

NIPPON QUARTERLY

Everything Japanese in the Fort Wayne Area
#28 – January 2025

Sponsored by the Japanese American Association of Indiana, Inc., a 501 c (3) community organization (www.jaain.org).

Our goal is to:

1. provide communication between the various segments of the Japanese-American population of Northeast Indiana
2. Give you information about events that have happened or will happen that pertain to Japanese-American culture, education, and community issues.

This is your community newsletter. As much as possible, it will be in English and Japanese. We welcome your input. It is quarterly.

ニッポン・クォーターリー

～フォートウェインエリアの日本の全て～
#28 01/2025

本新聞は JAAI が主体となり発行する日米新聞です。

私達のゴール:

1. インディアナ州北西部にお住いの日本人とアメリカ人にコミュニケーションの場を提供する
2. 日米の文化や教育、コミュニティについて、イベントの報告やお知らせを行う

この日米新聞は上記の内容を含めた情報提供を目的としたニュースレターです。可能な限り日本語と英語にて提供していきますが、四半期毎に発行する予定ですので、もし何かインプットがございましたら是非ご連絡下さい。

IN THIS ISSUE / 今回の内容:

- My Journey into Calligraphy – Yasue Arceno
- Don't Be That Guy – Mark Kennedy
- Japanese Company Golf Outing
- Isamu Noguchi
- Fireflies – K. Thompson
- Art with a Story – Carol Wilhems
- Yamate Gakuin & Wabash Student Exchange – Sarah Delgadillo
- Japanese American Community New Year Event
- William Chittenden Award



Water game at the
Cherry Blossom Festival

MY JOURNEY INTO CALLIGRAPHY - Interview with Yasue Arceno

1. Please tell about where you were born, family and grew up.

I was born in Kanagawa prefecture, pretty close to the beach. We would often spend our summers there, and I remember getting very tan. I'm from a family of five, and my parents owned a soba noodle restaurant.

2. What brought you to America and Indiana?

We moved to America because we wanted our children to grow up in a place where they could make their own plans and choose their own future. We were in Ohio for 20 years and moved to Fort Wayne last year.

3. How did you become interested in calligraphy?

When we came to America, I saw my children do their best in an unfamiliar place, and I thought, "What am I doing my best at?" The first thing that came to mind was something I had given up on a long time ago: calligraphy. When I was young, it was very normal for every child to learn calligraphy. I have always hated my own handwriting, and I was unsure if I could continue calligraphy when it was something I had been avoiding for over 20 years.

I was in the American Midwest, and there weren't any Japanese Calligraphy classes available. Although I wasn't used to using a PC, I did my best to search for a way to learn and found the Distance Education provided by the Japanese Calligraphy Association through their New York branch.

10 months after I started studying calligraphy, I earned my first teaching certification. Due to my dislike of my handwriting, I was slacking on my practice. One day, my American neighbors came to me, asking if I would teach them calligraphy. To be honest, I spent half of my time teaching drinking tea, but I wanted to become a proper instructor, so I started practicing towards the highest teaching certificate provided, trying my hand at calligraphy forms besides print and semi-cursive. Had my neighbors not approached me about teaching calligraphy, I don't think I would have started my journey as an instructor.



1. 生まれた場所、家族、育った場所について教えてください。

私が生まれたのは神奈川県で海岸に程近い所、夏は海で遊ぶ事が多く、真っ黒に日焼けしてました。5人家族で、家がお蕎麦屋をしていました。

2. アメリカとインディアナに来たきっかけは何ですか？

子供達が自由に自分の進路を選択できるアメリカで勉強させたく移住、オハイオ州に20年住み、昨年Fort Wayneに引っ越してきました。

3. 書道に興味を持つようになったきっかけは何ですか？

アメリカに来てから、子供達が慣れない環境で頑張っているのに、自分は何が頑張れる？って思い、思い出したのが中途半端で辞めてしまった書道。私の子供の頃は、誰もが書道を習いに行くのが普通でした。私自身、自分の字が大嫌いで、20年以上避けていた書道が続けられるか不安もありました。

ここはアメリカ中西部、書道教室は、ありませんでした。使い慣れないPCを使い探しだしたのが、日本習字のNY支部での通信教育です。

勉強し出して10ヶ月で初級師範資格を取得。もともと、自分の字が好きではないのは、資格取っても変わりなく、練習をサボってました。ある日、近所のアメリカ人ご夫婦が書道を教えてほしいと尋ねて来られ、半分お茶のみでしたが、『指導』する為に、楷書/行書以外の書体も練習して、日本習字の最高位師範代目指し始めました。この機会がなければ、自分が指導者になることはなかったです。

4. What kind of training did you receive?

Because I was doing distance learning, I would receive a textbook each month with a few pieces I could practice. I would practice those, choose the one I felt was best, and send it to the NY branch for corrections and rank progression. At the time, I didn't know anybody who did calligraphy, so I practiced by myself.

When I first started practicing Kana calligraphy, I could not get a grasp on it at all. I couldn't read what was written, and the brush required is smaller than the one I was used to. How do people write so smoothly and elegantly? (At least, that's my impression of people who do Kana calligraphy). I thought of how people in the past used brushes to write everything, and thought I would imitate that. Instead of using a pencil, I started taking my notes with a brush, trying to get used to the sensation of writing with it. I remember putting a lot of effort towards cursive because I wanted to write the poems from the Ogura Hyakunin Isshu (classical Japanese anthology of one hundred poems by one hundred poets).

4. どのような訓練を受けましたか?

通信教育なので、毎月お手本が届き、課題を練習して、その中で一番良さげなのを、NY支部に送って添削と級段審査をしてもらってました。周りに習字をする人もいなかったので、一人で練習してました。

仮名を始めた当時、全く書けず、課題も何が書いてあるのかも解らず、どうやったら小筆で、サラサラと書けるのか？(私の仮名を書いている人のイメージです) 思いついたのが、昔の人は筆で書き物をしていたので、私も鉛筆を使わず、普段のメモは小筆を使って書きました。いわゆる普段使いです。仮名を始めた時は、百人一首の句を書きたくって、一番練習してました。



5. Are there any values from your Japanese heritage that have contributed to your passion for calligraphy?

The more time I spend with calligraphy, the more grateful I feel for the craftsmen who make the tools I use every day. There are many kinds of brushes made with different furs, each one offering a brand-new way to express your pieces. Even the ink, which, at first glance, looks a simple black, can have brown or blue tones in it. You can even use the same ink stone to get a black ink or blue-gray ink!

Had I not come to America, not only would I not have continued Japanese calligraphy, I also wouldn't have appreciated all of these tools as much as I do now. After all, if one of them breaks, I can't replace them by shopping at Walmart. When I was living in Japan, calligraphy tools were commonplace, and I thought of them as old-fashioned. Now, I can see how wonderful and valuable they are, and I try to make the most of these handcrafted tools; I want to make art worthy of the effort put into making them.

5. 日本の伝統から受け継いだ価値観が、書道への情熱に役立っていることはありますか?

書道を通して、道具の一つ一つを作ってくださっている職人さんの存在が、有難いと思ってます。筆の毛の種類がいろいろあり、毛質の違う筆を使うだけで、全く違う表現ができます。黒の墨でも、漆黒や茶系や青系とあり、同じ墨から黒と青灰色がだせたりします。

アメリカに来てなければ、書道が続けようとも思わなかったし、道具のありがたみを感じることもなかったです。道具がダメになってもWalmartには売ってないですからね。日本にいたら当たり前すぎて、『古めかしい』と思っていた伝統品の素晴らしさ、使い捨てでは無く、『手入れをして大事に使う』、職人さんが手作業で作られた道具を、活かせるよう、私自身が努力をしなければと思います。

6. Are there different styles of Japanese calligraphy and, if so, which do you prefer and why?

A single character can be represented in many ways such as kaisho (print), gyousho (semi-cursive), sousho (cursive), rikuchoutai (ancient print style), reisho (clerical script), tensho (seal script), kin-bun (bronze inscription style), and koukotsu-bun (oracle bone script).

I like everything except kaisho style, which I still find difficult to this day. The other styles feel more expressive and freer, so I prefer those.

7. What do you enjoy the most about creating beautiful calligraphy?

Each year, I get the opportunity to visit and teach at high schools, colleges, and retirement homes. The "Japanese style" of teaching would have you start with simple strokes, a single vertical and single horizontal line, then practicing Kaisho style print calligraphy, but for these events, I can take a wide range of styles for my students to practice, and they, without hesitation, start writing! Although they don't follow the stroke orders of the kanji, the art they make is extremely unique and full of character.

