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Tesuki Washi : Japanese hand-made paper

Washi is made using raw materials and methods perfectly adapted to the landscape, nature, and culture of Japan.

It has developed in its own unique way over the course of centuries. This traditional handicraft was created in a land blessed with clean water, and has been handed down from generation to generation.

It is closely linked to people's lives, and offers a number of benefits that are to be appreciated. In this report, we will examine the allure of *washi* through the words of an artisan who makes it.

Fascinated by *washi*, a cultural tradition that represents the rich natural surroundings of this country, this man came all the way to Japan and is now helping to carry on this art.



The key to making *washi* is considering the relationship between people and nature



Washi paper artist
Rogier UITENBOOGAART

Mr. Rogier Uitenboogaart was born in The Hague, the Netherlands in 1955. A single encounter with a piece of *washi* inspired him to come to Japan in 1980. He trained and practiced in different areas around Japan where *washi* paper is produced before settling in Kochi Prefecture. He undertakes the entire *washi*-making process, from the cultivation of raw materials to the actual production of the paper. In 2006 he opened a guest house called “Kamikoya”, where he provides guests with a hands-on opportunity to make *washi*. He makes *washi* and creates products made of *washi*. He runs workshops and gives lectures in many parts of the country, and also writes about *washi*. In 2007 he was certified as a *Tosa-no-takumi* craftsman. He is a visiting professor at the Kochi University of Technology.



① Numerous terraced rice paddies 650 meters above sea level, set against the backdrop of the Shikoku Karst tableland; ② The headstream of the Shimanto River, which is said to be Japan's last truly clear stream. Impurities are removed by the cold running water in winter. ③ Harvested *mitsumata* is tied together with a kudzu vine, which is easier to use and stronger than a vinyl string. ④ A large steamer to steam the harvested raw materials so that they can be peeled easily. Firewood is used as fuel.

An encounter with a piece of *washi* forever changes the life of a young man in the Netherlands

A two-and-a-half-hour drive west from Kochi Airport up a mountainous road traveling upstream along the Shimanto River, one of Japan's clearest rivers, brought me to a rural landscape steeped in nostalgia. It was here in early February that I arrived in Yusuharacho, Kochi Prefecture. The air was cold, and snow was falling lightly. The small town sits on the grand Shikoku Karst tableland at an elevation of 1,500 meters. The steep hillsides are home to a number of terraced rice paddies, which are referred to as the *Kanzaiko no Senmaida* (“the thousand rice fields of Kanzaiko”). The hills are dotted with little villages, and the untouched nature harkens back to Japan's original landscape.

Rogier Uitenboogaart is a *washi* artist who lives here in Kochi. He grows the raw materials used to make *washi*, *kozo*, and *mitsumata*, on his own ↗



without the use of pesticides. He handles each step of the *washi* making process, from the harvesting of the raw materials all the way to producing the finished paper. He does not use any machinery or chemicals, but sticks to his own philosophy and methods. In addition to making *washi* as a material, he is active as a creator; he exhibits and provides works of paper art, including creative *washi* that is used for sliding screens, sliding doors, and walls, as well as lighting shades and interior accessories that make the most of *washi*'s ability to transmit soft light.

Rogier came to Japan 35 years ago. He studied graphic design at a design school in The Hague, the Netherlands, where he was born and raised. While he was a student, Rogier says he worked as an understudy at a bookbindery during the day and attended an art school at night to study three-dimensional art. One day at the bookbindery he had a chance encounter with a piece of *washi*, and that experience had a significant impact on his life.

“At that time I felt that *washi* was something mysterious. It possessed this ↗

strong presence as a material. I noticed there were long fibers. The texture was unlike any of the paper I had ever touched.”

After that, Rogier read English-language books about natural farming in Japan and other related topics, and soon decided to come to Japan. “The only things I knew about Japan were Kurosawa's movies and fermented food products,” he says with a laugh. Half a year later, the 25-year-old Dutchman boarded the Trans-Siberian Railway and headed east towards Japan.

Rogier visits a number of *washi* production areas and finally begins making *washi* in Kochi

Rogier arrived in Japan in the autumn of 1980. At that time, he did not understand Japanese at all. Undeterred by the language barrier, he began visiting areas where *washi* is produced, relying on what little information he had. “First, I visited the Paper Museum at Oji, Tokyo. Then I went to Ogawamachi in Hiki-gun, Saitama Prefecture. That's where Hosokawa paper ↗



⑤ The *chiritori* step, which determines the quality of *washi*. Impurities, such as the black skin sticking to the paper material, and discolored parts are carefully removed in cold running water; ⑥ The *koukai* step in which the fibers are softened using a wooden stick. This tool was also hand made by Rogier. ⑦ Paper made from the fibers is mixed with water and sunset hibiscus sap. ⑧ *Washi* is dried in the sun. The paper is finished when it is fully dry.

period and into the Meiji period, thanks to the clean water of the Niyodogawa River, high-quality raw materials, such as the nationally acclaimed *Tosa-kozo*, and the sophisticated artistry of the local craftspeople. All of these factors helped to drive the development of the paper industry in Kochi. It was here in Kochi, a place with a rich heritage of papermaking, where Rogier decided to settle and make *washi*.

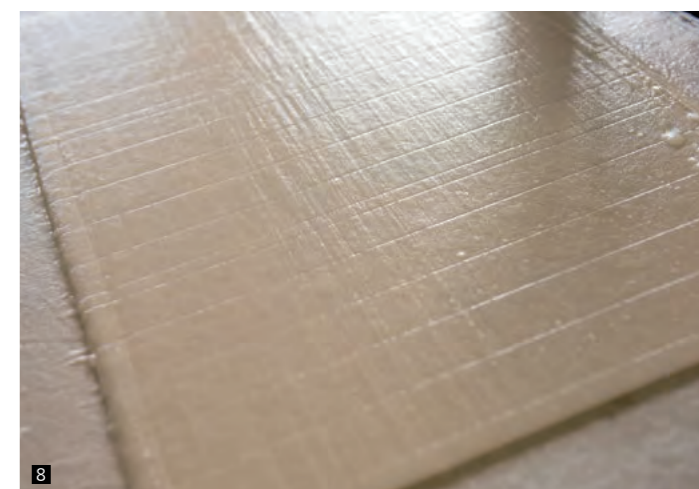
Learning *washi* making through Japanese culture

After settling down in Ino-cho, Rogier first began to work fields and grow *kozo* on his own. “Immediately after I came to Japan,” he recalls, “I applied for an apprenticeship with a person who worked on *Ryukyu-washi* (Ryukyu paper) in Okinawa. My application was rejected, but I was told that if I really wanted to make *washi*, I needed to start with the planting of raw materials. It takes at least a year or two to grow and harvest *kozo*, so during this time I decided to study Japanese people's lives and the culture of *washi*. My wife, ↗

is made. The people there kindly explained the relationship between plants and water. Over the course of the next six months I travelled to places such as Kyoto, Hyogo, Fukui, Tottori, Gifu, Kochi, Miyazaki, and even Okinawa.

