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SUMMER
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Admire

Special Issue

Aomori Nebuta

Paper and Light as Three-Dimensional Art

Deepen Plus

New KPP Group Member:
Spicers Limited

Color

Rose Windows:
A Paper Art of Light and Colors

TSUNAGU Summer 2019

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Paper and Light as Three-Dimensional Art
Aomori Nebuta

The Aomori Nebuta Matsuri is one of the three grand festivals of the Tohoku region in northeast Japan. The stars of this festival are the *nebuta* floats, which are giant paper lanterns in human forms whose appearance thrills the crowd. Massive three-dimensional artworks of paper and light, these floats are becoming more popular outside Japan today. The play of light passing through the bold colors of the *washi* paper, which is shaped into complex and beautiful curves with wire, is delicate and delightful. These beguiling *nebuta* speak to the single-minded passion of the people in northeast Japan for preserving their local culture.

Although the theories on the origins of the Aomori Nebuta Matsuri festival are many and varied, the leading theory is that it developed from the tradition of floating lanterns to send off the spirits of the dead from the Tanabata festival, which came to Japan from China during the Nara period (710-794). It is believed that customs handed down over many generations in the Tsugaru region and events such as sending off the spirits of the dead, effigies used to ward off misfortune, and torch processions to drive away crop-eating insects were incorporated into the Tanabata festival and then morphed into the lanterns known as *nebuta*.

Source: Official Aomori Nebuta Matsuri website (www.nebuta.or.jp)

Seeing *nebuta* as works of art helps ensure the culture endures

The Aomori Nebuta Matsuri is held annually in August in Aomori City, Aomori Prefecture. The festival is widely recognized, both in and outside of Japan, as one of the most famous events representing Tohoku, even Japan as a whole. With more than 2.5 million visitors attending each year, the entire city is swept up in the excitement of the festival. The highlight of the Aomori Nebuta Matsuri is the parade of floats decorated with giant paper lantern figures. The floats, called *nebuta*, are massive, standing some five meters tall and nine meters wide. The human figures, three-dimensional depictions of warriors in rich bold colors outlined in powerful black lines, seem to float through the dark night. Swaggering as if alive, the *nebuta* are a striking and irresistibly alluring sight.

As the sweet smell of May fills the air, rows of large white tents appear in Aoiumi Park facing Mutsu Bay, and the residents of Aomori City start to get excited. The group of large sheds where the 22 giant *nebuta*, the stars of the Aomori Nebuta Festival, are crafted is referred to as Nebuta Rasseland. The name comes from the shouts of “*Rassera, rassera!*” from the *nebuta* dancers during the parade. These sheds are a hive of activity as production crews scramble to create their floats.

“The *nebuta* take a year to make,” declares Hiroo Takenami, a *nebuta-shi* who has created massive *nebuta* every year for the past 30 years or so. “Most people think that the process begins

when the sheds go up, but for us, this is the final stage in completing the *nebuta*. All year, I am going over several different plans in my mind, and by the beginning of autumn, we are working on the drawings for the piece we will put out next year.” The *nebuta* may be displayed on the streets for just six days during the festival, but each takes a year to complete, from planning the theme to building the frame, installing the electrical wiring, papering, and painting. All of this work requires extraordinary dedication on the part of the people involved.

There are about 40 people on the production team for one large *nebuta*, which is led by an artist called a *nebuta-shi* who is the creative force behind the process. The team’s skilled experts take turns through the different stages of production — carpenters build the supports with structural lumber, electricians install some 1,000 light bulbs and fluorescent lights inside the structure, and others apply the paper to the completed frame. “But not everyone on the staff makes their living at *nebuta*. Most volunteer on the team while working day jobs. The *nebuta* are produced from sketches, and there are no structural drawings, but we have worked together for so long that it is easy for everyone to understand the artist’s image. Some on the team have an artistic bent and want to someday create large *nebuta* of their own. So we consult with each other as we go through a process of trial and error to create works that are even more exciting.”

Even Takenami was not always able to make a living only in *nebuta* and had to take on other work to make ends meet. “My hometown of Tsugaru had a culture of *nebuta*, too, and I grew up watching them being made. I started helping out when I was in third grade in elementary school, and I knew that I wanted some day to make these giant Aomori *nebuta*. But through my junior high and high school years, I came to see just how hard it is to make a profession of it. Thinking about the future, I studied to become a pharmacist, but even after getting a job, I spent my time after work and on the weekends training under a master *nebuta-shi*. I was thrilled when my hard work was recognized and I was able to present my own large *nebuta* just before I turned 30. Since I had achieved my childhood dream, I did think about going back to the security of a profession. However, creating *nebuta* just felt more “me” than being a pharmacist. So at 35, I committed myself wholeheartedly. In the beginning, I still worked twice a week as a part-time pharmacist to make ends meet, but gradually I shifted to focusing only on creating *nebuta*. Thanks to the support of so many people, I am now able to make a living from *nebuta* alone.”

The Aomori Nebuta Matsuri was featured at the Japan World Exposition held in Osaka in 1970, and the festival took part in every Festivals of Japan event held at Meijiingu Gaien in Tokyo from 1971 to 1984. With this exposure, people across Japan suddenly