In contrast, when I give Japanese students the same pieces to write, they say they can't do it, that they can only do print style. I was the same way in the past. I think it's the idea that things must be done a certain way. Despite this, I do find that Japanese people generally are better than Americans; they do write in Japanese frequently, after all.

As for the "beautiful calligraphy"... I'm still wondering what that means. Writing kanji that follows the rules to a T and writing kanji that overflow with the artist's character, are both beautiful to me. A person's writing can reveal their nature. When you become able to express yourself in the way that you like, I think that that's a good way to measure growth.

8. What are the benefits of learning the art of calligraphy?

This applies to basically everything, but as you practice calligraphy, you can make more friends.

6. 日本の書道にはさまざまなスタイルがありますか? ある場合、どれが好きですか? その理由は?

書としての表現の仕方もいろいろあります。また、一つの漢字でも 楷書/行書/叢書/六朝体/隸書/篆書/金文/甲骨文とあります。楷書以外は好きです、未だに楷書は難しいです。

楷書以外の書体は、表現し易いから好きです。

7. 美しい書道を描くことで、最も楽しいことは何ですか?

高校や大学や老人ホームのイベントに毎年何う機会を得ています。日本人風にいうと、まずは横縦線の練習をし、楷書から始めるのですが、イベント時に、叢書/隸書/篆書の課題を持っていても、アメリカの人は、もの応じせず書いてしまいます。書き順はメチャクチャですが、形よく味(個性)のある字を書くんです。これには驚きました。

逆に、日本人の方に同じ課題を渡しても断られず、楷書しか書けませんと。私もそうだったように、『こうでなければいけない』という先入観があるかないかだと思います。が、やはり基本を知っている日本人の方は、別格で上手です。

美しい文字ってなんでしょうね。基本通りに書く字も、個性溢れる字も美しい字です。文字って人となりが出ます。自分の書きたい線や思いが文字に出た時は、ちょっとは上手くなったかな? って思います。

8. 書道を学ぶことの利点は何ですか?

書道に限らず、何事も行動する事によって、『仲間』ができる。

9. What hobbies do you enjoy?

I like eating, reading, and crochet. I also enjoy playing Pikmin Bloom with my children :)

10. Is there anything else you would like to share about your love of calligraphy?

As you practice calligraphy, your writing will get better. But the thing I emphasize most with my teaching is not to erase your individuality. There are many ways to interpret a piece, but you can get a sense of someone's personality or the things they were feeling when they wrote it. Each person's quirks are a treasure, and they should be expressed with freedom! This is a valuable lesson I've learned in America.

9. 趣味は何ですか？

食べる事、読書、編物、Pikmin Bloom (ゲーム)を子供と一緒にやっています。

10. 書道への愛について、他に何か共有したいことはありますか？

書道を習ってれば、字は綺麗になります。私が指導する上で一番重視してるのが、個性を消さない事。いろんな意見はあると思いますが、字を見れば性格がわかりますし、作品を見てその時の感情が伝わってきます。個性は宝です、自由に表現して良い！これはアメリカで学んだ事です。



Interviewed by Michele Yamanaka

Don't Be "That Guy" at a Japanese Hot Spring or Public Bath

-Mark Kennedy. May 28, 2024, RealGaijin



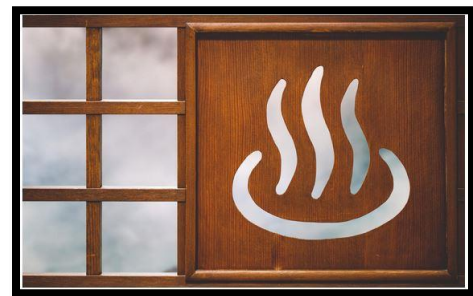
Street sign for a public bath (image sourced from Photo AC)

As Japan welcomes record numbers of foreign visitors, after enduring long lines at the most popular tourist attractions, many travelers have decided to shed their inhibitions and seek relaxation by trying the quintessential Japanese form of relaxation, a hot spring or *onsen* (温泉).

While most of the rules for bathing at an *onsen* or *sentō* in Japan are common sense, a rudimentary understanding of the signs will enhance the experience.

After familiarizing yourself with the most common Japanese vocabulary related to *onsen* and *sentō*, you will be ready to jump in (without making a splash).

First, you need to find a place to take a bath. Look for the Kanji character *yu* (湯), which means "hot water" and may be written simply as *ゆ* in *hiragana*. You may also find the universally recognized symbol for public baths and hot springs (♨). This is not a real Kanji character, but everyone in Japan knows it.



Universal hot spring logo (image sourced from Photo AC)

Once you find a place to take a bath, it is good to remember the proper etiquette. Over several millennia, the Japanese have developed a society based on a detailed network of rules and regulations. These principles also apply to bathing. Thus, any visit to a hot spring requires a prior understanding of the do's and don'ts of proper etiquette. Remember that we foreigners, or *gaijin* (外人), are visitors, and therefore the Japanese saying "*go ni ikeba, go ni shitagae*" (郷に入れば郷に従え), which essentially means "when in Rome, do as the Romans do," applies. Just as the Romans bathed, the Japanese bathe naked. So, before you potentially commit a major *fax paus* in the bath, take a little time to familiarize yourself with some of the signage you are likely to encounter during any visit to an *onsen* or *sentō*.

While I may have missed a few, the following list should be enough to keep you out of hot water (although that's the intended destination) or an embarrassing situation.

Use the Proper Entrance

This first piece of advice may seem pretty basic, but it is always a good idea to double-check that you have selected the correct entry.



Sometimes the correct entrance is not so obvious. In this case, the women's entrance is on the left, marked in red as *gofujin* (御婦人), which is a polite way of saying women, and the men's entrance is on the right, marked in blue as *donokata* (殿方), which is a polite way of saying men (image taken from Photo AC).

Changing Area

Before entering the bath, you should remove all of your clothing and other personal items and leave them in the locker room. While there may be coin-operated lockers for valuables like your wallet, most facilities simply have small cubbies with a basket for your clothes.

Rule Board

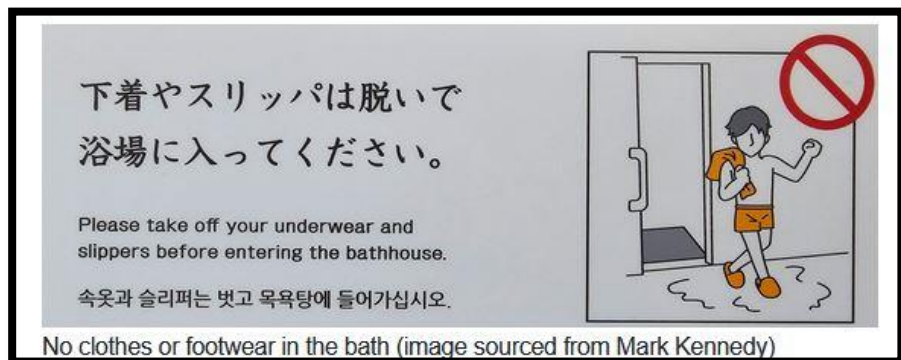
Even before you reach the bath, you are likely to be confronted with a giant rule board - many of which are now bilingual, with Japanese and English. Recently, signs in Korean and Chinese have also become more common.

A typical poster listing all the do's and don'ts (mostly don'ts) of proper bathing etiquette (image sourced from Mark Kennedy)



Zoom in: There is a lot going on here. So, let's unpack each of these 12 common rules (with a few corollaries) one by one.

Rule #1: No Clothes or Footwear in the Bath



No clothes or footwear in the bath (image sourced from Mark Kennedy)

The only thing you should bring into the bath is a small hand towel¹. Most *onsen* provide this for "free" as part of the entrance fee. It is okay to take the small hand towel home as a souvenir, whereas if your hotel has also equipped you with a larger bath towel, it must be left at the inn. At most *senjo*, however, it will be necessary to bring your own hand towel.

Rule #2: No Photos

Guilty as charged! I have to admit that for the greater good of trying to explain some of the signage that appears at most *onsen*, I had to bend this particular rule a bit, although I did make sure to take photos only after I had the whole place to myself. In any case, don't take photos or videos anywhere in the bath. (*Do as I say not as I do!*)

カメラやスマホを浴場に持ち込まないでください。

Please do not bring cameras or smartphones into the bathing area.

카메라나 스마트폰을 목욕탕으로 가져오지 마십시오.



Don't bring your smartphone into the bath with you (image sourced from Mark Kennedy)


Rule #3: No Food or Drink

This particular rule may seem obvious, but it is posted for a reason. Don't be "that guy" who takes ice cream (really?) into a hot bath.

