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ISKAN

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Master
Special Issue

Takashi Ohta's Semi-3-Dimensional Artworks Depict Stories from Everyday Life

Advance

PEPAPON: Creating Paper Capsule
Toys to Contribute to Environmental
Conservation and Social Welfare

Special Feature

Looking Back on
100 Years of History
in the Paper Industry

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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Takashi Ohta's Semi-3-Dimensional Artworks Depict Stories from Everyday Life

Takashi Ohta creates figurative works of art that realistically depict cityscapes and human conduct by combining layers of paper cutouts based on meticulously calculated compositions. These semi-3-dimensional tableaus made of paper of different textures and colors reproduce not simply the intricate beauty of a cut-out landscape, but also the small dramas of everyday life, woven together by people with diverse and unique expressions. Through the words of the artist, Takashi Ohta, we will explore the hidden charm of these works that stir emotions deep in the hearts of the viewers.



Ikebukuro East Exit: SEIBU department store

350mm (height) x 500mm (width) x 350mm (depth)

Rail & Road

Transcending Time: 100th Anniversary of Kiyose Station
400mm (height) x 900mm (width) x 400mm (depth)

Kiyose Station was opened on June 11, 1924 as a station of the Musashino Railway, the predecessor of the Seibu Ikebukuro Line. Ohta, who was born in the area, created this work of art depicting Kiyose Station as part of a commemorative project celebrating the station's 100th anniversary. In the composition, which shows the station building as seen from the railroad crossing on the west side of the station, where the tracks and the street meet, Kiyose residents, dogs, vehicles, and train cars coexist in a way that blends past and present and transcends time and space.

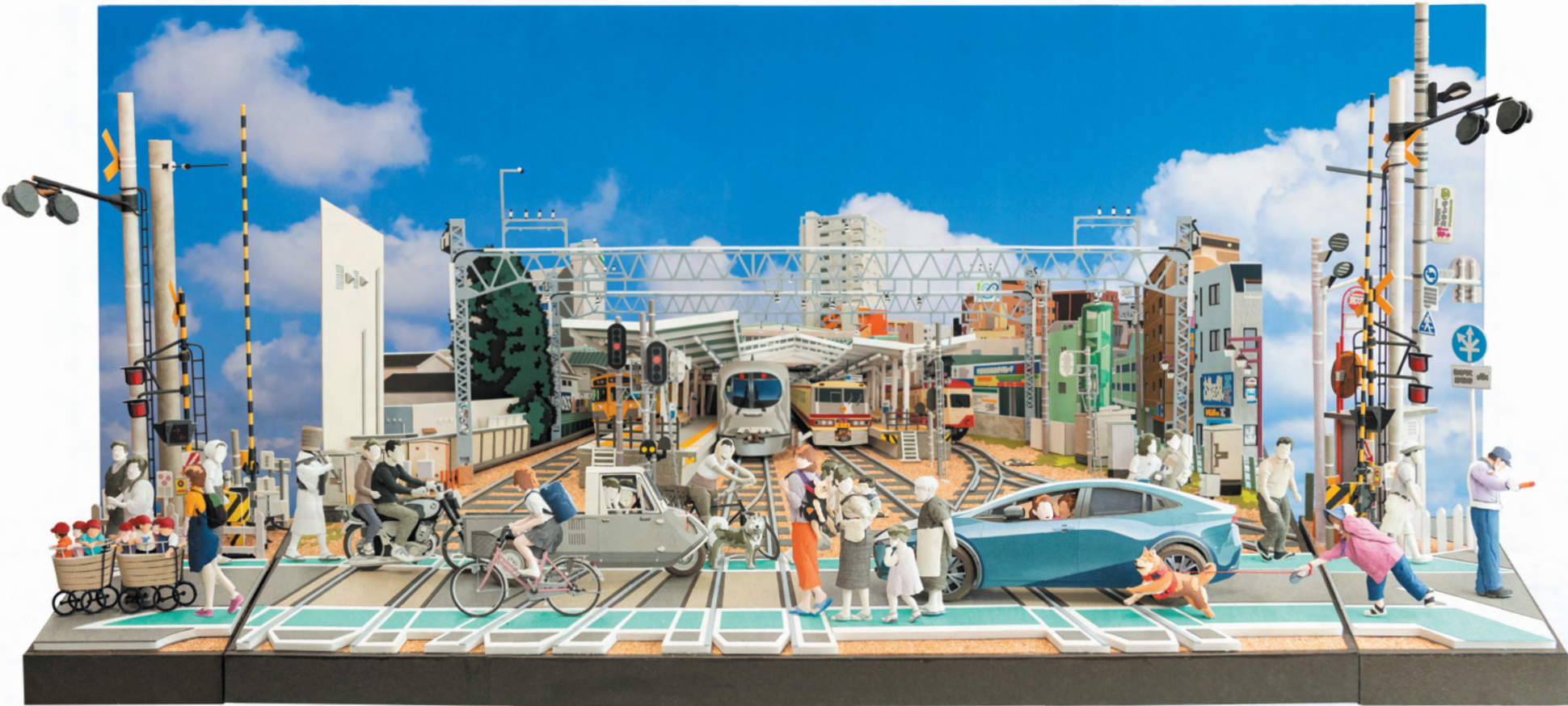
INFORMATION

In addition to the exhibition of Takashi Ohta's artwork and a talk session with the artist, the project also includes various other events related to Kiyose Station.

Kiyose City Folk Museum
Special Exhibition
Kiyose Station: A 100-Year Story of Kiyose
—A Town That Changed Along with the Station

Venue: Kiyose City Folk Museum (2-6-41 Kami-Kiyoto, Kiyose City, Tokyo)
Duration: Currently open – Sept. 1 (Sun.)
*Closed on Mondays; closed on Tuesdays when Monday is a national holiday
Open hours: 9:00 – 17:00 *Last entry: 16:30

Takashi Ohta Talk Session
Date & Time: August 17 Sat. 13:30-15:00
Venue: Video exhibition room, Kiyose City Folk Museum
To attend the event, apply by phone or fill out the online application form.