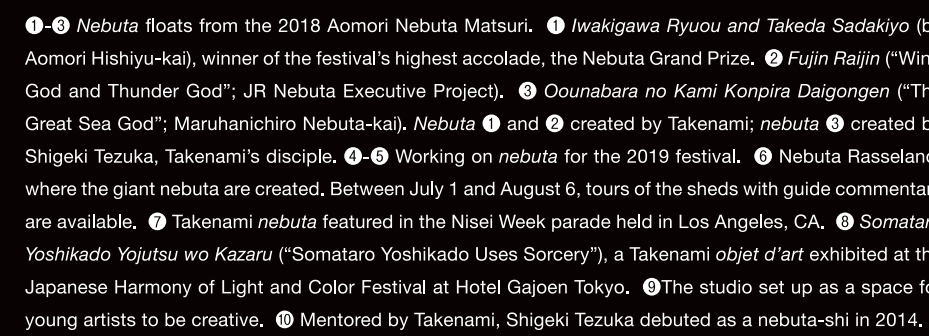
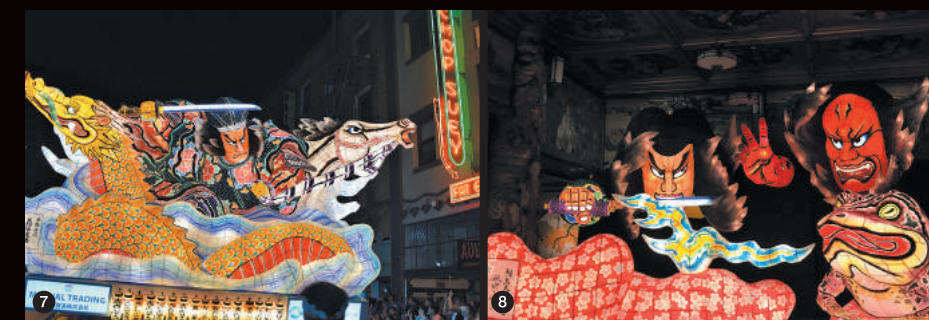


Hiroo Takenami

Nebuta Artist

Born in 1959 in Kidzukuri-machi, Nishitsugaru-gun (now Tsugaru City), Aomori Prefecture. Graduated from Tohoku Pharmaceutical University (now Tohoku Medical and Pharmaceutical University). Presented his first large-scale *nebuta* in 1989. Since then, Takenami has created new works each year and has become a renowned *nebuta-shi* (creative director of *nebuta* production), winning the Nebuta Grand Prize, the 30th NHK Tohoku Culture Award, and numerous other awards. In 2010, he established Takenami Hiroo Nebuta Lab for creating and studying *nebuta*, as well as providing information and fostering the next generation of *nebuta* artisans. He continues to explore potential new modes of expression using *nebuta*.

Takenami Hiroo Nebuta Lab website
takenami-nebuken.com



①-⑥ *Nebuta* floats from the 2018 Aomori Nebuta Matsuri. ① *Iwakigawa Ryuou and Takeda Sadakiyo* (by Aomori Hishiyu-kai), winner of the festival’s highest accolade, the Nebuta Grand Prize. ② *Fujin Raijin* (“Wind God and Thunder God”; JR Nebuta Executive Project). ③ *Oounabara no Kami Konpira Daigongen* (“The Great Sea God”; Maruhanichiro Nebuta-kai). *Nebuta* ① and ② created by Takenami; *nebuta* ③ created by Shigeki Tezuka, Takenami’s disciple. ④-⑤ Working on *nebuta* for the 2019 festival. ⑥ Nebuta Rasseland, where the giant *nebuta* are created. Between July 1 and August 6, tours of the sheds with guide commentary are available. ⑦ Takenami *nebuta* featured in the Nisei Week parade held in Los Angeles, CA. ⑧ *Somataro Yoshikado Yojutsu wo Kazaru* (“Somataro Yoshikado Uses Sorcery”), a Takenami *objet d’art* exhibited at the Japanese Harmony of Light and Color Festival at Hotel Gajoen Tokyo. ⑨ The studio set up as a space for young artists to be creative. ⑩ Mentored by Takenami, Shigeki Tezuka debuted as a *nebuta-shi* in 2014.

discovered the festival. Despite its designation as an Important Intangible Folk Cultural Property in 1980 and the fact that it has grown into a major festival that represents Japan in general, Takenami worries about the future. "There are a lot of young people who want to create large *nebuta* like I did when I was a kid. However these days it is even more difficult to make a living at it. I worry that the *nebuta* themselves could disappear if we don't have an environment that welcomes these young people and nurtures their talent. I think it is crucial that we create an economic environment that values these artistic expressions more so that the *nebuta* culture will be passed on to future generations. For these reasons, too, I hope to help make it possible to make a living as an artist who applies the *nebuta* techniques to other forms, not only to *nebuta* for these festivals." Takenami opened the Takenami Hiroo Nebuta Lab in 2010. With the lab providing a studio for young people to be creative and expand opportunities for creating and presenting artwork through corporate collaboration, he continues to focus on nurturing successive generations in the world of *nebuta*.

One potential new mode of *nebuta* expression that Takenami is focused on is white *nebuta* left unpainted. At Kyoto University of Art and Design, they run a group workshop on producing Kyodzukuri Nebuta, sculpted pieces in white paper created with *nebuta* techniques. This is a basic skills program for all freshmen students at the university, and Takenami serves as the advisor, helping students create their own work. "I keep at this, because I enjoy seeing the work that the students create more than even the teaching. They present frame art made with traditional *nebuta* techniques and completely white three-dimensional figures that are neither paper lanterns nor lanterns that create shadows cast by light. By recognizing these pieces as works of art, I think we can develop the genre in new ways.

"Thanks to this university program, students who are fascinated by *nebuta* have, believe it or not, found work at companies in Aomori and come to me to learn *nebuta* techniques. They dove

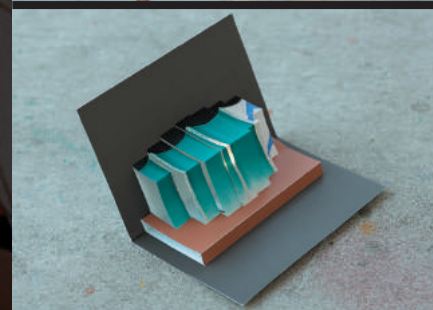
into the world of *nebuta*, not for the folk aspect, but as a gateway into the fascinating work of plastic arts. I hope to raise *nebuta* to works of art by welcoming young artists like these." Takenami's open-mindedness makes it possible to combine traditional techniques unique to *nebuta* with new sensibilities free of rigid conventional thinking. There is no end to the challenge he has taken on.

