

Vol.35  
2018 SPRING

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from Noda Print Motif Workshop,  
brightly adding color to people's lives

特別企画  
TSUNAGU  
Special Talk

C.W. NICOL (Writer) & Rogier UITENBOOGAART (Handmade *washi* craftsman)  
What we want to tell children through a forest school and *washi*-making.



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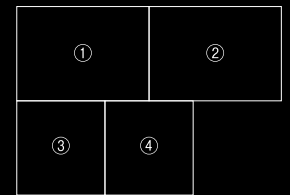
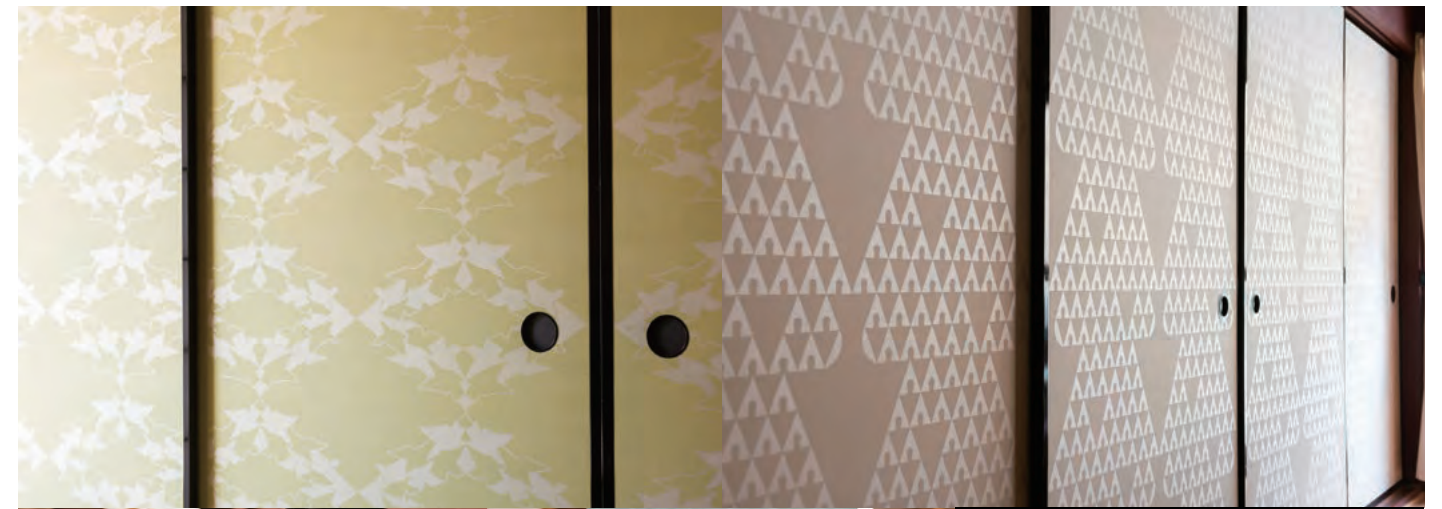
## Printing warmth – *Fusuma* (sliding door) paper from Noda Print Motif Workshop

Since ancient times, the Japanese have used *washi* (Japanese paper) for interior accessories, such as wallpaper and *hyogu* (a traditional Japanese craft of mounting calligraphy, paintings, or other works of art onto scrolls, frames or folding screens). They have enjoyed the distinctive texture of natural materials as well as pictures, patterns and other decorations. Noda Print Motif Workshop, which is run by Takuma and Aiko NODA, creates *fusuma* paper, wallpaper and more that add color to daily life. Unique designs are added to the works with a sense of playfulness by applying a traditional technique called *karakami*. While edgy, the works created by these artists somehow make you feel a warmth. Clues for enjoying living spaces can be found in their meticulous handwork.





Honbusuma (authentic fusuma) in the guestroom of Noda Print Motif Workshop. The large, expansive gold and silver motifs change their expression according to the angle of the incoming light.



① A work that has just been delivered to an acquaintance who lives in the neighborhood. It has a bird pattern on a wakana (young green) background. ② Fusuma of the workshop that has a pearly gloss. ③ Mr. Noda applying color to a woodblock using furui. ④ Mr. and Mrs. Noda create work other than fusuma and folding screens, such as art panels. They also stand out in traditional Japanese-style rooms.

## We want to pursue our own view of the world by adding new ideas to tradition

Noda Print Motif Workshop (Higashiomi-shi, Shiga)  
Takuma & Aiko NODA

Noda Print Motif Workshop is in Higashiomi-shi, Shiga, east of Lake Biwa. The workshop is located in a small settlement in idyllic mountains, surrounded by a rich natural environment. Takuma and Aiko NODA moved from Kyoto to this place in the spring of 2011. They purchased a 30-year-old Japanese-style house that had been vacant for around 15 years to serve as their residence and atelier. They enjoy daily life by adding small elements that reflect their sense of fun to this traditional house. Noda Print Motif Workshop creates *hyogu* works that add color to living spaces as if they were cuddling residents, such as *fusuma*, folding screens,



partitions and wallpaper. Mr. and Mrs. Noda create original works with a presence that determines the impression of each space, by adding bold colors and avant-garde designs to the traditional *karakami* technique. *Karakami* is a kind of decorative paper that came to Japan from China during the Nara period (710 to 794). The process begins with *gubiki*, in which *washi* is dyed using a brush with a color made from pigments, such as *gofun* (ground seashells) and *unmo* (mica). The woodblock is painted with a color using a tool called *furui* (a kind of sieve) to ensure that the color is applied evenly. The paper is placed on the woodblock along the marks, thereby transferring

the pattern to the paper. The pattern is gently transferred to the paper, as if being stroked. This creates a texture called *tarashikomi*, which looks as if the color were flowing. It gives the space a pearly, deep luster and unique shading. At Noda Print Motif Workshop, woodblocks are carved based on the original designs created by Mrs. Noda while Mr. Noda works on most of the processes, from dyeing the paper, printing a pattern on it, and finishing it as a *hyogu* work.

Mr. Noda learned copper engraving at Kyoto Saga Art College and received training at an established *karakami* workshop for five years. “Block prints have a sophisticated appeal that direct expressions in a way that paintings do not have. I encountered *karakami* while I was trying to figure out my future after graduation. I chose this career because I thought it was attractive that all of the processes, from the design to the creation of the woodblock, and printing are done by hand. Moreover, we are commissioned to work on the process of making *fusuma* as a final product.” The quality of finished *karakami* greatly depends on how the brush is moved, not to mention the texture and thickness of *washi* and the composition of the pigments from which the color is made. It requires reliable skills to embody images, experiences and finely-honed senses.

