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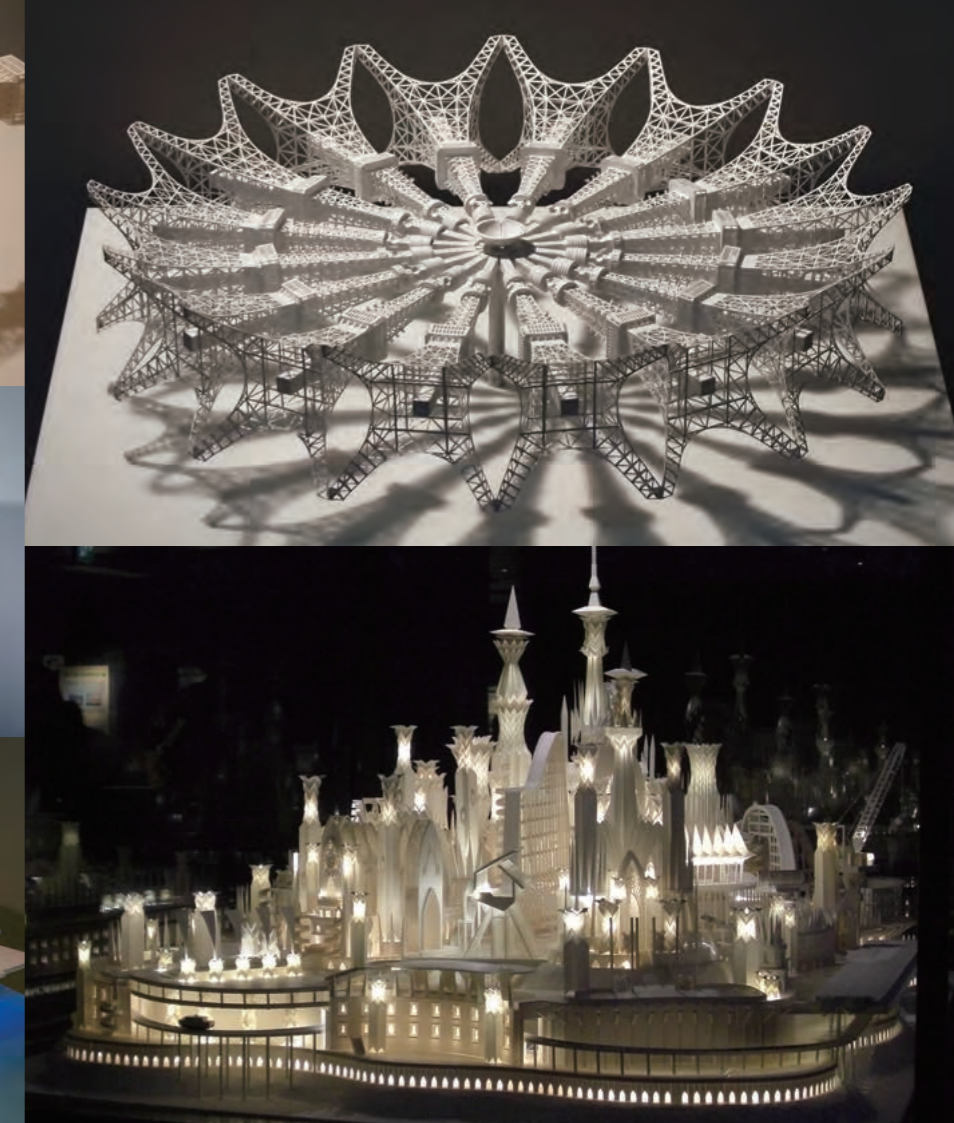
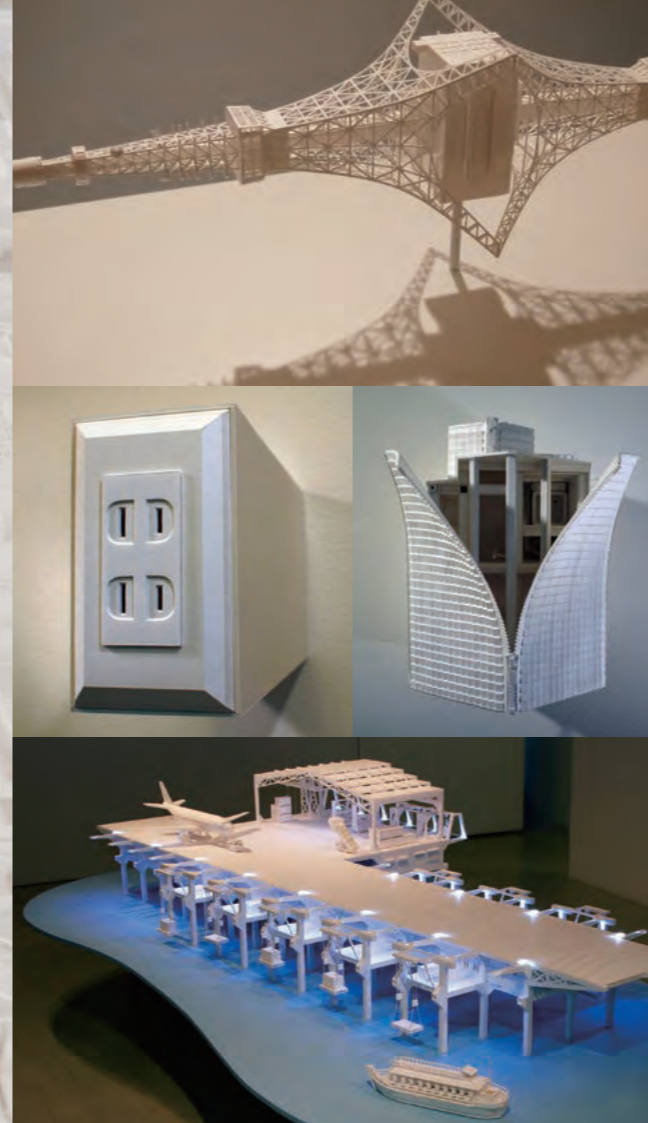
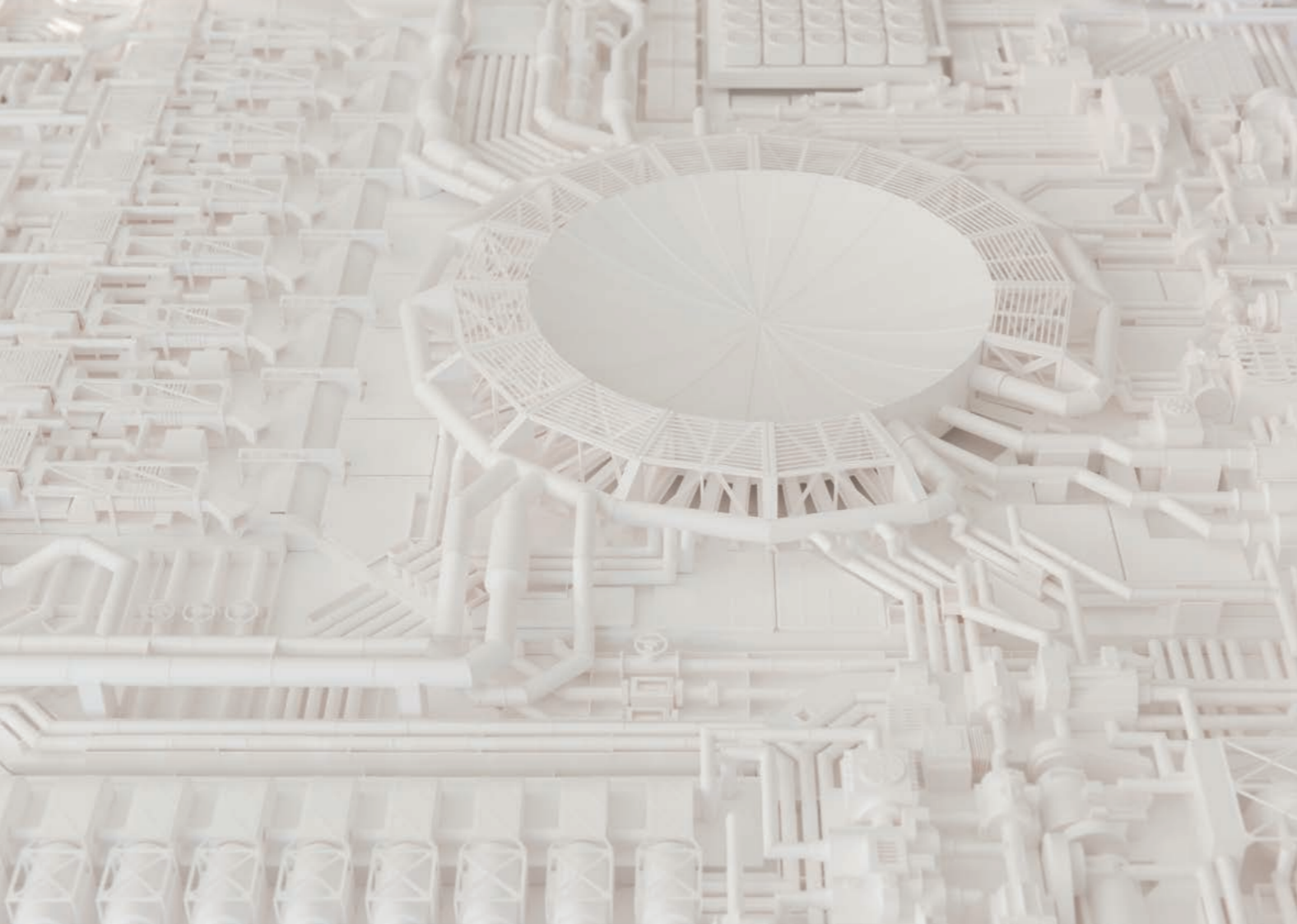


