

Vol. 55
2023 SUMMER

ISSUE

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Furniture Achieved with Lamination

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Group Company BMecono CO., LTD.
Takes Part in Green Energy Development Project

TSUNAGU 2023 Summer

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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Revealing the Artistic Beauty of Toilet Paper Cores

The cardboard cores for toilet paper are usually just thrown away after the paper is gone, but Yuka Yamada had a different idea. Yamada creates works of art using these cardboard cores, expressing both her ethical sensibilities and meticulous craftsmanship. Her works, which combine the simple, unadorned three-dimensional forms of toilet paper cores with beautiful shadows created by light, fascinate the viewer. We visited Yamada’s atelier in Kakegawa City, Shizuoka Prefecture, to interview her about the unique values that she conveys through her artwork, which is quite distinct from the genre of “junk art” known for simply transforming unnecessary items into art.



I'd like to enhance the value of my work as a form of artistic expression that utilizes toilet paper cores with shared emotion and empathy.



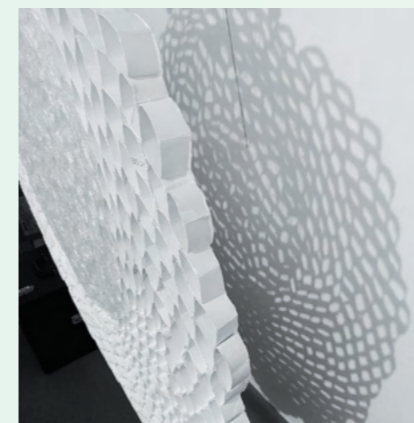
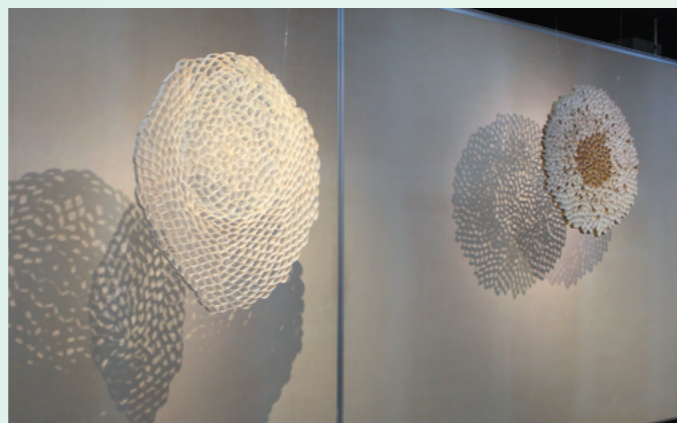
Yuka Yamada
Creator of toilet paper core recycled art

Born in Tokyo, Japan. Parallel to her work as a graphic and website designer, she began creating works of art using toilet paper cores after relocating to Kakegawa City, Shizuoka Prefecture, in 2009. In 2014, Yuka Yamada exhibited her artwork at the George Town Festival held on Penang Island, Malaysia. Since then, she has held solo exhibitions and participated in exhibition events, such as the special exhibition "Mawaru Monokoto Ten" (lit. "Exhibition of Rotating Things") held at Shinjuku Konica Minolta Plaza in 2016, and the "Kakegawa Chaenale" held in 2017. In 2015, she opened a cafe on the second floor of her atelier called MUG TEA, where visitors can enjoy original tea blends.

<https://yamadauca.com/>
<https://mugtea.com/cafe-mugtea/> (MUG TEA)



Left: Yuka Yamada's atelier, flooded with natural light.
Right: Some of the toilet paper cores donated by people who support her art.



Toilet paper is indispensable for everyday life. In Japan, toilet paper comes in a cylindrical form with a roll of paper. According to data from the Japan Household Paper Manufacturers Association, a family of four uses about 16 rolls per month. Yuka Yamada creates works of art using the cardboard cores of these toilet paper rolls. Toilet paper cores are often utilized as a material for paper craft and art at childcare facilities, but the works of art created by Yamada are on an entirely different level. The geometrical patterns produced by joining numerous cores together are profound in their simplicity, and when illuminated by light, they cast shadows that change depending on the viewing angle, thus creating beautiful works of art that visitors to her

exhibitions find enchanting. At the interview, the first thing Yamada had to say was, "Toilet paper cores are actually quite profound." The interviewer didn't know what to say next, so she went on, "The inner diameter and length of toilet paper cores made in Japan are determined by Japanese Industrial Standards (JIS), so there are almost no variations in size. However, the quality and thickness of the cardboard differ depending on the product, and when it is wound in a spiral pattern, the cardboard gives the core extra strength and other functional advantages. There are also products in which the core is coated with deodorant or aromatic ingredients. Overall, toilet paper cores are imbued with various ingenious

ideas, and I think they represent a culture of which Japan should be proud." Yamada has set several self-imposed restrictions that govern her creative process. (1) No painting: use the original texture, color, and print on the cores as means of expression (2) Follow strict rules for cutting: in principle, use the cores in their original shape, but if cutting is necessary, cut them in pre-determined sizes so they can be reused (3) No waste: strive to eliminate waste from the creative process The artist uses clips as connectors to hold the cores together so they can be recycled in the future. In addition, she uses

adhesive tape made from natural ingredients, out of concern for the environment. These efforts are part of the clear concept she follows in her creative process. "Creating works of art by cutting and pasting on a whim will not result in anything of consequence. Precisely because we live in an age when we are inundated with things that can be obtained at a low price, I want to focus on recycling rather than wasting resources," says Yamada. Working as a designer, she first turned her attention to toilet paper cores when a friend asked her to exhibit her artwork. "As I was looking for a material, I thought of using toilet paper cores, which are part of daily life. I then searched the Internet for information that could be useful in my creative work,

but I couldn't find anything about recycled art that used toilet paper cores. I was very excited to see the potential in something that no one had ever attempted before, to actually work on it myself and come up with solutions, and to use a familiar material to create new value no one else had conceived," she recalls. The works she exhibited for that project were so well received that Yamada decided on the spot to hold another solo exhibition. Her work was picked up by numerous media outlets as unique and innovative eco-friendly art, and swiftly gained broad popularity.