"There are three fundamental elements of the *nebuta* tradition that must be satisfied. There must be light coming from inside the figure. There must be a feeling of movement, but the *nebuta* figure itself cannot move. And finally, it must be made of paper." *Hoshoshi*, a traditional high-quality *kozo* paper also used for official documents and *ukiyo-e* prints, was typically used for *nebuta* in the past. "I used to use Shikoku and Echizen *hoshoshi* paper myself, but I've since switched to rolls of *shoji* (a type of *washi* paper) made for businesses. *Hoshoshi* is perfect, because it takes the black ink well and makes for glossy color, but unfortunately it is vulnerable to water. At past festivals, we have ended up in sudden downpours of rain for several minutes, and the *hoshoshi* paper became pulpy and fell apart. For durability, we had no choice but to switch from *hoshoshi* to *shoji* paper." *Nebuta* have changed in other ways, as well. The frames traditionally made of bamboo are now made of wire, and incandescent, fluorescent, and LED light bulbs have replaced the candles that once provided the interior light. As Takenami puts it, "*Nebuta* evolve with the times." The idea that innovation is crucial to preserving tradition is at the very heart of Aomori *nebuta*. "It is no exaggeration to say that the people of Aomori cannot live without *nebuta*. They are that important, that much a part of our lives," Takenami concludes.

Light will fill the streets of Aomori for the six days between August 2 and 7, 2019 illuminating the passion of a people who cherish and love their *nebuta*.

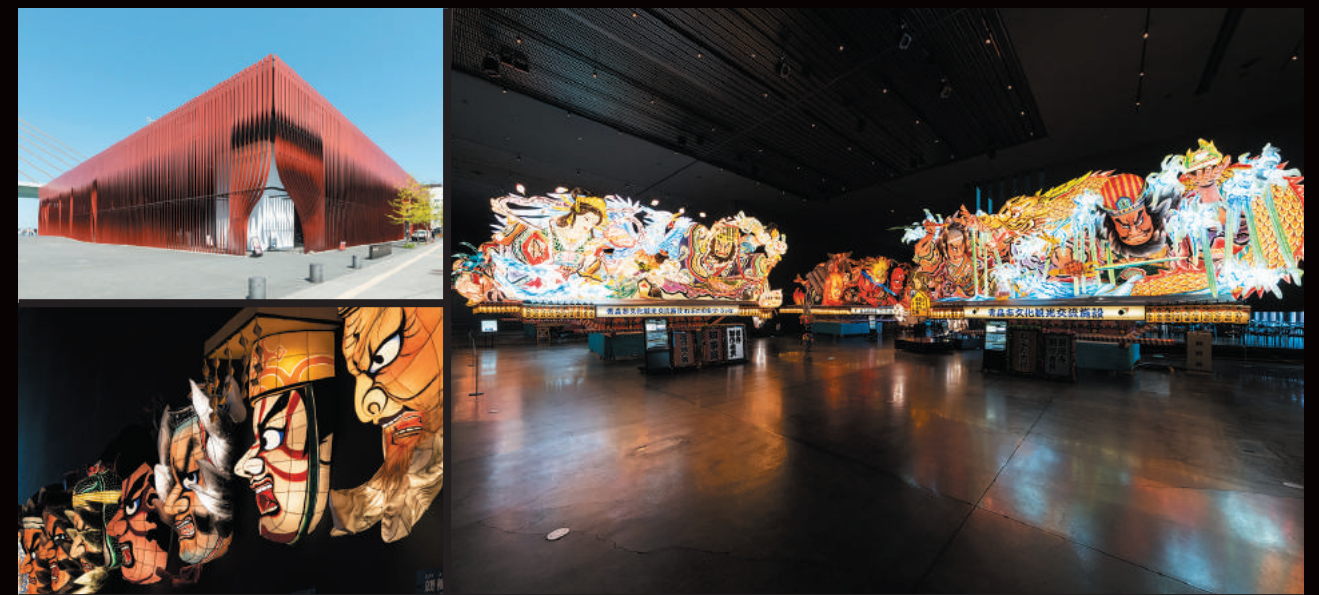


White *nebuta* before being painted. When lit in this state, the lines of the wire framework are illuminated, casting uniquely beautiful shadows.



Goods inspired by *nebuta* designs and made with scraps of paper from actual *nebuta* to promote the charms of this tradition worldwide

Nebuta Style website
nebutastyle.com



Experience the charms of Aomori *nebuta* up close, all year round

Nebuta Museum Wa Rasse

This popular tourist spot is a must-see when visiting Aomori. In addition to a wide range of displays incorporating video and actual *nebuta* for an easy introduction to the origin and history of the tradition and the lineage of *nebuta-shi*, the museum also hosts events offering visitors an authentic festival experience. You can experience the many charms of the *nebuta* tradition by joining *haneto* dancers, playing *taiko* drums and *kane* hand bells, dining on local specialties at the restaurant, and visiting the shop to browse *nebuta*-related goods. The museum's central attraction is the four massive *nebuta* in the large open-air hall. The display gives visitors an up-close look from every angle of authentic *nebuta*, a view which is not possible during the parade, when they pass by in a matter of seconds.

Nebuta Museum Wa Rasse

Address: 1-1-1 Yasukata, Aomori City, Aomori Prefecture Tel: +81-17-752-1311 www.nebuta.jp/warasse



Takuya Sasaki

Aomori Tourism and Convention Association

Since opening in 2011, the museum has welcomed many visitors from neighboring prefectures, western Japan, and even from overseas. Visitors are invited to stop by and take part in the various scheduled hands-on events and workshops to learn more about the *nebuta* floats. More than just a destination for tourists, the museum also plays a role in passing on *nebuta* culture. The aim is to get neighborhood children more interested in *nebuta* as a valuable local cultural tradition that has been protected and handed down.

