

さくら桜コンデュイット Sakura-Conduit

15周年おめでとう！ Happy 15th Anniversary!

Greetings and Salutations to all Sakura-Con Members!

This year is a truly momentous occasion as Sakura-Con celebrates its 15th year! For those celebrating with us on April 6-8th, we have many extra special treats planned for you, so please visit us online at www.sakuracon.org to find out the lineup of guests, see an updated Schedule (found under Programming), and learn of any updates we have for you!

Sakura-Con grows larger every year. To help accommodate this growth, we have TWO SEPARATE LOCATIONS for registration. Please make sure you head to the correct location to save yourself some extra walking!

Need a Membership?

You can attend Sakura-Con by purchasing your membership “at door” at the Grand Hyatt, one block north of the Washington State Convention Center. See the registration page for the hours and details.

Have your Membership?

If you pre-registered and will be attending Sakura-Con, you will be able to pick up your attendee badge at The Conference Center, which is across the street from the Washington State Convention Center, on Pike Street. See the registration page for the hours and details.

Notice to all returning members: ANCEA/Sakura-Con is no longer offering pro-rated single day memberships. It is not a mistake that they are not listed on our registration page. For more information please contact info@sakuracon.org and we'll be happy to answer your questions.

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From Baka to Sakura

Celebrating 15 Years Together

By Elmira Utz

In 1998, a group of anime enthusiasts turned a dream into reality. Named for a “fool’s errand,” their creation, Baka-Con was a surprising success. Over three hundred people enjoyed the Pacific Northwest’s first anime convention at the Tukwila Double Tree Hotel. Almost immediately, the decision was made to find a new name. The founders of Baka-Con began planning for the future and thought it might be hard to get Japanese guests to attend “Idiot-Con”. In 1999, a contest for a new name was held; the overwhelming winner was “Sakura,” a name chosen to honor spring.

In 2001, Sakura-Con hosted its first Japanese guests, a director and an animator, and boasted over fifteen hundred attendees. It was also the first year the Consulate General of Japan spoke at the opening ceremonies; a tradition that continues to this day.

The Asia Northwest Cultural Education Association was created in 2003 as Sakura-Con’s supervising organization. ANCEA was created in order to grow the organization in a more service-oriented direction. In 2004, ANCEA supported its first local events and exhibits with organizations such as the Tacoma Museum of Glass, the Seattle Children’s Festival and the Seattle Children’s Museum.

Sakura-Con moved frequently in the early years because of rapid growth in attendance. The Con next settled in SeaTac, first at the Hilton then spilling over into the adjacent Marriot. The event space was filled to bursting in 2004, so a serious search for a new home began. That year also featured Sakura-Con’s first Japanese musical guest and introduced “Youth Matsuri,” a room devoted to crafts for all ages.

In 2005, Sakura-Con was forced to cap attendance at four thousand eight hundred members. It was estimated that at least two thousand had been turned away. The ANCEA Board of Directors announced that the Washington State Convention Center would be Sakura-Con’s new home beginning in 2006.

Attendance to Sakura-Con jumped to over seventy five hundred members with the move to the WSCC. By 2008, it had nearly doubled from that figure! New programming was added – more cosplay events, more concerts, larger gaming and dances, and an expanded exhibitor’s hall. Cultural and educational content also greatly increased as Sakura-Con invited more of Seattle’s artists, educators and performers to participate. Attendance hit a record nineteen thousand in 2011, nationally placing Sakura-Con within the top five non-profit events of its kind.

The Tukwila Double Tree is long gone, but the little convention lives on in the heart of Sakura-Con, celebrating its 15th year in 2012. Still “by fans, for fans,” non-profit and 100% volunteer run, ANCEA thanks you for your support of Sakura-Con, whether this is your first Sakura-Con or if you are one of the original “baka.”



15周年おめでとう！

Happy 15th
Anniversary!



Day of Remembrance, Day of Preparedness, Day of Rebuilding

On March 11, 2011, a 9.0 magnitude earthquake and tsunami hit the Tohoku region of Japan, leaving behind death and devastation.

