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Admire
Special Issue

Gilding Washi— Blending Traditions from Different Cultures

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Paper Joy SHIRAKU:
Specialty paper shop that communicates
the appeal of paper to the community

Explore
Sustainable, Recycled Products
Solve Problem of Abandoned
Bamboo Forests

TSUNAGU is a public relations magazine published by KPP GROUP HOLDINGS CO., LTD. An exploration in rediscovering a fascination with paper, we link paper and culture, paper and business, and paper and people.

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Gilding Washi— Blending Traditions from Different Cultures

Handmade paper in a simple modern Japanese design is scattered with colorful metal leaf for an exquisitely nuanced shimmer. Gilding Washi brings the French decorative technique of gilding to handmade Ozu Washi, traditional *washi* Japanese paper produced in Uchiko in Ehime Prefecture.

This is an unprecedented fusion of Japanese and Western styles of paper whose praises have been sung around the world.

We take a closer look at its appeal with Hiroyuki Saito of Ikazaki Shachu Inc., who has established the entirely new genre of Gilding Washi and continues to breathe new life into the handmade *washi* industry.



Located about 40 km south of Matsuyama City in central Ehime Prefecture, Uchiko is immersed in the scenic beauty of the surrounding mountains. The Oda River flows through the town, providing the pure, clean water needed to make Ozu Washi, which has been designated a national traditional craft due to its exceptional papermaking techniques and excellent quality. Ozu Washi boasts an incredibly long history, mentioned as far back as around the 8th century, in the Shosoin Documents. This paper was distributed far and wide as premium quality *washi* for calligraphy and *shoji* sliding doors, and papermaking developed into a major industry in the Ozu-han feudal domain during the Edo period (1603–1868).

With increased production of Western style paper, advanced mechanization, and lifestyle changes, the *washi* industry has declined. However, one person who continues to seek out promising new possibilities for *washi* is Hiroyuki Saito, president of Ikazaki Shachu Inc. Saito has developed his own unique technique, called Gilding Washi, which is breathing new life into the tradition of handmade Japanese *washi* paper.

Gilding is a traditional French technique using metal leaf. This technique, used to create designs that decorate frames, furniture, and other items, involves

creating a total of five different color mixes by adding oxidized foil to a gold, silver, or copper base. Saito applied this metal leaf technique to handmade *washi* to craft Gilding Washi with ingenious shades of color. He explains, “All of our leaf is imported from France. The chemical reactions caused by oxidation changes their color to blue or pink, which allows for the expression of original colors.”

To produce Gilding Washi, Saito uses woodblock and silkscreen plates based on the more than 2,000 designs he stocks. Using a proprietary glue, he applies the metal leaf and presses it into the surface of the paper with a roller. He then brushes the paper, leaving the foil only where the glue has been applied to create complex and nuanced color and shimmer.

“The most difficult part of Gilding Washi is adjusting the glue. This is a water-based glue that we have developed ourselves, and it only becomes viscous when applied and allowed to dry. It stays viscous for a long time, so we can take the time to process even the most intricate designs. The viscosity of the adhesive changes depending on the temperature and humidity so we adjust for that by modifying the formulation of the glue,” Saito explains.

Saito’s first encounter with gilding was in 2008.



1 Tenjin Sanshi Factory, next door to Ikazaki Shachu and handmade *washi* workshop. 2 Gilding Washi blends Japanese aesthetics with a modern look. 3 Metal leaf adds strength and an impressive brilliance. 4 Hiroyuki Saito of Izaki Shachu, Inc.

Born and raised in Kanagawa, Saito graduated from university and worked in IT as a system engineer for a telecom-munications company for ten years, followed by three years in planning and sales. Around that time, he began to think about starting his own business as the next stage in his career, and his father-in-law approached him for advice, which led him to embark on a new path.

“My wife’s father was a member of the Uchiko Chamber of Commerce at the time, and he was focused on revitalizing the *washi* industry. He asked me to go in his place to Dubai to check out an exhibition by a

French designer named Gabor Ulveckzki. I went, thinking of it as a nice chance to travel, too, but I was stunned as soon as I saw Gabor’s gilding. I had a hunch that if we brought his techniques to *washi*, we could create something very interesting. Fortunately, Gabor was also curious about *washi*, so he moved to Uchiko with his family for about two years to help take on this new challenge,” he recalls.

