

Vol.38  
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Deepen Plus

Hokan Tokyo Business Service  
supports the future of home-visit  
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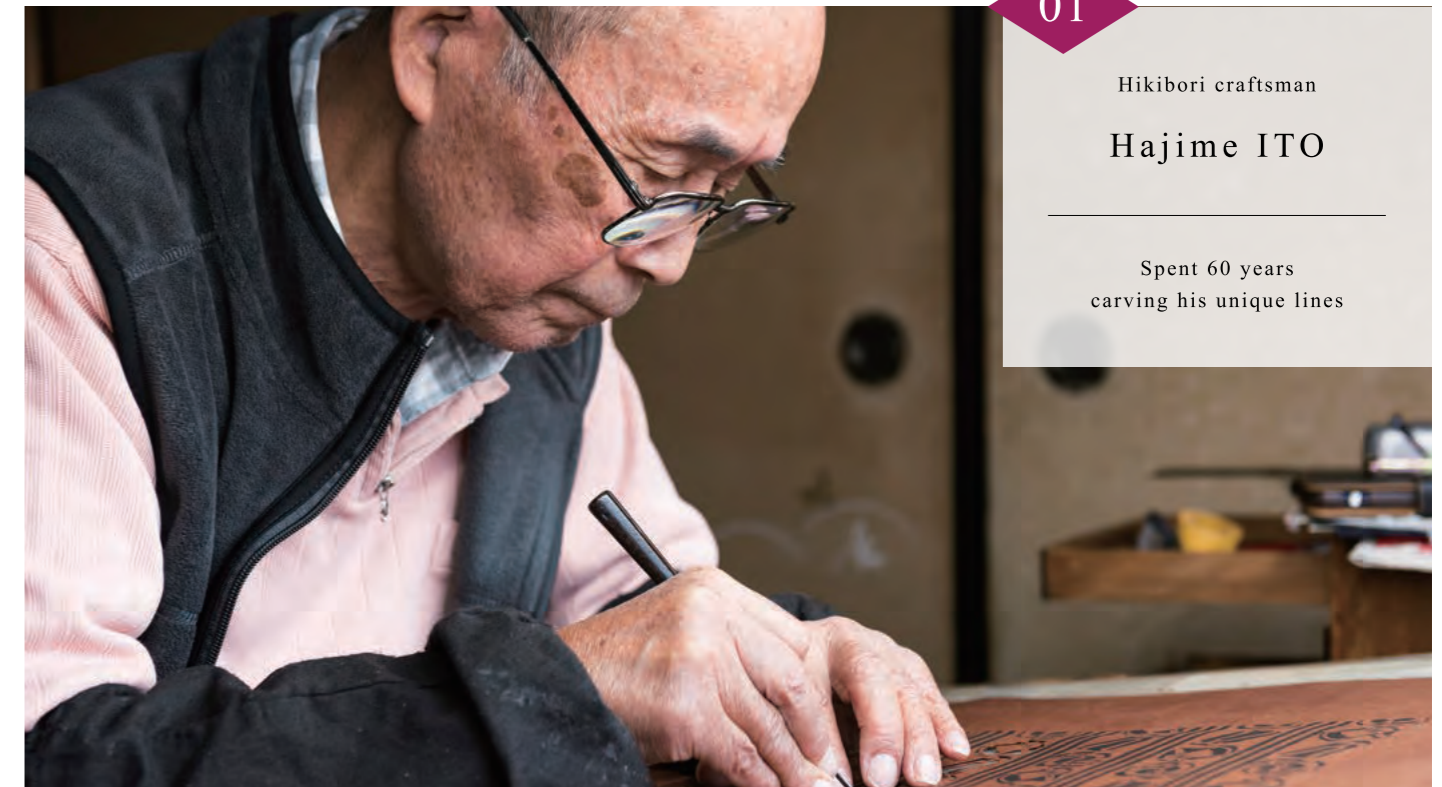
Make it

Stylish and practical,  
dodecahedral dice calendar

## Traditional craft moves with the times *Ise Katagami*

*Ise Katagami* has built its history over more than 1,000 years, functioning as paper stencils for dyeing textiles. Extremely skilled craftsmen elaborately carve delicate patterns. They are highly regarded around the world as traditional crafts that can tell Japanese beauty. On the other hand, demand for paper stencils continues to decrease as people lose interest in traditional Japanese dress and printing technology advances.

The Shiroko area in Suzuka-shi, Mie prefecture is the birthplace of *Ise Katagami*, and almost all paper stencils are manufactured there. We saw three craftsmen there who care for their local culture, which has been passed down through a combination of the local people's lifestyle and the climate, and who pursue the possibilities for creating new value.



01

Hikibori craftsman  
Hajime ITO

Spent 60 years  
carving his unique lines

## Keeps carving lines that convey a sense of warmth in a way that machines cannot

*Hajime ITO* was born and raised in the birthplace of *Ise Katagami*, the Shiroko area in Suzuka-shi, Mie prefecture. Using a small chisel, the craftsman carves patterns for kimono or other materials on a sheet of *katajigami paper* (a sheet of paper to carve patterns on) that is made by processing Japanese paper or *washi*.

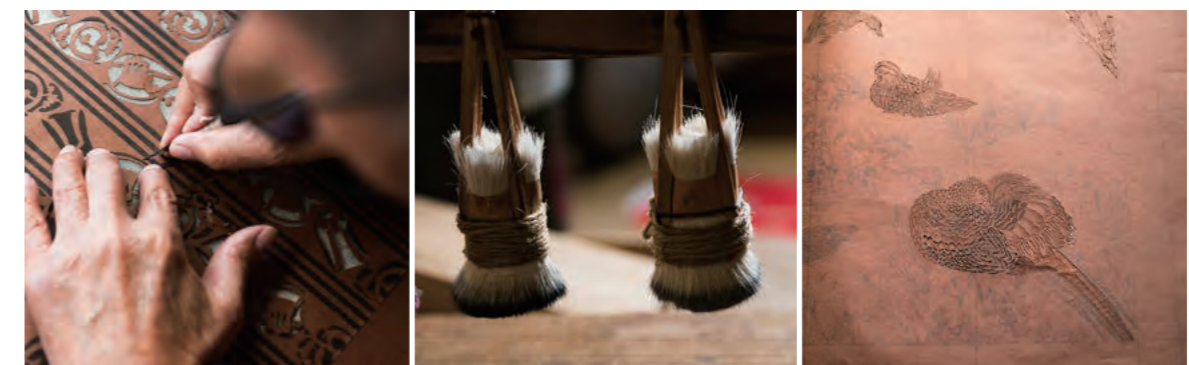
"In the past, there were about 300 craftsmen. That number has now dropped to about 20. Few people actually work every day. Most of them are in their 60s or older." Mr. Ito broke into the world of craftsmen at the age of 15. He became an apprentice to his father, who was also a craftsman. He has spent 60 years honing his skills. "When I was young, I worked from 8:30 in the morning until midnight. In those days I often worked all night. We received orders for kimono, wrapping cloth, bedclothes, ties and other items. Today, we receive far fewer orders because of the availability of photo stencils (silk screen)."

The carver manually adds fine patterns by following the well-honed senses of his fingertips and using a small chisel that he has also processed. We asked him about the necessity of ensuring that his technique is passed down. "My technique will disappear when I die. That's okay," Mr. Ito said. "It is possible to teach the basics, but it is

impossible to communicate the delicate senses. You cannot acquire a technique unless you learn from your master's work or paper stencils that have been completed and think and repeat practicing."

