

Vol. 41
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Special Issue

Rebinding Memories Handmade Books Produced by a Visionary Bookbinder

Advance

Be Prepared for Emergencies
Paper Emergency Item

Explore

KPP's sustainable solutions to promote
a recycling-oriented society

TSUNAGU 2019 Autumn

TSUNAGU is a public relations magazine published by Kokusai Pulp & Paper 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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Rebinding Memories Handmade Books Produced by a Visionary Bookbinder

Everyone has this one special book that has been their companion through the years. The job of Azusa Honma, the craftswoman behind the Tokyo studio Visionary Bookbinder, is to tailor-make a new “attire” for such books, based on their owners’ feelings and memories associated with the books. In parallel to her work creating made-to-order books from scratch, Honma pursues the mission of breathing new, memory-inspired, life into existing tomes. The decorative designs born from her sound bookbinding skills and free imagination, and the books created through painstaking hand work, depict a narrative that connects people with books.





Visionary Bookbinder

Bookbinding is the process of physically assembling a book from an ordered stack of printed paper sheets by either sewing them together with a thread or binding them with a layer of adhesive, and then attaching a cover to the bound stack. Most commercially-printed books are products of a fully automated binding process, and today, the value of “handmade books” created through an entirely manual sequence of operations—from the sewing of the paper sheets together with a thread to the decorating of the cover—is being reexamined.

Visionary Bookbinder, which operates from an atelier in Koganei City, Tokyo, is a bookbinding studio that creates made-to-order books using manual binding techniques. “I handle the full-range of operations, from the selection of the paper to the binding of the book. Many of my clients publish their works—collections of poems, *waka*, or photo books—at their own expense,” explains the owner of the studio, Azusa Honma. We witnessed her work as she painstakingly engaged in performing and then checking each of the dozens of elaborate and delicate manual operations that compose the process of binding a book. “The printed sheets of paper are folded and then basically sewn through the fold using a hemp thread, but because the fluff of the thread can get loose and tangled, I apply beeswax to it. I also fine-tune the thickness of

the thread depending on the structure of the book, the number of pages, and the format.” After creating the spine of the book using a needle and a hemp thread, the binder proceeds to “harden” the spine with adhesive. Next, she “rounds the spine” to make the book easier to open, and then attaches cheesecloth (a type of open-mesh cloth) and top and bottom endbands for structural reinforcement and decorative effect. “If I am using leather for the book cover, I lightly trim the top and bottom, as well as the external edges with a leather cutting knife that I move outwards to create a smooth inclination. Books with a slightly bulging core fit better in the hands of the reader.”



Original works made by Azusa Honma. The black leather cover, which Honma created during her studies in Switzerland, combines a brass plate with silk.

In her work, Honma is uncompromising with regard not only to the durability and beauty of the book, but also to the way it feels in the hand, and this attitude testifies to her earnest approach to the art of creating books.

Parallel to creating custom-made hand-bound books, Visionary Bookbinder also engages in efforts to restore old books in a manner that reflects the memories and feelings of the clients. Honma is entrusted with books treasured by their owners, and she proceeds to take them apart, re-sew the pages together, restore damaged sections, and finally decorate the cover, thus clothing the old books in an entirely new outfit. “My work on a book begins with asking the client questions about their encounter with that book and what they like about it, as well as memorable episodes related to it, etc. I come up with ideas about the design, binding method, materials for the cover, and all other restoration aspects based on the client’s thoughts and feelings about that book, so no two books that I make are alike, even if their content is identical, because they are tailor-made to match their different owners.”

For instance, if it is a book filled with handwritten notes that the client has inherited from a respected mentor, the design of the cover will encompass the client’s image of that mentor, and the structure of the cover will be specially reinforced to ensure that the

client can continue to use the book for many years to come.

Honma envisions the narrative that connects a book and its owner as she engages in the painstaking manual work of recreating this narrative in a tangible format. This job is truly deserving of the name “Visionary Bookbinder.”

Azusa Honma decided to become a bookbinder when she was in university. Her resolution to study bookbinding was inspired by a book on manual bookbinding written by Kumiko Tochiori, who studied the craft in Belgium and introduced it to Japan, and the experience of seeing handbound books at an exhibition. “When I saw the actual works, I felt as if the books were calling out to me, as if they were living beings. I was drawn by the mysterious appeal that is missing from machine-made books. I saw the craft of bookbinding as filled with opportunities for free creation inspired by one’s own ideas, and a sense of delight derived from giving a physical structure to an intangible story, so I decided to make it my future profession.” Honma studied at a bookbinding studio in parallel to her academic pursuits, and learned a broad range of binding techniques. After graduation, she found a job in the field of editing, but continued to study at the bookbinding studio, and held solo exhibitions at a pace of one a year. People who saw her works began employing her services to create handmade



A collection of pamphlets and old maps of Europe acquired at antique shops, sewn together into a single volume that compiles Honma’s memories from her journeys. Even large maps can be spread properly.



