

Rock, Water, Plant
Garden Masters' Record

Japanese Writers on the Japanese Garden
in Washington Park Arboretum, Seattle, 1959-2010

石, 水, 樹木
庭師の記録

沙市ワシントン大学植物園内の日本庭園築造に携わった
日本人造園家による手記, 1959-2010

Collected and Translated by Shizue Prochaska and Julie E. Coryell

プロハスカ静枝 と コリエル・ジュリー, 資料の収集と翻訳

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Arboretumfoundation.org
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Inoshita

The complete printed but unpublished copy from Midori no Toshokan retains the library seal on its title page to identify the source. In Seattle, the papers of Emily Haig include a carbon copy of the unsigned translation in English. Intended to describe the creation of the garden, we respectfully claim permission.

Iida

Takahisa Sakai conveyed his grandfather's permission granted before he died. Keiichi Kitamura relayed Mr. Sakai's affirmation of Iida's desire to share his writings.

Iida's successor as President of the Garden Society of Japan, Takenosuke Tatsui, granted permission to publish from the 1974 issue of *Niwa/Garden*.

"The Japanese Garden—1971," copyright 1971 by the Arboretum Foundation. Reprinted by permission of the Arboretum Foundation.

Kitamura

His son, Keiichi Kitamura, granted permission to translate and publish his articles.

Kuchi'i

Consul Naoki Hayasaka of the Seattle Japanese Consulate General granted permission to copy and translate his article.

“その源を山岳に発した流れが滝となりせせらぎとなって山荘（茶屋）の足を洗って溪谷となり澱となり山間の湖となる。湖畔には岬あり入江あり或は崖となって次第に平地に進み、湖岸は次第に村落の風景を呈し（さくら林、菖蒲田、月見台）、二つの異なるタイプの橋で結ばれた島が現れる。池尻は人工的な石畳みの船付場となって港町を表現し水はここから境外の大海に至ることを予想させる。”

井下 清 昭和 34 年 10 月

“Originating from the mountains, a stream becomes a waterfall, then a brook, rinsing the foot of a teahouse. The brook descends a ravine, then flows into shallows, forming a backwater to a lake in the mountains. Along the lakeshore there is a cape, a cove, a cliff. It levels out and eventually presents the scene of a village with a cherry orchard, an iris bed, a moon-viewing platform and an island connected to both shores by two different kinds of bridges. At the end of the lake, there is a boat landing with cut-stone pavement suggesting a harbor town. From there water flows out into the ocean.”

Kiyoshi Inoshita October 1959

“It’s just a garden, but if you want to understand
its plants, its rocks, the stream, the teahouse,
any one thing becomes so deep,
few are prepared for the experience.”

Shizue Prochaska

February 20, 2014

“May the words of the donors enhance the
understanding of the living gift.”

Julie E. Coryell

February 20, 2020

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INTRODUCTION 序文

Beginning in the 1870s, the Meiji Government of Japan donated gardens abroad. With the building of a pavilion and model garden at the 1909 Alaska-Yukon Pacific Exposition on the University of Washington campus, people in Seattle desired to have one locally. Conversations begun with the Japanese Consul General bore fruit in 1959-1960. First the Tokyo Metropolitan Government sent a teahouse and second the Japanese appointed distinguished designers to plan for a Japanese Garden within the Arboretum of the University of Washington. Because the gift of the teahouse and its installation in the prospective garden, the name Japanese Tea Garden was on the first sign for the site.

This collection of published articles from Tokyo by three creators and a retrospective view by then Consul Kuchi'i of the Consulate General in Seattle of fifty years enrich our understanding of the vision, talent, engineering, care to make this garden gift. They are presented in chronological order. Iida's essay of 1974 spans his three visits to Seattle in December 1959, March-June 1960, and July-August 1973. His handwritten *Overseas Garden Creation Diary* confirms the published record. Consul Kuchi'i wrote a retrospective view after fifty years.

From 1924 the University of Washington agreed to provide scientific oversight and to share with the Board of Park Commissioners and community the development of Washington Park Arboretum, the eventual home of the Japanese Garden. However, as the Great Depression took hold years of unemployment and severe financial losses created for the Arboretum nearly insurmountable difficulties of communication, management, and finances. The Federal Works Progress Administration funded numerous projects in the Arboretum, including the stone bridge retained in the Garden. Then came World War II, and the internment of Americans of Japanese descent. Fortunately, postwar, renewed desire in Seattle met receptivity in Tokyo.

In Japan, the plan to commemorate the 1958 centennial of the signing of the Harris Japan-America Treaty created a timely opportunity. Townsend Harris, prominent merchant and founder of City College of New York, was the first United States consul appointed to Japan. He sailed from Hong Kong with Dutch-American Henry Heusken as translator and two household staff members to the port of Shimoda, where Commodore

Perry had landed in 1853. There, the Japanese warily settled them in a makeshift temple residence, while various officials made the arduous 120-mile overland journey from and to Edo to negotiate for the Tokugawa shogun. Because of American involvement during the 1856-1860 Anglo-French War with China, Harris endured total lack of outside communication for a year. Although Christianity was prohibited, Harris kept the sabbath and persevered, gaining respect and devotion for his integrity and ultimately successful diplomacy.

Relayed by the Seattle Consul General through the Foreign Ministry to the Tokyo Metropolitan Governor, the request to build a Japanese garden reached Park Department Green Spaces Division Director Tatsuo Moriwaki. In response, in July 1958, he visited parks in six American cities. In Seattle, he approved the Arboretum site, particularly for a stroll garden, taking measurements and photographs. In Tokyo, he initiated the planning for and donation of the teahouse.

In the spring of 1959, Moriwaki enlisted his renowned predecessor, Kiyoshi Inoshita, Managing Director of Tokyo Agricultural University, *Nōdai*, to head the design team for the garden. [Note that in the title he confused 州立大学/Washington State University, Pullman, for 沙市ワシントン大学 University of Washington, Seattle.] In May Inoshita and Moriwaki invited self-described landscape gardener Jūki Iida, known for designing woodlands, to join the project. Iida accepted their invitation on June 1. At the Green Spaces Division, Nobumasa Kitamura and Masatomo Ueno worked on engineering, Chikara Itō on structures, and Iwao Ishikawa on blueprints—seven dedicated designers in all. From March 7 to April 15, 1960, Kitamura accompanied Iida to Seattle.

In October 1959, Inoshita and Iida traveled to Kyoto. At the same hotel they met *Nōdai* Professor Yukio Nagaoka. The following day in the morning, Inoshita visited *Katsura Rikyū* alone. In the afternoon, he and Iida visited *Shūgakuin Rikyū*. The next day Kyoto City Technical Section Chief Gorō Katō took all three on the Hieizan Highway to view Tendaishu Temple, then to meet Mr. Tōemon Sano, garden builder in Saga, and on to *Ginkakuji*. On the third day, Iida and Nagaoka went to *Sentō Goshō* Palace.

In November, Inoshita completed the “Explanation” about their vision for the Seattle Japanese Garden and Nagaoka translated it [Suzuki, 2011]. This foundational document, of which only the undated, unsigned translation is preserved in the Arboretum records, is the first essay in this collection. They borrowed the *suhami*/cobble beach with its

misaki/cape lantern from *Katsura Rikyū* and the rustic *sukiya*-style for structures, expressive of ceremonial tea design. [Cf. pp. 80, 91, and original east entry gate.]

In 1937, when Inoshita was Director of the Green Spaces Division, despite his efforts to preserve it, the City purchased the *Hōraien* garden to build a school. He copied the harbor and landing, the *omokage-gata*/reflection-style lantern from *Hōraien* [Suzuki, 2011]. With the shoreline in the imperial *Sentō Goshō* Palace, *Rikugien* in Tokyo may have provided further inspiration for making the pond and hill, essential aspects of the stroll garden. [In March 1967, Iida guided Richard Yamasaki around *Rikugien* and gave him a personally annotated blueprint map of that garden.]

Referring to the era name of the second unifier of Japan, Hideyoshi Toyotomi [1536-1598], Iida described the garden plan as “somewhat *Momoyama*/Peach Mountain-style,” after the name of his last residence. Famous for his brashness, flamboyance, willful exercise of power, military prowess, Hideyoshi attacked Korea intending to challenge imperial China. His death stopped a second attack. The arts flourished during his rule. These included festival-scale tea ceremonies, innovative ceramics, *Nō* drama, architecture, tea furnishings, the expensive use of gilt in lacquer ware and screens. Quoting Reischauer, “No single person did more than Hideyoshi to shape the Japan of modern times.” [Berry, 1982.]

His successor shogun Tokugawa Ieyasu unified Japan and moved the capital to Edo. Instituting strict laws of seclusion, he demanded that *daimyō*/feudal lords live alternate years in Edo, and that their wives and firstborn sons be permanent residents in the capitol, to control travel and forestall regional armies. The *daimyō* built stroll gardens as places to show off provincial wares, with ponds or lakes that also served as fire protection, often replicating favorite but forbidden destinations. Drawing on this history, the prime creators created a plan for Seattle, not only for “an authentic” Japanese garden, but one evocative of some of the most beautiful traditional Kyoto- and newer Tokyo-style gardens in their distinctive climate zones.

Meantime, as Kitamura describes in the second article, on Moriwaki’s initiative, Shimizu Corporation and other contributors designed, built, and shipped the teahouse for the March 1959 Trade Fair held at the University of Washington. Afterwards, the builders who accompanied the teahouse reassembled it at the prospective garden site. On July 4, 1959, Urasenke Grand Tea Master Tantsai Sōshitsu Sen XIV [1893-1964]

celebrated the inaugural tea ceremony. The guests pictured in the photograph Mrs. Neil (Emily) Haig preserved in her scrapbook represent many organizations and people in Seattle and Japan who collaborated to realize the garden [p. 17].

Despite some repetition among the published articles, now translated, a consistent narrative emerges of a spirited venture. The vivid details from planning through creation, and about the collaborative work, illumine the singular harmony of design and pleasure many experience being in the garden. While the Arboretum Foundation members looked foremost to the plants, Kitamura wrote: “for a genuine Japanese garden the first thing is to resolve what to do about the rocks.” Everyone, particularly the Americans of Japanese descent elected to move beyond the wounds of war to give their best effort. Despite obstacles of abundant mud and scarce money and nursery stock, it was the first Japanese garden ever to be built in months, not years, using mechanized backhoe, tampers, and crane. As a whole garden gift by the Government of Japan to the United States postwar, with the Japanese garden that Iida designed in 1973 within Todoroki Keikoku/Valley Park in Setagaya, Tokyo, it remains in its original state, open to the public, and a lasting tribute to its donors.