The carving of *Ise Katagami* can be divided into four techniques: *hiki-bori* (shimabori or stripe-carving), *tsuki-bori* (push cutting), *dogu-bori* (punching or stubbing with a tool) and *kiri-bori* (drill cutting). A craftsman chooses one or two of these techniques in which to specialize, and endeavors to master it. "In the past, I specialized in *tsuki-bori*. I now do *hiki-bori*. Each craftsman has something that characterizes them, and I place importance on ensuring that each of the lines I draw has a sort of softness. Of course I carve the patterns carefully. Intentionally adding a bit of 'curve' generates a sense of warmth. This is where the advantage of manual carving lies, and it cannot be replicated with machinery to determine whether the pattern have its own taste or not."

"I myself don't think this is a great technique," says Mr. Ito. Marked by humbleness and sincerity, his manual work continues to bring a diverse range of beauty with profundity and enrichment.



Left: The carving work, performed on a sloping desk called an "ateba," may take more than ten hours a day.  
Middle: The brushes are used to print patterns with ink.  
Right: In a continued effort to improve his skills, Mr. Ito practices drawing and carving a pattern even in his break time.

Terakoya Isekatagami

Atsushi KIMURA

Seeking to develop  
a new tradition  
with nostalgia for his hometown



The wooden house of Terakoya Isekatagami was formerly an old private home and also a toy store. Mr. Kimura renovated it with local-like-minded people who propose the efficient use of vacant houses.

## Build a profitable town where textile creators gather

Old latticed houses and streets with full of atmosphere remain in the Shiroko area. An old private home in the corner of this area is an outstanding sign of its long history.

Atsushi KIMURA, a young craftsman who makes paper stencils, opened the guest house named "Terakoya Isekatagami" in May 2017, which provides visitors with experience the practices of craftsmanship. In the apprenticeship course, they learn the basics of *Ise Katagami* through three different exercises by staying for five days, or commuting six days without overnight stay.

In the original production course, they make an original yukata (informal cotton kimono), tenugui (towel) and cloth.

In the one-day experience course, visitors carve a given pattern in the course. The course opened only year and a half ago, but there are already nearly 150 participants in the courses. Ninety percent of them are women, and nearly half choose a longer course, the apprenticeship course. "One of the aims of starting Terakoya was to develop my 'sideline apprentices.'" They undertake their main jobs on weekdays and work for *Ise Katagami* only during the weekends. This enables it to disperse their financial risk. By applying the knowledge and awareness they acquire in their primary jobs to *Ise Katagami*, they can create new value." While working as a paper stencil craftsman, Mr. Kimura extends the realm of his activities to the production of images and websites, among many other things. He practices a new way of working in which a secondary job has a positive impact on one's primary job.

Born and raised in Shiroko, Mr. Kimura moved to Tokyo when he went on to university. After graduating, he joined an apparel

company, then left it and returned to his hometown. Mr. Kimura noticed a significant change in the landscape. "In my childhood, I could always see paper stencil craftsmen working by the windows. In the past, there were nearly a thousand craftsmen around. Today, most of them have quit their jobs due to aging, and the town is no longer what it used to be. I loved the landscape of Shiroko in those days, so I tried to find good ways of making the town what it had been. I planned to return to my hometown and develop new products and services using *Ise Katagami*, but the availability of experienced, active craftsmen was limited. I thought, the way I trains them. That's how I started the Terakoya." Mr. Kimura had never aspired to become a craftsman. To learn the difficulties of a craftsman's job, he became an apprentice with Hajime ITO (P02), a friend of his grandfather who was a craftsman. During his two-year apprenticeship, he raised funds through crowd-funding and renovated an old private home before obtaining tools from a local craftsman and opening the Terakoya.

Mr. Kimura envisions making Shiroko a town where textile creators gather. As the first step, an apparel co-working space was opened for everyone to use it as they wish. By having a dyeing studio, his current goal is to make prototypes and develop and sell new products using *Ise Katagami*. Apparel designers, pattern makers and dyers will naturally gather, then collaboration with *Ise Katagami* craftsmen will generate new ideas. By making these things happen, we will establish a cycle for making profits throughout the community.

Mr. Kimura welcomes participants with his friendliness and way of talking. His ability to provide advice from a creator's perspective is another reason for the good reputation of his workshop.

### Terakoya Isekatagami

1-10-6 Shiroko, Suzuka-shi, Mie

Website: <http://terakoya-kataya.com>

Contact: [terakoya.kataya@gmail.com](mailto:terakoya.kataya@gmail.com)



(1) Participants in the apprenticeship course practice. (2) Mr. Kimura carves lines onto a stencil by the window. He speaks about his wish to bring back the view that he could always see from the street as a child. (3) One of the available options involves using a carved stencil to dye a piece of tenugui cloth or other materials. (4) The small chisels and other tools were previously used by a craftsman. (5) His mentor, Mr. Ito, was a friend of his grandfather and also have a long time relationships with Mr. Kimura. (6) Mr. Kimura opened the apparel co-working space in November 2018. It is fully equipped with sewing machines and other essential machines.



OKOSHI-KATAGAMI, Inc.

Masaaki OKOSHI

Developing original products  
by diverting paper stencil designs

Numerous original works are exhibited in the gallery. The beautiful decoration on the wall, with elaborate patterns by Ise Katagami, is eye-catching.

## Satisfy the demands of the times and preserve the tradition of paper stencils

Established in 1924, OKOSHI-KATAGAMI, Inc. is a pattern dealer with a history spanning 94 years. It functions as both an agency and a wholesaler and undertakes an entire process from handing a painter's draft and katajigami to a carver to selling the completed stencil of *Ise Katagami* to the dyer. The company is handling products planning, design patterns, manufactures and sells products and produces *Ise Katagami* paper stencils reflecting the trends. "*Ise Katagami* is a material to dye kimono. As western clothes become more common, demand for paper stencils continues to decline. *Ise Katagami* which has supported the culture of kimono, a Japanese tradition, continues developing products by leveraging their designs in order *Ise Katagami* to be passed down and remain to be later generation"

*Masaaki OKOSHI* explains. He is the third president of the company who has inherited the tradition from his grandfather, the founder, and from his father, who created many different patterns. No pattern or design by *Ise Katagami* can be represented unless it is carved. His company has a diverse lineup of original products including, among many others, lighting fixtures, decorative panels and other interior goods that leverage the shadow of a combination of light sources, and household goods such as smartphone cases, paulownia boxes and postcards. "Based on the concept of adding fun to life through design, we develop products which are close by people's lives. *Ise Katagami* enjoyed high demand in the past because kimono was necessary in people's lives. We will keep offering products that will be needed in the lives of people today." Mr. Okoshi exhibited these products at Maison et Objet, an interior goods fair in Paris. With the aim of gaining more fans, he envisions entry into international markets, which are highly conscious of the Japanese tradition of beauty.

The designs of *Ise Katagami*, the origin of Japanese designs, also attract a great deal of attention from the architectural and apparel industries. More than 10,000 paper stencils are kept in stock in the hall on the second floor of the office building of OKOSHI-KATAGAMI, Inc. Anyone who visits the building for a meeting may see the paper stencils and choose one to suit his/her purposes and taste. They include many historic valuables of *Ise Katagami* paper stencils that the former presidents used to collect. "The oldest one dates back to the Edo period, while some of the others are considerably newer. Some of the classic ones that are characterized by the spirit of 'uramasari' appear solid-colored from a distance, but delicate processing is evident at close range. Some are elegant and represent the beauty of nature in Japan. Some symbolize a specific animal, pictogram or other unusual subjects. Many designs of *Ise Katagami* reflect the social conditions of the time or are originated from freewheeling ideas," says Mr. Okoshi. "the kimono in those days was fashion by itself." Mr. Okoshi's words imply that *Ise Katagami* is a genealogy of fashion from which it is possible to learn the aesthetics of Japanese people.

