

Vol.36
2018 SUMMER

ISSUE

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invented *Danblock*, a communication tool

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PAPER INSECTS

— A piece of paper gives birth to life

Almost real looking, the paper insects hold their breath in a transparent case. Cut from a piece of paper, small creatures in the natural world communicate the joy and evanescence of life. The fine, poetic and small universe is fascinatingly beautiful, transcending sophistication and reality. Kazushi KOBAYASHI, creator of these animals, is also an active designer. He breathes new life into a piece of paper with his amazing technique of equally dividing a one-millimeter-wide piece of paper into 16 and with his sense of color. The fundamental message of his work helps to realize something important and usually taken for granted.

Understand the story
of a different dimension
where the perspective
of nature is projected.



Kazushi KOBAYASHI

Mr. Kobayashi entered Miyake Design Studio in 1983. As a fashion designer, he was involved in Paris Fashion Week, spatial representation and other activities before becoming independent. Having established outsect in 2001, Mr. Kobayashi extends his activities to costume design, spatial representation and comprehensive design for stage performances, videos, commercial films and others, and also transcends the barriers of genres. For example, he has engaged in works and art direction for Maison Hermès, SONY, Tsutaya T-SITE and Tsutaya Electrics, among others. As an insect sculptor, he holds personal exhibitions at galleries in Japan and overseas. He maintains these energetic activities. In 2001, Mr. Kobayashi won the Ueno Royal Museum Award at the 24th Exhibition of Japan Ivory Sculptors' Association.

HP : www.outsect.com



(Left) During childhood, Mr. Kobayashi looked at the insect samples of his father.

(Right) The pieces of work were created when Mr. Kobayashi was 8. By that time, he had already completed the basis of his formative technique.

Morning dew (1998)

Collaboration with
Mr. Galle's glassware

•Mr. Kobayashi: Moist with morning dew, a dragonfly stands in the cold. When its wings are exposed to sunlight and dry, the dragonfly will begin to fly over the big sky in fall. This seems to also hold true for a person's life.



A comfortable wind blows through the trees while wild bird songs echo. The village forest in the suburbs of Tokyo is surrounded with clear air and greenery. This is the location of the atelier of *Kazushi KOBAYASHI*. He moved there about five years ago, from central Tokyo. He invited us inside. In the space reminiscent of an apartment filled with a bohemian spirit, antique interior goods and a set carefully used of tools are regularly arranged and the soft shadow of natural light adds to the beautiful and deep appearance. The frame on the wall and the glass case on the table hold fine, beautiful insects that look ready to move. Among them is a freshly hatched cicada. A spider holds its breath on gossamer moist with morning dew. A butterfly has fine wings that look poised to hover. Amazingly, the insects are made from a piece of paper with scissors.

At the age of 3, Mr. Kobayashi began making insects with paper. His father had a hobby of collecting insects. As the young boy looked over his father's collection of samples, he began making three-dimensional insects using

pieces of paper. "I suffered from severe childhood asthma until the age of 10 or so. I spent much of my time in my room and making the insects was nothing more than a pastime when I had a seizure. During sleepless nights, the more I concentrated on making insects, the less my seizures troubled me. It was a sort of rehabilitation for me." Using the paper and adult-sized scissors at hand, he imitated the samples on the wall. This became his habit for alleviating his suffering. He also became more interested in nature by projecting himself into the stories his father told after returning from insect-collecting trips, imagining how the living insects looked. "Asthma sensitively reacts to changes in season and temperature. It directly influences my physical condition. This may be the reason why I have learned to listen to the natural environment."

Mr. Kobayashi kept making paper insects after overcoming his disease, but he did not consider doing it for a living, so he decided to pursue a career in design. As a fashion designer for Issey Miyake, he was involved in Paris

Fashion Week before becoming independent. He has engaged in costume design and art representation for films and stage performances. Furthermore, his talent is applied to many different areas ranging from spatial representation for commercial facilities to the production of videos for commercial films and movies. He remains active on the international frontlines. "Suffering from a disease during my childhood greatly influenced my subsequent activities. I always felt very close to nature and based my thinking on the perspective of an insect, the epitome of nature. I may have acquired a sensibility that no one else has. In terms of fashion design, for example, the wide variety of texture and colors of insects and plants led me to come up with original ideas. Many of my values would not have been acquired unless I had focused more on the natural world than on society, as represented by the mysterious beauty, evanescence and perspective of life and death, among others, unique to the natural world, where life and death always lie side-by-side," said Mr. Kobayashi.

His creative activities, which had already become his life's work, reached a turning point when Mr. Kobayashi turned 28. A person involved in gallery operations praised some of his works that he considered to be undeserving. Partly because of the person's suggestion, Mr. Kobayashi held his first personal exhibition. After that, he successively released new works as if responding to positive reviews from visitors. Now he energetically maintains his artistic activities, holding personal exhibitions in Germany and Belgium as well as in Japan. "In 1998, I had a collaborative exhibition with *Emile GALLE*'s glass works. This was a project at the Sanc Rino Museum in Atami. I read books on Mr. Galle and found that he had been influenced by Japanese art and culture. In fact, he learned ink painting from a high-level Japanese official, *Tokuzo TAKASHIMA*. I also sympathized with his idea of obeying the natural law. Transcending time, I got to talk with an artist from 120 years ago. It was a valuable experience." In 2016, Mr. Kobayashi held an exhibition where works of art and commercial

products were placed together on the entire floor of a department store. The artist aggressively tries new things without being tied to stereotypes. "My works are like directing a show about nature. I hope it would recall people's past memories and feelings in ways I have never intended. Comments and feedback encourage me and provide a message that leads me to the next creation." Mr. Kobayashi's personal exhibitions play the role in mediating people's thoughts, memories and values. Each work is made by cutting out only the necessary portion of a piece of paper, making it three-dimensional and coloring it. In general, the structure of an insect is bilaterally symmetrical. First, fold a piece of paper in two, cut it and use agate to round it off so that the body bulges enough to become hollow. "I cut the paper without drawing a rough sketch. Scissors involve the use of two edges. Taking time for cutting inevitably causes a slight error to occur in the two pieces of paper. It is like Japanese calligraphy in that you are not supposed to repeat the same stroke." He still uses the same scissors that