Shadows and light within pure white

# 「White Model」

Only white Kent paper is used as a material for pure-white formations assembled from a large number of elaborate parts.

Their simple beauty is created with a delicate and layered craftwork that utilizes the exceptional workability of paper. These creations are causing quite a stir in the global art scene right now. Within them lies the world of shadows and light created by paper artist *Wataru ITO*. Here we close in on the beauty of his works that seek to get down to the finest detail



## Simple white paper that accentuates the beauty of forms

Works of paper art (paper crafts) are made by cutting out multiple parts of paper and pasting them together, using many processing techniques such as folding, bending, cutting, pasting, assembling, and plaiting. Paper art is familiar to many people around the globe, from ordinary people such as children and housewives to professional modelling artists. They require no special tools, and paper used as the material is relatively inexpensive.

The works created by paper artist *Wataru ITO* are attracting a particularly high level of attention in the arena of paper art. His world of elaborate formations created with only pure-white Kent paper remind us of precision machines – intricate piping at a factory, a big bridge, a runway for airplanes and the Tokyo Tower – and hold the eyes of the viewer captive, regardless of where these formations are displayed. KPP visited Mr.Ito at his studio to learn about the creative philosophy behind his works and their appeal.

“This one is five months into production,” explains Mr.Ito at his studio, which was remodeled from a detached house. The artwork—which is about 90 centimeters by 90 centimeters—is set next to his work desk on which several types of box cutters, scissors, rulers, tweezers and wood glue are placed in order. The piece is under production for its display at an exhibition drawing near. According to Mr.Ito, this paper craft will be completed after about six successive months of work for an average of

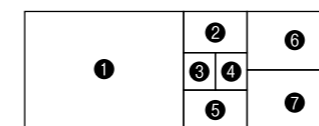
six hours a day. The best part of the work is a sheer sense of reality produced with countless pipes, valves and ventilation facilities set in straight lines that remind us of a manufacturing facility at a large factory. “I shape a piece of paper into a tube based on the diameter of a needed pipe after cutting it out and making it round with a ruler,” offers Mr. Ito. “I proceed with my work, imagining how parts connect to each other.” His works are crafted elaborately down to details.

We discover more as we admire them more.

Mr. Ito searched for his own style of expression using the material of paper while studying Japanese lacquer art at the Tokyo University of the Arts. “Paper and lacquerware may not seem to have anything in common,” says Mr. Ito. “But I think they are the same in that artists go all the way in their pursuit of perfection. I was exposed to a manufacturing approach that placed special emphasis on achieving a level of precision at less than one strand of hair through lacquerware production. I believe that experience influenced the way I work with paper now.”

Mr. Ito studied the fine techniques and philosophy of lacquer art, one of the leading arts of Japan, based on his knowledge of the art of folding paper and handicrafts he had been familiar with since childhood. Those studies led him to produce artworks that gave special attention to how details are shaped.

Mr. Ito stepped into the limelight as an artist with his maiden work



- ① [paradox] (2015)
- ② [Electric Wave I] (2013)
- ③ [Looking In] (2010)
- ④ [Changing Dress for the Season] (2010)
- ⑤ [Airport of the Imagination] (2011)
- ⑥ [Electric Wave II] (2013)
- ⑦ [Castle on the Ocean] (2007)

when he was a university student. Called “Castle on the Ocean,” this work reportedly took him four years to create in a six-mat *tatami* room at his house. This example of paper art on a grand scale, measuring 2.4 meters wide and 1 meter high, was highly regarded in Japan and countries around the world as a pure-white artwork that uses only paper to render not only a European castle, but an entire city, including a church, a Ferris wheel and a train. “I expanded the work bit by bit, thinking it would be fun to add this and that as I made it,” recalls Mr. Ito.

This pure-white work of monumental proportions is now on permanent display at a children’s museum within the grounds of the Funabashi Andersen Park (in Chiba Prefecture) following its public display at the Tokyo Bay Aqua-Line’s *Umihotaru* Parking Area. After graduating from the Tokyo University of the Arts, Ito began displaying his artworks at exhibitions on a full-time basis. Major media coverage of an artwork in which he piled one Tokyo Tower on top of another gained him recognition on the global art scene as a paper artist with exquisite skill.

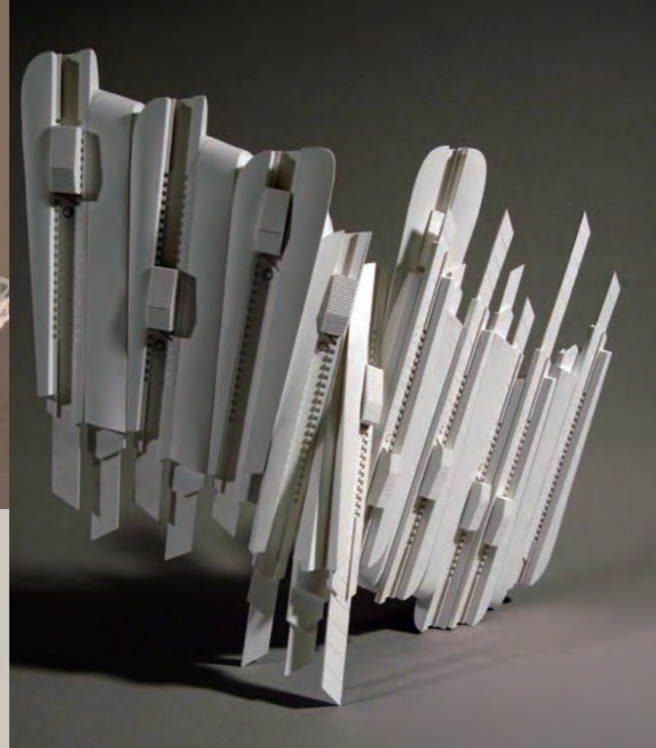
White is synonymous with Mr. Ito’s paper art. “There are colorful forms of paper that allow for many forms of expression,” says Mr. Ito, “but I feel that such paper goes beyond the domain of paper itself. I want to communicate the possibility of expressing ‘these types of things with paper’ by using white paper everyone finds familiar.” Elaborating, Mr. Ito says, “Using white paper, I can make the beauty of shadows and light stand out. I feel that I can bring out the beauty and fascinating aspects of shapes by avoiding other colors.” The allure of formations are stressed more when white, the most standard and stoic color, is used to express beautiful shadows and light. That may be the very philosophy behind Mr. Ito’s artworks.