浴場内へ飲食物を持ち込まないでください。

Please do not bring food or drinks into the bathhouse.

목욕탕에 음식물을 가져오지 마십시오.



Rule #4: No Hair Dying or Laundry

You would be surprised how often this particular rule is broken. Again, it's best to just follow the rules. Many Japanese hotels have inexpensive coin-operated laundry facilities. So, use them.

浴場で髪を染めたり洗濯をしないでください。

Do not dye your hair or wash your clothes in the bathroom.

속옷과 슬리퍼는 벗고 목욕탕에 들어가십시오.



You had better air your dirty laundry elsewhere (image sourced from Mark Kennedy)


Rule #5: No Sleeping

Once in a while you may see someone unconscious wearing nothing but their birthday suit. While the bath and sauna are meant for relaxation, there is a limit.

浴場やサウナで寝そべらないでください。

Do not lie down in the bathhouse or sauna.

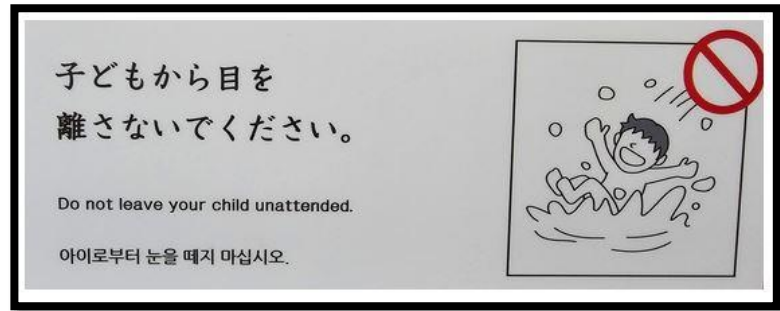
목욕탕이나 사우나에서 잠을 자지 마십시오.



Don't doze off while butt naked on the floor of the bath area or on a seat in the sauna (image sourced from Mark Kennedy)

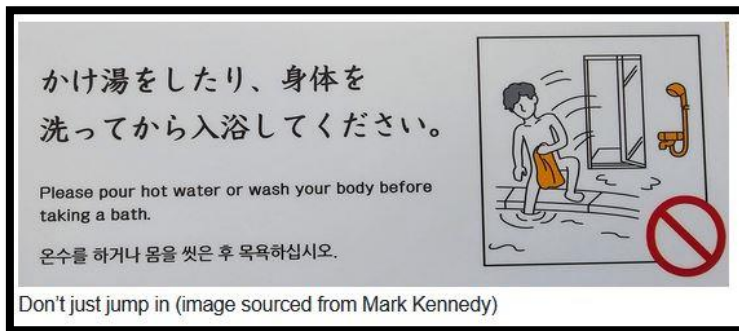
Rule #6: Watch Your Children

While the depth of a hot spring or public bath is generally not too deep, it is certainly deep enough to pose a risk of drowning, especially for a young child.



At certain times of the day (e.g. early evening) it is common to see parents with small children in a public bath. Sometimes you may see mothers with their sons and fathers with their daughters. Until recently, some baths would even allow "children" up to the age of 13 to bathe with their parents of the opposite sex in a communal bath. It's hard to imagine a 13-year-old daughter being willing to enter the men's bathroom with her father, for example, but this particular scenario used to be okay. However, as of January 2022, only children up to the age of 5 are allowed to bathe with a parent of the opposite sex. So, you may see a sign stating this rule.

Rule #7: Wash before Entering the Bath

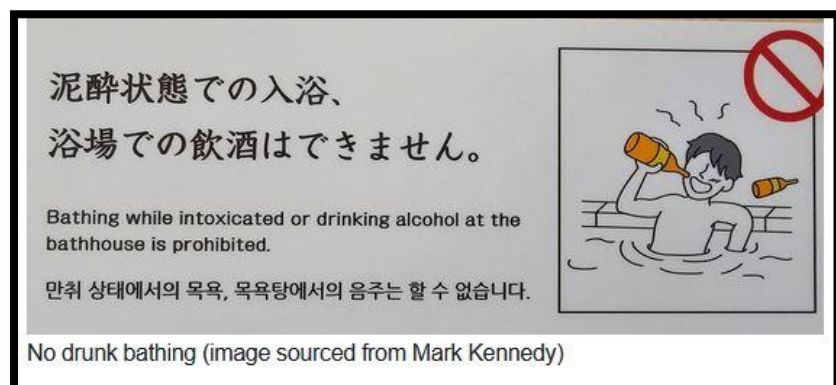


The tubs of an *onsen* and *sento* are for soaking. They are not intended as the place to get clean like a bubble bath. You should clean your body completely **before** you enter the bath. You wash in the area with small chairs in front of the sinks. Sometimes these areas have partitions that provide a degree of privacy, but this is not always the case.

Especially for foreigners, it is always a good idea to thoroughly wash your entire body from head to toe with soap, rinse off, and wash away any soap residue from your bathing area before entering the tub. While it may seem like no one is paying attention to you, some people may be checking to make sure you are following this rule, in particular. If they sense that you are doing something wrong, they may confront you directly or, more likely, simply complain to management.

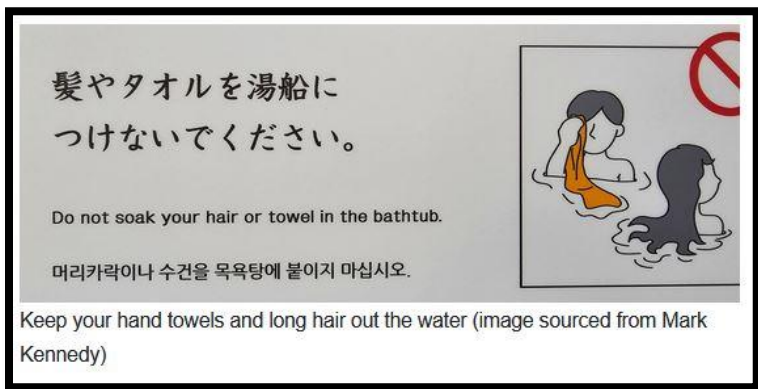
Despite this hard and fast rule, before washing with soap in front of a sink, especially in winter when the washing area may be a bit cold, you may observe an elderly Japanese person (usually) using the *oke* bucket to scoop up some hot water from the bath, dousing themselves - *especially their midsection* - and then taking a quick dip in the hot bath **before** washing thoroughly. Presumably they just want to warm up, but this practice seems to defeat the purpose of keeping the hot water everyone uses clean. If you see someone doing this, it is generally best not to imitate their actions and simply follow the rules by cleaning your entire body completely before entering the bath. Don't give anyone a reason to complain.

Rule #8: No Drinking (Alcoholic Beverages)



As with the "no food or drink" rule listed above, to make sure their customers get the message, the spa with this sign felt the need to make it clear that by "no drinks" they mean alcoholic beverages, in particular. The owners are simply concerned about the safety of their guests. Drinking alcoholic beverages while taking a hot bath can lead to dehydration, impaired judgment, increased heart strain, heat stroke, etc.

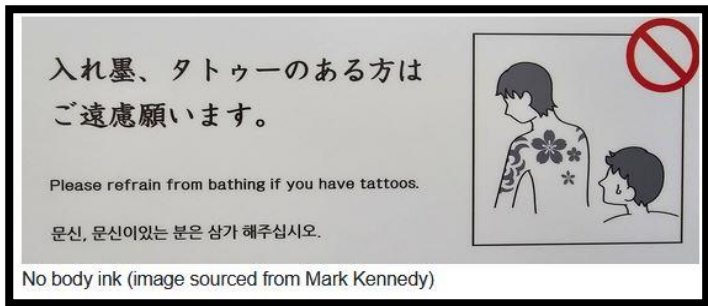
However, at some *onsen* you may see people drinking sake or beer while taking a bath. So, it seems that this particular rule can be bent from time to time. However, if you must drink, it is best to do so after getting out of the bath, drying off, and returning to your room or going to a bar. You can wear your bathrobe or *yukata* (浴衣) to the *karaoke* lounge!



Rule #9: Keep Long Hair and Towels out of the Tub

You can place your towel on a rock or ledge by the side of the tub. It is also common to wrap a hand towel around your head or simply place it on top of your head while bathing.