his mother bought for him when he was 4. The thin, sharp-edged scissors, the amazing technique of equally dividing a one-millimeter-wide piece of paper into 16 and the memory of the structure of an insect's body from his childhood enable the accurate reproduction of complicated joints and even the cleft of an insect's foot. "I want to represent living insects as they are, not make elaborate models. Even for the same species of insect, I cut the paper differently every time. Each one is unique. I feel somewhat uncomfortable about mechanizing the shape or style of an insect," said Mr. Kobayashi. He is also particular about his paper selection. "As a child, I bought paper at a stationery store. Already at that time I chose pieces of paper that were closer to the natural texture of an insect. Gradually I began to find myself dissatisfied. Recently, I combine pieces of paper of different textures. I also use tracing paper and Japanese paper, which is typically thin and tough. However, I forget the brands because I make it a rule to change the style in every piece of work (chuckles). Finding the paper is another important



KAI/Cycle (2017)
 ●Mr. Kobayashi: A cicada is the incarnation of trees and spends most of its life in darkness with subterranean roots. Then it creeps up the trunk for courtship, obtains its wings and flies in the big sky. To cicadas, trees also represent time in their life.

part of my creative work." He has no rule about choosing coloring materials and flexibly picks anything that matches his feeling at the time, be it oil paint, watercolor or tempera.

Including unknown species, the number of species inhabiting the earth is considered to range between 5 million and 10 million. A wide variety of insects continue to support our environment. Just like a person has a perspective of the world, insects have a world of their own that people might only partially recognize. "For example, when you walk across the street in a hurry and find a ladybug on your shoulder, you return to yourself. I think insects indirectly help us to realize who we really are and the essence of things, just like inserting commas in our daily lives." Insects have no infrastructure, barrier, preconceived idea or assumption. Look at the world from their perspective and you may gain hints or new value for enriching your life.



Shape of the Strage (2017)
 ●Mr. Kobayashi: Pages of a book overlap with the structure of memory. They are an accumulation of time and exist beyond oblivion. However, memories may suddenly return, like a page being flipped by a fickle wind, similar to a butterfly flapping its wings.



U/Misty Rain (2015)
 ●Mr. Kobayashi: A dragonfly is the incarnation of water. Even if it is caught in a spider's web, barely alive, the life of the wet dragonfly increasingly glistens and reaches its climax. Understand the essence of life through an indirect medium or a neighbor, not merely by seeing it.

Personal exhibitions of Mr. Kobayashi

01/Permanent exhibition at Kagura Salon Ise-gekumae

- Venue: Kagura Salon Ise-gekumae Teishinkan (20-24 Honmachi, Ise-shi, Mie)
 *For information about its opening days and hours, see the following link.
- Admission: 500 yen for seating
- TEL: 03-6265-0580
- HP: www.kagurasalon.com

02/Personal exhibition of Kazushi Kobayashi in 2018

- Period: Saturday, October 13 to Sunday, October 21
 *The gallery is closed on Tuesdays.
- Venue: Galerie Suiran (1-47-1 Bunkyo-cho, Maebashi-shi, Gunma)
- TEL: 027-223-6311
- HP: www.suiran.com

KPP HEADLINE

▶ On June 26, Kokusai Pulp & Paper Co., Ltd. Listed on First Section of Tokyo Stock Exchange



Securities code: 9274 TSE 1st Section



On June 26, 2018, we listed on the First Section of the Tokyo Stock Exchange. We would like to express our sincere gratitude for the support we have received from our clients, suppliers, stockholders and all other stakeholders.

Since our establishment in 1924, we have continued growing with operations focused on paper and its peripheral materials. We are a corporate group with 20 consolidated subsidiaries, 12 affiliates and nearly 1,000 staff members. We are among the top companies in Japan in terms of sales of paper. At the same time, we encourage the recycling of paper for the effective use of forest resources through the collection and sale of used paper. We strive to solve environmental issues through our business operations. Japan has unique paper that originated there, called *washi*. From the Meiji period, the paper called *yoshi* or Western paper helped improve Japanese culture significantly. Paper is currently used in many different situations in life, such as cardboard boxes for use in mail-order deliveries. We believe that paper has far greater potential. We will therefore keep communicating the wonderful nature of paper through the publication of TSUNAGU, a public relations magazine, and will

strive to enhance our corporate value through the sustained growth of our businesses. Your continued support and patronage will be greatly appreciated.

- Company name: Kokusai Pulp & Paper Co., Ltd.
- Representative: Madoka TANABE, Director of the Board, President and Chief Executive Officer
- Code: 9274 TSE 1st Section

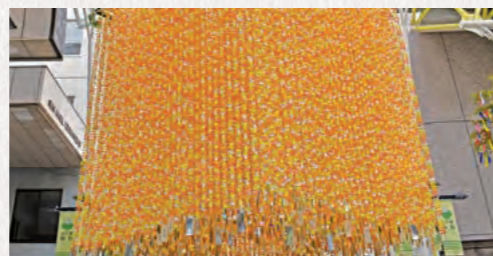
*For detailed information about our listing, please see the website of Tokyo Stock Exchange (www.jpx.co.jp/english/listing/stocks/new/index.html).