“The paper I make may be heretical to some people.” *Karakami* as traditional crafts for interior decoration has been passed down by maintaining traditional patterns, colors, tools and procedures. “Of course, those techniques are rational, but I believe that the important point is not the process, but the final product. I use the basic elements of traditional crafts as the base. However, I believe that I cannot create something new unless I alter such elements, reflecting my own interpretation. I would like to pursue things that we find cool and expressions that resonate with those who see them while valuing the beauty of *karakami*.”

Mr. Noda’s out-of-the-box thinking is also reflected in his choice of paper as a material. While the paper that is often used for Kyoto *karakami* is *torinoko-shi* from *Echizen* (old name of northern Fukui), Mr. Noda also uses *awa-gami* from Tokushima and *Naruko-washi* from Shiga. “The important points are the color absorbability, degree of water-shedding property, surface texture and thickness of paper. In addition to *washi* made for *fusuma*, I want



This modern design, which expresses the dynamic movement of the human body, was created by Mrs. Noda

to try using various types of paper from a flexible point of view.” Another factor that makes *fusuma* paper from Noda Print Motif Workshop highly acclaimed are the pictures and designs. After Mr. and Mrs. Noda determine the concept for each work, Mrs. Noda makes the design based on her stock of sketches. “One group of sketches consists of patterns created with the motif of the nature that we see in the village forest daily. The other is *The Body series*, which I created through the abstraction of the organic movement of the human body. I created it by drawing inspiration from contemporary dance. I took cues from uncanny movements and dynamism of the dance,” said Mrs. Noda. The majority of patterns used for *karakami* are traditional ones created with the motif of the beauty of nature or regular geometric patterns. Noda Print Motif Workshop adds unconventional new feelings and a contemporary approach to good old things and has thereby established its originality.



**Noda Print Motif Workshop**  
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Higashiomi-shi, Shiga  
TEL&FAX:050-5802-9585  
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### Takuma NODA

Block print artist. Born in Kyoto in 1978. After graduating from Kyoto Saga Art College, Mr. Noda was trained at an established *karakami* workshop in Kyoto before he started to work independently in 2011. He moved to Higashiomi-shi, Shiga, and built his workshop. In addition to made-to-order *fusuma*, folding screens and other works, he has published his unique works by exhibiting them at exhibitions. The workshop handles most of the procedure, from the creation of woodblocks, dyeing paper and finishing the works as final products. Mr. Noda is mainly in charge of dyeing paper, printing and the finishing process. His wife, Aiko Noda, works as the designer. Her main tasks are the design and creation of woodblocks.





A folding screen titled "Play" that was exhibited at the Biwako Biennale 2016. It has a background pattern that was created with the motif of clouds and mountains reflected on the surface of rice paddies. The children playing vigorously are expressed in pastel colors, including a warm green and orange. Mr. and Mrs. Noda created a total of five mountain-shaped, four-panel folding screens of different heights, which were designed with the motif of mountains in Shiga. The screens are also designed in a way that their heights and patterns are in harmony with each other, even when they are placed at random.

Taking a different direction from designs with progressive, innovative impressions, their works somehow make you feel a gentleness and warmth. The highly poetic touch, which makes you feel as if you were looking at a picture that is in harmony with the space, is also unique to Noda Print Motif Workshop. "We have also created many works by adding a theme to the design. When we custom-make a work, we create its design based on what we are told by the customer. Otherwise, there are an increasing number of cases where I take a cue from what I see and hear as I raise my child, such as old tales and myths," said Mrs. Noda. Because she is the parent of a young child as well as an artist and she expresses her affection as a parent who warmly watches her

child grow, the works make you feel a sense of warmth and comfort. While using traditional techniques, Mr. and Mrs. Noda continue to pursue expressions that add color to life. "Fusuma has a large surface area and can therefore be the main element of a room. This is why we value the feeling that we are designing the overall space. We would like to create works that appeal to you and make you feel as if you were talking with them at a glance." It soothes you without saying anything, just by being there. It is a low-profile but essential element to your daily life. Fusuma paper created cordially by Mr. and Mrs. Noda has the capacity to harmonize with any space and is filled with an essence that enriches your mind with the idea of applying art to everyday life.

**Pre-Biwako Biennale 2018**

Period: May 10 (Thu) - June 15 (Fri) (planned)  
Venue: Manila House (Manila, the Philippines)

**BIWAKO Biennale 2018 "Kizashi~Beyond"**

Period: September 15 (Sat) - November 11 (Sun) \*Closed on Tuesdays  
Venue: 11 venues in the old town district of Omihachiman-shi, Shiga (planned)

Contact for inquiries Secretariat of Biwako Biennale TEL:0748-36-3766 HP:energyfield.org/biwakobiennale/



**1. Preparing pigments**

Pigments such as unmo, gofun, gunjo (ultramarine) and odo (yellow ocher) are blended. They are crushed in a mortar with a pestle before glue is added to make a color with fixing power.



**2. Applying light make-up with gubiki**

Washi is dyed with color using a brush. It is dried and then moisturized again with wet newspaper to increase the rate of absorption of pigments.



**3. Applying a color**

Mr. Noda owns 20 to 30 types of woodblocks. Use of furui, a tool for applying color to a woodblock, enables him to apply it evenly and more efficiently than with a brush.



**4. Printing the pattern on the paper**

Washi that has finished gubiki is placed on the woodblock along the marks. The pattern is transferred to washi by gently stroking it by hand.



**5. Completion**

In the process of making a sheet of fusuma paper, the same steps are repeated using a large sheet of washi and moving the woodblock.