Aomori Nebuta Matsuri 2019

Dates	August 2 (Fri) – 7 (Wed), 2019 Festival Eve takes place on August 1 (Thu).
Location	Center of Aomori City
Fee	Free (paid seating for parade viewing available)
Contact	Aomori Tourism and Convention Association
Tel	+81-17-723-7211
URL	www.nebuta.or.jp

Date	Time	Parade Schedule
Aug 1 (Thu)	Approx. 18:00 - 21:00	Eve Festival (Aoiumi Park stage)
	Approx. 19:30 - 20:40	71st Asamushi Onsen Fireworks Festival (Asamushi Onsen hotspots)
Aug 2 (Fri)	19:10 - 21:00	Parade of Children's Nebuta (Approx. 15) and Large Nebuta (Approx. 15)
Aug 3 (Sat)		
Aug 4 (Sun)		
Aug 5 (Mon)		
Aug 6 (Tue)	13:00 - 15:00	Parade of Large Nebuta (Approx. 20)
Aug 7 (Wed)		65th Aomori Fireworks Festival / Nebuta Ocean Parade (Aomori Port)
	Approx. 19:15 - 21:00	



Rose Windows: A Paper Art of Light and Colors

Tell us about your encounter with rose windows and the background of your creative work.

Back when I was working for a Tokyo company that specialized in imported merchandise, I came across a book imported from Germany on the subject of Waldorf education.* The book introduced various craft teaching materials, and I remember I was particularly intrigued by a subject called "rose windows." The book, however, simply mentioned their existence, and did not provide detailed explanation of the methods for making them. One day, half a year later, incredible as it may sound, an idea for how to design and create a rose window floated into my mind, as if this came out of the blue. Later, this experience propelled me to open schools at three locations in Tokyo. Then, I was approached by radio programs and magazines with interview requests, and the media drew attention to my work as a new art form, which led to the publication of my books. The two years after my first encounter with rose windows were truly wonderful.

Where is the birthplace of the art of rose windows?

The rose windows introduced in the abovementioned teaching materials were simply a fun activity for children, and no matter how hard I searched around the world, I could not find rose windows as an art form anywhere. It is a new paper art originating in Japan, which is based on the intricate designs and methods I have developed.

What is the process of creating rose windows?

It is roughly composed of four operations: folding, copying, cutting, and pasting. First, a

circular piece of paper is folded into equal segments, and the design is copied onto the paper. Next, the paper is cut along the design lines and pasted onto a circular frame. A simple rose window can be completed in about 40 minutes, while a piece with an elaborate design that requires multiple sheets of paper may take several days to finish.

What tools and materials are necessary to create a rose window?

I use tools that can be found in every household, such as scissors, cutters, and glue. As for the main material, the paper, it must be thin and evenly colored, like wrapping paper. Furthermore, it must be translucent to let some light pass through it. The paper that I used in the past, Carape, went out of production, so today I use Rose Window Paper (t-Carape).

What kind of ideas have you been inspired for your design?

Initially, I modeled my designs after the rose windows of Europe's cathedrals, but later I began to look for creative hints in various artefacts across ages and countries. I develop original designs that are based on art from around the world, from traditional Japanese-style gardens, water fans and other items representative of Japanese culture, to Middle Eastern palace lamps and Tiffany stained glass lamps.

What is the appeal of rose windows?

Unlike paper-cutting, which is ultimately about enjoying patterns and designs, the rose window art is a way to express colors. Subtle hues are created by layering sheets of multicolored paper.

There are also rose windows that use colors to create optical illusions. The most distinctive feature and greatest appeal of this art form is the ability to create beautiful pieces that transcend the medium of paper by skillfully using colors.

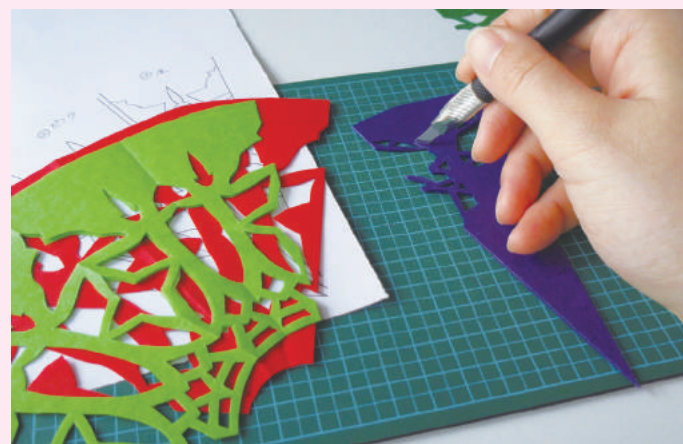
What kind of people are attracted by rose window art?

The value of rose windows lies not only in the beauty of their appearance, but also in the very act of creating them. In doing so, many people achieve a state of meditation similar to the experience attained by sutra copying. Creation of rose windows has a soothing effect. These factors explain why it is widely adopted in medical and rehabilitation institutions. Demographically, rose window art enthusiasts are predominantly women, regardless of all ages and occupations.

Finally, what is your message to our readers?

Rose windows are a brand-new type of paper art. I hope that more people will encounter this art form and appreciate how it pursues the beauty of the medium of paper as well as the joy and spirituality of creating something by hand, especially in our age of pervasive digitization. I invite those who are interested in rose window art to check out my books and visit the website of the Japan Rose Windows Association.