"Who doesn't know what a toilet paper core is? Precisely because they are familiar to everyone, toilet paper cores are difficult to transform into art. And precisely because no one wants to try it and

people think it is not worth the effort, this art has value. Instead of being satisfied with what is given to us, we should discover value that no one else sees, and convert it into something tangible through a process of trial and error. I think it is meaningful to choose to do what you think is necessary, rather than live life as it is given to you," says Yamada.

Toilet paper cores are indispensable for Yamada's artwork. In one corner of her studio, there is a pile of tissue paper boxes packed tightly with folded cores. "These were given to me by people who were emotionally affected by and empathized with my artwork. My works are participatory in nature, created together with people who endorse the concept of recycled art. Gathering materials is part of



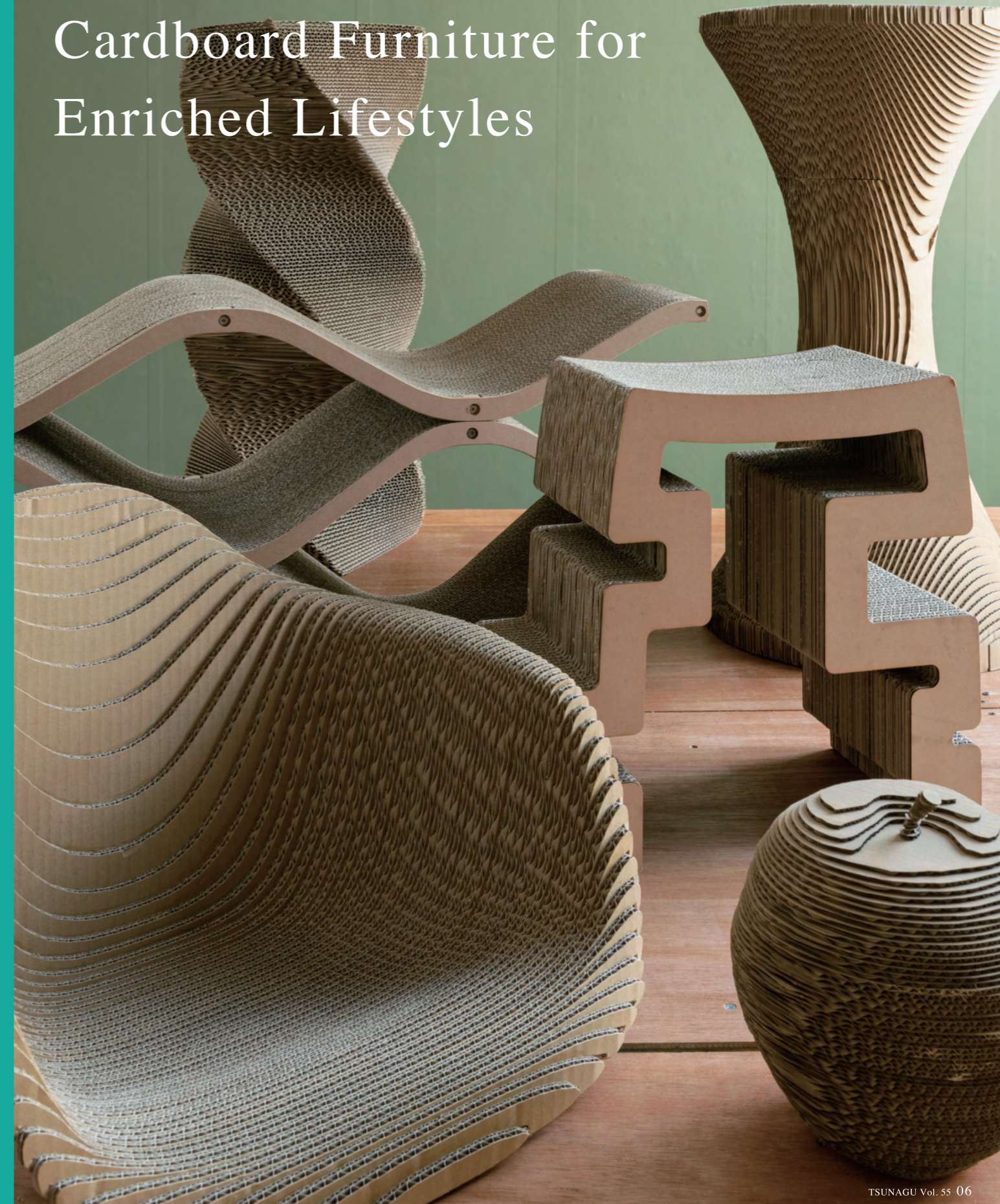
the creative process, and collaborating to build parts of the work at the exhibition venue is also artwork. I believe that the most important thing is for those who participate in these activities to share the awareness gained through their own sensibilities and incorporate it into the continuation of the project. I keep doing art because there are people who gather toilet paper cores for me. Living for someone else through art is what drives me, and if there is even one person who can feel the meaning of my work, I want to further develop art that I can share with that person." For Yamada, art is a tool for sharing values and also an important factor in shaping her own principles and beliefs.