Right: The dynamic and happy expression of the Shiba dog as it suddenly takes off running is beautifully rendered. The wrinkles in its owner's clothing and the gesture of holding down her hat are all details that add a sense of reality to the scene.
Left: Historic models of Seibu Railway train cars wait at the platform. The gravel used to pave the tracks is made of cork.

I want to convey the charm of a place to as many people as possible through my work.

By cutting out familiar scenes from our daily lives and inserting people talking with one another, dogs with adorable expressions, and cars realistically rendered down to the shine, the artist weaves rich and profound narratives. As a pioneer of paper art, Takashi Ohta creates works that are full of surprises and joy beyond the realm of realistic depictions, and are humorous with a human touch.
Ohta began creating paper art a few years after graduating from the

Nihon University College of Art. Having always excelled in the precise depiction of images, he embarked on a search for original means of expression, which led him to a new technique of layering sheets of paper cut along line drawings to express depth. "Ever since I was a child, I loved to draw pictures, but realistic reproduction alone was not enough for me to survive as an artist," he says. "With this in mind, I came up with the technique of creating light and shadow by layering and curving paper."
Ohta's major turning point came in 1995. He was commissioned to create a series of works for the automotive magazine *CAR GRAPHIC*, which led to a busy schedule of creating new works every month. "The readers of the magazine were passionate about cars, and many of



Right: The three-wheeled cars that were in active use after the war are rendered in monochrome to distinguish them from the modern bicycles that residents ride.
Left: The facial parts of the human figures are arranged into subtle expressions by pulling out or pushing in the incisions.

them were particular about details and expressions, so I sometimes received elaborate comments from them, but I accepted these comments as loving words of encouragement (laughs). This series, which ran for 26 years, gave me the opportunity to present my work to a wide audience," Ohta says. His subsequent works, published monthly in the magazine, attracted a great deal of attention, and the following year Ohta held his first solo exhibition. Since then, his work has been widely featured in various media, and he has been inundated with commissions from companies, municipalities, and art museums nationwide.
The essence of Ohta's work is that he uses dozens of different types of paper with distinctive textures to realistically recreate each scene.

He creates his own unique world view by selecting the most appropriate paper based on the detail and pattern of the embossing and the texture and hues of the paper, and by combining papers of different textures to convey the appearance of wood, brick, steel, and stone for buildings, and jackets, knitwear, and jeans for people. "I have experimented with all kinds of paper," Ohta says. "Compared to the traditional art of paper-cutting *kiri-e*, my work has a different kind of precision, visually conveying warmth and nuance that only paper can express." Ohta's artworks, which resonate with the hearts of viewers, are based on his many years of in-depth exploration of different paper types in search of the essence of paper.
Last year, Ohta raised funds through crowdfunding and held a gallery

Creation of artwork



① Use a pattern cutter to cut the pieces from the pattern paper. ② Use an awl to give the pieces a rounded shape. ③ Place the cut pieces in temporary positions and check the balance of color combinations, etc. ④ The paper stock used is organized by texture.



Soar up GINZA SKY
350mm (height) x 600mm (width) x 300mm (depth)



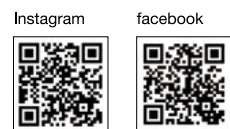
Smile to the Future: 2021 Grand Emio Tokorozawa
350mm (height) x 600mm (width) x 350mm (depth)



Sleeping Beauty
350mm (height) x 450mm (width) x 300mm (depth)



exhibition on the streets of New York City to spread the appeal of Japan's distinctive and beloved paper art to the world. "In the future, I intend to promote my works under the theme of 'conveying information,' for example, by uploading videos to social medias. I hope that my work will serve as an opportunity for people to learn about the charm and history of the places they represent. Beginning with places near and dear to me, such as Kiyose, where I was born and raised, Ekoda, where I graduated from university, and Ikebukuro as the starting point, I would like to contribute to conveying the local charm by creating artworks for each station along the line," says Ohta. Stay tuned for more from this artist who, even now that he has achieved recognition, continues to challenge the status quo.



Takashi Ohta Paper Artist
Born in 1964 in Kiyose City, Tokyo. Graduated from Nihon University College of Art, Department of Fine Arts. Launched the *PAPER MUSEUM* series in the automotive magazine *CAR GRAPHIC* in 1995. In 2002, Ohta won the paper crafts championship on the TV Tokyo game show *TV Champion*. He is the recipient of various awards. He has exhibited his works at the *Kaminote - Nippon Exhibition* and held numerous solo exhibitions at art galleries and museums throughout Japan. Ohta is active in a variety of fields, such as creating opening title backgrounds for TV series and proposals for product promotions.

Deepen

Catch up on the Latest News at KPP



KPP Group 100th Anniversary Website Goes Live

In anticipation of November 27, 2024, which will mark the 100th anniversary of the founding of the KPP Group, we've launched our 100th anniversary website. The site serves as a hub for sharing information on anniversary projects and expressing gratitude to our stakeholders. This article introduces some of the site's highlights.

Top left: Afan Woodland of C. W. Nicol's Afan Woodland Trust
Top right: Paper yarn OJO+ Artificial Turf
Bottom left: FillPak TT paper cushioning material
Bottom right: Paper face cover

KPP 100th Anniversary Website
<https://100th.kpp-gr.com/>



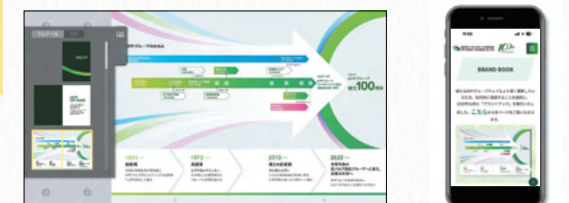
HISTORY

The site introduces the 100-year history of KPP Group, as well as the changes in the pulp and the paper industry over time, accompanied by rare photos from the past. The PC version displays topics related to KPP Group and the industry side by side. In the smartphone version, categories are indicated by icons, and the information is presented as a single chronology.