* A pedagogy advocated by Rudolf Steiner that defines education as a holistic art that aims to develop pupils' emotional and intellectual skills in an integrated manner. It has been widely adopted around the world for its conception of education itself as an artistic activity that nurtures the capacity to sense beauty, perceptiveness, and a sense of accomplishment.



Several layers of thin translucent paper are stacked to produce stunning geometrical patterns and fantastic colors. Creation of rose windows that diffuse light in the manner of stained glass windows is attracting a growing base of enthusiasts not simply as a paper craft but as a new soul-enriching art. As an author of books about rose windows, Maki Nakayama is a leading figure in this field. Her unique designs and techniques continue to spread the appeal of this art. Her rich sensitivity has given birth to an enchanting world of artworks and discourses, which this interview explores as we search for the origins of this lyrical beauty that captures the imagination of so many people.

INFORMATION

Correspondence and online courses offering experiences with creating rose windows

Various courses are taught by Maki Nakayama, chief lecturer of the Japan Rose Windows Association. The correspondence course for beginners, "First Steps in Rose Window Creation" (six lessons) is also available on smartphones and computers. Users who complete this course qualify for the "National Lecturer Certification Course" and the "Lecturer Certification Online Correspondence Course." For details, refer to the Japan Rose Windows Association website. Currently, these courses are only available in the Japanese language.



Courses held in the past

BOOK

Books featuring colorful designs



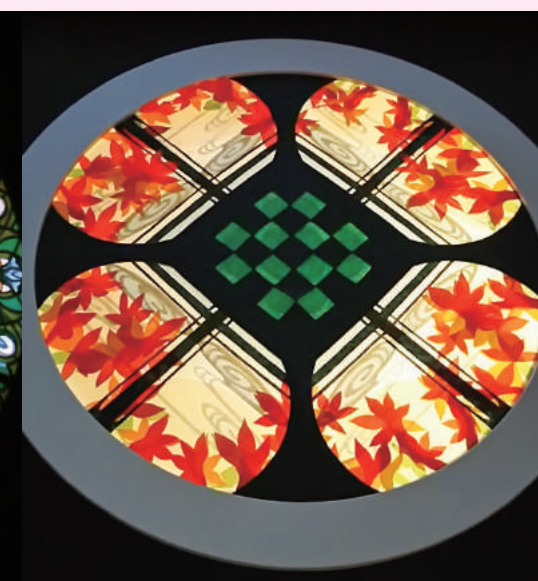
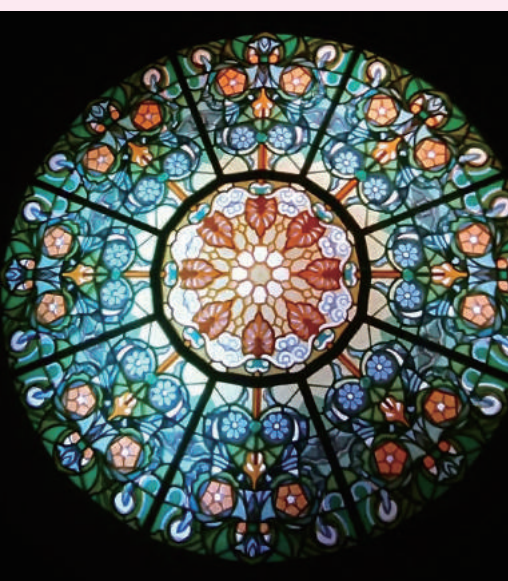
Left: *Hajimete no Rosewindow* ("My First Rose Window") (2009, Graphic-sha Publishing Co., Ltd.)
Right: *Rose Window: Iro ni Tokimeku Kami no Stendo-gurasu* ("Rose Windows: Paper Stained Glass Bursting with Color") (Kawabe Shobo Shinsha, Publishers) (Also available as E-books)



Maki Nakayama

Born in 1983 in Nagahama City, Shiga Prefecture. In 2005, she developed designs and methodology for creating rose windows and embarked on a career as an artist. In 2007, Nakayama opened three schools in Tokyo, and gained broad popularity after multiple media outlets introduced creation of rose windows as a new form of paper art. She has published two books, one in 2009 and another in 2016. Today, she continues to create as an artist while also working as a lecturer and serving as chairperson of the Japan Rose Windows Association, which aims to educate and encourage the art.

Japan Rose Windows Association website (in Japanese only)
<http://japan-rosewindows-association.com>



Making Letters Speak

Tomone Uemura

Humans are creatures who express their thoughts. I feel that letters are the most profound and noble form of human expression. When it comes to letters, hand-written letters are best.

When we try to read between the lines, we can see the personality of the writer.

Vol. 18: Tatsuo Nagai (Part 1)

I asked two University of Tokyo students whom I recently befriended if they knew of Tatsuo Nagai. Neither of them did. It should be noted that they were both physics majors. When I was young, Nagai was a senior figure in the literary world the likes of Yasunari Kawabata and Hideo Kobayashi.

I cannot recall the first time we met. I am a nephew of Sanjugo Naoki and had heard some things from my father about my uncle's relationship with Nagai. I am not sure, however, when or by whom I was introduced to him. I think it was by Noboru Kozai when I was around 30. Kozai is the younger brother of Orié Kozai, my uncle's lover. He had held such posts in the past as editor-in-chief of a magazine called *All Yomimono* and, at the time, was the manager of the Bungeishunju Club. I was invited by him to Nagai's home in Kamakura and soon became a frequent visitor there. Nagai was

known as a writer with a difficult disposition, but to me, he was kind and genial from the start, and was even quite chatty at times. Apparently, when Nagai was an editor at *Bungeishunju*, Naoki was his coworker and the only person who treated Nagai, a socially awkward fellow, with kindness. He may have, therefore, felt a sense of affinity toward me, Naoki's nephew. I have benefited greatly from looking like my uncle.