Everywhere I went, I watched how *washi* was made.” Rogier's journey ended at Ino-cho, Kochi. “Almost none of the people there at that time had ever met someone from another country,” recalls Rogier. “They gave me a warm welcome. The employees at the local government office had a teacher who taught English at school act as an interpreter for me. The Paper Industry Technology Center really trained me well. In addition, there was an abundance of raw materials used in *washi*, including *kozo* and *mitsumata*. Those are the reasons why I decided to make *washi* here.”

The area around Ino-cho, Kochi Prefecture is one of the three major production areas of *washi*, with the other two being Echizen (Fukui Prefecture) and Mino (Gifu Prefecture). The *Tosa-washi* (Tosa Paper) made in Kochi experienced a remarkable development that continued from the Edo ↗



who I had met during my travels, supported me as we worked to supply our own needs.”

Looking back on those days, Rogier said that he really enjoyed himself. “For example, when I was living in the Netherlands, I remember seeing sliding doors and paper screens in Japanese movies, but doubted that something which tears as easily as paper would be used for doors (laughs). Much to my surprise, when I came here I found that paper was used in every house. Paper was used also to make objects used in daily life, such as lanterns, umbrellas, and folding fans. That particular period was very important in helping me understand the role paper played in enriching people's lives and history and developing culture.”

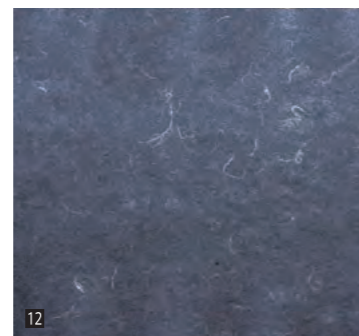
A year after Rogier began to cultivate *kozo*, he began selling *washi* and works that he made in Sunday markets. In 1989, he held his first exhibition. Not only *washi* but also lamp shades, large round fans, and objects made of *washi* that

he made received high acclaim from a lot of people. In 1992 he moved to Yusuharacho, where he has lived ever since, and established a papermaking workshop. In 2006 he opened Kamikoya, a guest house with a workshop where guests can make paper. "I opened the guest house to meet the needs of people who want to learn about *washi*. Before I opened the guest house, I would take in visitors and provide them with a hands-on experience making paper," Rogier explained. "However, I thought it was a shame that visitors would come here, make paper for two hours, and then leave after taking all that time get here from all over. I also believe that people couldn't fully understand the advantages and characteristics of *washi* from simply making it. They needed to spend time here to understand the environment." The clean air coming down from the Shikoku Karst tableland, the comfortable woodland environment where the sound of the Shimanto River's headstream can be heard, and organic foods, including home-grown vegetables, are some of the regional aspects that

have attracted the interest of many. The guest house receives a regular stream of guests from across Japan as well as overseas. "We welcome lots of guests from the United States, Canada, Sweden, the Netherlands, and other countries in Europe. Almost all of them say they sleep well here," Rogier says. "I guess that's because of their experience with making *washi*, which is something they're not used to," he adds with a laugh. The sliding doors, paper screens, and wallpaper of the guest rooms were all made by Rogier himself. Guests are surrounded by *washi* during their stay, and feel the natural richness and bounty of Japan and *washi* culture that is part of the fabric of Japanese people's everyday lives.

Enjoying the blessings of nature and applying them within people's activities

Rogier's *washi*-making philosophy involves adhering to the traditional techniques for making *Tosa-washi* and using raw materials that he



© Kamikoya accepts only one overnight guest group a day. Guests can relax in a guest room filled with *washi* and interior accessories unique to Kamikoya. ① Original *washi* with fern fronds that were mixed in during the papermaking process. ② *Warashi* (Japanese-Dutch paper), a mixture of the cotton paper of the Netherlands and *washi*. ③ The lamp shades and shoji paper in Kamikoya are made by Rogier. ④ Two persons from NPO Hachidori Project, which is working to develop the papermaking industry and create jobs in Cambodia. They are teaching people in Cambodia the techniques for making *washi*, which they learned from Rogier.

Kamikoya, a guest house where people can experience papermaking

1678 Otado, Yusuharacho, Takaoka-gun, Kochi Prefecture, 785-0603
Tel: +81-889-68-0355
http://kamikoya-washi.com

cultivates on his own from scratch. "I cannot create my work unless I start with planting and growing the raw materials. Cultivating them and watching them grow allows me to develop a relationship with them, and this relationship forms the foundation for the work I create. This area produces a lot of raw materials, and there is a lot of wild *mitsumata* growing along forest roads. When I take seeds from the plants and cultivate them, I imagine the lives of people who made *washi* in this area decades ago. In this way, new relationships are generated." The harmony between people who developed the history and culture in this area and the natural environment—including the water, temperature, and sunlight—form the base upon which Rogier crafts his paper creations. In addition to producing *washi* and other products and teaching people how to make *washi* at Kamikoya, Rogier engages in a wide range of other activities. He holds workshops, gives lectures, and writes about *washi* and other topics. "I plan on studying the different of types of *kozo*, selling

paper for use in the restoration of cultural properties in Europe, and promoting a Ginza Japanese Paper Project in which raw materials are cultivated at Ginza, Tokyo," he said. "By cultivating raw materials on the roof of a building in a city, a new relationship will be generated with people who have no connection with rural areas. I hope this project gives people an opportunity to re-examine different aspects of Japanese culture, such as *washi*." Rogier provides support for the cultivation of *kozo* and *mitsumata* on the roof of KPP's head office in Tokyo and *washi*-making activities. While the number of craftsmen carrying on the traditional techniques of *washi*-making is declining, this blue-eyed *samurai* loves the nature of Japan, keeps these techniques alive, and continues to breathe new life into them. His life, which makes the most of nature's bounty, offers us a glimpse into the essence of Japanese culture.