PHILOSOPHY

This page introduces the "KPP Group Way," which expresses the KPP Group's philosophy, the outline of the long-term management vision "GIFT+1 2024," and the 100th anniversary logo. You can also view our "Brand Book," a digital book that compiles the overall mission, vision, values, and other guiding principles of the KPP Group.



PRODUCTS & SERVICES

This section presents an overview of the Group's main businesses and recent initiatives, divided into six categories. In particular, "Latest Initiatives" introduces examples of products developed by each Group company, along with newly captured images.

1. Paper and Paperboard Business
2. Packaging Business
3. Visual Communication Business
4. Paper Manufacturing Materials (Pulp, Used Paper) Business
5. Environmental Business
6. Latest Initiatives



EVENT

Information is available on events related to the 100th anniversary. Planning is now underway for many events, which will be added and updated as details are finalized.



PEPAPON: Creating Paper Capsule Toys to Contribute to Environmental Conservation and Social Welfare

Capsule toys are products that pop out of small vending machines when customers insert coins and twist a lever. The feeling of anticipation, waiting to see what might come out, and the excitement when you get the item you wanted make the toys a form of amusement popular with everyone from children to adults. In this recent era, amidst the social movement toward decarbonization, a company called PEPAPON Co., Ltd. has come out with capsule toys made of paper materials. To learn more about the special appeal of their products, we spoke with President Takayuki Yokota and Mitsuru Aoyama of PEPAPON.

—What was the background that led to your development of the products?

One of our sales channels had been selling electronic components as capsule toys. One problem we experienced with that, however, was that when people took the contents out, the empty capsules would get discarded at the site. Because of that, we had to think of ways to encourage customers to take the capsules home to reduce the trouble of picking up waste and avoid inconveniencing shops and establishments in the area. The idea we struck on was to make the capsules out of cardboard. We consulted with a cardboard company we had worked with before and had them make prototypes. Then, when we tried using them in vending machines, we found that virtually none of the capsules were getting discarded as before, so we made the decision to move forward with commercial product development. Cardboard is an excellent material for recycling, featuring a recovery rate of about 95%, and that was another reason we decided on that course of development: the way it aligned with our hope to be able to contribute to achieving the SDGs.

—What was a particular challenge product development posed?

Shaping flat sheets of cardboard into nearly spherical forms requires shaping many small facets on the surface of the material. The more facets there are, though, the less strength the cardboard will have as a container. We engaged in repeated processes of trial and error to find the best way to make the capsules. Our priorities were keeping the number of facets as low as possible to ensure strength, realizing forms as close to spherical as possible so they would roll smoothly, and ensuring that assembly would not be overly difficult. The “rhombicuboctahedron” — a shape consisting of 8 equilateral triangles and 18 squares — was the optimal form that we eventually discovered. While this is a type of polyhedron that previously existed, to divide this form into upper and lower parts was an original PEPAPON design concept that we have officially registered.



Right: PEPAPON capsule toy corner set up as a permanent feature in the Tokyo Radio Department Stores (1-10-11 Soto-Kanda, Chiyoda-ku, Tokyo). Left: A PEPAPON capsule being assembled by a worker at a continuous employment support facility. Twenty such facilities are currently involved in PEPAPON production activities.



PEPAPON was established in 2022 as a business venture handling the planning, operation, and sales of cardboard capsule toys. The company has developed a series of products aligned with SDGs, making social and environmental contributions. Their efforts have attracted broad media attention.

—How are the capsules produced?

Another major feature of PEPAPON’s approach to business is that we entrust the production of our capsules to those with disabilities who work with Type B continuous employment support facilities and others who may have a hard time finding work with general employers. We provide part of PEPAPON’s proceeds as revenue for those facilities and as wages for the workers who assemble the capsules. We hope such efforts will help contribute to social welfare. The capsules do take time and effort to make, as each one has to be assembled individually, but they seem to be satisfying to work on, as the finished form and purpose of the product are clearly evident. Plus, since there are no concerns about product spoilage with time, we have been told workers from these facilities appreciate them as tasks they can work on whenever they have time. There are also more efforts underway linked to concepts of local production for local consumption. For instance, workers are handcrafting sweets to be sold inside the capsules. We aim to help support the workers in developing self-reliance through PEPAPON.

—What kind of settings have PEPAPON capsule toys been used in?