Handmade washi craftsman  
**Rogier  
UITENBOOGAART**

Writer and Chairman of the  
C. W. Nicol Afan Woodland Trust  
**C.W. NICOL**

Special Talk

**What we want to tell children through a forest school and washi-making**

Lesson Report

**Fukko-no Mori-zukuri to Mori-no Gakko Project**

A reconstruction forest creation and forest school project

**Washi Workshop**



## Special Talk

### What we want to tell children through a forest school and *washi*-making

On February 27, shortly before the seventh anniversary of the Great East Japan Earthquake, a *washi* workshop was held for third-year students of Miyanomori Elementary School, which is run by the government of Higashimatsushima-shi, Miyagi. The workshop was jointly organized by the C. W. Nicol Afan Woodland Trust and Kokusai Pulp & Paper Co., Ltd. In this workshop, the children made *washi* using *kozo* (*Broussonetia kazinoki* × *B. papyrifera*) and *mitsumata* (*Edgeworthia chrysantha*), which were planted by the children in the forest behind the school in March 2016, as raw materials and adding fallen leaves from the forest, seaweed from the local sea of Higashimatsushima City, and other materials. It was a valuable opportunity for the children to learn not only the fun of *washi*-making but also the importance of the natural environment. After the end of the workshop that was filled with the shinning smiles of children, we organized a talk between C.W. NICOL and Rogier UITENBOOGAART. Mr. Nicol is the Chairman of the C. W. Nicol Afan Woodland Trust and contributes to the reconstruction from the Great East Japan Earthquake through the construction of the elementary school, reforestation of the land adjacent to the school, provision of mental health care to children and other activities. Mr. Uitenboogaart, who served the workshop as the lecturer, is a Dutch handmade *washi* craftsman. We asked them to tell us the relationship between forests and paper and things that are necessary for the future of children, from the respective points of view.

— Please give us your frank comments about the *washi* workshop.

**Uitenboogaart:** I was a little nervous because I gave a workshop at this elementary school for the first time. However, it went well because the children were active. In the town where I live, it takes slightly longer before the children open up to me because some of them are shy.

**Nicol:** Our staff members at Afan began to interact with the children in this area about six years ago. We also held a *washi* workshop in a forest two years ago, and I was very impressed with both.

— At the end of the workshop, the children said, "We want to do it again."

**Uitenboogaart:** I think that the great environment with the wooden school buildings and the adjacent forest also contributed to the favorable response of the children. It is difficult to explain using words, but I feel that, because the children feel comfortable, the things they see and hear enter their minds smoothly.

**Nicol:** I live in a wooden house in a forest, so I can relax without feeling strange whenever I come to this school. We can relate to each other quickly, probably because of the open space, including the classrooms that are not divided from the corridor, the gymnasium with a wooden framework, and large windows that command a view of the forest.

**Uitenboogaart:** Works completed by the children are completely diverse, although they were made in the same room using similar natural materials. It is also important that, by showing their works to each other, the children understand the distinctive characters of each.

— You said that the finish of *washi* also changes according to the way you beat the fibers.

**Uitenboogaart:** There are at least 30 steps for making *washi* by hand.

Each step influences the next. This is not limited to *washi*-making. If you live in the mountains, you must prepare enough firewood, because otherwise you will be cold in the coming winter. What you are doing now will influence what will happen in 10 to 20 years, and it is important to do each thing properly, which is not limited to *monozukuri* (making things). This should be learned through experience, although it is still difficult for the children I taught today.

**Nicol:** In the process of beating and loosening fibers, you told the children to "beat them gently." It seemed to be difficult for the boys to adjust their strength. (Laughter)

**Uitenboogaart:** I could tell the older children to "beat it endearingly." I wondered how to express it to third graders. (Laughter)

— Mr. Nicol began to interact with the children six years ago. Please remind us how.

**Nicol:** Everyone living in Japan was saddened, thinking about the feelings of people who were affected by the Great East Japan Earthquake, with their houses and schools destroyed and their beloved towns transformed into a mass of rubble. We discussed what we could do and decided to provide mental health care to people from the affected areas in our forest. To invite children to the Afan Woodland, we reached out to people in areas of Tohoku, and Higashimatsushima-shi responded to us. It was a three-day program, but the children had innocent smiles again when they played in our woods. Later, we were asked to cooperate in the construction of a new elementary school and the reforestation of the land adjacent to the school. Our staff members began to care for the forest together with the children and they helped to educate the children using the forest.

— A beautiful, fragrant wooden elementary school was completed in 2017.

**Nicol:** When I decided to cooperate in the construction, I told a city official, "We will not help you unless you construct wooden buildings." I insisted on building wooden buildings, because they are less likely to cause allergies or disease than reinforced concrete. They are also safe and make you feel warm, which is another advantage. In addition, a wooden building lasts for a long time, because you can take care of it. Some people were worried about the earthquake resistance of such a building, so I asked them, "Where is the oldest wooden building in the world?" The answer is, of course, Nara in Japan. Then I became closer to the local people and now this area feels like my hometown. I feel very happy when I return.



#### Miyanomori Elementary School

(2-1-1 Nobirugaoka, Higashimatsushima-shi, Miyagi)

This school opened in April 2016 by integrating Nobiru Elementary School and Miyato Elementary School of Higashimatsushima-shi, which were affected by the Great East Japan Earthquake. The fragrant wooden buildings of this school have an open atmosphere and were completed in January 2017. They were constructed on the hill called Nobirugaoka using more than 5,000 solid wooden materials. They include a gymnasium with a wooden framework and a library. The C.W. Nicol Afan Woodland Trust, which supervised the design of the buildings, also maintains the village forest adjacent to the school. This forest is also used as a place of learning. The school song was written by singer Tokiko KATO.



Handmade *washi* craftsman, *Tosa-no Takumi*  
Visiting Professor, Kochi University of Technology

#### Rogier UITENBOOGAART

Born in The Hague, Netherlands, in 1955. After graduating from a graphic design school in Amsterdam, Mr. Uitenboogaart was working for a bookbinding atelier, when he encountered a sheet of *washi*. He was impressed by the texture of the paper and came to Japan in 1980. He visited *washi* production areas in Japan before he started to live in Ino-machi, Kochi, where he received training on handmade *washi*. In 1992, he moved to Yusuvara-cho, Kochi, where he established a papermaking workshop. In 2006, he opened Washi Studio Kamikoya, which also serves as an accommodation facility, where he continues to let visitors discover the attractiveness of *washi* while also engaging in creative activities. He was listed as one of *Mori-no Meishu Meijin 100-nin* (100 past masters and craftspeople from the forest) in 2005 and was certified as a *Tosa-no Takumi* (master in Tosa) in 2007. He continues to create expressive *washi* works by changing the method for the traditional Tosa (old name of Kochi) handmade *washi*, for which the raw materials are grown at home, by applying the raw material composition and papermaking method of the traditional European cotton paper.  
HP: kamikoya-washi.com/