Paper artist

### Wataru ITO

Born in Saitama Prefecture in 1983, *Wataru ITO* graduated in 2011 from the Department of Crafts at the Tokyo University of the Arts with a bachelor’s degree in Japanese lacquer art. While in university, Mr. Ito spent four years producing his maiden work, “Castle on the Ocean,” and it was highly regarded in Japan and other countries as “one of the most beautiful paper crafts in the world.” Since then, Mr. Ito has continued to produce three-dimensional pieces of art that are intricate and elaborate, using daily necessities, buildings, and manufactured goods around him as motifs. Mr. Ito won the *Ikuo Hirayama Award* in 2009, and the *Mitsubishi Estate Award* and the *Nippon Paint Award* in 2011. He is scheduled to submit his work to Art on Paper, an art fair that will be held this year in New York (at Pier36 from March 3 to March 6, 2016). <http://paper-project.jimdo.com/>



⑧	⑩
⑨	⑪

- ⑧ Loop (2013)
- ⑨ Kaleidoscope Series "Circle" (2015)
- ⑩ Chain (2013)
- ⑪ Facsimile (2010)

## I want to pursue works of art that people around the world consider to be beautiful.

Mr. Ito used paper to reproduce the internal structure of a wall clock. This work was done in collaboration with a clock manufacturer for a feature magazine article.



Mr. Ito does not use any drawings for his works, despite his elaborate approach that achieves the greatest sense of reality. Naturally, he does not use any drawing software either. Ito is said to produce his works based entirely on images in his head, without drawing any rough sketch. "I start producing my paper art little by little when I find an interesting motif in everyday life. I move my hands to establish my images. I do that because I want to give shape to my images as quickly as possible," explains Mr. Ito. "Working in that way, I can save time needed for drawing a sketch and using it to come up with a plan. Drawing a plan and setting a routine could also limit the freedom I have with my images as well. My images expand more as I create more. I want to cherish that part." A new image develops in his head when he finishes crafting one part. The true brilliance of him lies in this approach that could be described as "thinking through handwork." "I can't finish my paper work unless I set a goal for myself for that reason," Mr. Ito says with a laugh. "In many cases, I make corrections to my work until just before I send it out to an exhibition." The motifs featured in Ito's paper art vary widely from large buildings, such as European castles, towers, bridges, and convenience stores to items in daily life, such as a telephone and a vacuum cleaner. In recent years he has supposedly been working to create abstract pieces based on geometric patterns, along with a series of works in which pipes are linked together. "I've been receiving more offers from people in other countries, so I'm trying to come up with works that people with no knowledge of Japanese culture can enjoy," says Mr. Ito. There is no doubt Mr. Ito will continue dazzling many people with his world of beautiful shadows and light created with the power to accurately capture the shapes of things and minute skills backed by thoughtfulness and dexterity for which Japanese people are known.



Theme for this issue

## Omikuji

## Examining the proper approach to omikuji, messages from the gods

There are probably many readers who enjoy visiting a Shinto shrine at the beginning of each year and trying their luck at picking a piece of paper called *omikuji*, which supposedly tells them their fortune. However, many of them probably do not know the real meaning behind *omikuji* and what to do with the piece of paper after they draw it. Seeking to provide more in-depth knowledge, KPP decided to take up *omikuji* as the theme for this issue of TSUNAGU.

Fortune-telling is a facet of culture rooted in the belief that when people start something new, they should first listen to the opinion of gods and then move forward with matters based on their opinion. Fortune-telling has been performed continuously in Japan since ancient times using methods such as *futomani* (fortune-telling using deer bones), *kiboku* (fortune-telling using a tortoise's shell), and *kayu ura shinji* (a Shinto ritual for forecasting harvests and the weather). *Omikuji* is another form of fortune-telling method. *Omikuji* is drawn to tell a person their fortune so that they can know whether their future is good or bad. A piece of paper used for *omikuji* contains a future prediction of a person's fortune stated in grades, such as *daikichi*, *kichi*, *chukichi*, *shokichi*, *suekichi* and *kyo*, and messages that serve as forecasts on everyday matters, such as money, romance, travel, encounters, and health. Some of the *omikuji* paper strips come with an appropriate 31-syllable Japanese poem as well. The strips of

paper vary widely by type. Recently unorthodox types of *omikuji* paper are beginning to attract attention at various Shinto shrines and Buddhist temples.

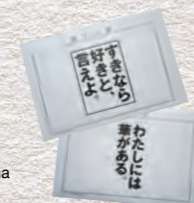
We often find *omikuji* paper strips tied to tree branches in the precincts of shrines and temples. There are differing views, but essentially the correct thing to do is to take the *omikuji* paper strip back home. The only time people are supposed to tie an *omikuji* strip to a tree is when they find the fortune it predicts to be unacceptable. The correct way to make the most of an *omikuji* paper strip is to keep it close and read it again and again, using it as a day-to-day guideline. "The luck for this year is moderately good" is just about the only thing that remains in people's minds when they draw an *omikuji*, tie it to a nearby tree, and leave it there. That is a waste of the precious words it imparts. There may be cases in which the fortune stated in an *omikuji* seems "wrong" at the time it is drawn, but later on proves to be "right." The important thing is to apply the message from the gods stated there within your everyday life. Another thing we should not forget is that *omikuji* predictions are only valid for one year from the day they are drawn. We should properly return our *omikuji* to the gods and not hold on to them forever, just like we change charms known as *ofuda* and *omamori* to new ones and send old ones back to the heavens by burning them every year.

### Unusual omikuji varieties



**Sumiyoshi Shrine**  
(1-1-14 Tsukuda, Chuo-ku, Tokyo)  
[www.sumiyoshijinja.or.jp/](http://www.sumiyoshijinja.or.jp/)

Sumiyoshi Shrine offers *omikuji* set in eight types of *daruma* dolls colored differently according to the nature of the prayer. Be sure to drop by this shrine for a local guardian deity in the Tsukudajima area when you visit the KPP head office.



**Nunose Shrine**  
(2-4-11 Kita Shinmachi, Matsubara City, Osaka Prefecture)  
<http://www.eonet.ne.jp/~nunose/>

The *koi mikuji* (fortune paper for love) that Nunose Shrine produced in collaboration with contemporary artist Hiroko ICHIHARA is hugely popular among women. The simple message contained in each paper strip speaks straight to the heart of the person who picked it. This unusual *omikuji* is available in a total of 36 variations.