Notebooks made by binding together leftover paper sheets used in their original format. The notebooks can open really well. Cloth scraps from shirts are used for the covers. The artist named these works “Odds-and-ends notebooks.”



Visionary Bookbinder

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books. “Three years after joining the editing company, I quit and enrolled in a Swiss bookbinding school with the goal of expanding my expertise and vision regarding bookbinding. The knowledge I gained there on a broad range of technologies, from classic European techniques to new methods, became an important asset for me.”

After returning to Japan, Azusa Honma embarked on a career in the field of book renovation and manual book binding. In addition to creating made-to-order books for self-publishing authors, she is also engaged in activities to spread the appeal of hand-made books through bookbinding classes and

workshops. Last October, she moved her atelier to a downtown area with the goal of interacting with a larger audience. “In Europe, bookbinding studios are located in busy downtown areas, so people can easily drop by to have their books repaired or bound in a manner of their liking. I hope that my atelier becomes a place where people can freely contemplate the format of their books and experience the joy of bookmaking.”

According to Honma, the appeal of books lies also in their physical aspects: the weight in the hand, and the way they feel to the touch. We hope that Visionary Bookbinder will continue to be a place that connects people with books.



Niwa no Hon (“Garden Book”), a self-published limited-edition publication that is planned, produced, and issued by Azusa Honma. The cover and the threads used in the binding are dyed with seasonal plants, and each volume is handmade. The sewing method and the binding differ depending on the season, and each issue contains *waka*, *haiku*, and Western-style poetry that depict the highlights of the respective season.

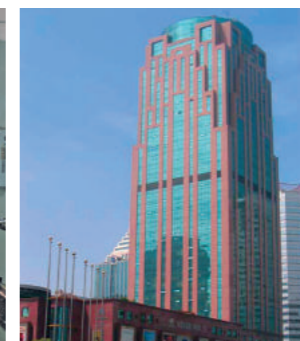
These paper-play books can be freely transformed in the manner of shape-changing origami paper, and are often used in workshops for children.

KPP Group Overseas Network

— Meet Plus —

Meet
Three key words to unearthing the charm of key staff members

KEISHIN PAPERS TRADE (SHANGHAI) CO.,LTD.



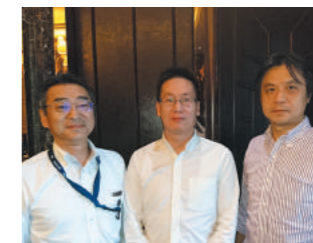
DATA
Room 2801, New Town Center, 83 LouShanGuan Road, Changning District, Shanghai, 200336 People's Republic of China.
TEL: 86-21-6275-8111 FAX: 86-21-6275-8799
E-Mail: kpp-sh@keishinpapers.com.cn

KEY PERSONS 01

General Manager
Head of Sales Dept.

Qian Ming

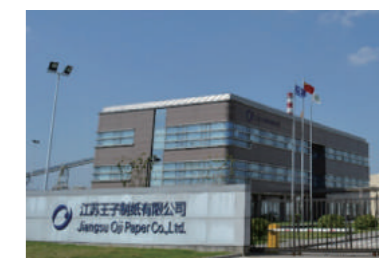
- Q1 Business Profile**
Sales
- Q2 Personality**
Candid
- Q3 Motto**
Take risks and make decisions for everything that you can.



“Between stimulus and response there is a space. In that space is our power to choose our response. In our response lies our growth and our freedom” (Viktor Emil Frankl). In the 17 years that I’ve been working, I’ve experienced many different failures, but even when I reflect on those failures, I have never regretted them. The business environment that surrounds us is anticipated to dramatically change going forward. No matter how difficult the circumstances, I hope to firmly face the difficulties and problems in front of me, and tackle them responsibly.

OUR BUSINESS

With a focus on sales of coated/woodfree paper from Jiangsu Oji Paper Co., Ltd. and synthetic paper from YUPO Corporation, KEISHIN PAPERS TRADE CO., LTD. have continued to develop business in the areas of household/industrial materials and functional materials. The company will be committed to expanding its sphere of business by focusing on the growing demand for paper packaging/containers and peripheral materials that accompanies the move away from plastics and the expansion of the e-commerce market in China.



KEY PERSONS 02

General Manager Head of Sales
Administration Dept.