"Cool Japan": Learning about the globally unique *washi*

In November last year *washi* (Japanese hand-made paper) was registered as a UNESCO intangible cultural heritage item. Currently the value of this cultural heritage is being re-examined. The traditional process for making *washi*, which has been handed down for generations, and its original form of high quality have earned it wide acclaim around the world. Take advantage of this special occasion to learn about the appeal and features of *washi*.



LESSON.1 News
Three types of *washi* have been registered as intangible cultural heritage items.

In November 2014, three types of *washi* were registered as UNESCO intangible cultural heritage items: *Sekishubanshi* of Shimane Prefecture, *Honminoshi* of Gifu Prefecture, and *Hosokawagami* of Saitama Prefecture. Although *Sekishubanshi* had already been registered as a cultural heritage item in 2009, the Agency for Cultural Affairs added *Honminoshi* and *Hosokawagami* and proposed for "*washi*, the craftsmanship of traditional Japanese hand-made paper" to be made an item, and their proposal was accepted. Intangible items, such as performing arts and social customs, are registered as intangible cultural heritage items, and for this reason instead of *washi* itself, the traditional techniques used to make it have been registered.

Why were these three types chosen?
All three types use home-grown *kozo* as the main raw material, and have been designated as important intangible cultural assets of Japan in the area of traditional crafts. One of the criteria for registering intangible cultural heritage items is that they must be handed down across generations. It is believed these three types of *washi* were recommended because the training of the people to carry on the art and the local preservation activities associated with these efforts were highly regarded.

LESSON.2 Features
Thin, but strong and durable. Can be kept for 1,000 years.

Washi is composed of intertwining plant fibers, making it strong and durable. It is also elastic, stretching when it is wet and shrinking when it dries. *Washi* is flexible and does not tear easily, even after it has been folded repeatedly. Light and air can pass through the empty spaces between the intertwined fibers, and because of this feature *washi* has been widely used for adjusting light, temperature, and humidity. *Tosatengujoshi* made in Kochi prefecture is only 0.03 mm thick, earning it the nickname "mayfly wing." Because it is the world's thinnest hand-made paper, *Tosatengujoshi* is used in the restoration of works of art and cultural assets.

LESSON.3 History
The ancient regent Shotoku Taishi is credited with helping to create and promote the use of *washi*.

The hemp paper made in China around the second century B.C. is said to be the oldest paper made from plant fibers. According to *Nihon Shoki*, Japan's oldest official history, a monk from Goguryeo (an ancient Korean kingdom) named Damjing introduced hemp paper and Buddhism to Japan in 610. At that time, Shotoku Taishi promoted the use of paper to transcribe Buddhist scriptures, and the demand for *washi* increased. The cultivation of *kozo* and papermaking techniques spread across the nation to meet this demand, which in turn led to improvements in how paper was made. The original Japanese techniques for making hand-made paper were established during the Heian period (794 to 1185), giving rise to *washi* culture. (There are many different views on the oldest paper and form of papermaking in Japan.)

LESSON.4 Production areas
Papermaking developed in areas with clean water. Today *washi* is made in many places across the nation.

Washi is produced in many places across Japan. This map lists only places associated with traditional crafts, important intangible cultural assets, and intangible cultural assets.

- Traditional crafts (purple square)
- Important intangible cultural assets (designated) (blue circle)
- Intangible cultural assets (selected) (orange circle)

Production areas shown on map:
 Echizenhoshi (Fukui), Echizen-washi (Fukui), Inshu-washi (Tottori), Ganpishi (Shimane), Sekishubanshi (Shimane), Sekishu-washi (Shimane), Ozuwashi (Ehime), Senkashi (Ehime), Ogunigami (Niigata), Echuwashi (Toyama), Uchiyamagami (Nagano), Hodomuragami (Tochigi), Nishinouchishi (Ibaraki), Hosokawagami (Saitama), Honminoshi (Gifu), Minowashi (Gifu), Awawashi (Tokushima), Tosa *washi* paper tools and papermaking techniques (Kochi), Tosa-washi (Kochi), Tosatengujoshi (Kochi), *washi* for mounting (repairing paper) (Kochi), Seichoshi (Kochi)

LESSON.5 Raw materials
***Kozo*, *mitsumata*, and *gampi* have been used as raw materials since ancient times.**

The main raw materials of *washi* are *kozo*, *mitsumata*, and *gampi*. *Kozo* and *mitsumata* can be cultivated relatively easily, and they have thick and long fibers that make them ideally suited for a wide range of uses. *Kozo* and *mitsumata* were originally cultivated in the many hilly and mountainous areas of Japan, but currently imports are on the rise. Bamboo, bamboo grass, hemp, rice, wheat, barley, and banana are also used, but many of these are mixed with *kozo* and *mitsumata*. The characteristics of *washi* depend on which part of the skin from these plants is used.

