

NIPPON QUARTERLY

Everything Japanese in the Fort Wayne Area

#32 – Jan. 2026

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～

#32 01/2026

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:

- Otoshidama! - Michele Yamanaka
- JAAI New Year Celebration Details & map
- Lawson's "Art Toilets" Turn Cleanliness into Culture
- Furoshiki Emerges as "Eco-friendly" – Carol Wilhems
- History of Sushi
- Lima Bean Manju & the History of Japanese American Food
- Humor anyone?
- Ball State Student Project: 日本語学習者による日系コミュニティのための情報サイト / Resources for Japanese-Affiliated Communities – Hailey Jalovecky & Reiko Habuto Ileleji
- Japanese Speakers Needed
- KABLAM!: The Impact of Cartoons and Comics on Art - FWMOA via Sachi Yanari Rizzo
- Help Wanted: Nurse or experienced helper for Japanese lady with Alzheimer's



Year of the Horse

OTOSHIDAMA!

Or Memories of one Japanese American Family's New Year



When my ex-husband Daijiro and I married, we agreed to try to give our children the best of both cultures. When our girls were born and Christmas and New Year's Day came around, because we were both followers of Jesus Christ, we celebrated Christmas as most Christians in America do plus Santa Claus. But New Year's Day took on a distinctive Japanese flavor.

Daijiro thought it very strange that Americans would focus on New Year's Eve and party and drink and then do almost nothing on New Year's Day except watch sports or parades on TV. For him, New Year's Day was the BIG day, and he wanted it to be special for his children. So, they were allowed to stay up past bedtime and bang on pans at midnight when the ball dropped in Times Square on TV. But then it was off to bed.

Daijiro would save all his loose coins for the whole year in a big jar. Then, before New Year's Day, he would divide the money into 2 piles. Although the traditional Otoshidama is paper money in envelopes, he could not stuff a huge pile of coins into an envelope. He had to find decorative sacks to hold each girl's Otoshidama.

On New Year's Day (after the first year of giving it) he would wait until one of the girls would shyly ask, with a big smile on her face, "Daddy, what about the Otoshidama?" He would then make a big show of handing each child her Otoshidama.



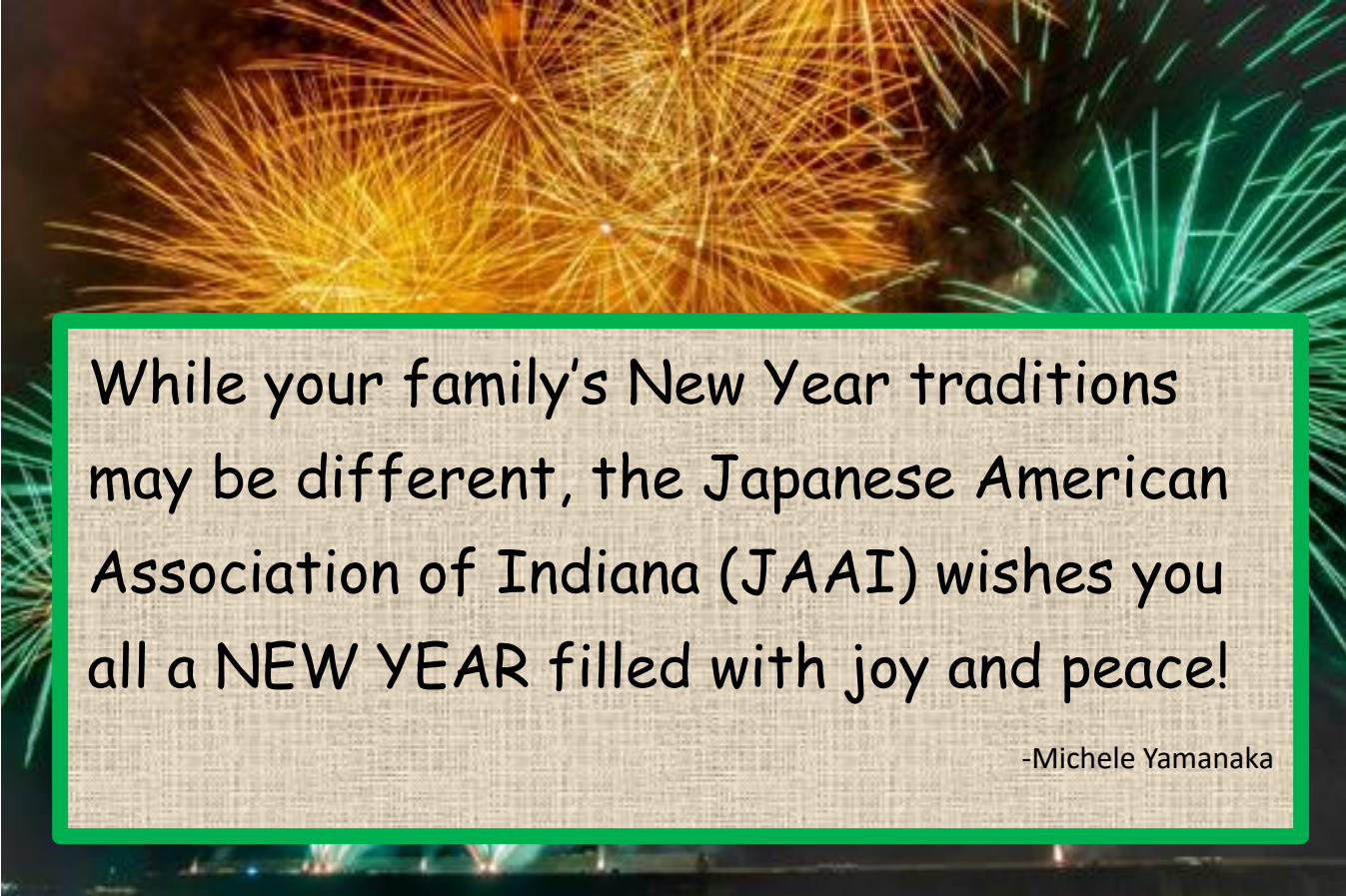
My girls remember how exciting it was to spread all the coins out on the floor and count them to see how much they had received. Once that was done, Daijiro would load everyone into the car and go look for a place for them to spend their money. He was always a bit sad that there were so few stores open. This was 30-40 years ago, and most stores were closed for the holiday - unlike in Japan when stores do big business on New Year's. We could always count on Walgreen's or CVS to be open, and since they both had a toy section, the girls were very happy.