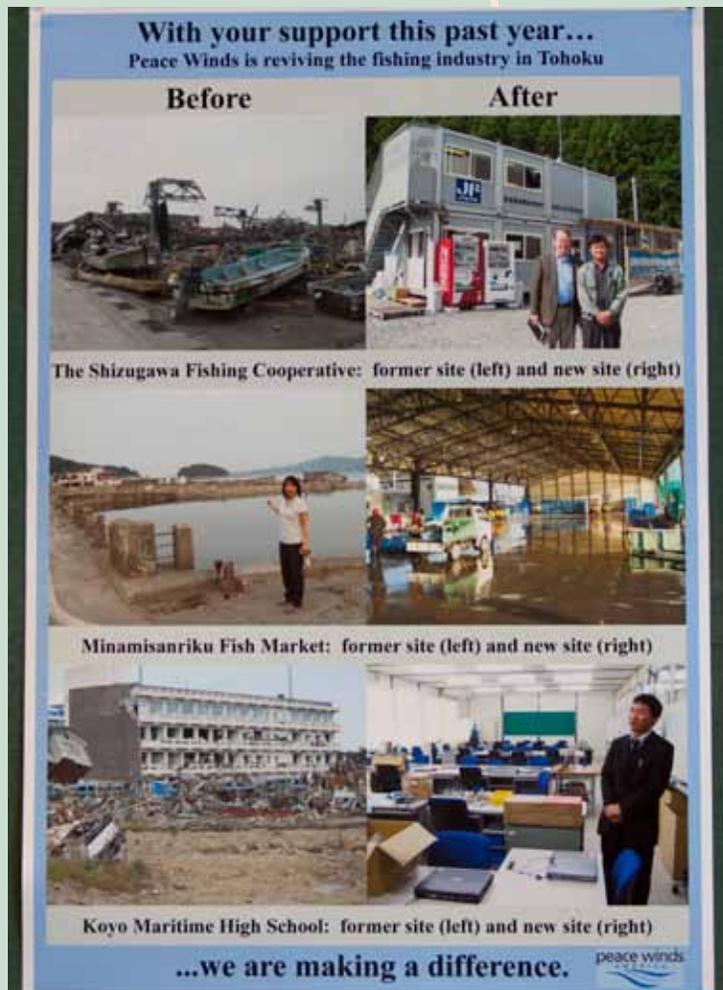
The National Police Agency of Japan has confirmed 15,853 people dead, 3,155 missing and 26,992 injured as of March 14, 2012.

March 11, 2012, marked the anniversary of that terrible event and people once again gathered at the Seattle Center to reflect and remember those lost and to bring to light the efforts of many to help rebuild the cities and towns destroyed.

Several local groups, such as Peace Winds America, the Red Cross, and the YMCA led the efforts to collect donations, volunteer and bring awareness to the ongoing needs of the Japanese people. Specially created group SeattleJapanRelief.org spearheaded this event and many other efforts around the region to raise awareness and donations for Japan. In addition to these aid groups, local organizations were present to raise awareness about preparing locally for a catastrophe.



Fumi Tagata with Jorge Morales



Peace Winds, which has a branch in Japan, was one of the first groups ready to lend aid after March 11th, helping organize helicopters to reach Rikusen Takada and Ofunato. Presenters at this event talked about how many of the people returning to the wreckage of their homes were interested in locating photos and family albums in addition to looking for those they lost. Peace Winds worked to help the fishing community, which is integral to the local economy, by helping kids who will eventually be a part of the fishing industry as well as by providing seeded ropes to grow wakame, a type of edible seaweed. In addition to working with the fishing community, Peace Winds has worked with children and the elderly to build a sense of community and to relieve stress.

Day of Remembrance, continued ...

Sunday's Memorial Ceremony and ringing of the Kobe Bell was again emceed by Lori Matsukawa, who is "encouraged to hear of the progress the people of the affected region have made." She is happy to hear that many Japanese people are working again and that many of the "recovery efforts are led by young people." Matsukawa says that there is "a lot we in Washington state can learn from Japan, that we can be better prepared in Washington" in case of such a devastating event like the earthquake and tsunami in Japan. She was particularly interested in the phone app that works as an early warning system; many people in Japan have this app that causes a person's mobile phone to vibrate thirty seconds before an earthquake and warns that a shake is coming, giving a person enough time to protect themselves.