Chen Xiao Yan

- Q1 Business Profile**
Sales support, administration, and general affairs
- Q2 Personality**
Candid, strong sense of responsibility
- Q3 Motto**
“I don't want to compare myself with others, but to grow so that I'm a better person today than I was yesterday.”



This is my 13th year at this company. So far, I've been involved in a variety of work under the guidance of my superiors and with help from colleagues, and I've worked hard. No matter the job, I've never thought it was useless. I've learned a lot from small things and improved my abilities. Going forward, too, I'll look back on my work and keep growing while honestly accepting what should be reexamined. I also want to move forward one step at a time at my own pace, instead of aiming to be number one by comparing myself with others, so that I'll grow to be a better person today than I was yesterday.

Be Prepared for Emergencies

PAPER EMERGENCY ITEM

Disasters brought on by sudden earthquakes or abnormal weather can happen to anyone. Here are some outstanding paper items that will help you fully prepare yourself for safety during a disaster.

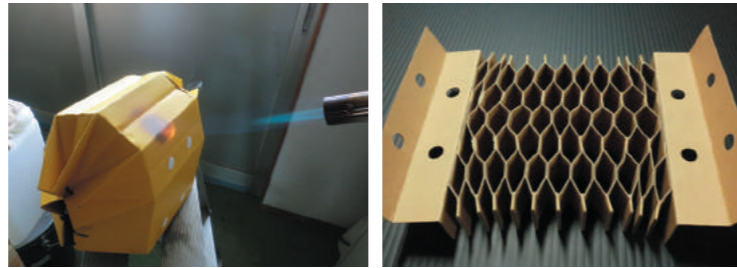
This folding cardboard hat will protect your head just as well as a helmet

01

Outreach Hat for disasters

Sold by: Sinei Cardboard Co., Ltd.
www.d-sinei.com

When a disaster occurs, it is important to protect your head from falling objects. Helmets take up storage space, and a protective hood may not be strong enough. The Outreach Hat for disasters solves these problems. It uses honeycomb-structured cardboard, known for its lightness and strength, and it is specially processed to provide improved strength, water-resistance, and fire resistance. In addition, this hat, developed by adopting origami-inspired engineering techniques, which have attracted attention in recent years, provides strength equivalent to that of a helmet while weighing only 160 grams. It also provides supreme comfort and ventilation when worn. Finally, it is also simple to put on—to open a folded hat, all you need to do is spread it out to the left and right—so it's something you are able to carry around with you to be ready in case of an emergency.



This simple modular cardboard toilet can bear weight up to 100 kg

02

Emergency Modular Toilet

Sold by: COGIT Co., Ltd.
www.cogit.co.jp

If an apartment building's septic tank or drainpipe breaks during a disaster, toilet wastewater could leak out. Having simple toilets for possible situations where toilet water cannot be flushed will provide peace of mind. This emergency modular toilet with a seat made of cardboard has a compact design that allows it to be folded and easily stored when not in use. Since it can withstand weight of up to 100 kilograms, it can also be used safely for heavier people. Just put together the seat and put the special plastic bag in place and it's ready to use. After use, sprinkle the included coagulant to harden the waste and seal in the odor—no water is needed. Replace the plastic bag with each use and the toilet will be ready for sanitary use over and over.



A modular room that protects privacy at an evacuation shelter

03

Dressing room & Nursing room for evacuation centers in time of disaster

Sold by: Adachishiki Kogyo Co., Ltd.
www.adachishiki.co.jp

A survey of evacuation centers used after the Niigata Chuetsu Earthquake of 2004 revealed the issue of "no screening" when people wanted personal privacy. A local Niigata paper container manufacturer responded by developing a privacy room that can be used as a changing room and/or nursing room. It can be assembled without tools, and is made of cardboard and recycled paper, making it lightweight and durable. It is also easy to move around after assembly. Although, when assembled, it is spacious enough to accommodate entry by a person in a wheelchair, it is only 26cm thick when packed up, and therefore does not require a large storage space. This manufacturer's products for use in disasters also include the "rescue board," a simple stretcher made of specialty paper. Keep it at the office for added safety.



Despite its light weight of 3.5 kg, the "Emergency Simple Stretcher Rescue Board" has a maximum load capacity of approximately 500 kg when its material is dry. Since it has been treated with a water-repellent coating on both sides, it can also be used in bad weather.



Orders also accepted by KPP Kansai Branch

Bed: W1760xD810xH305mm
Bed (when used with outer box): W1930xD810xH615mm
When stored: W813xD167xH615mm
Weight: about 8.6 kg.
Load capacity: Max. 700kg
* Please confirm in advance whether it can be used in an evacuation shelter.