Gabor Ulveckzki is a popular designer of wallpapers that feature the gilding technique. His work sells in Europe, he was certified an *Entreprise du Patrimoine Vivant*, establishing his status as a master craftsman. Saito left the



A Colored metal leaf is placed on lines of glue in the outline of the design. B The leaf is brushed with a rubbing motion. C A roller is used to press the metal leaf into the *washi*. D The leaf remains only on the glue below, revealing an intricate and beautiful design.



⑥ Gilded washi on *fusuma* sliding doors creates an elegant atmosphere and premium quality look. ⑦ *Koyori* is crafted by twisting washi into threads that are then woven together. A uniquely Ikazaki Shachu product, *Koyori Washi* is extremely popular and prized in interior decor and blinds. ⑧ Extensive Tenjin Sanshi Factory and Ikazaki Shachu lineup ⑨ IKAZAKI WASHI JEWELRY encases Gilding Washi in glass. Available for purchase on the company's online store. ⑩ Plenty of items like greeting cards are an easy way to bring Gilding Washi home.

IT company he was working for when the Ulveckzki family arrived in Japan. He founded Ikazaki Shachu Inc. and began learning gilding techniques from Ulveckzki, while at the same time training as a *washi* artisan at Tenjin Sanshi Factory, a local paper mill that has long operated in Uchiko.

After mastering traditional Japanese and French techniques, Saito went through a long process of trial and error using Ozu Washi to develop his technique of Gilding Washi. His company submitted pieces to numerous exhibitions, including Paris Maison & Objet, succeeding in making the Ikazaki Shachu name increasingly known both in Japan and abroad.

With its exquisite luster and Japanese aesthetics, Ikazaki Shachu Gilding Washi has attracted the attention of firms seeking sophisticated designs. The company has been inundated with requests from around the world for custom-made products, including interior decor materials for high-end brand shop and luxury hotels and for collaborations with world-famous characters. In Japan, the Dogo Onsen Honkan, the main building in the renowned wooden public bathhouse in Ehime, as well as shops in well-known department stores, feature Gilding Washi in their decor.

Saito explains, “As Gabor says, *washi* is a soft, organic

material, while metal leaf is hard and inorganic. The fusion of these contrasting materials into a single piece is perhaps why it is so highly regarded. Gilding Washi offers a rich range of designs, making it a great material for not just wallpaper, but for panels and tapestries, fittings such as sliding doors, and stationery like greeting cards and letter sets, as well.”

The company’s Gilding Washi products are available at an increasing number of museum gift shops and interior goods stores. Gilding Washi adds even more value to traditional handmade *washi*, reinforcing the appeal of a Japanese tradition that has been in decline and offering greater opportunity to bring *washi* into modern daily life.

Receiving The MITSUI Golden Takumi Award in 2018, Saito became a leading figure in Ozu Washi. He did not stand still, though, quickly embarking on his next project. After studying creative arts at a contemporary artist’s studio, he is now taking new steps to revitalize the community where he now lives through art, working with Yuichiro Ichige, a designer who also moved to Uchiko and promotes the charms of the town. In November 2022, they opened the Tenjinkan art gallery 100 meters from Ikazaki Shachu in a renovated *washi* warehouse, which had once stood empty.

Ichige explains the gallery’s purpose, “If we can use the



⑪ Tenjinkan art gallery interior ⑫ In addition to his own design work at Mercado Design, Yuichiro Ichige also runs Ichige Onsen, an online community aimed at nurturing young creators, and the Uchiko Local Online Community, a community site that provides support for people looking to move to Uchiko and experience the local community. ⑬ Art exhibition and sales event held in February 2023 ⑭ Screening of *Kami no Hitobito* (“Paper People”), a documentary about the artisans who make Ozu Washi. ⑮ An origami vending machine at the Okano Shoten storefront in Uchiko makes it easy and convenient to purchase miniature origami made from Tenjin Sanshi Factory *washi*.

gallery that Saito has built as a base to create a flow of both creators and visitors, and if we can manage an art business with established exhibitions and art sales, I think that we can build a small local art market. We have two craft sites here, Ikazaki Shachu and Tenjin Sanshi Factory, and we hope it will help revitalize the community with an open factory workshop element, as well.”