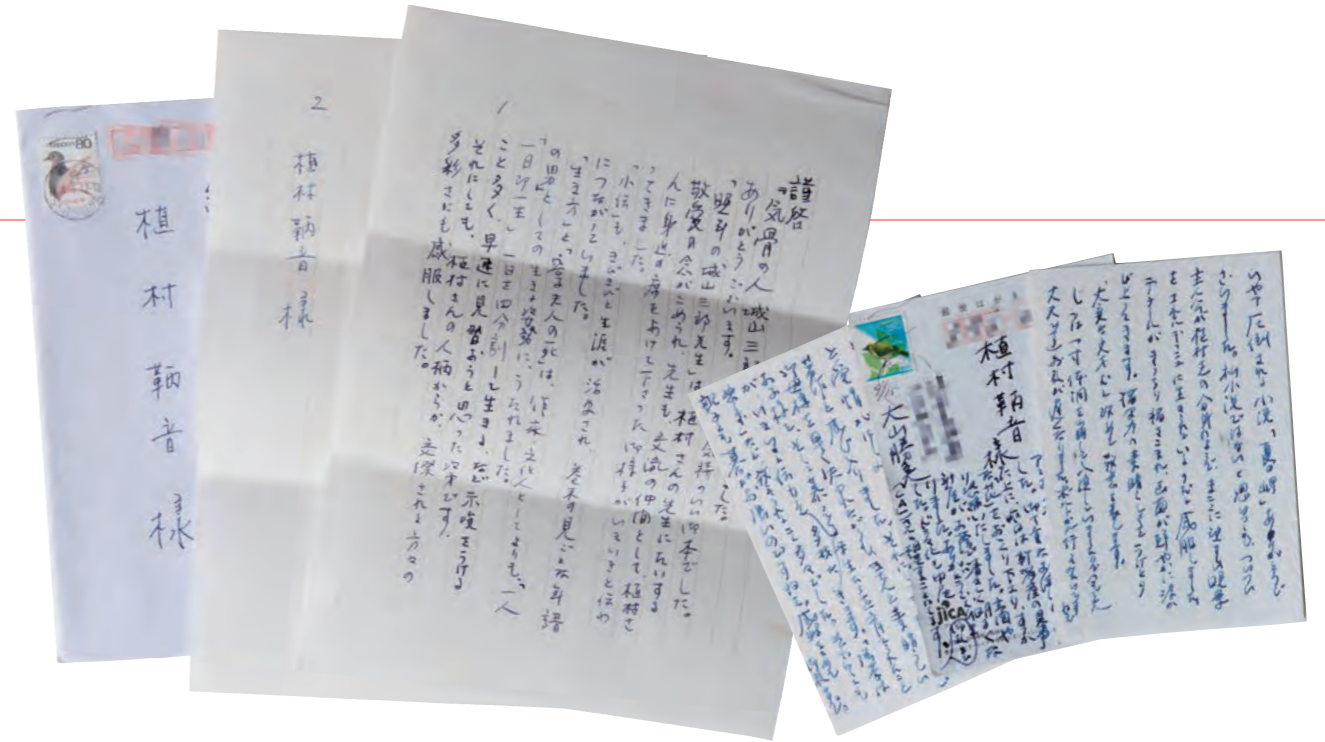


LESSON.6 Uses
***Washi* is used for a wide range of items, including doors and daily articles.**

Since long ago, *washi* has been used for sliding doors, which have been indispensable for people's lives. In addition to sliding doors and shoji screens, it is used for lamp shades, lanterns, umbrellas, paper for ceremonial use, calligraphy paper, folding fans, round fans, bills (*mitsumata*), paper garments, and paper textiles. Although the use of *washi* has been on the decline, its durability, beauty, uniqueness, and value have been gaining recognition in recent years. The value of *washi* is now being re-examined around the world.



All the items shown in the photos above are from Kamikoya, the guest house described on p. 05.



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 2: Katsumi OHYAMA

I became involved in television broadcasting a bit after the pioneer days of Japanese TV. For someone like me, Mr. **Katsumi OHAYAMA** was, so to speak, like a god. It was 1964, the year the Olympic Games were held in Tokyo, when, switching careers, I gave up on movies that were on the decline and joined a television station that had begun broadcasting just a little while earlier. In those days when I was going this way and that, clueless about TV, Mr. OHYAMA was already the director of *Sanada Yukimura*, the first long-running TV drama produced by a commercial station (Tokyo Broadcasting System Television, Inc., "TBS," hereafter). The *Sanada Yukimura* program began broadcasting in October 1967. At the time, the production was said to cost 10 million yen per episode. I estimate that is probably equivalent to 100 million yen

today. **Kinnosuke NAKAMURA** was the leading actor in this drama. The impressive cast of supporting actors would fill the entire space for this essay if I tried to list them all here. **Zenzo MATSUYAMA** and **Akira HAYASAKA** were scriptwriters for this drama, and **Teruhiko KUZE** was credited as a producer.

I think everyone in our generation knows *Kishibe-no Album* (A Shorefront Album) and *Fuzoroi-no Ringotachi* (Apples in Different Sizes). They are masterpieces that go down in the history of Japanese TV dramas. The duo of producer **Katsumi OHYAMA** and scriptwriter **Taichi YAMADA** produced these two dramas. To put both in a nutshell for young people who don't know them at all, *Kishibe-no Album* is a serialized drama produced in 1977 that depicts the collapse of a family that looks peaceful on the surface. There was a scene in this drama that used a film recording of the *Tamagawa Flood* that had occurred in 1974. In that symbolic scene, a flood washed away the family's photo album. The family in the drama, after losing their house, recaptures their bond with each other at long last. The surprise casting of **Kaoru YACHIGUSA**, an actress who had always played a good wife and wise mother, as a wife who has an affair, proved effective in this drama, as well. We can call *Kishibe-no Album* a drama which foreshadowed what we watch on TV today.

The first series of *Fuzoroi-no Ringotachi* hit the air in 1983. It was a drama that painted a true-to-life picture of students attending a mail-order college. If I remember correctly, three additional series were produced from this drama that won favorable reviews and high audience ratings. In the unforgettable opening scene for those series, red apples tossed in the air changed to black with skyscrapers of Shinjuku and *The Southern All Stars* smash hit, *Itoshi-no Ellie* (Ellie My Love), playing in the background.

I met Mr. OHYAMA in person in 1993. At that time, I was in charge of programming at a late-starting TV station in Tokyo. Coming up with the idea of transforming literary masterpieces from the Meiji period into television dramas, a project that had rarely been done at other stations, I contacted famous TV directors, such as **Teruhiko KUZE**, **Hideo ONCHI** and **Yukio FUKAMACHI**, and Mr. OHYAMA was among them. He directed our

dramatizations of **Soseki Natsume's** novels *Mon* (Gate) and *Kokoro* (Heart). These dramas did not create a great sensation, but I feel they might have been closest to the true nature of **Katsumi OHYAMA** as a TV director who portrays both the light and the shadows of the human mind.

I set out to become a writer when I retired about 10 years ago from working at a TV station and have published books, such as *Naoki Sanjugo Den*, a critical biography of my uncle, and *Rekishino Kyoshi Uemura Seiji*, a critical biography of my father. Mr. OHYAMA attended both parties held at the *Tokyo Kaikan* Building to celebrate the publication of these two titles. He also offered me his sincere opinions each time I gave a book to him. The following are his impressions, which he wrote after reading *Natsu-no Misaki* (Cape of Summer), my first novel that depicted a retired old man and a young woman who were in love.