At the opening on June 5, 1960, Iida thanked everyone who cooperated to make the garden. “Far more difficult than making a garden is maintaining it. I hope for years to come you will carry out my instructions and take loving care of it.” This collection is offered to the garden community to understand and love the garden as Iida hoped for future generations.



TOKYO METROPOLITAN GOVERNMENT

1, 3-CHOME, MARUNOUCHI, CHIYODA-KU, TOKYO.
CABLE ADDRESS: "TOCHIJI TOKYO"

January 7th, 1959.

Mr. O. Mulligan,
Director,
Arboretum,
University of Washington,
Seattle 5, Washington,
U. S. A.

Dear Mr. Mulligan:

I am highly appreciative of your letter of August 4th, 1958, expressing your ardent hope to have a tea house erected in a Japanese landscape garden which you plan to set up in the University of Washington Arboretum.

Having incidentally received almost at the same time similar letters from various authoritative sources in your city indicating same desire to yours, we were naturally very deeply moved by the zeal which all the leaders of various circles in your city have shown in connection with this worthy project. Mr. Tatsuo Moriwaki, Superintendent of Parks and Green Belts Division of my Tokyo Metropolitan Government, on his return from your city has made me fully cognizant of your requirement by making a detailed report to me as to your project, and I take this opportunity to tender my sincere gratitude to you for the hospitality you have cordially extended to him during his sojourn in Seattle.

Ever since we received your letter we left no stone unturned in order to respond to your expectation, and I am happy to inform you that we are now in a position to send as requested by you a tea house to your city in token of the friendship which the people of Tokyo have towards the people of Seattle.

We anticipate that this goodwill gift will reach your city by the end of May this year, but details of the consignment will be notified to you as soon as shipping arrangements are concluded on this side.

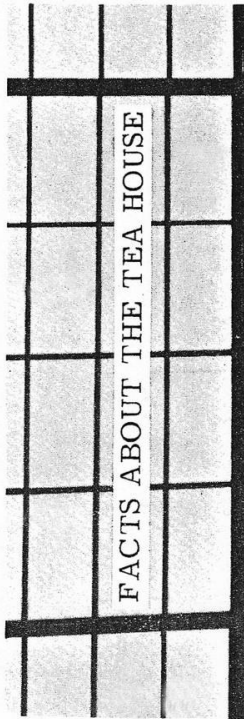
On passing these gratifying news to you I am delighted to express my fervent hope that the tea house to be presented to your city will remain for a long time as a landmark of the friendship between the peoples of our two cities.

With cordial regards,

Sincerely,

Seiichiro Yasui
Seiichiro Yasui,
Governor of Tokyo Metropolis.

Recd 1/15/59



...A gift from the

City of Tokyo to the

people of Seattle

This tea house, authentic in every detail, has five rooms, covers approximately 500 square feet, and weighs about seven tons. It was built in Tokyo by expert craftsmen, then disassembled and shipped to Seattle. The construction was supervised by Tomosaburo Kato, chief engineer of a Tokyo building firm, who came to Seattle to superintend the intricate assembly of the house. The structure is of unpainted cedar, with copper tile roofing. The lumber is mostly tongue-and-groove, necessitating only a few screws in assembly. The tea house cost about 2,880,000 yen, or \$8,000.

(This leaflet provided by Japan-America Society of Seattle as a public service. Services of hostesses from the Nisei Baptist Church arranged by Japan-America Society.)

JAPANESE

Tea House

Following its exhibit at the Trade Fair, this authentic, full-scale tea house will be transferred to the Japanese garden at the Arboretum, where it will stand as a permanent landmark of friendship between the people of Seattle and Tokyo

THE JAPAN AMERICAN SOCIETY
1200 4TH AVENUE
SEATTLE, WASH. 98101



Inaugural Tea Ceremony, July 4, 1959

Back: Benefactor Prentice Bloedel, Arboretum Director Brian O. Mulligan
 Middle: Mrs. (Virginia) Bloedel, Unidentified, Mrs. Kerry Trimble, Mrs. Hazel Pringle,
 Mrs. Gordon Clinton (Mayor's spouse), Mrs. Neil (Emily) Haig, UW Forestry Dean
 Gordon D. Marckworth, Arboretum Foundation President Edward B. Dunn
 Front: Urasenke Master Sōhei Nagai, Mrs. Genji Mihara, (Japanese Community Service
 Organization President's spouse), Mrs. and Consul General Yoshiharu Takeno, Urasenke
 Grand Master Tantansai Sōshitsu Sen XIV, and Instructor Mrs. Kiyomi Otani

From the Scrapbook of Mrs. Neil (Emily) Haig, Elisabeth C. Miller Library, UW Botanic Gardens



Kiyoshi Inoshita 井下 清

Blue Ribbon Award Recipient
Japan 1937

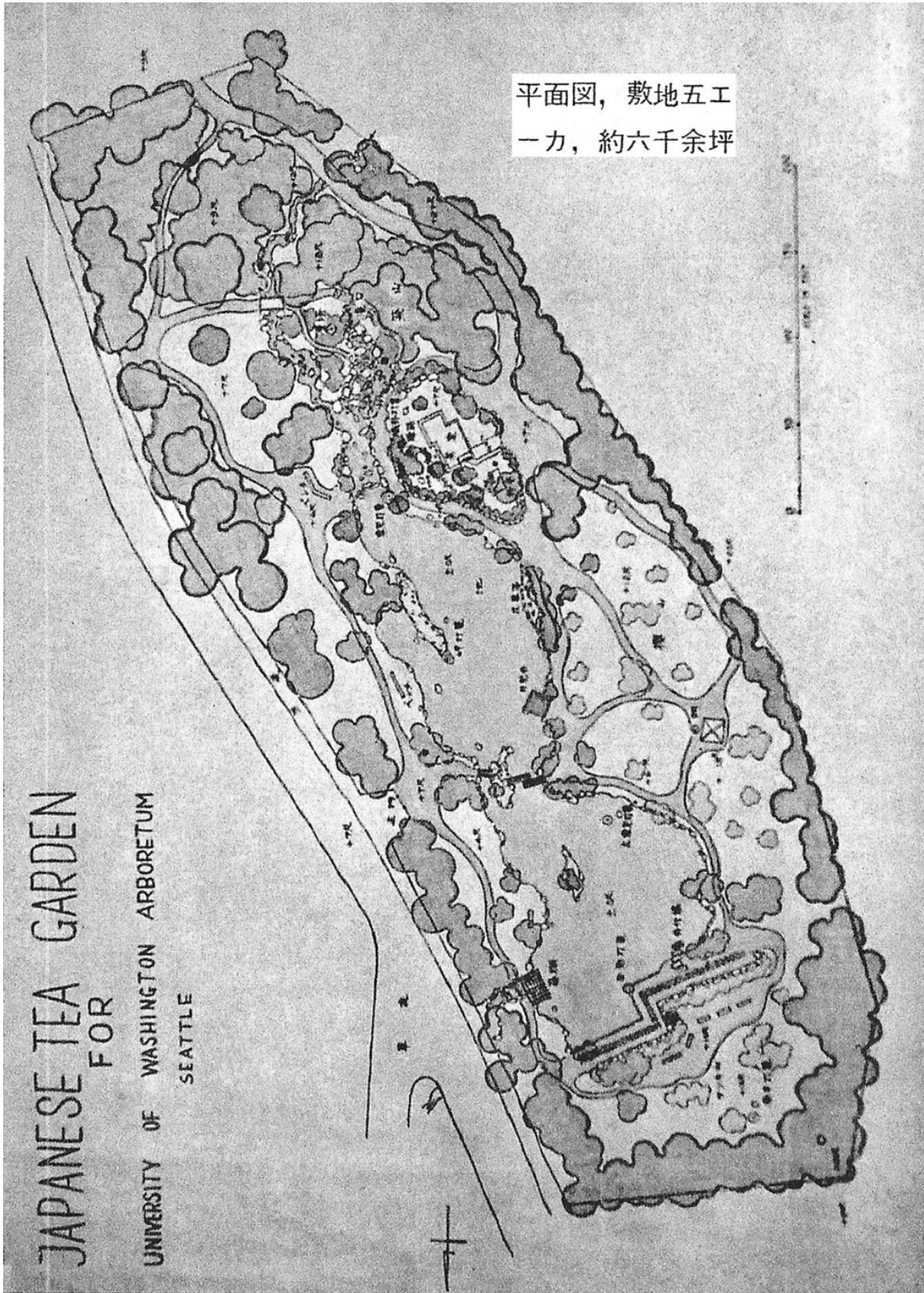


Nobumasa Kitamura 北村 信正



Jūki Iida 飯田 十基

Josef Scaylea, photographer
“3 Acres of Oriental Beauty,”
The Seattle Times, May 29, 1960