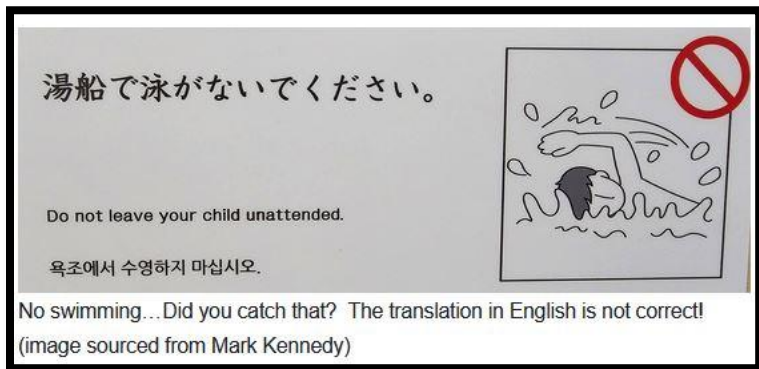
Rule #10: No Tattoos



Most *onsen* still do **not** allow people with tattoos to bathe in the communal baths. In Japan, tattoos have long been associated with the Yakuza, the country's organized crime syndicate. Thus, tattoos - *especially full body tattoos* - symbolize the mafia in Japan. *Onsen* are known for being relaxing and communal spaces, and some hot springs worry that people with tattoos might make other bathers uncomfortable and disrupt the peaceful atmosphere.

However, things are slowly changing. As more tourists visit Japan, many with tats that have nothing to do with the Yakuza, the tattoo taboo is being re-evaluated. More and more *onsen* are becoming tattoo-friendly. The Japan National Tourism Organization is even working to encourage *onsen* to be more welcoming to tattooed guests.

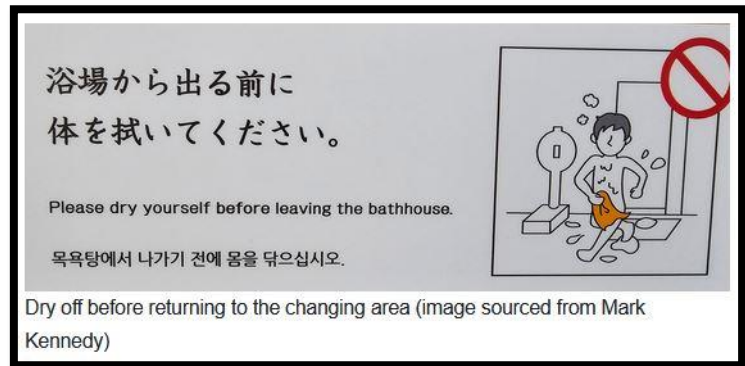
Rule #11: No Swimming



First, as you may have noticed, the English translation on the sign should read "No Swimming." *Onsen* are places for relaxation and bathing, not for splashing around. Swimming can be disruptive to others trying to relax in the peaceful atmosphere. Plus, most *onsen* are not deep enough to do much more than a very shallow breast stroke.

Rule #12: Dry off When Finished

Leaving a trail of dripping water can make the floor slippery and create a safety hazard for others. Wiping up excess water helps maintain a clean and safe environment for everyone.



You can dry yourself off with the same wet hand towel you bring into the bath area. What? Yes, I meant what I said. There is no need for a big bath towel. To bathe like a local, before returning to the changing area, simply wring out your small wet hand towel and then use it to sponge water off your hair and skin. It may take a few cycles of wringing out the towel and wiping your body to get somewhat dry. Most people do this while standing. While you may still feel a little clammy, you are now ready to return to the changing room, which often has a fan or *senpuki* (扇風機) and may even have air-conditioning or *eacon* (エアコン).



Drip dry in front of an electric fan to get dry in no time (image sourced from Mark Kennedy)



When you are finished with the towels to be returned to the inn, you should put them in the appropriate box. In this case, hand towels should be returned to the box labeled *taoru kaishu BOX* (タオル回収BOX), while large bath towels should be returned to the blue bag labeled *basu taoru kaishu BOX* (バスタオル回収BOX). As mentioned above, most people seem to take their hand towels home as souvenirs, which begs the question of why anyone would want to return their hand towel. Just go with the flow.

Two places for returning towels (image sourced from Mark Kennedy)

Finally, while there may be a designated smoking area outside the building (not in an outdoor *rotenburo*), it is generally best not to smoke anywhere inside the bathing area.

Extra Rule: No Smoking



No smoking (image sourced from Mark Kennedy)

Commentary: As a resident of Oita Prefecture, the state with the most *onsen* in Japan, I probably visit a hot spring at least 3 or 4 times a month (more often during the winter months). Oita Prefecture holds the record for both the number of sources and the highest volume of hot spring water output. With over 5,000 *onsen* in the prefecture, I have only scratched the surface after living here for 5 years. So, while I haven't yet reached the level of "*onsen miester*"³ (yes, that's a real thing), I can safely say that I have reached the stage of "*onsen maniac*" in Japanese!

The whole point of going to a spa is not only to get clean, but also to relax. Most of these guidelines are based on simple common sense. Therefore, following the rules will probably come naturally to most people. However, it is wise to familiarize yourself with the rules before your first visit to an *onsen* or public bath. After your first deep soak, bathing etiquette will come naturally.

Following the rules will make it easier simply to enjoy the experience.

According to a survey by the Japan Tourism Agency, over 80% of foreign tourists who visit Japan are interested in visiting an *onsen*. However, a study by Mai-ko⁴ found that only about 20% of foreign tourists actually visit one during their trip to Japan. This is likely due to a number of factors, including discomfort with nudity, difficulty finding mixed-gender *onsen*, and concerns about etiquette. Therefore, there is a lot of untapped potential for hot springs and public baths to welcome more foreign guests in the future.

-Mark Kennedy. May 28, 2024, RealGaijin

About the author: Mark Kennedy loves Japan and currently lives in Kyushu. He also writes for the on-line magazine, **Japan Insider**. He has given Nippon Quarterly permission to reprint parts of his article and photos. There is a lot more to learn about Japanese baths and I could not include all of it. If you would like to read the full article, please go to: <https://mail.aol.com/d/search/keyword=from%253Arealgaijin%2540substack.com/messages/ACvfZUwGjHitZIUwxQ2MwCNsg2k>. If you visit Mark's new Substack at <https://realgaijin.substack.com/welcome>, you can get free access forever for new subscribers.

JAPANESE BUSINESS COMPANY GOLF OUTING

OCT. 6, 2024
Cherry Hill Golf Club



This year's golf outing organizers, Mr. Shintaro Kurokawa and Mr. Takuya Kitamura, did a great job! The weather was wonderful, and people had a very good time. Thank you for your time and effort to make this a good golf event.

Next year's golf outing will be organized by Mr. Toida and Mr. Tanaka.



19 happy golfers

Many prizes were awarded. Pictured below are the 1st, 2nd and 3rd place winners and also the winner of the hole sponsored by JAAI.



1st place – Mr. Toida



2nd place- Mr. Toyoda



3rd place – Mr. Shiina



JAAI hole – Mr. Toyoda

* Photo by Takako Terasaki

Have you heard of this “Hoosier?”

There is a Noguchi Museum in New York and in Japan celebrating his work!

Museum Overview

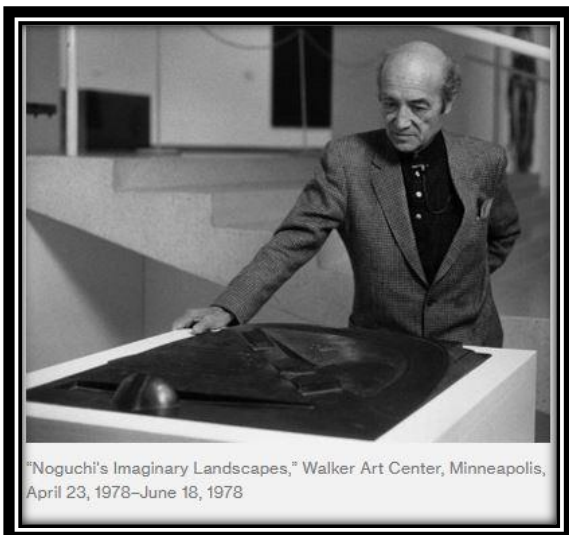
The Noguchi Museum was founded in 1985 by Isamu Noguchi (1904–1988), one of the most important sculptors and designers of the 20th century. It is the first museum in the United States to be established, designed, and organized by a living artist for the purpose of exhibiting his work. The museum, which consists of 10 indoor exhibition rooms in a former factory building and a world-renowned outdoor sculpture garden, is widely considered one of Noguchi's greatest masterpieces. Since its founding, the Noguchi Museum has served as an international center for the study and appreciation of his work. In addition to documents and a comprehensive catalog of Noguchi's work, the museum offers a complete look at his work, including sculptures, models of large public works and gardens, dance sets, and the light sculpture "AKARI." The museum hosts stimulating exhibitions using works from its collection, as well as a variety of special exhibitions related to Noguchi and the environment that surrounded his work. In this way, it offers a rich perspective that places Noguchi's art in its context and reveals the secrets of his continuing influence.