"Thank you for your overwhelming novel, *Natsu-no Misaki*. I knew it was not a novel that dealt with your private life, but I kept thinking that the protagonist was your alter ego. The novel brought up my admiration for your life during your advanced years that seems desirable indeed." An excellent producer in his own right is also good at flattery.

The last time I had dealings with Mr. OHYAMA was during a round-table discussion series for the *Gekkan Minpo* (Commercial Broadcasting Monthly) magazine. At that time, Mr. OHYAMA was suffering from an illness. He told me that he could not die while his job was still there. During the discussion, Mr. OHYAMA had a considerably heated exchange with **Kiyoshi FUJII** of Creative Nexus, who had initially been cast as a regular discussion participant. As a result of this exchange, Mr. FUJII called off his participation. Someone from TBS had criticized a fishing program with **Takeshi KAIKO** (titled *Yuyutoshite Isoge* (Hurry Up Calmly)), which was unmistakably a masterpiece), and which Mr. FUJII believed to be his masterwork. During a roundtable discussion, Mr. FUJII said he wanted to get even with such criticism. Mr. OHYAMA, who up to that point had usually showed no anger, raised his voice against such a remark, saying, "Do not use this discussion for such a private matter." My memory is a bit

hazy, but the exchange between Mr. FUJII and Mr. OHYAMA was something to that effect.

I don't know many people in the television industry who loved TV programs as much as Mr. OHYAMA did. Mr. OHYAMA was also enthusiastic about TV program exchanges with Japan, China and South Korea. Program producers in China and South Korea had tremendous trust in him. There was a dispute over the subject matter for a Japanese entry at a TV program exchange festival last year. The situation became so tense that representatives from China and South Korea were at the brink of boycotting the festival. Mr. OHYAMA, who was in poor health, averted this crisis with his persuasive words. I also heard he donated tens of millions of yen before he died to a broadcasters' association he presided over. Mr. OHYAMA passed away in early October of last year. A memorial ceremony for him was held three months later on February 9 at the *Josui Kaikan* Building. The place was packed to capacity. I believe that, in the end, how a person lived during his or her lifetime determines his or her value as a human being.

Katsumi OHYAMA, 1932-2014

Television drama producer and director



Born in Kagoshima Prefecture, **Katsumi OHYAMA** joined Radio Tokyo (currently known as TBS) in 1957 after graduating from Waseda University with a bachelor's degree in law. OHYAMA devoted himself entirely to the field of dramas as a producer and a director of TV dramas, and helped to support the golden days of TBS, a station known for its quality dramas. Major TV dramas produced or directed by OHYAMA include *Sanada Yukimura*, the first long-running TV drama produced by a commercial station in Japan, *Shiranai Doshi* (Strangers), the first TV drama that cast **Jiro Tamiya** in the leading role, *Kishibe-no Album* (A Shorefront Album), written and dramatized by **Taichi Yamada**, *Onoide Zukuri* (Creating Memories) and *Fuzoroi-no Ringotachi* (Apples in Different Sizes).

Photo courtesy of the Japan Commercial Broadcasters Association



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 PROTIX in 1999. He now serves as an advisor to the DAC Group and as the director of STEP (general incorporated association). 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 *Rekishino 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).

YOSHIDA & COMPANY
PORTER
TOKYO·JAPAN

Natural Filament Fiber
OJO+ = **PORTER DRAFT**

TOTE BAG

2WAY BOSTON BAG

RUCKSACK

SHOULDER BAG

Yoshida and Co., Ltd.’s new brand “PORTER DRAFT” Uncovering the charm of bags made from natural *washi* filament fibers

Yoshida and Co., Ltd. is a bag producer that does Japan proud on the world stage. It has gained numerous enthusiasts over the years with its simple designs that deliver outstanding functionality, beauty, and high quality with a keen attention to detail. This made-in-Japan pioneer, which celebrates its 80th anniversary this year, has launched a new brand this spring: “PORTER DRAFT.” The main feature of this brand is that the bags “use threads made of *washi*, a traditional Japanese material.” The bags incorporate an original fabric made of a Nylon thread for the warp and a *washi* thread called OJO+, which was developed by Oji Fiber Co., Ltd., for the weft. There are fine products that offer hidden charm within their standard style, exhibiting a sense of lightness, a noticeable feature of *washi*, a soft and comfortable touch, and a unique feel, such as the varied gloss and delicate color

gradations created by the weaving of two different materials. For those worried about the durability of bags made with *washi*, rest assured: the bags’ thin and long paper fibers do not melt in water, and the cloth is made through the strong weaving of threads for the warp and weft, realizing an outstanding level of durability. The superb ultra-water-repellency is applied to the material used for both the inner and outer sides of the cloth, while the bags are resistant to dirt and stains. There are 15 types of bags available in three different colors (black, beige, and navy blue). These bags make for perfect new items for spring.



Yoshida and Co., Ltd.’s directly managed shop “KURACHIKA YOSHIDA,” major department stores across the country, retail stores, and its official online shop will begin sales in late April.
Yoshida and Co., Ltd. official website: <http://www.yoshidakaban.com>



Environmentally-friendly natural *washi* filament fiber **OJO+**

OJO+ is a type of paper thread made of high-quality Ecuadorean Manila hemp. It was produced by Oji Fiber Co., Ltd. by using the latest equipment and new original technology based on traditional Japanese methods for “making thread from paper.” This paper thread exhibits a refreshing touch and distinct lightness compared to hemp and cotton. The thread is also free from fluffs and offers excellent water absorbency, repellency, and washability. An increasing number of fashion, interior, and bedding companies are using this thread as one of the materials for their products. In addition, OJO+ is also gaining notice as an environmentally-friendly natural filament fiber. Manila hemp, the main raw material, grows quickly over a span of three years. This hemp is completely free of agricultural chemicals and fertilizers, and has been certified as an organic material. The hemp is biodegradable and returns to soil, while it does not produce any noxious substances when it is burned. These features are why it has gained wide attention among the public as a material that can help reduce the burden on the environment.

Contact: Oji Fiber Co., Ltd. <http://www.ojifiber.co.jp>

OJO+ from start to finish

- 1 Cultivation**
Manila hemp grows to 5 to 6 meters in length and 20 to 40 centimeters in diameter over a span of three years.
- 2 Fiber harvesting**
The stalk is cut from the root, the leaf sheath is torn off, and the fiber is extracted.
- 3 Pulp**
Manila hemp is digested using a large ball-shaped pot to make pulp.
- 4 Paper-making**
The pulp is applied to a paper-making machine to make paper material for the threads.
- 5 Slitting**
The paper material for *washi* threads is cut into 1 to 4-millimeter pieces, transforming it into tape-shaped pieces.
- 6 Thread plying**
The slit tape pieces are twisted, giving birth to the finished *washi*-made thread OJO+.