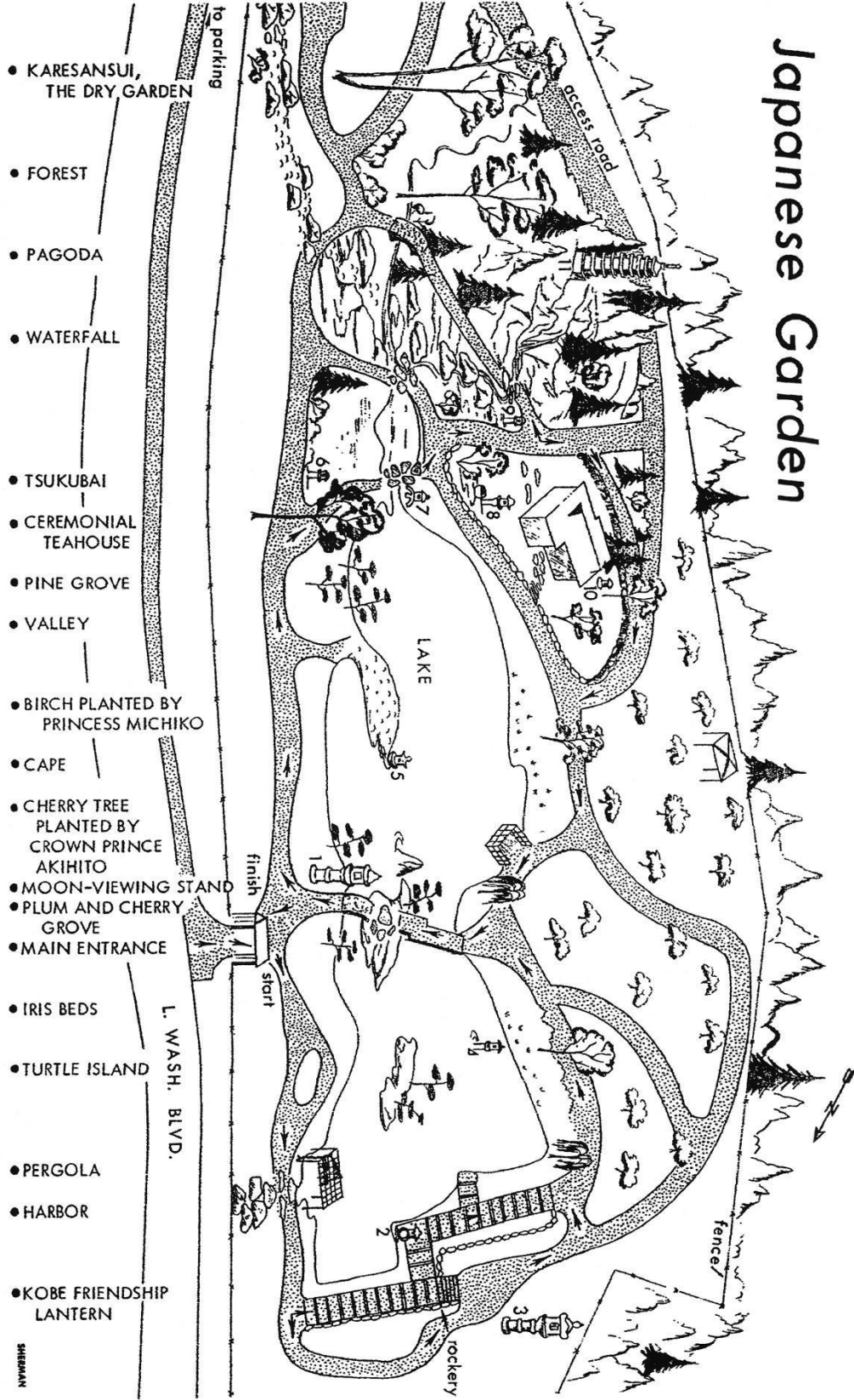
Original Site Plan, 1959 (Iida, 1974, cf. Kitamura, 1960)



Mr. Fukuda
Mr. Iida

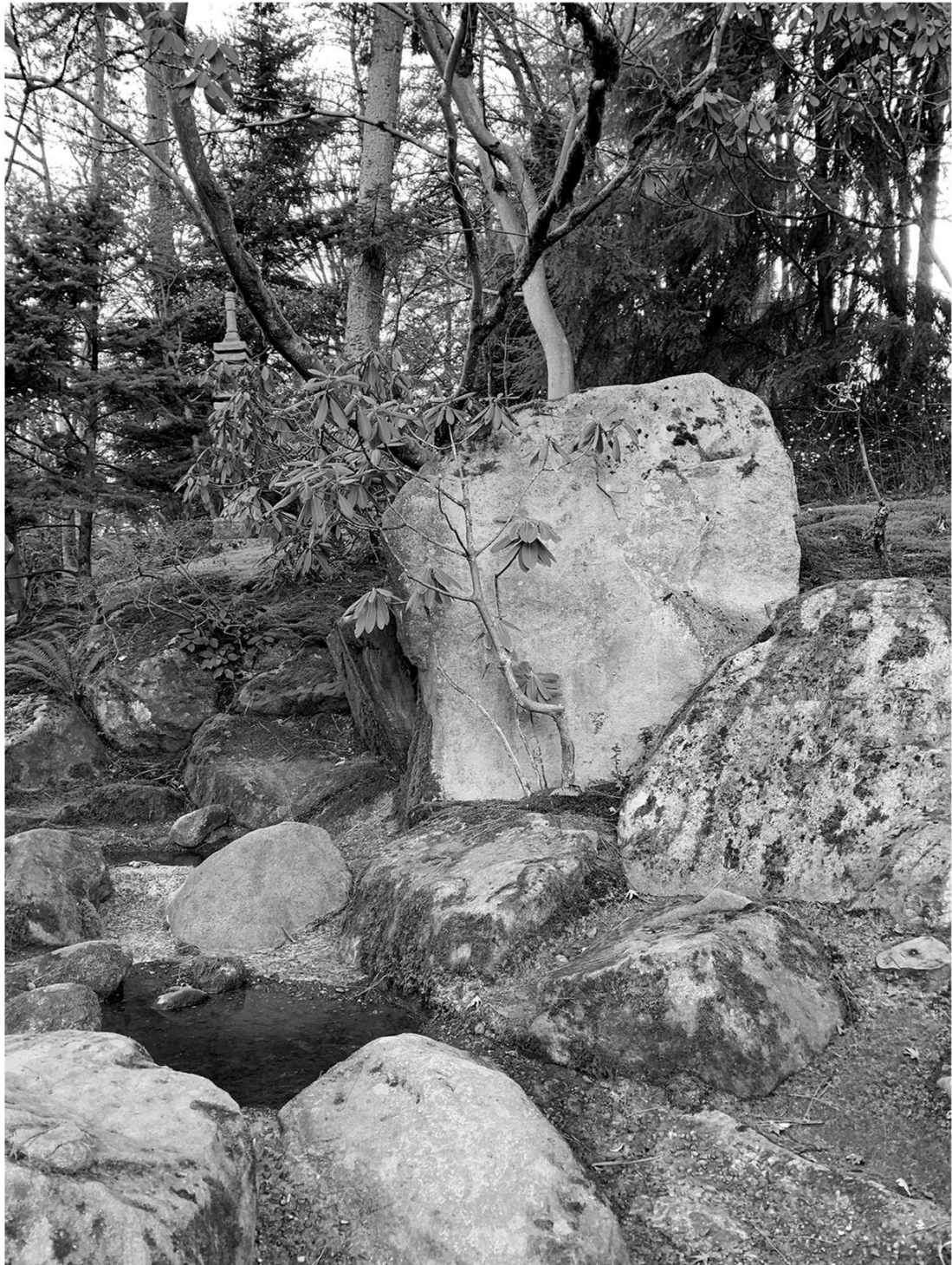
James Fukuda and Jūki Iida, May 1960
Album of Mrs. Neil (Emily) Haig, likely photographer

Japanese Garden



- KARESANSUI, THE DRY GARDEN
- FOREST
- PAGODA
- WATERFALL
- TSUKUBAI
- CEREMONIAL TEAHOUSE
- PINE GROVE
- VALLEY
- BIRCH PLANTED BY PRINCESS MICHIKO
- CAPE
- CHERRY TREE PLANTED BY CROWN PRINCE AKIHITO
- MOON-VIEWING STAND
- PLUM AND CHERRY GROVE
- MAIN ENTRANCE
- IRIS BEDS
- TURTLE ISLAND
- PERGOLA
- HARBOR
- KOBE FRIENDSHIP LANTERN

SHEPHERD



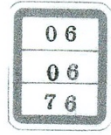
Iida's Mountain, Waterfall and Stone Tower
November 30, 2019
Julie E. Coryell, photographer



Yamasaki Family Black Pine

Gift to Family, early 1920s, to Garden, 1993

Ink painting by Shizue Prochaska, 2007



東京都 緑の図書室



06060076

シヤトル市ワシントン州立大学樹木園内
日本庭園設計説明書

井
下
清

シヤトル市ワシントン大学樹木園内

日本庭園新設設計書

この庭園は、日本の自然及び人文を基調とした郷土芸術である日本造庭形式の庭であつて、米国人に観賞と休養の間に日本趣味を玩味してもらうための庭である。

庭の形式は公開する廻遊式庭園であつて、既に建設してある日本茶席の建物を中心としてその環境の自然を庭園的に完成し、近い将来に建設される予定のクラブ・ハウスと一体となつて散策観賞に利用されるものとして設計した。

1. 庭園景觀の意匠大要

敷地の南端は丘陵に続いておるので、これを山嶽地帯として松柏類林木が密生する幽邃な山林とし、その内より在来の溪流と新たに設ける短かい溪流が流れ出で、合流する地点に近い勝景の位置に山荘（既設の茶席）が在つて、幽邃閑雅の境地に悠々自適の処となつておる。

山荘の在る附近から森林は高原風景に移り、溪流は堰を越えて湖となつて括達とした水面となる。湖岸には岩壁の屹立しておるもの、岬崎が突出しておる処、礫浜となつておる処、砂浜となる処などがあり、北岸には家屋も現われ（観月台）、その後方は開拓された地区として梅、桜その他の花木園となる。湖の北方には岩盤が隆起して嶋となり、その大なるものを利用して橋を架し対岸との交通路をつくる。

嶋の附近より湖は平野の湖沼風景となり、湖岸も低く、砂浜、芦荻の渚などがあり、北面は村落の岸（ク

ラフ・ハウス建設地)に鑑み、河口に港を造つておる。港の対岸は村の行楽地として藤棚がある。

湖の下流は東岸の岸盤地帯を貫いて谷川となり海(園外)に達する。

以上の山嶽より流出^がで、湖となり村落の港に至る水景を中心として周囲に廻遊苑路を設け逍遙するに従つて各処から異つた景観を賞することになる。

庭園の入口。正門を庭の東側道路に面し北寄りに設け屋根付庭門を建てる。来園者はこの門から徒歩にて入園する。資材運搬、その他特別の必要から自動車を入れるために、同じく東側道路から南寄りに自動車用入口を設ける。道は山嶽地帯を通過し山荘の西側から其入口に達する。

庭園の周囲は高さ五尺程度の常緑樹刈込生垣柵を設けることとする。

庭園の入口と観賞方法

庭の主入口は園の東側道路に沿い北寄に設け屋根付庭門を建設する。観賞者はこの門から徒歩で入園する。この門とは別に東側道路の南端に近く自動車用入口を設け山嶽地帯を通過して庭の西側から山荘の西側にある入口前に達する車道を設ける。尚庭の北側にあるクラブ・ハウス建設予定地から東及び西側に連絡路を設け、それぞれ小入口となる。

