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Special Issue:

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深める+ A new challenge for Okayama Kami-shoji
in undertaking businesses in line with
regional characteristics

Deepen Plus

The crystallization of the Japanese sense of beauty

Woodblock printing

Ukiyo-e woodblock prints such as *Hokusai KATSUSHIKA's Fugaku Sanjurokkei (The Thirty-Six Views of Mt. Fuji)* and *Hiroshige UTAGAWA's Tokaido Gojusantsugi (The Fifty-Three Stations of the Tokaido)* continue to fascinate their admirers around the world. This flower of Japanese art that bloomed in the Edo period has given birth to original compositions and techniques, and has evolved from monochrome printing to multicolored printing. In those woodblock prints were the original and ingenious brushwork of painters, the exquisite skills of wood carvers and the delicate sensibility and advanced expressive skills of printers.

Takenaka Mokuhan, a long-established woodblock print studio in Kyoto operated by *Takezasado Co., Ltd.*, continues to confront the changing times and take on the challenge of new possibilities, rather than just preserving and handing down refined woodblock printing techniques. There are many clues for keeping traditional crafts alive in this woodblock print studio.

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Thinking about what is required for handing down skills is necessary for the future of traditional crafts

New business development for handing down traditional skills

Kyoto is an ancient capital that has been the center of Japanese politics and culture for 1,000 years since the Heian period. With many long-established stores well over 100 years old, the city is continuing to evolve in response to the changing times, while keeping itself rooted in traditions.

Takezasado is located in the central part of the city, in an area lined with traditional houses. The origin of this company is **Shinise Tezurisho Takenaka Mokuhan**, which was founded in 1891. The company is planning, manufacturing and selling products, such as pieces of modern art and miscellaneous goods, making the most of the traditional techniques that it has inherited over the course of generations.

“The entire process of woodblock printing is handwork undertaken by craftsmen,” says **Kenji TAKENAKA**, the president of **Takezasado** who is also a fifth-generation printer for **Takenaka Mokuhan**. Mr. TAKENAKA is working energetically to develop and pass on woodblock printing skills in Japan and abroad, in addition to releasing numerous works as a

woodblock print artist himself. “I established this company about 16 years ago,” explains Mr. TAKENAKA. “I decided to set up a company that could produce jobs by itself by thinking about how we could link these techniques to our future against the advancing aging of the printers and wood carvers who are the pillars of woodblock printing.”

The development of original products is one of the new approaches made by his company. **Takezasado** is putting products that make the most of woodblock prints on the market one after another, including stationery, textiles and interior decorations made of processed **washi** worked with woodblock printing, in addition to making and selling traditional woodblock prints. These products, which are painstakingly made by craftsmen, enjoy a high level of popularity, particularly among women.

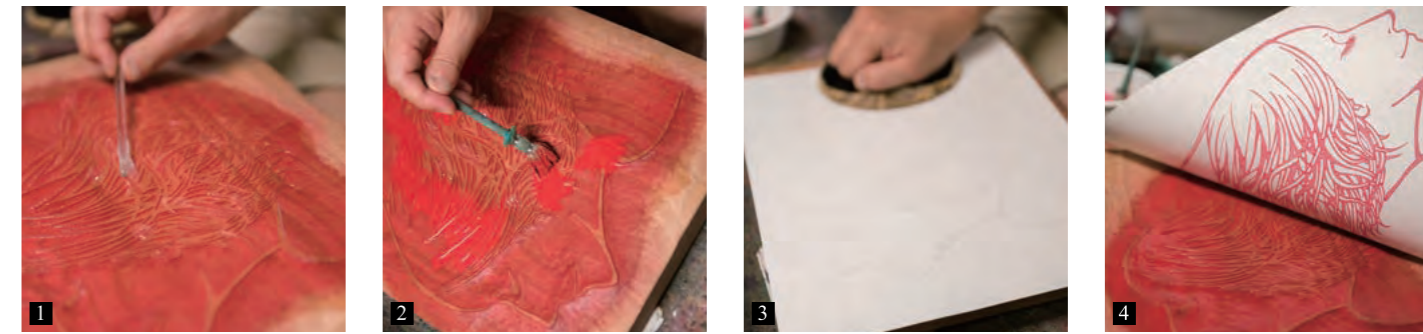
“Our concept is giving birth to products for handing down skills,” notes Mr. TAKENAKA. “It is essential for my apprentices to improve their skills through work in the environment of decreasing old-style mass production jobs.”

He says that he dislikes relying on others by nature. He set up a website to provide information of the attractions of woodblock

prints after teaching himself to construct a website. Taking further steps, he launched programs such as workshops for people interested in learning about woodblock prints, correspondence courses offering corrections and advice from craftsmen, and **ukiyo-e** lectures with demonstrations providing explanations about **ukiyo-e** and opportunities to study the art through observation. “I’m simply trying to preserve and hand down these techniques by thinking about what is best for those purposes,” says Mr. TAKENAKA with a humble smile on his face.

Presence of a cultural climate and common people in Japan that supported technical improvements

Woodblock printing is a printing technique that uses printing woodblocks engraved with patterns and letters. These patterns and letters are transcribed onto **washi** placed on printing blocks coated with Indian ink and paints using a rubbing pad called a **baren**. Woodblock printing is said to have found its way into Japan about 1,200 years ago. It evolved in Japan as a technique for mass-producing books. “Letterpress printing, in which wooden and



The work appearing in these photographs is the latest addition to the **Ima Ukiyo-e** series of contemporary **ukiyo-e** prints produced in collaboration with popular illustrator **Kunie KAMBARA**. This print is scheduled for release this fall.

1. Applying paste | A paste for fixing paints to **washi** is applied to the convex sections of a printing block uniformly and carefully.

2. Applying paints | Compound paints mixed with water are applied to the printing block and spread all over the block using brushes.

3. Printing with a baren | Lightly moistened **washi** is set on the printing block using guide marks and then colored down to its fibers using a **baren**.

4. Peeling washi off | The Japanese paper is quickly removed from the printing block after it is completely colored and compared with a block copy to confirm the absence of color differences.

metallic boards engraved with type are assembled to make printing blocks, was predominant in the West because it was suited to the alphabet,” explains Mr. TAKENAKA. “Handmade woodblocks that allow freer expressions seem to go well with Japanese, which has non-standard writing such as characters written in cursive styles.” Materials unique to Japan also supported the technical development of woodblock printing. “The first such material was wood used for making printing blocks. Being dense and hard, cherry wood was perfect for carving out intricate patterns because the carved sections were resistant to crushing and the wood could be easily chiseled,” says Mr. TAKENAKA. “Highly durable **washi** was another such material. Unlike prints in the West that are put into frames for viewing, touching with the hands is assumed for Japanese **ukiyo-e**. Paints were rubbed into **washi** using a **baren** to prevent them from soiling the hands. This practice produced brilliant colors.”