TSUNAGU SELECTION ITEM



“Envelope Template”

This item was produced for the screening of the movie *Letters to Father Jakob*. It features the names of the director and cast from the film in printed type.

Handmade “envelope template” that adds greater meaning to words and feelings

The email and the letter—both are tools used to convey our thoughts and feelings. Emails exhibit a casual sense that closely resembles our conversations, whereas letters tend to hold a more special implication. The hand-written words reveal the personality of the sender, and for this reason letters deliver a stronger visual impression, and may perhaps even enhance the feelings ingrained within the words. This particular item helps you create handmade envelopes that further deepen the impression left by the messages written in your letters. Creating an original envelope is incredibly easy. Simply take your favorite paper, such as wrapping paper or a piece from a leaflet that you have not thrown away, cut it along a ruler made of thick cardboard, and then tuck and fold each corner of the piece. If you keep the recipient in mind as you make the envelope, the words you write in the letter will surely resonate deeper within his or her heart.



Sold at PAPIER LABO
3-52-5-104, Sendagaya Shibuya-ku,
Tokyo 151-0051, Japan
Open from 12:00 to 19:00
(Closed on Mondays and Tuesdays)
*In-store sales only

See how far things have come!
Eco-friendly and low cost 3D printer that
“creates objects with copying paper”
sparks wave of interest



Production costs one tenth to one twentieth of that of conventional materials!

3D printers are gradually becoming part of our daily lives. Today there is a laboratory in Akihabara that can be used by the general public, while miniature “personal figures” created with 3D printers are also attracting attention. Up until now, 3D printers have been mainly used for industrial purposes, demonstrating their use in creating prototypes for the miniature models of structures and anatomical models of the human body used in the medical field at far less the cost of experimental models. In the past these models were made from things like plaster, plastic resin, and metal, but there were problems with each of these materials. Plaster can recreate a variety of detailed structures, but it tends to break easily, while resin lacks the ability to vividly reproduce colors. The same also applies for metal, and the production costs involved in working and shaping metal are rather high. These drawbacks are part of the reason why the Mcor IRIS is gaining a lot of attention as a groundbreaking 3D printer that “can create three-dimensional items with normal copying paper.” This 3D printer, which was developed by the Irish venture business enterprise Mcor Technologies Ltd., can create 3D mock-ups at one tenth to one twentieth the cost of conventional models.

“Model ecological student” with the ability to reproduce more than one million colors

Mcor IRIS calculates the fine thickness of the pieces of paper, and then divides each piece into layers using CAD, 3D software, or 3D-scanned digital data. Next, it uses a built-in printer to print on both sides of the paper. The key factor here is the ink. Media Technology Japan Co., Ltd. claims that the Mcor IRIS enables colors to firmly penetrate the cross section of the paper, leaving no space uncolored. The printer can handle full-color printing with more than one million colors on paper-made material, and delivers unparalleled expressions of color in remarkably high quality. The printed paper is glued, pressed, and cut into pieces that are stacked one on top of the other. The paste used for gluing is water-based and does not produce

any industrial waste. In that sense, the Mcor IRIS is a “model ecological student.” What is even more surprising is the strength of the printed paper, which is as strong as wood thanks to treatment by a coating agent.

Creating an “original 3D map” using the data drawn up by the Geospatial Information Authority of Japan

Mcor IRIS is highly regarded for its outstanding cost efficiency, and some companies outside Japan have begun using it for car design modeling and dental modeling. In Japan, the printer is used to create mock-ups of anime character figures that are representative of “cool Japan.” The Mcor IRIS has also attracted the interest of the Geospatial Information Authority of Japan (GSI), which began using this 3D printer in February 2015. GSI used the data from its existing website “GSI 3D Map,” which allows viewers to view 3D maps of many parts of the country, to set up an environment in which people can easily create three-dimensional maps that visualize real landforms. This 3D printer has achieved a level of cost efficiency only possible with paper, and is expected to be applied in a wide range of areas, including disaster damage control, architecture, and urban planning. Incidentally, the GSI data is free* to access and download, allowing people to view various three-dimensional maps and use private services to print out images with a 3D printer. If technology continues to progress at this rate, someday in the future we may see the coming of an era in which there is “one 3D printer for every household.”

*To use the data provided by GSI, you must agree to the GSI Website Terms of Use.

Contact information

Media Technology Japan Co., Ltd.
Tel: 03-5621-8267 <http://www.mtjn.co.jp/>

Website “GSI 3D Map”
The Geospatial Information Authority of Japan
The Ministry of Land, Infrastructure, Transport and Tourism
<http://cyberjapandata.gsi.go.jp/3d/index.html>

PROCESS Creating a mock-up



The first step involves using an inkjet printer to apply color-printing to both sides of each piece of paper.



Next the printed barcodes are read, after which the paper is glued, pressed, and cut.



After cutting, blocks of glued prints are made.



The paper is then peeled back along the cut lines.



A real 3D colored mock-up is now complete.

**Osaka Branch and Nagoya Branch renamed:
Now the Kansai Branch and the Chubu Branch**

As of April 1, the name of the Osaka Branch will be changed to the Kansai Branch, while the Nagoya Branch will now be known as the Chubu Branch. In line with these changes, the Kyoto Branch will be reorganized into the Kyoto Sales Department of the Kansai Branch.