[Inquiries about the news]
 IR & Public Relations Section,
 Corporate Planning Dept., Corporate Planning Div.
 TEL: 03-3542-4169

▶ Sendai Tanabataiori 2017, Paper Recycled from Folded Paper Cranes for Sendai Tanabata, Launched

Narumiya Kamishoji (Sendai-shi, Miyagi), our affiliate, recently launched Sendai Tanabataiori 2017. This is paper recycled from the decorative folded paper cranes that were used in the Sendai Tanabata festival. After the Great East Japan Earthquake in 2011, each one of nearly 88,000 pupils from 185 elementary and junior high schools in Sendai-shi created a folded paper crane to express their hopes for the reconstruction from the disaster. Nearly 80,000 folded paper cranes comprised a set of streamers with a total length of around 4.5 meters each, which was shown at the Sendai Tanabata Festival, held on August 6 – 8 every year, as the symbol of Sendai Tanabata. Narumiya Kamishoji collects the streamers and manually removes the yarn, straw, wire and other parts before recycling the paper for use as raw material. The paper conveys the pupils' hopes for the reconstruction. The recycling process, which is unique to Tohoku and Sendai, is aimed at preventing the disaster from being forgotten.

Sendai Tanabataiori is limited in terms of quantity because it involves the use of real folded paper cranes. Since it combines paper of many different colors, each piece of paper differs in pattern and color. This is one of the aspects that make Sendai Tanabataiori attractive. Narumiya Kamishoji is considering using Sendai Tanabataiori for the graduation certificates for the elementary and junior high schoolers who folded the paper cranes. Narumiya Kamishoji is also considering donating some of the proceeds from Sendai Tanabataiori to the Municipal Board of Education of Sendai-shi for use in educational activities.



Streamers of paper cranes folded by elementary and junior high schoolers in Sendai-shi.



The calendar is made from Sendai Tanabataiori. The color depends on which folded paper cranes are included.

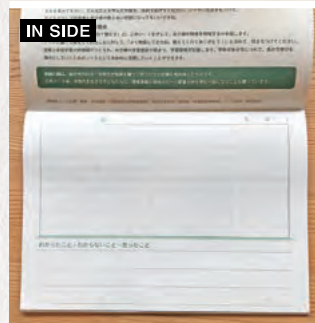
Inquiries about the product Narumiya Kamishoji Co., Ltd. TEL: 022-235-2121

■ Example of use ①

Kokuban Tanabata Notebook (industry-academia collaborative development)



Professor *Michio MATSUDA* of Shokei Gakuin University, Koeisha and Narumiya Kamishoji developed the notebook collaboratively with the aim of helping to improve pupils' academic performance and ensuring that the pupils inherit the hopes for the reconstruction and nurture the affection for Sendai Tanabata. The notebook is horizontally long to look like a miniature version of the blackboard, so that the pupils can easily remember what they were taught in class. Sendai Tanabataiori is used for the front and back covers of the notebook.



■ Product specifications

- 10-millimeter grid (for middle and higher grades, school use #3, 259 × 179 millimeters)

- 24-millimeter grid (for lower grades, school use #3, 259 × 179 millimeters)

216 yen each (including taxes)

Available at five Office Vendor stores in Miyagi and online at www.office-vender.com

■ Example of use ②

Certificate of commendation for Yuzuru HANYU



Photo: Municipal government of Sendai-shi

Yuzuru HANYU, a skater from Sendai-shi, won gold in the men's single figure skating at the Winter Olympics in Pyeongchang. With his victory at the previous Winter Olympics in Sochi, Mr. Hanyu won gold at two consecutive Olympics. On April 22, there was a celebration parade in Sendai for the gold winner, and at the concluding ceremony, the mayor of Sendai-shi presented him with a certificate of commendation made from Sendai Tanabataiori.

▶ Tojist, an Eco Press Binder for Packed Medicines, is Launched

We launched *Tojist*, a machine that is capable of binding doses easily, safely and efficiently. In healthcare practices, patients who take two or more different medicines receive them in bundled form. The risks of the accidental ingestion of a needle, the injury of the fingertip, the damage and omission of doses and other problems were identified with the use of staplers and tape. *Tojist* involves the use of our technology for the Eco Press Binder (the original concave-convex teeth bind multiple packed doses) and does not necessitate the use of consumables such as needles, tape and glue. Of course, the risks of accidents can be avoided, and a dose can be peeled easily and neatly from the binding line. This effectively enhances patients' satisfaction. Because the machine allows for continuous processing, it streamlines healthcare practices significantly and helps reduce the burdens on healthcare providers. Please feel free to contact us.



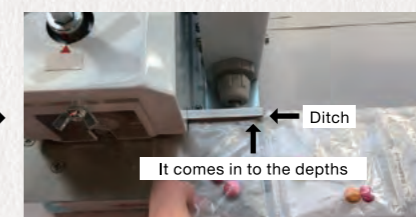
■ Product specifications

Size	W155×L275×H150mm
Weight	7.5kg
Electric capacitance	Single-phase 100V/20w
Velocity	[50Hz] About 40mm per second [60Hz] About 48mm per second

■ Directions for use



① Layer two or more sets of packed doses and align them at the top edge.



② Insert them into the end of the groove on the rail.



③ Step on the foot switch.



④ Slide the layer of doses to the position at which the top dose comes into contact with the teeth.



⑤ Carefully bring it into contact with the end of the rail. When the part to be bound is sandwiched between the teeth, the layer of doses will automatically move to the left.

The use of Tojist can also be viewed on the following link.

HP : www.kppc.co.jp/ja/service/solution/other.html

To use a smartphone to view it, read the QR code on the right. It will take you to the video showing the use of Tojist.



Inquiries about the product

**High Functional Products Sales Section,
Business Creation Dept., Business Creation Div.
TEL:03-3542-4170 MAIL:tojist@kppc.co.jp**

*Our patented Eco Press Binder was also used to bind this magazine.