-Google Translate

美術館概要

ノグチ美術館は20世紀を代表する彫刻家・デザイナーのひとりイサム・ノグチ（1904–1988）自身の手で1985年に創設されました。存命作家が自作を公開する目的で設立・デザイン・会場構成したアメリカ初の美術館です。当館は元来工場だった建物を改装した10の屋内展示室と、世界に名高い屋外彫刻庭園から成り、ノグチの最高傑作のひとつと広く見なされています。ノグチ美術館は創設以来彼の作品の研究・鑑賞の国際的な中心地の役目を果たしてきました。ノグチに関する資料や作品総目録を収蔵しているほか、彫刻、公共の場に設置される大型作品や庭園などの模型、ダンスの舞台装置、光の彫刻「AKARI」と、ノグチの全容をご覧いただけます。当館コレクションの作品を使った刺激的な展示やノグチと彼の仕事を取り巻いていた環境に関連するさまざまな特別展を開催しています。このように、ノグチの芸術をその文脈に位置づける豊かな見方を提案し、今も衰えない彼の影響力の秘密に迫ります。

<https://www.noguchi.org/jp/>



"Noguchi's Imaginary Landscapes," Walker Art Center, Minneapolis, April 23, 1978–June 18, 1978

Isamu Noguchi with Play Mountain at "Noguchi's Imaginary Landscapes," Walker Art Center, April 23, 1978 - June 18, 1978. The Noguchi Museum Archives, 05642. Photo: Marie Cieri. © The Isamu Noguchi Foundation and Garden Museum, New York / Artists Rights Society

ISAMU NOGUCHI

He proudly identified as a "Hoosier" ...


Isamu Noguchi (1904–1988) was one of the twentieth century's most important and critically acclaimed sculptors. Through a lifetime of artistic experimentation, he created sculptures, gardens, furniture and lighting designs, ceramics, architecture, landscapes, and set designs. His work, at once subtle and bold, traditional and modern, set a new standard for the reintegration of the arts.

Noguchi, an internationalist, traveled extensively throughout his life. (In his later years he maintained studios both in Japan and New York.) He discovered the impact of large-scale public works in Mexico, earthy ceramics and tranquil gardens in Japan, subtle ink-brush techniques in China, and the purity of marble in Italy. He incorporated all of these impressions into his work, which utilized a wide range of materials, including stainless steel, marble, cast iron, balsa wood, bronze, sheet aluminum, basalt, granite, and water.

When Noguchi's mother [Léonie Gilmour](#) met his father, she was a young writer and editor living in New York City. Gilmour was a white American of mostly Irish descent born in Brooklyn. His father Yonejiro Noguchi, an itinerant Japanese poet, was Asian. Noguchi was born in Los Angeles but moved to Japan with his mother at the age of two and lived there until the age of thirteen. In the summer of 1918, Noguchi returned alone to the United States to attend high school in Rolling Prairie and then La Porte, Indiana, adding yet another layer to an increasingly complex identity. **(He proudly identified as a "Hoosier" for the rest of his life.)**

After high school he moved to Connecticut to work briefly for the sculptor Gutzon Borglum, and then to New York City to attend Columbia University. While enrolled there as a premedical student, he also began taking evening sculpture classes on New York's Lower East Side with the sculptor Onorio Ruotolo at the Leonardo da Vinci School of Art. He soon left the university to become an academic sculptor, supporting himself by making his first portrait

On a John Simon Guggenheim Fellowship, Noguchi went to Paris and worked in the studio of Constantin Brancusi. After returning to New York, he became involved with landscape work, playgrounds and luminaries. He was commissioned to design a large-scale sculpture symbolizing the freedom of the press in 1938 and this led him into worldwide acclaim for various public works. He also started designing stage sets. [summarized from website]



The Japanese attack on Pearl Harbor and the backlash against Japanese Americans in the United States had a dramatic personal effect on Noguchi, motivating him to become a political activist. In 1942, he cofounded Nisei Writers and Artists Mobilization for Democracy, a group dedicated to raising awareness of the patriotism of Japanese Americans; and voluntarily entered the Colorado River Relocation Center (Poston) concentration camp in Arizona where he remained for six months.

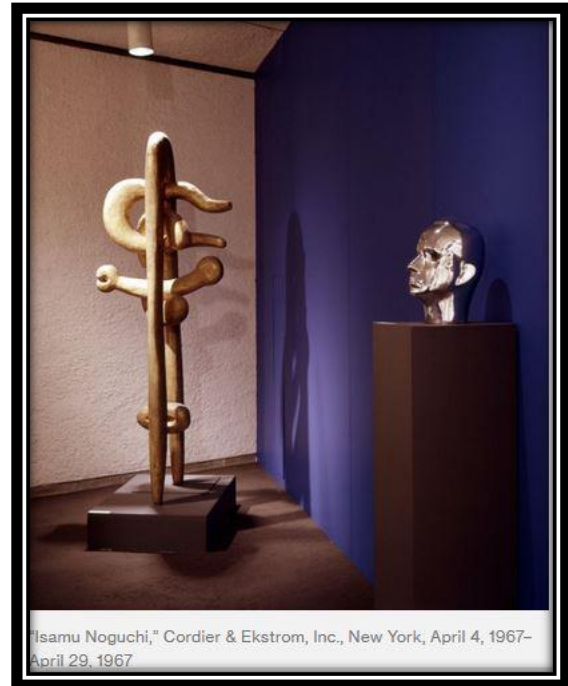
After the war, he set up a studio in New York City and created sculptures again as well as more stage sets. In the 1960's he began collaborating with stone carver Masatoshi Isumi on Shikoku, Japan. He also worked on playground design with the famous architect, Louis Kahn. [summarized from website]

Whenever given the opportunity to venture into the mass-production of his designs, Noguchi seized it. In 1937, he designed a Bakelite intercom for the Zenith Radio Corporation, and in 1947, his glass-topped table was produced by Herman Miller. This design and others—such as his designs for [Akari light sculptures](#) which were initially developed in 1951 using traditional Japanese materials—are still being produced today.

In 1985, Noguchi opened [The Isamu Noguchi Garden Museum](#) (now known as [The Noguchi Museum](#)), in Long Island City, New York. The Museum, established and designed by the artist, marked the culmination of his commitment to public spaces. Located in a 1920s industrial building across the street from where the artist had established a studio in 1960, it has a serene outdoor sculpture garden, and many galleries that display Noguchi's work, along with photographs, drawings, and models from his career. He also indicated that his studio in Mure, Japan, be preserved to inspire artists and scholars; a wish that was fulfilled with the opening of the [Isamu Noguchi Garden Museum Japan](#) in 1999.

Noguchi's first retrospective in the United States was in 1968, at the Whitney Museum of American Art in New York City. [In 1986, he represented the United States at the Venice Biennale.](#) Noguchi received the Edward MacDowell Medal for Outstanding Lifetime Contribution to the Arts in 1982; the Kyoto Prize in Arts in 1986; the National Medal of Arts in 1987; and the Order of the Sacred Treasure from the Japanese government in 1988. He died in New York City in 1988.

- Excerpts and photos from the biography of Isamu Noguchi, <https://www.noguchi.org/isamu-noguchi/biography/biography/> with permission from the **Isamu Noguchi Foundation and Garden Museum**



Installation view of *Cronos* and bust of Buckminster Fuller as part of "Isamu Noguchi," Whitney Museum of American Art, April 17, 1968 - June 16, 1968. The Noguchi Museum Archives, 02853. Photographer unknown. © The Isamu Noguchi Foundation and Garden Museum, New York / Artists Rights Society

Editor: Many thanks to Carol Wilhems, a resident of Fort Wayne, who learned of the Noguchi Museum in New York and was able to visit it. She was quite impressed with it and sent me the link to the Museum website. The museum granted me permission to quote parts of Isamu Noguchi's biography on the website as well as use two photos. If you are at all interested in his art or biography, please go to <https://www.noguchi.org/isamu-noguchi/biography/biography/>. You can also see there many examples of his diverse artistic works.

For information about the Noguchi Museum in Japanese, please go to <https://www.noguchi.org/jp/>.

Maybe of Interest

FIREFLIES



In the dreary, gray days of January, here is an article to bring a bit of summer into our lives. This is a blog about Fireflies and Japanese art, courtesy of the Fort Wayne Museum of Art.