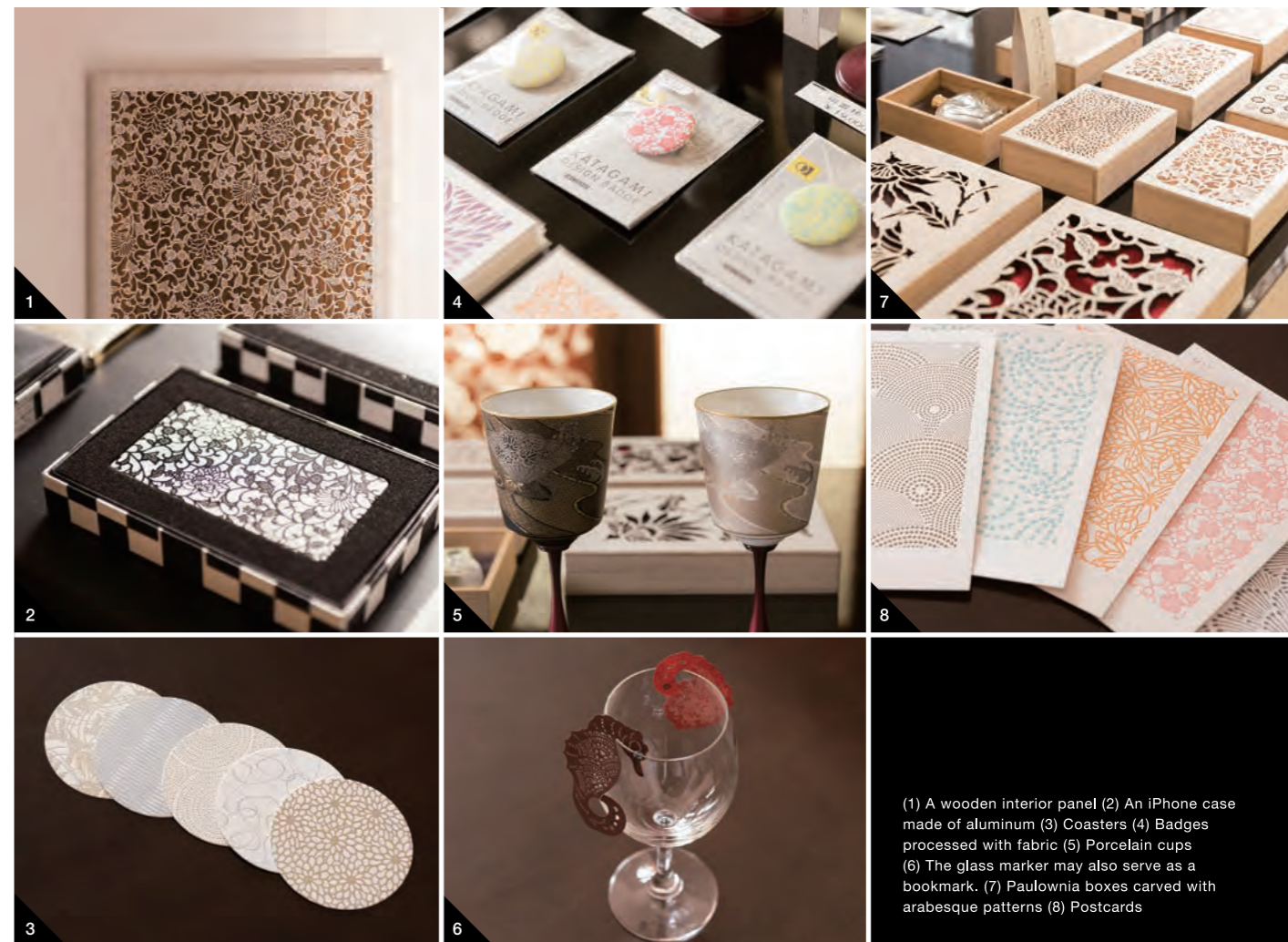
It is important to keep changing with the trends of the times in order to pass down the traditions of *Ise Katagami* to future generations, Mr. Okoshi emphasizes. "We try to identify what is needed in this era. It is important to keep trying and working toward the future, even if there is a need for changes in the form or approach. Tradition would cease to exist if it discontinued." In the days when people's values are changing dramatically, OKOSHI-KATAGAMI, Inc. continues to take on challenges.

Handling ancient and modern *Ise Katagami* for many years, Mr. Okoshi works as an aesthetic 'connoisseur' and proposes paper stencils that are optimal for specific usage.

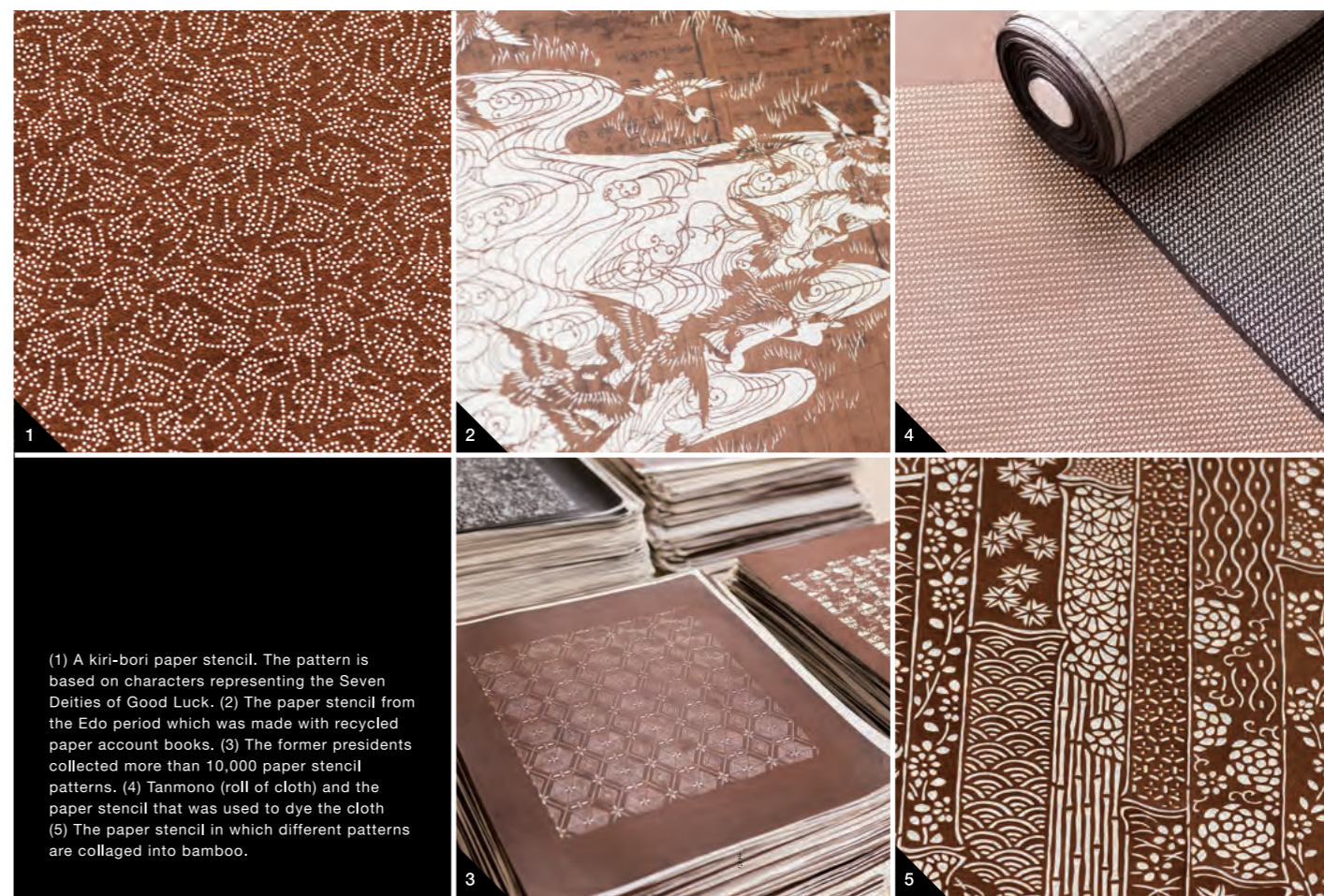
OKOSHI-KATAGAMI, Inc.