# 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 [Second half]

*Reisuke ISHIDA* kindly agreed to let me interview him back when I was young. He told me that he met *Taizo ISHIZAKA* in 1916 on a ship bound for Seattle. Mr. Ishizaka was just like an anglerfish, accepting of everything. Mr. Ishida felt that a broad, open mind was one of the keys to Mr. Ishizaka’s success. While working for Mitsui & Co., Ltd., Mr. Ishida spent more time working overseas than he did in Japan, and that was why he peppered his conversations with simple English expressions. When I asked him to confirm the date, time, and place of the recording, he replied in simple English, “OK.” The recording of the program took place in a broadcasting station

studio in Shiba Koen at the end of 1969. The main focus of the show was of course Mr. Ishizaka, with friends from financial circles such as Mr. Ishida, *Reinosuke SUGA*, and *Ichiro YANO* taking part as secondary guests. The discussion was incredibly witty and enjoyable. They discussed serious issues, such as their vision for what the world and Japan should be like, but the nature of their conversation was far from serious. After the recording, the assistant and I handed a check to each guest who had appeared on the program as payment for being on the show and to cover their travel expenses. Several days later, a check for travel expenses, which were included as part of payment we gave to each guest, along with a letter from Mr. Ishida were delivered to the company, which at that time was known as the Television Operational Headquarters of Japan Science Foundation. The letter consisted of garbled characters that were barely legible written on a sheet of Maruzen letter pad, something that I also used regularly in those days. However, what he wrote on that piece of paper was far from being light-hearted. He wrote that he had a Japan National Railways (JNR) pass because he was the former president of JNR, so there was no need to reimburse him for travel expenses. I respect leaders from the early days of modern Japan. They were very principled when it came to money. I met *Saburo SHIROYAMA* for the first time on November 18, 1998. It was after a meeting for the televised production of *Forty Ways of Living for a Man*, a publication he edited. I was so excited to tell him this story about Mr. Ishida, and got a little carried away when I said that I wished he had included it in *So ni Shite Ya daga Hi dewa Nai* (Unsophisticated and Unrefined, but Not Vulgar), the biography about Ishida that he had written. His eyes shined as he responded, telling me it was a good story. That episode was featured in a collection of talks published a short while after that, with a note stating that I had told him that story. Reflecting back, I do not think I would have had such an admiration for Mr. Shiroyama if it had not been this communication with him. Although I am inferior to him in every way,



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 Hiotsubashi 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.



A letter from Reisuke ISHIDA with a check for travel expenses

A postcard from Taizo ISHIZAKA to express his appreciation for a photo

I was able to share with him nearly the same level of empathy for the dignity of human beings through this episode about Mr. Ishida. That is something I am happy about. As a sworn friend of him, Mr. Ishizaka was another man representative of the individuals from the early days of modern Japan. Unlike Mr. Ishida, though, I never had the opportunity to directly interview him. Mr. Shiroyama must have been captivated by his manly character, that samurai spirit, something that is seldom seen in businessmen today. Obviously, Mr. Ishida and Mr. Ishizaka were both businessmen with backbone. In the first 20 to 30 years after the war, there were businessmen in Japan who pursued their convictions without yielding to anything. Mr. Ishida showed firm resolution in sorting out the problems that plagued the massive organization of Japan National Railways when it was rocked by the *Kuroi Kiri* (black fog) scandal. When asked to be president of Toshiba Corporation in 1949, Mr. Ishizaka agreed to take control even though the company was in the midst of an ongoing and extended labor dispute. He tackled the situation head on and successfully rebuilt the company. When Mr. Ishizaka was chairman of Keidanren (Japan Business Federation), he looked for a plot of land on which to construct the Keidanren building. He happened to find a good plot in Marunouchi but learned that it was owned by the Ministry of Finance. Hating all the maneuvering that goes on behind the scenes, he visited the Ministry of Finance office several times to directly negotiate the purchase of the land. Different interests were connected to the land, so the ministry officials cleverly avoided reaching a conclusion. Finally losing his patience, Ishizaka directed his outrage at the then Minister of Finance *Mikio MIZUTA*, saying “I don’t need to rely on you anymore.” The title of Shiroyama’s publication, *Mou Kimi ni wa Tanomanai* (I Am Not Going to Ask You Again) is a reference to this episode.

While I was the director for a TV show called *Hito ni Rekishi Ari* (Each Person Has a History), I always sent the guests photos taken at the studio. The photos were also meant to be an apology for the small amount we paid them for being on the show. Of course, I sent a photo to Mr. Ishizaka as well. The show on which he appeared was aired on January 7, 1970. I received a letter of thanks from him later that month on January 27. Mr. Ishizaka, who stood at the head of Japan’s economic circles at that time, personally hand wrote that letter on a postcard featuring the great mural in the main hall of the Shitennoji Temple. He conveyed his thanks for the photo and included a brief message that read: “As you said, the recent program appeared to have gone over quite well. Many people have been telling me about it.” More than 45 years have passed since I received these letters from these two businessmen, and though they may now be physically discolored, they still suffice in helping us recall their greatness.



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).

# Seasonal paper gifts liven up winter events.

There are plenty of joyful winter events that follow Christmas and the New Year celebrations, including gift-giving occasions such as St. Valentine's Day and what is known in Japan as White Day.

This feature showcases outstanding paper gifts that warm the hearts of both the senders and recipients. Consider adding one of these items to a message you plan to send to someone important.

## Winter Paper Gift

Regular Events in Japan from January to March 2016		
January	1 (Fri):	New Year's Day
	2 (Sat):	First calligraphy writing and first dream of the year
	11 (Mon):	Coming-of-Age Day and cutting of the <i>Kagamimochi</i> rice cakes
	15 (Fri):	<i>Koshogatsu</i> (and ritual to pray for a good harvest)
	21 (Thurs):	<i>Daikan</i> (Great Cold according to the 24 solar terms)
February	3 (Wed):	<i>Setsubun</i> (bean scattering ceremony and other rituals)
	4 (Thurs):	<i>Risshun</i> (Start of Spring according to the 24 solar terms)
	11 (Thurs):	National Foundation Day
	14 (Sun):	St. Valentine's Day
March	3 (Thurs):	<i>Hinamatsuri</i> (Girls' Day)
	14 (Mon):	White Day
	20 (Sun):	Spring Equinox

### January

**Idea** Gift for a friend who has bought a new organizer  
**Pads of tags for specific event categories used to record daily life events**

#### 1 Kurashi-no Kiroku (Records of Daily Life Events)



Designed for organizers, the tags record daily life events by category. With looks that match the individual categories, they allow users to create lovely-looking pages in their organizers. In addition to organizers, they can also be used with calendars, photo albums, and many other similar items. Sold by King Jim Co., Ltd., these tags are available in a total of 12 category-specific variations.  
<http://www.kingjim.co.jp/>



**Idea** Gift for a family member who always seems to get shocked by static electricity  
**Removable stickers with a feature that eliminates static electricity**

#### 2 Wall Story +

These stickers are designed to be applied to things prone to static electricity, such as door knobs and key holes. Touching the stickers before coming in contact with these kinds of objects will allow you to escape the static electricity shocks that often occur during winter. In addition, the humorous outline of the stickers transforms them into tiny room decorations. The adhesive property of the stickers has been lowered to avoid damaging wallpaper. Sold by Toyo Case Inc., these stickers are available in a total of 12 variations.  
<http://www.toyo-case.co.jp/>



**Idea** Gift for a colleague with a good sense of humor  
**A paper balloon ideal for an interior decoration**

#### 3 PAPER BALL



National Flag series



Astronomy series



Kami-Pai

A nostalgic paper balloon can now be used as an interior decoration item. Suspended by a thin string, it makes for a lovely original mobile. These balloons also come with envelopes, making it easy to send them with letters and chocolate gifts. Sold by Shi-ing Co., Ltd., the National Flag series and the Astronomy series are available in eight variations each. The Kami-Pai series comes in three variations.  
<http://www.kamiplay.jp/>

**Idea** Gift for your boss that helps you every day at work  
**An amazing cushioning material that adds beauty to the gift**

#### 4 Cushionsan Leaves



This environmentally-friendly and refined wrapping material sports an attractive leaf motif and is extremely practical for cushioning objects. The seasonal coloring of the paper and the warmth of the texture adds extra value to the gift. It also delivers a dazzling effect when used to decorate a room. Supplied by Sano Design, this material is available in a total of 15 color variations.  
<http://cushionsan.com/>



**Idea** Gift for that person to whom you want to deliver your heart  
**A wrapping material with hearts that envelopes your gift with love**

#### 5 Heart Puti®



The Putiputi® bubble wrap is a standard wrapping material. This product is popular because of all the bubbles on it. Use this paper to wrap the chocolate present you intend to hand to the person of your heart, and you will definitely be able to reveal your sentiments to the recipient. This wrap is also perfect for lining the bottom of the inside of cases. Sold by Kawakami Sangyo Co., Ltd., this bubble wrap is available in a total of eight color variations.  
<http://www.putiputi.co.jp/>



\* Putiputi® and Heart Puti® are registered trademarks of Kawakami Sangyo Co., Ltd.