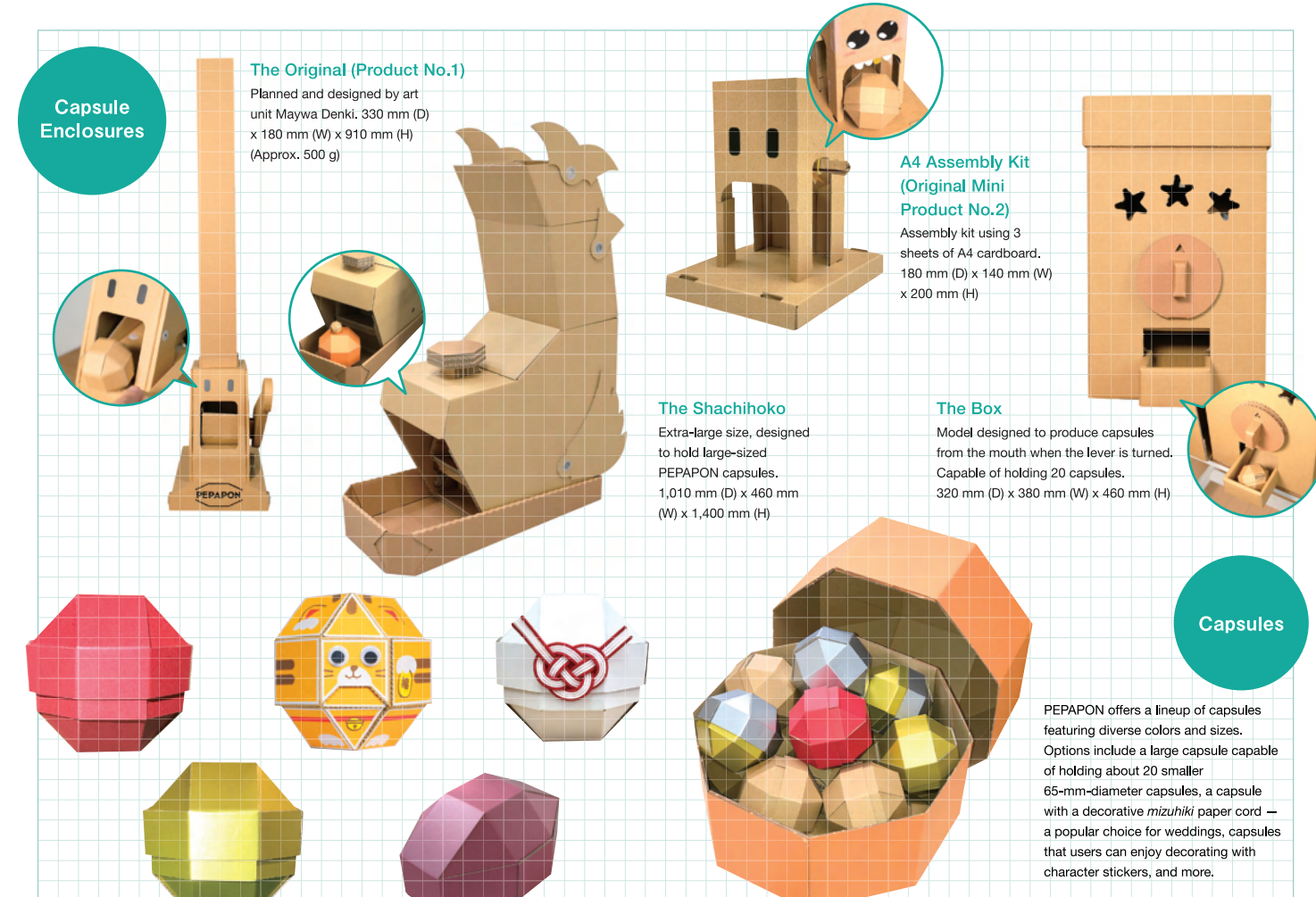
They have been used a lot in events held by municipalities featuring themes related to environmental conservation and the SDGs, for example. They were also used in an event for children hosted by a television station where participants got a chance to turn the handle of the capsule vending machine when they learned something about the SDGs, receiving a keyholder from inside the capsule as a reward.

—What types of items are sold inside the capsules?

We try to provide contents that relate to the SDGs, in addition to the packaging. One popular item, for example, is a snack made of crickets, which is associated with less greenhouse gas emissions than meats like beef and pork. We also offer kits for growing sprouts from organic seeds.

—Finally, what are your thoughts for the future with PEPAPON?

Along with the capsules we make, PEPAPON has created a variety of cardboard capsule enclosures of different sizes, as well. We want to keep developing more new products with fun and surprising aspects, like a toy where capsules pop out when a sword is stuck in, a raffle wheel, a product inspired by a merry-go-round, and so on. Although it does cost more to make capsules out of cardboard than plastic, the cardboard material is almost completely recyclable as a resource. Rather than repeated mass production and mass consumption, I hope we can continue to promote an approach to product-crafting associated with minimal environmental impact, as well as social contribution benefits.



Capsule Enclosures

The Original (Product No.1)
Planned and designed by art unit Maywa Denki. 330 mm (D) x 180 mm (W) x 910 mm (H) (Approx. 500 g)

A4 Assembly Kit (Original Mini Product No.2)
Assembly kit using 3 sheets of A4 cardboard. 180 mm (D) x 140 mm (W) x 200 mm (H)

The Shachihoko
Extra-large size, designed to hold large-sized PEPAPON capsules. 1,010 mm (D) x 460 mm (W) x 1,400 mm (H)

The Box
Model designed to produce capsules from the mouth when the lever is turned. Capable of holding 20 capsules. 320 mm (D) x 380 mm (W) x 460 mm (H)

Capsules

PEPAPON offers a lineup of capsules featuring diverse colors and sizes. Options include a large capsule capable of holding about 20 smaller 65-mm-diameter capsules, a capsule with a decorative *mizuhiki* paper cord — a popular choice for weddings, capsules that users can enjoy decorating with character stickers, and more.

Popular Sprout-Growing Kit: Perfect for Children’s Science Projects

Popular Tanepon kits include seeds for growing sprouts along with soil inside PEPAPON capsules. Designed to allow the capsule to be used as a planter with the included oil-proof paper and soil, the kits can be used to grow sprouted vegetables with the addition of water alone. Currently, the kits are being introduced to aquarium visitors, as well as being available for sale at home improvement stores. The kits are popular for use in children’s summer vacation science projects.



PEPAPON Co., Ltd.

Address: 3F Horii Bldg., 2-12-6 Soto-Kanda, Chiyoda-ku, Tokyo
Official website: <https://pepapon.com/>
Instagram: https://www.instagram.com/pepapon_ig/
E-Mail: contact@pepapon.com



INFORMATION

Upcoming Exhibition Events
The 60th Japan DIY Homecenter Show 2024
Date and time: Aug. 29 (Thu) – 31 (Sat), 9:30–17:00 (–16:00 on final day)
Venue: Makuhari Messe (Chiba Prefecture)
The 66th Osaka International Gift Show 2024
Date and time: Sept. 12 (Thu) – 13 (Fri), 10:00–18:00 (–17:00 on final day)
Venue: OMM 2F exhibition halls (Osaka Prefecture)

PEPAPON as Customer Magnets and OEM Gems

Appreciated for their impressive capacity to draw customers, PEPAPON capsule toys have been used in numerous events held by municipalities and educational institutions throughout Japan. Besides being well-suited for events related to the SDGs, the environment, and community revitalization, plus hands-on product-crafting experiences, PEPAPON capsules are also optimal as OEM (original equipment manufacturer) products due to the special aptitude of the cardboard material for printing.