July 8, 2024 by K Thompson - TREASURES FROM THE VAULT: Yōshū Chikanobu

It's summertime and Fort Wayne nights are infused with sounds of cicadas, crickets, and katydids. Indiana's official state insect is the firefly (or lightning bug, *hotaru* in Japanese). Characterized by the beetle's bioluminescence, fireflies are most visible in the evening around dark grassy areas as they try to communicate with each other through flickering lights. The museum's woodblock print by Yōshū Chikanobu shows a familiar, universal activity: catching fireflies.

Born Hashimoto Naoyoshi, he was part of a family associated with the Sakakibara clan. Chikanobu studied with four Japanese print masters: Keisai Eisen; Ichiyūsai Kuniyoshi, taking the name of Yoshitsuru; Utagawa Kunisada (or Toyokuni II) around 1855-56; and Toyohara Kunichika around 1862. From that point on, the artist took the name Ichishunsai Chikanobu and Yōshū.

Chikanobu fought in the Boshin Civil War (1868-69) on the side of the Tokugawa shogunate that had been in place since 1603. The military government was defeated by supporters of the Imperial court which reinstated the emperor as ruler. After years of isolationist practices and no industrial revolution, the Meiji Restoration (1868-1912) saw the country's rapid modernization, which took on the form of Westernization. In art that meant the emulation of Western artistic ideas, themes, and style and a rejection of Japanese art forms that were perceived as outdated.

Fireflies appear in Japanese literature, poetry, and visual arts. Hunting parties and watching for fireflies were popular forms of entertainment and a custom in Japan. Two earlier examples of firefly hunting are woodblock prints by Suzuki Harunobu and Kitagawa Utamaro from the Art Institute of Chicago.



Suzuki Harunobu
Japanese, 1725(?)-1770
Catching Fireflies
Color woodblock print on paper,
1767
Collection of Art Institute of Chicago
Public domain

Based on their relatively plain clothing, Harunobu's couple are probably townspeople. They walk along a stream with a net and a lantern shaped cage. Utamaro favored an idealized figure type for women that was tall and willowy with elongated necks and narrow shoulders. They use an *uchiwa* flat fan to catch fireflies in a three-part composition or triptych. Harunobu pioneered the use of full color in his prints, replacing hand-coloring. The

organic colorants used by Harunobu and Utamaro in the 18th century were susceptible to fading, and the prints have a seemingly muted palette.



Kitagawa Utamaro
Japanese, ca. 1754-1806
Catching Fireflies (Hotaru-gari)
Color woodblock print on paper, ca. 1796-97
Collection of Art Institute of Chicago
Public domain

Chikanobu's former teacher Kunisada used a rich Prussian blue in the museum's *Chapter 38, Suzumushi* in which the subjects are catching crickets. The more light-stable Prussian blue was a synthetic pigment developed in Germany and was introduced into Japan in 1820s. His figure type is rather petite in comparison to Utamaro.

Utagawa Kunisada
Japanese, 1786-1864
Chapter 38, Suzumushi from *The Color Print Contest of a Modern Genji* [Ima Genji nishiki-e awase]
Color woodblock print on paper, 1852
Gift of Mrs. Ora Brant, 1965.74



Chikanobu's work is reflective of a country in transition. Some of his prints captured current events and the West's influence on clothing and artistic technique, while others, like *Fireflies*, published between 1894 and 1896, are nostalgic for the pre-industrial of the Edo period. He used a traditional style to portray court life inside and outside the walls of Chiyoda Palace, home to the shogun and his court before the Meiji Restoration.

Chikanobu approached the subject in two series. He created 32 prints in *The Outer Chiyoda Palace*, sometimes referred to the *Album of Men*, centering on the male activities, including ceremonies, processions, and sporting events. *Fireflies* belongs to the 40 plus print series *The Inner Chiyoda Palace* or *Album of Women* featuring the shogun's wife, daughters, male heir, ladies-in-waiting, and servants taking part in seasonal and leisure activities and pastimes. The Metropolitan Museum of Art has examples from both albums.

<https://www.metmuseum.org/art/collection/search?q=chiyoda+castle+chikanobu+%22album+of+women%22>

Chikanobu's triptych features three different well-dressed women. On the left, a woman is in pursuit of fireflies with her fan. They are easily recognizable and yet are described so simply with an X for the body and a circular glow of yellow ink. In the right panel, the lady opens her footed mesh cage that already has the glow of three fireflies. Unlike his former teacher Kunisada, Chikanobu's figures are more attenuated. The central lady wears the most elaborate kimono. In addition to colorful floral design on the three women's kimono, there are embossed natural motifs and ribbed designs on the obi and collar to create more luxurious patterns and texture.



Yōshū Chikanobu
Japanese, 1838-1912
Fireflies, from **Chiyoda Castle (Album of Women)** series
Color woodblock print on paper, 1896
Gift of Wray C. McCalester, 2018.54.a-c

Chikanobu's prints express his reaction to his changing world not only through his subject matter, but also in his materials. Unlike the deep blues and greens of Kunisada, Chikanobu added a light purple. Vibrant red, yellow, and purple inks, made from aniline, synthetic dyes, and cochineal carmine (an insect dye) were common with Chikanobu and his contemporaries. The brighter, perhaps more intentionally modern, colors of the Meiji Restoration prints were criticized as being harsh and garish, contributing to the unfair dismissal of this period.

Chikanobu finely handled the hazy atmosphere of twilight through the subtle gradations of the inking to approximate early evening. The blue gray sky blends into water beyond the riverbank lined with grasses. Willow tree limbs drop down, and leaves are printed in different shades to give a sense of depth.

- Sachi Yanari-Rizzo, Curator of Prints and Drawings

This article is at <https://fwmoa.blog/2024/07/08/treasures-from-the-vault-yoshu-chikanobu/> and <https://fwmoa.blog/2024/07/08/treasures-from-the-vault-yoshu-chikanobu/amp/> and photos and content shared by permission of the Fort Wayne Museum of Art.

FOOD



At the October 6 Golf Outing, Michele Yamanaka asked golfers their opinions about “Which Fort Wayne area restaurant has the best Japanese food?” Here were the favorites:

#1 – Asakusa and Haru Sushi Izakaya (tied with 6 votes each)

AA Poke, Ichiddo Ramen and Sakura each received one mention.

In the October Nippon Quarterly, there was an article about the Joseph Decuis restaurant that is the only American restaurant raising and serving its own Wagyu beef with traditional Japanese husbandry practices, although it is not a Japanese restaurant. This is a very elegant restaurant and some of our readers have already enjoyed meals there.

Recently, a more informal eating establishment has opened up, which also advertises serving Wagyu beef – The Wagyu Burger Shack. Here is the Facebook link:

<https://www.facebook.com/people/Wagyu-Burger-Shack/61567027311800/>

Again, it does not serve Japanese food, but just advertises Wagyu beef.



MAKING NAMA YATSUHASHI

Want to learn how to make some Japanese sweets? Use this link to access a video on How To Make Nama Yatsushashi (Recipe):

<https://www.youtube.com/watch?v=z5sWM3M3AOU>

ART WITH A STORY

Heirloom works of art often come with a story attached. Below is a short story about one such heirloom – property of Carol Wilhems, but soon to be offered at the Fort Wayne Sister Cities 2025 Gala.



The "framed doll" as I call it, was a cherished gift to my mother Asayo Kumagai Wilhems from her Nihongin sister in the late 80's or early 90's. Do not recall occasion for the gift, whether Mom's wedding anniversary or a milestone birthday. At any rate, it was shipped by postal service and hung in my folk's living room as a centerpiece. When my folks moved in with me (2005) in Nevada, this piece made the move -- so has been in my possession since.

I included the "framed doll" in my original donation list which was delivered back in Fall 2022 -- all except this piece because I feared shipping it. Since moving back to Fort Wayne in late spring, I delivered it to Dorothy during a summer visit in June at which time we discussed the best pathway for its use. We agreed that it's appropriate for upcoming Sister Cities Gala auction, so expect to see it at Gala 2025.

I have speculated that it's possible my aunt's husband constructed the frame because he was a master woodworks artist. I can't substantiate this!

-Carol Wilhems



JAAI Website:
<https://www.jaain.org/>

COMING EVENTS

-22

Japanese American Community New Year Celebration - Jan. 19, 2-5 pm. Location: Lakeside #1 Pavilion, Lakeside Park

See details and map on page 24.



SUSHI MADE SIMPLE – Feb. 27, 6-8 pm



Discover how fun and easy it is to make your own sushi – all vegetarian or with meat! Once you learn the basic process, you'll be amazed at how easy it is to make our own creations. Ages 16+. Instructor: Suzi Hanzel. Registration deadline: 2/20.