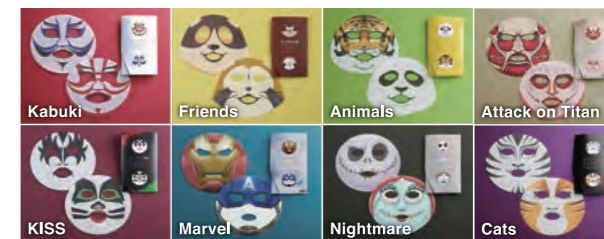
### March

**Idea** Gift for the woman that gave you a chocolate gift  
**A face pack that allows users to casually enjoy masquerading**

#### 6 Design Face Pack



This funny series of face packs have everyone talking. They not only serve a practical use for skin care, but are also great for casual masquerading. Featuring different faces ranging from Kabuki faces, American comic heroes to popular Japanese anime characters, this face pack series has helped to spark the sharp increase in women who enjoy a quick and easy makeover. Perfect gift for White Day to women who gave you chocolate on Valentine's Day. These face packs contain three skin care ingredients and an extract unique to Japan. Sold by Isshindo Honpo Inc., the series is available in a total of 31 variations.  
<http://www.isshin-do.co.jp/>

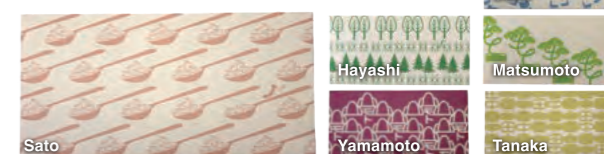


**Idea** Gift for a friend to whom you wish to convey your gratitude  
**Extraordinary envelopes with patterns that denote particular surnames**

#### 7 Myoji Futo (Surname Envelopes)



Made of Japanese paper, this series of envelopes features witty patterns inspired by common Japanese surnames. They are made with *Yatsuo Washi* Japanese paper, a special material from Toyama known for its outstanding fineness and texture. Ideal for welcome and farewell parties and other occasions, these envelopes are marketed by Keijusha and available in 40 variations. Try to find an envelope with the surname of the person to which it will be addressed.  
<http://keijusha.com/>



## KPP Becomes an Official Supporter of the C. W. NICOL Afan Woodland Trust

KPP recently became an official supporter of the C. W. Nicol Afan Woodland Trust and a supporter of the Afan Earthquake Restoration Project. C. W. NICOL, a known author and naturalist, serves as the representative for both the trust and the project. Afan Woodland is the name Nicol gave to the *satoyama* (mosaic landscape of different ecosystems such as secondary forests) he purchased about 30 years ago in Kurohime, Nagano Prefecture. Nicol has been undertaking work to recondition this horribly neglected woodland and restore it to a forest where a diverse range of organisms can live. Since its establishment in 2002, the C. W. Nicol Afan Woodland Trust has sustained activities to nurture the character of children through the woodland, as well as protect and nurture a sound forest in Kurohime.



Entrance to the Afan Woodland in Kurohime, Nagano Prefecture

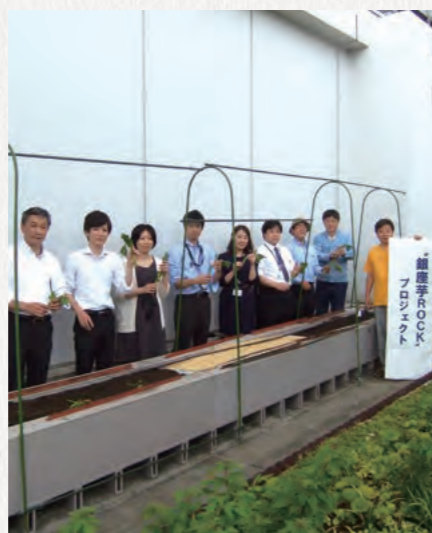
As a trading company that deals with paper, KPP identified with the concepts behind these activities and decided to support them. KPP will also start providing support to the Afan Earthquake Restoration Project, which the trust is moving forward with in Higashi Matsushima City, Miyagi Prefecture. Aiming to restore communities damaged by the tsunami that struck right after the Great East Japan Earthquake, this project seeks to redevelop forests, offer mental care to children, and set up a new school in a forest in cooperation with the Higashi Matsushima City Office and the local board of education. KPP will hold events in these forests, providing children with opportunities to experience nature firsthand and learn about paper.



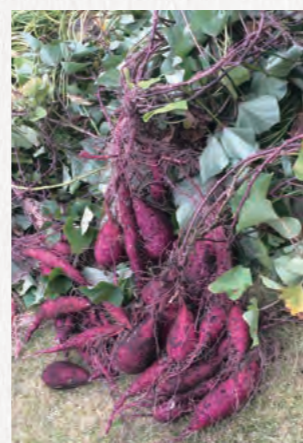
C. W. NICOL (left) and President Madoka TANABE of KPP (on the roof of the KPP head office)

## KPP Takes Part in the Ginza Imo Rock Project

The Ginza Honey Bee Project, a nonprofit corporation, began keeping bees on the roof of the Kami-Pulp Kaikan in Ginza, Tokyo in 2006. The Ginza Honey Bee Project has been helping to revitalize the Ginza district by marketing products made with the honey collected on the roof, such as sweets and cocktails. Similar to this bee culture project, the nonprofit corporation is also undertaking various projects that connect Tokyo with other prefectures, including one for cultivating regional specialties, such as *chamame* (a type of brownish soybean) from Niigata Prefecture and rape blossoms from Fukushima Prefecture, on the roofs of buildings in Ginza and hosting harvest festivals for these projects. In 2015, the corporation launched the Ginza Imo Rock Project as part of an initiative to green the rooftops in the Ginza area. The aim of this project is to harvest sweet potatoes in Ginza, ship them to a brewery in Buzen City, Fukuoka Prefecture, and ask the brewery to use them to make *imo shochu* (a spirit distilled from sweet potatoes). KPP took part in this project, helping out with the growing of sweet potatoes by offering a vegetable garden space on the roof of its head office building, which had been planted with trees in 2010.



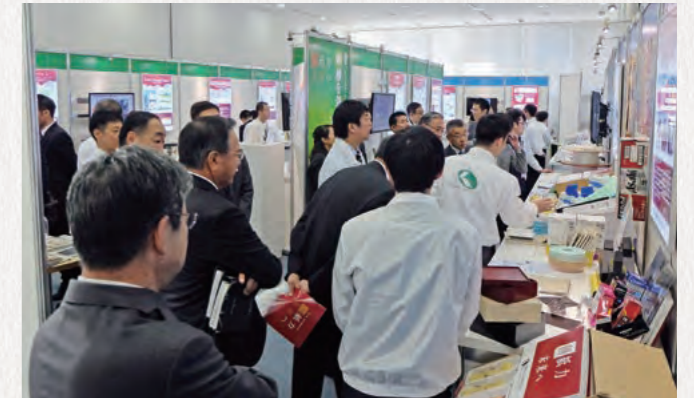
June: KPP employees planting seedlings with members of the Ginza Honey Bee Project.



November: Members of the Ginza Honey Bee Project harvested about 50 kilograms of sweet potatoes from across Ginza, including about 7 kilograms grown on the roof of the KPP head office.