Finally, we asked the artist about her future aspirations. "There is a

thriving art scene in the city of Kakegawa in Shizuoka Prefecture, where I work, so one of my aspirations is to collaborate with local museums and businesses in order to create opportunities for people in the community to freely and easily experience art. Also, due to the prolonged COVID-19 pandemic, I have had fewer opportunities to exhibit my work over the past several years. I hope to open up my own gallery in the near future so that people can actually see my works." (The opening date is still undecided.) On the second floor of her atelier, Yamada runs a cafe called "MUG TEA," which sells and serves her original tea blends. The cafe also features a permanent collection of beautiful works of art, which is open to visitors. Make sure to check the website and social media before visiting.

Advance
Edge of paper

Lightweight and Design-Savvy: Cardboard Furniture for Enriched Lifestyles



Beautifully Curved, Sustainable Cardboard Furniture Achieved with Lamination

With forms of simplicity and beauty evoking the work of luxury designers, these paper-made interior furnishings are, in fact, made completely with cardboard. Kamikagu is set apart by its use of original shaping technology, using digital processing machinery to cut forms from ordinary cardboard sheets and laminating them in layers with slightly varying shapes, a process enabling even curved forms. We interviewed President Wada to delve deeper into the charms of his company Kamikagu, which has been attracting considerable media attention.

What sets your products apart from other companies' cardboard furniture?

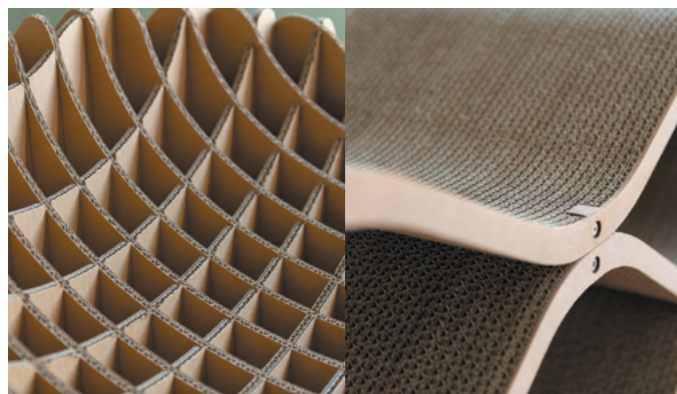
One thing all Kamikagu products have in common is that they are shaped by laminating sheets of cardboard. This allows three-dimensional forms to be achieved, as with a 3D printer, enabling us to freely realize our designs, including curved shapes. Also, while most products sold as cardboard furniture are strengthened with the use of reinforced corrugated cardboard, Kamikagu delivers durability and stability only through the lamination and adhesion of ordinary cardboard sheets.

What can you tell us about the Kamikagu product lineup?

One of our focuses is on stools — backless chairs — and we also connect units using magic tape to offer design furniture that can be customized into children's desks, racks, and so on, as well as craft kits to put together using cardboard, and more. Lately, a lot of our products are also being used as fixtures in corporate exhibitions and other events. Since Kamikagu products are generally made to order, we provide them with specs to match their intended purpose.

What is your general production process?

We use digital processing machinery to cut cardboard sheets, based on 3D design data created with CAD software. Then, we shape the products with a process of lamination and adhesion in many layers, one at a time.



Intricately curved designs, although made with cardboard, give the impression of high-end furniture.

President and CEO Ryosuke Wada began planning, designing and producing cardboard furniture as a University of Tokyo graduate student before incorporating Kamikagu in December 2021. Significant recognition has included the Aoyama Startup Acceleration Program (initial selection and top prize) and GOB Incubation Partners Pitch Contest (top prize and special jury prize).



Kamikagu Co., Ltd.

What led to the development of Kamikagu?

I took a university course that involved formulating business plans for start-up ventures. Since I was an architecture major, I went with product crafting. Then, when considering a theme at my place, where I lived alone, I wondered if I could make furniture in my own preferred design, with just the right size. It sprung from that. I figured if furniture was made to order using cheap cardboard, there should be demand. I think my experience of layering cardboard to make architectural terrain models informed my approach at a base level, too.

What transpired between then and the launch of Kamikagu?

For a while, I organized the project like a student venture, bringing together student volunteers to work on product development. Then, in due course, the project was selected for the Aoyama Startup Acceleration Program, which the Tokyo Metropolitan Government sponsors, to support and facilitate startup ventures, and I decided to launch Kamikagu.

What unique benefits does paper-made furniture offer?

One is its light weight. Another is that it still offers sufficient strength, so anyone can feel confident using it. Besides that, when disposing of it, it can be recycled, so it can also be considered a sustainable product with low environmental impact.

What sort of products do you have planned for the future?

In April 2023, we launched an interior brand for cats and their owners, and with veterinary guidance, began producing and selling furnishings for cats suitable for claw sharpening. We hope to keep developing and expanding our lineup of products to respond to needs that materialize for target users. Many sustainability-conscious companies have taken notice of our products now, and we will work to keep meeting their demands for fixtures to use at exhibitions and other events to promote their environmental commitments and so on. My hope is to provide the unique added value of furniture made out of paper — in forms unobtainable with wood or metal — by proposing diverse applications and usage scenarios with Kamikagu products.