Topic of this issue

Danblock



A cardboard professional devised a communication tool

Everyone played with building blocks during their childhood. They are a popular educational toy to foster children's growth as the children creatively combine blocks of different sizes and shapes to reflect their imagination, and exercise concentration using their minds and fingers. Today, *Danblock*, a new style of building blocks is attracting attention as blocks that are more relevant with the times. Consisting of blocks with four different shapes, *Danblock* can be easily assembled. Simply insert the tabs into the corresponding openings of another block. Made of cardboard, each *Danblock* is characteristically lightweight, which allows the blocks to be piled on top of each other. Feel secure even when your small child is trying to build a large tower, castle or another object. After disposal, nearly 97% of cardboard is recycled into new cardboard. The eco-friendliness is another characteristic of these blocks.

Danblock was developed and manufactured by *Sateisyouten Inc.*, a company based in Shiogama-shi, Miyagi, which manufactures and sells cardboard boxes for packaging. *Wataru SATO*, third president of the company, came up with the idea of using cardboard to make toys when he saw his daughter and other children playing freely with cardboard at kindergarten. After that, Mr. Sato pushed forward with the development effort through his extensive network, completing *Danblock* by introducing many unique ideas to cardboard professionals, such as the easily-assemblable structure and the rounded cuts to prevent injury. Since its launch last March, *Danblock* has been used in a wide variety of applications and is positively regarded as a communication tool for everyone to enjoy, irrespective of age. Cardboard is familiar to everyone. In the future, undiscovered potential will continue to expand from cardboard.

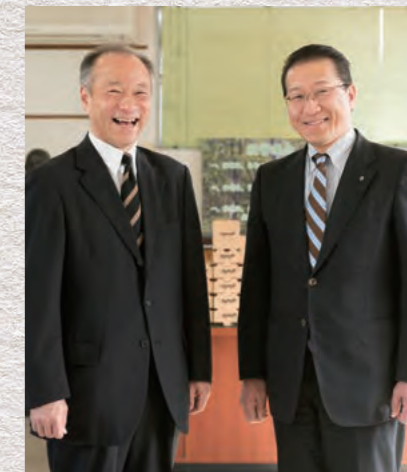


Learn more about Danblock:
Development anecdote

Sateisyouten Inc. has manufactured cardboard for packaging since its foundation in 1950. After the Great East Japan Earthquake, we began to think seriously about the role of our cardboard in society. At that time, I went to my daughter's kindergarten to watch a presentation and happened to see children playing with the cardboard I had donated. The children used the cardboard to build the shapes they imagined. This led me to realize that cardboard could be formed into different shapes. Subsequently a professor from the School of Engineering, Tohoku University, who had been friends with me for a long time and also had a child in the same kindergarten, sought my advice on the construction of a model of a fuel cell using cardboard. I started to make a prototype. It was not commercialized, but the exchange

with the professor helped me to understand the potential for inexpensive cardboard to be used as a teaching material. This led to the commercialization of *Danblock*. After the completion of the prototype, we held a *Danblock* demonstration at an event organized by an incorporated nonprofit organization. Children and their parents played absorbedly with the blocks. Watching them, I realized the importance of creating opportunities for people to enjoy themselves, rather than the business of merely selling products. *Koichiro NARUMI* of *Narumiya Kamishoji Co., Ltd.* was the first to understand this wish. I had known him for years. Mr. Narumi is a partner operating a business by making opportunities to enjoy *monozukuri* (craftsmanship) and he cooperates in the effort to grow *Danblock's* fan base.

DEVELOPER INTERVIEW



Wataru SATO, president of Sateisyouten (right) and Koichiro NARUMI, manager of the Sales Department of Narumiya Kamishoji. Mr. Sato developed Danblock.

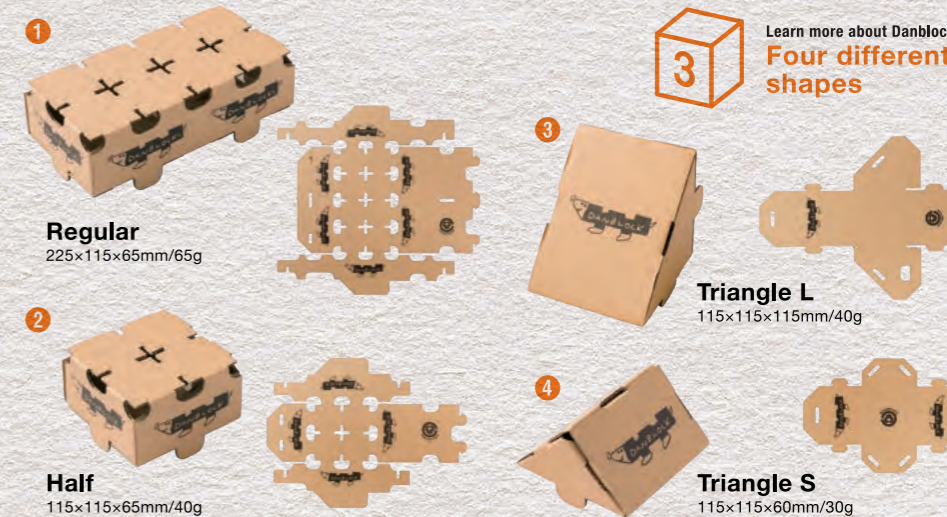


Learn more about Danblock:
Six characteristics

- 1 Compact**
Each piece of Danblock can be flattened and folded. Even when the pieces are collected, they barely become bulky and are convenient to carry.
- 2 Easy**
It is easily put together. Simply fold the piece along its crease. Once you are used to it, you may be able to complete a shape within 30 seconds.
- 3 Safe**
A piece of Danblock has rounded cuts along its edges, which are intended to prevent injury. Feel secure about letting your small child play with it.
- 4 Eco-friendly**
Nearly 97% of cardboard is recycled. If your child will no longer play with Danblock, it can be recycled into another resource.
- 5 Fostering creativity**
Depending on the idea, Danblock can be built into many different shapes and helps children to expand their rich creativity.
- 6 Communication**
Danblock allows users to cooperate, irrespective of age, to enjoy *monozukuri*. Naturally, it enhances exchanges.