庭の観賞は徒歩とし、山荘（茶席）に器材、接遇用品の運搬及び特に管理者が承認した場合山荘の入口まで二・三台の乗用車に限って乗入れることができることとする。

外囲と開園方法

庭の周囲は高さ四・五尺の常緑樹の生垣を設ける。生垣の中心は鉄骨金網柵を設ける。

庭の公開は、一般には晴天の昼間に限ることとし、必要あるときには日時を限って夜間又は雨天に開くことが出来る。

地割と地盤

庭の地割と地盤の高さは別紙計画図の通りとし、なるべく現在地割と在来樹木を尊重して実施する。山嶽部の盛土は既存樹に障害を与えぬ位置にて施工することが望ましいが止むを得ない場合は移植することとする。

溪流及び滝

山荘前の自然風堰より上流は山嶽地帯の溪谷風景であつて、在来の水路は、岩盤の間を流れ来る溪流に改

造し其西側に新設する渓谷は急勾配の岩山を流れ下る流れであつて、その中央に約四尺の瀑布を築造し、その上流は細く緩やかな溪流とする。瀑布の下には滝壺があり落下した水は流れ滝となつて堰の上にて在来の水流と合流する、合流点は広い幽雅な谷間となりその内に低い飛石又は洲の上を通路とし低い燈籠がその道を照らすことになる。

自然石の堰は約一尺の高さであり其上は飛石風に通路となる。

湖と嶋

溪流の下は湖となり、上の湖は山嶽地に続く高原の湖であつて、湖縁には岩盤が強く露出し、突出した岬崎となり入江もある。西側には岸に人家もある。(観月台)湖水には岩礁が点在し鯉鱒が泳いでおる。

上の湖の北に嶋があり、それに二つの型式の異なる橋があり、東と西側を連絡する通路となる。嶋は岩盤からなり庭の主景となる矮い松と燈籠がある。

嶋より北は下の湖であつて平野の湖沼風景となり、湖畔には軟岩の露出もあるが芦、花菖蒲などが生い茂つておる処、草原が湖水に浸つておる処、砂浜、荻の渚などもある。下の湖の北側は開かれた村落(クラブハウス建設予定地)の石垣護岸があり、河口には港がある、港の東側は村人の行楽地として藤の名所がある、この村の港から湖水は再び岩盤地帯に侵蝕し深い渓谷となつて遠く海に達する。

園地の南端にある山嶽地に発した渓谷風景と、高原の湖から平野の湖沼となり村落に至る一連の水景を構成する岩組と植栽と修飾施設の総合はこの日本庭園の骨格であつて、これを囲む各部の装景によつて完成されることになる。

山嶽地帯

園の南端となつておる急勾配の地を数ヶの山峰丘陵が起伏する山嶽地帯とする。山路の集る峠峠は近くの茶屋の傘亭がある。山々の北を貫通する広い国道（自動車道）があり溪流の上は高い橋となつておる。山々間から湧出する水は溪流となつて大湖の水源となつておる。山は在来の樹のほか常緑の樅、檜、松、榎などの松柏類が生い茂る密林である。西の溪流の源に奥山の道場の遺跡として石の層塔があり遠方からも望見される。このあたりより樹林に常緑広葉樹が多く交り更に落葉雑木を加え高原の平地林に移る。山嶽地帯の下木は奥地を青木、八手類とし溪流に沿い躑躅などが混植されることになる。

梅、桜林

山嶽地帯より北え高原地帯に入り山荘（茶席）の一郭があり、それより上の湖の西側地区は開拓された地域として梅及び桜を主木とする花木園がある。園の中央に方形の涼亭が建てられてあり休憩所となる。梅桜は共に園芸的品種を集め樹林の下草は秋の七草その他日本固有の灌木草本の花弁園とする。

雑木林

梅、桜の花木、花卉園より北端のクラブ・ハウス建設予定地区をナラ、クヌギ、ソロ、ヤマザクラ、ケヤキ等の雑木林とし上木として高いアカマツ、クロマツを配し林地は日本固有の野草、羊歯、苔類等の地覆を植える。

椿、茶梅林

の湖の東側一帯の地は在来落葉樹の間に椿、茶梅など常緑の日本固有の常緑樹を配植し躑躅類その他灌木類

の混植地となる。庭の正入口である庭門内通りはモチ、モッコク等の暗い植込路とする。

山 荘 の 庭

山荘（茶席）の庭は茶席の静寂な環境を護るために素朴にして閑雅な内庭として設けるものであつて、茶庭としての方式により鉢前、石燈籠、飛石及び植栽などを布置するものであつて、周囲に四ツ目垣を囲らし二ヶ所の通路には葉戸を設ける。この庭は茶席の使用を承認された場合のみ入ることができる。

石燈籠と照明その他

園内各所に配置する石燈籠は庭としての主要なる景観施設であつて通路の照明としては別に考案することが適切である。園内適所に雅趣に富む木造腰掛、飲用水栓など来園者の用に供する施設が備えることになる。

庭石。造園用石材は表面が風化し鮮苔などの附着した自然石が望ましく大きさは一立尺より三〇立尺程度のものが必要とされる。

庭木。等は別表に掲げた日本庭木が望ましいが、形姿において類似したものが代用されるであろう。

水。溪流など滝の水源として管径二吋程度の水道が引用される必要があり、それが管径一寸より一寸の配管によつて各部へ布設することになる。

庭石その他必要な材料の概算数量は別紙の通りであるが、これは一応の参考書類である。

AN EXPLANATION OF THE DESIGN OF THE JAPANESE GARDEN IN THE
[UNIVERSITY OF] WASHINGTON ARBORETUM

By Kiyoshi Inoshita

Shizue Prochaska and Julie E. Coryell, translators

[Note: translators added information within brackets for clarity]

I designed this garden based on Japanese nature and culture influenced by regional folk arts. As a teahouse already exists at the center and a clubhouse is planned to be constructed in the near future, my purpose is to transform the surrounding nature as a distinctive garden meant to be enjoyed while strolling, to present to Americans an experience of Japanese aesthetics. [Here follow his instructions for building the garden.]

Outline of Scenic Beauty

The south end of the garden site is connected to the hill, so make this area like a mountainous region where conifers grow thick as in the deep forest. From within the forest, an existing stream and prospective short stream flow out. Where the two streams meet, the teahouse stands. Make this scenic spot a place of *yūsui kanga* or tranquil beauty.

Near the teahouse, the forest becomes a plateau. The stream flows over the bank, coursing into the *mizu'umi*/lake. Here and there the lake edge is vertical, and changes to a cape, cobble beach or sandy beach. The north shore features implied houses. Behind a *tsukimidai*/moon-viewing platform, a cultivated area [to the west] becomes an orchard with plum and cherry trees, and the like. To the north side of the lake, rocks emerge and become islands. Using the central big island, build bridges to connect the opposite shores.

From the opposite shore, the lake turns into a plain or flat land. The lake shore is low, with a sandy beach and inlet where reeds and Japanese bush clovers grow. The north end

of the lake faces an implied village with harbor (and the future clubhouse site). Opposite the harbor is a wisteria arbor for the villagers' recreation. The lower stream of the lake on the east shore passes a rocky area, where it becomes a small river and flows into the implied ocean (outside the garden.)

As described, water flows out of the mountain and creates the lake. Make the water scene the center of the garden and build a path around it. While strolling the path, different kinds of scenery can be enjoyed along the way.

The Entrance and How to Enjoy It

Construct the main entrance of the garden along the east side of the street [Lake Washington Boulevard East], closer to the north end, and build a gate with a roof. Visitors enter through this gate on foot. In addition to this gate, build another gate for cars on the east side closer to the south end. Build a road through the mountain area to the west side of the teahouse to reach its entrance. Also build a connecting road from the planned site of the clubhouse on the north end from east to west. Enjoy the garden on foot. As needed to deliver tea necessities or materials, the manager may agree that two or three cars could drive to the entrance of the teahouse.

The Garden Boundary and Hours

Around the garden plant four- to five-foot-high evergreen hedges to define the boundary. Inside the hedges add metal security fencing. Open the garden to the public during the daytime only when the weather is fine. If necessary, open the garden in the evening or on a rainy day.

Defining the Land and Building the Foundation

Delineation of the garden and the height of its foundation is provided according to a separate planning sheet [not included]. When realizing the plan, honor the existing land definitions and plants as much as possible. To heap up soil on the mountain area, be careful not to harm existing trees. If not possible, transplant trees.

Streams and Waterfall

The upper stream from the natural dam in front of the teahouse belongs to ravine scenery of the mountainous region. The original waterway flows between the rocks. The newly constructed mountain stream on the west side flows steeply downward through inclined rocks. In the middle of this stream, build a waterfall about four feet high. Above it, make a narrow and slow flowing stream. Below the waterfall is a basin. Downward falling water converges at the dam with the existing stream. Below the convergence, a wide deep valley forms with low stepping stones or cobble beach. A low stone lantern would shine on the path. The dam of natural stone is about one-foot high. The path would be made of stepping stones.

The Lake and Island

Below the stream the water forms a lake. The upper part is shallow, connecting the hilly region to flat land. At the edge of the lake, bedrocks jut out, turning into a protruding cape and small bay. On the west side, there are implied houses and a moon-viewing platform. On the north side of the upper lake, rocks will dot the water and carp will swim. The rock island will form the solid center for the two different bridges connecting east to west. On it plant dwarf pines and place a stone lantern, to form the main scene of the garden. [On the east side, Kazuo “K.” and Sad Ishimitsu built the *dobashi*/earthen bridge and on the west, the *yatsunashi*/eight-plank or zigzag bridge.] To the North of the bridges the lower lake will create the scenery of a plain. The rocks may be exposed or form a sandy beach or grass may meet the water’s edge with *ashi*/reed and *hanashōbu*/*Iris ensata*. Include a place for *hagi* or *Lespedeza*/bush clover along the shore. At the north side of the upper lake there is an implied village and [as yet unbuilt] clubhouse with a prominent stone wall. On the east side, there is a port with a scenic spot, a wisteria arbor, for the villagers’ recreation [*fuji*/*Wisteria floribunda*]. From the port of this village site, the lake water streams [under the arbor] out of the garden to the distant ocean. In this way the water scenery connects the garden views from mountainous south, flatter plain, to lake, east-west connecting bridges, orchard, northern port and village, stone wall, and outlet to the ocean.