I learned later that there was a beautiful geisha in Shizuoka named Yaechiyo (who later married architect Isoya Yoshida) to whom my uncle took a fancy in his later years. When they were young, my uncle had introduced her to Nagai, who at one point seriously considered marrying her. He later ended up marrying Masao Kume's younger sister Etsuko. She was a beautiful, kind woman of small build, and talked about how Naoki gifted her a *kyodai* (mirror chest) when they married, and she was still using it when we met. Through such connections, I promptly became a member of Nagai family's circle of friends and before I knew it, was a regular guest at their new year's parties.

Nagai, who was a target of the post-war purge along with Kan Kikuchi and others, served at one time as the president of a publishing company called Hibiya Shuppan. There was a time, therefore, when guests at his new year's parties included, along with Kozai, his fellow as well as and his neighbors Hidemi Kon and Ryosuke Nasu. His wife Etsuko was an excellent cook. While half of the new year's feast came from a restaurant in Ginza, the other half was made by Etsuko and it was so delicious we could not say which was better. The drink served was one discovered by Nagai—a dry sake from Gifu called Michisakari. The restaurants frequented by Kamakura writers, including Kiyota of Ginza and Daishige and Hiromi of Kamakura, all took Nagai's recommendation and served the Michisakari.

Soon after I met the Nagais I was set to get married. In what I recognize today as an extremely presumptuous gesture, I sent him an invitation to our wedding reception. As a response, I received a

wedding gift in a paulownia box wrapped with red and white *mizuhiki* cords, along with a letter.

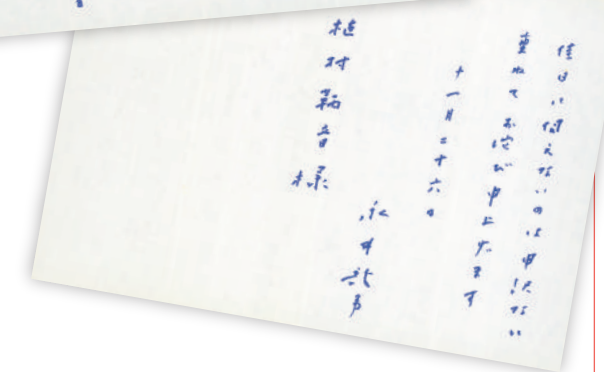
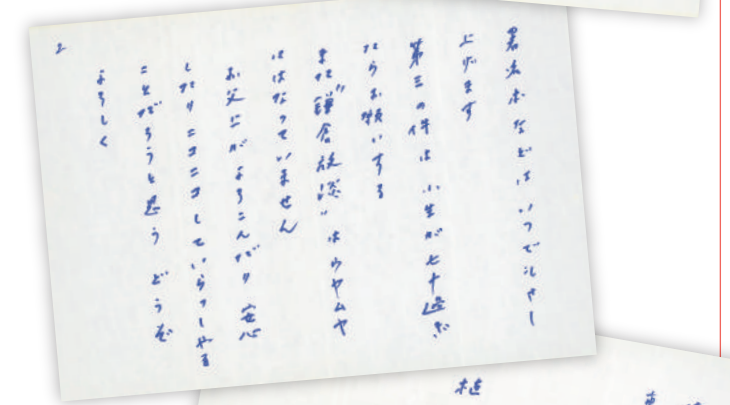
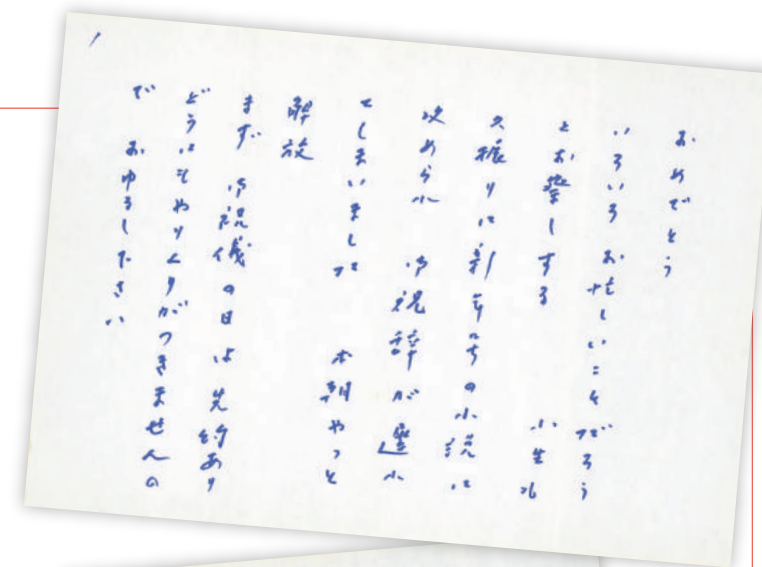
“Congratulations. I imagine you are busy with many responsibilities. I myself have had to contend with a new-years-edition novel for the first time in a long while and thus was delayed in sending you a congratulatory message. I am finally free this morning. First of all, I have a prior engagement on the day of your wedding and am not able to arrange to attend. I hope you will forgive me. I will give you autographed copies of my books anytime. Regarding the third point, I will ask you after I pass 70. And I have not forgotten about *Kamakura Hodan*. I am sure that your father is happy, relieved, and all smiles. Please send him my best. I regret that I am unable to attend your special day. Again, my sincere apologies.”

It is dated “December 1968.” I was 30 years old. As soon as December arrived, we became busy with the wedding in Tokyo, then spending a few unplanned days visiting my parents' hometowns, Kyoto and Osaka. The day after our return to Tokyo, I paid a visit to Nagai's home in Kamakura with *nama yuba* (fresh tofu skin) from the Kyoto shop Yubahan as a souvenir. I recall it being a pleasant, spring-like day and both Mr. and Mrs. Nagai were in high spirits. I remember being served tea, and Nagai taking out a bottle of imported whiskey from the cupboard in the back and giving a generous pour into my tea.