The "helper kit" (sold separately) can be used as an elbow rest.

A modular bed made of cardboard to reduce the burden of evacuation shelter life

04

Raku Raku Bed II

Sold by: Takaoka Ltd.
https://takaoka-bosai.com

This corrugated cardboard bed is attracting attention as an item that helps victims and reduces secondary damage at evacuation shelters in the event of a disaster. The "Raku Raku Bed II" was developed by a long-established cardboard manufacturer based on a government request. Full assembly can be completed in about three minutes without using tools. The top plate is sturdy, with a maximum load capacity of 700kg, and the bed is lightweight and easy to move. The bed also includes a cardboard pillow, and the outer box can also be used as a shelf or a storage case. Since corrugated cardboard beds are relatively warm due to the insulating properties of corrugated cardboard, and the outer box is also compact, this is one item that should be stocked up.

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. 19: Tatsuo Nagai (Part 2)

Tatsuo Nagai is someone with whom I had interactions, though not deep ones, for close to thirty years. Having these materials in front of me right now, a wide range of things pass through my mind. At the New Year's party I mentioned before, I was accompanied by my wife and our first-born son who had just been born not long before. With this being an all-adult gathering, our son was a hit, and he got to cheerfully take in hand and play with a somewhat broken toy car that belonged to Mr. Nagai's grandchildren. This is a postcard from Mrs. Etsuko Nagai, his wife, from 1972.

"...Your little baby must be getting big by now. Is he in kindergarten already, I wonder? At our New Year's party the year before last, he had taken such a liking to that broken little car, but it wouldn't do for grandma to give it away at her sole discretion without the assent of its owner. So, in the end we were

unable to do that, and I still think of it now from time to time and feel sorry about that. We are having a few Hato Sablé cookies delivered today. My apologies, but please accept this trifling gift. Please do take care of yourselves, all of you. Respectfully yours."

Her kind and considerate nature really comes through here. That must be a Nagai tradition.

Flipping through old albums, I come across pictures of cherry blossom viewing parties beneath the Somei Yoshino cherry trees in the yard of the Nagai residence, plum blossom viewing parties at Zuisenji Temple, rose viewing parties in the rose garden at Shikiba Hospital, a commemorative group portrait in front of the Holy Resurrection Cathedral from when we were being guided around the vicinity of his childhood home by Mr. Nagai himself, and on and on.

Something I recalled while looking through the photos was that in the twenty-some years from around that time period until his passing, I had a considerable level of interaction with him with regard to work as well. First, when Bungeishunju Ltd. president Shimpei Ikejima (chair of the board for the Society for the Promotion of Japanese Literature that officiates the Naoki Prize and Akutagawa Prize) was invited for the initial episode of the television program *Hito ni Rekishi Ari* ("Everyone Has a Story"), a group of living Akutagawa Prize and Naoki Prize winning authors appeared as secondary commentators. Mr. Nagai was one of these, and his role on the program was indispensable—at the same time as being a member of the selection committees for the Naoki Prize and Akutagawa Prize, he had been Mr. Ikejima's senior during the Bungeishunju days, as well. At this point I have absolutely no memory as to what sort of remarks he made on the program, but it was pointed out to me with a wry smile that the nametag on his chest had the wrong character for the "Tatsu" in Tatsuo. To be let off with just a wry smile by an author with a rigorous eye for writing must have had to do with my being the nephew of Sanjugo Naoki and son of Seiji Uemura.

Whatever the case, from around this time our work-related interactions increased. Mr. Nagai was known to Kan Kikuchi and maintained membership at Bungeishunju while writing novels. During the Second World War, he was also involved with establishing the Manchuria (presently north-eastern China) division of Bungeishunju. He had an acquaintance from the Manchuria years named Jiro Ono who ran an agency called Tatsu Tsushin, with the "Tatsu" in the name corresponding to the "Tatsu" in Tatsuo Nagai's name, who he looked up to.

Mr. Nagai had close connections with a major whiskey maker, so with their sponsorship, he, Mr. Ono, and I all three ended up combining forces to put out a TV conversation program. The idea was to have Kamakura-based literary figures like Yasunari Kawabata, Hideo Kobayashi, Hidemi Kon, Ryuichi Yokoyama and Jiro Osaragi make appearances as regulars to create a conversation program with a dry, outspoken style. I might have been the one who gave it the tentative title, *Kamakura Hodan* (The Kamakura Talks). It was surely not long afterwards that the idea came to fruition as a thirty-minute program called *Kaiso no Arubamu* (Album of Memories). It was broadcast by TV Tokyo, which employed me. One more, sponsored by a major tire maker—sure enough with Mr. Nagai's assistance—was a long-form conversation program made with appearances by Masuji Ibuse, Yoshizo Kawamori and Tatsuo Nagai. This was around the time of *Kaiso no Arubamu*, I think. After we had all had soba noodles for lunch at a soba shop in front of the Kamakura Tsurugaoka Hachimangu Shrine, we headed for Kotoku-in Temple, the recording venue. I hardly remember anything about the content of the remarks the three of them made for this program either. I just feel regretful now, thinking I should have preserved in memory a little of that, having had the chance to spend time together with these authors I admired.