The Mountain Area

The mountainous area at the south[west] end suggests mountain peaks where hills rise and fall. Near the pass where the roads meet, there is a teahouse named *Kasatei* or Umbrella Arbor. [Arriving by air on the morning of the opening day ceremony on June 5, 1960, the wooden plaque that Tokyo Metropolitan Governor Ryūtarō Azuma hand brushed officially named the teahouse *Wa Kei*, meaning Harmony and Respect.] The broad highway for cars passes through the north side of the hill. Above the stream is a tall bridge. Water springs out from the hills, becoming the stream and water source for the big lake. The mountain is a deep forest where evergreen firs, cypress, (*hinoki/Chamaecyparis obtusa*), pines, hemlock, etcetera, grow among the existing trees. At the source of the western stream, suggesting the remains of a *dōjō*/meditation hall in the deep forest, a stone tower is visible from afar. This region with many evergreen broadleaf trees mixed with some deciduous trees gives way to the flatland forest of the plain. Within the forest, shrubs like *Aucuba japonica*, *Fatsia japonica*, and azaleas grow alongside the stream.

Plum and Cherry Orchard

Moving toward the north from the mountainous area, past the teahouse, above the western section of the lake, there is a cultivated area featuring mainly *ume*/ plum and *sakura*/cherry trees. In the middle of the orchard, there is an *azumaya* or square-shaped arbor, a place to cool off or rest. The plum and cherry trees should be nursery stock. For undergrowth, use the Seven Grasses of Autumn or other native Japanese grasses and herbs making all together a flower garden.

Zōkibayashi, Woodlands

On the north side of the flowering plum and cherry trees, there is a lot planned for the clubhouse. Make this area a *zōkibayashi*/ woodland forest planted with trees such as *Quercus serrata*, *Quercus acutissima*, *Carpinus tschonoskii*, *Prunus yamazakura*, *Zelkova serrata*, etcetera. Arrange tall red pine, black pine, and typical undergrowth of Japanese grass, ferns, and moss.

The Grove of Camellias

In the area on the east side of the lake, among the already existing deciduous trees, plant Japanese native evergreens such as *Camellia japonica* and *C. sasanqua* mixed together with azaleas and other shrubs. Inside the garden gate by the main entrance along the path, plant *mochi/Ilex integra* or holly, and *mokkoku/Ternstroemia gymnanthera*, or *Cleyera japonica* or *sakaki*, etcetera, to create a dark area.

The Tea Garden

Build the tea garden as a simple and refined inner garden to protect the quiet surroundings of the teahouse. According to the style of a tea garden, arrange the stone water basin, stone lantern, stepping stones, and plants. Around the garden, build the square bamboo fence, and gates to the two pathways. This garden can be entered only when the teahouse is in use.

Stone Lanterns, Lighting, and Miscellaneous Notes

The stone lanterns placed here and there in the garden are mainly scenic objects. It is appropriate to consider other means to light the paths. Also set elegant wooden benches and a drinking fountain in the garden for visitors.

As for garden rocks, the most desirable are weathered and moss-covered natural stone. The recommended size is one to three *heihō shaku*, [roughly cubic feet]. As for garden trees, it is desirable to use Japanese garden plants listed in the attached paper, but trees of similar size and shape may be substituted. [Kitamura, November 1960, includes the list on page 81, and reprinted on p. 135.]

For the water source for stream and waterfall, lay about a 2-*sun* [~3-inch diameter] pipe to conduct water. Then use a 1.2-*sun* smaller diameter pipe for other parts of the waterway.

Estimates for the garden rocks and other materials needed to build the garden are appended on a separate paper.

Notes:

Inoshita mistook the title of the University of Washington as 州立大学, Washington State University, a different institution located in Pullman, eastern Washington.

Inoshita used old forms of Chinese characters in describing the garden plan. It shows many more paths than were realized. He planned for cars to access the teahouse and even to park inside the garden. The original gate was built with three paths leading north, south, and east respectively inside in the garden. The south entry was for cars and a service road. While there is an existing service path depicted on that plan on the westside, University of Washington landscape planner Eric Hoyte with Richard Yamasaki devised the south entrance in the fall and winter of 1960-61. The original east gate depicted on the plan proved too distant from the parking lot, too small, and dangerous for visitors walking along Lake Washington Boulevard East.]

北米シアトルにおくられた茶室

米は西海岸の門戸、日本と最も文化交流の多いシアトル市では、かねてから同市ワシントン公園内のワシントン大学附属植物園に日本の茶庭を作ることを企画し、特にそのための後援会を組織して着々基金の募集が進められていた。三十三年夏、東京都森脇公園緑地部長がシアトルに立寄られた際、同市長始め関係者から予定地と計画について意見を求められ、同部長は今後の協力を約して帰朝された。その後同市長から安井知事宛正式にこの庭園の重要な点景となる茶室を贈りたいとの要望があり、都としては外務省及び姉妹都市としてかねてから友好の盟ある神戸市と協議の結果、先方の希望の通り東京都から贈呈することに決定した。

この庭園の予定地はかねて風の疎林で、既存の一小沢池を囲んで約四千坪程の起伏地である。都公園緑地部では、まづこのような環境の中に作られる日本庭園を、送られた現況実測図によって廻遊式の明るい様式のものとして、構想を一応まとめ、この中の主要なポイントとなる茶室のデザインを検討した。その条件として、(1)流派にとらわれない融通性ある間取、(2)茶事専用の茶室ではなく、廻遊式庭園の一アクセントとしての休憩舎的性格、(3)外からティセレーニーを「見る」ことのできる、いゝかえれば舞台としての効果も考える、等をあげ結果的には東京都駒込六義園内「吹上の茶屋」をモデルとすることに決定した。又、建築技術上の問題として、木組は一切日本でやり、これを分解輸送し、彼地の技術者が

組立てられるように設計し、且説明をつける必要があることである。

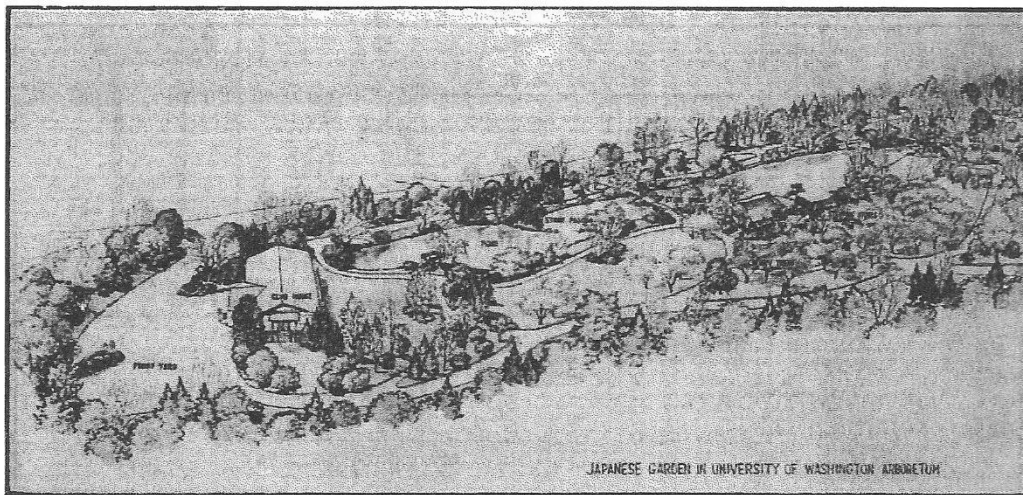
このような前提によって設計、施工、輸送等一切の経費を二百八十万円に計上し、かねてから海外輸出向組立家屋の経験ある清水建設に設計施工を命じた。二月下旬予定通り施工が完了したので、検査の上分解梱包し、三月一日赤城山丸に荷積し出航、同十五日無事シアトル港に陸揚された。贈呈された物件は次のような規模のものである。

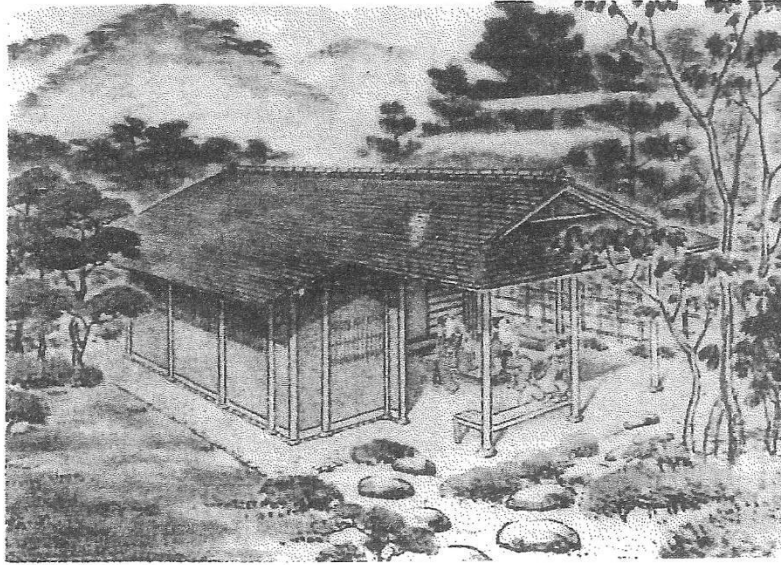
茶室・坪三九・六平米。京間六帖。「軋り」なし。水屋及び玄関つき。貴人口はひろくとりその前は土間で腰かけをおき符合を兼ねる。軒高、天井高は普通茶室造りより高く、室内を明るく広くつくってある。

附属物・織部灯籠一基、ツクバイ、クツヌギ各一組、袖垣二枚。

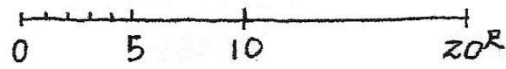
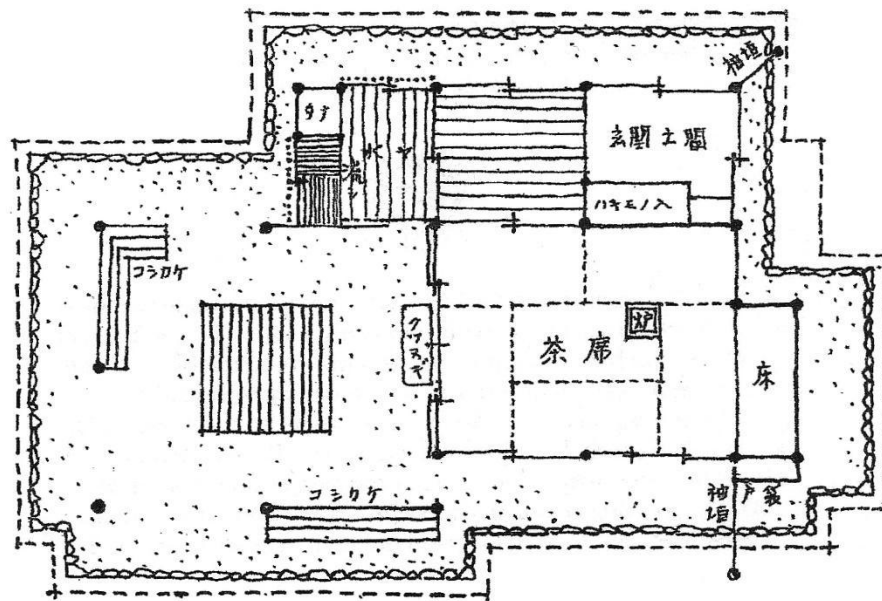
この建物は目下開催中のシアトル国際見本市にまづ出品され、見本市終了後植物園内予定地に本格的にたてこまれる。このため当初予定されなかったのであるが特に要請に応じて清水建設から加藤枝風、都からは長谷川常務部長が派遣された。この茶室の建築についていよいよ周辺の日本庭園の造成が着手されるのであるが、この構想について同市の関係者は「アメリカで日本庭園をみたいならシアトルへ来れ」というキャッチフレーズを掲げ、格式の高いホントウのモノを希望し、すでにアメリカナイズしてしまつた現地の日系ガーデナーの施工にあきたらず当初から専門の技術者を招いて設計施工にあたらせたい意向であるとのこと、今後のなりゆきが注目される。(次頁参照)