Daijiro would watch in the background as Anita and Christine would browse through all the toys and carefully choose their treasures. I think he lived his childhood again through watching them.



Once home, he would prepare Ozōni (mochi in miso soup). I did not care for it, but it was a requirement for him for New Year's. Because I had not grown up in Japan and learned to cook the special New Year's Day foods, Daijiro did the cooking and he was a great cook. My daughters learned to enjoy kamaboko, kuromame, and many other foods that I do not remember any more.

Now my daughters are grown and have their own children. They have continued to follow the tradition of giving Otoshidama to their children and encouraging them to eat some of the traditional foods when available. This part of Japanese culture has become part of their heritage to be passed on and on...



While your family's New Year traditions may be different, the Japanese American Association of Indiana (JAAI) wishes you all a NEW YEAR filled with joy and peace!

-Michele Yamanaka

YOU ARE INVITED!

-4

**JAAI
NEW YEAR
PARTY
JANUARY 11, 2026
2 PM TO 5 PM**



Year of the Horse

**JAAI
新年会の御案内
2026年1月11日
2時～5時**

WHERE

: Psi Ote Upper Pavilion,
Northside Park
(East State Blvd & Parnell Ave)

場所: Psi Ote Upper Pavilion, Northside Park
(East State Blvd & Parnell Ave)

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.

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!

Musical Entertainment

ミュージカル・エンターテインメント

Ninin-baori Game

二人羽織



Elaina Robbins



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。



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: 食事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