In February 2023, Tenjinkan held an exhibition and sale of art works by young artists participating in the Ichige Onsen online community run by Ichige. The gallery is steadily gaining a reputation as a new art spot, with a screening of *Kami no Hitobito* (“Paper People”), a documentary about

the Tenjin Sanshi Factory directed by local filmmaker Koki Karasudani. “Thankfully, we are booked for exhibitions for the coming year. We hope that young people and visitors to Japan will want to visit the gallery as a place where they can encounter something fun,” says Saito.

An art-based endeavor radiating in all directions to create connections among a diverse range of people, Gilding Washi is only just getting started.



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Tel : +81-893-44-4403

Scan the QR codes for details.

<https://www.ikazaki.jp/>



Presenting the KPP Group's Diligent Efforts toward Realizing a Sustainable Society

KPP Sustainable Times

The recirculation and recycling of finite resources and energy has become an urgent concern in contemporary society. At KPP Group, we are determined to increase our corporate value by ensuring that our business operations help to build a sustainable society. This effort is grounded in our mission to realize a recycling-oriented society.

modo-cell® by AmicaTerra Co., Ltd.

AmicaTerra Co., Ltd., a company in which the KPP Group invests, is involved in the production and sales of modo-cell®, a plant-derived plastic substitute material. With a corporate mission "To treat the Earth friendly," the company uses raw materials including plant residue and thinned timber to make modo-cell®. Since 2022, AmicaTerra products have been used for some of the tableware in the company cafeteria at the KPP Head Office in Tokyo, and with its smooth appearance and natural feel, modo-cell® has been favorably received by company employees. Be sure to check out the introductions we have made on TikTok and through short videos on our YouTube channel as well.



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Takegami calendar: "Japanese Coloration 2023: The Design of Hisui Sugiura"
©Osamu NISHIMURA



"MEETS TAKEGAMI," the Chuetsu Pulp & Paper booth at the Paper Expo in Tokyo
©Osamu NISHIMURA

Takegami bamboo paper by Chuetsu Pulp & Paper Co., Ltd.

Chuetsu Pulp & Paper Co., Ltd. manufactures and sells Takegami bamboo paper made of 100% domestic Japanese bamboo. After holding regional discussions on the issue of making use of the large quantities of bamboo cut in the course of bamboo forest management, the company engaged in a process of trial and error and today purchases 10,000 tons of bamboo annually as a raw material for making the paper. They have also created exhibits to showcase the product at various events in the hope that people might be inspired to take action themselves to address social issues after learning about the paper. The Takegami calendar presented at the Tegamisha-organized 6th Paper Expo Festival in Tokyo held for paper enthusiasts in March 2023 was very well received as well. The Takegami calendar, which has been awarded top prizes yearly in the All Japan Calendar Competition organized by the Japan Federation of Printing Industries and others, has been highly acclaimed both in Japan and internationally. Takegami is available for purchase online through our PaperMall.

Takegami sample books available free of charge

Samples of Takegami produced by Chuetsu Pulp & Paper Co., Ltd. are distributed for free. If interested, please place an order on PaperMall, where the paper can be purchased in orders of single sheets and up.

* Limited to one per customer, as the sample books are distributed free of charge.



THEME Effective Use of Abandoned Bamboo Forests

In recent years, the KPP Group has advanced a variety of efforts to deal with abandoned bamboo forests, which are an increasingly serious issue in Japan. As the name suggests, this concerns tracts of bamboo planted for the cultivation of bamboo shoots and so on that have come to be neglected due to population declines and the aging of those who once maintained them. If neglected, quick-growing, shallow-rooted bamboo can make sites more susceptible to landslides and lead to considerable damage to nearby crops by providing habitat for wildlife. Here, we introduce four initiatives designs to help build a sustainable society, featuring products reutilizing cut bamboo, approaches to effectively making use of it, and so on.



Bamboo ink by Unicolor Cooperative Association

The Unicolor Cooperative Association works to actively utilize Takegami bamboo paper made with thinned bamboo to help resolve the serious issue of forest environments' deterioration due to the abandonment of bamboo forests and due to the fact that performing proper periodic thinning of bamboo — which grows and multiplies robustly — directly contributes to the revitalization of rural *satoyama* landscapes. The association is also advancing new efforts to utilize the large quantities of sawdust that are generated in the papermaking process in producing *sumi* ink, which is used in printing, following production of the Takegami paper.