27-25 Ejimahonmachi, Suzuka-shi, Mie

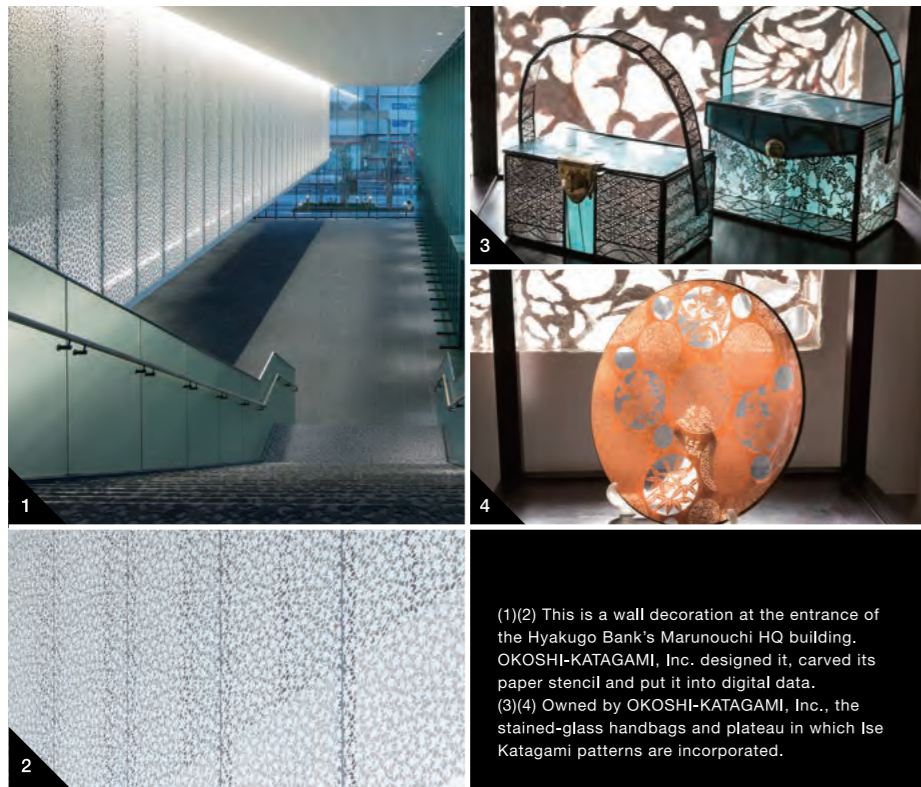
Tel: 059-386-0229

Website: <https://okoshi-katagami.com>

(1) A wooden interior panel (2) An iPhone case made of aluminum (3) Coasters (4) Badges processed with fabric (5) Porcelain cups (6) The glass marker may also serve as a bookmark. (7) Paulownia boxes carved with arabesque patterns (8) Postcards



(1) A kiri-bori paper stencil. The pattern is based on characters representing the Seven Deities of Good Luck. (2) The paper stencil from the Edo period which was made with recycled paper account books. (3) The former presidents collected more than 10,000 paper stencil patterns. (4) Tanmono (roll of cloth) and the paper stencil that was used to dye the cloth (5) The paper stencil in which different patterns are collaged into bamboo.



(1)(2) This is a wall decoration at the entrance of the Hyakugo Bank's Marunouchi HQ building. OKOSHI-KATAGAMI, Inc. designed it, carved its paper stencil and put it into digital data.  
 (3)(4) Owned by OKOSHI-KATAGAMI, Inc., the stained-glass handbags and plateau in which Ise Katagami patterns are incorporated.

## Katajigami supports the beauty of paper stencils' patterns

Katajigami, one of the features of *Ise Katagami*, is created to carve patterns onto it. Katajigami consists of pieces of thin *Mino-washi* paper that are affixed to one another with persimmon tannin. Repeating the process called *murogarashi*, which involves sun drying and smoking with pine, cedar or similar, makes the sheet of katajigami suitable for use as a stencil, with less unevenness in its thickness. After being removed from the smoking chamber, the sheet of katajigami is aged for several months to nearly a year in a place with low humidity to create a stable condition with little expansion or contraction.



## Continued innovations adapted to the changing times are necessary for succession of traditional culture.

*Ise Katagami* is a traditional industry of Suzuka-shi, Mie and is nationally designated as an important intangible cultural heritage. While different stories are told about its origins, it is said that the practice of using paper stencils to dye kimono already existed in the last days of the Muromachi period. In the Edo period, kamishimo (samurai costume) and komon (kimono with fine patterns overall) came into style, and the technique of carving *Ise Katagami* to represent more delicate, beautiful patterns developed dramatically. Under the protection of the Kishu Domain, one of the three branch families of Tokugawa, *Ise Katagami* developed and created the foundations for the kimono culture establishing a strong monopoly system with a nationwide sales network.

Mr. *Hajime ITO*, a hiki-bori craftsman, continues striving to hone his outstanding skills through the ultimate level of concentration and endless repetition. Mr. *Atsushi KIMURA* of Terakoya

*Isekatagami* is aiming to develop successors and pursues the establishment of a new business model to restore the good old landscape of his hometown. Mr. *Masaaki OKOSHI* of OKOSHI-KATAGAMI, Inc. seeks to ensure that the local culture is passed down by developing original products reflecting the traditional, beautiful patterns and by selling designs. Despite some differences in their perspectives and approaches, the three interviewees have some things in common: a quest for beauty, respect for their predecessors' experience and wisdom and a love of their local traditional culture. Adapting to the changing times in terms of lifestyles, values and other aspects, and continuing to pursue innovations to satisfy the diverse needs, these craftsmen's novel ideas which support their local culture will survive the tide of the times in which efficiency and rationality always take precedence.



## Closing up on a KPP Group company



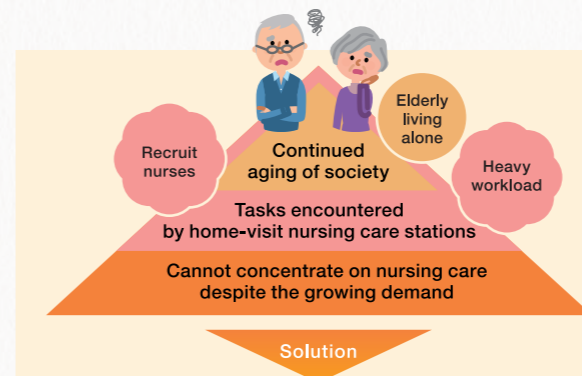
## HOKAN TOKYO BUSINESS SERVICE Co., Ltd.