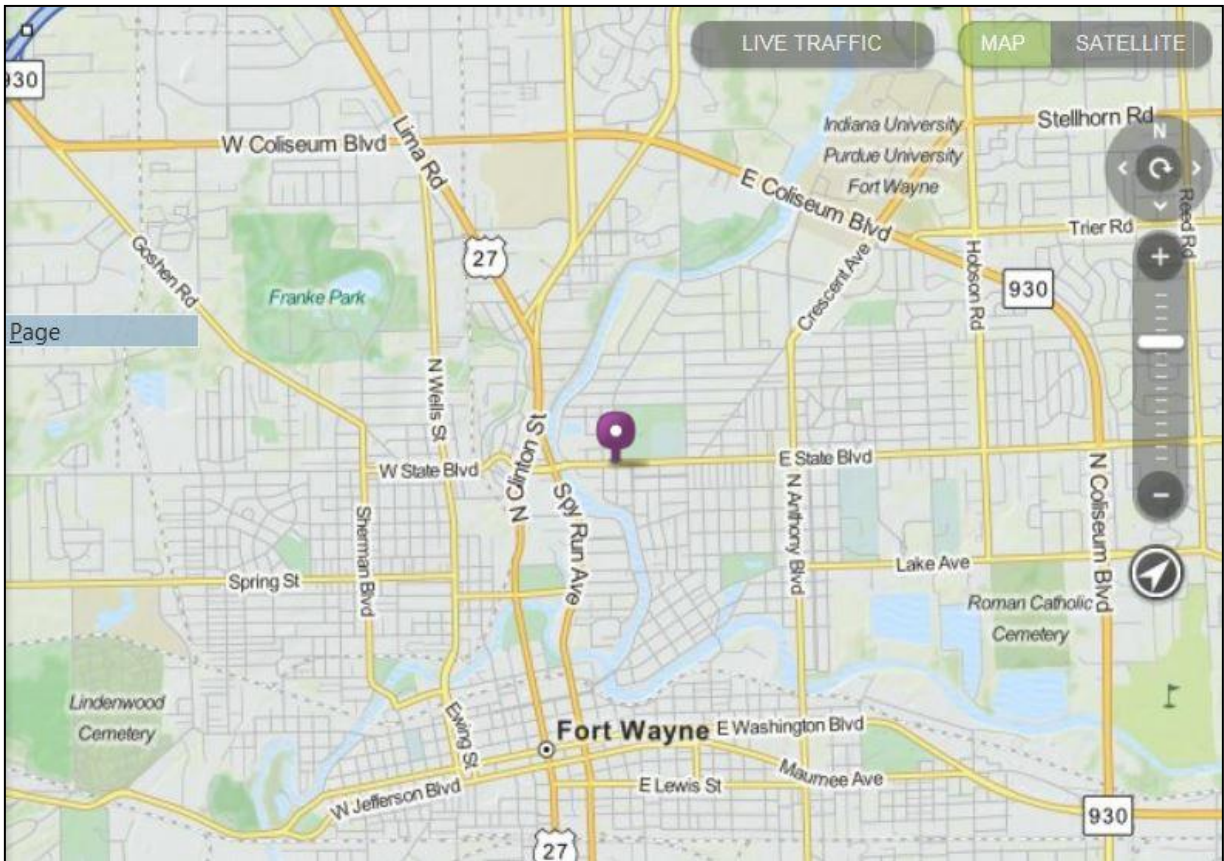
\$20、大学生は\$5 をそれぞれお支払い願います

-translated by Ayano Furuya

**PLEASE RSVP
BY JAN. 5.**

For questions or to RSVP - Ayano Furuya: 260-206-2162 or ayanodayo@hotmail.com
Michele Yamanaka yamanakam@cs.com

Sponsored by the Japanese American Association of Indiana (JAAI)



Lawson's "Art Toilets" Turn Cleanliness into Culture

Japan's convenience-store restrooms evolve into social infrastructure — where even the "courtesy flush" meets art as the new etiquette teacher.

MARK KENNEDY

NOV 8



The Japanese convenience store chain Lawson is turning its restrooms into art galleries (original AI image by author Mark Kennedy)

What's new

Lawson, one of Japan's pioneering convenience store chains, is turning its restrooms into art galleries — *and, unexpectedly, into social experiments in empathy*. By reminding customers of the "burden" of maintaining public restrooms, the chain found that 10% of respondents became more aware of the issue.

Why it matters

Convenience store toilets have quietly become part of Japan's social infrastructure, serving as lifelines for the elderly, parents, and travelers. However, they rely entirely on the goodwill of private companies. Lawson's "Art Toilet" project aims to sustain that relationship.

Catch up quick

Lawson opened its restrooms to the public in 1997, long before "public-private partnerships" became buzzwords.

By the numbers

- Approximately 1 million people use Lawson's restrooms nationwide daily.
- Lawson conducted an online survey over three days from April 15 to 17 this year, targeting 1,200 men and women aged 15 to 69 nationwide. Approximately 90% of respondents answered that "convenience store restrooms are necessary" or "somewhat necessary." Furthermore, about 40% of customers enter stores solely to use the restroom.

- 10% changed their view after learning about the burden on stores. In other words, they promised to help keep things clean.
- Eight new “Art Toilet” locations have just opened in 2025 across Hokkaido, Akita, Tochigi, Tokyo, Shizuoka, Wakayama, Ehime, and Fukuoka¹.

Context

Each restroom redesign features winning entries from Lawson’s “Art Toilet Design Contest,” which is run in cooperation with the Japan Toilet Association. The theme: “Toilets You Want to Keep Clean.”



Japan’s convenience store operators would greatly appreciate anything that would reduce the burden of keeping public toilets clean (image sourced from Photo AC)

Between the lines

This is more than interior design. It’s behavioral economics—*using aesthetics to encourage good public manners and reduce maintenance costs without confrontation.*

Friction point

Japanese convenience stores face escalating costs from water, cleaning supplies, and vandalism. Without respect from users, these open restrooms, which are often the only accessible toilets in urban centers, could quietly disappear.

Follow the money

Unlike government facilities, these restrooms generate no direct revenue. Their maintenance depends on slim store margins, meaning each flushed toilet indirectly relies on *bento* box and coffee sales.