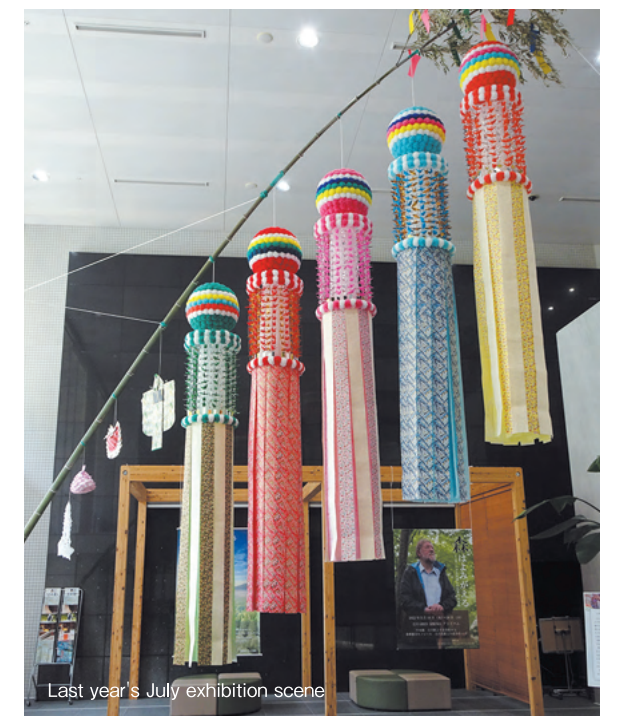
The SAKATA INX CORPORATION, a collaborator with Unicolor in R&D, has successfully developed a bamboo ink with a makeup of 90% botanical ink and 10% bamboo charcoal content. As the issue of bamboo forests' abandonment is not likely to go away any time soon, the upcycling of waste matter in addition to existing efforts to make use of thinned bamboo offers a more sustainable approach. The company plans to make contributions locally and globally by offering bamboo ink for use in printing a range of publications.

Inquiries
Sales Section 1, Sales Dept., Kyushu Branch,
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Tel: +81-92-291-8852 (Hours: M-F/9:00-17:00)

Tanabata ornaments by Narumiya Kami-Shoji Co. Ltd.

Narumiya Kami-Shoji Co. Ltd., a KPP Group company, manufactures the ornaments used in the Sendai Tanabata Matsuri, one of the three major festivals of the Tohoku region, held every year from August 6 through 8. Ornaments identical to those used in the festival are displayed at the entrance to the main office in Tokyo around July every year, where local residents and visitors to the office enjoy viewing them. *Washi* Japanese paper is used to craft the Tanabata ornaments, and bamboo from abandoned bamboo forests is used as a raw material for the narrow strips of *tanzaku* paper. With efforts that contribute to the resolution of social issues, such as creating *tanzaku* paper out of reused material, the KPP Group is helping to build a sustainable society.

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Making the Charms of Paper Known Locally: A Paper Aficionado's Shop Specializing in Paper

Paper Joy SHIRAKU opened in November 2019 in Ichihara, a city located near the center of Chiba Prefecture, offering a special selection of paper and related items. Surveying the shop interior, one sees a broadly varied collection, from accessories like bags and pouches to interior design products, including vases and lampshades, and Japanese general items such as paper lanterns and handheld fans. The feature they all have in common is that each is made of paper. Items not expected to be made of paper at first glance, such as T-shirts and accessories, have attracted local residents' attention.

"Everything we carry I picked out with my own eyes," says proprietor Shoji Kai. For the miscellaneous goods made of *washi* Japanese paper, he says, he selected what products to stock by walking through *washi*-making regions from Mino to Echizen and Tosa, speaking with the people who designed and developed them about the concepts and ideas that went into them.

Kai, it turns out, actually has a history of many years' employment at a trading

company specializing in paper where he was involved with starting up paper-related businesses and more. Reflecting on what came after that time, he relates, "After retiring, I took it easy for a while, but the more time went by, the more I felt like getting started with something new. In my search for what that might be, I realized there were still so many things I had yet to learn, even after spending nearly 40 years at a job involving paper. I engaged in self-study to learn more about paper, then decided I might as well open a specialty shop to make paper's charms familiar to more ordinary people."