As I carefully reread the letter, I got the impression that I used the wedding reception invitation as an excuse to make two requests and one confirmation. First was a request to be given an autographed copy of a book of his. Second was a confirmation of the status of plans for a television program called *Kamakura Hodan*. And third, it appears that I asked him to take me on as a writer's apprentice. *Kamakura Hodan* was a talk show for which Nagai and I came up with a plan together. I must have asked how the plans that we had thus far proceeded with were progressing. My request to become his apprentice was casually cast aside by him, saying to wait till after he turned 70. He was only 64 then.

As for an autographed copy of his book, I received one a few years later when I visited his home on some occasion. The book was *Jisen Sakuhin Juissshu* (“Selection of 11 Stories”) by Shinchosha Publishing Co., Ltd. In the postscript, he wrote, “This minor writer had secretly hoped to publish a collection of short stories as a form of small celebration.” The timeline shows that it was published in 1974, the year Nagai turned 70 and was awarded the Second-Class Order of the Sacred Treasure. It must have been a publication that meant a lot to him. He signed on the inside of the back cover page, writing, “Tokyo is my home, *shishi bayashi** Tatsuo.”

**Shishi bayashi*: forms of dance and music accompaniment



Tatsuo Nagai 1904 - 1990

Novelist, essayist, editor



Born in Kanda-ku, Tokyo (current Chiyoda-ku, Tokyo). Garnered attention with his 1923 short story *Kuroi Gohan* (“Black Rice”) which led to him befriend Kan Kikuchi, Hideo Kobayashi, and others. Joined Bungeishunju Ltd. in 1927, and while working as the editor-in-chief of *All Yomimono* and *Bungeishunju*, continuously wrote on his own. After World War II, he published works as a novelist such as *Aotsuyu* (“Blue Rainy Season”), *Aki* (“Autumn”), *Ikko Sonota* (“One Piece, and Other Stories”), and *Kochobanba Iki* (“To Kochobanba”). In addition to receiving the Yokomitsu Riichi Prize, Kikuchi Kan Prize, Award of the Japan Art Academy, and Kawabata Yasunari Literary Prize, he was also awarded the Order of Culture in 1981. He was the first director of the Kamakura Museum of Literature.



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.

Notable News

— Deepen Plus —

New KPP Group Member: Spicers Limited

Here are some of the highlights of the company's solid position as a wholesaler of print, packaging, and sign and display materials in Australia and New Zealand, with a personal message from David Martin, CEO and Director.

Introducing Spicers to the KPP organization is exciting for every Spicers employee. Since 1896, our business has served a broad customer base, originally in paper, and now with a very diverse range of products in Print, Packaging, Labelling, Sign and Display and Architectural and Interior Decoration segments. As diverse as we are in products and geography, we have people who specialize in products and segments where the customer actively refers to Spicers as a trusted resource for technical and application knowledge.

Spicers holds 10,000 stock items across 12 locations; 8 in Australia and 4 locations in New Zealand. Over 5,000

customers are served passionately by our 300 talented employees and our business has grown profitably in recent years. We hold inventory in each location and deliver twice a day to our customers, meaning our service, product range and people are the difference between us and any competitor.

Our supply relationships are with companies all over the world, meaning we are a truly global sourcing company, and each of these relationships are very important to our business. We represent some of the world's most recognized brands.

Spicers is a dynamic, solution-oriented company that is passionate about providing high-quality products.

David Martin
Spicers Limited CEO and Director



Spicers Australia, Dandenong South



1 President Tanabe and KPP employees visit Spicers. 2 Spicers staff, Auckland New Zealand. 3 Ian Williams (right), who is instrumental in signing the contract, and President Tanabe.

Our values align under four key themes; Accountability, Integrity, Collaborative and Dynamic. We are driven to deliver on what we promise and we support each other in achieving our goals, with our values always in mind. There is strong alignment between the Spicers and KPP values and we have full confidence that while the businesses may be different, we are common in our drive to succeed as a team, with strong integrity.

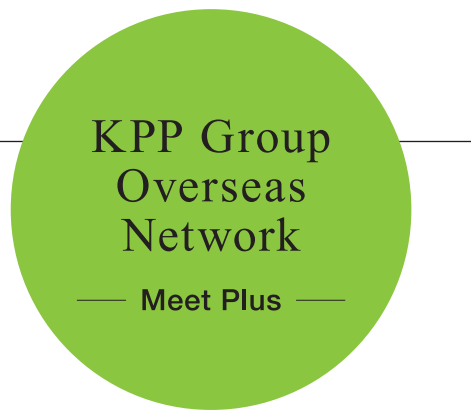
There will be many opportunities for members of the KPP team and Spicers team to talk, and I encourage the opportunity for sharing ideas and to understand how our respective businesses operate. Learning and understanding makes us a better collective business and we hope to grow to be even more profitable as we execute our strategies, now as a key member of the KPP family.



Company name	Spicers Limited	
Head Office	Victoria	
Address	155 Logis Boulevard, Dandenong South Victoria 3175, Australia	
Established year	1896	
Employee	306 (in Australia & New Zealand)	
Base	12 locations	
Business	Commercial Print, Digital Media, Label & Packaging, Industrial Packaging, Sign & Display Consumables, Hardware, Architecture & Interior design	

Spicers is a dynamic, solution – oriented company with a passion for supplying quality materials, equipment, and solutions to our customers in the commercial print, labelling, signage, visual display, and architectural industries. A leader in our traditional market of commercial print paper products, we now hold significant positions in our growth markets: digital media, consumables, hardware and architecture. We aim to be the business partner of choice for our customers, by delivering on our promises, every day.