-Get ready to celebrate World Toilet Day on November 19 (image sourced from the Toilet Board Coalition)

Fun fact

Japan celebrates Toilet Day on November 10 and World Toilet Day on November 19. Lawson timed the rollout of its new restrooms to coincide with both days.

Reality check

No matter how beautiful the tiles are, sustainable hospitality still requires social cooperation. As one artist put it, “Your manners shine through in places you can’t see.”

Commentary

This approach of relying on people’s sense of right and wrong seems similar to how religious symbols, such as *torii* gates, are often positioned on a hill above a road adjacent to a forest. While some of these structures may mark actual religious sites, such as shrines, many are decorative attempts to prevent littering. They guilt drivers into keeping their trash in their cars until the next rest area or getting home. Apparently, this approach is quite effective.

If every 24-hour convenience store is a “micro-hub” of community infrastructure, offering ATMs, Wi-Fi, and restrooms, then Lawson’s art project could be the first aesthetic upgrade to Japan’s civic backbone. A simple restroom redesign has become a reflection of Japan’s evolving civility: art as a social contract, cleanliness as a cultural value, and empathy as an infrastructure.

At the very least, I would feel guilty using a convenience store with uplifting artwork as a restroom without buying anything. What about you?

What's next

If it is proven to be cost-effective, expect to see similar projects at FamilyMart and 7-Eleven, as well as a wider debate on what constitutes public infrastructure in a privatized society.

The bottom line

Lawson's "Art Toilet" isn't just beautification; it's behavioral innovation. In a country that prizes cleanliness, the humble restroom is becoming a stage for civic renewal.

-by Mark Kennedy, Real Gaijin

Links to Japanese Sources: <https://www.oricon.co.jp/news/2416443/full/>,
https://www.lawson.co.jp/company/news/detail/1512315_2504.html, and
<https://www.nikkei.com/article/DGXZQOUC3151M0R30C25A7000000/>.

#Lawson #ArtToilets #PublicDesign #BehavioralScience #SocialInfrastructure
#ConvenienceStores #CivicInnovation #CustomerExperience #DesignThinking #WorldToiletDay
#ローソン #アートトイレ #綺麗に使いたくなるトイレ #日本文化 #社会インフラ #コンビニ #マナー向上 #デザイン思考 #行動経済学 #おもてなし #トイレの日 #RealGaijin #リアル外人

Used by permission of Mark Kennedy, Real Gaijin/Substack. To see the original article or more by Mark, please go to https://realgaijin.substack.com/p/lawsons-art-toilets-turn-cleanliness?img=https%3A%2F%2Fsubstack-post-media.s3.amazonaws.com%2Fpublic%2Fimages%2Fe3d8c2a1-0c8a-4476-8ec3-4f1eb9fcb668_1200x675.png&open=false.

Furoshiki Emerges as “Eco-friendly” Gift Wrapping

Furoshiki, a single piece of fabric, has been used for more than 1,300 years in Japan to wrap gifts, carry/transport goods as well as protect/conservate valuables of imperial households.

There is a record remaining from the Nara period (710-794) of people keeping valuables wrapped in fabrics called "Tsutsumi". Eventually, as steam baths became popular starting in the Muromachi Period (1338-1573), Shogun Ashikaga built a great bathhouse. The invited lords used silk cloth with their family crests imprinted to keep their clothes separate from others while taking a bath and hold them after finishing.

Then, in the Edo Period (1603- 1868) public bathhouses (sento) became widespread where furoshiki were used as a mat while undressing, and then a wrapping cloth to carry the clothes. Furoshiki is a combination of two words “furo” and “shiki” meaning “bath” and “to spread” respectively. Before becoming associated with public baths, furoshiki had been called hirazutsumi or flat folded bundle. Furoshiki became functional and essential to the working class during the Edo Period.



Ōedo
Nihonbashi
emaki

Collection from
Museum für
Asiatische Kunst

(above) See <https://www.musubi-furoshiki.com/en-us/pages/a-history-of-furoshiki>



See

<https://www.zusetsu.com/the-history-of-furoshiki>

Wrapping and tying are the essential elements of furoshiki. In addition, the act of wrapping an object should be conducted carefully -- showing respect to the receiver.

Presenting something (especially a gift) unwrapped is considered impolite and is deeply rooted in Japanese culture. Although paper and plastic wrapping materials displaced furoshiki for a time, this tradition has rebounded in recent decades in tandem with sustainability consciousness across the globe. Fabric designs can be very elaborate, elegant or simple with no patterns, and material can vary depending on the maker. Common materials are silk, rayon and cotton with more ambitious fabric manufacturers eliminating polyester entirely, or using recycled polyester these days.



See <https://www.majimelife.com.au/blogs/majime-blog/japanese-wrapping-cloth-furoshiki?srltid>

In 2006, the Japanese Minister of the Environment Yuriko Koike created a furoshiki named “Mottainai Furoshiki” as a symbol to promote its use. Furoshiki is quickly becoming popular among those committed to reducing paper and plastic wrapping materials.