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. 37: Kan Kikuchi (Part II)

The first book I wrote after retiring from a corporate job to become a writer was a biography of my uncle, Sanjugo Naoki. It would not be an exaggeration to say that the story of the last decade or so of Naoki's life, before his untimely death at the age of 43, was an account of his relationship with Kan Kikuchi. Their first encounter in 1920 at the literary lectures organized by Naoki in Osaka laid the foundation for a deep friendship. One was short, sensible, and practical. The other was tall and had no common sense. The fact that these two people, so diametrically opposed in appearance, personality, and talent, got along so well is a testament to the strange nature of life. Three years later, in 1923, Kikuchi founded the magazine *Bungeishunju* with his own funds, and from the January issue onward, Naoki became a regular contributor of miscellaneous articles, as well as an anonymous author of scathing gossip articles about literary figures. These articles became very popular and helped *Bungeishunju* significantly increase its circulation. Naoki would come up with unique ideas and Kikuchi would implement them one after the other. They must have had great chemistry. The two of them owned a Roadster Panor (a car made by Ford) together. Under the names of Kikuchi, Naoki, and Naoki's lover, Orié Kozai, they owned the Bungeishunju Club,

a hangout for literary figures and employees, in Kobiki-cho. According to "Survey of Writers' Value," a gossip article published in *Bungeishunju*, in the "Fortune" criteria Kikuchi is listed as worth 280,000 yen, while Naoki is listed as "in debt." There is no way that Kikuchi and Naoki split the expenses for this club equally. I assume that Kikuchi knowingly covered Naoki's share of the expenses.

As one of the leaders of the literary world, Kikuchi often took care of struggling writers. There are stories that Kikuchi would randomly pull crumpled bills out of his pockets and just hand them to the writers, but some say that he was actually counting the money in his pocket. Perhaps that is why he was an excellent manager as well as a writer.

There is one more thing. I would like to add "a man of great common sense" to the list of Kikuchi's great qualities. Once, at a party, I received, as a souvenir, a copy of Kikuchi's will addressed to his eldest son and daughter. According to a commentary in *Bungeishunju*, Kikuchi had a bad heart from an early age and feared attacks. He suffered his first attack in 1926, and a few years later, around 1929 or 1930, he wrote his last will and testament in case of emergency. This is the will addressed to his eldest son, Hideki.

"Dear Hideki,
I hope you will listen to your mother, study hard, and get a job as soon as possible. Whatever you do, it is good to have a steady job. It is my hope that you will quickly start earning and become independent. I want you to be a devoted son to your mother. There is no one who loves you more than her. I am proud to have you as my child. Whatever you do, do not make your mother worry. Take good care of her.
Your father"

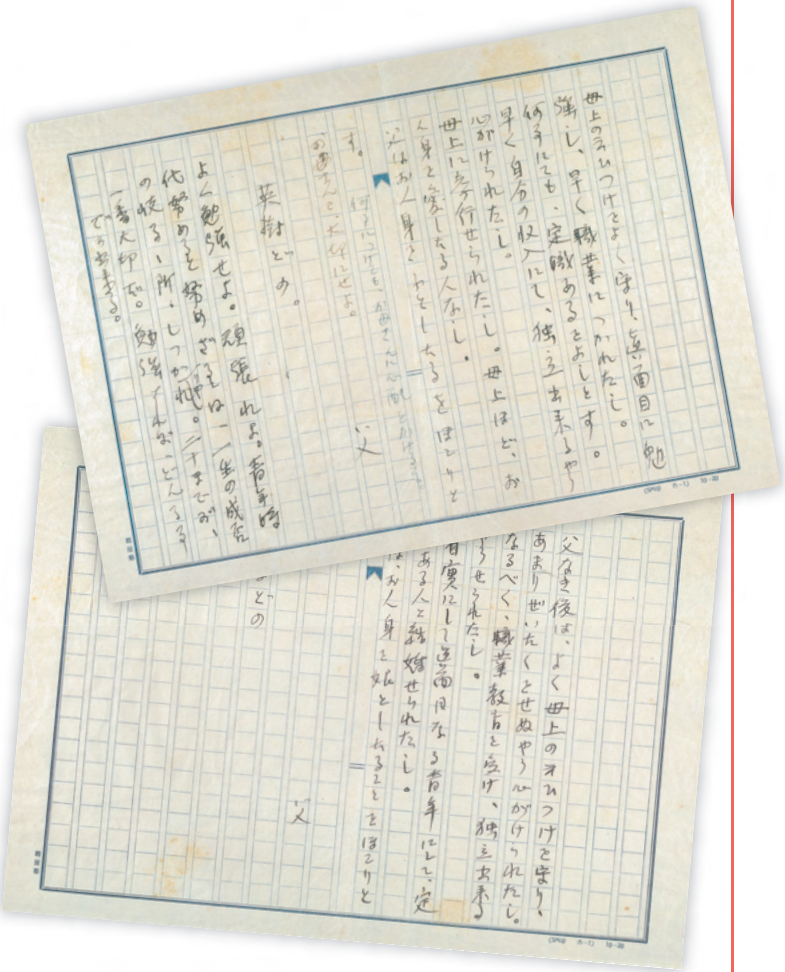
The two letters, kept in the bottom of a box, were discovered by Kikuchi's family after his death in 1948. The one addressed to his eldest daughter, Rumiko, had the same message. "Study, get a regular job, and listen to your mother." If it were me, I probably would have gone on a tangent, but these letters are simple and to the point, which I think is typical of Kikuchi.

They convey his feelings as a father in a very natural way without getting too emotional. This shows how their author was a man of great common sense.