As the shop's name suggests, the concept of Paper Joy SHIRAKU is to offer the enjoyment of paper to people living in the area. "I wanted to get people to incorporate paper into their lives more by giving them a direct feel of paper's splendor," says Kai of the vision he had in opening a space providing visitors experiences of paper involving all five senses. His first step was to offer a workshop on origami-making to local children. After obtaining certification as an origami instructor himself, he has taught traditional origami

techniques at locations including the shop and an event space in the neighborhood.

"While some have no prior knowledge of origami, kids really pick things up quickly, don't they? Maybe it's in the DNA of the Japanese people," he says. He also explains that he provides samples not only of Western paper, but types of *washi* made by hand and mechanically as well, working to pique interest in paper itself by letting visitors touch the paper with their hands and use magnifying glasses to see the differences in their fibers.

The city of Ichihara where Paper Joy SHIRAKU is located has also been selected as an SDGs Future City and Municipal SDGs Model Project. Here, awareness of the principles of the SDGs is high among local residents and companies. "I provide items like paper file folders and paper pens to be used by local governments, credit unions, brokerage houses, and so on. I hope to keep steadily spreading awareness of paper's status as an eco-friendly material," he explains. Kai's active efforts to make contributions to his local community and environment through paper, it seems, have only just begun.



Tapestries

An original product offered by Paper Joy SHIRAKU allowing customers to have favorite photos printed on Inshu Washi paper and made into wall hangings in an extensive range of sizes.



Goods for everyday life (SIWA)

An ample selection of *washi* products from the SIWA *washi* series are stocked as well. Offered by Yamanashi Prefecture *washi* maker ONAO, the popular paper goods are water resistant and hard to tear.



Accessories

Accessories made of paper are popular options with women. Offerings include items from the Origami Jewel brand, made with the finest quality Hon-Mino-shi paper, and karupi, popular for their geometric patterns.



Stand lamps

Washi paper stand lamps shaped like *chochin* paper lanterns are available, as well. Projecting warm light, they blend in well in Japanese-style interior spaces and work nicely as bedside lamps in bedrooms, too.



Washi Japanese paper

A selection of hand-crafted *washi* procured from throughout Japan is offered. In addition to traditional *hosho-shi* document paper and slightly wrinkly *danshi* paper, the shop recommends *rakusui-shi* produced using water drops to create lacy patterns for interior design purposes.



Cardboard fixtures

The shop even uses custom-made cardboard store fixtures to display its wares. Creating a sense of unity with the items placed on them, they project a natural-feeling atmosphere in the space.



Voice

Shoji Kai

With the 1,300-year history of *washi*, paper has long been a part of Japanese people's lives. I started this shop, Paper Joy SHIRAKU, with the hope of encouraging people living in the area to develop a greater love for paper and to offer hints for how to incorporate paper into contemporary life by spreading awareness of its special charms. If you find yourself in the area, please, by all means, stop by!



Paper Joy SHIRAKU

Address : 101 Raiders 1, 3-3-8 Soja, Ichihara City, Chiba Prefecture
Business hours : 10:00 – 17:00
Closed on Mondays, Tuesdays
URL : <https://shiraku-paper.com/>



ONLINE SHOP

<https://shiraku.base.shop/>



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.

Vol. 32: Michiko Nagai

I read in the newspaper that historical novelist Michiko Nagai passed away this January, and I was surprised to find out that she was 97 years old. I thought she was still in her late 80s, forgetting my own age. I sent her a New Year's greeting card this year as usual, and received a reply in the handwriting of her younger sister, who lived with her at St. Luke's Residence, saying, "My sister is doing well. It has been difficult to write on behalf of her, so I will stop next year." I was glad to hear that she was in good health, but it made me sad to think that I would not be able to read any more New Year's greeting cards written by Ms. Nagai herself.