Learn more about Danblock:
Four different shapes



Learn more about Danblock:
Examples of use



Danblock is used as an attraction at community events organized by local governments. Noiseless when collapsing, Danblock has also been introduced in day-care centers at places for business negotiations, such as car dealership showrooms and show houses. Danblock also draws attention from the education industry and its introduction to intellectual training or group work is being considered. Moreover, the use of Danblock is expected to extend to all generations as well as to wider applications, such as recreational activities at elderly facilities and the support and improvement of functional recovery at rehabilitation facilities.

- Manufacturer**
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HP: www.narumiya-k.co.jp

*Danblock is a registered trademark of Sateisyouten Inc.

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 14 : Shohei IMAMURA

Shohei IMAMURA was a great film director and talented salesperson.

He directed numerous films that will go down in the history of Japanese cinema, including *Pigs and Battleships*, *The Insect Woman*, *Vengeance Is Mine*, *Unholy Desire*, *The Ballad of Narayama*, *Black Rain* and *The Eel*. However, few people know that Mr. Imamura also made great documentaries for TV.

I became familiar with Mr. Imamura in my 30s. At that time I worked at a Tokyo-based TV station and was in charge of program planning. Mr. Imamura made some great documentaries for us. Although the details escape me, I remember that Matsuo TAKAHASHI, president of Imamura Production at that time, introduced Mr. Imamura to me. The

first documentary he made for us was *In Search of the Unreturned Soldiers*. Later this won the TV Award. The plan was brought to me right after I returned to the program scheduling section from directing. I was the planning producer for the program "Friday Special." Over time, Mr. Imamura and I came to know each other, but I do not remember dining with him. Our exchanges were mostly confined to the TV station.

The documentary was about Japanese soldiers who refused to return to Japan after the war and settled in Malaysia and Thailand. It aired in 1971. This means Mr. Imamura must have pitched it to the TV station early that year or during the previous year. That was when the decline of the movie industry was progressing and film directors were beginning to have limited creative opportunities. Kunio TAKESHIGE, an assistant director, was always with us and greatly respected Mr. Imamura. The three of us had attended the same university. Moreover, I was from a movie company and had to respect such a renowned director. Mr. Imamura was eloquent and his explanations flowed. It is safe to say that I was too young and inexperienced to disagree with him. The plan passed the intradepartmental examination. But accounting, the very department that we had to persuade the most, pointed out a problem. "You aren't sure whether you can film non-returning soldiers. If you can't, what will you do?" They were right. Finally we settled on an agreement that our department manager, section head and I would guarantee compensation for the production cost in case the non-returning soldiers did not allow us to film them. It's hard to believe that an individual guaranteed compensation for the production cost. In retrospect, those days were exciting and filled with freedom. Nothing like that could happen today.

I had an issue with Mr. Imamura after he finished filming

and returned to Japan. Imamura Production had signed a contract with us which stipulated that *In Search of the Unreturned Soldiers* would be a one-hour program. Mr. Imamura stubbornly insisted that he had filmed two hours' worth of content and could not omit any part of it for any reason. In the end, we broadcast the Malaysia part and the Thailand part separately. They totaled two hours. Mr. Imamura won the game as he had strategically planned. Needless to say, we ended up having to pay nearly double the initially-planned production cost.

Mr. Imamura had a good voice. It sounded very convincing. Maybe he was aware of this, as he also did first-person narration on the program. He had a much better voice than a regular narrator's. The success of the program encouraged other movie directors, many of whom had dwindling creative opportunities, to expand their activities to TV. The program also began the trend of a director doing first-person narration.

I only have three letters from Mr. Imamura, all of which are New Year's greetings. One arrived in 1973. The other two came in 1991 and 1996, respectively. He passed away in 2006. This means that our relationship barely continued until about ten years before his passing. The third letter has an additional note which expressed his awe of asking me a favor about Yuzo KAWASHIMA. Now I cannot recall what he asked regarding Mr. Kawashima, his mentor.

Mr. Imamura made films until the final years of his life. He was also the principal of Yokohama Vocational School of Broadcast and Film (later Japan Institute of the Moving Image) and focused his enthusiasm on the development of younger filmmakers.

I feel nostalgic when I recall Mr. Imamura when he filmed *In Search of the Unreturned Soldiers*. He stubbornly stuck to his guns. During the filming of a documentary titled *The Pirates of Bubuan*, Mr. Imamura's staff kept informing us that their film crew had visited some island in the Philippines and discovered a mountain of gold bullion in a cave. Covered with a straw mat, the gold bullion had reportedly been buried by Tomoyuki YAMASHITA, an army general. They suggested that we organize a large, disguised film crew to bring the gold bullion back. It became a rumor and spread instantly. Industry representatives gathered and held drinking parties every night, counting their chickens before they hatched. I offered to treat the gold on the grounds that my mother-in-law was a dental technician and handled gold as part of her job. For a while, I dreamed about becoming wealthy by receiving a portion of the bullion.



Shohei IMAMURA 1926 - 2006

Film director



Born in Tokyo. After graduating from School of Humanities and Social Sciences, Waseda University, he entered Shochiku and studied under Yasujiro OZU and others. After transferring to Nikkatsu, he directed his first film, *Stolen Desire*, in 1958. Subsequently he directed prominent films such as *Vengeance Is Mine*, *Unholy Desire* and *Black Rain*. He received the Palme d'Or at the Cannes Film Festival twice for *The Ballad of Narayama* in 1983 and *The Eel* in 1997. Mr. Imamura established Japan's first film vocational school, currently Japan Institute of the Moving Image, in 1975, and also devoted himself to the development of younger filmmakers. Mr. Imamura is one of the great directors that will go down in the history of Japanese cinema.



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.

Topic of the 4th edition

Design-no Hikidashi is hot!