Writer and Chairman of the  
C. W. Nicol Afan Woodland Trust

#### C.W. NICOL

Born in Wales, the U.K., in 1940, Mr. Nicol moved to Canada when he was 17 years old. He carried out research on marine mammals in the Arctic sea as a technical official of the Fisheries Research Board of Canada and thereafter took part in 12 Arctic expeditions as a Canadian government official. He later became engaged in environmental conservation activities throughout the world, including Simien Mountains National Park in Ethiopia, where he served as the game warden, until he moved to Kurohime, Nagano, in 1980. He bought a desolate village forest in 1984, which he named "Afan Woodland" and has been striving to revitalize it. In 1995, he acquired Japanese nationality. He continues to offer suggestions to environmental problems through lectures and the media as well as his writing. Mr. Nicol was appointed Member of the Order of the British Empire (MBE) by Queen Elizabeth II in 2005. His books include *Isana* (Harpoon), *The Boy Who Saw the Wind*, *Meiyaku* (Treaty), and *Hokori takaki nihonjin de itai* (I Want to Be a Proud Japanese).  
HP: www.afan.or.jp



Lesson Report

Fukko-no Mori-zukuri to Mori-no Gakko Project

A reconstruction forest creation and forest school project

Washi Workshop

Children experienced *washi*-making after receiving an explanation from Mr. Uitenboogaart about familiar types of paper, the fact that it is made from wood and the attractiveness of *washi*. They experienced *kokai*, the process of beating and loosening plant fibers, as well as the process of making fibers dissolved in water into a sheet using *sukigeta* (paper-making mold) and one of blending fallen leaves, seaweed and other materials into the paper that was being made.



— Did you encounter *washi* in the Netherlands, Rogier-san?

**Uitenboogaart:** When I was an apprentice to a bookbinder, I saw *washi* in the workshop for the first time. When I saw the light shine through *washi*, I saw the fibers in the thin sheet of paper. I was surprised and was drawn to the craft in an instant, due to its depth.

**Nicol:** Long ago, someone gave me beautiful *washi* mixed with butterfly wings. Have you ever held a *washi* workshop like this one for children in the Netherlands?

**Uitenboogaart:** I have held workshops for adults, but I have never taught children, unfortunately.

**Nicol:** I hope you will sometime. I was born in 1940, but I didn't have the opportunity to think deeply about paper, because it was already common in those days. Paper is flat, but you can change it into various shapes, depending on how you use it. This workshop made me wish I had had the opportunity to learn that paper has a universe inside of it as a child.

**Uitenboogaart:** Thank you very much. Around the 17th century, the Netherlands was a world leader in paper production. Today, however, many of the people in the Netherlands aren't even familiar with the traditional cotton paper itself. On the other hand, *washi*-making has continued in Japan. Through *washi*-making, I want to keep delivering messages that will change the Dutch children's view of paper.

**Nicol:** I think they will be very happy. I went to the Arctic for the first time when I was 17 years old and I have had a bond with the Inuit since then. Most of the paper used for Inuit block printing was *washi*. Observing the workshop yesterday, I wondered if the paper could be made from plants in the tundra such as Arctic Willow. The Inuit have a

culture of printing on soapstone. I think its value will increase if the paper made using local plants is added.

**Uitenboogaart:** I think the important thing is to think deeply about the local environment. I could teach *washi*-making using raw materials cultivated in a greenhouse, but it makes no sense. I hope that by learning *washi*-making by using raw materials grown in the local environment, children will learn the characteristics and issues of their nearby land.

— Since ancient times, paper has been part of the Japanese people's living space. In recent years, however, there has been concern over the decline of paper culture. For example, the number of Japanese-style rooms has been dwindling steadily.

**Uitenboogaart:** I don't think that handmade *washi* will be used again as it was in the past. I place greater emphasis on quality than quantity. I will be happy if many people start to use *washi*, but I think a sheet of *washi* made cordially by children is equally valuable. Speaking of quantity, there are still many people in the world who have never used paper or who need paper. However, material procurement is heading toward sustainability. I would like companies to promote measures accordingly.

**Nicol:** When I first came to Japan, I was impressed to see the replacement work of *shoji* (sliding screen paper) and *tatami* mats. That was 56 years ago. In those days, the concepts of renewal and sustainability existed in Japan. I think humanity needs to return to a sustainable lifestyle in the future.



KPP HEADLINE

Matsusaka Woody Biomass Power Generation Plant, in Which We Acquired a Stake, Begins Operation

Biomass Power Technologies, Inc., a biomass power generation company in which we acquired a stake in September 2016, established the Biomass Power Technologies Matsusaka Woody Biomass Power Generation Plant in Matsusaka-shi, Mie, and began its commercial operation on January 1, 2018.

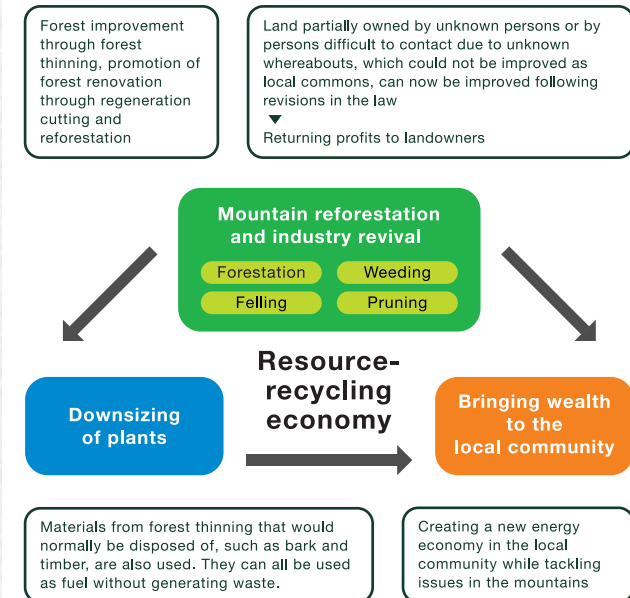
This plant effectively recycles unused wood resources, which are generated mainly in Mie, as biomass fuel, thereby contributing to the local production and consumption of electric power.

While the planned annual power generation amount was 14,000 megawatts (equivalent to the amount for 4,000 general households), the plant actually generated 110% of the planned amount in January and February, making a strong start.

We began to sell unused materials from Japan as woody biomass power generation fuel last August. Moving forward, we aim to be a *comprehensive recycling-oriented company* based on the expansion of our thermal recycling business, which facilitates the effective use of wood resources, and the material recycling business, which recycles used paper, while continuing to sell paper and paperboard.



Concept of the Business Operated by Biomass Power Technologies



Establishment of the Printable Sensor Code Development Association

On February 26, 2018, we established the Printable Sensor Code Development Association jointly with IP Bridge, Inc., C-INK Co., Ltd. and PMCODE CO., LTD.