Consul General Kiyokazu Ota spoke at the Memorial Ceremony about reaffirming the friendship between the United States and Japan. "We will ring the bell," said Ota, "The echoes will carry our prayers on the wind for everlasting peace." Consul General Ota continued by saying he remains "optimistic [about Japan] for three reasons. First, we are like daruma; when we are knocked down by difficulty, we stand back up again. Second, we are more united than ever, men and women, young and old alike. Third, and perhaps most important, we are not alone. Looking out at all of your caring faces today, I can feel your strong bond of friendship."

Reverend Taijo Imanaka, a monastic priest from the Koyasan Jiso Koden-sho Monastery in Mt. Koya, Japan and Seattle's Koyasan Buddhist Temple once again offered prayers for those affected by the disaster. Reverend Imanaka led those gathered in a moment of silence observed at 2:46 p.m., the time last year when the earthquake hit East Japan.

"A message of thanks for America's outpouring of support" by Consul General Kiyokazu Ota: http://www.seattletimes.nwsourc.com/html/opinion/2017712423_guest11ota.html



Consul General Kiyokazu Ota



Reverend Taijo Imanaka

Day of Remembrance, continued...



たくさんの勇氣
とありがとう!!
日本は強い!!
一緒に頑張ろう
From Seattle

負けない

peace winds
AMERICA

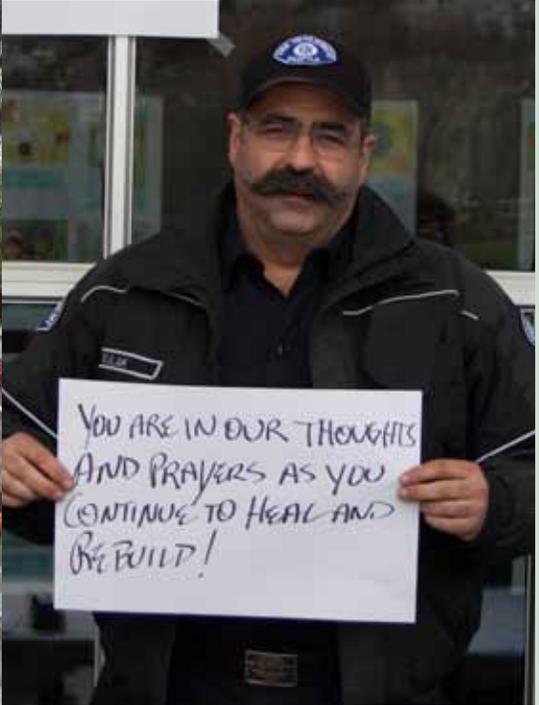
Text **GIVE 7972** to
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Day of Remembrance, continued...



Heartfelt Thanks

SeattleJapanRelief.org

The day of March 11th, 2011 was, for many of us, one of the hardest we've had to endure. So many of us feel a strong attachment to Japan, for so many reasons. Be it heritage, modern culture, music, anime, manga, traditional arts or food; Japan is a nation that captures the imagination of many. On that day, my feelings of helplessness were transformed into feelings of hope and action, and I have Sakura-Con to thank for much of that.

Seattlejapanrelief.org went live three days after the earthquake and tsunami shook the earth to its core. Hideki Saito, Hitomi Yokoyama-Ross and Eric Jorgenson of Sakura-Con worked with me and other organizers to give our mission of solidarity a place in this world. While the website they worked so hard to make may have been and still be virtual, its impact is far from it.

Two hundred fifty thousand dollars were raised in the days and weeks following the disasters, and while some of those funds came straight through the website, more of them came in the form of individual events put on by groups all by themselves. Our mission was never to co-opt the efforts of others, but to bring greater attention among the over ever coalition members of the overwhelmingly strong support Japan can find in our area. Events like the memorial held on March 19th last year, and the most recent one year anniversary event this past Sunday helped symbolize our resolve, just as the tolling Kobe Bell gave further significance to our prayers.