Have you heard of the magazine *Design-no Hikidashi* (Drawer of Design)? First published in 2007, *Design-no Hikidashi* is a magazine of design-, printing-, paper- and processing-related practices that a professional should know. Issue after issue, the magazine has increasingly made its presence felt and its reputation is rising dramatically among information-conscious people such as graphic designers, printing companies and other professionals in the industry, as well as art and design students and other people with an interest in art and design. Today, the magazine is sold out immediately after it goes on sale. Published in February, June and October, the triannual magazine is characterized most by the outstanding topic of each issue. *Washi* (Japanese paper), bookbinding, special processing... In each issue, articles are based on a single, unique topic. *Design-no Hikidashi* also has a good supplement which is sometimes even thicker than the magazine itself. *Design-no Hikidashi* pursues the potential of paper to an ultimate level. We recommend that you pick up a copy to read for yourself.



Based on a specific topic in each issue, the carefully designed binding of the cover of *Design-no Hikidashi* adds more to the magazine's attraction. From top left and in a clockwise order: No. 29, 30, 32, 33 and 31

NOW ON SALE!

Design-no Hikidashi 34



The featured book shows 100 examples of special offset printing. Based on thorough research, the book gives you the most familiar and cost-saving tips for offset printing and also shows notable effects. It is also linked with many samples of real printing! This is definitely worth keeping in your permanent collection. Get it at PAPERMALL!

The supplement to No. 34 is a book of samples of combinations of T&K TOKA fluorescent ink.

Access from here.



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www.kpps.jp/papermall/

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



Compatible with a smartphone

From June 2018, PAPERMALL has also become compatible with a smartphone. Feel free to use PAPERMALL at any time anywhere. You can buy even a sheet of paper by using it.



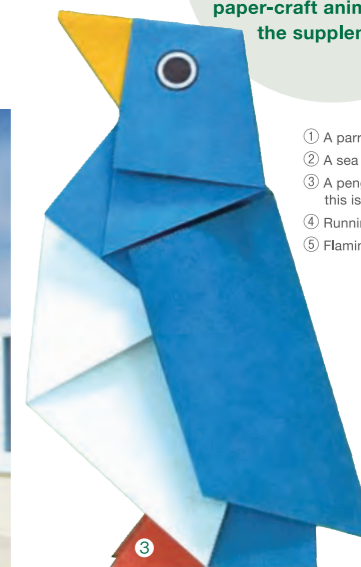
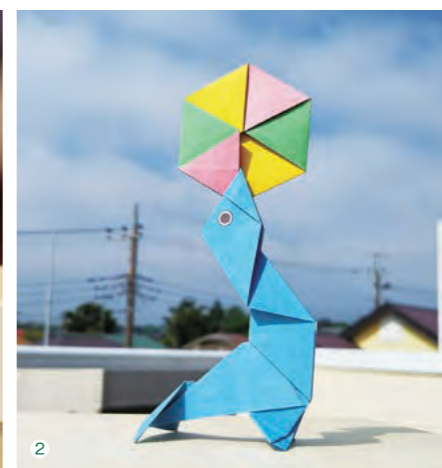
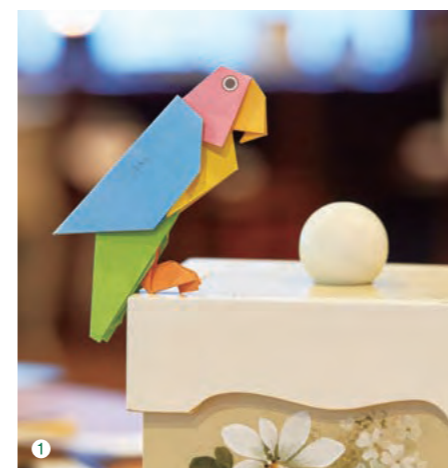
Also check it out on Twitter!

PAPERMALL's official Twitter has information about the artists featured in TSUNAGU as well as special information available at the PAPERMALL site.

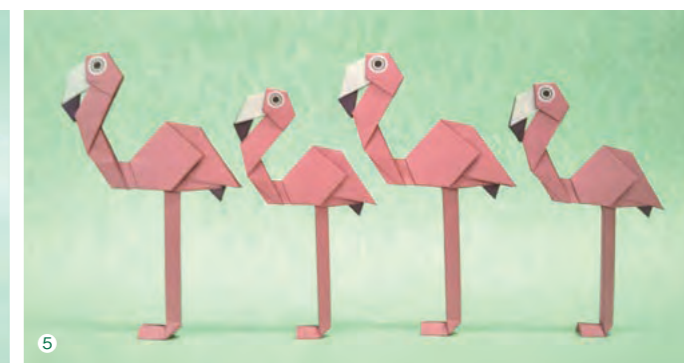
An elongated piece of paper can give life to nearly 60 species of animals! Attractiveness of orimalkun, original folded paper

Let's MAKE!

After reading the articles, try making the following paper-craft animals using the supplement!



- ① A parrot
- ② A sea lion doing a trick
- ③ A penguin, featured in this issue's supplement
- ④ Running horses
- ⑤ Flamingos



—How did you start the art of folding paper?

When I was in my 20s, I used to fold chopstick sleeves after eating at a restaurant. That was the start. A friend of mine who was with me at the time folded chopstick sleeves into a ribbon, a tie, a butterfly and other forms. I realized that they could be folded into many different forms, and began to enjoy teaching myself how to fold a piece of paper into different animals.

—And then your commitment to folded paper began in earnest?

While I was visiting a department store in London, I had no idea where to go as I could hardly speak English. A parent and a child who were there kindly helped me to shop. In return, I folded pieces of paper into a dog and a giraffe and gave it them. The child was really amazed and looked very happy. Other people began gathering around me. With this experience, I realized the great attractiveness of the art of folding paper. Since then, I have been increasingly dedicated to folded paper.

—How did orimalkun originate?