Recently, quality control has become necessary in the distribution process for an increasing number of products. This has also led to growth in potential demand for temperature control. In response, we have established this association with the aim of developing a temperature sensor that can be printed on labels, packages and similar materials (printable sensor code), by integrating ink technologies, printing technologies and software. Members of this association will conduct joint research aimed at commercializing the printable sensor code and will then jointly manage and make use of the research outcomes.

Founding members of the association

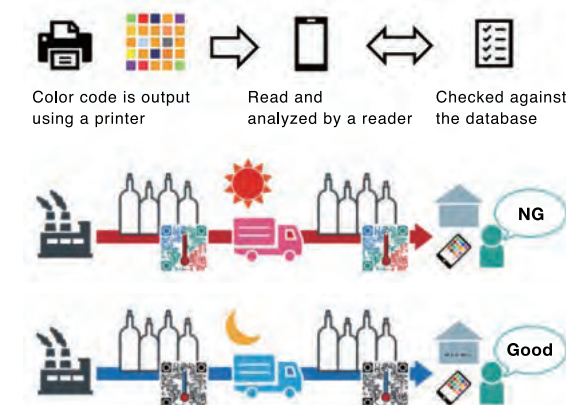
- IP Bridge, Inc. (Chiyoda-ku, Tokyo)
- Kokusai Pulp & Paper Co., Ltd. (Chuo-ku, Tokyo)
- C-INK Co., Ltd. (Soja-shi, Okayama)
- PMCODE CO., LTD. (Kuwana-shi, Mie)

Contact for inquiries

Office of New Business Initiation, Business Development Dept., Business Development Div. TEL:03-3542-9080 FAX:03-3546-2077

How Printable Sensor Code Works

A color code is printed on a label or product package with a popular printer using color-changing inks that respond to changes in temperature. The code is scanned with a reader and checked against the database, thereby allowing it to function as a temperature control sensor. This enables it to obtain information about the temperature environment of products.





## Making Letters Speak

Tomone UEMURA

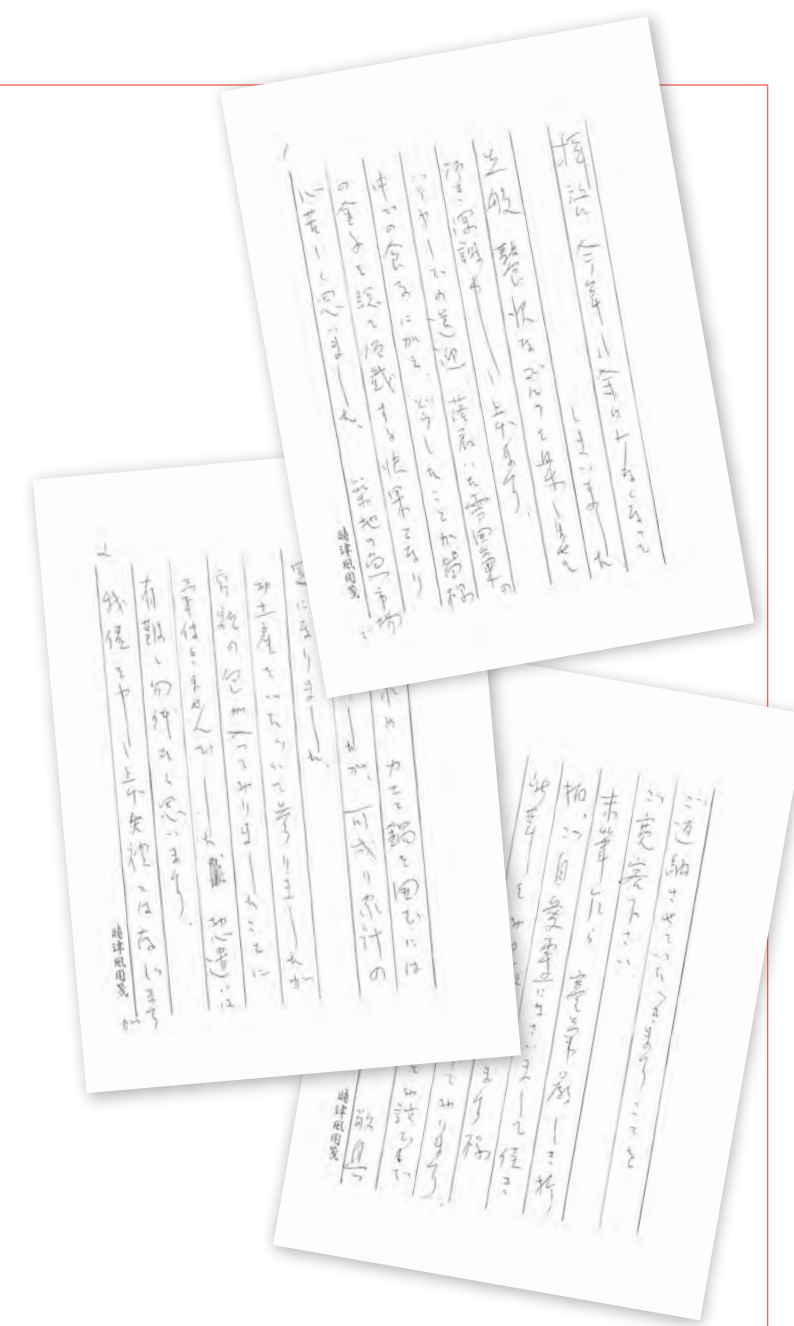
Humans are creatures who express their thoughts. I feel that letters are the most profound and noble form of human expression. When it comes to letters, hand-written letters are best. When we try to read between the lines, we can see the personality of the writer.

### Part 13 : Katsuo TOKITSUKAZE

Recently, the world of professional sumo has been gaining attention, such as the announcement of the first Japan-born *Yokozuna* (highest-rank) wrestler in nearly 20 years and the retirement of another *Yokozuna* wrestler following a violent incident. Having worked for a TV station for more than 40 years, I was strangely disconnected from the world of sumo. My only connection was when I was in charge of the sports department for slightly more than one year, from 1994 to 1996. I think it was probably December 1994. I had an opportunity to play golf with executives from *Nihon Sumo Kyokai* (Japan Sumo Association; *Kyokai*). In those days, Grand Sumo Tournaments enjoyed high ratings. As you know, NHK had exclusive rights to broadcast Grand Sumo Tournaments, while the daily digest was broadcast by TV Asahi. There were other sumo events, including special one-day tournaments, which were held occasionally.