Tutorials for wrapping variety of things <https://wrappr.com/blogs/how-to>
Easy wrapping video <https://www.youtube.com/watch?v=xzviuJDJvjg>

In addition to the reference links displayed above, <https://nicjapanese.com/column/furoshiki/> was also consulted. Some of the links are online merchants as well, so fabric can be purchased from companies committed to preserving this enduring and practical no-waste tradition.

-by Carol Wilhems

What is the origin of sushi?

A common theory on the origin of sushi is influenced by the practice of **pickling fish** (魚の漬物), seen in the hill tribes of South East Asia (some say China's current Yunnan province) BC. Fish caught during the rainy season were an important source of protein, and a process of natural fermentation mixing salt and rice was devised as a method of preserving it. The lactic acid created during fermentation prevents the fish meat from rotting, and also imbibes it with a very unique and enjoyable flavor. The rice became a viscous slime without any shape so it was removed and only the fish was eaten. It was a luxury item because valuable rice had to be discarded to prepare it.

So when did the pickled fish (the forerunner to sushi) first arrive in Japan?

This pickled fish first traveled from the Chinese mainland to Japan sometime during the Nara era (710-794). There are many descriptions of sushi in the literature of the time. The imperial court accepted various products as taxes, and one of these products was pickled fish. However, because there are no extant documents from before the Nara era, it is not known whether pickled fish was brought over from China, or whether the same dish already existed in Japan, and was given the character 鮓 or 鮓 from the Chinese. Normally we call this “**Nare-zushi**” (熟れずし; matured sushi). It can also be called “**Kusare-zushi**” (腐れずし; decayed sushi). It has an intense and complex flavor, very unlike what we would normally call sushi.

The naissance of Namanare-zushi (生成れずし)

Later Nare-zushi (熟れずし) provided a process that was less about the preservation and more about the delicious taste of the product as a cuisine. In the Muromachi era (1336-1573), we start seeing a practice where the fish is removed earlier in the fermentation process and is eaten with pickled rice. Perhaps someone was just impatient and then realized that it was more delicious when you took it out early, and then eventually they just started eating it raw. It may also have been popular because it didn't waste rice and had a subtler and gentler flavor than the original Nare-zushi. This sushi is known as “**Namanare-zushi**” (生成れずし; raw sushi) or “**Namanari**” (生成). Whereas Namanare-zushi was eaten up to ten days after production, Nare-zushi could be eaten up to a year later.



The naissance of li-zushi (飯ずし)

-13

Between the Muromachi period and the Azuchi–Momoyama period (1573-1603), there were dramatic changes in the daily diet of the Japanese. The cooking method changed from steaming to the current boiling method and a midday meal was added between the morning and evening meals. Moreover, vinegar was created during this period, resulting in a big development for sushi.

Around this time, the sushi rice aspect increased further, and “**li-zushi**” (飯ずし) was born. This type of sushi consisted of **funa-zushi**, in which carp belly is packed with rice, or fish and shellfish (or dried fish) was placed on rice, and pressed down, like the current “**Bo-zushi**.”

The amount of rice was further increased and the seafood was elaborated on until the flesh was thin and flat, creating “**Kokera-zushi**,” (柿ずし) which was the predecessor to eventually packing rice into a box and pressing the toppings on top to create “**Hako-zushi**” (箱ずし).



Let me return to Kokera-zushi for a moment. In the past, kokera-zushi consisted of a box filled with sushi rice, a thin slice of fish pasted on top, pressed, and then removed from the box and cut into bite-size pieces. To avoid the time and effort required to cut the rice into bite-sized pieces, a method was devised in which the fish meat was first pasted onto the bite-sized pieces of sushi rice, which were then placed inside the box and pressed. However, if the sushi was packed in the box as it was, it would stick to the sushi next to it when pressed, and eventually it would have to be cut into pieces, so they decided to separate each piece with a bamboo leaf. After the sushi was left to sit for two to three hours to absorb the flavors, it was removed one by one from the bamboo leaf and sold. In other words, the “process of forming sushi rice” was born as a result of improvements in the manufacturing process of kokera-zushi. This sushi was soon to be transformed into “Nigiri sushi.”

The above is a very brief history of how sushi came to be.

Article from Sushi University: <https://sushiuniversity.jp/basicknowledge/history-of-sushi>



Creative Commons

Lima Bean Manju and the History of Japanese American Food

<https://www.youtube.com/watch?v=PeNQk7czMss>



In this JASC You Tube video, you will not only learn how to prepare Lima Bean Manju, but you will hear how Japanese food moved out of individual households into communities, becoming Japanese American food as a by-product of the internment camp experience of many thousands of Japanese Americans.