There is so much I want to write about the friendship between Kikuchi and Naoki. Their relationships with women are also interesting, but I have to leave them out for lack of space on this page. Naoki died at the Imperial University Hospital on February 24, 1934, at the young age of 43, after a fierce battle with Pott's disease and meningitis. At the end of the previous year, however, he had built his first and only house in Tomioka, Yokohama. Naoki, who was in debt and struggling with writing and illness, built the house as his last home, but once he tried living there, on his own in the middle of nowhere, he felt lonely, so he moved back to the Bungeishunju Club in Kobiki-cho. However, Naoki suffered from tuberculosis, which was considered an incurable disease at the time. As his illness progressed, the number of visitors began to dwindle. Under these circumstances, it was Kikuchi who continued to show up at the club as usual. Driven by compassion, he tried his best to cheer up the lonely Naoki. Under the pretext of writing a serialized newspaper novel, Kikuchi showed up at the club almost every night. Before and after working on the manuscript, Kikuchi and Naoki sat across the table from each other and barely exchanged a word. They did not discuss art or make small talk. And since they had nothing to do, they decided to play Go. Kikuchi's *Go no Tenaori Hyo* ("The Book of Go Seigen's Top Games") is a mournful eulogy published in the April issue of *Bungeishunju*, immediately after Naoki's death, in which Kikuchi recalled their 13 games at the club over a period of about a month, from January 11, 1934 to February 9, when Naoki was hospitalized at the Imperial University Hospital. In the game of Go, Naoki was slightly stronger than Kikuchi, and in the beginning Naoki gave Kikuchi a three-stone handicap and won six games in a row. However, when they played a four-stone game, although Naoki seemed to be in an advantageous position, Kikuchi unexpectedly won by one point. After that, Naoki got sloppy and Kikuchi won four games in a row. Then, even though they went back to a three-stone game, Kikuchi still won three games in a row. They played their last game of Go on February 9, the day Naoki was hospitalized. By that time, his Go skills were falling apart. He was already showing symptoms of meningitis. Kikuchi won big, but as he wrote, "it wasn't enjoyable at all." After his defeat, Naoki called a car and left for the Imperial University Hospital on his own.

Unfortunately, I have run out of space on the page and cannot write about Naoki's agonizing battle with the disease from February 9 to 24. All of his hospital stays were handled by *Bungeishunju* on Kikuchi's orders. The wake was held at the Bungeishunju Club in Kobiki-cho, and the funeral service was held at the Bungeishunju office in Uchisaiwaicho. Kan Kikuchi chaired the funeral committee. Some of the serialized novels that Naoki labored over until shortly before his death were continued by his

friends. Kikuchi completed *Onnagokoro Sojoki* for the monthly women's magazine *Shufu no Tomo*. Kikuchi also bought Naoki's house in Tomioka. After paying off his debts, Kikuchi arranged for the family of the departed man to live there. In 1935, the year after Naoki's death, Kikuchi erected a monument in his memory at Tama Cemetery and established the Naoki Prize, which has been maintained to this day.



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.

Kan Kikuchi

Novelist, playwright, entrepreneur
1888–1948



Born in 1888 in Takamatsu City, Kagawa Prefecture. After graduating from Kyoto University, he worked as a city news reporter of *Jiji shimpo* ("Current Events"), while publishing short stories such as *Onshu no kanata ni* ("The Realm Beyond"), and establishing himself as an up-and-coming writer. In 1923, he founded *Bungeishunju* Ltd., and published the first issue of *Bungeishunju*. He organized the Japan Writers' Association, and became its first president in 1936. Kikuchi was also the first president of Daiei. His most famous works include *Tadanaokyo gyojo ki* ("On the Conduct of Lord Tadanao") and *Shinju fujin* ("Madame Pearl"). In 1935, Kikuchi established two prestigious literary awards, the Akutagawa Prize and the Naoki Prize, to commemorate the achievements of Ryunosuke Akutagawa and Sanjugo Naoki. His real name was Hiroshi Kikuchi.

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

KPP Sustainable Times

The circulation and recycling of limited resources and energy is an extremely important issue in today’s world. Based on the KPP Group mission of “Contributing to the realization of a recycling-oriented society,” we are working to build a sustainable society through our business activities.

Group Company Kokusai Pulp & Paper Co., Ltd. Obtains ISCC PLUS (International Sustainability and Carbon Certification)

In April 2024, Kokusai Pulp & Paper Co., Ltd. obtained ISCC PLUS (International Sustainability and Carbon Certification), an international certification concerning sustainable products, with the objective of meeting increasing demands for deplasticization and reduced plastic use.

ISCC PLUS is a form of international certification attesting that proper management is being conducted with regard to biomass-derived products handled by companies throughout their supply chains in all stages, from the procurement of raw materials to manufacturing and shipment. This certification has enabled the sale of ISCC PLUS certified products, including films for food items that include biomass-derived raw materials using the mass balance method.¹ This is effective as of March 2024 through the Tokyo Head Office, Kansai Branch (Osaka City), and Chubu Branch (Nagoya City).

The KPP Group has set a target of “2050 Net Zero”: offsetting the amount of CO₂ emitted in its business operations to achieve net-zero emissions by 2050. Through its ISCC PLUS certification, Kokusai Pulp & Paper will work to expand its handling of standards-compliant biomass products and advance further initiatives aimed at reducing environmental impact.