The Stool



FIT



Magic Box



Figures

Cat Cellar: Designer Furniture for Cats

The debut product offered by furnya, a brand Kamikagu launched with a theme of offering interior furnishings for cats and cat owners' lifestyles. Jointly developed with veterinarians and architects, the Cat Cellar is a piece of interior furniture shaped to fit cats' bodies comfortably and designed to be suitable for claw sharpening and basking in the sun, as well. With these qualities, the Cat Cellar has attracted considerable attention from cat lovers.



One World



The Low Table



202-2 TEC NET Sumida Bldg., 5-9-5
Tachibana, Sumida-ku, Tokyo
<https://kamikagu.myshopify.com/>

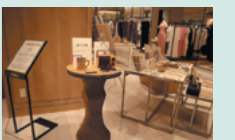
[Click here to see the concept movie.](#)

<https://www.youtube.com/watch?v=iXBatMqgXDo>



Display Fixtures for Sustainability-Oriented Events

With the low environmental impact cardboard fixtures offer, they are seeing increased adoption by businesses for use in sustainability-related exhibitions and events, pop-up stores, and more. Their light weight makes them easier to handle during load-in and load-out, and with Kamikagu's savvy design sensibility, they make effective displays to showcase companies' environmentally conscious stances. Please feel free to get in touch if interested, as the products are offered exclusively on a made-to-order basis.



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, 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 management mission to realize a recycling-oriented society.

BMecomo Joins Green Energy Development Project to Help Build a Sustainable, Decarbonized Society

BMecomo CO., LTD., a group company of KPP GROUP HOLDINGS, has joined a fully non-FIT decarbonized power supply development project. This project contributes to regional resource and energy recycling by generating electricity by combusting production by-products*1 collected mostly from manufacturing companies as its main fuel and selling it as green power to carbon-emitting companies. This new power recycling mechanism, called an Internal Carbon Circulation System, will lead to a reduction of industrial waste and secure self-derived decarbonized power sources for businesses, without relying on the Feed-in Tariff (FIT) system.*2

BMecomo already procures fuel from wood waste and food-based (especially beverages) hard-to-process biomass discharged from the business establishments of the Group's existing customers,*3 and this

project is expected to supply tens of thousands of tons of biomass fuel each year. In addition, by utilizing the BMecomo's eponymous IoT platform for upgrading plant management, the project aims to provide a sustainable base power supply for several decades by helping to lengthen plant service life and pass on management expertise to coming generations.

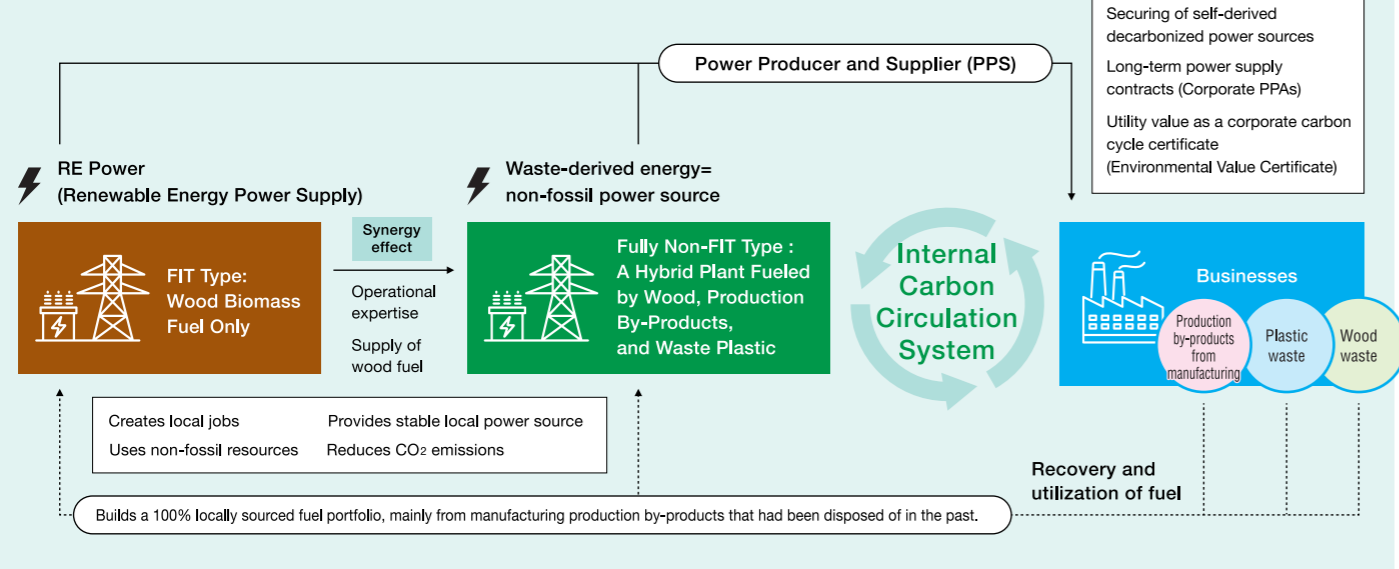
The attempt to return necessary power to the source of emissions is in line with the KPP Group's philosophy of helping to build a totally recycling-oriented society. By using food by-products, which until now have been hard to utilize, as fuel for biomass power plants, these efforts will promote improved energy self-sufficiency and contribute to waste reduction, as well as the realization of a circular economy and a decarbonized society.