Now, though one year later we can reflect on some successes, the commitment of Seattlejapanrelief.org was not just for one year; it was for as long as it took. When I travelled to Tohoku last September, I felt with my own hands the buildings your generosity has helped build; I have seen the activity in docks that your donations have made whole. For all of this work though, there remains a need for us to reaffirm our commitment to a people and a place that will need decades to heal.

Peace Winds America continues to help restore the local fishing industry directly with people. The YMCA of Greater Seattle adds volunteer after volunteer to their roster of Washingtonians willing to go to Japan themselves, roll up their sleeves and volunteer on the coast. The herculean effort of the Red Cross, who mobilized over 160,000 volunteers in the immediate aftermath of the earthquake cannot be understated.

These organizations will still benefit from your support. If you can, consider donating once again. At the very least, donate your time in remembering people who deserve your support.

Seattlejapanrelief.org is only as strong as the people who stand behind it. I was honored to stand together with the members of Sakura-Con who volunteered and work for Japan. I would be honored to stand with you once again in the future.

Thank you, Sakura-Con.

Sincerely yours,

Benjamin Erickson
seattlejapanrelief.org Advisory Council member and Volunteer.



Cars piled up after the tsunami in Minamisanriku

秋祭り - Aki Matsuri - Fall Festival

For Aki Matsuri 2012 info visit www.enma.org

Wonderful World of Leather - The Leather-Craft of Keiko Murakami

Murakami-san started working with leather in a tannery in Wakayama, Japan in 1973. Initially, she worked on handbags, but later made the decision to leave the pros to it and strike out on her own. Murakami-san was intrigued by the properties of leather, strong yet supple. While working with a piece of leather during the curing or drying period, she noticed that the leather had shrunk, prompting her to throw it away, thinking it was a mistake. Later, she had a dream in which she thought she could do something with the way it shrunk into a deformed shape. Murakami-san thought the leather pieces would make perfect accessories.

Murakami-san went to those who worked with leather-craft in order to learn from them. She used the techniques she learned to shape the leather and make art out of it. Murakami-san holds patents both in the United States and in Japan for the process of curing and preparing the leather.

Murakami-san creates two large pieces per year and creates smaller ones that are plays-on words. Realizing that Chinese moji, or characters, came from pictographs, Murakami-san found that she could interpret them in her play-on-word pieces. Accessories, which are usually the smallest and easiest to make, are produced in greater quantities. A large part of Murakami-san's craft is multitasking; leather takes several days to cure and she can work on as many as one hundred at a time. The pieces dry in her studio and are kept away from the sun so the leather does not tan. Sometimes, Murakami-san notices something that can be adjusted, added or change while a piece is drying.

When designing, Murakami-san creates the frame and then chooses the leather that best fits the frame and then makes it work. The leather remains brown if it is left unpainted. Ground-up, white seashells are used to create a paint that is used as a base, which prevents the leather from turning brown. This first layer of paint also stops the leather from expanding and contracting. When it comes to painting colors, Murakami-san says she uses her imagination. Many pieces are inspired by nature; leaves and flowers have interesting textures. Murakami-san uses a combination of the lines created by nature as well as her imagination. The plants in her garden, like the Calla Lily, have inspired several pieces.



“Nostaljia”

This large piece was created from the hide of an adult cow; it actually includes real gold. When selecting leather to work with, one has to look at the width and thickness of the leather; both have to be consistent. Murakami-san drew inspiration for this piece from figure skaters, using the fluidity of dance movements on the ice.



秋祭り - Aki Matsuri - Fall Festival

Wonderful World of Leather continued...



智
WISDOM

喜
JOY

愛
LOVE

修
TO MASTER

秋祭り - Aki Matsuri - Fall Festival

Sagemon & Yanagawa Mari - Created by Fumiko Ogata



Yanagawa Mari are traditional Japanese balls that are used to make Sagemon. The craft originated in the city of Yanagawa, located in the Fukuoka Prefecture. Sagemon has been around for over two hundred years, dating back to the end of the Edo Period. Sagemon are presented to girls on their first hatsu sekku, or girl's day, which falls on March 3rd; the Sagemon are then displayed each year.