1.A method in which, during the process of turning raw materials into final products and the distribution process (chain of custody), raw materials with certain properties (e.g., bio-based raw materials) are mixed with raw materials that do not have the properties (e.g., fossil-based raw materials); thus, the properties are assigned to a portion of the product according to the amount of input of the raw materials with those properties.
(From the Ministry of the Environment’s “Roadmap for Bioplastics Introduction”)

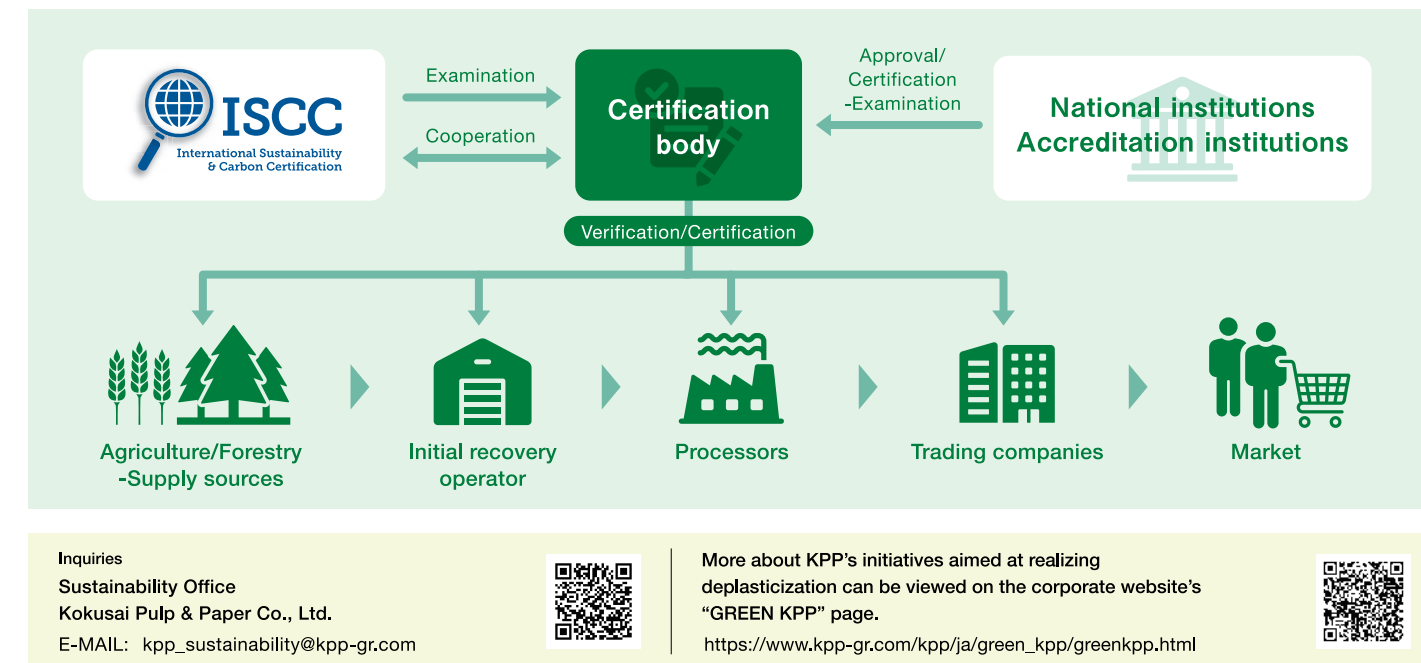
What is ISCC?

ISCC, which stands for International Sustainability & Carbon Certification, is an international certification system for sustainable raw materials (recycled and biomass raw materials). It is intended to guarantee that proper management of recycled and biomass raw

materials is being conducted in supply chains, including the product manufacturing stage. There are two main ISCC certification schemes: ISCC EU for the European region only and ISCC PLUS, covering areas outside the European region as well.



ISCC Certification Process



New Company Established to Engage in Production and Sales of Agricultural Products

As part of its commitment to a comprehensive recycling-oriented business model, Kokusai Pulp & Paper Co., Ltd. has established KPP Agri-Solutions Co., Ltd. as a new company to engage in the production and sales of agricultural products, with a key focus on sorghum (shown in photo), a cereal crop in the grass family. The joint-venture company was established through joint investments by Mr. Masashi Takahashi and Ebisu Kensetsu Co., Ltd. with the support of the Norinchukin Bank.

Japan's agricultural sector faces a variety of mounting issues, including the aging workforce and chronic shortages of successors. In addition to providing agricultural work services such as harvesting and tilling as a contractor, the new company will work to contribute to the revitalization of

Fukushima Prefecture's Hamadori region, where agricultural production had to be discontinued in the aftermath of the 2011 nuclear power plant accident, by working to resume production in the area. It will also pursue market development with a view toward making use of the crops produced as biofuel, a renewable energy source, in the future.

Through these business ventures, KPP Agri-Solutions will work to contribute to new industry creation and agricultural promotion locally in the Hamadori region, as well as to find solutions to issues facing the agriculture and livestock industries throughout Japan and to help realize a carbon-neutral society.



Sorghum, a cereal crop in the grass family

KPP Agri-Solutions Co., Ltd.	
Address	5-2 Gongendo Machigashira, Namiemachi, Futaba-gun, Fukushima Prefecture
Representative	Atsushi Miyata, President and CEO
Business activities	Production, processing, and sales of agricultural products, livestock products, livestock feed, biomass fuel, and compost, as well as related intermediary services for these products; contracting of agricultural work; conveyance of agricultural products, vehicles, etc.; worker dispatching-related business; promotion of agricultural and social welfare cooperation, etc.

Looking Back on 100 Years of History in the Paper Industry

PART 2
1961-1985

As a special feature to mark the 100th anniversary of the KPP Group, we will present the history of KPP's development over the past century in a series of four articles. We invite readers to follow the footsteps of the KPP Group throughout its long history, including social events and issues of each era, along with developments in the pulp and paper industry.

Social news and issues

1964

- Tokyo Summer Olympics (Japan wins 16 gold medals)
- Tokaido Shinkansen bullet train begins operations.



Photo: Mainichi Shimbun / Allo

1966

- The Beatles come to Japan, perform at the Nippon Budokan Hall.

1968

- Yasunari Kawabata is awarded the Nobel Prize in Literature.
- The first issue of Weekly Shonen Jump manga magazine is released.

1969

- Apollo 11 successfully completes the first manned lunar landing.

1970

- The Japan World Exposition is held in Suita, Osaka.



Photo: Mainichi Shimbun / Allo

1972

- Okinawa is returned to Japan.

1973

- The First Oil Crisis

1974

- Shigeo Nagashima (Yomiuri Giants) retires from professional baseball.

1978

- The Second Oil Crisis
- The skyscraper Sunshine 60 is opened.