Cost: \$45.

Location: Salomon Farm Park Learning Center, 817 W. Dupont Rd.

Register on-line at www.fortwayneparks.org or phone 427-6000.

Information from Fun Times, Winter 2023.

ANDERSON JAPANESE GARDENS 318 Spring Creek Road Rockford, IL 61107

IKEBANA IN THE GARDENS

Classes are now available for both beginners (Introduction to Ikebana) and those looking to continue to develop their skills (Continuing Ikebana).

Cost: \$48 Members | \$58 Non-Members per class. Includes flower materials

Space is limited and registration is required. Cancellation deadline is 4 days prior to the class. After that, registration is non-refundable.

Anderson Japanese Gardens is a Proud Member of NAJGA!

The North American Japanese Garden Association (NAJGA) seeks to connect and support the Japanese garden community in order to ensure the sustainability, enduring value and social impact of Japanese gardens in North America for generations to come.



Introduction to Ikebana:
January 11, 2 pm
Feb. 8, 11 am
March 5, 2 pm

Continuing Ikebana:
January 11, 11 am
Feb. 8, 2 pm
March 5, 11 am

To register or for more information: <https://andersongardens.org/ikebana-in-the-gardens/>
Information given here and photo are from the Anderson Japanese Gardens website.

Yamate Gakuin Junior and Senior High School and Wabash High School Student Exchange: Fostering Cultural Understanding and Lifelong Connections

In an increasingly interconnected world, it is crucial to promote cultural understanding and build bridges across nations. Education plays a significant role in achieving this goal, and student exchange programs have become a powerful tool in fostering global understanding and creating lifelong connections. One such remarkable program is the student exchange between Yamate Gakuin Junior and Senior High School, located in Yokohama, Japan, and Wabash High School in Wabash, Indiana, United States.



The student exchange program between these two schools offers a unique opportunity for students from vastly different backgrounds to immerse themselves in a new culture and broaden their horizons. The program typically lasts for a couple of weeks, during which time Japanese students travel to Wabash (**April 2025**), and American students journey to Yokohama (**July 2025**).



While in their host country, students engage in various cultural activities to deepen their understanding of the local customs, traditions, and language. It's likely that they will attend classes together, participate in cultural workshops, visit local landmarks, and bond with host families. These experiences not only expose the students to new perspectives and ways of life but also enable them to forge lasting friendships with their peers from across the globe.

The Yamate Gakuin and Wabash High School exchange program has been a resounding success since its launch in 2019. Over the years, countless students have participated in the program and returned home with memories that will last a lifetime. The impact of the program extends beyond the individual students, as it helps to strengthen the bond between the two schools, their communities, and their respective countries.

In short, the student exchange program between Yamate Gakuin Junior and Senior High School and Wabash High School exemplifies the power of education in bringing people together. By immersing students in a different culture and providing them with a platform for meaningful interaction, this program helps cultivate global citizens who are equipped to navigate the challenges of an interconnected world with empathy and understanding. As these young learners return home, they carry with them an invaluable sense of camaraderie and a lifelong connection that transcends borders.

-Sarah Delgadillo, Wabash City Schools



YOU ARE INVITED!

**JAAI
NEW YEAR
PARTY
JANUARY 19, 2025
2 PM TO 5 PM**



YEAR OF THE SNAKE

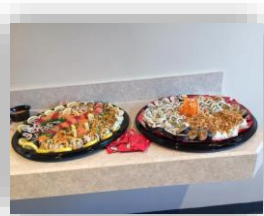
**JAAI
新年会の御案内
2025年1月19日
午後2時~5時**

WHERE: Lakeside #1 Pavilion,
Lakeside Park
(1401 Lake Ave, Fort Wayne, 46805)

場所：Lakeside #1, Lakeside Park (1401 Lake
Ave., Fort Wayne, 46805)

Japanese New Year food – Please bring your favorite Japanese foods...enough for your family and to share. JAAI will provide some sushi, tableware and water.

お好きな日本食（量は参加人数分+α）をご持参下さい。JAAIはお寿司をご用意致します。



GAMES AND ACTIVITIES – These and more!

Play group table games and make new friends
卓上ゲームを通じて新しい友達を作りましょう。

Musical Entertainment

Ninin-baori Game

ミュージカル・エンターテイメント

二人羽織



We invite you to come and have a good time!

COST: No charge if you bring food to share. Otherwise-Suggested donation:
Individual - \$10; family - \$20 (children under 19); college students- \$5

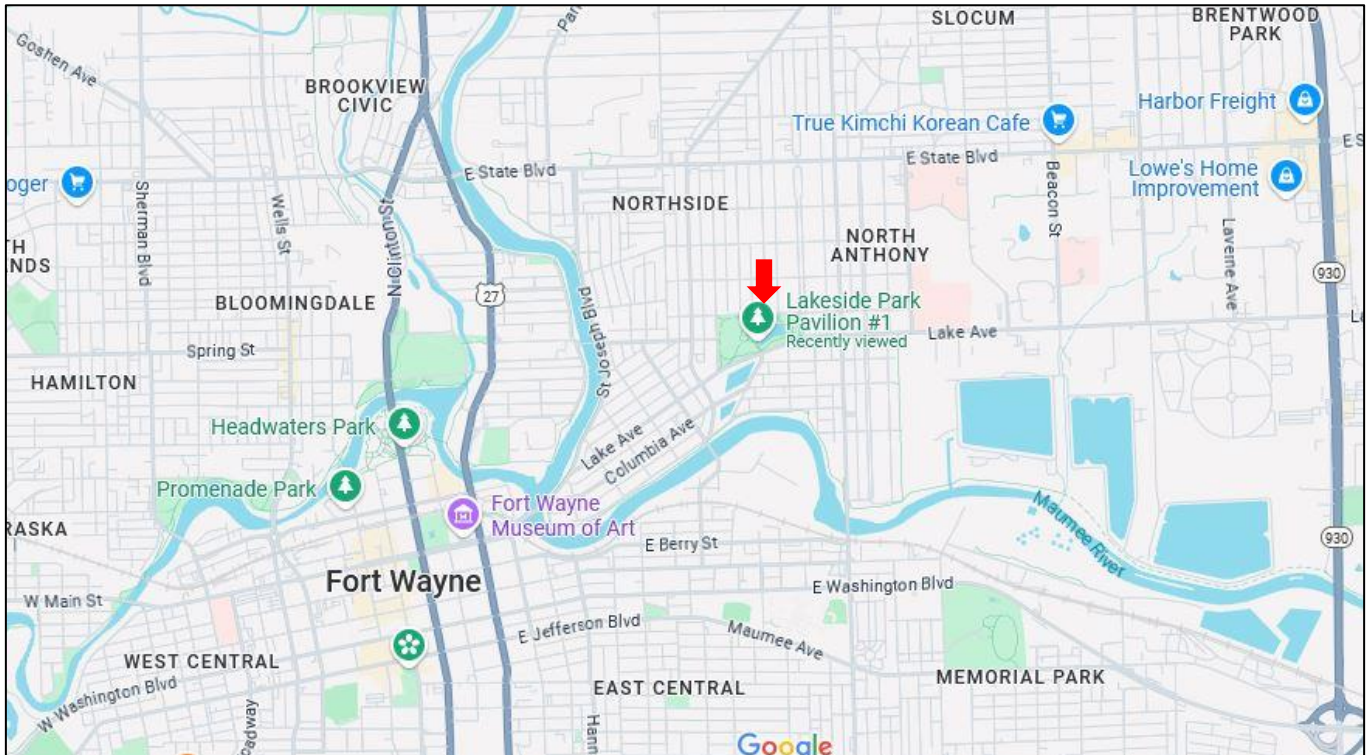
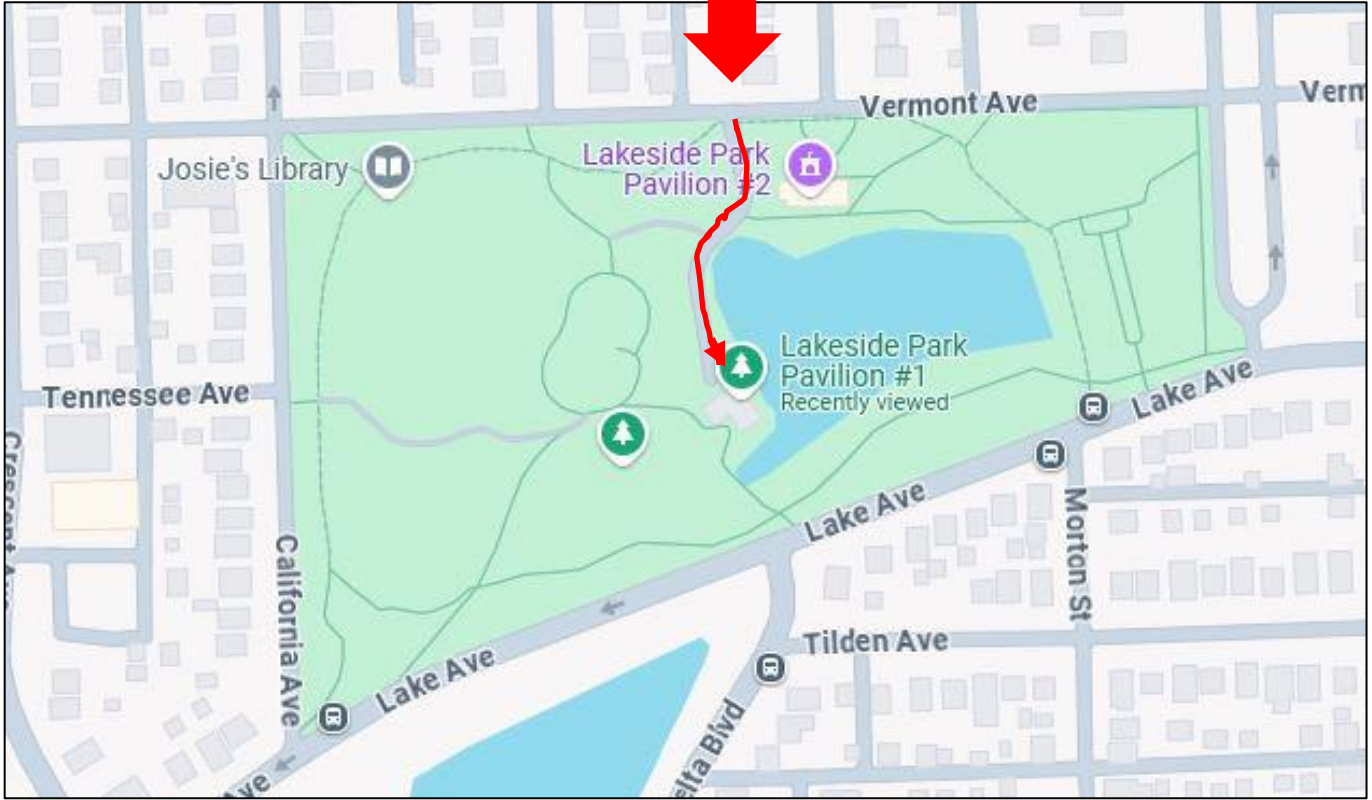
楽しい時間を共に過ごしましょう！
参加費：お食事をご持参の場合は無料です。
それ以外の方は、お一人様\$10、一家族につき\$20、大学生は\$5です。

