Most receipts use thermal paper, which causes a chemical reaction and turns black when it is exposed to heat. VIKI, the contemporary artist, skillfully uses the patterns that appear on receipts after the chemical reaction to create lyrical and powerful works. Using a huge canvas with numerous receipts stuck on thermal paper, he freely does drawing performances before audiences. His performances have been covered by media and have attracted attention as a unprecedented art form. VIKI's artworks feature many different stories and the emotions of a number of people who have made purchases, along with the life logs printed on receipts, such as dates, purchased items, quantities, and prices.

### Q: Tell us how your receipt art was developed.

I was shy as a little child: I didn't talk or smile very much. I found an outlet for my emotions at that time: keeping receipts in my pocket and rubbing them with my fingernail to change their colors. Price tag stickers on *bento* (lunch boxes) also interested me because they turned black when microwaved. It triggered my creation.

### Q: How do you create receipt art?

First, I prepare a large piece of thermal paper as a base. I select and stick on receipts, using the printed letters and logos as rough criteria. I iron them to do free-hand drawing. I use a small soldering iron or rub a receipt with my fingernail to draw details, lines of different thicknesses and shading. I also use a splash-like effect based on a chemical reaction, by spraying alcohol.

### Q: How do you develop colors other than black and sepia?

Many of my works feature female faces. I use pink credit card payment receipts and red-edged receipt paper that signals that the register roll will end soon. There are many types and colors of receipts, such as cool colors and warm colors. I effectively combine them in my creations.

### Q: How do you choose your theme?

MI don't think anything until it enters the venue. When I feel the atmosphere of the venue and look at audience, I naturally get an image and move my hands. Expressions may change between the first and second day at a two-day drawing event. It happens frequently in reality (laughs).



VIKI

Born in Aomori. After working in show business as a musician, idol and model, in 2013 he began doing performance art using an iron and thermal paper (his creations are commonly known as "receipt art"). He has released works one after another at solo exhibitions and art events as a contemporary artist. At this year's Design Festa Vol. 47, VIKI showcased a drawing performance, creating a work about seven meters in length, which gained a favorable reaction. In addition to artworks using receipts, his creations have developed without limitations, including contemporary art, oil painting and graphic design.  
HP: [www.viablekid.com](http://www.viablekid.com)

### Q: How do you collect the receipts used for your creation?

Most of them are from people who have watched my work at events. I look at every single receipt, because I sort them according to color, size and texture. I enjoy imagining how the donor spent the day, fantasizing about a story while seeing the printed letters, wondering if a man went to a restaurant with his girlfriend.

### Q: Tell us about your future activities.

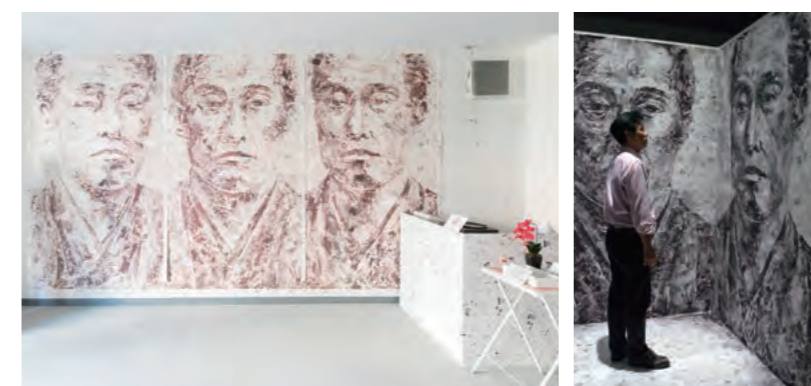
First, I will publicize this type of art. There is no need to explain my artworks in words; therefore I think people around the world can fully enjoy my creations. Electronic payments have become popularized, and now paper-less transactions are being promoted. However, I would like to help carry on the tradition of using receipts by conveying their value and charm through my works.