After the broadcast of this program, there was a dispute between Mr. Nagai and I. Among the five commercial broadcasters, there was a uniform ranking of performance fees. While I had a supervisory role with the program, I took into consideration Mr. Nagai's business-oriented backup and actually paid him a special fee several times that of the uniform ranking. Still, I incurred his great anger, as he said it was not enough, and for a while I held off on making visits to the Nagai residence.

My father, who knew Mr. Nagai, passed away in May 1987. At the request of the publisher of the *Nikka Geppo* newspaper to which he had contributed essays in his later years, I put together a short piece called *Chichi no Nokoshita Mono* ("Things My Father Left Behind") on the time just before and after his passing. After its publication I sent copies to acquaintances of my father's. I, of course, sent one to Mr. Nagai as well, and about half a year later received a postcard from him.

"Having read just now after a year's passing the composition you penned in memory of your father, I was profoundly impressed. In the hope of being granted forgiveness on the basis that this is how the elderly are, I can say it afforded me the impression that the dearly departed was seated before me, at his ease."

The envelope was postmarked January 1988. I have two respectable literary precursors. One is Saiichi Maruya, once a student of my father's, and the other is Mr. Nagai. It was thanks to letters of encouragement from those two that I got the idea to try making writing one of the pillars of my life after retiring from TV Tokyo. Now, whether that was felicitous for me or not... that is another question.



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.

KPP Sustainable Times

This article explores the range of issues that KPP needs to address on a global scale in order to build the recycling society that the company aims for as part of its greater efforts to help build a sustainable society. We also look at initiatives to create solutions and the latest news from Japan and around the world.

Six Keywords Decode the "Here and Now" of Environmental Issues

01 G20 Osaka Summit

The problem of plastic waste in the oceans was one of the main topics discussed in June 2019 at the Osaka summit meeting of the G20, a forum of 20 countries and regions. The Osaka Blue Ocean Vision, which aims to reduce additional marine plastic waste pollution to zero by 2050, was shared at the meeting, and the leaders' final declaration announced support for the vision. To support capacity building and infrastructure development for waste management in developing countries, the Government of Japan has launched its MARINE Initiative. With this initiative, Japan will pursue international cooperation through bilateral ODA and international organizations, international operations by Japanese companies, NGOs, and local governments, including dissemination and sharing of best practices.

02 CLOMA

CLOMA stands for the Japan CLean Ocean Material Alliance. Established by the Ministry of Economy, Trade and Industry, the alliance serves as a platform for strengthening collaboration among a wide range of stakeholders across industries and accelerating innovation in order to solve the problem of marine plastic waste. CLOMA members, who represent the entire value chain from manufacture and use to the disposal of plastic products, are working to strengthen collaboration between companies based on a shared understanding as they promote initiatives that lead to concrete results. KPP also participates in these activities as a member of the Dissemination & Promotion Working Group.



URL: cloma.net

03 Plastics Smart

Promoted by the Ministry of the Environment, the Plastics Smart Forum aims to expand and activate initiatives by encouraging dialogue and exchange among companies and groups that agree to or are interested in reducing marine plastic waste. In order to promote the "Plastics Smart approach" nationwide, the forum disseminates relevant information and holds events and symposiums. The forum also provides support for the Marine Waste Zero Awards, which recognize the best practices to deal with marine plastic waste. KPP is a participating member of the Plastics Smart Forum.



URL: plastics-smart.env.go.jp/

04 Shift to Paper

The movement to reduce plastic waste is accelerating as restaurant chains stop using plastic straws and containers, while supermarkets and clothing stores begin to charge for plastic bags. Because it is a recyclable material, paper is gaining worldwide attention as an alternative to plastic, and a shift from plastic to paper is spreading to a wide range of industries and applications. Utilizing the expertise we have developed over our history allows KPP to respond flexibly to various needs associated with the shift to paper. With this know-how and experience, we provide optimal solutions for a wide range of customers.



Hot mold press box made entirely from paper (Ipxax Iketani Co., Ltd.)