This is one of many programs created by the Japanese American Service Committee based in Chicago.

Fort Wayne is home to many Japanese food and sushi restaurants. Here is the newest one-ACO Sushi in Electric Works/Union Street Market.

<https://www.facebook.com/acosushi>



HUMOR ANYONE?

Discover Nikkei is a program of the Japanese American National Museum. One series offered in **Discover Nikkei** is a weekly cartoon by Neal Yamamoto. Please click on the link below to go to the website and learn more about the cartoons and find links to more. <https://discovernikkei.org/en/journal/2025/12/6/my-name-is-neal/> Here is a part of the web page to get you interested...

[My Name is Neal](#)

Journal Entry #The Last 4 of 2025: "Holiday Humor..."

[Neal Yamamoto](#)

Published Dec. 6, 2025 0 comments

A weekly visual journal/cartoon about an easily-annoyed fourth generation American of Japanese descent. This week, "Already on the naughty list..."

Check back every weekend for subsequent entries.



About the Author



[Neal Yamamoto @nealtoon](#)

Neal Yamamoto is a curmudgeonly freelance artist of indeterminate age whose vaguely disturbing scribblin's and scrivenin's have been published in a variety of books, magazines and papers. His latest drawing book (*Superhero Explosion: 60 Easy Lessons For Drawing Comics*) can be found at your big-chain-monolithic-mega-bookstore and his upcoming visual journal/cartoon "My Name Is Neal" can be found...well, duh, here. Post comments about the 'toon here or email Neal at nealnyamamoto@gmail.com.

「日本語学習者による日系コミュニティのための情報サイト」

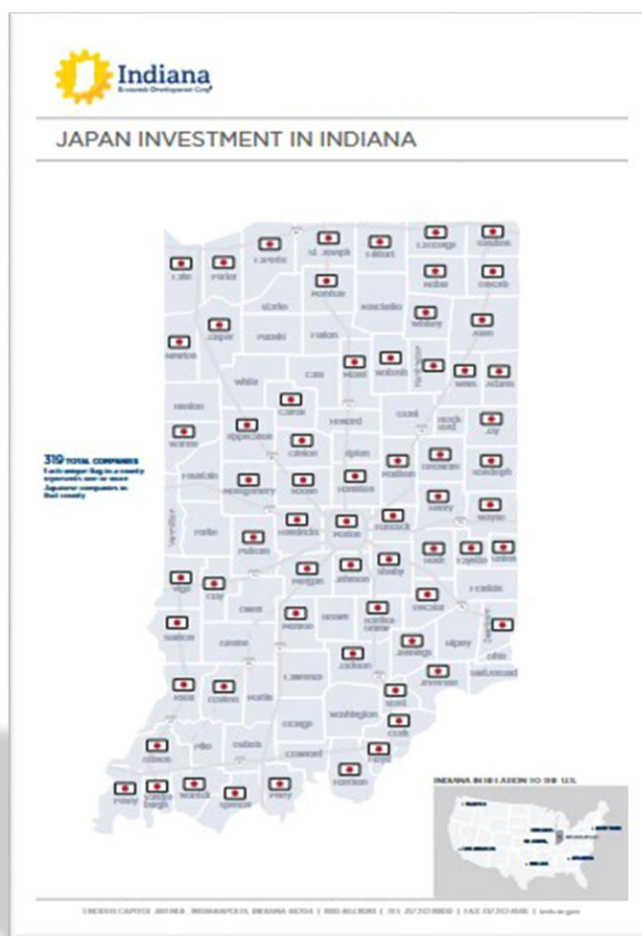
文責：ヘイリー・ジャロベッキー
& イレレジ羽太礼子

近年、アカデミックの分野においてリベラルアーツを軽視する傾向が強まり、それに伴い学生の外国語学習離れが進んでいることは残念な兆候です。しかし、日本の文化やテクノロジーの影響を受け、日本語学習への関心は依然として高い水準を保っています。さらに、インディアナ州には319社もの日系企業が進出しており、州の経済に大きな影響を与えています。こうした背景から、インディアナ州における日本語学習への熱意は、今後も続いていくと考えられます。

Resources for Japan-Affiliated Communities by Japanese Language Students

By Hailey Jalovecky & Reiko Habuto Ileleji

In recent years, the growing tendency in academia to undervalue the liberal arts has led to a decline in students studying foreign languages, which is an unfortunate trend. Nevertheless, interest in learning Japanese remains strong, driven by the global influence of Japanese culture and technology. In addition, Indiana is home to 319 Japanese-affiliated companies that have a significant impact on the state's economy. For these reasons, enthusiasm for Japanese language study in Indiana continues to thrive.