Kansai Branch (former Osaka Branch)

1-8-6, Azuchi-machi Chuo-ku, Osaka 541-0052, Japan
TEL : 06-6271-2291 / FAX : 06-6271-2292

Kyoto Sales Department of the Kansai Branch (former Kyoto Branch)

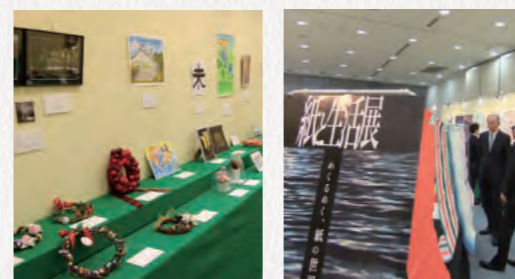
Kyoto Mitsui Building 8 Naginatabokocho, Higashiiru Karasuma,
Shijodori Shimogyo-ku, Kyoto 600-8008, Japan
TEL : 075-252-2310 / FAX : 075-252-2350

**Chubu Branch
(former Nagoya Branch)**

1-11-20 Nishiki Naka-ku,
Nagoya 460-0003, Japan
TEL : 052-201-6341
FAX : 052-201-6358

**Exhibitions close out
on a high note**

As mentioned in the previous issue, we held two exhibitions at the Tokyo Head Office. Both of these exhibitions closed out on an extremely high note. At the 10th KPP Cultural Exhibition held from February 5 (Thursday) to 7 (Saturday), we displayed a wide variety of works, including paintings, calligraphy works, and hand-crafted items created by employees, their families, and former employees. The exhibition space was brilliantly adorned with ikebana (arranged flowers) arranged by the ikebana club. In addition, we introduced new ways for using paper and new paper products at the “Paper and Living Exhibition,” which was held from February 12 (Thursday) to 13 (Friday) and organized by the Purchasing & Logistics Division. In light of the inscription of washi on UNESCO’s Intangible Cultural Heritage list, we presented representative types of washi made in different parts of the country, generating a lot of interest among the visitors. We appreciate the many people who came to see the exhibitions.



**Relocation of the Ho Chi Minh Office of
DAIEI PAPERS (S) PTE LTD Singapore**

The Ho Chi Minh Office, which celebrates its fifth year of operation this year, has relocated to the address below.

**DAIEI PAPERS (S) PTE LTD
Ho Chi Minh Office**

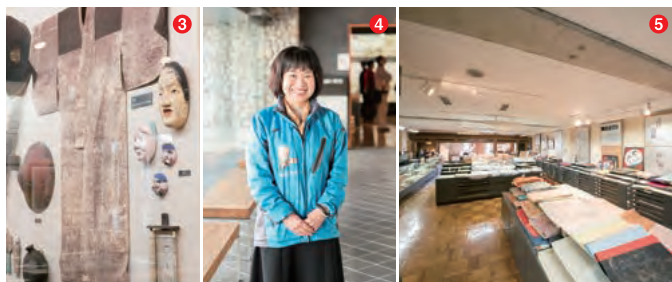
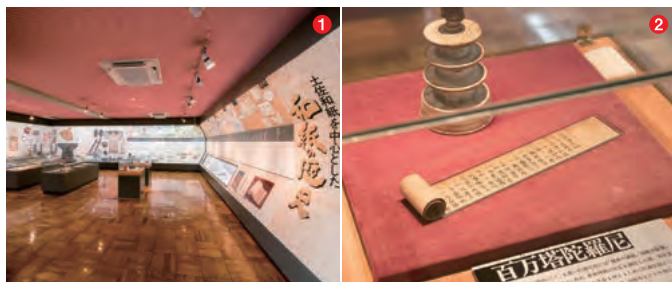
Room 10B6, Floor 10th, International Plaza,
343 Pham Ngu Lao Street, Pham Ngu Lao Ward, District 1,
Hochiminh City, VIETNAM
TEL : 84 8 6291 5623 / FAX : 84 8 6291 5622
E-Mail : hosoda@daiei.com.sg

**Founding of subsidiary
Okayama Kami-shoji Co.,Ltd.**

We founded a subsidiary and decided to take over the paper, paper products, and wrapping materials sales business of Okayamashigyo Co., Ltd. through an absorption-type demerger. The details of this new subsidiary are as follows.

Overview of new company

Trade name : Okayama Kami-shoji Co., Ltd.
Location : 53-1, Tomita, Kita-ku Okayama City, Okayama 700-0936, Japan
Established : February 23, 2015
Succession of business : April 4, 2015



- 1 An exhibition room displaying precious and rare historic artifacts
- 2 The *Hyakumantō Darani* (One Million Pagodas and Dharani Prayers) sutra written on paper, the world's oldest existing print for which the year of printing is known
- 3 *Kamiko* (paper clothes) actually worn by *samurai* of the Tosa domain
- 4 "Please feel free to stop by" Museum Director BECCHAKU says with a smile
- 5 A shop with a rich array of goods, such as stationery and items for daily use
- 6 Up-close *washi*-making demonstration by a seasoned craftsman.

Ino-cho Paper Museum

RECOMMENDED SPOT

Enjoy the sight, feel, and atmosphere unique to the culture and charm of Tosa *washi*.

Ino-cho in Kochi Prefecture is one of the three major production areas of *washi* (Japanese paper) in Japan. Ino-cho Paper Museum provides people with a fun opportunity to learn about the culture and charm of the *Tosa-washi* that originated and developed along the Niyodogawa River. The first thing to see is the exhibit room on the history of paper, *washi*, and *Tosa-washi*. This space introduces important documents and materials about the history of paper up until the present, including panels and models, *kamiko* (paper clothes) worn by the *samurai* of the Tosa domain, the paper currency they used, and toys made of *washi*. These displays also offer a detailed introduction of the contributions made by Genta YOSHII, a man born in the Ino-cho area who devoted his life to modernizing handmade *washi* from the waning days of the Tokugawa shogunate and into the Meiji period. The second exhibit room covers the entire manufacturing process of *Tosa-washi*. It provides an in-depth explanation of the *washi*-production process, from the cultivation and harvesting of raw materials to the marketing of *washi*. There are also rare tools from the days of old on display that were actually used in the making of *washi*. In addition to these exhibits, there are also opportunities to fully enjoy the culture of *Tosa-washi*, such as traditional paper-making demonstrations by craftspeople, a hands-on paper-making experience, and a shop selling *hanshi* (Japanese writing paper), *washi*, and other paper products. The 21st Niyodogawa Paper Koi Fish Banners, which is held every year from May 3 to 5, features a gallant array of hundreds of paper (nonwoven fabric) carp streamers swimming in the pure and clear waters of the Niyodogawa River. This festival is one event worth checking out during the Golden Week holidays.