6-24 Akashicho, Chuo-ku, Tokyo  
 TEL:03-4431-7235

<https://www.htbs.co.jp/>



Staff members of KPP and HOKAN work together



HOKAN TOKYO provides services to support the operation of home-visit nursing care stations, allowing nurses to concentrate on their primary duties

- Recruit nurses
- Support their education
- Perform administrative work for home-visit nursing care stations
- Talk to home-visit nursing care operators to sell the company's services
- Organize home healthcare workshops

HOKAN TOKYO has six main business locations in non-central areas of Tokyo :

Sangenjaya	Kamiikedai	Fudomae	Yoyogi-uehara
Tachikawa branch	Nerima	Koto*	

\*Scheduled to open in 2019



Left: Monthly workshop on home healthcare. Top right: Mr. Junichiro Takemoto, director. Bottom right: Meeting at Sangenjaya Station

HOKAN TOKYO BUSINESS SERVICE Co., Ltd. is a KPP affiliate established in March 2017 with the aim to support operators of home-visit nursing care stations. "We often receive the question: "Why is a paper wholesaler involved in medical welfare?" We explored ways to solve social issues by utilizing our accumulation of knowledge in business, which led to the answer of supporting home-visit nursing care," said Junichiro TAKEMOTO, director of the company. Since all of the baby boomers will be 75 years or older by 2025, demand for healthcare and nursing care of the elderly will definitely grow. The national government is encouraging the development of a community-based, comprehensive care system to ensure that the elderly in need of care at home receive sufficient support. Based on these facts, the need for home-visit nursing care will undoubtedly increase. "While the number of home-visit nursing care operators is increasing, many services have been abolished or discontinued. HOKAN TOKYO was established with the mission of promoting the use of home healthcare and nursing care." We asked Mr. Takemoto about the tasks encountered by home-visit nursing care operators and specific measures taken to address them. "One of the tasks is the increase in users of home-visit nursing care. Therefore, we are continuing the sales activity of utilizing our network of medical institutes, care managers and other people concerned with community-based healthcare and nursing care. This unspectacular activity involves a lot of footwork, visiting home after home, but it is bearing fruit as our network expands. Another task is the recruitment of nurses. We place importance on our matching service, considering many factors such as the manager's recruitment policy, nurses' specialties and experience, and both parties' views on work, let alone recruiting personnel in accordance with needs of the community." Mr. Takemoto also stresses the importance of securing sufficient time for nurses to concentrate on the users of the care service to maintain a high retention rate. "After engaging in their care activities, nurses are required to summarize users' symptoms and conditions in a report and submit it to the family doctors. In addition, nurses have to shoulder the heavy burden of sending reports to care managers and other concerned persons, the creation of medical expense bills and many other office activities and procedures. Indeed, nurses are forced to reduce their time to care recipients due to these activities and procedures. By assisting in the administrative and operational activities, we endeavor to reduce the nurses' workload so they can feel secure about remaining devoted to work." Since its founding, the company has also held monthly workshops on home healthcare for care managers. The workshops help care managers acquire knowledge in areas relating to home healthcare and nursing care, such as dementia, Parkinson's disease, hypertension and diabetes. "We will keep supporting home healthcare and nursing care so that the users of our service can continue to live as they wish in familiar places," said Mr. Takemoto. The company's aims will accelerate with foresight into the future of Japanese society.

## ▶ Global Paper Merchant Conference and a Party Commemorating Our Listing on TSE First Section

As reported in the 36th issue of this newsletter, we were listed on the first section of the Tokyo Stock Exchange on June 26, 2018. An event to commemorate the listing was held at the Imperial Hotel, Tokyo (Chiyoda-ku, Tokyo) on November 27, 2018. Panelists from overseas, including the U.S., Asia and Europe, were invited to the Global Paper Merchant Conference where explanations about the current facts and the future of the global market was presented to members of the KPP Paper Merchant Association under the subject of growth strategies of paper

merchants in a Super Smart Society. A party was also held in the Peacock Room of the hotel to commemorate our listing. It ended on a high note with nearly 800 attendees including our suppliers. While we remain grateful to the people who have supported us tremendously for 94 years since our founding in 1924, we consider the listing on the TSE first section as a starting point for the next phase of our growth and we will pursue the continued expansion of our operations.

### ■ KPP Paper Merchant Association: Global Paper Merchant Conference



Panelists who were overseas paper merchants exchanged opinions with Mr. Tanabe, president of KPP, on future growth strategies



### ■ The Party Commemorating Our Listing on the TSE First Section



The party was attended by many people



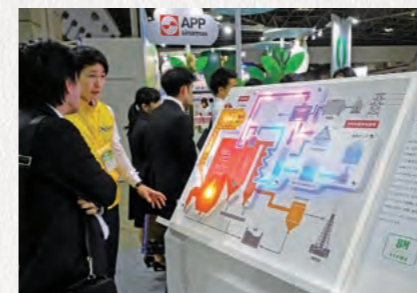
## ▶ Exhibiting at EcoPro 2018

The KPP Group exhibited at EcoPro 2018 at Tokyo Big Sight from Thursday, December 6 to Saturday, December 8, 2018. EcoPro is one of the largest environmental exhibitions in Japan.

Based on the subject of the future of the environment starts with a tree, our booth presented the flow of making, collecting and recycling paper. *Hajimari-no-ki* (tree of origin) at the center of the booth served as the starting point of the presentation. Our exhibits included another flow starting with a tree, that is, the supply of fuel for biomass power generation. As a comprehensive recycling-oriented company, we explained our operations concerning all parts of the flow. *Tojist*, a safe medicine binding machine, was also demonstrated.



A tree named *hajimari-no-ki* was placed at the center of the booth and facilitated the depiction of the process of making, collecting and recycling paper



Using models and videos, our booth staff explained the business for supplying biomass fuel to power stations



An actual machine of Town ecomo, a system for collecting and recycling used paper, was exhibited



The demonstration of Tojist, a medicine binding machine, attracted visitors' attention

## ▶ Issuing Integrated Report 2018

Integrated Report 2018 has been issued to comprehensively disclose financial and non-financial information concerning our business operations. Through the report, we will hopefully activate communication with stakeholders and meet their expectations. It can also be viewed on our website.

■ Japanese  
[www.kppc.co.jp/ja/ir/library/integrated.html](http://www.kppc.co.jp/ja/ir/library/integrated.html)

■ English  
[www.kppc.co.jp/en/ir/report.html](http://www.kppc.co.jp/en/ir/report.html)



## Fuyuki SHIMAZU's “Corrugated board Wallet” blowing new value to a corrugated board

Corrugated boards are used to protect, transport and store products. They are not only protecting from external shocks, but also convenient for bundling small products. Spaces can be utilized effectively as they are easily stackable. After all they are so much close to our everyday lives. Fuyuki SHIMAZU, an extraordinary artist, dearly loves corrugated boards. He collects corrugated board sheets thrown away at the street corners of the world countries and has been revitalizing them as “Wallets”, keeping the design features of the original corrugated board. Even if no one cares about such a used corrugated board, with his one creative effort, it can become a valuable “Treasure.” Mr. Shimazu embodies the concept of “Upcycling.” Upcycling is different from “Recycling (Wastes to be re-materialized)” nor “Reusing (Using again as they are)”. His activities have been taken up in the media, gaining attention not only in Japan but around the world. This winter, a documentary compiling his all activities ever will be released. It is a heartwarming story and delivers a message through Mr. Shimazu's travels: “Anything can become something that you would love”. The film has received global acclaim.

### — What led you to focus on “Corrugated board”, what is the reason?

In my second year at university, I had no money to replace my shabby wallet. There were some stylish-looking corrugated boards left after making university assignments. I made a temporary wallet with them. That was the start. I felt “wasteful” in such a fashionable corrugated board being thrown away, and I found a solution that I can put it on as a wallet with me. If my wallet was not so shabby at that time, I could have made something else.

### — For making a wallet, what is your point of choosing a corrugated board as material?

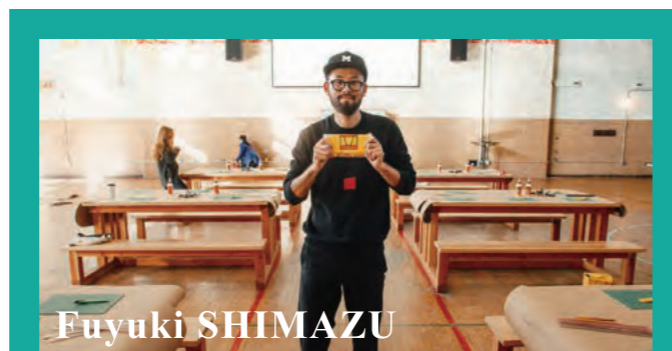
First of all, the point is if it's cool and cute as a wallet. The moment looking at a corrugated board, I am already assembling somehow in my mind “where to cut it out to use”.