<http://www.indiana-japan.org/img/post/invitation-japanese-01.pdf>

ボール・ステイト大学（マンシー）では、日本語を専攻する学生がスペイン語専攻の学生と並んで多く在籍しているほか、ビジネス、コンピューター科学、音楽、建築、教育など、さまざまな分野を専攻する学生が日本語の授業を履修しています。学生が日本語を学ぶ理由は多様であるため、中・上級レベルの授業では、各学生の興味や専門分野に関連した知識と日本語を統合し、日本語を使用するコミュニティに貢献できるプロジェクトに取り組んでいます。

(<https://culturalconnection88.wixsite.com/cultural-connection>)

「音楽が外国語のかべをどのようにこえる」

2025年の秋学期には、私たちのクラスはCOILプロジェクトに参加し、私たちと同程度の日本語学習経験を持つ台湾の学生グループと協働しました。私（ヘイリー）とグループメンバーが取り組んだプロジェクトは、日本の音楽のさまざまなジャンルに焦点を当てたものです。具体的には、J-POP、J-ROCK、J-METAL、そしてボーカロイドについて調査しました。私たちは、調査した情報をすべてウェブサイトにもまとめました。

本プロジェクトの目的は、アメリカと台湾という異なる文化を持つ国同士であっても、「音楽」という共通の関心を通じてつながることができることを示すことです。特に、日本の音楽です。私たちはそれぞれ、自分の情熱をもとに調査・執筆・共有を行い、自分たちの文化ではない文化を通して互いに結びつくことができました。この目的は私たちにとって個人的な意味を持つものですが、同時にもう一つの目的もあります。それは、日本のさまざまな音楽ジャンルの文化、歴史、そして影響について、より多くの人々に紹介することです。このプロジェクトは、以下のような多くの人にとって有益なものです。新しい文化に触れてみたいが、どこから始めればよいかわからない日本人以外の人々、日本の音楽ジャンルには親しみがあるものの、その歴史についてはあまり知らない日本人、あるいは文化を問わず、単に音楽のおすすめを探している人など、誰もがこのプロジェクトから恩恵を受けることができます。

At Ball State University in Muncie, students majoring in Japanese—alongside Spanish—come from a wide range of academic fields, including business, computer science, music, architecture, and education. Because students enroll in Japanese courses for diverse reasons, intermediate- and advanced-level classes emphasize project-based learning that integrates Japanese language skills with each student's individual interests and areas of specialization. Through these projects, students use Japanese in meaningful ways that contribute to and engage with the broader Japanese-speaking community.

(<https://culturalconnection88.wixsite.com/cultural-connection>)

HOW MUSIC OVERCOMES LANGUAGE BARRIERS

In the Fall semester of 2025, my class was introduced to the COIL project, where we collaborated with a group of Taiwanese students who have the same amount of Japanese experience as us. The project my group mates and I (Hailey) worked on this semester focuses on different genres of Japanese music. Specifically, we researched J-Pop, J-Rock, J-Metal, and Vocaloid. We compiled all our information on a website.

The purpose of our project is to show that even though America and Taiwan are two different cultures, we can be united through a shared interest: Music. Specifically, music from Japan. Each of us were able to research, write about, and share our passions with each other, while being able to unite through a culture that is not our own. Although this purpose feels personal to us, our project also serves another purpose: To introduce more people to the culture, the history, and the impact of various Japanese music genres. Anybody can benefit from this project: Non-Japanese people who want to expose themselves to a new culture, but don't know where to begin; Japanese people who may be familiar with our chosen genres but aren't aware of the history; or anybody, no matter their culture, who simply wants music recommendations.

Editor: Please see the following website which shows the results of their research. Currently, it is in Japanese only but eventually it will be bi-lingual.





Screenshot of the team website for "How Music Overcomes Language Barriers"

<https://una0975857659.wixsite.com/thejpopflow>

私たちのクラスには、他にも注目すべきプロジェクトがありました。例えば、いくつかのグループは日常生活を記録した動画を制作しました。それらの動画では、アメリカの学生と台湾の学生としての生活の共通点や相違点が示されていました。また、あるグループでは台湾とアメリカの秋の伝統的な祝いについて調べています。また、他のグループでは言葉がどう世界の人、文化、考え方をつなぐ橋となつて、また世界の不公平さを調べてまとめている。これらの動画やウェブサイトは、いずれかの国への留学を計画している学生にとって、有益な資料となるでしょう。



Among my class, there were other notable projects. For example, several groups recorded videos documenting their daily lives. They demonstrated similarities and differences between being a student in America versus being a student in Taiwan. Other groups are also exploring how language serves as a bridge that connects people, cultures, and ways of thinking around the world, while examining and summarizing issues of global inequality. These videos and websites will be beneficial for students who plan to study abroad in either country.