05 Less Plastic

These initiatives focus on reducing the amount of plastic used by replacing a portion of plastic products with biomaterials or by mixing pulp and paper into raw materials. Reducing the use of petroleum-based resources means reducing the impact on the environment, and, depending on material blend ratios, some products may be handled as paper rather than as plastic. Take MAPKA, for example. These new paper powders can be molded in the same way as conventional plastics using technology that mixes polyolefin resin and fine paper powder as the principal ingredients. With all the attention on MAPKA, it has come to be known as the post-plastics material. As more and more of the world moves to reduce plastics, R&D is underway in Japan into a variety of new alternatives.



MAPKA, made primarily from paper and pulp (Eco Research Institute Ltd.)

06 Eco-Friendly Chemical Products

These are chemical products that have been improved and/or modified to reduce their environmental impact, while still functioning in the same way as conventional plastic. "Bioplastic" made from biomass and "biodegradable plastic," which can be broken down by natural microorganisms, fall into this category. In the field of material development, there is a need for further technological innovation that will help reduce environmental impacts beyond of realm of plastic waste, as well. These areas include shifting from exhausted petroleum to renewable resources, and biomaterials contribute to carbon neutrality.



Nature Flex biodegradable film (Futamura Chemical Co., Ltd.)



7th KPP Exhibition

November 11 (Mon.)–13 (Wed.)



Exhibitions

Forest Conditions and Why Paper is Effective for Creating Sustainable Society

C.W. Nicol Afan Woodland Trust Sponsored Activities

Problem of Microplastics and Initiatives that Offer Solutions

- Plastic-to-paper products
- Reduced-plastic products
- Eco-friendly chemical products
- Materials recycling/thermal recycling
- Other products and case studies in reducing environmental impact

Special Program

Keynote Address by C.W. Nicol

We are honored to have author C.W. Nicol as our keynote speaker. Nicol will talk with us about the Afan Woodland Trust, his organization working to preserve nature for future generations by restoring and caring for forests. The KPP Exhibition will also feature a special booth highlighting his various activities.

C.W. Nicol Keynote Address: Scheduled for Nov. 12 (Tue.)

C.W. Nicol

Author, environmental activist, explorer, and chairman of the C.W. Nicol Afan Woodland Trust
Born in Wales in 1940, Nicol moved to Kurohime in Nagano Prefecture in 1980 after working to protect the environment in areas around the world, including stints spent exploring the Arctic Pole and heading the Simien Mountains National Park in Ethiopia. He turned his focus to restoring an area of forest he named the Afan woodland. In 1995, Nicol obtained Japanese citizenship. Along with his writing, he continues to speak out on environmental issues in speeches and media outlets. In 2005, he was awarded the Most Excellent Order of the British Empire (MBE) by Her Majesty Queen Elizabeth II of the United Kingdom.



Building a Sustainable Society

The 7th KPP Exhibition will introduce efforts to reduce environmental impacts as part of its overall theme of Building a Sustainable Society. The exhibition will focus not only on the potential of paper and pulp as alternatives to plastic, but also on specific effective initiatives related to plastics film that have benefitted society. Exhibits will also introduce products and solutions that reduce the impact on the environment.



General Info

| | |
|-----------|---|
| Dates | Nov. 11 (Mon.)–13 (Wed.), 2019 C.W. Nicol keynote address scheduled for Nov. 12 (Tue.) |
| Hours | 10:00–17:00 (all three days) |
| Admission | Free This exhibition is only for KPP business partners and is not open to the general public. |
| Location | KPP Head Office (1F entrance and 2F) |
| Inquiries | +81-3-3542-4169 |

Notable News

— Deepen Plus —

▶ Okayama Kami-shoji Co., Ltd.

53-1 Tomita, Kita-ku, Okayama-shi, Okayama Japan

Tel: +81-86-225-5151

<http://okayama-kami.co.jp>



Okayama Kami-shoji is a long-established paper wholesaler with a 70-year history that began with its predecessor, Okayama Shigyo. The company has met a wide range of regional demands centering on paper, paper-related products, and packing material. In April this year, the company welcomed a new President, Hikaru Numataki, and took up the challenge of developing a solutions-based business. One example is the development and sales of products to support nursery schools. "It started when nursery schools in the city consulted us about preventing children with allergies from reaching over and eating the lunches of the children sitting next to them. The unintended ingestion of allergy-causing foods is a major life-threatening problem. As a company that handles paper, we thought we could help solve the problem and decided to create cardboard desks," says Hisaya Yamagami from the Business Creation Department. The cardboard desks were jointly developed with a paperware manufacturer in Okayama City.