### — We hear that you even go overseas to collect corrugated boards.

So far, I have visited about 30 countries. I stay 2-3 days per country in short, but also stay longer as 10 days. Arriving there, I go straight to the back of a supermarket or a market. I sometimes bring my bicycle from Japan, so I run to look for corrugated boards at my own timing pace. The design of corrugated board is closely linked to the foodstuffs to be packaged. It varies according to the language and culture of the country. For example, in Arabic region, no alcohol package of corrugated board boxes is found. In European region, where the distribution of goods is flourishing, much of the corrugated board boxes carry on the motif of national flags, so you can see at a glance where they are from. Of the countries I visited recently, South Africa was particularly impressive. Much of the corrugated board boxes there are very much showing, by eccentric color combinations in primary/fluorescent etc., or by ethnic geometric patterns, etc. They represent the power of Africa as it is. In the future, I would like to visit three Caucasus countries and the continent of South Africa. Also, it is very interesting for me to see how the corrugated board boxes are distributed to isolated islands such as Tuvalu.

### — Depending on countries or regions, is there any different evaluation on your works?

Surprisingly, people in every country show the same reactions. They are amazed as the corrugated board, which was considered to be nothing more than wastes, turned into a wallet. The surprise when the established idea collapses may be universal in the world.



Fuyuki SHIMAZU

Born in Kanagawa in 1987. Graduated from the Department of Information Design, Tama Art University in 2012. After working for an advertising agency, Mr. Shimazu started his career as an artist in 2015. He continues to advocate for the importance of upcycling through the “Carton” activity, making the only one wallet in the world using corrugated board left abandoned. He has traveled in 30 countries around the world, collecting corrugated board. He also has held numerous exhibitions and workshops both in Japan and overseas. HP: <http://carton-f.com>

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### — You exhibit your works at the National Art Center, Tokyo and actively hold a lot of workshops in various places. What are your intentions for these activities?

It is important for me that the potentiality of corrugated boards to be understood. In the exhibition, not only works as wallets, but also I make tables and chairs in combining corrugated boards and different materials, from the view of layout design and fixtures at the venue. I am considering how I can make out a good space performance by using corrugated boards.

### — What is the reaction from participants in your workshops?

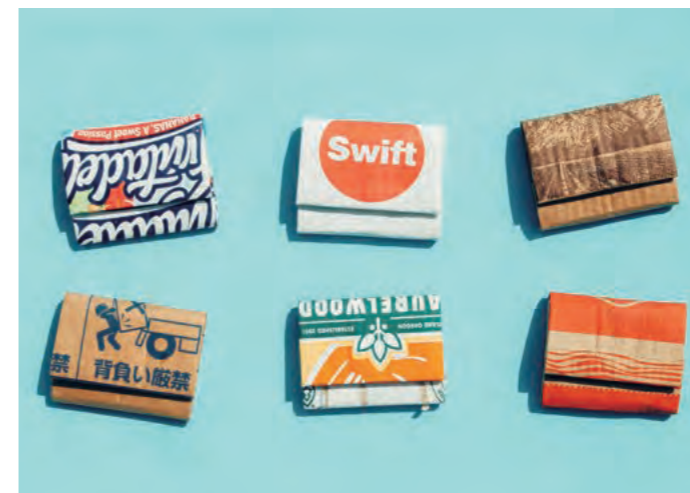
Once coming to workshop, at the initial stage of choosing corrugated board to use, their eyes change to sparkling. At the moment they complete a wallet with buttons added, a smile comes up to everyone. Through the workshops, the concept of “Corrugated waste is rubbish” is to change directly. Also I would like them to find, not only such corrugated boards, but also anything considered unnecessary to be possible to turn into something valuable.

### — Please tell me your prospects and aspiration for your future activities?

Hopefully the idea of “Making unnecessary things into precious” will spread more around the world. In particular, this may be a hint for countries that have waste issues, especially in developing countries. Establishment of “Corrugated board museum” to exhibit corrugated boards all around the world is one of my ideas. I would be happy if my corrugated board collections around the world and its knowledge through collections would be shared to more people, not only keeping them in my stock.

### — Could you give a message to the people who are interested in your works, Shimazu san?

I have been pursuing corrugated board as material, and after nine years since then, I get its evaluation now. I could have made movies and published books. Only because, I think, I have kept doing what I like. I guess there are some people who are away from favorite things for various reasons. But, continue doing what you like, no matter how trivial it may seem. This is important, I think. At the goal of your persistent pursuit, the positive result will surely come down to you.



The wallets are made of corrugated boards collected from mainly USA and Europe, etc.



## "Workshop," that changes your perspectives on corrugated board, to be held in Japan and overseas.

In addition to running art galleries both in Japan and overseas, Mr. Shimazu organizes workshops at schools, shops and sometimes at fruit sorting gardens in Ehime for mandarin orange growers. In the outdoor workshops, in collaboration with fashion brands, he made a cool case for carrying business cards using a trashed shoe box at a store. “The amazing surprise” of participants is the driving force of his activities.



The photos were shot at a workshop held in Hot Springs, Arkansas, United States.



Showing the state of a new one and that of two year usage. The unique texture of used corrugated board adds to the charm of its wallets.



This is a work, using the symbol of a sailboat which is from the corrugated board of whisky box. It is a corrugated board that has various aspects, and allows you to have a wallet that suits your taste.

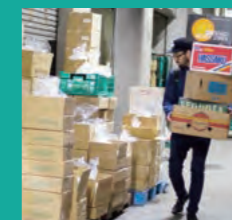
## MOVIE

### A documentary follows Mr. Shimazu's activities From All Corners is now showing

Corrugated board artist Mr. Shimazu turns an unnecessary object (waste) into something valuable (wallets). The documentary titled *From All Corners* has been released. His activities for nine years are crammed in it. It was officially selected for the Documentary Spotlight section at SXSW FILM (South by Southwest Film Festival) and as the world premiere screening. The film hit on a big topic as a highly satisfying work by both audiences and the presses.

## BOOK

*Danboru-wa Takaramono Guzen-no Upcycle* (Corrugated board is a Treasure: Accidental Upcycling), the first essay written by Mr. Shimazu, is available from KASHIWASHOBO Publishing Co., Ltd. in December 2018.



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### STORY

Mr. Shimazu is fascinated with corrugated boards. One day, he finds himself intrigued by a corrugated board box of Tokunoshima potatoes left in the corner of a market. He embarks on a trip to study the origin of corrugated board. In a tender and natural tone, the film depicts his meetings with many people concerned with corrugated board and the heartwarming story of the design and distribution of cute potato characters, logos and more.

### DATE

**From All Corners**  
(2018, Japan. Distributed and promoted by pictures dept.)  
Now screening in Japan nationwide.  
HP: <http://carton-movie.com>

## 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 16 : Ki KIMURA

Previously I wrote that the first well-known person I ever met was Mr. *Shinpei IKEJIMA*. The second one was Mr. *Ki KIMURA*. Today, however, very few people would know either Mr. Ikejima or Mr. Kimura.