However, TV Tokyo was not related to them. Therefore, we wanted to deepen our relationship with *Kyokai* even if only slightly, hopefully helping us to acquire the rights to broadcast sumo events. The venue was Matsuo Golf Club (currently Laforet & Matsuo Gold Club). It was a new, luxurious golf course symbolizing the economic bubble. There were many ponds. We played in two teams. The members of our team were President *Sugino*, me, at a time when I was in charge of sports, Mr. Takei, head of the sports department, and Mr. Hirayama, organizer of the session. The opposing team also had four members. However, I only remember two of them: Chairman *Tokitsukaze* (former *Yutakayama*) and Director *Hanaregoma* (former *Kaiketsu*). The four persons from *Kyokai* were good golfers. I was probably the best player on our team, with a round of around 90, so I think you can easily guess the result. Above all, they were far ahead in terms of hitting distance. Under a clear blue sky on a warm winter day, the chairman, the director, the president and I finished our round, comfortably trading quips. The sports available when I was a child were baseball, table tennis, and sumo. All could be played without a lot of equipment. All we had to do to play sumo was to draw a circle as the *dohyo* (ring) in the sand or earth with a stick. We would often play on the beach and on the school grounds. When I was in elementary school, I was a fan of *Haguroyama*. In junior high school, I was a fan of *Tokitsuyama*. After that, I was not enthusiastic about sumo as to be considered a fan, but *Yutakayama* was my favorite sumo wrestler. I might have been somewhat influenced by the fact that he was from Niigata Prefecture, where I had lived for a long time, and that he was the first ever university-educated sumo wrestler that was promoted to the position of *Ozeki* (second highest rank). Anyway, he was a gentle wrestler with almost no rough temper and therefore suited my taste. His signature moves were *tsuppuri* (rapid open hand strikes) and *uwatenage* (overarm throw). He was said to be strongest in the *makuuchi* (top division) after he grabbed his opponent's *mawashi* (loincloth) with both hands. Although he

raised his fans' hopes, he faltered and ended up not achieving a promotion to *Yokozuna*. This also resonated with me. However, fate was not against him. Immediately after he retired, his master, *Tokitsukaze* (former *Yokozuna Futabayama*) passed away. His successor *Tatsutagawa* (former *Yokozuna Kagamisato*), soon gave *Yutakayama* the stable. He took over the name *Tokitsukaze* and served as the director and then chairman of *Kyokai* at a young age. He served as the chairman for two terms (four years) and is said to have been credited with settling problems in the world of professional sumo, including the confusion over the reform on *Toshiyori* (sumo elder) names back when the chairman was *Sakaigawa*, the predecessor of *Tokitsukaze*. After we finished the round, we enjoyed a meal and pleasant talk in the VIP room. It was a sociable session. I do not remember the scores for the day, but the round ended with an overwhelming victory for the *Kyokai* team. I remember that all of them were in a good humor and we handed them gifts before we saw them off. We had secretly included an envelope containing a tiny amount of gift. Several days later, the chairman returned the money with a letter. "Dear Sir, The year is almost over. I hereby express my sincere gratitude for the opportunity to enjoy playing golf at the luxurious course the other day. I felt indebted to you because you arranged limousine transportation to and from the golf course, we somehow ended up winning all bread you had. We needed to pay a little more bread to buy deep-sea bass at the fish market in Tsukiji and enjoy a hot pot with our sumo wrestlers, but it greatly contributed to our household budget. We were not aware that the gifts you gave us included an envelope. I'm very grateful for your thoughtfulness and I think it is more than we deserve. I know it is impolite, but I would appreciate it if you would forgive us for returning an envelope. (Omitted hereafter)" I kept this letter to President *Sugino*, which reflects Mr. *Tokitsukaze*'s personality. It was kept in a cardboard box at my home for a long time, until I contributed it to *Hakuba-zeki*, a wrestler whom I knew from a tree-planting project in Mongolia several years ago. I wanted to let him know that such an admirable sumo wrestler once lived in Japan. (The photo shows a photocopy of the letter.) After stable master *Katsuo* reached the mandatory retirement age, his stable was taken over by *Futatsuryu*, his junior disciple. While this 15th *Tokitsukaze* was stable master, a young *rikishi* from the stable died due to violent hazing, an incident we still remember vividly after more than 10 years. And this time, a *Yokozuna* wrestler was involved in another violent incident, although he belonged to a different stable. I think people in the world of professional sumo as well as the rest of us in Japan should learn from stable master *Katsuo*'s life.



#### Katsuo TOKITSUKAZE 1937 -

Former chairman of Nihon Sumo Kyokai  
(Japan Sumo Association; *Kyokai*)



From Shibata-shi, Niigata. He entered the world of professional sumo after graduating from Tokyo University of Agriculture. Having developed a successful career as an *Ozeki* wrestler with the ring name *Yutakayama*, he was one of the most popular sumo wrestlers during the high economic growth period of the Showa Era. During his heyday as a wrestler, he would rank with *Taiho* and people would say that "Ho-Ho Jidai (era of *Taiho* and *Yutakayama*; the kanji for *yutaka* is "ho" in its Chinese-derived pronunciation) has arrived." After retirement, he carried on the *Toshiyori* name *Tokitsukaze*. As a stable master, he fostered wrestlers including *Kurama*, a *Sekiwake* wrestler, and *Futatsuryu*, a *Komusubi* wrestler. In 1998, he was appointed chairman of *Nihon Sumo Kyokai*. He was the first university-educated chairman among former wrestlers to be appointed to the position.



#### 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.



May 3 (Thurs / National Holiday) and 5 (Sat / National Holiday) EVENT

## Kasukabe Big Kite Festival

This is a traditional festival with more than 100 years of history. It highlights huge kites flying dynamically through the sky, at 15 meters long, 11 meters wide and weighing 800 kilograms. It originates from the custom of kite flying as a ritual for predicting the sericulture yield, which began in the late Edo Period (1603 to 1868). The blue May sky is dotted with large and small kites, which are infused with wishes for good health and the robust growth of the babies who will celebrate their first *sekku* (Boy's Day).



DATA

- Venue: Riverbed of Edo River (Nishihoshubana, Kasukabe-shi, Saitama)
- Admission: Free
- Contact: Planning Committee for Kasukabe Big Kite Festival
- TEL: 048-736-1111
- HP: [www.city.kasukabe.lg.jp](http://www.city.kasukabe.lg.jp)

April 18 (Wed) and 19 (Thurs) EXHIBITION

## JP2018 – ICT and Printing Fair

This is the largest-scale comprehensive trade fair in Western Japan for printing-related equipment, which introduces the latest systems and technologies related to planning and design, printing and processing, quality control and even the environment. Various seminars themed on the creation of printing demand are also held concurrently.