(北村信止)





(上) 茶室透視図 (常水建設々計部図)
 (下) 茶室平面図
 (前頁下) 茶室のできる日本式庭園景取図



THE TEAHOUSE SENT TO SEATTLE, NORTH AMERICA

By Nobumasa Kitamura

Shizue Prochaska and Julie E. Coryell, translators

[Note: translators added information within brackets for clarity]

As a gateway to the West Coast of the United States of America, with a most active cultural exchange with Japan, the city of Seattle has long been planning to construct a Japanese Garden within the University of Washington Arboretum. For this purpose, a support group began raising funds.

In the summer of 1958, Mr. [Tatsuo] Moriwaki, the Tokyo Metropolitan Park Department Green Spaces Division Director visited Seattle. The mayor of Seattle and others asked his opinion of the garden site and a plan. Having agreed to cooperate on the project, Mr. Moriwaki returned to Japan. Soon after, the mayor made an official request to the Tokyo Metropolitan Governor, Mr. Seiichirō Yasui, to send to Seattle “a tea house” to become the focal point of the future garden [cf. p. 13]. The Tokyo Metropolitan Government conferred with the Foreign Ministry and the City of Kobe, which as a sister city had a friendly relationship with the City of Seattle. [The first, from 1957.] They concluded that the Tokyo Metropolitan Government would fulfill the wish and send a teahouse to Seattle.

The site planned for the Garden is a woodland on an undulating plain of about 4,000 *tsubo* [3.5 acres, 1.4 hectares], including an already existing small marshy pond and some maple trees. According to the scale map provided, the Tokyo Metropolitan Park Green Spaces Division planners proposed for the conditions a cheerful stroll garden and teahouse plans according to the following conditions:

1. Provide a flexible room arrangement not bound by a particular school of tea;

2. Be useful not only for tea ceremonies, but a structure possessing the character of a resting space as an aspect of stroll-garden style;
3. Serve as a stage so visitors could watch the tea ceremony from outside the tea room.

As a result of these considerations, we decided to adopt as a model the tea establishment “*Fukiage no Chaya*” of *Rikugien* Garden. [Named for the Six Principles of *waka* poetry, from Chinese and Heian period roots, *Rikugien* is located in Komagome, Bunkyo-ku, Tokyo, and was built between 1695-1702. The name of the teahouse evokes a wind-blown feeling.]

Also, regarding the building technique, we decided to construct all the wooden framework in Japan, then take it down, and ship it. We added directions for the builder in America to reassemble it.

On these premises [Green Spaces Division] we allocated two million eight hundred yen [estimated 360 yen to \$1, about \$7,780] for designing, building, and shipping. Because of their experience in constructing prefabricated houses for shipment overseas, we asked the Shimizu Construction Company to build it. By the end of February [1959] the construction was completed as planned. After inspection, Shimizu carpenters took it down, packed it, and on March 1st, shipped it on the *Akagi Maru*. It arrived safely in the port of Seattle on March 15th. The list of items shipped included: teahouse with floor space, 39.6 square meters without the *nijiriguchi* or small crawl-in entry peculiar to a tea room, six tatami mats, *mizuya* or attached preparation room with water supply, and *genkan*/entry. In front of the teahouse a wide guest entrance was provided with an earthen floor and *koshikake*/bench to be used also as a *machiai*/waiting space. The height of the eaves and ceiling were built higher than the usual teahouse to make the inside of the room brighter and wider. Accessories included one Oribe lantern, one *tsukubai*/water basin, one *kutsunugi ishi*/stone for removing shoes, and two *sodegaki*/sleeve fences on either side of a gate.

This building is going to be exhibited at the ongoing Seattle Trade Fair. After the Trade Fair it will be moved to the predetermined site in the Washington Park Arboretum. For this reason, although it was not planned originally, Mr. Kato, Shimizu Construction Company engineer, and Mr. Hasegawa, Operations Manager of the Tokyo Metropolitan Park Department, traveled to Seattle to reassemble the teahouse in the Arboretum. Following the construction of the teahouse there, finally, construction of the Garden could begin.

From this experience, supporters in the city of Seattle created the catch phrase, “If you want to see an authentic Japanese Garden, come to Seattle.” Their intention is to build an excellent original Japanese garden--authentic, not Americanized--from the ground-up.

Sketch and Floor Plan Captions

P. 45: A sketch of the Japanese-style garden where the teahouse is to be built.

P. 46: From the scale on the diagram, the 尺 *shaku*/unit of measure equals ~30.3 cm.

To the right of the sketch of the teahouse: (Above) Picture of the teahouse from the Shimizu Construction planning division. (Below) Floor plan of the teahouse.

For translation of the terms of the floor plan, read the diagram in three sections from top left: *mizuya*/kitchen area with *genkan*/entrance hall, mid-section *ryūreiseki*/tea serving area to left, and *chashitsu*/tea room in center.

1. [Inside kitchen] *tana*/shelves, *nagashi*/sink, *nando*/closet to the right; [outside], *sode gaki*, a style of decorative fence flanking a gate like kimono sleeves, the term is repeated below at alcove corner of tea room, *genkan*/entrance, and *hakimonoire*/shoe-storage cabinet;
2. *ryūreiseki*/roofed area for serving tea with low table and *koshikake*/benches for host and guest seating, *kutsunugi ishi*/shoe-removal stone;

3. *chaseki*/tea room with seating on tatami mats and furnished with *ro*/sunken hearth, *tokonoma*/alcove, and *tobukuro*/built-in storage space for sliding doors.

[In the early Meiji era (1868-1912) Japan opened to the world and received many foreign visitors. After a World Fair held in Kyoto, Urasenke Grand Master Gengensai Sōshitsu Sen XI (1810-1877) considered the ways of living in foreign lands and decided that expecting foreigners to kneel on tatami mats for the tea ceremony was unreasonable. So he created a new setting, the *ryūreiseki*, a sometimes roofed area with low table and benches for host and guest seating. Despite opposition to his innovation, it is widely used by practitioners of all tea traditions.

The Urasenke explanation of *roji*/tea garden is the place to *ro*/reveal one's *ji*/true self.

Sōshitsu Sen XV, 1988.]

特別寄稿

沙市ワシントン大学内の日本庭園

飯田 十基

概要

この庭園は、今から十三年前の一九五九年から六十年にかけて作庭したもので、当初ワシントン大学からシアトルの日本総領事の武野義治氏を通じて外務省に申込み、外務省から東京都に相談があった由である。

東京都からこの話があったとき、自分が非常に興味を感じたことは、このような大規模な日本庭園を外地で造る場合に、庭石や樹木その他の材料が、どの程度まで間に合うかという点と、白人や二世のガーデナーを使って、どこまで工事を進捗することが出来るかという二点であった。これは今まで自分には経験のないことであり、非常に勉強になることと思ひ喜んで引き受けたのである。

設計

この設計図は、井下清先生を中心として、森脇龍雄、北村信正、石川岩雄、上野直友、伊藤力の諸氏と、自分も加わり作製したものである。

設計の基本は、森脇公園部長が先年渡米された頃からこの話があり、現地を見ておられること。また先方から送られた写真、その他の資料をもとに計画したものである。

現地調査

一度渡米して、設計図と現地を照し合すことや、庭石、植栽の樹

木、その他を調べる必要があるので、五九年の秋に自分が渡米したのである。

渡米の翌日、植物園後援会の委員会があるというので、総領事館の拓植領事と福田氏とで出席して設計図について詳しく説明したのである。委員一同満足の様子であって、実は日米修交百年記念に造る予定であったが、こちらの都合で遅れてしまった。すべてを任せから日本以外にない日本庭園を作ってくれとのことであった。

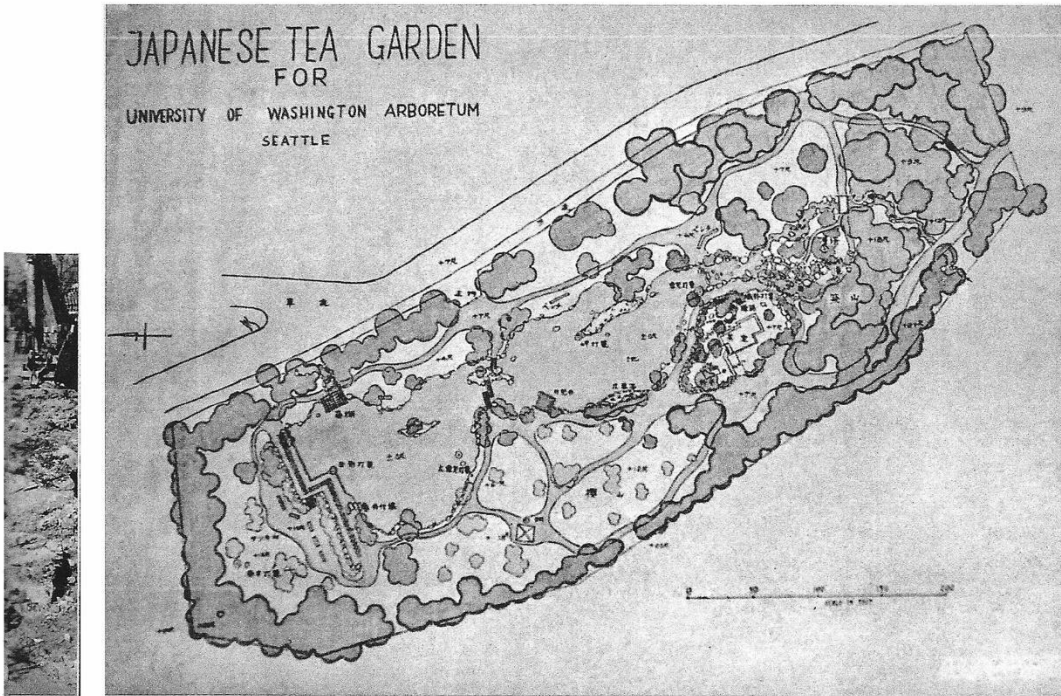
造園敷地

敷地は五エーカー、約六千余坪であって、南北に細長く、東側は公道に面し、南から西北にかけては雑木林の大斜面で、山裾は沼沢地であり、日本庭園には理想的な好適地である。設計図もあまり直さずに済みそうである。