In order to make a Sagemon, or hanging mobile, one has to make fifty-one items that will hang on strings. During the Edo Period, the average life span of a person was around fifty years, so the fifty-one items represent the prayers of family for the girl to live a year longer than the average life span. Seven strings are hung around the ring, with forty-nine small ornaments divided among them and two large Yanagawa Mari that hang down the center of the ring. For the smaller ornaments, items that are considered lucky are used, such as cranes, rabbits and balls with a chrysanthemum design to represent Japan or a plum flower design to represent Fukuoka.



Sagemon are also given as a wedding gift or when a family is expecting a baby; Sagemon may take up to six months to make, depending on how intricate each item is. Each ball is made by creating a ball with cedar wood shavings, wrapping it with thread, then adding padding and tightening it into a spherical shape with kimono thread. A ball takes a minimum of two hours to make and uses difficult to come by thread used in the designs. The Sagemon and Yanagawa Mari can last between thirty to fifty years and if the balls get old and frayed, they can be refurbished.

If you are interested in watching a professional from the Fukuoka Prefecture make a Yanagawa Mari, please visit Fukuoka Internet TVs website:

<http://webtv.pref.fukuoka.lg.jp/en/ch.php?mode=article&mch=4&sch=7&no=74&auto=false&lstprm=&sta=>

秋祭り - Aki Matsuri - Fall Festival

Sagemon & Yanagawa Mari continued...



雅 Miyavi - The Interview

Klaudina Pasko

On October 20th, 2011, I had a chance to interview Miyavi via Skype. The previous year, I attended my first Miyavi concert and was very impressed by Miyavi's musical skill. Naturally, this led to my having come up with several questions that I just had to ask before attending his next concert, which was just a few days later, on the 24th, at Showbox at the Market.



Klaudina: What is special about this tour? What do you hope to achieve on this tour?

Miyavi-san: I want to do the same thing as usual; two people on stage – Miyavi and Bobo the drummer. Just kind of like playing rock. On this tour, I want to improve.

K: What is your favorite part about touring - other than seeing all these interesting places?

Miyavi-san: The fun thing on tour is a bunch of people. Actually, we have no time for sightseeing. It is pretty cool in a way how time just goes – we look around the city and have great food. Yeah, we had Mexican food last night. We are looking forward to having the – uh, what is that special, in Chicago – the pizza?

K: Yeah, the Chicago-style pizza; the Deep Dish?

Miyavi-san: Yeah, Deep Dish Pizza. So what is special in Seattle?

K: You're performing at the Showbox at the Market, so I would say that you should go to Pike Place Market. Have you been there before?

Miyavi-san: No... no.

K: It is only a few blocks towards the water and there is a lot of good stuff.



Miyavi-san: Yeah?

K: The very first Starbucks is also there. The very first store that moved from Western Avenue to its present location on Pike Place in 1977.

Miyavi-san: Oh really? Wow.

K: You can always see that, if you like coffee.



K: So, I noticed that your look changed from last year. What inspired the changes?

Miyavi-san: I don't know. [laughs]

K: So you just kind of did it?

Miyavi-san: Yeah, yeah. I am getting mature. [laughs] I don't know... I am always changing. That's, you know, kind of important – the style – and message and that changing is not only changing. I believe in evolving. I am kind of true to myself as a Japanese artist and on this tour, I want to show my people how I changed and evolved. Yeah. So it is not quite a different style, compared to the last time...

K: It is the next step – the next phase?

Miyavi-san: Yes!

K: You created the image of the samurai guitarist – what is the story behind that image/persona? How is that evolving?

Miyavi-san: Some of my fans started calling me a samurai and I was like – Yeah! I like it!

K: I think it fits.

Miyavi-san: Then I started using that phrase. It's cool, yeah? I feel that samurai, the same kind of feeling that a bunch of guitarist all over the world like, you know, Eric Clapton, Stevie Ray, B.B. King and Robert Johnson, mainly blues guitarists – they're all samurai, you know. They're, you know, solo artists and just playing a guitar instead of having a sword.