DATA

- Venue: MyDome Osaka (2-5 Honmachibashi, Chuo-ku, Osaka)
- Admission: Free
- Contact: Osaka Office
- TEL: 06-6311-0281
- HP: [jp-ten.jp](http://jp-ten.jp)

April 18 (Wed) - 21 (Sat) EXHIBITION

## Chubu Pack 2018

This is a comprehensive trade fair that introduces a wide array of the latest equipment and technologies related to food materials, manufacturing, logistics, hygiene and inspection, packaging and the environment, with a focus on packaging and food machinery and systems. In addition, many seminars and lectures are planned to be given during this trade fair.

DATA

- Venue: Portmesse Nagoya (2-2 Kinjofuto, Minato-ku, Nagoya-shi, Aichi)
- Admission: 1,000 yen
- Contact: Secretariat of Chubu Pack 2018 Chubu Packaging & Food Machinery Manufacturers Association
- TEL: 052-452-3161
- HP: [www.chubupack.or.jp](http://www.chubupack.or.jp)

May 3 (Thurs / National Holiday) - 6 (Sun) EVENT

## Origami Aircraft Workshop at the Museum of Aeronautical Sciences

This workshop is held during Golden Week every year at the Museum of Aeronautical Sciences, adjacent to Narita Airport. Participants learn how to make capable *origami* aircraft and give their creation a try. The workshop also includes many events that can be enjoyed by families, such as a magic show and live performance of *taiko* (Japanese drumming).



DATA

- Venue: Museum of Aeronautical Sciences (111-3 Iwayama, Shibayama-machi, Sambu-gun, Chiba)
- Admission: Adult: 500 yen  
Junior/Senior High School Student: 300 yen  
Child (4 years old or older): 200 yen
- Contact: Museum of Aeronautical Sciences
- TEL: 0479-78-0557
- HP: [www.aeromuseum.or.jp](http://www.aeromuseum.or.jp)

May 3 (Thurs / National Holiday) - 5 (Sat / National Holiday) EVENT

## The 24th Niyodogawa Paper Carp Streamer

This event is an early summer feature, in which approx. 300 carp streamers in various colors of unwoven cloth, a local specialty of Ino-cho, swim gracefully in the fresh current of the Niyodo River. The carp streamers, which are up to 7 meters long, swim along 100 meters of the river. You can also watch them from a river boat.

DATA

- Venue: Under Niyodogawa Bridge on National Route 33 (Ino-cho, Agawa-gun, Kochi)
- Admission: Free \*Fees required for some facilities and events at the venue
- Contact: The Industry & Economy Section of the Municipal Government of Inocho
- TEL: 088-893-1115
- HP: [www.town.ino.kochi.jp](http://www.town.ino.kochi.jp)

- June 3 (Sun) EXHIBITION

## Beauty of Woodblock Prints, Part 2: Unique Beauty and Techniques

This is an exhibition of modern and contemporary works of art, which were created by applying new techniques and expressions to traditional multi-color *ukiyo-e* woodblock prints. An *ukiyo-e* hand-printing demonstration will be held on April 30 and a workshop to experience *unmo* (mica) printing of *Sharaku*'s works will be given on May 20.

DATA

- Venue: Paper Museum (1-1-3 Oji, Kita-ku, Tokyo)
- Admission: Adult: 300 yen  
Elementary and junior high school students: 100 yen  
\*A separate fee of 2,000 yen is required to participate in the workshop "Experience printing Sharaku works," which will be held on May 20 (Sun).
- Contact: Paper Museum
- TEL: 03-3916-2320
- HP: [www.papermuseum.jp](http://www.papermuseum.jp)

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

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



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



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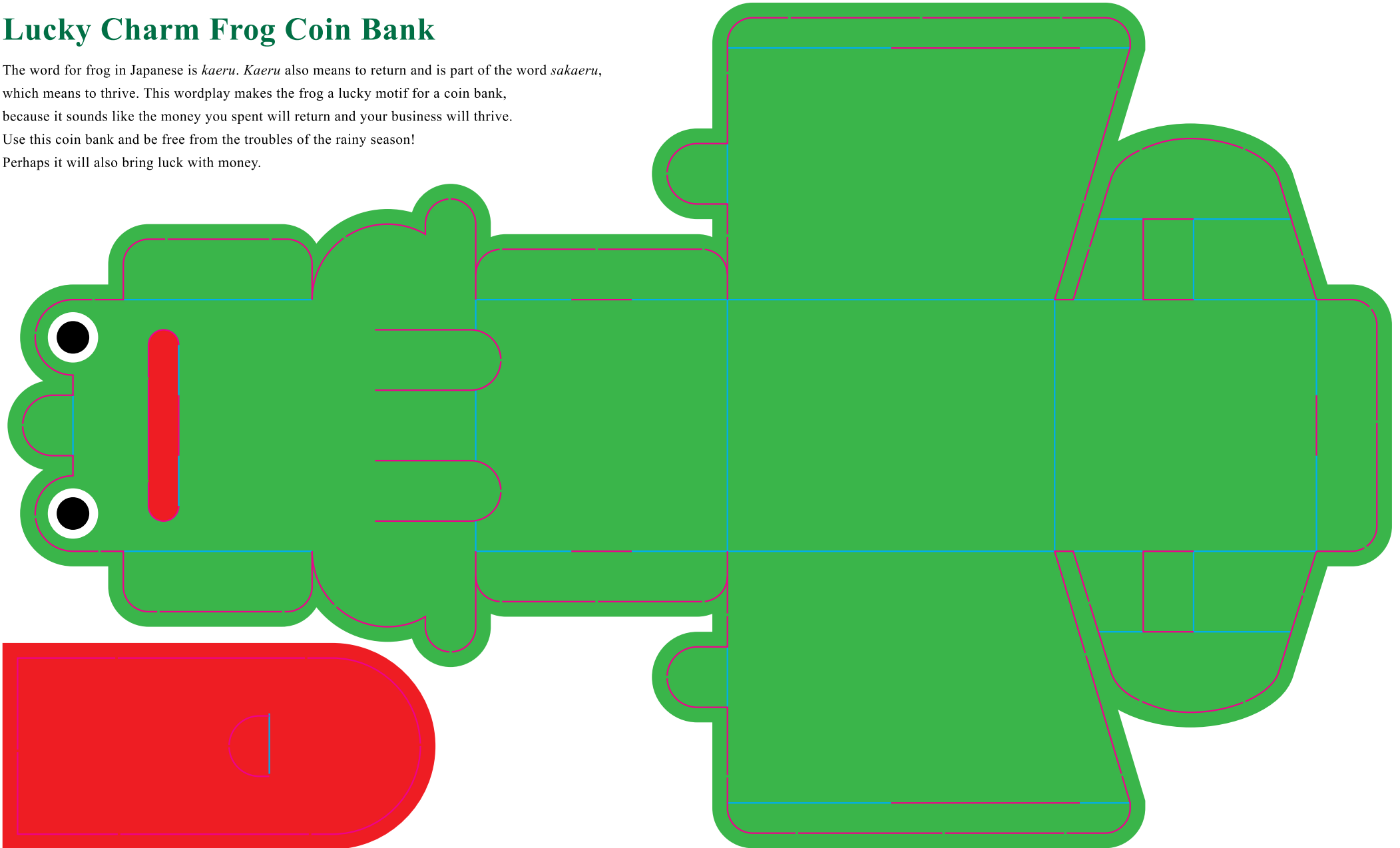
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Front Side