これからも、ボール・ステイト大学の日本語科では、日系コミュニティと協働を通して日本語学習を進めながら、インディアナ州で日本語を使うコミュニティに役に立つ情報を提供していきます。ご期待ください。

The Japanese Program at Ball State University will continue to promote Japanese language learning through collaboration with the Japanese and Japanese-affiliated communities, while also providing information that is valuable to Japanese-speaking communities throughout Indiana. We hope you will look forward to our future activities.

Japanese Speakers!

Are you studying Japanese as a Second Language? Are you a heritage speaker of Japanese \(\grew up with Japanese in the home)? Then please consider participating in research conducted from the University of Iowa!

How do we package important information in everyday conversation? How does our individual language experiences impact these strategies? My research seeks to answer these questions in relation to Japanese and amplify the voices of multilingual Japanese speakers with different experiences.

How to participate

I am conducting 2 online studies on Japanese speech.

Study 1: Collects speech recordings of you answering simple conversation questions in Japanese; 30 minutes; awards \$20 gift card

Study 2: Listening task where you compare audio recordings and make judgements about the; 30 minutes; awards \$20 gift card



If you're a Japanese-English bilingual speaker – or know someone who is – here's a great opportunity to support important research!

PhD candidate Onae Parker from the University of Iowa is conducting a study on the communicative strategies used by Japanese-English bilinguals, with a special focus on heritage speakers and the diverse language experiences within our community. Their research aims to highlight and better understand the rich, lived experiences of bilingual speakers

Onae is still working toward their recruitment goal, and every participant makes a difference.

If you'd like to support their work, you can take part online in one or both 30-minute studies.

Participants will receive a \$20 Amazon gift card for each study completed. Thankyou for helping uplift bilingual voices in our community.

COMING EVENTS

-20

KABLAM!: The Impact of Cartoons and Comics on Art

December 6, 2025 - February 15, 2026.

Fort Wayne Museum of Art

Cartoons and comics and book and strip form are an integral part of childhood and for many continue to fascinate as adults. Artists look at this popular art form for inspiration, embracing its eye-catching style, color, composition, and storytelling methods. This exhibition features works by Enrique Chagoya, Crash, Roy Lichtenstein, Richard Mock, Diego Romero, Cara Romero, and Roger Shimomura, among others.

*Roger Shimomura
American, b. 1939
Kansas Samurai
Lithograph on paper, 2004
Fort Wayne Museum of Art
Purchase with funds provided by the
American Art Initiative Capital Campaign,
2013.37*



More on Roger Simomra: <https://fwmoa.blog/2019/05/27/treasures-from-the-vault-roger-shimomura/>. Information and photo courtesy of Fort Wayne Museum of Art via Sachi Yanari Rizzo

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).

Introduction to Ikebana:

Feb. 25, 2 pm

Cost: \$58 Members | \$68 Non-Members per class.

*Includes flower materials, vase, & anchoring
Mechanism.*

Continuing Ikebana:

Feb. 25, 4:30 pm

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

Includes flower materials only.

Space is limited and registration is required. Cancellation deadline is 4 days prior to the class. After that, registration is non-refundable. To Register: <https://52957.blackbaudhosting.com/52957/Introduction-to-Ikebana-25Feb2026> or <https://52957.blackbaudhosting.com/52957/Ikebana-in-the-Gardens---Continuing-Ikebana-25Feb2026>

PEOPLE

GOOD-BYE:

Yasukatsu Toida (SEAVAC)
Takuya Tsukuda (FCC)
Toshifumi Saji (Teijin Automotive)
Yoshiaki Shibata (Sanko Gosei)

Please email me with your news so I can share it. Company achievements and recognitions are also welcome.

HELP WANTED

Ernie Wickersham in Avon, IN, is looking for a nurse or experienced helper for home health care for his wife, Tomiko. Japanese language skills would be an asset. Part-time hours would be flexible, salary negotiable.

Tomiko was diagnosed with Alzheimer's & dementia 9 years ago. She was admitted to Hendricks County Hospital after falling in the front yard in early October and was discharged to the memory unit of a nursing home on Oct. 13. He wants to bring her home but will need a nurse or experienced helper before she can come home. If interested, please contact Ernie (581 Cobblestone Rd, Avon IN 46123) at guynone@hotmail.com or 317-750-5973.

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。

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）:

- Otoshidama – Michele Yamanaka
- Lawson's "Art Toilets" – Mark Kennedy
- Furoshiki Emerges as "Eco-Friendly" – Carol Wilhems
- Resources for Japanese-Affiliated Communities – Hailey Jalovecky & Reiko Habuto Ileleji
- Kablam – Fort Wayne Museum of Art via Sachi Yanari Rizzo

Thank you to Ayano Furuya & Reiko Habuto Ileleji 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。

Okinawan Drummer-
2025 CBF