Novelty that surprises people has been sought and techniques have been reformed within limitations, such as a small number of printing blocks for keeping costs down and providing the finished prints at low prices, because of

characteristics peculiar to the culture of the common people. The beautiful nature of Japan and the common people who appreciate picturesque scenes and customs have been indispensable factors for advancing woodblock printing techniques.

Delicate sensibility and correct understanding required for printers

In woodblock printing, labor is divided among three parties with specialist skills – painters producing original pictures, wood carvers carving patterns on printing blocks based on the original pictures, and printers printing colors on **washi** using the blocks. “Printers must have finely-honed, delicate sensibility,” explains Mr. TAKENAKA. “They must produce hundreds, thousands and tens of thousands of prints in the same colors and in the same quality at one time. What they do is intricate work to layer one color over the other carefully, calculate color preparations, the amount of hand pressure applied when printing, subtle hues and degrees of stain that vary according to the types of Japanese paper used.” There are

also magnificent woodblock printing techniques that only skilled craftsmen can achieve, such as gradations called **bokashi** and shades expressed with water volumes and the varying thickness of paints applied to printing blocks and **washi**. He notes, “The important thing is to understand how to produce beautiful prints theoretically and accurately.” As his remark suggests, the understanding and mastery of the scientific grounds for the techniques, such as the properties of **washi** and printing woodblocks, the balance of paints, paste and water, how to color blocks, how to obtain colors and the amount of hand pressure applied, are indispensable. Armed with such knowledge, Mr. TAKENAKA is taking part in investigations into historic prints as a member of a specially appointed research team at Ritsumeikan University, in addition to providing instructions to the next generation of craftsmen as a lecturer at Kyoto City University of Arts.



Fifth-generation printer for Takenaka Mokuhan and the president and representative director of Takezasado Co., Ltd.

Kenji TAKENAKA

Mr. TAKENAKA has released numerous works as a contemporary woodblock print artist, in addition to working as a printer for a long-established woodblock printing studio in Kyoto. In addition, he has produced collaborative works with other artists and organized art events as a creative director. Meanwhile, he has been continuing with his energetic activities, including workshops in Japan and abroad for popularizing and evolving woodblock printing and for training successors, in addition to engaging in research on woodblock printing in locations around the world.



Takezasado Co., Ltd.

Takezasado has been operating its business activities, including the development and supervision of woodblock printing products and the planning of events, based on techniques passed down at **Takenaka Mokuhan**, a long-established woodblock printing studio founded in 1891. With a broad lineup of products, including miscellaneous items made from processed **washi** worked with woodblock printing, the **MOKUHAN** series of woodblock print designs and the **Ima Ukiyo-e** series of contemporary **ukiyo-e** works created in collaboration with a popular illustrator, the company is making new proposals in line with present-day demand.

Official website | <http://www.takezasa.co.jp/>

Tools indispensable for printers



Baren

A baren is a tool used for rubbing water-based paints closely into the fibers of **washi**. A **baren** consists of a dish-like base called an **atekawa** coated with **washi**, a coil shaped by weaving strings made of bamboo sheath fibers, and a bamboo leaf covering the base and the coil. A **baren** is designed to transfer the weight of a printer efficiently to **washi**.

Marking chisel

A marking chisel is a carving knife for putting marks on printing blocks in order to position Japanese paper accurately on the blocks. The chisel is hammered into the surface of the printing blocks in a straight line.

Brushes

Brushes are tools used for applying paints to printing blocks. Horsetail hair is mainly used for making brushes. Printers use several different types of brushes according to the sizes of the printing block sections to which they apply the paints.



©Mariko TAYA

Nyoigatake, a woodblock print work by Mr. TAKENAKA depicting a view of Mt. Nyoigatake, which is known for **daimonji**, one of the five giant bonfires lit on mountains in an annual Kyoto event called **Gozan Okuribi**.



The **Ima Ukiyo-e** series of prints are based on original illustrations by **Kunie KAMBARA**. This photograph shows **IMAUKIYOUE 1**, with an impressive background in which gradation is used effectively.



This woodblock print poster is based on a painting by AD **Yoshiki UCHIDA**. It won the Bronze Pencil award in the One Show Design competition, an international design contest in the United States, and the In Book award in the D&AD Awards, another such competition in Britain.



©Mariko TAYA

This woodblock print work by **Yuko HARADA, Aki Odori**, is popular for its feminine design. It offers a brilliant combination of paper lanterns and autumnal leaves that color traditional Japanese dances in Kyoto's five entertainment quarters.

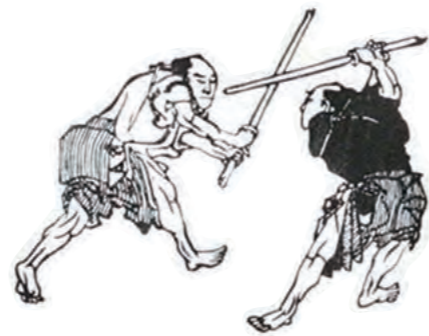
Flexible ideas and the power of action for opening up the future of traditional crafts

At present, wood carvers and printers for woodblock printing number about 50 nationwide when those working in Tokyo and Kyoto are combined. A total of 10 staff members, including wood carvers, printers and painters, are engaged in woodblock printing at **Takezasado**. "In addition to them, we have designers, photographers and writers who work as our part-time staff members," says Mr. TAKENAKA. "As a matter of fact, all these people are friends with whom we drink and do other things in our neighborhood. We are able to produce top-quality products because we work with people who are our close friends. This may be a practice found only in Kyoto, with its rich cultural soil."

Takezasado also has two customs that are unusual for a company. The first custom is for staff members to prepare all their meals according to a duty roster system and eat together. The second custom is to recommend lessons such as those for learning **shamisen** (a banjo-like

three-stringed Japanese instrument) and martial arts. "All these things are necessary for enjoying work," argues Mr. TAKENAKA. "I want to provide an environment that enables each of our staff members to do the work he or she wants to do seriously and freely. That's why we are asking them to share more time by eating together and experience a culture other than their work." In an additional step, **Takezasado** is inviting a lecturer to offer English lessons to its staff members. "I think you can get something by making a start if you want that something," explains Mr. TAKENAKA. "Considerable interest actually began coming from overseas when we started learning English. You won't miss the mark if you take each action while thinking about what it means." The next generation at **Takezasado** is certainly carrying on this philosophy. "I have decided to take on three apprentices – one wood carver and two printers – every ten years. Woodblock printing skills will never die out if we increase the number of young craftsmen, if we bring the number of those in their teens to three and those in their 20s to three."

The way of constantly being aware of where the crux is, the flexible ability to come up with new ideas and the energy for positive actions is combined at **Takezasado** to open the channel for handing down traditional crafts to future generations.



A design picked up from **Hokusai Manga** (Random Drawings of Hokusai), a collection of sketches depicting life in the city of Edo by **ukiyo-e artist Katsushika Hokusai**



Takezasado takes advantage of the atmosphere of a Kyoto-style tradesman's house. The house offers a variety of woodblock print items, including handmade woodblock print stationery, miscellaneous goods and folding fans, behind a small wicket door.