*1 Materials that are inevitably derived from the manufacturing process of major products.

*2 Under the Feed-in Tariff system for renewable energy, the Japanese government guarantees that electricity generated from renewable energy sources will be purchased by electric power companies for a certain period of time at a certain price.

*3 BMecomo has already completed combustion tests for production by-products generated from beverages, and has confirmed that even fuel with a high moisture content of over 60% can be used without problems, provided they are with other fuels. Combining power plant operators' expertise and data analysis using BMecomo has also resulted in the accumulation of unique blended knowhow.

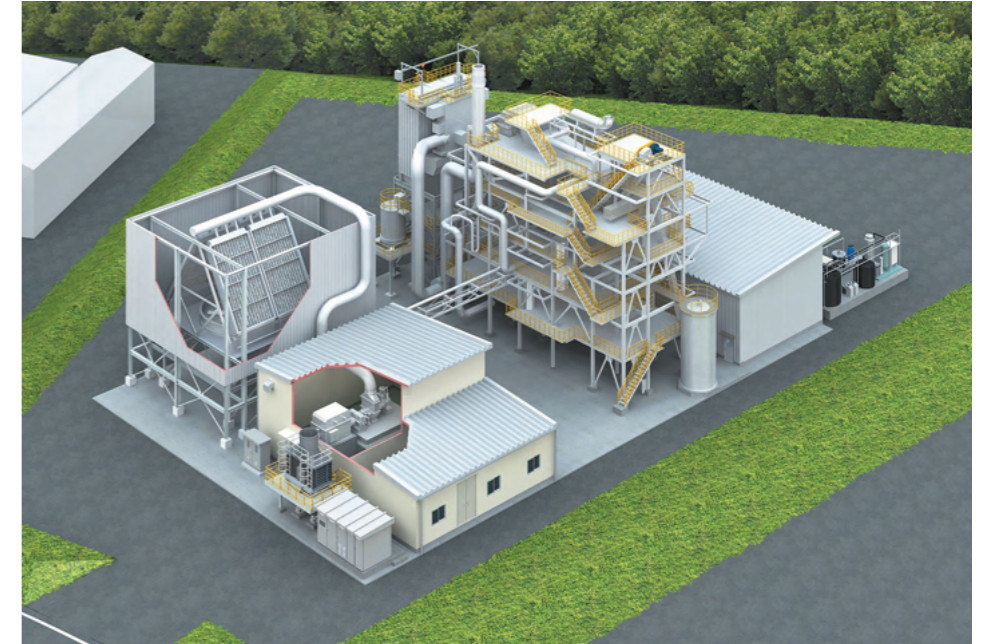
Conceptual Diagram of Internal Carbon Circulation System



POWER AID MIE Shin-Biomass™ Matusaka Power Plant scheduled to start operating in January 2025

The POWER AID MIE Shin-Biomass™ Matusaka Power Plant, now under construction in Matusaka City, Mie Prefecture, is scheduled to begin operating in January 2025. The plant will use waste mushroom beds (spent medium) from the Mie Mushroom Center of Hokuto Corporation in Taki Town, Mie Prefecture, as well as discharged wood waste and plastic resources mostly from neighboring areas in the Chubu region, as fuel.

The generated electricity will be supplied to fuel supplier Hokuto Corporation for a 15-year period. The plant will contribute to the building of a regional circular economy of resources and energy while reducing the burden of waste disposal operations on the town of Taki.



| | |
|------------------------------|---|
| Facility name | The PowerAid Mie Shin Biomass™ Matusaka Power Plant |
| Location | Woodpia Matusaka, 24 Kinosato-cho, Matusaka City, Mie Prefecture |
| Sponsors | Japan Asia Investment Co., Ltd., HASEKO Corporation, BMecomo CO., LTD. REXPORT Co., Ltd., JA MITSUI LEASING, LTD. |
| Power generation scale | 1990kW |
| Estimated annual output | About 16.47 million kWh (Estimated transmission: about 15.15 million kWh) |
| Fuel used | Waste mushroom beds (spent medium) from the Hokuto Corporation's Mie Mushroom Center in Taki Town, Mie Prefecture; wood waste and RPF discharged from neighboring areas in the Chubu region |
| Scheduled start of operation | January 2025 |



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(Business hours: M-F/ 9:00-17:00)

Use this QR code to see BMecomo's special website!

URL: https://bmecomo.com/about_en.html

Click here to see a video introducing services



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. 33: Sunao Nakagawa

Although few people today know of him, Sunao Nakagawa once reigned supreme in Japan's television industry. He served three terms, for a total of six years, as president and chairman of TV Tokyo Corporation, where I worked for many years. He also served as chairman of the Japan Commercial Broadcasters Association for 20 years, starting in 1975. While he shunned me in the early years, he loved me later on — at least this was the impression I got.

Our initial disagreement took place at the first meeting of company executives and union leaders immediately after Nakagawa took office as TV Tokyo president. It all began when Nakagawa mistook me for Takuo Kudo, a junior union delegate who vehemently denounced the

company's actions, even though I was not present at the meeting. Perhaps Kudo and I looked that much alike. Shortly afterwards, our union conducted an action called Operation Family Postcard in which union members had their families write postcards to the new president. I had my two young sons write postcards of protest to him.