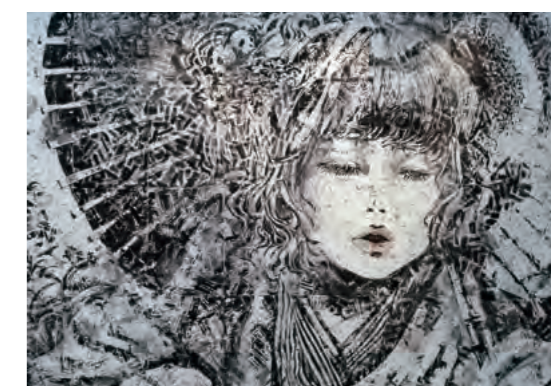
Ten Kakeru Tasogare (Twilight Running in the Air) (2017, 7,700 mm x 3,160 mm)



Kawaki no Shimeri (Moisture of Dryness) (2017, 420 mm x 297 mm)



RE:yen (2017, 2,400 mm x 4,200 mm)



Sabi Neko (Rusty Cat) (2017, 5,400 mm x 3,600 mm)



Ohayo ○○. (Good Morning, XX) (2015)

### Receipt-pattern goods designed by the artist



Original receipt-pattern goods designed by VIKI [① T-shirt, ② tabi socks, ③ mug]. He always accepts receipts to be used for his creations. (Send receipts to his atelier at the following address.)



The heat of the iron will make the images appear gradually. "I want you to enjoy looking at further color changes over time," said VIKI.

### WOaW House, atelier and shop, is open!

Visitors can purchase his works, original goods and tabi socks (featured product of Gyoda).

#### WOaW House

Address: 1F, 7-2 Gyoda, Gyoda, Saitama  
Business hours: 10:00 a.m. to 4:00 p.m.  
Closed on Tuesdays and Wednesdays



VIKI will exhibit his works at:

INFORMATION

### ViableKids.

Period: March 4 (Sun) - March 31 (Sat)  
Venue: Art Piece Number 13, 28 1F, Design Festa Gallery West  
Admission: free  
Contact: Design Festa Gallery Harajuku  
TEL: 03-3479-1442  
HP: [www.designfestagallery.com](http://www.designfestagallery.com)

Closing up on a KPP Group company



**Musashino Paper Recycling Co., Ltd.**

Kawagoe Head Office 404-1 Oaza, Shimo-Hiroya, Kawagoe-shi, Saitama  
TEL: 049-239-3456 HP: www.musashinoshigyuu.co.jp

[Saitama area] Kawagoe / Fujimino / Wako  
[Tokyo area] Nishi-Tama / Kita-Tama / Shinkiba  
[Kanagawa area] Yokohama / Atsugi



As a KPP Group company, we will help to create a recycling-oriented society.

Koshi (waste paper) is generated in large quantities every day from households, offices, publishers, printing factories, binderies and many other places. From the perspectives of waste reduction, energy saving and the protection of forest resources, awareness about the recycling of paper resources has become increasingly widespread.

Today, waste paper accounts for more than 60% of the raw materials for paper manufacturing in Japan. Efforts for the efficient reuse of paper are under way. Operating eight offices in three prefectures in Japan, *Musashino Paper Recycling* collects and treats waste paper. It handles the process from collecting waste paper through many different routes, such as retailers, general companies and self-governing bodies, before screening and pressing the paper, then shipping the products to paper manufacturers. "Our strength is being a wastepaper recycling company run by KPP, a trading firm," says *Hironobu ADACHI*, president, who assumed the position last June. "Our capability to efficiently secure waste paper as raw materials through the KPP Group's network is our biggest advantage. Being a KPP Group company is proof of customers' trust. Our work is low-profile. However, we thoroughly



Mr. Adachi says his company is also committed to safety education.

engage in operations, business management and compliance with the law. I think that this may speak partly for the reputation we have gained from customers." Last August, the head office and all eight offices of the company acquired Eco Action 21 certification for environmental commitments.

Moreover, the company is preparing to acquire a certification related to the protection of personal information as it pushes forward with efforts to obtain more trust from society.

*Musashino Paper Recycling* annually handles nearly 120 thousand tons of resources that range widely from cardboard boxes, which occupy half of the resources managed by the company, to cuttings and waste sheets from magazines, newspapers, printing companies and binderies. "The amount of waste paper that we collect is proportional to the amount of paper shipped.

The overall quantity of waste paper that we handle is decreasing yearly, due to the decrease in newspaper subscribers and the shift to paperless media. However, our export volume is increasing due to a rise in overseas demand. Currently, a large part of our business is dependent on exports to China. However, other Asian countries are continuing to develop. We expect that the market will continue to expand," says Mr. Adachi.