I first met Ms. Nagai when my father was still alive, so I had known her for almost 40 years. I searched through the cardboard box where

I keep my correspondence, and quickly found a bundle of nearly 60 letters. My acquaintance with Ms. Nagai began when she was still living in Kamakura-yama. Three of the letters addressed to my father, Seiji, were also sent from Kamakura. One of the letters was postmarked in 1982, which means that my father received it a few years before his death, when he was still teaching history at a university in Tokyo. My guess is that he was introduced to Ms. Nagai at an award party for the prize named after his own brother, Sanjugo Naoki, and that their friendship started as an acquaintance between a Naoki Prize-winning historical novelist and a historian who happened to be Naoki's younger brother. Later, Ms. Nagai and my father exchanged books written by each other as gifts and stayed in touch.

The exact circumstances of my encounter with Ms. Nagai elude me. However, my father was pleased that I had met her. My friendship with Ms. Nagai deepened not because I, in my position working for a TV station, had plans to dramatize an original story of hers, but because I asked her to write the titles for a new drama series in the making. Back then, I was assigned to the programing section, which, in the narrow sense of the word, was in charge of creating the program tables, and, in the broad sense of the word, was responsible for conveying the will of the management, and I decided to go against the so-called common sense of programming. The *Nihon Meisaku Dorama* ("Japanese Masterpiece Drama") was a program broadcast at 9 p.m. on Mondays that did not conform to the norms traditionally associated with the popular dramas of the day. I was trying to restore the station's declining prestige by going against the trendy and commercially-successful TV series of that time with a rivalling lineup of literary masterpieces from the Meiji period onward, all produced by talented directors. We asked Ms. Nagai to write the titles of the works. At first, Ms. Nagai was hesitant, but then reluctantly accepted our offer. Because of this, Ms. Nagai apparently watched almost every episode of *Nihon Meisaku Dorama*.

"I saw *Gan* ("The Wild Geese"). It is a well-balanced mixture of Ogai and modern subjects, and was extremely satisfying to watch. Not only the lead actress Tanaka [author's note: Yuko Tanaka], but the supporting

actors as well performed with a brilliance rarely seen these days, making this drama a truly enjoyable experience. In the past, I was often deeply impressed by the skillful performance of supporting actors in French movies, and reflected with regret on the deficiencies of Japanese cinema in this respect, but apparently TV series can achieve that level of performance if they try. I feel somewhat embarrassed with the title. I thought it had been rejected, so when I saw it I was extremely surprised and for a second closed my eyes."

Gan was the first installment of the *Nihon Meisaku Dorama* series that aired. It was directed by Teruhiko Kuze. This is what Ms. Nagai wrote in a later letter.

"I am happy that *Nihon Meisaku Dorama* has turned out to be quite a sensation. I do not know what kind of standards are used to measure the audience rating of a program, but it appears that a large number of people around me watched the first episode of *Gan*. At a small gathering of seven or eight of my old friends, many of whom were outspoken and critical movie buffs, only one person from Niigata and one other person had not seen it. Simply expressed as a percentage, this would be equivalent to a rating of 70% - 80%, but because I had written the title, I kept quiet and feigned ignorance in front of my friends. So then the next installment of the series came out.... Some of my friends watched it so carefully that they saw my name in the credits as the author of the title, and wanted to know why I had written it.... So eventually, the people, from whom I wanted to keep it a secret the most, found out. However, I am glad that it attracted this much attention."

She also praised the content of the drama, but because of space limitations here for this article, I will omit her kind words. The quality of the drama was high, and, as the initiator of the whole project, I felt some satisfaction, but the ratings of the program were not as high as Ms. Nagai suggested. Shortly after the start of our friendship, Ms. Nagai and her husband, Nobuo Kuroita, moved to a condominium in Kita-Shinagawa. She was a master life-planner, and had been preparing for the end of her life since her sixties, when I first met her. She passed away at St. Luke's Residence, an assisted living facility. I used to present her with copies of my father's noteworthy books and my own publications, and each time Ms. Nagai published a book, she presented me with a signed copy.

Once, at the suggestion of Saiichi Maruya, I recommended three books by Michiko Nagai in a weekly book column in *The Mainichi Newspaper*. She delivered speeches twice at my book launch events. My memories of Ms. Nagai are endless, and her praise of my books gave me courage in my choice of writing as my main career path in life.