K: Are you ever surprised by your fans outside of

Miyavi-san: Yeah! When I first had the show in the States, or in South America, yeah they're like - way crazier than my Japanese fans. They have the same enthusiasm, the same kind of passion, but the way they show or just the way they express themselves is different from Asian people. So I was like – whoa, that's cool. I gotta pump it up! They always have a lot of energy. It's very cool.

雅 Miyavi - continued...

K: For those fans interested in playing guitar – when you started, how did you learn? How much did you practice? How often do you practice now?

Miyavi-san: Every day. You know, life is a constant learning process. You know, that is what I constantly have in my mind. When I started playing guitar, it was every day – every moment. Except when I, you know, eat or sleep, take a shower, or in the bathroom. [laughs] Every day, every moment – playing the guitar.

K: So did your fingers hurt at the beginning?

Miyavi-san: Yeah. It is still bleeding. I gotta slap the strings, right?

K: Do you get really bad injuries from slapping the guitar strings?

Miyavi-san: It's really you know, bad.

K: You spoke of constantly learning, do you find yourself looking to other artists to learn techniques?

Miyavi-san: Yeah, yeah, yeah. I really look up to Stevie Ray Vaughan, Raul Midón, Ani DiFranco, and Keziah Jones. They're really cool. I don't want to be too technical, though.

K: How many guitars do you actually own? Do you have a favorite?

Miyavi-san: One.

K: Huh?

Miyavi-san: [dramatic pause] I'm kidding. I'm kidding. [laughs] I have a bunch of guitars. I don't like using lots of types of guitars, I am always using the one on stage. One, that's all – that's it. I think I have about fifteen, including acoustic guitars. I like Dobro steel 12-string guitars. I like vintage acoustic guitars. Yeah, actually I don't have any electric guitars anymore, yeah, because I don't play. I play only acoustic.

K: You made the decision to continue on your tour in Europe despite the tragedy of the earthquake and tsunami in Japan – that must have been extremely difficult. I read that you managed to raise a significant amount of money for the Red Cross; I also saw that your EMI Music Signed & Used T-5 Guitar sold at auction for \$8,650.95 in April. Do you plan to continue fundraising for Japan?

Miyavi-san: Yeah, of course! Right now though, the situation is changing, getting better. I've been to the disaster area a lot. I volunteered – playing the guitar for them and just making a bunch of, how you say, kitchen soup? Free food for the victims. So, I had a bunch of concerts for the victims. The situation is changing, the people started kind of standing and now people are stepping forward on their own. We can't forget though.



雅 Miyavi - continued...

K: You have a new single out – STRONG – a collaboration – what’s the story behind this song? I read that you wanted to return strength to the people of Japan after the earthquake and tsunami...

Miyavi-san: Since the big catastrophe happened, I’ve been thinking of what I can sing or what I can offer comfort. There are a bunch of tracks that say “keep your chin up” or “you never walk alone.” I found this out through a conversation with the victims in the disaster areas, you know, they said that along with being aided by someone that they want to stand independently again, by themselves. I wanted to make something that gives them strength. I wanted to help make them feel stronger so they can step forward by themselves. That is the main theme of the new track.

K: Since that track, STRONG was a collaboration, do you plan more collaborations since your album What’s My Name has done so well?

Miyavi-san: Yeah, I want to work with more artists that I feel are a kind of samurai. If there is some artist that you fans want me to collaborate with, just let me know.

K: Of all your songs, do you have a favorite? Do you have one that holds a special place in your heart?

Miyavi-san: “Girls, Be Ambitious.” That’s the first track that I made since I started my career as a solo artist. Actually, I don’t play that track so often compared to before, I just play it during acoustic shows. That track is really important. Also, “What’s My Name?” “Selfish Love” um, “What a Wonderful World” – my track though, not Satchmo’s track.

K: Since you are a singer, do you sing to your daughters at all?

Miyavi: At home? Yeah, yeah, yeah, a lot. They really love singing and screaming and slapping the guitar. My elder daughter, Lovelie, plays the guitar and slaps the strings.