KPP's ecom business involves placing boxes in supermarkets and other retail stores to collect waste paper, in an effort to facilitate its recycling. "While expanding the use of ecom, we will strengthen our cooperation with KPP's salespersons to maximize the synergy between the Group companies." *Musashino Paper Recycling* plays an important role in KPP's pursuit of a recycling-oriented society.



Vinyl strings and other unnecessary objects are manually removed from the collected waste paper. Then, the waste paper is put into a machine called baler and compressed into an about one-ton mass before being bound with annealed wire and shipped to paper manufacturers.



These exhibitions widely disseminated the attractiveness of KPP. They were attended by numerous visitors and attracted a great deal of attention.

**The 6th KPP General Exhibition**

Period: November 13 (Mon) - 15 (Wed), 2017  
Venue: Tokyo Head Office of Kokusai Pulp & Paper Co., Ltd.

The 6th KPP General Exhibition was held at the entrance on the first floor and in the meeting room on the second floor of the head office building. The exhibition has been held biennially since 2006. The key phrase for this year's exhibition is "reaching the ultimate goal for the future," and the venue was divided into four different sections: (1) materials, (2) packaging, (3) environment and (4) solutions to social issues. It featured the introduction of multiple different applications of paper and its peripheral materials, and proposals of solutions to expand clients' business opportunities. The exhibition also showcased some new initiatives of KPP such as Hokan Tokyo Business Service, which was established in April 2017 with the objective of supporting the businesses of home-visit nursing stations and of thermal recycling.



**Chubu Branch Product Exhibition**

Period: December 11 (Mon) - 12 (Tue), 2017  
Venue: Chubu Branch of Kokusai Pulp & Paper Co., Ltd.

Chubu Branch held a product exhibition titled "Mirai: TSUNAGU." The aim of the annual exhibition is to expand our business opportunities through the introduction of multiple different products that connect customers with us. The latest exhibition featured our new products and proposals for processing, among others, and attracted numerous visitors.



**EcoPro 2017**  
-The 19th International Exhibition on Environment and Energy-

Period: December 7 (Thu) - 9 (Sat), 2017  
Venue: Tokyo Big Sight East Hall

We took part in EcoPro 2017, a comprehensive exhibition of environment- and energy-related products. We have exhibited at EcoPro every year since 2009. The latest exhibition is about learning how to lead ecological considerations to a better future. It featured quizzes to help visitors learn more about KPP's pursuit of a general recycling-oriented society. Last year, our booth had six stands. This year, the number of stands was increased to nine. Visitors from a wide range of ages participated in the quizzes, from elementary, junior high and high school students to businesspeople. The exhibition impressed the visitors with KPP's businesses and commitments such as town ecom, office ecom and biomass fuel for power generation.



January 6 (Sat) - 8 (Mon / National Holiday) EVENT

## Omi Jingu Shrine Karuta Festival

Lucky event for the new year held at Omi Jingu Shrine, the secret home of *karuta* (card matching) games. The festival begins with the ceremony called *Karuta Biraki-no Gi*, in which the first poem of *Ogura Hyakunin Isshu* by Emperor Tenji is read aloud, and four women in court lady costume compete to match cards. Following this event, the Takamatsu Memorial Cup national competitive *karuta* tournament is held.



Photo courtesy of Omi Jingu Shrine

DATA

- Venue: Omi Jingu Shrine (1-1 Jingu-cho, Otsu-shi, Shiga)
- Admission: Free (Players must pay a participation fee)
- Contact: Omi Jingu Shrine
- TEL: 077-522-3725
- HP: [oumijingu.org](http://oumijingu.org)

January 8 (Mon / National Holiday) EVENT

## Shodo - First Calligraphy of the Year at Hama-rikyu Gardens

A new year event to experience calligraphy by writing a new year's resolution or words associated with the gardens under the instruction of a calligrapher at the gardens that date back to the Tokugawa Shogunate. English instructions and models are also available so that non-Japanese speakers can enjoy calligraphy. No reservation required.