DAIEI PAPERS(S) PTE LTD Singapore Head Office



DATA
#04-01 PIL Building, 140 Cecil Street, SINGAPORE 069540
TEL: 65-6220-2119 FAX: 65-6225-3675
E-Mail: spore@daiei.com.sg

KEY PERSON 01

Administration
Shirley Leong



I joined DAIEI PAPERS (S) PTE LTD in the 1980s and as luck would have it, I am still with her... more than 30 years later. My main function is to play a supportive role in both administration and finance. We have come a long way and I am glad to say: BRAVO! we have made tremendous progress year after year ... from a tiny Representative Office to a Regional Headquarter.

- Q1 Business Profile**
Administration/Finance
- Q2 Personality**
Preseverant, Staying focused
- Q3 Motto**
Trust is gained; loyalty is returned

These challenging years have enlarged both my mind and heart. As I am now approaching my retirement, I wish DaiEi many more years of success. Most importantly, many thanks to all my superiors (for their trust) and fellow colleagues (for the camaraderie); for without you all, my journey would not have been so joyous. And that's enough to keep me going! (SORE DAKE DE GANBAREMASU!)

OUR BUSINESS

DAIEI PAPERS (S) PTE LTD is the regional HQ for Indonesia, Malaysia, Singapore, Thailand, and Vietnam offices and is involved in the trade of paper, paperboard and paper-related raw materials. It handled more than USD \$166m in terms of real turnover in FY2018 and is expecting a robust growth in line with South East Asia forecasted GDP growth into 2020 and beyond.



KEY PERSON 02

Sales, Marketing and Business Development
Chang Hon Vie



It is imperative to have an upright character, to always strive to do the right things, to have a good work-life balance, to take time to smell the roses, start the morning with a smile and be thankful for every trials and tribulations that make us a better person.

- Q1 Business Profile**
Paper & Pulp Trading
- Q2 Personality**
Aggressive, Goal-oriented
- Q3 Motto**
"Live life with no regrets"

A person with the right attitude and perspective in life will most likely be able to make the best of their time on earth. Hence I strive to only look and plan forward, learn and better myself from past experiences, and never look back with regrets.

President and CEO Madoka Tanabe Honored with The Order of the Rising Sun in Japan

On May 21, 2019, the Cabinet Office of Japan announced the recipients of Medals of Order for spring 2019. In recognition of his many years of contribution to industrial development, president Madoka Tanabe was awarded The Order of the Rising Sun, Gold Rays with Neck Ribbon.



Thankful for the honor of the Order

This spring at the commendation of the Japan Cardboard Agency Association, I was honored with The Order of the Rising Sun, Gold Rays with Neck Ribbon. I received the Order representing the trade association and our corporate group. It was a recognition of our contribution to developing the company, the environment and society in line with our vision as we worked continuously to invigorate the industry. I am deeply grateful to everyone in the paper and pulp industry, to our stakeholders, to our forebears who forged the history of our group, and to all the staff who strive daily in their respective jobs.

With the shift toward electronic media and the aging population and dwindling birthrate, the paper and pulp industry faces a difficult situation. However, we are feeling a tailwind in the increasing demand for plastic alternatives stemming from marine plastic pollution and packaging demand in the expanding e-commerce market. Additionally, we expect overall demand growth in paper and pulp in the maturing markets outside Japan, particularly in Asia. In sharing this honor with everyone, and as we forge ahead with our vision, I aspire to continue contributing to the development of the overall industry and to society.

As chairman of the industry's Japan Cardboard Agency Association and as vice-chairman of the Japan Paper Dealers Association and Japan Western Paper Agency Association, I have worked hard to develop the industry. Based on our vision of "GIFT +1," our group has achieved distinction in the advancement of our "Totally Recycling-Oriented Business," in expanding overseas markets, in developing our "Solutions Business," and promoting our "Total Package Solutions." These achievements are reflected in our company's presence on the 1st Section of the TSE.

I would like to express my gratitude to all those who came before me, both in and outside of the paper and pulp industry, and to everyone who has worked with our group over the years for their warm support.

Madoka Tanabe
President and Chief Executive Officer
Director of the Board

Create

Papercraft on the Desk

Papercraft that Brings Happiness: Goldfish Nebuta

The Goldfish Nebuta, along with the valiant Nebuta dolls, brings a sense of excitement to the Aomori Nebuta Matsuri festival. This delightful fish character is loved by many as an object for little children to carry around, and as a cute folk-art object symbolizing the culture of Aomori.

This Goldfish Nebuta is modeled after the Tsugaru Nishiki bred as a “goldfish that brings happiness” in the Edo period in the Tsugaru region.

Display it on your desk and it just might bring happiness to you, too.



Mountain-fold line - - - - -

Valley-fold line ————

Instructions

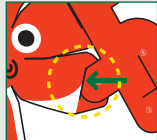
1 Cut out the entire shape and insert respective parts into slots where the same number is displayed, starting with ①.



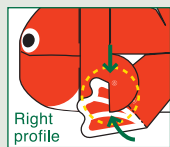
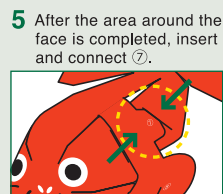
2 Connect the ① while rounding the paper as shown here.



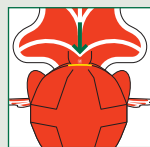
3 Connect the ② in the same way.



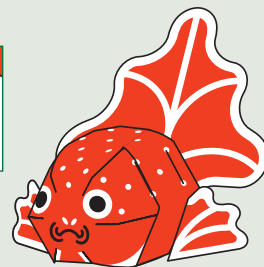
4 Securely insert all the way into incision ③.
Do the same for ④, ⑤, ⑥ on the opposite side.



6 Securely insert into incision ⑧, then fold back the fin as shown here.
Do the same for ⑨ and ⑩.



7 After connecting ⑩, insert the ⑪ mark on the tail. When doing so, open the tab as shown.



It's complete!