K: You should put a video of her doing that on your site.

Miyavi-san: Yeah, yeah, yeah. I will. It is really cute, you know. When my daughters see a video of my show they call out Daddy and pretend to play the guitar and dance. Jewelie, the second daughter, loves banging her head. It is really cute.



雅 Miyavi - continued...

K: What are your plans for the future? Now that you are consistently travelling outside of Japan, and have studied English, do you see yourself writing more songs in English, like “Shelter,” to reach a wider audience? Or will you continue letting your music speak for itself regardless of language barriers?

Miyavi-san: Yeah, that’s what I have been trying. Even though it is freaking hard! It’s really hard – I want to emphasize that it is really hard singing in English. Imagine trying to sing in Japanese – singing in another language is hard. It is important to have a relationship with my fans all over the world, not just in the States, to communicate with them. Music makes a relationship stronger.

K: What are you working on currently? Has any recent trend or music you heard inspired or influenced you in any way? Do you have moments on tour where you just have to start writing because a song comes?

Miyavi-san: Yeah, I am always working on a new track. It is really easy to compose with just a guitar and drums. So, the musical direction of Miyavi is going toward electric.

K: I noticed that with “Futuristic Love” and hints of electric sound in other tracks.

Miyavi-san: That’s really cool. Led-Zeplin guitar riffs and Daft Punk’s beats.

K: What are your greatest inspirations?

Miyavi-san: Daily life, you know – every day. The clues that life gives you, like construction on the road, or just some people fighting, partying or watching TV. A bunch of ideas are there – those ideas are dependent on you – on how you see the world and your antenna.

K: Sakura-Con fans would like to know, do you have a favorite anime or manga?

Miyavi-san: I really love Vagabond, and Slam Dunk. JoJo and Golgo 13. I also like Dragon Ball and One Piece.

Miyavi-san’s message to fans: I like to mix in old tracks into my shows so everyone can enjoy. I want my people all over the world to understand how I feel, you know. I’m not out of visual-kei, I’m just Miyavi. I really respect and really like the culture of visual-kei, but at the same time I am really responsible to stepping forward. To take myself to the next step, so I strongly believe that we can go to the next level together. I am sending my love to my fans.

Visit Miyavi’s website:

<http://www.myv382tokyo.com/>



レストランのレビュー

Restaurant Review



Susumu Japanese Steakhouse is located just minutes west from Alderwood Mall in Lynnwood. Dining at Susumu offers one of the most authentic teppanyaki experiences. Teppanyaki is a style of Japanese cuisine that uses a flat metal grill, heated by propane, to cook food in front of restaurant guests. Compared to other restaurants of this style in the greater Seattle area, I must say that Susumu has them beat hands-down in taste, authenticity, and atmosphere.

Inside the restaurant, you can find several tables that seat eight; depending on the size of your party, you may end up dining with other guests or, if your party is large enough, you may take up more than one table. In any case, the chef preparing the food will put on a show that will keep you entertained as you enjoy your meal. One of my favorite meals is the New York Steak & Calamari; I love the combination of steak and squid. If you need a place to celebrate your birthday, having it there will make it memorable for you and your friends; the birthday package includes a pineapple boat, commemorative photo and a t-shirt.

Susumu also has a sushi bar that offers a delicious selection of sushi that is hand-prepared in front of you.



Susumu Japanese Steakhouse
5621 196th Street SW Lynnwood, WA 98036
(425) 670-0176

One thing to remember is that Susumu is open in the evenings only.

Pricing is reasonable, but can get expensive with the more elaborate meal combinations.

For hours and additional information, visit their website: <http://susumusteakhouse.com/index.html>



TEA CEREMONIES

URANSENKE TANKOKAI

Urasenke Tankokai is a worldwide organization promoting the Way of Tea. Its headquarters are in Kyoto, Japan. Seattle's association president is Tomio Moriguchi and the administrator is Naomi Takemura. The four principles in tea ceremony are harmony (WA), respect (KEI), purity, (SEI) and tranquility (JAKU). Demonstrations by Urasenke Tankokai are regularly presented at SAM (Seattle Art Museum -monthly), Japanese Garden-monthly, Sakura Matsuri (Spring Festival), Akimatsuri (Fall Festival), Schools / organizations, including Sakura-Con. Our present Grand tea Master is Soshitsu Sen (16th generation grand master).