## KPP Holds the 5th KPP Product Exhibition: "Paving the Way to the Future with Paper Innovation"

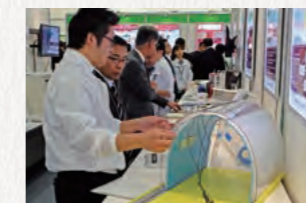
KPP held the KPP Product Exhibition on the first and second floors of its head office for three days from November 9 to November 11, 2015. The theme of this exhibition, which was held for the fifth time, was "Paving the Way to the Future with Paper Innovation." This theme refers to the ability to reconsider the roles of paper in mature markets and carve out a future with wisdom and ingenuity. During the exhibition KPP introduced visitors to the current state of the KPP Group as a group of comprehensive solutions providers that offer services (products and functions) with this sense of paper innovation. KPP displayed a wide variety of products using paper and peripheral materials at the exhibition venue. There were packing materials that offer total package solutions instead of single material solutions, functional materials used in expressway lighting and other places that usually go unnoticed, "Curemeister" solutions for tunneling work that are practically applied after they are developed through KPP-coordinated industry-university cooperation, and the "ecomo" series of recycling business models proposed by KPP that aims to promote eco-friendly businesses. Many people came to the exhibition during the three-day period, including customers. The exhibition closed out as a resounding success.



A series of flowers will bloom from "seed paper," pieces of recycled paper mixed with 11 seed varieties that are buried in the ground.



LED lamps, lighting used on expressways, were also on display.



A KPP employee uses a model to explain "Curemeister," a new construction method viewed as a solution for tunneling work.



"Total package" solutions proposed with combined materials.



A tasting counter for the coffee-related business in which KPP offers integrated operations that consist of the processing of coffee beans, coffee bean packing, the sales of packing materials, and their delivery.

## Editorial Postscript

Happy New Year!

As reported in this issue, KPP took part in the Ginza Imo Rock Project last year. On November 12, 2015, we harvested the sweet potatoes that had been planted in the vegetable garden on the roof of the KPP head office. A spirit distilled from those sweet potatoes is scheduled to be released under the name of *Ginza Imo Shochu* in March. I wonder how this *shochu* will turn out. I can't wait to taste it myself. This year was the first time we participated in this project. The upcoming *imo shochu* will be the first of its kind made with sweet potatoes grown in Ginza. Come to think of it, anything that is a "first" always produces a sense of anticipation and somehow gets us excited. What will be your "first dream" in the New Year? I'll keep working hard to produce pages that many people can enjoy reading for a long time to come. I ask for your continued support in the New Year. (J. S.)

It was my great pleasure to interview Wataru Ito for this issue because I'm a big fan of his work, "Castle on the Ocean." I saw this work several times while it was on display at the Umihotaru Parking Area. "Castle on the Ocean" is an artwork crafted with a dreamlike theme, and when I look at it, I feel that I'll never grow tired of admiring it. I heard it is now on display at the Funabashi Andersen Park, a spot that has gained a lot of attention recently. I definitely recommend that readers visit the park to view this great piece of art. (M.T.)

January 19 (Tue.)

EVENT

### 44th Lazona Vaudeville Show: The New Year Special (Featuring Niraku HAYASHIYA)

Held every month on the third Tuesday, this special performance of the Lazona Vaudeville Show will offer people their first chance to laugh in the New Year. Niraku HAYASHIYA, a performer of a traditional Japanese silhouette cutting art referred to as *kamikiri*, is scheduled to appear and give shape to subject requests from members of the audience, using only paper and a pair of scissors. Please enjoy the refined art of storytelling and amazing hand skills at this show held at the beginning of the New Year.



DATA

- Venue: Lazona Kawasaki Plazaso1 (Lazona Kawasaki Plaza, 5th floor, 72-1 Horikawacho, Saiwai-ku, Kawasaki City, Kanagawa Prefecture)
- Tickets: 2,000 yen (no seat reservations available)
- Performers: Sakyo Hatsuneya, Yonetaro Katsura, Niraku Hayashiya (a *kamikiri* performer), and Fujo Sanyutei
- Contact: Lazona Kawasaki Plazaso1
- Tel: 044-874-8501
- HP: <http://www.plazaso1.jp/yoze>

January 17 (Sun.)

EVENT

### 51st Honjo Kite-Flying Contest

Kite-flying enthusiasts gather in one place and compete with each other using the kites they worked hard to make. This contest is a special winter attraction in Yurihonjo City that has been held every year since 1966. Kites brimming with individuality fly high in the blue sky, providing visitors with a visual feast for their eyes.

DATA

- Venue: Dry riverbed in front of the Aqua-Pal River Park (Kitauraji, Yurihonjo City, Akita Prefecture)
- Admission: Free
- Contact: Honjo Tako-no Kai (at Katamura Kanban)
- Tel: 0184-22-8037
- HP: <http://www.yurihonjo-kanko.jp>

January 27 (Wed.)

EXHIBITION

### Converting Technology Exhibition 2016

This comprehensive exhibition introduces the cutting edge of functional materials, converting technologies and equipment, printed electronics technologies, and surface decoration technologies. Entries to the exhibition will be shown in three categories simultaneously on display at the venue.

DATA

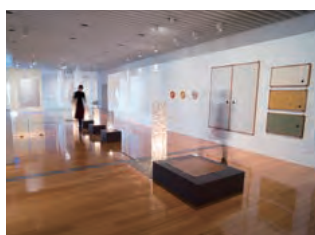
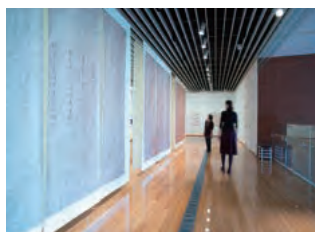
- Venue: East Exhibition Hall and Conference Tower, Tokyo Big Sight (3-11-1 Ariake, Koto-ku, Tokyo)
- Admission: Free (advance registration is required)
- Contact: Converting Technical Institute
- Tel: 03-3861-3858
- HP: <http://convertingtechnologyexpo.com>

Until March 6 (Sun.)

EXHIBITION

### Paper? Paper! – Reducing the World to Paper –

This exhibition examines the appeal found within paper. Focusing mainly on the tradition of Japanese paper that has continued since ancient times, it explores the concept of "reducing the world to paper" presented in the verses of Makoto OOKA, an active poet and critic. The exhibition explores the potential of paper from multiple angles, including the processes for manufacturing *washi* (Japanese paper), the great variety that exists within *washi*, and examples of how *washi* is used within everyday life.



DATA

- Venue: Ooka Makoto Kotoba Museum (1st and 2nd floors, Z-kai Bunkyocho Bldg., 1-9-11 Bunkyocho, Mishima City, Shizuoka Prefecture)
- Admission: 1,000 yen for adults, 700 yen for university students, and 500 yen for senior high school, junior high school, and elementary school students
- Contact: Ooka Makoto Kotoba Museum
- Tel: 055-976-9160
- HP: <https://kotobakan.jp>

February 3 (Wed.) to 5 (Fri.)

EXHIBITION

### 81st Tokyo International Gift Show Spring 2016

About 5,000 companies set up their respective booths side by side at this international trade show for personal gifts and goods used in everyday life, the largest of its kind held in Japan. Approximately 200,000 buyers in the distribution business looking for the latest gift trends visit this trade show every year.

DATA

- Venue: All buildings at Tokyo Big Sight (3-11-1 Ariake, Koto-ku, Tokyo)
- Admission: Free (pre-registration is required)
- Contact: TIGS Office, Business Guide-sha, Inc.
- Tel: 03-3843-9854
- HP: <http://www.giftshow.co.jp/tigs/81tigs>

March 17 (Thu.) and 18 (Fri.)

EVENT

### Backyard Tour – Visiting Storage and Repair Sites

This backyard tour offers a look into the other side of the Tokyo National Museum.

Participants are given explanations about the storage and repair of cultural assets, visit facilities such as repair rooms for paintings, calligraphic works, and swords, and view equipment like large CT scanners.