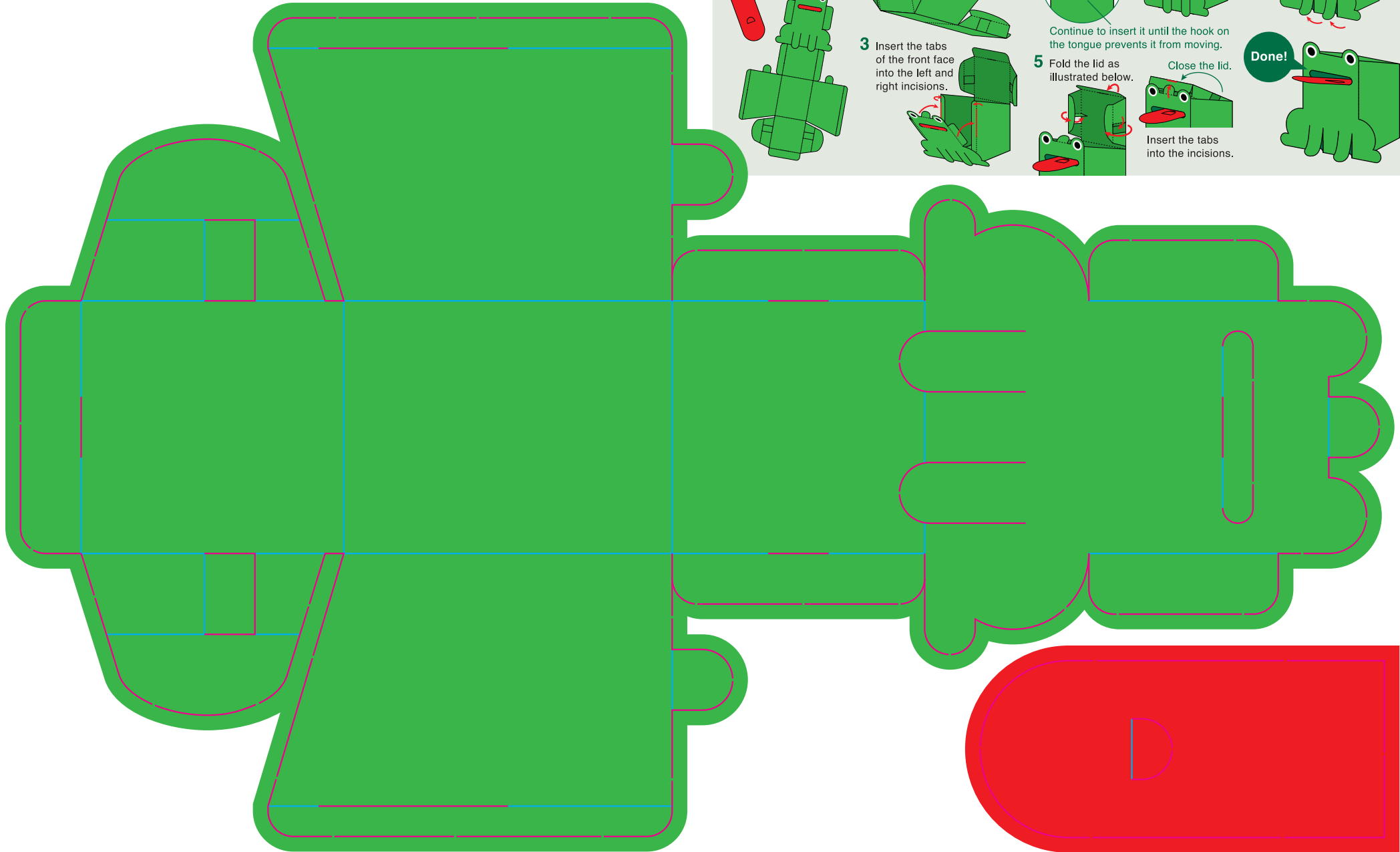
The instructions for making the Frog Coin Bank are on the back. ▶

# Lucky Charm Frog Coin Bank

The word for frog in Japanese is *kaeru*. *Kaeru* also means to return and is part of the word *sakaeru*, which means to thrive. This wordplay makes the frog a lucky motif for a coin bank, because it sounds like the money you spent will return and your business will thrive. Use this coin bank and be free from the troubles of the rainy season! Perhaps it will also bring luck with money.

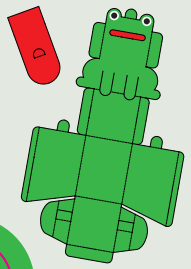




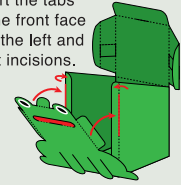


**H**ow to make

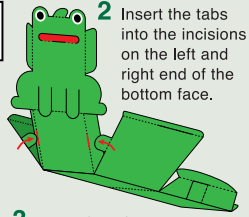
1 Cut out the two parts along the lines.



3 Insert the tabs of the front face into the left and right incisions.



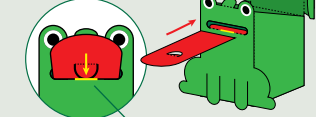
2 Insert the tabs into the incisions on the left and right end of the bottom face.



5 Fold the lid as illustrated below.



4 Fold the mouth of the frog inward and insert the tongue part.



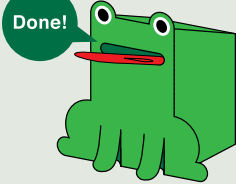
Continue to insert it until the hook on the tongue prevents it from moving.

Close the lid.



Insert the tabs into the incisions.

Done!



**Back Side**

6 Finally, fold the two front legs at an appropriate angle.