Even now, I remember what they wrote. I had my younger son write, "My dad didn't take me anywhere during Golden Week holidays this year. When I asked him why, he said it was because his salary is low. Please give my father a raise." My eldest son, who was older by several years, wrote, "I saw a movie called *One Flew Over the Cuckoo's Nest* and was surprised at how similar it was to my father's company. Please become a proper company as soon as possible."

Of the two postcards, the one written by my eldest son apparently infuriated Nakagawa. *One Flew Over the Cuckoo's Nest* is a movie starring Jack Nicholson set in a psychiatric hospital. My boss chastised me, "You are a candidate for an executive position. Why compare your own company to an insane asylum?!" Indeed, anyone would have thought the parent, not the child, had written that postcard.

But there was another kind of encounter. It was probably the following spring. After I had gotten my regularly scheduled promotion to section manager, there was a meeting for lower-level managers. After explaining the personnel changes, Nakagawa asked each employee who had been promoted to speak about his or her aspirations. The room, on the building's top floor, was facing the strong sun and it was hot. My turn was a long time coming, and I was dozing off when I suddenly heard a voice calling my name. It was the president. "Uemura, I want to hear about your aspirations."

I completely forgot the comments I had prepared and instead said, "Ever since I became a chief, I've been working with the goal of becoming section manager. I have no intention of changing now just

because I have the title. I will continue doing what I have always done." Perhaps he liked this answer, because from that point, Nakagawa's attitude toward me slowly changed.

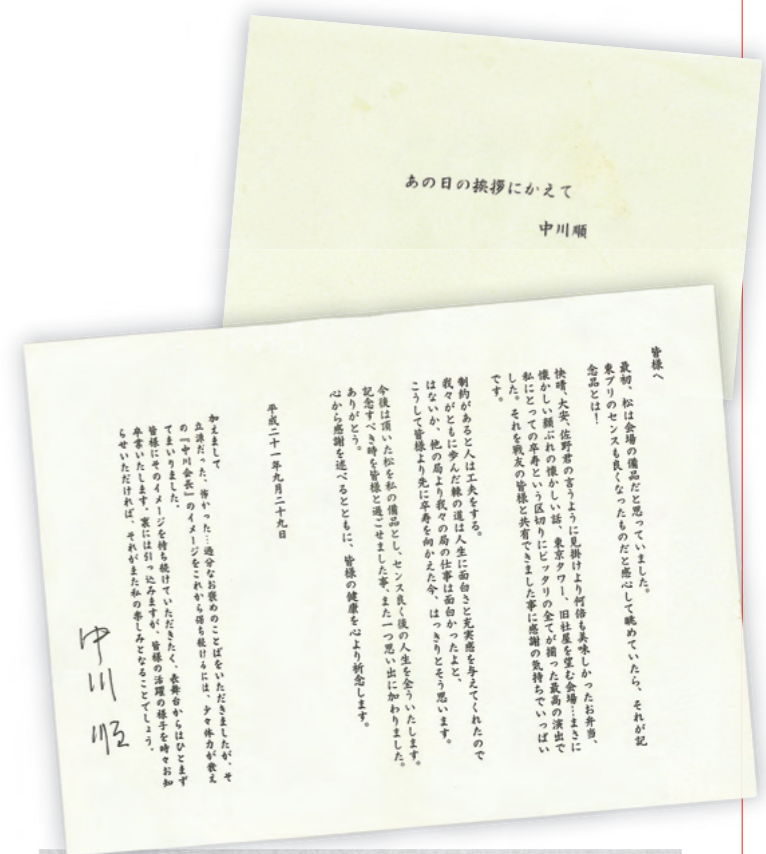
He once came by my desk where I was working and handed me a copy of *Zasshikisha Ikejima Shinpei* ("Shinpei Ikejima, Magazine Writer"), saying, "There's something in here about you." Shinpei Ikejima, the former president of the publishing company Bungeishunju Ltd., had been my father's first student at Gochu (now Koishikawa Secondary School). Ikejima had been taken on in the first round of Bungeishunju hires, where my uncle the writer Sanjugo Naoki was associated. For the first episode of the TV Tokyo program *Hito ni Rekishi Ari* ("Everyone Has a Story"), which was produced with support from Bungeishunju Ltd., the decision was made to bring together all of the winners of the Akutagawa and Naoki Prizes with Ikejima as the central figure of the show. Ikejima was also the chairman of the Society for the Promotion of Japanese Literature, the organization that conferred these literary prizes, and I helped negotiate his appearance on the program. The article noted that *Hito ni Rekishi Ari* ("Everyone Has a Story") was Ikejima's only television appearance before his death. Nakagawa was kind enough to bring me a copy of the book when he read the article.

Ten years after his death, I believe Nakagawa still deserves credit for his acumen in scooping 215 front-page stories a year as a reporter for the Nikkei newspaper and in erasing TV Tokyo's accumulated losses by reducing the company's capital and increasing its affiliated stations.

Not to boast, but I do have one other memory of Nakagawa. The *Hito ni Rekishi Ari* ("Everyone Has a Story") advertisers once held a cocktail-style party at the Nissay Theatre. There was a sumptuous buffet of snacks from the Seto Inland Sea brought in from Osaka, and Kiku-Masamune sake was served in fresh green bamboo tubes. Nakagawa, who was standing next to me, asked, "What is your choice of sake?" Having heard that he was fond of Michisakari sake from Gifu Prefecture, a favorite of the infamous Kamakura literati, I quickly responded, "Michisakari is good, but I drink Koshi no Kanbai." Koshi no Kanbai was a very popular sake at the time and difficult to find. "Mmm. That's quite hard to get hold of," he replied. "Oh no, it's easy. My father was a teacher in Niigata, so I can get as many bottles as I want. If you'd like, I could bring some to you tomorrow," I offered.