\*Advance application is required to take part in the tour.

DATA

- Venue: Tokyo National Museum (13-9 Ueno Koen, Taito-ku, Tokyo)
- Entry fee: Free (admission to the museum must be paid on the day of the tour)
- Contact: Tokyo National Museum
- Tel: 03-5777-8600
- HP: <http://www.tnm.jp>

\*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.



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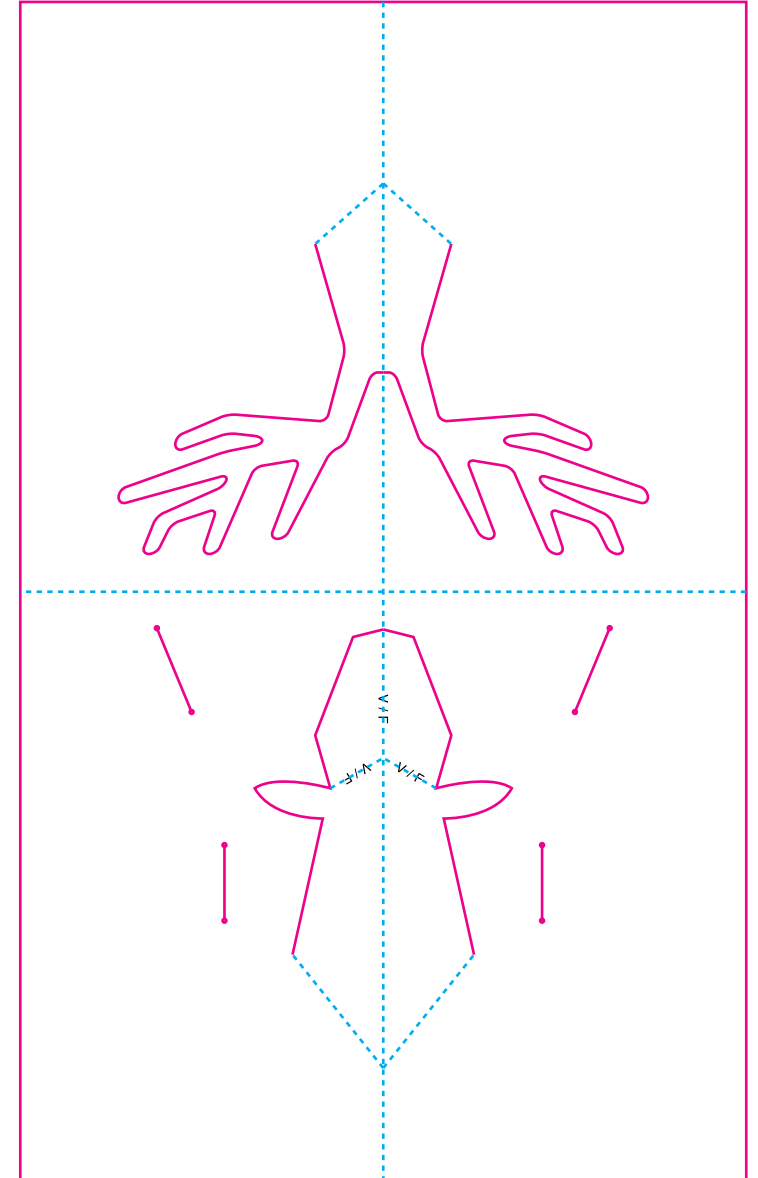
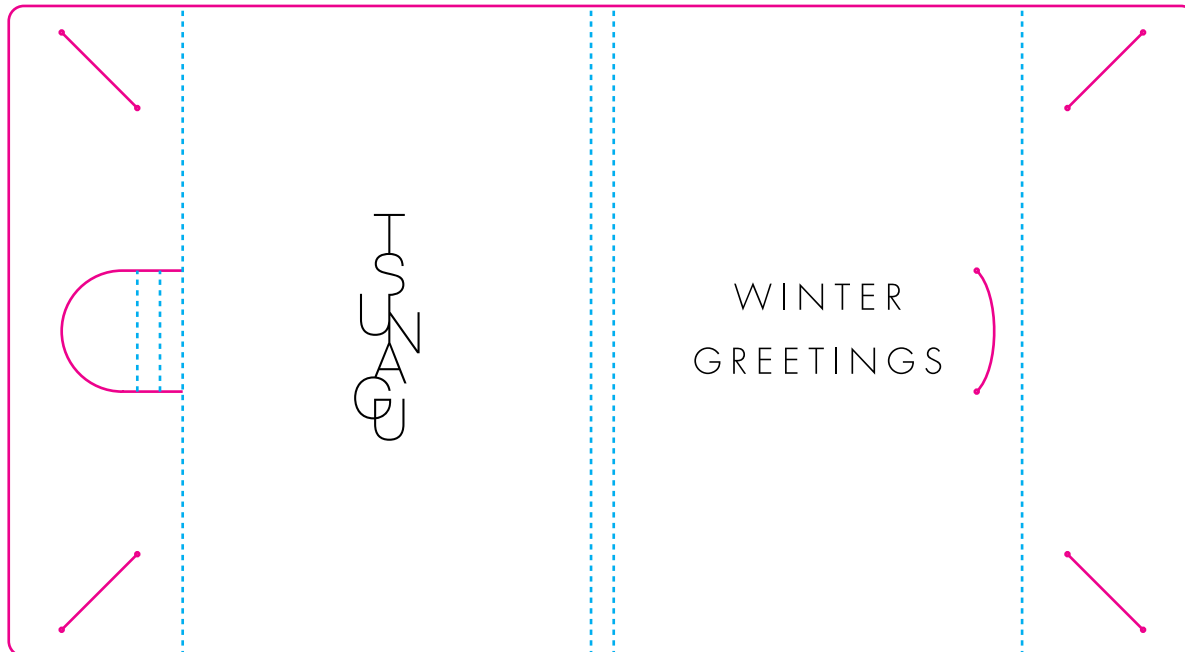
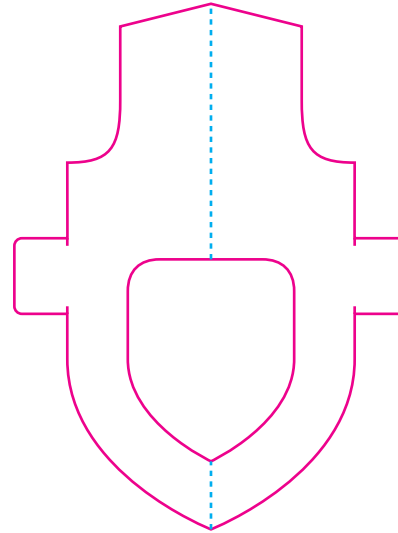
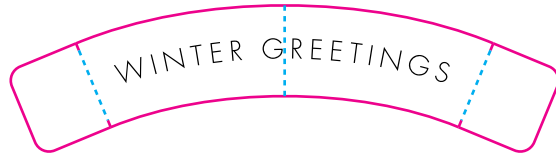
Front Side