Memo pads
Tamba (left)/
Yuzu Moyo (right)

Small-sized note pads printed with simple, heartwarming motifs that inherit their worldview from woodblock prints.



Book jackets
Tsuredachi Suzume (left)/
Chikurin (right)

Book jackets made by folding **washi** produced by printers one sheet at a time. They are available in two sizes, one for pocket editions and the other for slightly larger **shinsho** editions.



Gauze handkerchief
Hirahira

A cotton gauze handkerchief with a smooth texture created as a result of a collaboration between **Takezasado** and a long-established textile manufacturer.



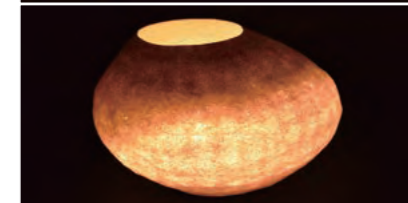
Admire
Artisans who love paper
"KAMI-WAZA: The essence of papermaking"

Lanterns made of *Mino-washi* adding color to a street with traditional houses adorned with *udatsu*

The city of Mino in Gifu Prefecture has prospered as a base for the exchange of commodities since the Edo period. It is situated within a pristine natural environment surrounded by untouched forests and lush mountains, and blessed with the pure waters of the Nagara River that runs north to south and the Itadori River which joins it. The history and tradition of **washi** (Japanese handmade paper) in Mino stretches back nearly 1,300 years. The city is known as an area of scenic beauty where the merchant culture of exchange remains alive and well. In this historic city, there is a street lined with merchant houses built in the Edo and Meiji periods adorned with **udatsu** (small firewalls built on roof ends as a symbol of wealth). This street has been designated as an important traditional building preservation district because it retains the atmosphere of these two periods of history. The **Mino-washi Akari-Art** (Creative Lantern) Contest & Exhibition is an event in which two regional cultural assets – a street with **udatsu** and **Mino-washi** (Mino style Japanese handmade paper) – come together. During the event, about 500 creative lanterns made of **Mino-washi** rich in design and form will line the edge of the eaves on this historic street in the early evening in autumn. Entries accepted from all over Japan will be exhibited out in the street for the two days of October 10 and October 11 before they are judged. The top 80 lanterns from this year and past years will then be put on display from October 16 to November 30. The soft glimmer created by **Mino-washi** will light up the street and further accentuate the old period atmosphere it emanates. The creative lanterns blend the tradition of **Mino-washi** and contemporary art, with the street they illuminate resembling a nighttime museum that transcends space and time. We recommend you experience this event for yourself and enjoy the relaxed flow of time. The entire event produces a fantastic atmosphere that cannot be experienced in everyday life, and provides you with an opportunity to appreciate the charm of **Mino-washi**.



About 80,000 people came to this two-day event last year. The beautiful light that shone through **washi** and a nostalgic atmosphere dazzled tourists who came to Mino from all over Japan for the event.



Grand prize winner (top) and art prize winner from the 21st contest held last year



Udatsu is a firewall that is created by making both ends of the roof one rank higher. In the past, **udatsu** served as a symbol of family wealth. For this reason, there are a number of expressions featuring the word **udatsu**, such as "**udatsu-wo ageru** (raising **udatsu**, meaning getting ahead)" and "**udatsu-ga agaranai** (unable to raise the **udatsu**, meaning unable to get ahead)."

The 22th Mino-washi Akari-Art (Creative Lantern) Contest & Exhibition

■ October 10 (Sat.) to 11 (Sun.), 5 pm to 9 pm.

In addition to the display of creative lanterns, street concerts, the sales of regional specialties, and other events will be held in Mino City. There will also be a presentation of a traditional performing art known as **Mino Nagashi Niwaka**.

The 12th Street with Lanterns: Mino
■ October 16 (Fri.) to
November 30 (Mon.), 5 pm to 9 pm.

Superior works from the 22nd **Mino-washi Akari-Art** (Creative Lantern) Contest & Exhibition will be exhibited.



- Venue: **Udatsu-lined Old Streets**, Mino City, Gifu, Japan
- TEL: 0575-35-3660
- Contact: Executive Committee for the **Mino-washi Akari-Art** (Creative Lantern) Contest & Exhibition, Mino City Sightseeing Association

Also Recommended

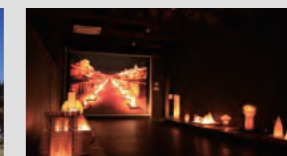


Mino-washi Museum
Address: 1851-3 Warabi, Mino City
Tel: 0575-34-8111

Admission
500yen | Adults
250yen | Elementary school and junior high school students

www.city.mino.gifu.jp/minogami/

In addition to paper art pieces, this museum offers a wide range of exhibits, including those which show the history of **Mino-washi** and how it is made. Visitors can also try out using actual tools to make their own paper.



Mino-washi "Akari" Art Gallery
Address: 1901-3 Motozumicho, Mino City
Tel: 0575-33-3772

Admission
200yen | Adults
Free! | Junior high school students and younger visitors

www.mino-city.jp/tourist/history02.html

Works from the **Mino-washi Akari-Art** (Creative Lantern) Contest & Exhibition, permanent collections, and special exhibits are on display here. There is a shop in the museum which sells art goods made with **Mino-washi**.

Making Letters Speak

Tomone UEMURA

Handwritten letters are a suitable medium for expressing one’s personality.

Charm that can touch our hearts overflows from the beautiful letters and sentences these missives contain.

This essay delves into notable individuals and their emotions through letters the author has received from them.

Part 4: Reisuke ISHIDA & Taizo ISHIZAKA [First half]

When I wrote about *Saburo SHIROYAMA* in the last issue,

I remembered that we talked about *Reisuke ISHIDA* the first time we met. It would be no exaggeration to say that had we not talked about ISHIDA, the relationship between Mr. SHIROYAMA and

I would have been shallower than it was. When we had a break from our work, I first excused myself, saying “I had hoped that your book, *So nishite Ya daga Hi dewanai (Unsophisticated and Unrefined, but not Vulgar)*, would include an episode I knew related to Mr. ISHIDA.”

I then conveyed the episode to Mr. SHIROYAMA. When I finished telling the story, Mr. SHIROYAMA, who had been listening intently,

told me that it was a “wonderful tale.” The episode was included in the book of interviews that was published soon afterwards. I will reveal the details regarding this in Part 2 in the next issue.

Mr. SHIROYAMA was a prominent writer of not only economic novels and wartime literature, but also of biographical novels. He was an extremely clean and pure-hearted individual, and said that he did not write about people who did not share his life values. In a book of interviews with *Makoto SATAKA*, “*Saburo SHIROYAMA-no Ishi (Will of Saburo SHIROYAMA)*,” Mr. SHIROYAMA said, “My desire to write about individuals whose existence represents the essence of aesthetics has been steadily growing.” So, what kind of people did *Saburo SHIROYAMA* believe embodied aesthetics through their very existence?