They feature wave-shaped dividers to limit sight and access to food on neighboring desks, but are positioned at a height that allows children to see the faces of others around them. The design makes the most of attributes unique to cardboard, resulting in desks that are low-cost, lightweight, and easy to carry. In addition, play slides created from cardboard feature a double structure that retains the material's strength. Teachers give the slides high marks, commenting that, "They can be easily moved, so they're also useful for playing indoors when the weather is bad." President Hikaru Numataki remarks on Okayama Kami-shoji's advantages, noting that, "We have 800 established clients in Okayama City." We can produce even more advantages in addition to price or to new, distinctive products and services by utilizing our extensive sales channels and network of cooperative companies." Okayama Kami-shoji responds to client problems and potential needs with a flexible mindset and the ability to present ideas. It is a company to watch going forward.

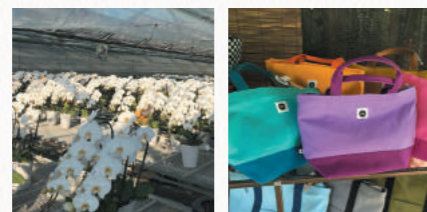


Teacher comment

Using these desks means we no longer have to isolate children with allergies, and the children love the slides because they can draw pictures on the sides!



Okayama Kami-shoji continues challenging the boundaries of business with new services



Okayama Kami-shoji collaborates with different types of businesses to expand its sphere of activities. It is embarking on the new business of selling moth orchids by working with flower brokers and farms. It is also launching a wide range of businesses including selling canvas bags, food trays, and collecting/recycling used clothes.



President Hikaru Numataki (right) and Hisaya Yamagami from the Business Creation Dept.

▶ Celebration held to commemorate Australia's Spicers Limited joining the KPP Group

Spicers Limited, whose main business is wholesaling paper and packaging materials in Australia, became a member of the KPP Group in July 2019. A celebration was held in Australia in commemoration on August 14th. The party was attended by the KPP Group's President & CEO Madoka Tanabe, as well as executives and employees in charge from the head office. The CEO of Spicers Limited, David Martin also attended, in addition to the local staff and industry-related individuals. The party was a spirited celebration of Spicers Limited's new start. In addition, at the celebration CEO David Martin presented a pair of commemorative paper art pieces as a surprise. This artwork was created by Ray Besserdin, a paper sculpture artist from Australia who is loved by collectors around the world. One of the pieces will be displayed at KPP and the other at Spicers.



CEO David Martin (left) and President & CEO Madoka Tanabe



From left, Ray Besserdin, Director Sakata, CEO David Martin

Madoka Tanabe

"We're aiming to expand business in the Asia-Pacific region. Spicers and our company will share values as a professional group in paper, pulp, and related businesses, and work as one to actively develop business even further. We're looking forward to being able to work together."

CEO David Martin

"Our company has a long 154-year history. We're embarking on a new adventure under new ownership by KPP. Our endeavors will lead to success in the printing industry in Australia and New Zealand."



"Birds of a Feather" (by Ray Besserdin)

"Birds of a feather" is a saying that refers to persons of like values, ideas, and character coming together. The artwork was inspired by the merging of Spicers and KPP, which emphasizes sustainability and contributing to local communities.

▶ Exhibiting Sendai Tanabata at the TSUNAGU GALLERY

TSUNAGU GALLERY, which is located in the 1st-floor entrance of the head office, displays the products and works of writers and artists introduced in these pages. This summer is the gallery's 10th exhibition. The well-received "Sendai Tanabata" that marks milestones manifested by the splendid streamers that decorate the actual Tanabata Festival, and items such as the "Sendai Tanabata Iori" recycle project being promoted as a part of earthquake recovery. Also, the strips of paper possessing the wishes of visitors and neighborhood pre-school children were burned in a ritual at a nearby shrine.



▶ Letter of appreciation recognizing community contribution activities presented to the Kansai Branch

On May 18, 2019, the KPP Kansai Branch gave cardboard mazes and play equipment created on the theme, "let's play with cardboard" to the Regional Childcare Support Center in the city of Matsubara, Osaka Prefecture. This achievement was recognized as contributing to welfare improvement and community vitalization, and Mayor Sawai presented the Kansai Branch with a letter of appreciation at the end of August. KPP will continue to carry out activities that contribute to local communities.



From left, Deputy General Manager Kenichi Kitazumi of the Kansai Branch, General Manager Keizo Hara of the Kansai Branch, Mayor Sawai, and Section Manager Hiroyuki Watanabe of the Kansai Branch

Create

Papercraft on the Desk

Save your travel memories: Card Case

Presented by
**Visionary
Bookbinder**

This is a one-of-a-kind card case designed by Azusa Honma of Visionary Bookbinder who was featured in our opening interview. As the size of this case is big enough to hold business cards, it is perfect for keeping, all in one place, memorabilia from your travels like cards from shops and restaurants you visited and business cards exchanged with people you met along the way.