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

# Winter Greeting Card (hunting trophy)

## Card also doubles as wall art

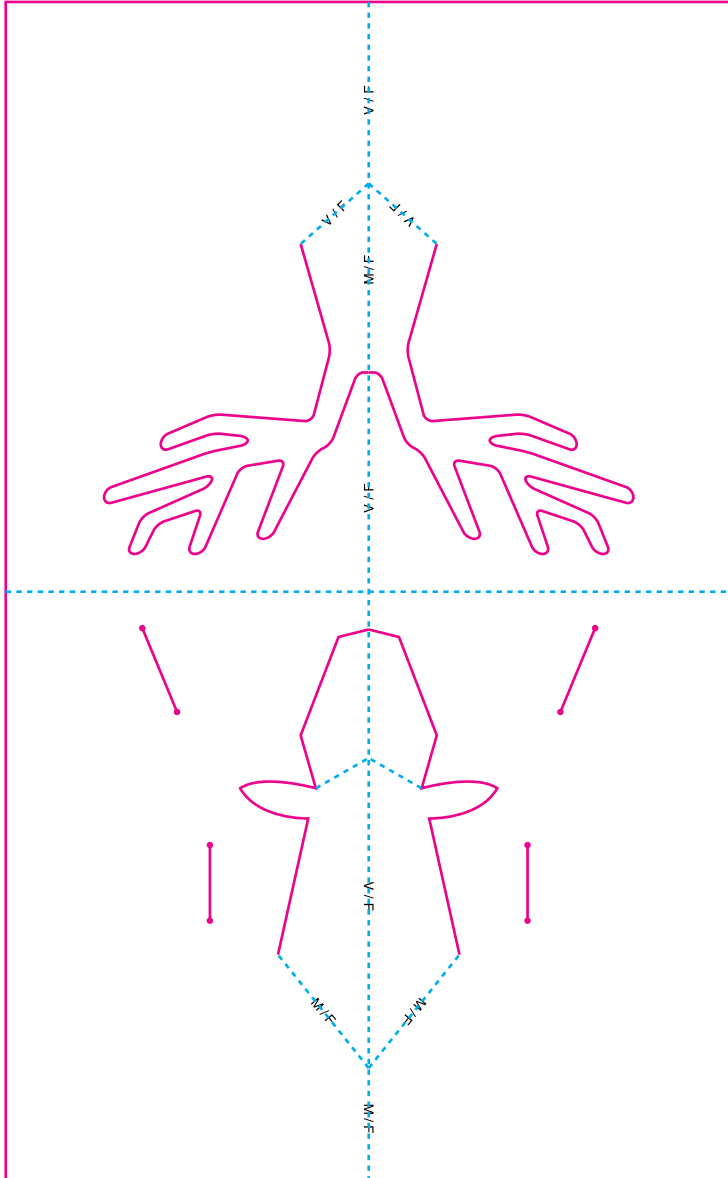
Winter greeting cards are gaining greater popularity as a means for delivering more heartfelt correspondence than conventional New Year's Cards, which tend to be formal. These kinds of cards are rooted within the general culture of the United States and Europe, and are kept on tables, bookshelves, in the fireplace, and on office desks for a while to decorate spaces. This edition provides a pop-up card with a hunting trophy motif that serves as an interior decoration item designed to capture the attention of all who enter the room. Try to imagine the smile of the recipient as you put the card together.



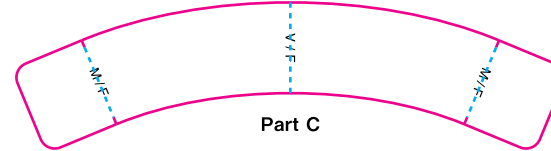
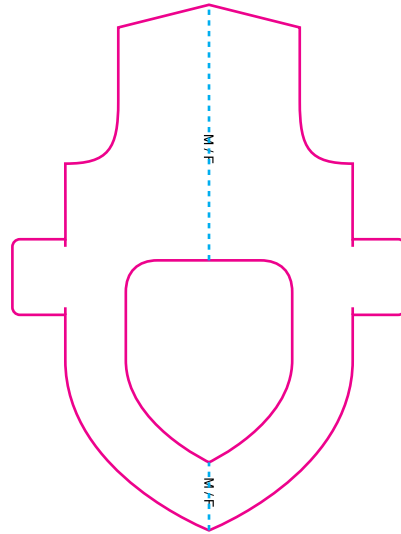
M / F ..... Mountain fold

V / F ..... Valley fold

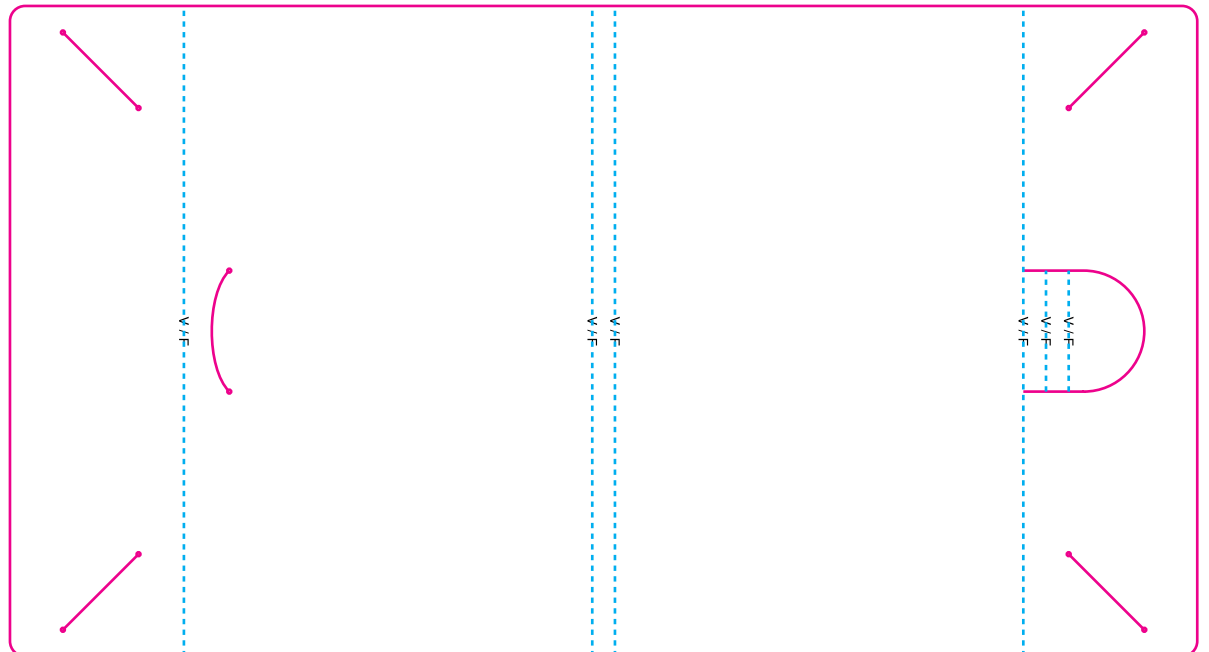
Part A



Part B

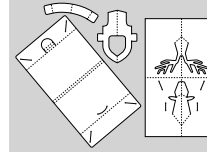


Part D

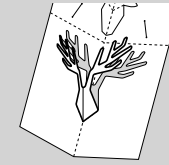


# Making the card

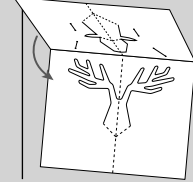
1 Cut along the trimming lines to prepare the four parts.



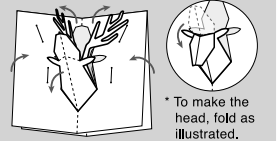
2 Fold at the base of the deer horn portion of Part A to raise the horns up. Make sure the horns are standing firmly.



3 Unfold Part A into its original state, and then fold it as illustrated below.

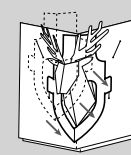


Hold the head and neck portion up as shown in the picture, and then fold at the base. Pull the horns forward through the hole that has opened.



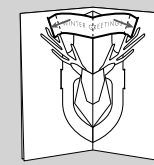
\* To make the head, fold as illustrated.

4 After completing Part A, make a valley fold on Part B. Keeping Part B folded like this, pass the horns through the center hole first, followed by the head.



\* After passing the horns and the head, insert the left and right flaps as illustrated.

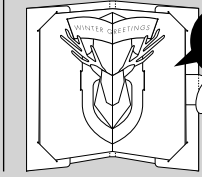
5 Insert Part C with the printed side facing forward.



6 Fold Part D inward as illustrated.



7 Unfold Part D, and then insert Parts A through C into the four corner slits.



Done!