DATA

- Venue: Houbai-tei, Hama-rikyu Gardens (1-1 Hama-rikyu Teien, Chuo-ku, Tokyo)
- Admission: Free (Participants must pay an admission fee for the gardens)
- Contact: Hama-rikyu Gardens Service Center
- TEL: 03-3541-0200
- HP: [www.japanpack.jp](http://www.japanpack.jp)

January 24 (Wed) - 26 (Fri) EXHIBITION

## 1st Sales Promotion Expo [Spring] (Participating as an exhibitor)

The largest business negotiation and exhibition platform in the sales promotion industry, gathering leading businesses and trading companies that handle novelty items, direct mail and packages. The event will take place biannually from this year on to exhibit sales promotional goods. The upcoming one will showcase goods for spring and summer. KPP is one of the exhibitors [booth number: 42-1].

DATA

- Venue: Makuhari Messe (2-1 Nakase, Mihama-ku, Chiba)
- Admission: Free (Admission requires an invitation)
- Contact: Secretariat
- TEL: 03-3349-8505
- HP: [www.spex.jp/Home\\_spring](http://www.spex.jp/Home_spring)

- March 4 (Sun) EXHIBITION

## World Book Design 2016-17 Featuring 21st Century Book Designs of the Czech Republic

Displays the books selected for Best Book Design from All Over the World, with about 200 award-winning books from seven countries (Japan, Germany, Holland, Switzerland, Canada, China, and the Czech Republic). Visitors can browse and look at the best designed books in the world and bookbinding techniques.



Award-winning books

DATA

- Venue: Printing Museum, Tokyo (Toppa Koishikawa Bldg., 1-3-3 Suido, Bunkyo-ku, Tokyo)
- Admission: Free (Underground exhibition rooms are subject to an admission fee)
- Contact: Printing Museum, Tokyo
- TEL: 03-5840-2300
- HP: [www.printing-museum.org](http://www.printing-museum.org)

Anne Geene & Arjan de Nooy  
- Ornithology  
Published by de HEF publishers  
Designed by Jeremy Jansen



February 14 (Wed) - 16 (Fri) EXHIBITION

## Converting Technology Exhibition 2018

Shows materials and processing technologies based on new ideas, such as functional materials, functional films, adhesives, coating agents, unwoven cloth and high performance paper. Various seminars about functional materials are also held during the three-day exhibition period.

DATA

- Venue: East Hall, Tokyo Big Sight (3-11-1 Ariake, Koto-ku, Tokyo)
- Admission: Free (Advance registration required)
- Contact: Secretariat
- TEL: 03-5657-0761
- HP: [converttechexpo.com](http://converttechexpo.com)

February 24 (Sat) - March 4 (Sun) EXHIBITION

## Hiina Festival at Ojiya with Ukiyo-e

The *hiina matsuri* (doll festival) exhibition recreates the custom in Ojiya, Niigata. About 800 *ukiyo-e* prints are displayed to decorate a room of *hiina* dolls. The exhibition space is gorgeously decorated to express the wish for the healthy growth of girls and the arrival of spring.

DATA

- Venue: Shosenji Temple (Main venue: 2-2-37 Heisei, Ojiya, Niigata), and others, including cooperating stores on Ojiya Heisei shopping street
- Admission: Free
- Contact: Secretariat of Ojiya Egami Hozon Kai
- TEL: 0258-82-2509
- HP: [www.niigata-kankou.or.jp](http://www.niigata-kankou.or.jp)

\*Please check the websites of the above-mentioned organizations for information about open days and hours.

\*The events and exhibitions may be subject to change for some reasons. Before visiting, please confirm in advance if each event and exhibition is open according to schedule by website or telephone.



We have adopted a bookbinding method free of wire, paste and heat with consideration to recycling and the risk of injuries.



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



## Wishing You a Wonderful Year! Calendar for the Year of the Dog

Canines gather on your desk in the year of the dog!

Only display the dog of the month or all of the dogs at once for pleasant decorations.

This calendar features six breeds.

If you can name them all, a wonderful event might occur.

Paper used for tsu-ku ru Vol. 34: OK VORBIZAN

(260.0 g/m<sup>2</sup>, Oji Materia Co. Ltd.)

High-grade white board with printability and processability, characterized by its strong rigidity, clean whiteness and fine texture.

### How to make

**1**  
Cut out the six dogs along the lines.

**2**  
Fold each dog and let them stand with the folded side pointing upward.

Done!