The people who are often mentioned in essays and interviews included *Eiichi SHIBUSAWA*, *Osachi HAMAGUCHI*, *Junnosuke INOUE*, *Koki HIROTA*, *Taizo ISHIZAKA*, *Reisuke ISHIDA*, *Soichiro HONDA*, *Toshio DOKO*, and *Sohei NAKAYAMA*. All became the main characters of novels by Mr. SHIROYAMA. I was privileged to hear Mr. SHIROYAMA talking about these individuals on many occasions. I particularly like “*Rakujitsu Moyu (War Criminal: The Life and Death of Koki HIROTA)*,” a book that depicted former Prime Minister *Koki HIROTA* who, despite being a civilian, was executed as a class-A war criminal at the Tokyo War Crimes Tribunal. I also enjoyed “*Mou Kimi niwa Tanomanai (I am not Going to Ask You Again)*,” a book about *Taizo ISHIZAKA*, the second chairman of the *Keidanren* and a man regarded as the prime minister of the business world, as well as “*So nishite Ya daga Hi dewanai*,” a book about *Reisuke ISHIDA*, another individual from the business world who served as the first president of Japanese National Railways. I don’t think he said this because I mentioned them; Mr. SHIROYAMA was also particularly attached to these three books.

The story in “*So nishite Ya daga Hi dewanai: Reisuke ISHIDA-no Shogai*” starts with a scene from the funeral for him. The funeral was

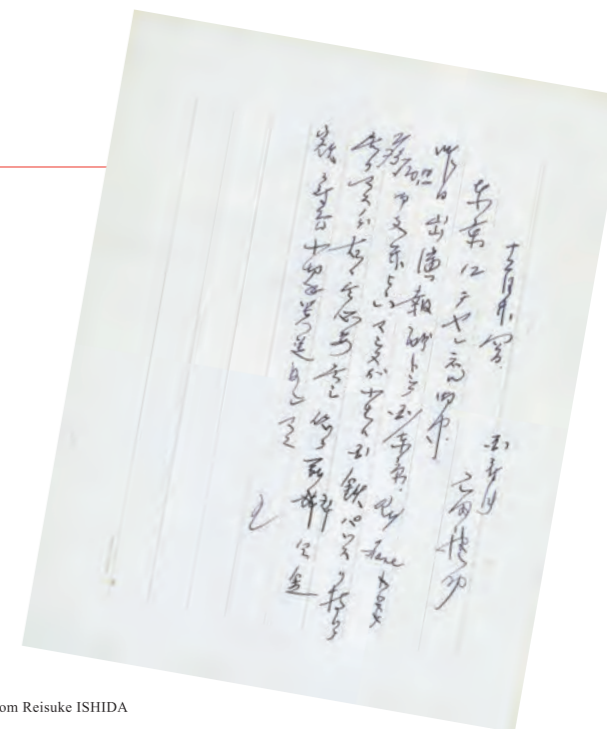
held at his house in Koze, but for the funeral of a 92-year-old man who had once served as the representative of Mitsui & Co., Ltd. and president of Japanese National Railways, there were not that many people present, save for some locals. This was in keeping with ISHIDA’s personal wishes, who had asked for people not to hold an ostentatious ceremony upon his death. Being told that three was enough, three people from Mitsui & Co., Ltd. and a total of just over ten people from Japanese National Railways, including the president and the off-duty members of the local station, Koze Station, attended. After his death, the government proposed to confer the First Order of Merit on him, but his widow *Tsuyu* adamantly refused it. In the past when ISHIDA was the president of Japanese National Railways, then Prime Minister *Hayato IKEDA* had recommended him for the First Order of Merit, but he turned down the proposal. ISHIDA bluntly told then Deputy Prime Minister *ISOZAKI*, who actively encouraged him to accept the recommendation, that he viewed himself as “a monkey,” and that he did not want to see “a monkey decorated with a medal.”

ISHIDA became president of Japanese National Railways in 1963 when he was 77 years old. With a total of 460,000 employees, Japanese National Railways had union problems and a host of other difficult management issues. Contrary to general expectations, ISHIDA simply accepted the request to take over as president. At a press conference he said that “If I can’t do it, then who can?” He continued, saying that he would carry out his duties with a spirit of service and sacrifice, and claimed that he did not require any remuneration because a man should not receive money to take up a job in which he is responsible for the lives of five billion people a year, claiming that it gave him the passport to heaven.

When ISHIDA was summoned to the Diet for the first time as the President of Japanese National Railways, he introduced himself to members of the parliament as a man who was “*So nishite ya daga hi dewanai tsumori* (unsophisticated and unrefined, but not vulgar).”

He said “Even when I want to speak politely, I simply can’t do it. That’s who I am. If I forcibly try to do these things, I’ll look like a silly monkey wearing a *kamishimo* ceremonial dress. So if I appear to be rude to you, please overlook my actions and behavior.”

At the end of 1969, six years after ISHIDA became the president of Japanese National Railways, I focused on Taizo ISHIZAKA as the director of the TV program “*Hito ni Rekishi Ari (Each Person has a History)*.” Although ISHIZAKA held key positions as the honorary chairman of the *Keidanren* and the chairman of the Industry Club of Japan at that time, I asked him to appear on the program as the chairman of the Japan World Exposition, which was scheduled to be held in Osaka the following year. Although I tried to arrange an interview in advance, I could not directly meet ISHIZAKA,



A letter from Reisuke ISHIDA

who held as many as three hundred different managerial positions at that time. Instead, he said that ISHIDA knew everything about him, and recommended that I speak to ISHIDA. This prompted me to visit ISHIDA at the Industry Club of Japan. Although he had stepped down as president of Japanese National Railways in May that year, he readily agreed to take a break from the pleasures of retirement and travel all the way from his home in Koze to meet with me at an office in Marunouchi. At the reception, I was invited by him to come to the second floor. When I got out of the elevator on the second floor, ISHIDA himself was kindly waiting for me. He then led me to the office of Mr. ISHIZAKA, and said that he freely used it because he did not have an office in Tokyo. I was so nervous that I could not remember what he was wearing. Reflecting back, I don’t think he was wearing his trademark bow-tie. (To be continued)



Scene from *Hito ni Rekishi Ari*, a TV program aired on January 7, 1970

Reisuke ISHIDA
(second from right in the photo)
Business man
1886-1978

Reisuke ISHIDA was born in Matsuzaki Town, Shizuoka Prefecture. After graduating Tokyo Higher Commercial School (now Hitotsubashi University), he joined Mitsui & Co., Ltd. He worked as a branch manager in Seattle, Dalian, and New York, and also handled other positions. He later became a Managing Director and then ultimately the President and Representative Director. In 1963, he became the fifth president of Japanese National Railways, and was unique for being from the business world. He referred to himself as “young soldier” and carried out reforms at Japanese National Railways.