It will be very useful for your upcoming fall travels.



Front Side



Cover

Top

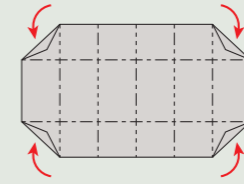
Inside portion

Bottom

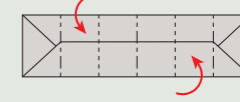
Instructions

Start by cutting out the "cover" and "inside portion" along the perforated lines.

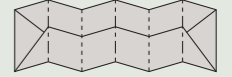
1 Fold in the four corners of the "inside portion" in triangles toward the center.



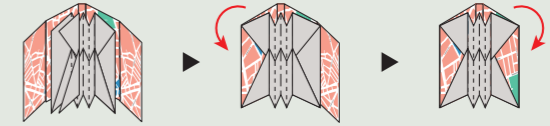
2 Fold the "inside portion" in three along the folding lines to create pockets. Layer it so that the "bottom" is facing up.



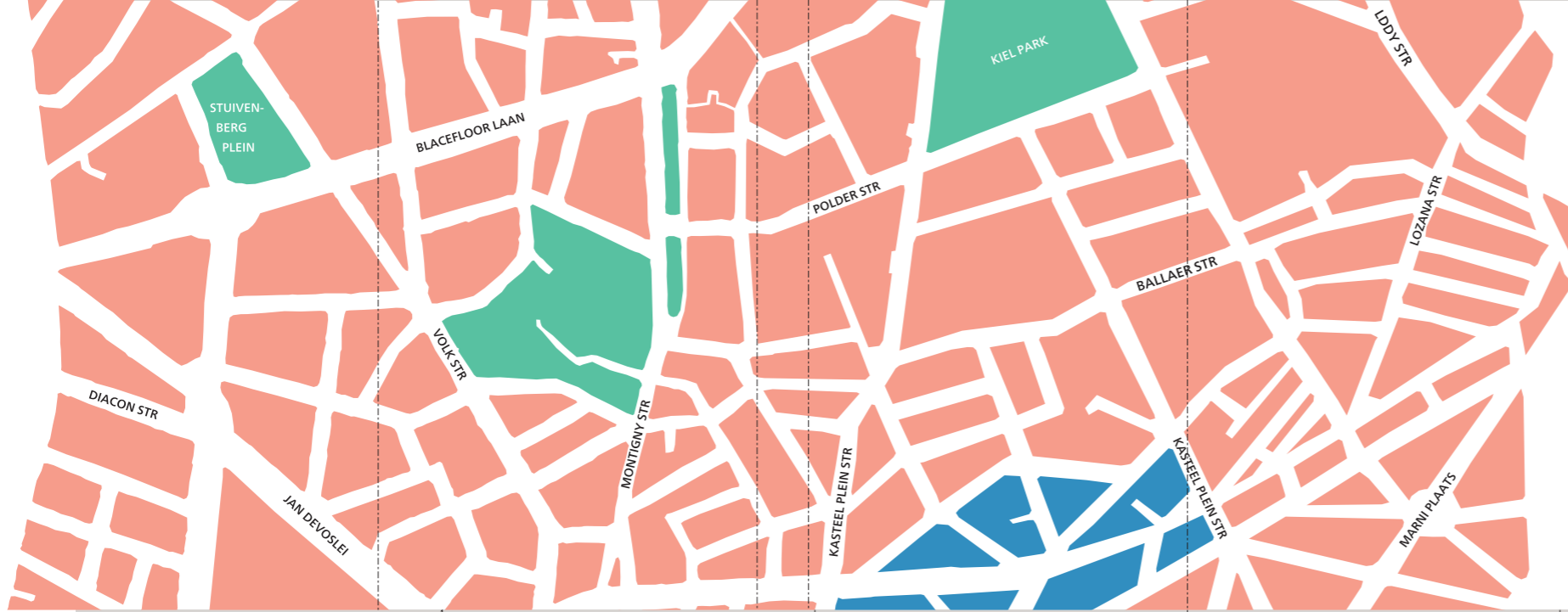
3 Fold into an accordion form by alternately doing a peak fold (crease is pointed up) and valley fold (crease is pointed down).



4 Fold the "cover" along the folding lines, then insert the left and right ends into the "inside portion."



It's complete!



Cover

Top

Inside portion

Bottom

Mountain-fold line

Valley-fold line