Mr. Kimura is a literature critic, a researcher of Meiji culture, a novelist and a university lecturer. He was born in 1894 and died in 1979 at 85, according to a record. He authored numerous books such as *Shimabara Bishonenroku* (A record of handsome boys at Shimabara), *Coudenhove Mitsuko Den* (A Biography of Ms Mitsuko Coudenhove) and *Jose Rizal to Nippon* (Jose Rizal and Japan). Mr. Kimura was a friend of *Sanjugo NAOKI*, who is my uncle and a novelist. He also studied as a senior student to my father, Seiji. Later my father became a university professor. Mr. Kimura and Naoki were in the same year at a university and, as far as I hear,

they had also once worked together in a publishing company named Shunjusha. Naoki was good at writing acerbic gossip about people in the industry. He mentioned about Mr. Kimura in one of his writings, *Watashi-no Yujinmeibo* (meaning "A List of My Friends," serialized in *The Modern Nippon*).

"Hell-bent" could be a fit expression to describe him. He blabbered in a loud voice. We kept silent and despised him. He left the school and, after a while, started a translator's job and wrote a nonsense novel called *Shimabara Bishonenroku*. He got into the Fabian Society. He wrote an essay titled *Ragusa Otama* like in a novel style which made *Nichi Nichi Shimbun* (a newspaper company) embarrassed. He was remarkably pushy in his school days, an attribute that appears to have gradually intensified. For example, even a sloppy novel; he pushed to make it out a business. In this sense, his existence was worthwhile.

I am not sure what extent to which his relationship with Naoki was. But Mr. Kimura had high regard for the talent of Seiji, Naoki's junior study mate. In the evening of his life, Mr. Kimura invited Seiji to the writers' team of *Maruzen Hyakunenshi* (100-year history of Maruzen). Even after the death of my uncle Naoki, Mr. Kimura's relationship with our family continued for a long time. I got to know Mr. Kimura's name when I was a student at a high school in Niigata. At that time, Mr. Kimura had serialized the essay, titled *Yukancho* (meaning notes at leisure) on the Niigata Nippo newspaper. One of my friends told me a rumor that Ki Kimura could blow to play *Kimigayo* (National anthem) by breaking wind. But I couldn't have asked it directly to him. He also worked as a lecturer at Waseda University, my alma mater. After I was accepted by Waseda University, my sister took me to Mr. Kimura's home in Sakuradai, Tokyo, to pay our respects. The shopping street of Sakuradai was still a gravel road and had not yet to be paved. A fire tower stood diagonally in front of Mr. Kimura's house and

served as a landmark there. I guess we arrived there in late afternoon then. His beautiful wife kindly cooked for us a delicious meal of a Kansai style *tendon*, rice topped with deep-fried fish and vegetables, with plenty of light-taste juice.

When I was graduating from the university, I visited him again to ask for his help to find a job. It was the summer of 1961. Having heard about my job search from my father, Mr. Kimura suggested me to come to a lodge in Niigata Iwappara as he was there in summer to escape the heat. So I went to Iwappara with my father. Mr. Kimura spoke in a loud voice. I knew it was said no bad person in a person who speaks loudly. While he looked bighearted, he might actually have been rather sensitive. Looking at some remaining his post letters, his handwriting characters look somewhat feminine. The only one of them addressed to me was a thank-you letter for attending the party to celebrate his 60th birthday. I was there on behalf of my father. I remember having heard that he brought up by contributing his articles to juvenile magazines. He had a wide knowledge by reading many books and experiences. Mr. Kimura had an elder brother who was even more bighearted. Mr. Kimura, his wife and I laughed out loudly at hearing a story that a Japanese rat snake bit the leg of his elder brother, who then lifted up his leg and said to his younger brother Mr. Kimura, "Look, Ki. It's a snake!"

I had no desire for jobs after graduation. Mr. Kimura kindly wrote letters of my introduction and brought them to film companies and publishing companies. I joined the movie company where examination was held at first. I made the first step toward my career as a salaried worker's life. I have quit the movie company after about a year since then, changed my career to a newly established television station, married and retired. It is no exaggeration to say that I simply owe what I am today to Mr. Kimura. I invited him to my wedding ceremony as a top guest. Looking back, I feel like being linked to him by fate as my father and I, almost a half century ago, moved to the premises at the just behind Mr. Kimura's house. Then relationship between Mr. Kimura's family and ours became further deepened. One day, his wife telephoned us late at midnight. She told me that she couldn't find their family doctor. So I ordered a doctor in the neighborhood to ask for a house call. Sometimes I had met Mr. Kimura at a nearby park with my first and small child son. He was walking with a cane. We sat on a same bench, taking sunshine. He spoke to us in a slightly husky voice, "It looks tasty," toughing my son's white thigh protruding from his knee-length trousers. My son waited for the time to pass, obviously feeling nervous and afraid that the old man could really eat him. Where has the last year's snow gone? Even now I feel reminiscent of such a thing.



This letter was addressed from Mr. Kimura to my father Seiji.

#### Ki KIMURA 1894 - 1979

Literature critic and novelist



Born in Katsumada-mura, Shonan-gun, Okayama (currently Sho'ocho, Katsuta-gun). Graduated from the Department of English Literature, Waseda University. Mr. Kimura worked as an editor at Ryubunkan, a Kyoto-based company, and Shunjusha before joining Meiji Bunka Kenkyukai ("Society for Studying Meiji Culture"). He was also devoted to the compilation of *Meiji Bunka Zenshu* (complete edition of literature from Meiji period) and authored many great books encompassing many different areas. They include research books such as *Shosetsukenkyu Jurokuko* (16 lectures on the study of novels) as well as *Ragusa Otama* (1931) and other novels. Mr. Kimura received the Kikuchi Kan Prize in 1978.



#### 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.



- January 20 (Sun)

EXHIBITION

## Toeko TATSUNO on Papers A Retrospective: 1969-2012

See the works of the *Toeko TATSUNO*, a representative abstract painter of Japan. This exhibit mainly features

Ms. Tatsuno's paper-based works, such as lithography and drawings, which were made in parallel with oil paintings depicting organic shapes with abundant colors. Appreciate over 40 years of expression by the artist who passed away in 2014.



Toeko Tatsuno WORK 77-D-10, 1977, silk screen, pencil and paper/private collection, ©Tsuayoshi Tatsuno and Rieko Hiraide; photo: Kei Okano



Toeko Tatsuno Oct-20-95, 1995, pastel and paper Private collection, © Tsuyoshi Tatsuno and Rieko Hiraide; photo: Kei Okano

DATA

- Venue: The Museum of Modern Art, Saitama (9-30-1 Tokiwa, Urawa-ku, Saitama-shi, Saitama)
- Admission: 1,100 yen for general visitors and 880 yen for university and high school students
- Contact: The Museum of Modern Art, Saitama
- TEL: 048-924-0111
- HP: [www.pref.spec.ed.jp/momas](http://www.pref.spec.ed.jp/momas)

February 12 (Tue) – 15 (Fri)

EXHIBITION

## The 87th Tokyo International Gift Show Spring 2019

The international fair of personal gifts and household goods draws 400 thousand visitors. New products of many different kinds for clothing, food, households and play are gathered at the fair consisting of eight specialized categories and 45 exhibitors. Business talks beyond the boundaries of the industry will be held.

DATA

- Venue: Entire premises of Tokyo Big Sight (3-11-1 Ariake, Koto-ku, Tokyo)
- Admission: Free (Prior registration required)
- Contact: Secretariat office
- TEL: 03-3843-9851
- HP: [www.giftshow.co.jp/tigs/87tigs](http://www.giftshow.co.jp/tigs/87tigs)

February 18 (Mon) and 19 (Tue)

EXHIBITION

## KPP's Yupo® exhibition

Yupo, synthetic paper, serves many different applications in our everyday lives. Actual samples will be exhibited with explanations about their characteristics and potential, such as resistance to water, tearing, oil and chemicals.