EAST-WEST CHANOYU CENTER

East-West Chanoyu Center (formally Urasenke Foundation Seattle Branch) presents tea gatherings that unite host and guest, house and garden, calligraphy and flowers, ceramics and lacquer ware, incense and cuisine in seamless tranquility. The East-West Chanoyu Center was established in 1981 to provide educational programs for the University of Washington and the broader community.





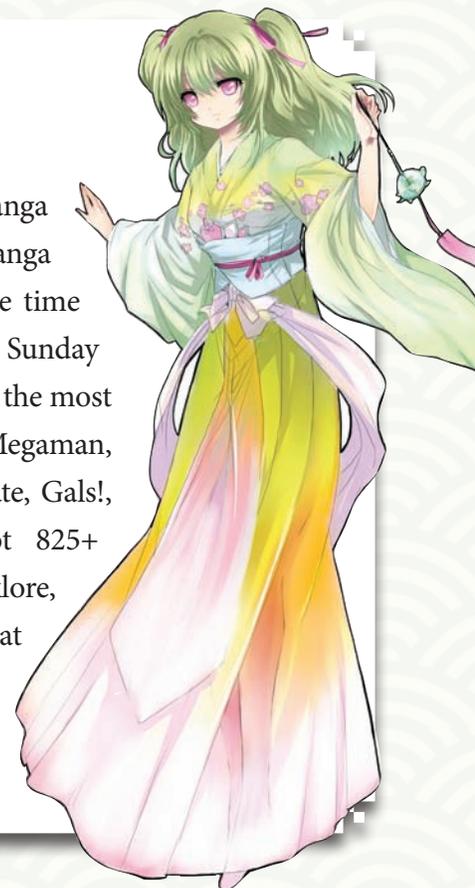
YOUTH MATSURI



Youth Matsuri is beloved by con goers of all ages and features kid friendly activities, including games and coloring as well as traditional Asian handicrafts suitable for all ages, such as Origami. Hands on instruction and demonstrations will be provided by PAPER, a regional group dedicated to the enjoyment of Origami and Meito Shodo Kai-traditional Japanese Calligraphy school. Haiku Northwest will provide instructions on how to write your own Haiku. Masks for the Masquerade Ball can also be made in Youth Matsuri. Be sure to stop by during the day before the dance - we close at 6pm! *Room 310*

MANGA LIBRARY

Love manga? Wish there was a place at Con to just sit and read? Manga Library is the place for you! This is our fifth year of providing great manga and a calm space full of cosplaying readers. We're open 24/7 from the time Sakura-Con starts on Friday morning till the time we all head home on Sunday afternoon. We've got books and manga for all ages from the youngest to the most mature, including books in Japanese and Korean. You'll find volumes of Megaman, Banana Fish, Vagabond, Kare Kano, Usagi Yojimbo, Bleach, Blank Slate, Gals!, Yakitate!, Trigun, Kamikaze Girls, Alichino on our shelves -we've got 825+ titles and 2500 volumes of manga, children's books, art, history, folklore, contemporary Japanese literature, and more! Come check out some great cosplay resources for hints on creating Naruto-style spiky hair, Black Jack's facial scar, cat-girl cool, or find out how to incorporate lights and electronics into your clothes!! *Room 204 + 205*



For more information about ANCEA/Sakura-Con
e-mail: info@sakuracon.org
or visit
www.sakuracon.org



I'm ready for Sakura-Con!
Are you?



Oh my Dog!
My cosplay
isn't finished!
WAIT!
Can I wear my bunny
ears?



All sorts of ears
are welcome at
Sakura-Con!

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Photographers!!



Note - As per Sakura-Con Policy, Section III A: "ADA working animals are allowed in the convention space. Non-ADA animals are not permitted."