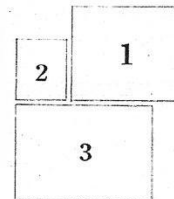
この敷地の南よりの小高い所に、東京都から寄贈された茶室が建てられている。

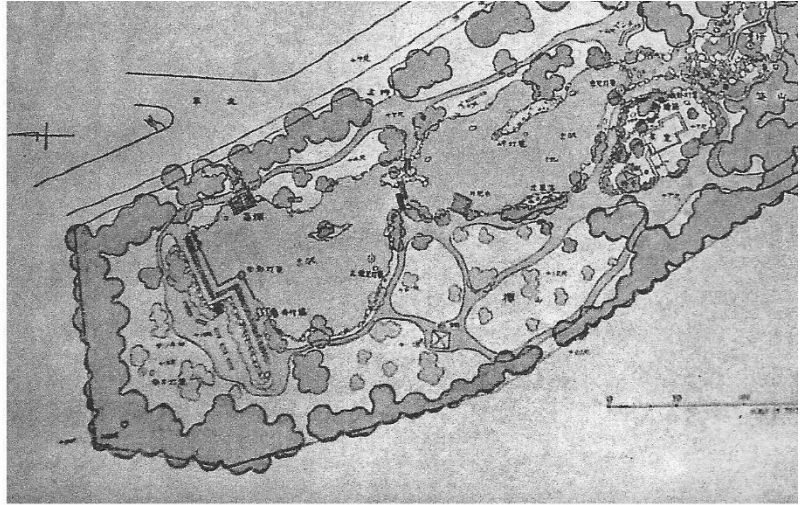
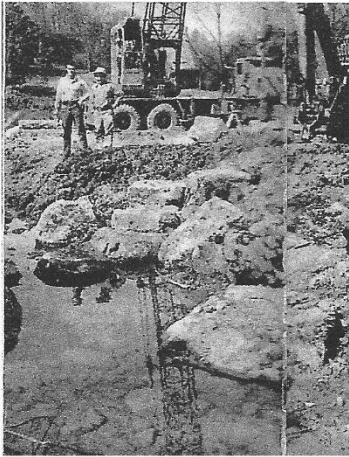
造園業者

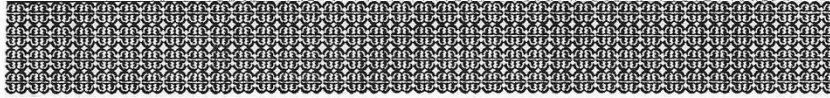
業者については、当地の習慣として設計者なり監督者なりが推薦する者となつていたので推薦してほしいとの事であったが、自分は初めての土地で、業者の信用状態、技の点もわからず、勿論断つたが、しかしどうしてもというので、それでは業者各氏の作品を見ねばわからぬことになり、アーポレタム委員のソウロ氏と総領事館の福田氏の案内で、市の内外の各邸を二日間わたって見せても



1. 平面図, 敷地五エーカー, 約六千余坪
2. 流れ下の配石工事
3. 各, 担当者と工事の打合せ。中央のベレー帽は筆者。







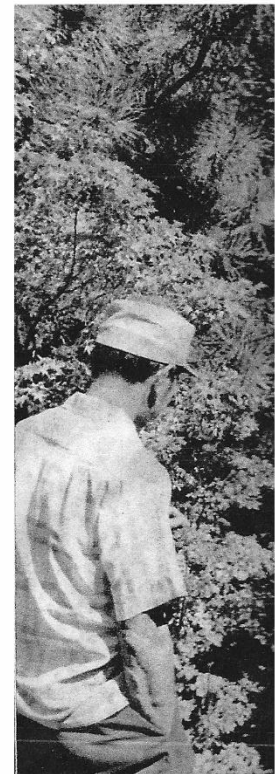
らった。何れも大きな邸宅ばかりであったが、これらの庭園の様式はアメリカ式の外に、イタリー風のカーナル式のものや、フランスの古い様式の噴水の周りの砂利に色付したものの、日本庭園と称するものも数あった。

人選に迷ったが、二世のウイリアム萬氏を名儀人として植栽を、ディック山崎氏を石組工事、ケイ石光氏を庭門、四阿その他の建造物などとして推薦した。

翌日、アーボレタムから電話で各業者との契約が済んだとの通知があったので、各氏を総領事館に招き、設計図について説明して現地に行きいろいろと打合せ、次の日に築山や池、滝山の高さなど一部、地縄や杭などを打つ。

庭石と樹木

庭石の選定には、前に見た各邸に使ってあるものは、何れも色のある綺麗なもののばかりで好ましくない。ウイリアムの案内で石山を見てあるいたが、思わしいものがなく、三日目の夕方スノーコールミ川に沿うての戻り道、山上でハッパを掛ける音がするので、あれは何かと聞いたら、割栗石を造る音だという。その山に登って見たこれは素晴らしい花崗岩の石山で、内地でいうなれば、筑波山の上下島辺から出る庭石によく似たもので、むしろ大模様で、大庭園には筑波より好い位である。この山はバンデラという山で、個人の持山で今まで庭石としては搬出したことはなく、買入は簡単とのことな



ので、この石を八百噸程使うことにした。この山はシアトル市から五十哩程の距離にある。

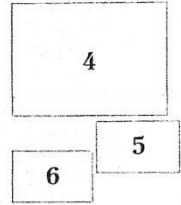
次に樹木類であるが、これは初めから相当難色であることは予想していたが、各業者を調べた結果、常緑針葉樹やカエデ属の落葉樹は相当あるが、常緑の闊葉樹のモチ、シイ、モッコクなどはあまりなく、あってもやっと生きている程度で、これはこの土地の地質に合わぬものと見て使わぬことにした。ただこのワシントン州は、州花がシャクナゲであるだけにその種類も多く、派手な花を使わぬ限り、相当役立つと思った。何れにしても廻り七寸以上のものは売品にはなく、植付てすぐ石組と調和を計ることは出来ない。それに総ての樹木が真直で、植付には相当な考慮が必要と思つた。なお、下草類は相当あるようである。

それから、これは別の話であるが、ワシントンの日本大使館境内に茶室、茶庭が出来た計画で、その下調査を依頼されておつたのでワシントンに飛び、七日程滞在して調べが終つた。またシアトルに戻り、庭石の買付が済んだというので、二人程つれて石山に行き出来るだけ使用する石に記しをした。

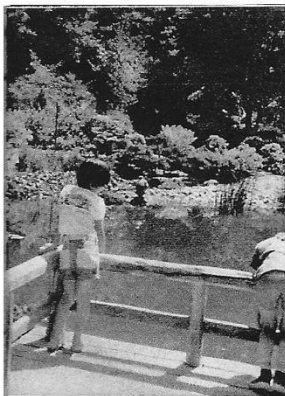
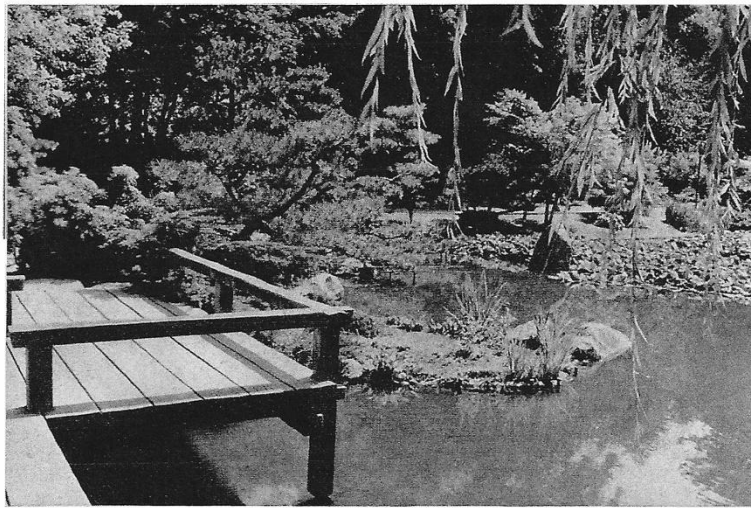
そして来春くるまでに大方の石を持込んで置くことや、築山、池なども出来るだけ施工しておくことを各氏に依頼して帰国した。