DATA

- Venue: Entrance on the first floor of the head office of Kokusai Pulp & Paper Co., Ltd. (6-24 Akashi-cho, Chuo-ku, Tokyo)
- Admission: Free
- Contact: IR & Public Relations Section, Corporate Planning Dept., Corporate Planning Div., Kokusai Pulp & Paper Co., Ltd.
- TEL: 03-3542-4169 ■ HP: [www.kppc.co.jp](http://www.kppc.co.jp)

January 30 (Wed) – February 1 (Fri)

EXHIBITION

## The Second Marketing & Sales Promotion Expo Spring

Companies in the sales promotion industry gather at the one of the largest exhibition/business meeting events in Japan. KPP will participate in the exhibition of the latest goods and services for sales promotions to assist with promotion strategies. [Booth number: 38-42 of Hall 10]

DATA

- Venue: Makuhari Messe (2-1 Nakase, Mihama-ku, Chiba-shi, Chiba)
- Admission: Free (Invitation ticket required)
- Contact: Secretariat office
- TEL: 03-3349-8505
- HP: [www.sp-world-spring.jp](http://www.sp-world-spring.jp)

February 25 (Mon) and 26 (Tue)

EXHIBITION

## Exhibition by KPP Chubu Branch: Package Current and Future

The exhibit features the latest goods incorporating new materials and technology, focusing on the current facts and manufacturing process of packages, such as individual packages, inner and outer boxes and paper bags. We introduce the product which featured the theme of disaster prevention and environment concerned.

DATA

- Venue: Large meeting room, dining hall and other rooms in the office building of Chubu Branch, Kokusai Pulp & Paper Co., Ltd. (1-11-20 Nishiki, Naka-ku, Nagoya-shi, Aichi)
- Admission: Free
- Contact: Chubu Branch, Kokusai Pulp & Paper Co., Ltd. Industrial Paper Section, Printing Paper & Direct Sales Dept.
- TEL: 052-201-6355 ■ HP: [www.kppc.co.jp](http://www.kppc.co.jp)

February 3 (Sun)

EVENT

## Setsubun Star Festival at Seimei Shrine

The ritual takes place at the shrine worshipping Abeno Seimei, a yin-yang master in the Heian period. On *Setsubun* Day, a turning point in a year when the *ki* (spirit) changes from yin to yang, worshippers breathe onto a *hitogata* (human-shaped piece of paper) and exorcize impurities from within.

DATA

- Venue: Seimei Shrine (806 Seimeicho, Kamigyo-ku, Kyoto-shi)
- Admission: Free (Burning of old *hitogata* or *oharai* (purification) requires *hatsuhoryo* (ceremony fee) to be paid)
- Contact: Shrine office
- TEL: 075-441-6460
- HP: [www.seimeijinja.jp](http://www.seimeijinja.jp)

March 3 (Sun)

EVENT

## Hina Festival at Matsunoo Taisha

Held at Matsunoo Taisha, the historic shrine erected in 701, the customary event is meant to pray for the growth and happiness of girls. *Nagashibina* conveys an elevated ambience and involves transferring impurities to *katashiro* (human-shaped pieces of paper) and throwing them into a *kyokusui-no-niwa* (winding stream).

DATA

- Venue: Matsunoo Taisha (3 Arashiyama-miyamachi, Nishikyoku-ku, Kyoto)
- Admission: Free (Entering Shinzokan or three gardens of Shofuen requires an admission fee)
- Contact: Matsunoo Taisha Shrine
- TEL: 075-871-5016
- HP: [www.matsunoo.or.jp](http://www.matsunoo.or.jp)

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

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



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



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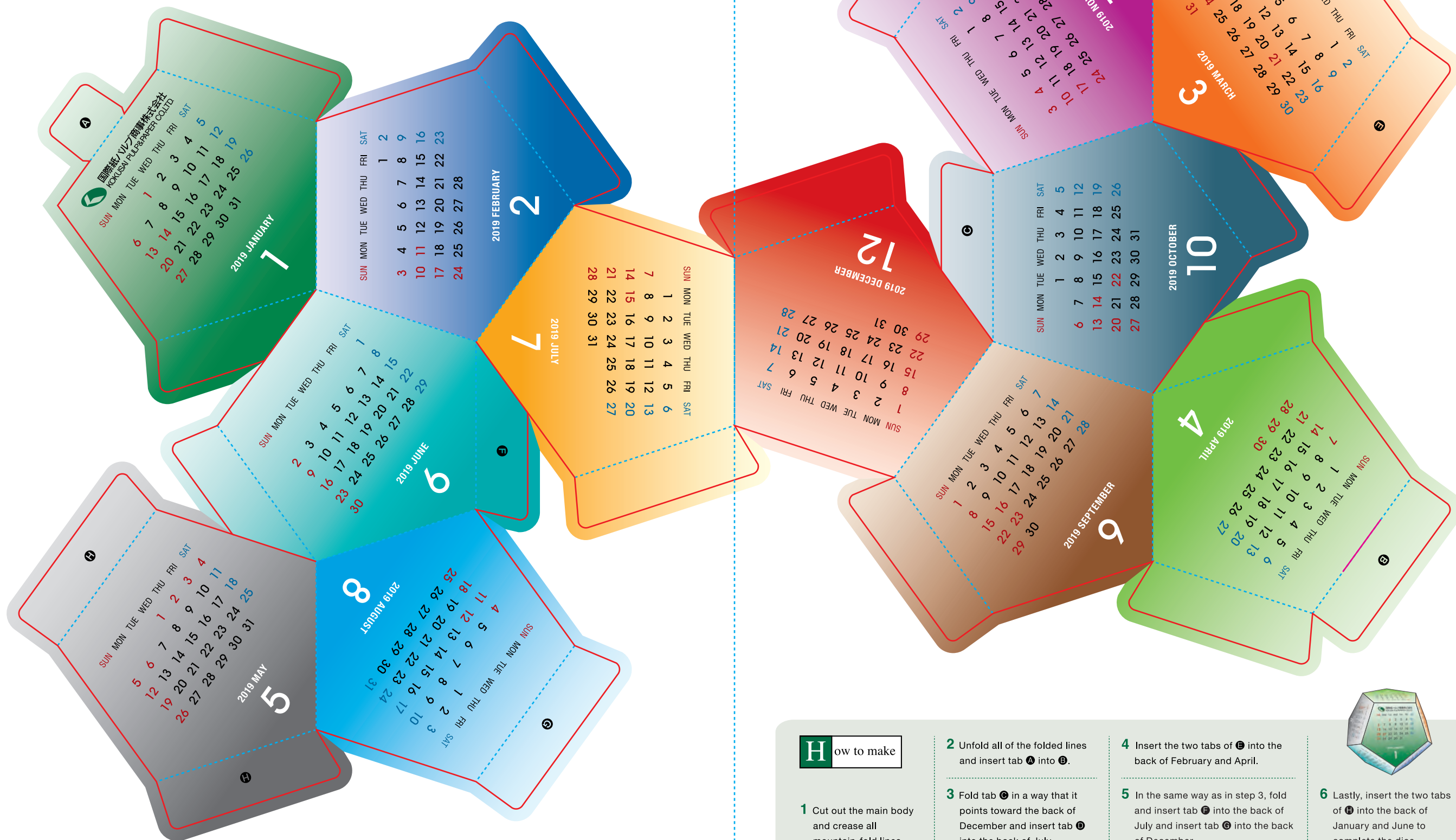
## Stylish and practical dodecahedral dice calendar

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Mountain-fold line -----



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- 1 Cut out the main body and crease all mountain-fold lines.
- 2 Unfold all of the folded lines and insert tab **A** into **B**.
- 3 Fold tab **C** in a way that it points toward the back of December and insert tab **D** into the back of July.
- 4 Insert the two tabs of **E** into the back of February and April.
- 5 In the same way as in step 3, fold and insert tab **F** into the back of July and insert tab **G** into the back of December.
- 6 Lastly, insert the two tabs of **H** into the back of January and June to complete the dice.