"The first and foremost thing I read was the text you wrote about your father, and I truly devoured it. I was in the middle of my work just then, but once I picked up your book, I could not stop and just kept reading and

reading until I finished it. What impressed me the most in a manner I have not felt in a while is the way your writing is overflowing with love for your father, yet it is not clingy, but is rather brisk and refreshing.... I was especially moved by the part where you supported your weakened father as he had to go down the stairs from the second floor."

After putting an end to my 42-year-long career as an office worker, I chose writing as the core of the second part of my life. My first work was *Naoki Sanjugo-den* ("The Life Story of Sanjugo Naoki"), a biography of my uncle, and my second work was *Rekishi no Kyoshi Uemura Seiji* ("Seiji Uemura, Teacher of History"), a biography of my father. After publishing those books, I have been passing my old age without any particular accomplishments. The news of Ms. Nagai's passing made me re-read her letters, awakening a new wave of deep emotions. They reminded me of the words of Isoroku Yamamoto "Praise them; otherwise people won't move." I sincerely believe that a special remedy is required to heal a naive life.



Michiko Nagai

Novelist
1925-2023



Born in 1925 in Tokyo. After graduating from the Faculty of Japanese Literature at Tokyo's Women University, Michiko Nagai worked at SHOGAKUAN Inc., before embarking on a career as an author. Her clear and accessible style, underpinned by meticulous research and a unique historical perspective, made her popular, and she won the Naoki Prize in 1964 with her historical novel *Enkan* ("Ring of Fire"), which is set in the Kamakura period. She won the Women's Literature Award for *Hyorin* ("Teed Circles") in 1982, the Kikuchi Kan Prize in 1984, the Yoshikawa Eiji Literary Prize with *Kumo to Kaze to* ("Against the Cloud and the Wind") and other works in 1988, and the Mainichi Art Award with *Iwakura Tomomi* in 2009. Her novels *Hojo Masako* and *Yamagiri Mouri Motonari* became the basis for serialized period dramas broadcasted by NHK, and brought her the Broadcasting Culture Award in 1997. Michiko Nagai passed away in January 2023. She was 97.



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.

TSUNAGU GALLERY × OJO+ Exhibition now open



"Coala Air Board" used in the panel.

The TSUNAGU GALLERY × OJO+ Exhibition featuring Paper Yarn OJO+, a product that is attracting growing attention as a sustainable material, has been underway since March 2023. TSUNAGU GALLERY is a special exhibition held on an ad hoc basis to showcase the works of artists featured in this magazine.

The exhibition presents the process of making the environmentally friendly paper yarn OJO+ together with actual Manila hemp, the base material for the yarn. Furthermore, in order to acquaint visitors with the wide range of applications of OJO+, the exhibition also showcases a collection of products from famous brands made with the unique yarn. Visitors can actually hold in their hands a diverse lineup of apparel items, such as shirts, jackets, and socks, as well as hats, bags, and shoes, to feel how light and smooth the fabric is, and how it differs from other fibers. Also, the floor of the exhibition venue is covered with OJO+ Grass, an artificial turf made of OJO+, which is attracting attention with its diverse potential for application. Visitors can experience first-hand its soft and supple texture.

Furthermore, all panels used in the exhibition are made

of Coala Air Board provided by the KPP Group Company Antalis (introduced in TSUNAGU Issue Vol. 49). The Coala Air Board is a beehive-shaped paper board that is gaining growing interest as a 100% recyclable environmentally friendly material. Visitors to the exhibition will not want to miss the chance to see the real thing.



TSUNAGU GALLERY × OJO+ Exhibition

Venue : KPP Group Holdings Head Office 1F Entrance
(6-24 Akashi-cho, Chuo-ku, Tokyo)
Entrance : free
Hours : 9:00 – 17:00 (weekdays only)
Inquiries : Corporate Communications Office
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Deepen

Catch Up on the Latest News at KPP



Renewal of the KPP Group Corporate Website

On October 1, 2022, KPP shifted to a holding company structure. In line with this transition, we established a totally new corporate website for KPP Group Holdings Co., Ltd., and renewed the corporate website of Kokusai Pulp & Paper Co., Ltd. Both websites have been designed for ease of viewing on smartphones and tablet devices, not only PCs.

Going forward, we will continue to provide useful information to our stakeholders in a comprehensible and accessible manner.