And I used the offer to make a simple deal with the president. "In return, you promise to rate my job performance bonus A level." (A was the highest rating.) He agreed. The next day, I delivered two bottles of Koshi no Kanbai to the president's office, and needless to say, my next bonus rating was an A.

After moving off the front lines, Nakagawa seemed lonely. He would sometimes call me to sit with him in the evening. Although I had never associated with the Nakagawa faction, after he retired, I was invited by his relatives to his 88th birthday celebration. The party was held in a large room at the Tokyo Prince Hotel. From the window, there was a view of the old TV Tokyo building. It was a venue befitting the great man who had resurrected TV Tokyo. I still have the thank-you letter I received on that occasion. Though not written by hand, I think it is a well-written letter — simple and to the point.



Sunao Nakagawa

Businessman and newspaper reporter
1919 – 2010



Born in Hiroshima Prefecture in 1919. After graduating from the Faculty of Economics at Keio University, Nakagawa joined *The Nihon Keizai Shimbun* in 1946. As a newspaper reporter, he broke many major stories, and after serving in a number of different positions at the newspaper, including head of the Economics Department and Economics Bureau Chief, he was appointed General Manager in 1970. In 1975, he took over as president of TV Tokyo Channel 12 Television (now TV Tokyo), establishing a network of channels anchored by TV Tokyo Channel 12 Television. From 1984, as chairman of the Japan Commercial Broadcasters Association, he was instrumental in establishing the new order of key broadcasting stations in Japan. In 1980, Nakagawa was honored with the Medal with Blue Ribbon and received the Order of the Sacred Treasure, First Class in 1989. He died of heart failure in May 2010. Nakagawa was 90 years old.



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.

Report on OJO+ Collaboration Event “Calligrapher Shoko Kanazawa Exhibition”



OJI FIBER CO., LTD. and Tobu Department Store Ikebukuro held a collaboration event, entitled “Calligrapher Shoko Kanazawa Exhibition: Artistry with Brush and Ink That Stirs the Soul,” over a period of four days, from Saturday, May 13 to Tuesday, May 16.

Born with Down syndrome, Shoko Kanazawa began studying calligraphy at the age of five under the instruction of her mother, Yasuko. Her calligraphy, which she creates with a meditative devotion, has been exhibited at Kennin-ji Temple in Kyoto alongside the national treasure Wind God and Thunder God Screens by Sotatsu Tawaraya. Moreover, her art has also been highly acclaimed overseas and continues to fascinate people all over the world.

Shoko Kanazawa first encountered OJO+ five years ago. When President (now Chairman) Hiroyuki Shiraiishi of OJI FIBER saw her artwork at an exhibition held at Kencho-ji Temple in Kamakura, he was so impressed by Ms. Kanazawa’s vigorous calligraphy style and words that later he asked her mother, Yasuko, to directly collaborate with her. Both Shoko and Yasuko understood the merits of OJO+ and willingly agreed to collaborate. As a result, numerous projects came to fruition.

Many of the works exhibited at this event were created on OJO+. Compared to regular writing paper for calligraphy, OJO+ has a porous structure and good ink absorbency, which apparently makes it suitable for applying lines in which the texture of the ink breaks up on the brushstrokes (an effect known as “*kasure*”). OJO+ is also popular for its strength,

which makes it tear resistant and ensures its long service life. Kanazawa’s original works and reproductions, as well as calligraphy-decorated OJO+ items, such as temple stamp books, clasp wallets, and pouches were sold at the exhibition venue. The collaboration event with OJO+ attracted many visitors and concluded as a great success. Going forward, OJO+ will continue to expand its range of applications, and its potential is well worth keeping an eye on.



Compared to works created on regular calligraphy paper (left), in which the ink uniformly penetrates the paper to the very last stroke of the brush, works created on OJO+ (right) easily produce the effect of ink breaking up on the strokes, which gives the characters a vibrant, three-dimensional appearance.

Contact information for questions and inquiries regarding OJO+

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Deepen

Catch Up on the Latest News at KPP

▶ Solution proposal service site SHIFT ON adds SHIFT ON paper

We’ve added SHIFT ON paper as a new business area to our solution proposal service website SHIFT ON, which we introduced in Vol. 50 of TSUNAGU.

SHIFT ON paper offers total paper solutions, including FSC-certified paper products, recycled paper and other environmentally friendly products, as well as one-stop total work process coordination services, from design to production, processing, and delivery. It also supports the building of optimal environmentally friendly systems for collecting and recycling used products.

SHIFT ON paper

<https://shifton.kpp-gr.com/shifton/shifton-pa/>



Inquiries regarding SHIFT ON website

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MAIL: kpp_marketing@kpp-gr.com

Three unique advantages offered by SHIFT ON paper

01. Proposals for planning and paper material that meet client needs

The most important mission when creating paper-based information media is delivering the message to the client’s intended audience. SHIFT ON paper gives shape to what the client needs to convey by making it clear who it’s for, what it is, and in what form. Of course, the client can also leave the choice of paper type and material to us. Then we’ll propose the optimal media, keeping in mind functionality, price, and whatever other factors the client wishes us to consider.