PLEASE RSVP
BY JAN. 12.

RSVP From this link
受付はこちらのリンクから

For questions お問い合わせ
Ayano Furuya: 260-206-2162
or ayanodayo@hotmail.com

Enter from Vermont Avenue



PEOPLE

WELCOME- *We want to welcome to our area any Japanese families who have arrived since October 2024.*

GOOD-BYE: *If your company has new Japanese employees or has said “good-bye” to someone, please let me know so we can acknowledge them.*

[Editor: If you do not let me know, I will not know who to welcome or say “Good-bye” to.]

AWARDS:

Mr. William Chittenden, talented Japanese language teacher at Wabash High School, has been honored with the 2024 Rising Star Award from the [Association of Indiana Teachers of Japanese \(AITJ\)](#). See the article on page 27.

Submissions should be emailed to yamanakam@cs.com, with “People” in the subject line. They will be included in the next quarterly newsletter. Categories are:

- Welcome (new to the area)
- Good-bye (leaving area)
- Births/deaths
- Marriage
- Special awards or accomplishments

If you are submitting information about someone else, be sure to have their permission.

This is a community newsletter. We need your input for it to be useful.

掲載ご希望の方は、件名を“People”とし yamanakam@cs.com までメールを下さい。次号のニュースレターへ掲載します。以下のカテゴリでお願い致します。

- ようこそ（このエリアに新しく来られた方）
- さようなら（このエリアから離れる方）
- 誕生 / 訃報
- ご結婚
- 特別賞または功績

情報をご提供される場合には、ご本人に掲載の同意を得たうえでご提供くださいますよう、お願い致します。

本新聞は地域のニュースレターです。ご意見・ご感想・情報があればぜひお聞かせください。

Mr. Chittenden Shines as a Rising Star in Japanese Education

Nov. 21, 2024-Wabash City Schools Website



We're thrilled to announce that Mr. William Chittenden, our talented Japanese language teacher at Wabash High School, has been honored with the 2024 Rising Star Award from the [Association of Indiana Teachers of Japanese \(AITJ\)](#). This prestigious award recognizes exceptional educators with less than five years of experience who have demonstrated outstanding dedication and potential in the field of Japanese language education.

Mr. Chittenden's passion for Japanese language and culture is evident in his teaching methods and his commitment to providing enriching learning experiences for his students. He has actively participated in professional development opportunities through the Indiana Foreign Language Teachers Association (IFLTA) and IU East Asian Studies programs, continuously striving to enhance his teaching skills.

In addition to his classroom instruction, Mr. Chittenden has gone the extra mile to provide his students with opportunities to engage with the Japanese language and culture beyond the classroom. He has organized their participation in the Japanese Olympiad of Indiana (JOI) in both 2023 and 2024, allowing them to showcase their language proficiency and cultural knowledge on a competitive stage. "Mr. Chittenden is a dedicated Japanese language teacher. He has transformed education by expanding our program locally and across the state. Through innovative teaching, cultural events, and statewide competitions, he inspires students and educators alike, fostering a lasting passion for Japanese language and culture," said superintendent Dr. Amy Sivley of Mr. Chittenden.

Beyond his dedication to his students, Mr. Chittenden has also made significant contributions to the AITJ. As the current Vice President, he has been instrumental in providing guidance and support to the organization. His leadership skills, passion for Japanese education, and respect among his peers make him a natural choice to lead the AITJ as the next President.

Please join us in congratulating Mr. Chittenden on this well-deserved recognition. His hard work, dedication, and innovative teaching approaches make him a true Rising Star in the field of Japanese language education.



Link to this article provided by Sarah Delgadillos, Wabash City Schools
<https://www.apaches.k12.in.us/post/mr-chittenden-shines-as-a-rising-star-in-japanese-education>

NIPPON QUARTERLY

Everything Japanese in the Fort Wayne Area

Editor – Michele Yamanaka

yamanakam@cs.com

ニッポン・クォーターリー

～フォートウェインエリアの日本の全て～

編集ーミッシェル・ヤマナカ

yamanakam@cs.com

Contributing authors for this issue / 寄稿者 (敬称略):

- My Journey into Calligraphy – Yasue Arceno
 - Don't Be That Guy...” – Mark Kennedy
- Fireflies – K. Thompson & Curator Sachi Yanari-Rizzo
 - Art with a Story – Carol Wilhems
- Yamate Gakuin & Wabash Student Exchange – Sarah Delgadillo

Thank you to Yasue Arceno & Ayano Furuya for translation help.

Deadline for articles to be submitted	Publication date
December 31	Mid January
March 31	Mid April
June 30	Mid July
September 30	Mid October

We hope to have reports/articles from all segments of the Japanese – American community in order to connect us for good communication, provide better cultural understanding, and support each other.

The format of this newsletter is still developing. We welcome suggestions.

If you learn of cultural events of interest to the Japanese community, e.g., a Japanese language movie, an Ikebana workshop, a Japanese dance performance, etc., please email Michele so they can be included in the next newsletter.

If you do not want to receive this newsletter, please email Michele Yamanaka to remove your name from our email list.

記事提出の期限	発行日
12月31日	翌1月中旬
3月31日	4月中旬
6月30日	7月中旬
9月30日	10月中旬

JAAI は日本とアメリカと相互の文化を幅広く日米のコミュニティーへ広める為、様々なレポートや記事の提供をお願いしております。

また本新聞につきましては、改善を心掛けて行きますので、ご提案やアイデアなどありましたら是非ご連絡下さい。

また、もし日本に関するイベントなどがありましたら、次号へ掲載しますのでミッシェルまでご連絡を宜しくお願い致します。

今後配信をご希望されない方は、お手数ですがミッシェルまでご連絡を宜しくお願い申し上げます。

New Year Calligraphy