Taizo ISHIZAKA
(third from right in the photo)
Business man
1886-1975

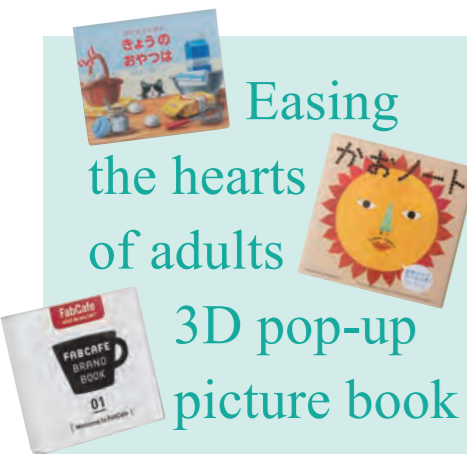
Taizo ISHIZAKA was born in Tokyo. After graduating Tokyo Imperial University, he entered the Ministry of Communication. He later served as the President of Dai-ichi Life Insurance, the President of Tokyo Shibaura Denki (now Toshiba), and then the second Chairman of *Keidanren*. He served four terms that ran a total of more than twelve years, earning him the nickname of the “Prime Minister” of the business world. The Prime Minister of the business world today refers to the Chairman of *Keidanren*, but the name began with Mr. ISHIZAKA. Senior Third Rank, the First Order of Merit.



Brief Biography
of the Author

Tomone UEMURA
Essayist

Tomone UEMURA was born in Matsuyama in Ehime Prefecture, Japan. His uncle was the novelist *Sanjugo NAOKI*, and his father was Seiji UEMURA, a historian of the Oriental world. After graduating from the Department of History, the Faculty of Letters, Arts and Sciences (day school) at Waseda University in 1962, he worked for Toei Co., Ltd. and TV Tokyo Corporation, where he was appointed managing director in 1994. He later became president and representative director of PROTX in 1999. He now serves as an advisor to the DAC Group and Niki Hills Farm (agricultural production corporation). He won the Ozaki Hotsuki Memorial Popular Literature Research Award in 2005 for his work titled *Naoki Sanjugo Den* and the Nihon Essayist Club Award in 2007 for *Rekishi no Kyoshi Uemura Seiji*. His major publications include *Natsu-no Misaki (Cape in the Summer)* and *Kikotsu no Hito Shiroyama Saburo (Saburo Shiroyama: A Man of Determination)*.



Some people claim that picture books are only for children, but that is actually not the case. Today many adults tend to be under a lot of stress, and it is a fact that an increasing number of them have started to become fond of reading picture books. In light of this trend, there are rising expectations that these books will deliver a positive psychological impact. Picture books use simple yet carefully selected words and expressive pictures. They are believed to recall a pure mindset hidden deep in readers' hearts that has become buried beneath the ideas of common

sense and logic, while at the same time deliver a sense of comfort and peace. While picture books impact people in this way, in recent years a number of picture books that present three-dimensional expressions along with traditional flat forms of expressions have been published, and they have fascinated many adults. A flexible and free imagination is able to ease a hardened heart. Enjoy the three-dimensional expressions incorporated within picture books and insert yourself within the simple and peaceful resonance of the world they depict.

01 360° Book

Sold by: FabCafe www.fabcafe.com

360-degree pop-up picture book featuring 40 sophisticated paper cutouts

The 360° Book depicts a specific world in a cylindrical space when all 40 pages of cutouts are opened and spread 360 degrees. The book was designed by the renowned architect **Yusuke ONO**. With designs made using 3D-CAD, each page consists of paper cutouts that relate stories in fluid sequences. Readers can fully enjoy the book's perception of the world by turning each page individually, or looking at the entire book in diorama fashion. With fine and beautiful designs made possible through the use of a razor cutter and the delicate texture unique to paper, the book can also be fully appreciated as an interior item. The 360° Book has attracted attention from all corners of the global art scene, winning international awards and receiving other forms of recognition for its highly acclaimed ideas and designs. The design data of the 360° Book is purchasable on the website. Try your hand at making your own picture book on the long autumn nights ahead. In creating your own book, you'll also experience the joy of cutting and DIY bookbinding.



FabCafe (Shibuya-ku, Tokyo), a digital manufacturing café managed by Loftwork Inc., is fully equipped with razor cutters and other cutting-edge digital machine tools. Visitors to FabCafe can create their own 360° Book.

Picture books × Paper cutouts



Products in this series include **Snow White**, **Fujiyama** and **Jack and the Beanstalk**. Currently, only the **Snow White** data is available on the online store FabCafe Deals.

<http://fabcafe.com/projects/g00b70b4b>

* Razor cutting processing required.



02 Kagami-no-Ehon (Mirror picture books)

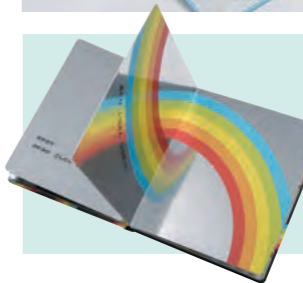
Published by Fukuinkan Shoten Publishers, Inc. <http://www.fukuinkan.co.jp/>

Reaching out to the other side of the page!? 3D visual effects created by mirrors

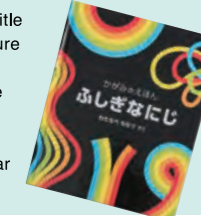
The picture books in the **Kagami-no-Ehon** series produce amazing three-dimensional effects by creating a picture reflected on a mirror on a facing page. The picture book **It's Snack Time** depicts how to make hot cakes. The pages of the book open 90 degrees, and by placing their fingers on pages that show pictures of cooking utensils and materials, readers become the main character of the story and feel as if they are actually making the snacks. There is a cat that watches the readers as they cook, and they can see themselves reflected on the pages. This realistic background helps readers experience the book's perception of the world. **The Miracle Rainbow**, a picture book in the same series created by **Chinatsu WATANABE**, shows pages in which rainbows appear to leap across the pages in a three-dimensional manner, forming mysterious geometric patterns. For the mirror parts, the books use the mirror-processed paper found in packages for cosmetics and other products. They do not break even when they are dropped, so they are perfect as a gift for a friend or family member. Take the time to delve into the mysterious magic of the world of mirrors depicted in the books.



The pictures are drawn separately on the mirror parts and other sections of each page, making ingredients such as eggs and milk appear as if they are floating in air.



The Miracle Rainbow, a title in the series of mirror picture books. The unique visual effects on the pages of the book, such as the kaleidoscope effect, have supposedly made it popular even among infants.