I turned 50 and my work had gradually gotten on track. I was beginning to feel a desire to leave my inventions of folded paper as works of art. First, I reviewed each piece of my early works. Based on the works I had kept, I drew design diagrams in data form and made adjustments of 0.001 millimeter through repeated trial and error to complete them in more beautiful forms. A single piece of work is completed after approximately 200 trial folds. In this way, I have completed approximately 60 species so far, ranging from wild animals to pets. Incidentally, the name orimal is a coined word that abbreviates "ORiginal aniMAL Origami."

—On what do you place particular importance in making a piece of orimalkun work?

I place emphasis on using paper which is right at hand, such as photocopying paper. This is partly because I started by using chopstick sleeves. In deciding on a subject, I make it a rule to consider whether a child could tell, simply by looking at the silhouette, what animal I had made. I hope that many people will experience the fun of making a cute animal simply by folding a thin piece of paper.

—Lastly, could you give our readers a message?

The pieces of my work involve no law or geometric theory like those of a folded paper crane. They just originated from the repetition of folds where I relied on my intuition only. This may look somewhat difficult, but I would like as many people as possible to experience the sense of achievement that you would feel after completing a piece of work, and the cuteness of the different animals. This requires courage and patience, I guess (smiles).



Mr. Miki lives in Kashiwa-shi, Chiba. While working as a graphic designer, he releases pieces of orimalkun work, the style of making folded paper animals he originated as a hobby. Mr. Miki also holds folded paper classes on an irregular basis. www.facebook.com/people/三木康生/100025697162768

INFO An exhibition is scheduled in 2020

Cute orimalkun animals will be put on show in the year of Tokyo Olympics
 Venue: Tsuchiya Group Ginza Showroom
 Period: May 2020 (scheduled)
 Contact: www.hometopia.jp/branch/ginza/

June 25 (Mon) – August 24 (Fri)

EXHIBITION

TSUNAGU GALLERY Vol. 7: Sendai Tanabata Kazari

As in previous years, we display the actual bamboo and streamers used in Sendai Tanabata Festival at our head office entrance. They are made by Narumiya Kamishoji, our affiliate, and you can see up close the gorgeous decorations hand-made by craftsmen. This year's exhibits include a traditional decoration from which Tanabata decorations originated, as well as the decorations that have annually been used for the Sendai Tanabata Festival. If you would like to see them, please contact the reception of our head office.



DATA

- Venue: Entrance on the 1st floor of the head office of Kokusai Pulp & Paper Co., Ltd.
- Admission: Free
- Contact: IR & Public Relations Section, Corporate Planning Div.
- TEL: 03-3542-4169
- HP: www.kppc.co.jp

July 14 (Sat) and 15 (Sun)

EVENT

Kamihaku in Kyoto vol. 2

Exhibitors at the paper lovers' event include many popular manufacturers and artists that make general merchandise, illustrations, stationery, materials and other items from paper. Besides selling products, the exhibition also features a paper workshop and an interview with celebrities.

DATA

- Venue: Exhibition Hall 3-A, Miyako Messe (9-1, Okazaki Seishojicho, Sakyo-ku, Kyoto-shi, Kyoto)
- Admission: 500 yen (Free for children of elementary school age or younger)
- Contact: Tegamisha
- TEL: 042-444-5367
- HP: kamihaku.jp/2018_summer/

July 26 (Thurs) – 31 (Tue)

EXHIBITION

IGAS2018 (International Graphic Arts Show)

The latest machinery, technologies and services from printing, media and their related industries gather at this triennial international exhibition. It also features many panel discussions and seminars on printing and cross-media.

DATA

- Venue: East Hall, Tokyo Big Sight (3-11-1 Ariake, Koto-ku, Tokyo)
- Admission: Free (however, prior registration is required)
- Contact: Secretariat office
- TEL: 03-3434-2656
- HP: www.igas-tokyo.jp

August 6 (Mon) – 8 (Wed)

EVENT

Sendai Tanabata Festival 2018

The summer festival in Sendai is regarded as one of the four major festivals in Tohoku. Gorgeous tanabata decorations such as streamers and other objects on a gigantic green bamboo that is more than 10 meters in length form beautiful arches at many different places in Sendai-shi. The sight of the city studded with nearly 3,000 beautiful decorations is spectacular.



DATA

- Venue: Sendai-shi, Miyagi (throughout Sendai-shi and central areas such as Chuo-dori and Ichiban-cho)
- Admission: Free
- Contact: Sendai Tanabata Matsuri Support Association (inside Sendai Chamber of Commerce and Industry)
- TEL: 022-265-8185
- HP: www.sendaitanabata.com

Sendai Tanabata Festival Support Association

October 2 (Tue) – 5 (Fri)

EXHIBITION

TOKYO PACK 2018 (Tokyo International Packaging Exhibition 2018)

The biggest of its kind in Japan, this general exhibition presents the latest topics on packaging materials as well as containers and related machinery. In addition to regular exhibits, it features a special exhibition that includes packages for medicinal drugs, mail-order deliveries and gifts, among others.

DATA

- Venue: East Hall, Tokyo Big Sight (3-11-1 Ariake, Koto-ku, Tokyo)
- Admission: Free (however, a letter of invitation or prior registration is required)
- Contact: Secretariat office
- TEL: 03-3543-1189
- HP: www.tokyo-pack.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.



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Penguin-figured folded paper (orimalkun) sends coolness and relaxation to the desk

Let's make Orimalkun, *Kousei MIKI's* original way of making folded paper animals, examples of which are shown on page 14.

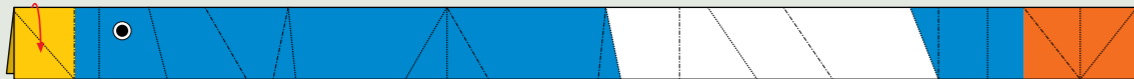
The subject, a cute Penguin-kun, should bring a sense of cool around the desk during the hot summer.

The process is slightly complicated, but you will also feel a sense of achievement after completing it. Why not give it a try?