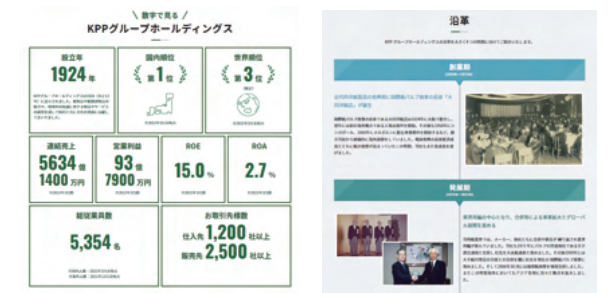


KPP Group Holdings Corporate Website: Highlights

POINT 1

"At a Glance" succinctly summarizes the characteristics and key differentiators of the KPP Group

We have set up a segment called "KPP Group at a Glance." Its purpose is to facilitate understanding of the Group even among first-time visitors of the website. Now they can swiftly access information about our business locations, our business profile and history, operations, and vision for the future.



POINT 2

"Group Topics" presents hot topics at a glance

Separately from the News Release segment, the new website features a segment called "Group Topics," which presents a summary of news about KPP Group Holdings and Group companies. It provides visitors to the website with swift and easy access to information about new products and events.

POINT 3

KPP Group Way offers a summary of KPP Group's management foundation

In preparation for the transition to a holding company structure, KPP formed a project team for organizational reform in 2021. We have been working to revamp the KPP Group Way, which will serve as the management foundation for the new structure. The revisions incorporate the concept of Purpose Management and reflect the results of the thorough discussions among the project team members regarding the KPP Group's reason for being.

Please visit our website

KPPグループホールディングス株式会社
KPP GROUP HOLDINGS CO., LTD.
<https://www.kpp-gr.com/en/>



国際紙パルプ商事株式会社
KOKUSAI PULP&PAPER CO.,LTD.
<https://www.kpp-gr.com/kpp/en/>



The URL for the Kokusai Pulp & Paper Co., Ltd. website was changed in conjunction with this renewal. Users who have bookmarked the website should make sure to change the bookmark to the new URL address.

* For a certain period of time, users who access the previous URL will be automatically redirected to the new website.



Book Cafe Hale Kitazawa

2-33-3 Rokugatsu, Adachi-ku, Tokyo
Tel: +81-3-3859-1141
Business hours: 10:00 - 17:00
(available for private parties)
Open year-round
(no regular days closed)

 @bookcafehalekitazawa



A community-rooted book cafe that fosters relationships through culture

In Adachi City, Tokyo, remnants of the city's old downtown still remain. Located here, in a quiet residential area lined with new condominiums, Book Cafe Hale Kitazawa cuts a distinctive figure. Opened in November 2021 in a renovated mansion that once housed a French restaurant, it has become a favorite spot for local residents to relax. The terrace leading from the open interior is filled with beautiful seasonal flowers in full-bloom, and visitors can enjoy reading a book with a cup of coffee while caressed by a refreshing breeze. "I opened this book cafe as a way to give back to the community," says owner Tsuyako Kitazawa, who launched a real estate business in her hometown of Adachi City and is

the chairperson of Kitazawashoji Inc., which is in its 67th year in operation. Ms. Kitazawa opened Book Cafe Hale Kitazawa as a base for local people to build relationships. An admission fee of 300 yen lets visitors freely browse its collection of roughly 2,000 books and enjoy as many beverages as they like from the drink server. Her hope is to be of use to the local community.

The events and culture school classes held regularly at the cafe add to its appeal. One of the most popular is a ukulele class taught by Ms. Kitazawa's husband, a longtime performer of Hawaiian music, which attracts students from far and wide. "Everyone gets to show off the results of their practice at their

recitals and it makes me happy to see them enjoying themselves just as if they were in a school play," says Kitazawa. Book Cafe Hale Kitazawa is a community spot that lets people comfortably come into contact with culture and enriches the hearts and minds of those who visit.



Owner Tsuyako Kitazawa (left) with her second daughter Rimi, who is the manager. The family knows a lot about music; her husband is a former professional musician, while Tsuyako has a passion for chanson, and Rimi loves jazz.



We have adopted a bookbinding method free of staples, paste and heat, taking into consideration recycling and the risk of injuries.



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