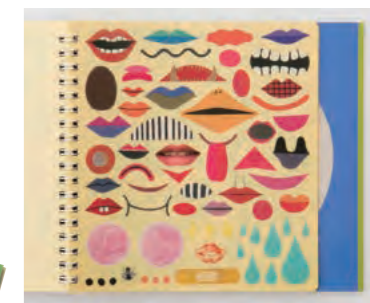
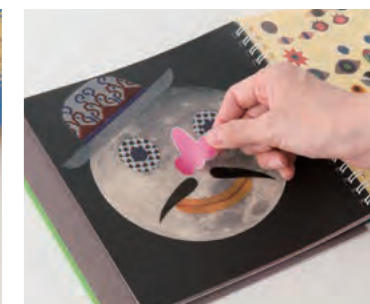


03 Kao Note (Face notebook)

Published by KOKUYO Co., Ltd. <http://www.kokuyo-st.co.jp/stationery/ehon/>

Create original products by putting on stickers Surreal and artistic modern make-a-face game

A mouth with the corners curled up expresses a sense of friendliness, while large eyes leave a cheerful impression. Faces can leave different impressions on people, depending on the position, shape, and angle of each part. With the **Kao Note**, readers can experience the fun of freely arranging the different parts of the face. The book offers a variety of face shapes on its 52 pages, along with several hundred stickers for the eyes, noses, mouths and other parts. Each page can be drawn on with pen and pencil, allowing readers to add features such as moles and glasses to the pictures. In addition, the **Kao Note** takes advantage of people's tendency to see a face when three dots are connected to form a triangle, encouraging readers to put the stickers of eyes and noses on everyday objects to quickly transform them into funny characters. This small touch will cause people to feel greater affection towards items they use on a daily basis. The stickers also make it easier to create facial caricatures of colleagues, thereby helping to improve communication within the office. The great response to the first issue has led to the publishing of the second issue.



The **Kao Note** is also popular as picture book for children, helping them to train their minds and develop an unbound sense of creativity. There is no doubt that adults will be surprised and amazed by the inspired creations of their children. The **Kao Note** brings smiles to both children and adults.



▶ Okayama Kami-shoji Co., Ltd.

53-1 Tomita, Kita-ku, Okayama City, Okayama Prefecture
TEL: 086-225-5151 (switchboard)
<http://okayama-kami.co.jp>

Closing up on a KPP Group company



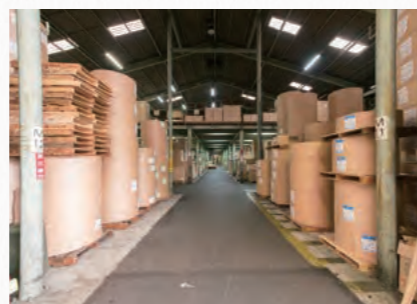
Okayamashigyo Co., Ltd. supported the economy of the Chugoku region for many years as the leading paper wholesaler in the region. This year in April **Okayamashigyo** made a new start as a member of the KPP Group. At this time, the company changed its name to **Okayama Kami-shoji** Co., Ltd. to signify its drive to achieve further growth. **Okayama Kami-shoji** sets itself apart from the competition by offering an extensive lineup of merchandise that reflect regional characteristics, while offering a high degree of flexibility focused on meeting customer needs. "We handling packing machines and a wide variety of packaging materials because we operate in a region where fruit cultivation and agriculture thrive," explains President **Hajime SHIMIZU** of **Okayama Kami-shoji**. "Our own employees are capable of speedily tackling problems that come up with machines without asking manufacturers to troubleshoot them. That's one of our strengths, too. We aim to build a type of a relationship with more customers that encourages them to turn to us for help when some kind of problem occurs." The flexibility in responding to regional demands based on the circumstances instead of sticking exclusively to paper wholesaling has opened the door to greater business opportunities for **Okayama Kami-shoji**.

New reforms are underway at **Okayama Kami-shoji**, including the expansion of merchandise and services, the development of internally manufactured products and the distribution of videos that promote products through social networking services. The company's decision to join the KPP Group has proven to be a turning point. The commercialization of an illustrated memo block in collaboration with a chalk artist is the centerpiece of these reforms. According to **HYOE**, an **Okayama Kami-shoji** employee in charge of this new business, a professional artist produces a likeness based on a picture of a customer. Using the likeness, **Okayama Kami-shoji** creates an original product unlike any other in the world. The memo block has made a noticeable impact at neighborhood restaurants where it was distributed as a sample. Based on this result and other promising signs, **HYOE** is confident that demand exists for the memo block as a sales promotion tool.

Okayama Kami-shoji has a corporate culture that encourages the can-do spirit of its employees, or in other words, their willingness to "tackle the things they want to try." This kind of environment is likely to drive positive activities whose mission, according to President **SHIMIZU**, is to bring people together.



HYOE (left) and FUJISAWA (right) are the key persons in the new business.



Packaging materials, such as shrink films and tape, along with various types of paper are stored in a huge warehouse (top and middle). Part-time employees who perform work by hand help to advance the development of internally manufactured products (bottom).

An all-original chalk art memo block unlike any other in the world



Simply send a picture and have it transformed into a memo block with a charming likeness.

Hiroko TAKADA Chalk artist
www.tamatele.ne.jp/~fwnk86531/

Chalk art involves the creation of vivid contrasts on a board coated with special paints by the artist using chalks and their fingers. Chalk art is popular in Europe and North America. It is used for signboards and menu boards to deliver an expression that offers a sense of warmth and impact unique to handmade items.



▶ Founding of KPP ASIA-PACIFIC, a subsidiary that oversees the ASEAN, India, and Oceania region

KPP recently founded **KPP ASIA-PACIFIC LIMITED**. **KPP ASIA-PACIFIC** will oversee the management planning and control functions over the Group's subsidiaries and branches in the ASEAN, India, and Oceania region, a key region for KPP's growth strategies. It will also strive to expand its operations in the region.



Bungo NISHIKAWA (left) and President Takeshi KOMABA (right)

■ KPP ASIA-PACIFIC LIMITED

Representative: **Takeshi KOMABA** Founded: June 2015
#14-02 PIL Building, 140 Cecil Street, SINGAPORE 069540
TEL: +65 6220 2119 FAX: +65 6225 3675

▶ Holding a social contribution event in a kindergarten in the Kansai area

KPP's Kansai Branch established a social contribution project in September 2014 to enhance activities closely connected with the local community. Beginning in November 2014, the Kansai Branch held a series of meetings with the Board of Education of Matsubara City, Osaka. In response to a request from the city's kindergarten principals committee and child care support center, the Kansai Branch held "Playing with Cardboard," an event proposed by KPP, at a kindergarten in the city on Wednesday, September 2, 2015. The grounds of the kindergarten were open on the day of the event to prekindergarten children and their parents, providing them with an opportunity to have fun with cardboard play equipment. The event was designed to familiarize participants with paper and help them experience the versatile functionality and creativity it offers. More than one hundred families took part in the event before it successfully came to a close. The creation of cardboard play equipment was fully supported by Takaoka, Inc., one of KPP's business partners. KPP is committed to contributing to future child care support projects of local municipalities through the use of paper.