02. Total coordination, from design to production and delivery

We use the optimal materials to give form to content ideas based on the client’s theme. KPP Group Holdings’ extensive experience enables us to work with our clients to create satisfying products based on their visions. Clients do not need to ask multiple companies to make their product. SHIFT ON paper’s one-stop service from design to delivery is all they need.

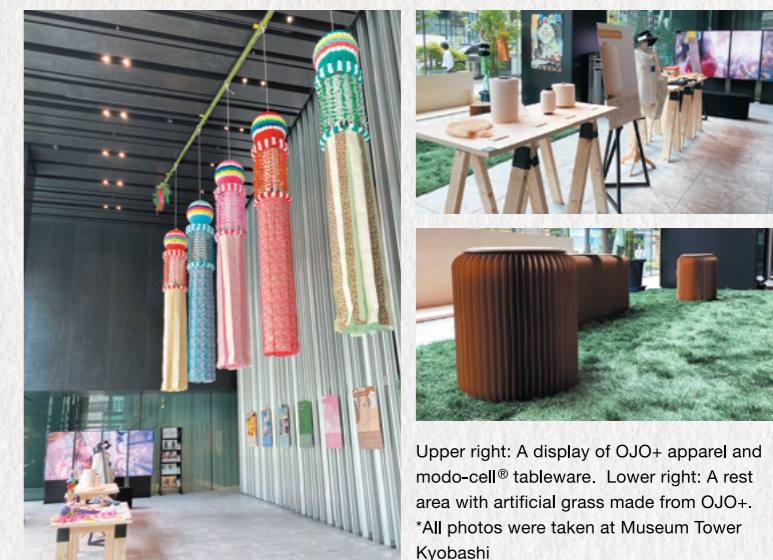
03. Creating an optimal environmentally friendly system

SHIFT ON paper not only uses environmentally friendly materials, but also takes responsibility for post-use disposal of products. This system, which recycles used products back into usable materials, not only demonstrates a stance that is considerate of limited resources, but also contributes to a recycling-oriented society as we ourselves provide the materials we need to make our own products.

▶ Two Tokyo venues display Sendai Tanabata decorations

Sendai Tanabata decorations made by KPP group company Narumiya Kami-shoji Co., Ltd., are on display through Sunday August 6. You can see them at Museum Tower Kyobashi until July 14 and at Ginza Shochiku Square from July 22 through August 6. You can also enjoy watching videos showing the making of the Tanabata decorations and the display set up on the day of the event.

There is also an area that introduces our recycling-oriented business model, and exhibits products using OJO+ paper yarn manufactured and sold by OJI FIBER CO., LTD, as well as tableware and bamboo paper made from modo-cell®, a non-plastic material derived from the residues of bamboo and other plants. We hope you’ll take this opportunity to visit the exhibition.



Upper right: A display of OJO+ apparel and modo-cell® tableware. Lower right: A rest area with artificial grass made from OJO+. *All photos were taken at Museum Tower Kyobashi

INFORMATION

Museum Tower Kyobashi

Friday, June 16 - Friday, July 14
9:00-19:00 (closed Saturdays and Sundays)

Ginza Shochiku Square

Saturday, July 22 - Sunday, August 6
8:00-21:00 (open 7 days a week)

*Admission: Free for both venues



Book House Cafe

1F Kitazawa Bldg., 2-5 Kanda Jinbo-cho,
Chiyoda-ku, Tokyo

Tel: +81-3-6261-6177 (Inquiry for books or event)

+81-3-6910-0819 (Reservation for cafe or bar)

Business hours: 11:00–18:00 (Bookstore and cafe)

20:00–23:00 (Bar, weekdays only)

*Last order for cafe: 17:00

Closed: Year-end and New Year holidays

<https://bookhousecafe.jp/>



Bookstore community cafe offers diverse culture expressions related to picture books and children's books

The Kanda Jimbo-cho district is Tokyo's "booktown," with many bookstores lining its streets. In this area, where one can find all kinds of books, the Book House Cafe specializes in the latest picture books and children's books. The store, which offers over 12,000 titles, is designed with shelves low enough for children to easily find their mothers and a floor area spacious enough to navigate with a stroller. The store is bustling with customers of all ages, from mothers with toddlers with in tow to seniors looking for gifts for their grandkids. In addition to the sofa booths in the center of the store where customers can enjoy a meal or something from the cafe menu, there are three galleries on the first and second floors, where exhibits of original picture book illustrations, talk shows with authors, live music performances,

and many other special events are held. "We're a bookstore, but we also want to be a place where all kinds of people can feel at home and where a community can be built," says store president Yoshiko Imamoto, who runs the place. In 2017, she renovated the first floor of the building housing the family business, Kitazawa Bookstore, which specializes in Western books, and reopened the floor as the Book House Cafe. The store is now a picture book- and children's book-themed hub where all kinds of information and people come together—a bridge that connects authors, readers, and all picture book lovers. Imamoto adds, "Even so, our main business is bookselling. Selling new books keeps the economy of authors, publishers, and the paper culture of papermaking, printing, and bookbinding going, so

we're completely committed to being a bookstore."

In a time when online bookstores are thriving, the Book House Cafe is a place where kids, the most important book readers, can actually take a book in their hands, check the size and feel of the paper, and choose the one they want. The Book House Cafe allows visitors to enjoy the appeal of picture books firsthand through a combination of elements.



The book bar Lilliput opens at 8 p.m. on weekdays. Here you can enjoy a drink while listening to a picture book reading.



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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