Photo: Mainichi Shimbun / Allo

1983

- Opening of Tokyo Disneyland (Urayasu, Chiba)

1985

- The International Science Technology Exposition is held in Tsukuba, Ibaraki.

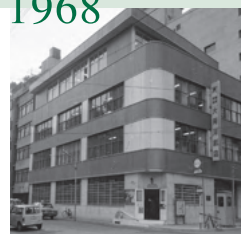
1960s

1970s

1980s

KPP history

1968



Tokyo Head Office

- The head office moves to Tokyo. (The Osaka Head Office becomes a branch, and the Tokyo Branch becomes the head office.)



Office work in 1965

1971

- Establishment of first overseas subsidiary in Australia (Daido Australasia)



Business meeting in 1970s

1973



- Merger with Oji Group Trading Co., Ltd. and change of the trade name to DaiEi Papers Ltd.
- Entry into the field of paper making materials (Capital 800 million yen)

1975

- Merger with Taisei Papers Ltd. to break through the recession after the oil crisis
- Reinforcement of the management structure (Capital 1,320 million yen.)

1976

- Establishment of overseas subsidiary DaiEi Hong Kong

1980

- Sales in the fiscal year ending March 1980 exceed 200 billion yen.

1982

- Establishment of overseas subsidiary DaiEi USA



Developments in the pulp and paper industry

1964

- Toyo Pulp Co., Ltd. launches an exclusive chip carrier.

1968

- Sludge pollution problem occurs at Tagonoura Port.



Photo: Collection of Fuji City

1970

- Japan becomes the world's second largest paper producer (12.97 million tons).

1985

- Annual production of paper and paperboard exceeds 20 million tons (20.47 million tons).

KPP Group 100th Anniversary Information

Environmental Event Rilakkuma x SPOGOMI to be Held as Part of SDGs Achievement Efforts

As part of the anniversary project, we will hold Rilakkuma x SPOGOMI, a collaboration between the nationally known character Rilakkuma and SPOGOMI, an initiative that combines the fun of sports with trash collection. Held in the six cities where the head office and branches of Kokusai Pulp & Paper Co., Ltd. are located, this event will provide an opportunity for all stakeholders to participate in social contribution activities while having fun. Details will be announced on our anniversary website in early August. We hope you will enjoy the event.



Editorial postscript

When you climb the stairs, ride the elevator, and look out over the landscape from the high vantage point you have reached, the people passing by and the towering buildings all look like miniatures, and the diorama-like expanse below may be a scene from everyday life so trivial that you will never even remember it. This scenery varies from person to person, depending on where the reader lives, but the scenes recreated through Takashi Ohta's paper craft in this issue's special feature (starting on page 1) represent a series of visual images that evoke a sense of déjà vu and nostalgia, as if one has seen them somewhere before. While dioramas such as

those in ordinary railroad models give an inorganic impression, Ohta's works convey a sense of warmth despite the fact that they represent what should be unfamiliar places. As I pondered the reason for this, a simple idea came to mind: it is because everything is made of paper. But when I asked the artist, he suggested that it was because the "texture and color of the paper, which are conveyed visually," give the viewer a sense of familiarity. Closer inspection reveals that the paper has been crumpled to give the arms and legs of the figures a fluffy texture, while the creases in their clothing produce a lived-in appearance, and the cut-out curved

surfaces create the impression that they are about to speak. On the other hand, although the buildings are represented by straight linear parts, the multiple layers of paper create a mysterious three-dimensional world. We hope that we can faithfully convey these exquisite images in full detail through the pages of the magazine. The theme of TSUNAGU is "rediscovering a fascination with paper." Nostalgic landscapes, born from paper and full of light and warmth, unfold beneath summer clouds.

(Tomoka Kato)



noma books

2F Yamatoya Bldg., 3-11-9 Okubo,
Narashino City, Chiba Prefecture

Tel: +81-47-409-3710

Open: 9:00-20:00 (last order at 19:30)

Closed: No regular closing days

Instagram ID: noma_books



A bookstore rooted in the community that enriches the “nooks and crannies” of daily life

The Okubo area is situated near the center of Narashino City, Chiba Prefecture. In a corner of the bustling shopping district that stretches about 600 meters north of Keisei Okubo Station, stands “noma books.” Akane Mawatari is devoted to supporting the management of small and medium-sized enterprises, and she opened the bookstore in 2022. A bookstore that had been in this shopping district for nearly 100 years was about to close, and the previous owner was looking for someone to take over the business. Mawatari says that she was chosen from a large number of applicants to enter the bookstore business. “The previous owner kept the store open until he was very old because it wasn’t good for this area, which has a lot of students, to be without a bookstore. I wanted to keep that sentiment going. I made the decision to open a bookstore more as a long-lasting business than something to chase profits.”

A look around the store’s shelves reveals a wide range of book covers displayed, including literature and business books, picture books, manga, and magazines. “When we buy books online, we tend to buy only books by the same author or something related, without paying attention to books in other genres. However, a physical store has books from various fields, so we can pick up a book that happens to catch our eye and also check out what’s inside. One of the charms of a local bookstore is the chance to encounter a book on something you hadn’t been interested in before. Some bookstores don’t allow in-store test-reading, but we provide chairs and sofas so that people can take their time and check out the contents,” says Mawatari.

Mawatari adds, “I chose the name ‘noma’ (‘period of time’) to express my hope that the store can offer a place and a time that is important to someone.” People of all ages

are welcome to stop by noma books any time of the day, any day of the week, and it is sure that people will love the place for a very long time as a bookstore that is vital to our city.



“I want to have all the books a town bookstore should have,” says storeowner Akane Mawatari.



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



KPPグループホールディングス株式会社
KPP GROUP HOLDINGS CO., LTD.

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Address: 6-24 Akashi-cho, Chuo-ku, Tokyo, 104-0044, Japan
TEL: +81-3-3542-4166 (main switchboard number)

<https://www.kpp-gr.com/en/>

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