▶ Joint development of **Curemeister**, a tunnel construction method

KPP has joined forces with Taisei Corporation (President: **Yoshiyuki MURATA**), the Institute of Industrial Science, the University of Tokyo (Professor **Toshiharu KISHI**), and four other companies*1 to jointly develop a method for curing lining concrete during tunnel construction by evenly distributing water. Over the years, various curing methods have been applied to prevent the occurrence of cracks in the lining concrete used in ceilings and walls during tunnel construction, such as spraying mist or temporarily storing water and later distributing it. However, because water is directly applied to the surface of concrete immediately after it has hardened, it is difficult to evenly distribute water with these methods, resulting in concrete with an inconsistent level of durability as well as problems in the surface appearance.

Curemeister is a new construction method that was developed to address these problems. This method employs specially structured curing mats to evenly treat a wide concrete surface area. In helping to develop **Curemeister**, KPP made proposals for and procured a range of materials needed to create the specially structured curing mats. For more details about **Curemeister** and KPP's role in its development, visit the website listed below.

Outline and characteristics of "**Curemeister**"

http://www.taisei.co.jp/about_us/release/2015/1438678954833.html

*1...Nippo Co., Ltd. (President: Masakazu NOZAKI), Toukou Co., Ltd. (President: Masahiko KOBAYASHI), UBE EXSYMO CO., LTD. (President: Fuminobu WATANABE), and Techno Seiki Co., Ltd. (President: Tetsuya TANI)



Construction site where **Curemeister** was used



Installation process

Editorial Postscript

PAPER MALL, a website managed by KPP, allows visitors to purchase paper products in quantities as small as a single sheet of paper. It also provides a wealth of information related to paper. Now visitors to PAPER MALL can read the opening feature articles of TSUNAGU on the website. New articles will be added on a regular basis, so please feel free to browse them. KPP hopes that all of its customers gain a better understanding of KPP and its activities by visiting the website and reading printed issues, or vice versa. (M.T)

Oct. 10 (Sat.) to Nov. 23 (Mon., Holiday) EXHIBITION

Re: Nexus – Paper Works' Expressions **Paper and its Inherent Forms**

This exhibition presents a collection of expressive shaped works using paper as the material and theme. Visitors are able to enjoy a range of works created by looking from a variety of angles at the attraction of paper, which has played a critical role in the development of civilizations.

DATA

- Venue: 4th floor, Exhibition Room, Fukuoka Prefectural Museum of Art (5-2-1 Tenjin, Chuo-ku, Fukuoka City, Fukuoka Prefecture)
- Admission: 300 yen for adults, 140 yen for high school and university students, 60 yen for primary and junior high school students
- Contact: The Fukuoka Prefectural Museum of Art
- Tel: 092-715-3551
- HP: <http://fukuoka-kenbij.jp/>



Kakuko ISHII "Japanese paper strings-musubu-R" 2008

Nov. 5 (Thurs.) & 6 (Fri.) & 9 (Mon.) to 11 (Wed.) EXHIBITION

KPP Internal Exhibitions

KPP will hold exhibitions at which the KPP Group's products and business models will be presented. On the second day of the exhibition in Sendai, Ms. **Seifu YAMADA**, Representative Director and CEO of **Biso Total Institute**, will be invited to give a lecture on the theme of "Skills, Strategies and Tactics Required for Salespeople." For more information, please contact the following.

DATA

- Sendai Sales Department, Kita Nihon Branch**
- Date: November 5 (Thu.) and 6 (Fri.)
 - Venue: Conference Room, 4th floor, Sentokaikan Building, 2-2-10 Chuo, Aoba-ku, Sendai City
 - Contact: Purchasing & Logistics Section, Sendai Sales Department
 - Tel: 022-266-2027
 - HP: <http://www.kppc.co.jp/> (common site)

- Tokyo Head Office**
- Date: November 9 (Mon.) to 11 (Wed.)
 - Venue: Conference Room, 2nd floor (6-24 Akashicho, Chuo-ku, Tokyo)
 - Contact: CSR & Public Relations Section, Corporate Planning Department
 - Tel: 03-3542-4111

October 4 (Sun.) to 6 (Tue.) EVENT

Nihonmatsu Lantern Festival (Nihonmatsu Shrine Annual Festival)

The annual festival of Nihonmatsu Shrine is one of the three largest lantern festivals in Japan. It is quite spectacular to watch seven drum stands decorated with 300 lanterns in clusters parading through the city to the rhythm of the emotive festival music.

DATA

- Venue: Nihonmatsu Shrine and the surrounding area (Nihonmatsu City, Fukushima Prefecture)
- Admission: Free
- Contact: Nihonmatsu Lantern Festival Executive Committee (Tourism Promotion Section, Tourism Department of Nihonmatsu City)
- Tel: 0243-55-5122
- HP: <http://www.nihonmatsu-kanko.jp/matsuri.html>

October 14 (Wed.) to 16 (Fri.) EXHIBITION

12th International Flower EXPO, IFEX

The International Flower EXPO is the largest exhibition of the flower industry in Japan. In addition to the announcement and display of entries that have received awards and the presentation of flower arrangement shows, products and services related to plant growing and sales promotion are showcased. [KPP exhibition booth: Hall 4, No. 18-19]

DATA

- Venue: Makuhari Messe (2-1, Nakase, Mihama-ku, Chiba-City, Chiba Prefecture)
- Admission: Free (Free invitation tickets and two business cards are required.)
- Contact: Secretariat Office (Reed Exhibitions Japan Ltd.)
- Tel: 03-3349-8511
- HP: www.ifex.jp/

October 23 (Fri.) to November 1 (Sun.) EVENT

56th Kanda Jinbo-cho Secondhand Book Fair, a long-standing event in Tokyo

The Kanda Jinbo-cho Secondhand Book Fair has been held every year since 1960. In addition to the open-air discount market, where there are one million books for sale, there will be fairs, including the spot sale fair of old books where valuable old books are sold on the spot (October 23 to 25).

DATA

- Venue: Secondhand bookshop area in Jinbo-cho, Kanda, Tokyo (Areas along Yasukuni-dori Street, the street intersection at Jinbo-cho, Kanda, etc.)
- Admission: Free
- Contact: Kanda Branch, Tokyo Association of Dealers in Old Books
- Tel: 03-3293-0161
- HP: <http://jimbou.info/index.html>

October 24 (Sat.) and 25 (Sun.) EVENT

3rd Mt. Fujisan Paper Fair

The Mt. Fujisan Paper Fair is an event all about paper to promote the pulp and paper industry in Fuji City, Shizuoka Prefecture. In addition to an event for experiencing papermaking and other workshops, there are a number of events for visitors, both adults and children, to enjoy, including exhibitions of art works and the history of the paper industry.

DATA

- Venue: Fujisanmesse, Fuji City Industrial Exchange Exhibition Hall (189-8 Yanagishima, Fuji City, Shizuoka Prefecture)
- Admission: Free
- Contact: Promotion Department, Fuji Chamber of Commerce & Industry
- Tel: 0545-52-0995
- HP: www.fujisan-kamifair.net

December 10 (Thurs.) to 12 (Sat.) EXHIBITION

Eco-Products 2015

Eco-Products 2015 is the largest environmental exhibition in Japan, at which numerous products, services and other items with superior environmental performance can be found. Centered on energy-saving and recycling (re-used) products, there will be a number of exhibitions with a focus on addressing environmental issues. Kokusai Pulp & Paper will also participate in the exhibition.