- DATA
- Venue: 110-1 Saiwai-cho, Ino-cho, Agawa-gun, Kochi 781-2103, Japan
 - Admission fee: 500 yen for adults, and 100 yen for high school students and under *Extra 400 yen for hands-on paper-making experience (two square pieces of cardboard and eight postcards)
 - Contact: Ino-cho Paper Museum
 - Tel: 088-893-0886
 - HP: <http://kamihaku.com>

May 31 (Sun.) EVENT

The Higashiomi Giant Kite Festival

DATA

This festival is a major event in which the nation's largest kite of 100 *jō* (13 meters long and 12 meters wide) soars through the sky. There are also joint demonstrations of traditional and regional kites from many parts of the country, as well as a display introducing unique kites from all around the world.

- Venue: Higashiomi Fureai Sports Park (Kurimishinden-cho in Higashiomi, Shiga Prefecture)
- Admission: Free
- Contact: Secretariat, Higashiomi Giant Kite Planning Committee (Tourism and Local Food Products Section, Higashiomi City Hall)
- Tel: 0748-24-1234
- HP: <http://oodakomuseum.shiga-saku.net>

May 3 (Sun. Holiday) to 5 (Tue. Holiday) EVENT

The Kami Festival

DATA

This festival is a special *washi*-related event held in conjunction with the annual *Okamoto Otaki Shrine* festival devoted to the Paper Deity. Many different types of *washi* are directly sold along *Washi-no-Sato* Street during the festival. There are also traditional paper *Noh* and *Kagura* performances.

- Venue: Okamoto Otaki Shrine, and the Washi-no-Sato Street (Goka area in Echizen City, Fukui Prefecture)
- Admission: Free
- Contact: Fukui Prefectural Washi Cooperative Association
- Tel: 0778-43-0875
- HP: <http://www.echizenwashi.jp/english/index.php>

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



Make It
 Feel the texture of paper
PAPERCRAFT on the DESK

Reversible

Front Side

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

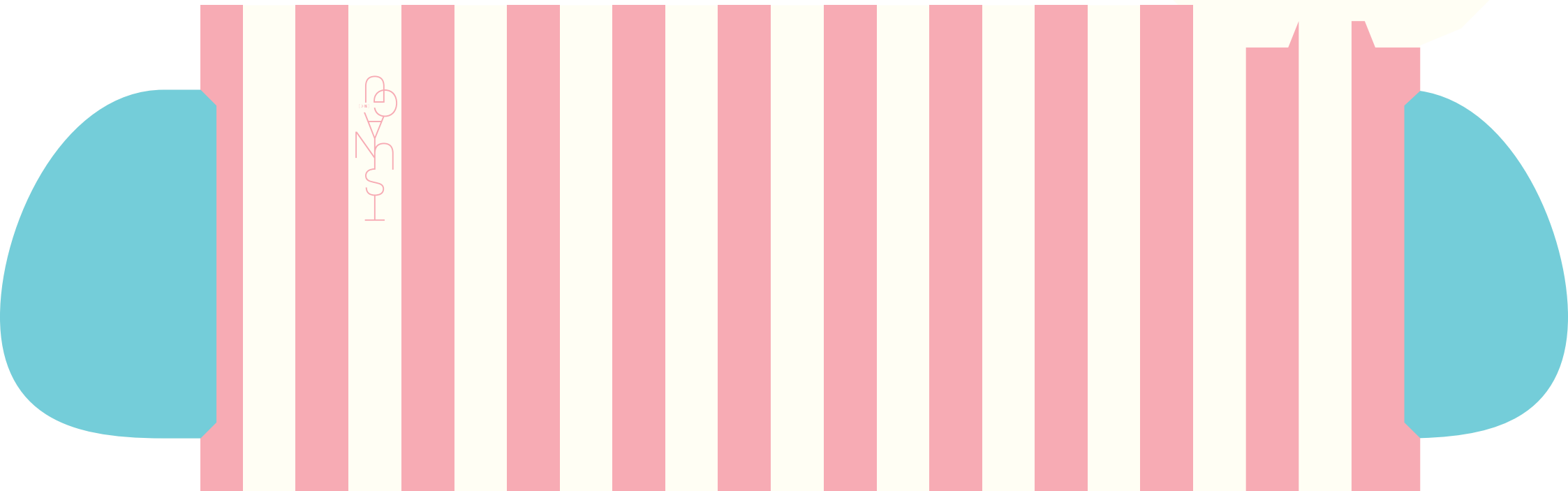
Striped “mug-shaped pen case” in spring colors

Spring for a change—a change in not only mind but also the design around your desk

This “mug-shaped pen case” is the perfect item to do just that.

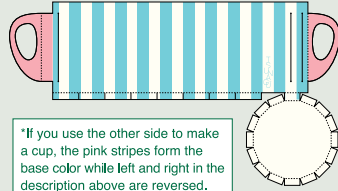
It is reversible and comes in two colors, pink and blue.

Coordinate a nice design on your desk by using this striped item to create the refreshing atmosphere of spring.

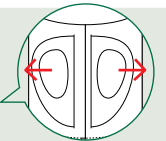
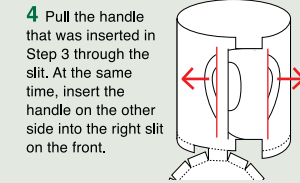
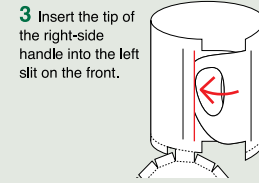
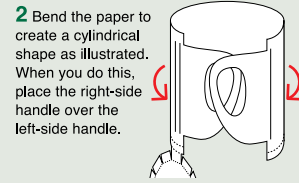


Making the Case

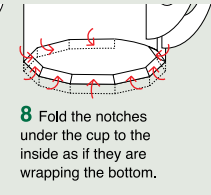
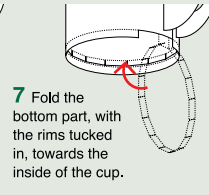
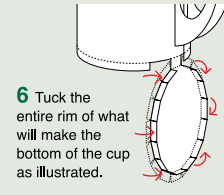
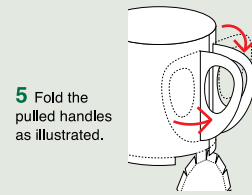
1 Cut along the cutting line on the other side of the paper. When you do this, you can smoothly fold the paper by using the back of a cutter to make a folding line in advance.



*If you use the other side to make a cup, the pink stripes form the base color while left and right in the description above are reversed.



Pull both handles through the slits and towards the sides.



Done!

Cutting line _____

Folding line - - - - -