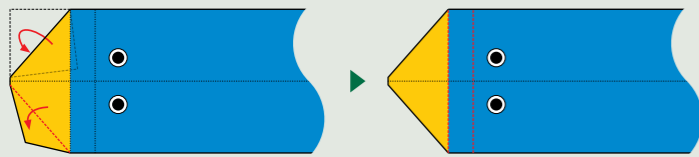
The cute Penguin-kun can also serve as a bookmark.

How to make Cut the piece of paper along the cut-off lines, and fold it in half and in an elongated manner along the folding line at the center. After folding the paper in half, proceed with folding the head, trunk and feet.

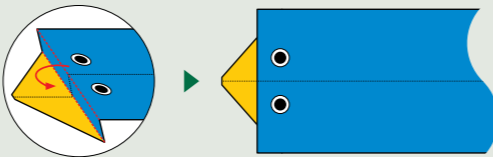
First, fold it in half and open it again.



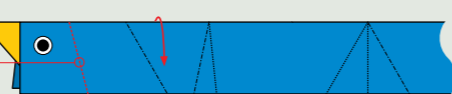
1 Open the parts folded in half, and mountain-fold the two beak parts inward.



2 Fold it along the border between the beak and the head, as if the head partly covers the beak (outside reverse fold).

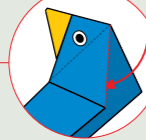


3 Fold it in half again.

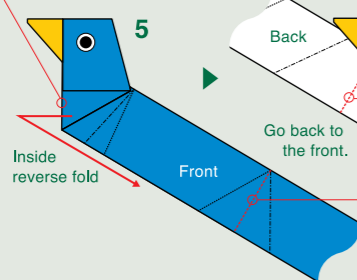
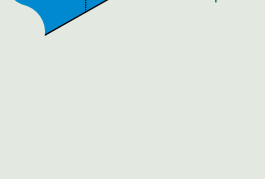


4 Open the part of the head where two pieces form a layer, and fold it inward as if pushing it. See [Inside reverse fold] in the figure at right.

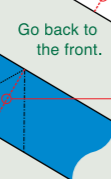
Inside reverse fold



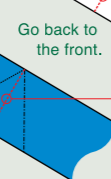
Back
The back is exposed.



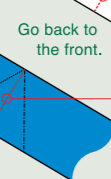
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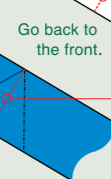
Back
Go back to the front.



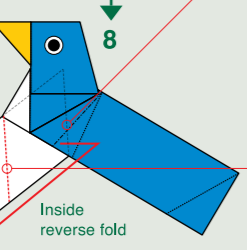
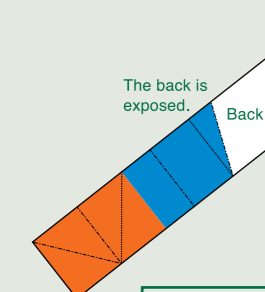
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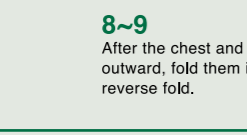
7



7~8 Along the crease inside, make an inside reverse fold as if pulling the chest and feet outward.



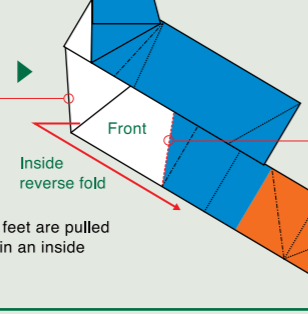
8



Back
The back is exposed.

Inside reverse fold

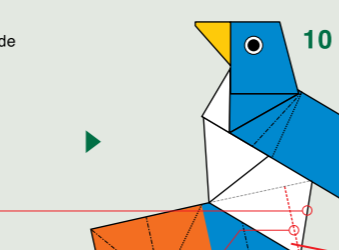
9 Repeat the inside reverse fold.



Front
Inside reverse fold

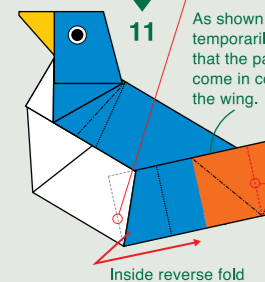
8~9 After the chest and feet are pulled outward, fold them in an inside reverse fold.

Inside reverse fold

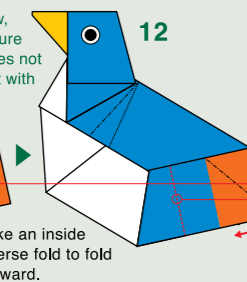


10

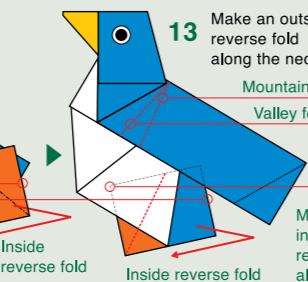
Inside reverse fold



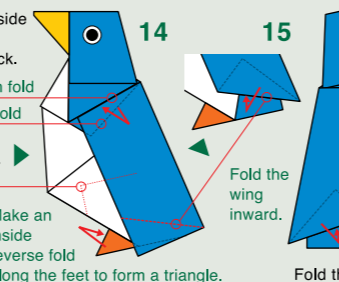
11 As shown below, temporarily ensure that the part does not come in contact with the wing.



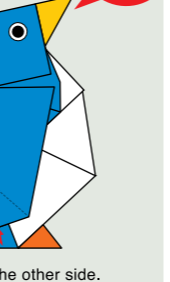
12



13 Make an outside reverse fold along the neck.
Mountain fold
Valley fold



14 Make an inside reverse fold along the feet to form a triangle.



15 Fold the wing inward.
Fold the other side.

Done!

An elongated piece of paper gives life to a cute animal: ORIGINAL animal Origami orimalkun / summer penguin

Cut-off line
Mountain-fold line
Valley-fold line