DATA

- Venue: Tokyo Big Sight (3-11-1 Ariake, Koto-ku, Tokyo)
- Admission: Free (Advance registration required)
- Contact: Eco-Products 2015 Secretariat Office
- Tel: 03-6256-7355
- HP: <http://eco-pro.com/2015/>

*Please check the websites of the above-mentioned organizations for information about open days and hours.

*The events and exhibitions may be subject to change for some reasons. Before visiting, please confirm in advance if each event and exhibition is open according to schedule by website or telephone.



We have adopted a bookbinding method free of wire, paste and heat with consideration to recycling and the risk of injuries.



国際紙パルプ商事株式会社
KOKUSAI PULP&PAPER CO.,LTD.

Published by CSR & Public Relations Section
Corporate Planning Dept. Corporate Planning Div.
Address: 6-24 Akashi-cho, Chuo-ku, Tokyo, Japan
TEL: 81-3-3542-4111 (main switchboard number)

URL: <http://www.kppc.co.jp/>



Make It
Feel the texture of paper
PAPERCRAFT on the DESK

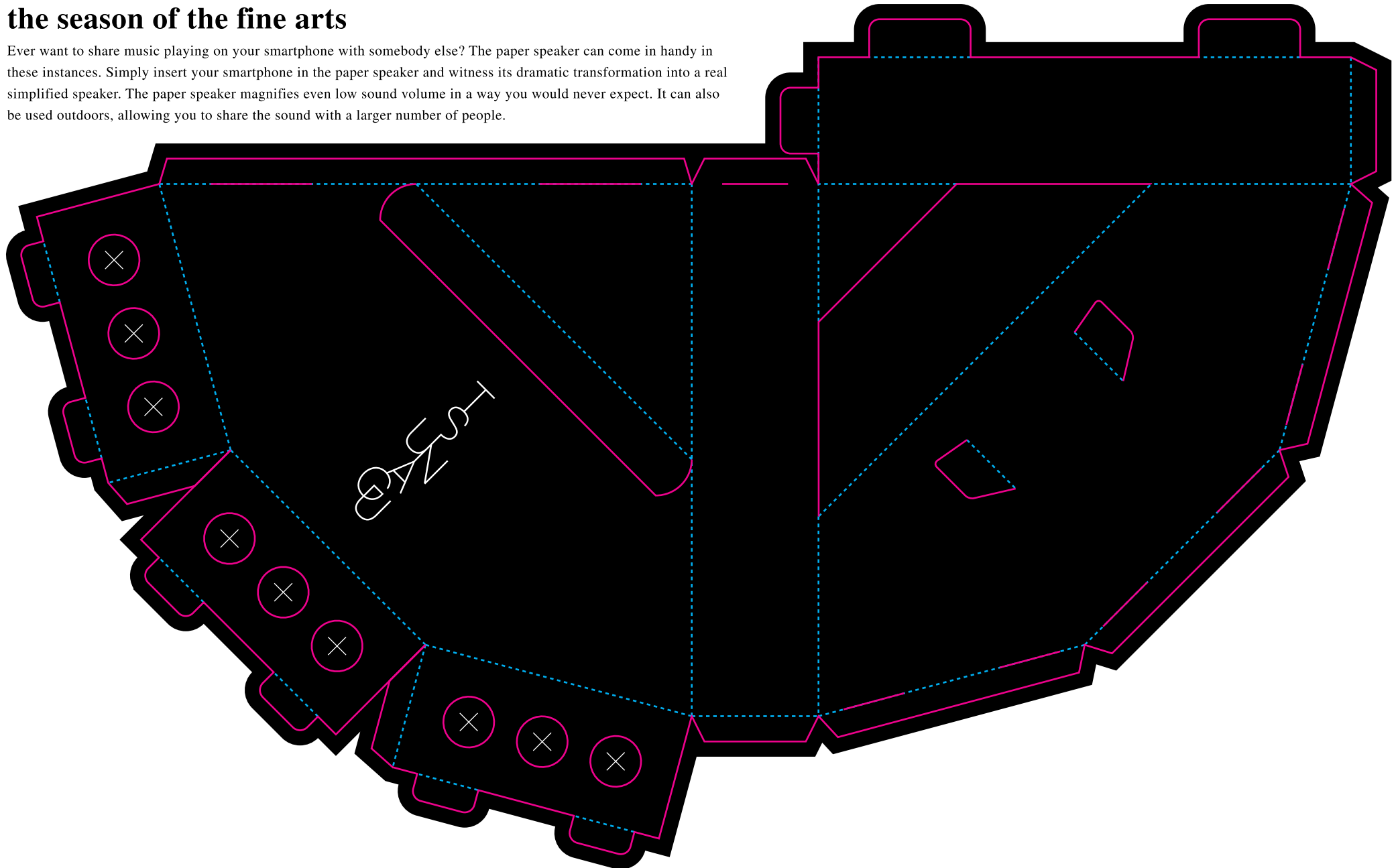
TSUNAGU Original

Front Side

The instructions for making the case are on the back. ▶

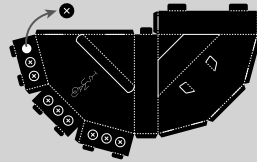
Smartphone paper speaker plays the tunes of autumn, the season of the fine arts

Ever want to share music playing on your smartphone with somebody else? The paper speaker can come in handy in these instances. Simply insert your smartphone in the paper speaker and witness its dramatic transformation into a real simplified speaker. The paper speaker magnifies even low sound volume in a way you would never expect. It can also be used outdoors, allowing you to share the sound with a larger number of people.



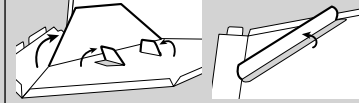
Making the speaker

1 Cut along the trimming lines to detach the external shapes, and cut out the circles marked with an X in the figure.

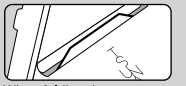
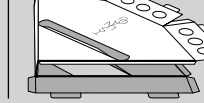


* Fold all the folding parts inward (to the other side of the paper).

2 Take the stoppers on the bottom part, the back part, and the covers of the insertion slots, and then stand them up as illustrated below.

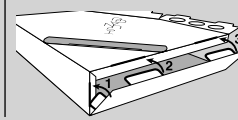


3 Fold the paper into a backwards "C" shape, with the bottom part down and the cover part up.

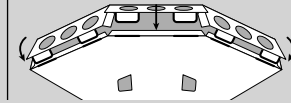


* When folding the paper, pull the trapezoidal parts through the insertion slots.

4 Insert the flaps on the side in order from 1 to 3 as illustrated.



5 Close the front flaps from both sides, and then close the center flaps at the end.



Done!