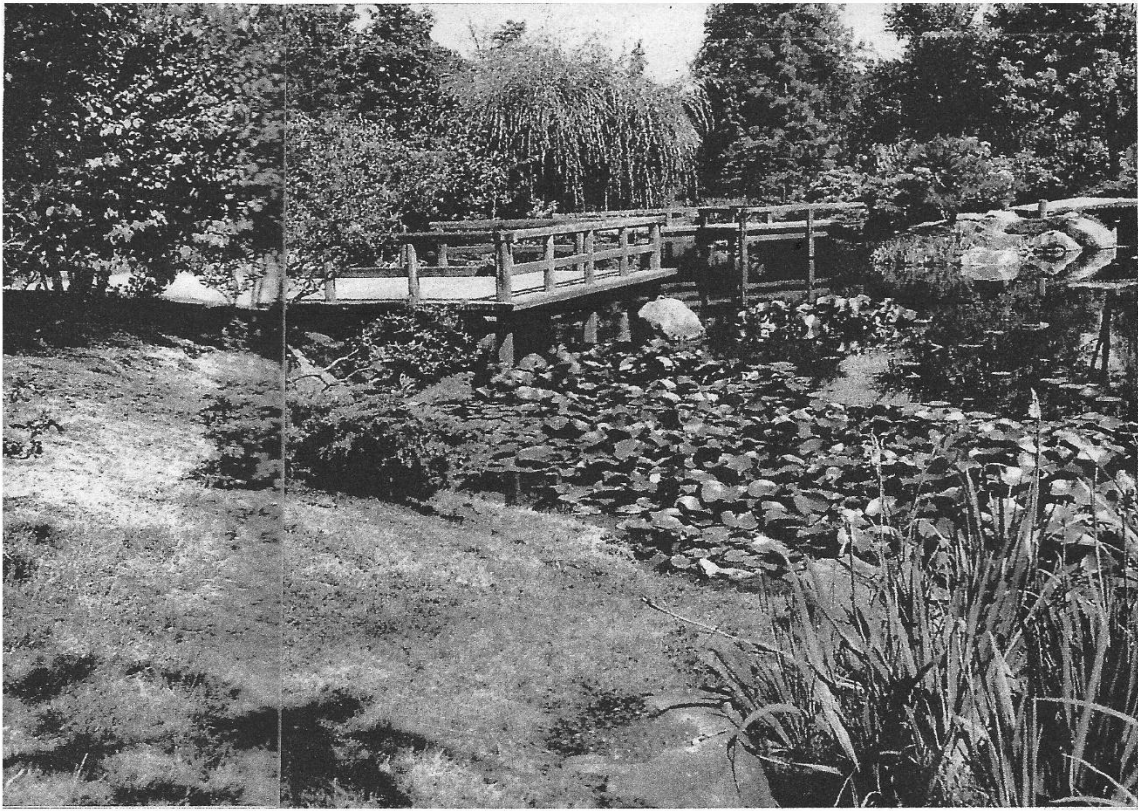
作庭本工事

帰国中、設計の一部変更などして、二十七葉にもなった設計図を

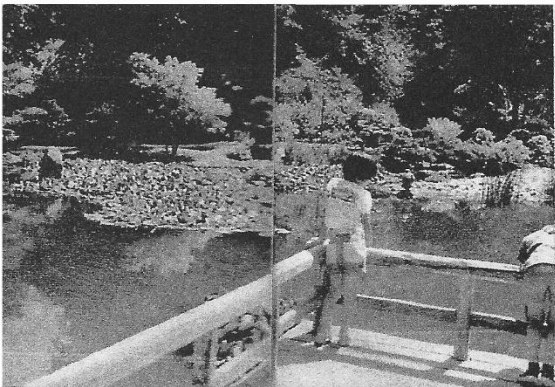
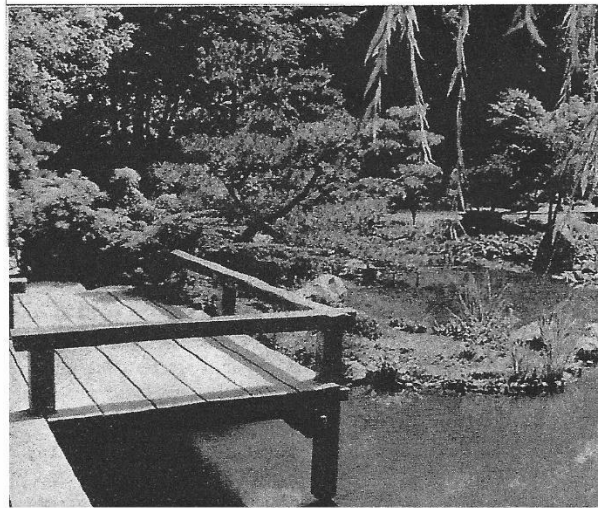


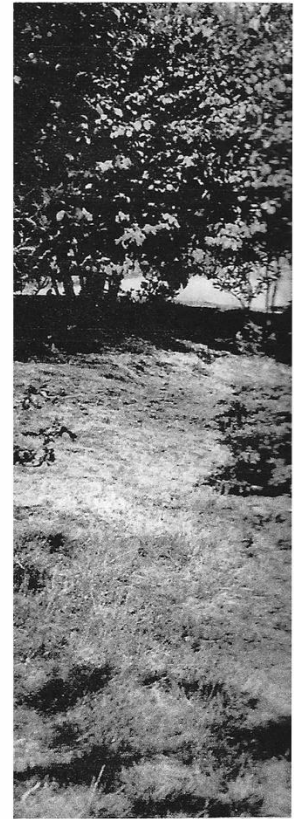
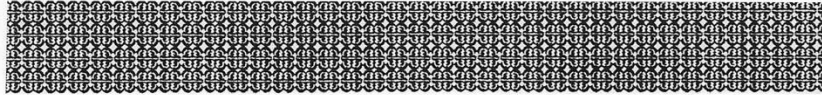
- 4. 桜山より池を通して月見台、ハツ橋土橋などを望む
- 5. 月見台より、中島東岸を見る
- 6. 月見台より、³²³岬を通して東岸を望む





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持って昭和三十五年三月七日、この度は北村信正氏と兩名で渡米することになった。

渡米した時には、築山も池も七分通り出来ており、庭石も大部分持込んであったので、直ちに石組に取りかかることが出来た。

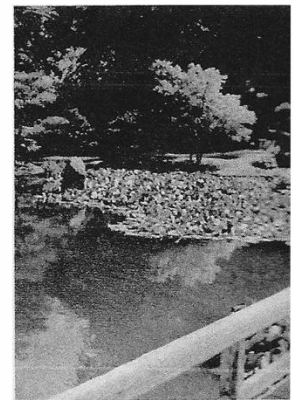
北村氏と手分けして監督することにした。北村氏には池の周辺から中島、洲浜辺の石組、自分は滝口から溪流、淀み辺の石組に取りかかったのである。

これらの石組が予想以上に短期間で仕上ったということは、北村氏と手分けした点もあるが、業者が良く働いてくれたのと二名の白人が三十五噸という大クレーンで、アームのリーチが六十尺という巨大なものを山裾に据え、滝口から溪流にかけての五噸から七噸の石を積上る際に、機械力と、ドライバのこのコンビが実に鮮やかで、細かい要求にも応じてくれたことと、常にトラックは勿論、ダンプカー、バックホー、トラクタ、ブルドーザ、小クレーンその他を現場に持込んであり、いつでも要求に応じられる用意のあることが、石積を早めたことと思う。

ただ不便なことは、二、三人で担げるものまで、一切機械力にたよることである。

植栽

前回にも述べた通り、総てが苗木程度で、石組と調和させることは出来ない。真直のものを横にして植えたり、幹を通して眺めると



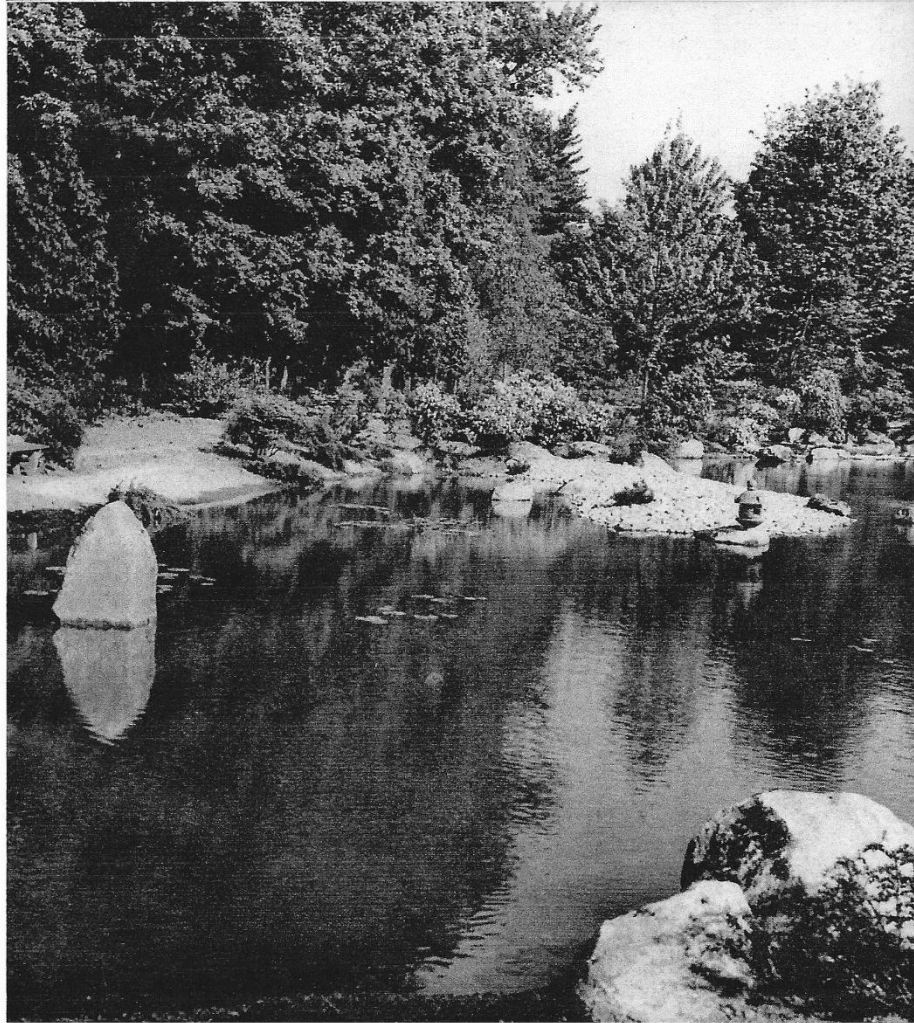
思うところには下枝をほとんど払って植えるようにして将来を考えながら植付たのであって、自分ながらもおかしい位であった。ただ幸とイチイやモミの針葉樹の七、八尺ものが多く入ったので、滝口上から、十三塔の附近に植込むことが出来た。アカマツ、クロマツ、コーストマツ、ゴヨウマツの四、五尺ものは、池の淵から中島附近に多く植えたもので、何れにしても、植栽の方は十年以上待つことになる。このことは各関係者に伝えてある。

主要局部

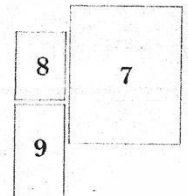
南部の小高い丘に、さらに十尺程土盛して、頂上から十尺下ったところに滝口を設け、滝口の石組は作庭式のものでなく、ごく自然風に組み、水の落差は六尺程で、横見の滝としてある。その左奥の小高いところに十三重の層塔が立つ。滝壺から曲り曲って大小の水から溪流となり、池に近づくに従って柔らかな石組となっている。そして築山下の脇から自然に湧き出る水と合流して淀みとなり池に注ぐのである。

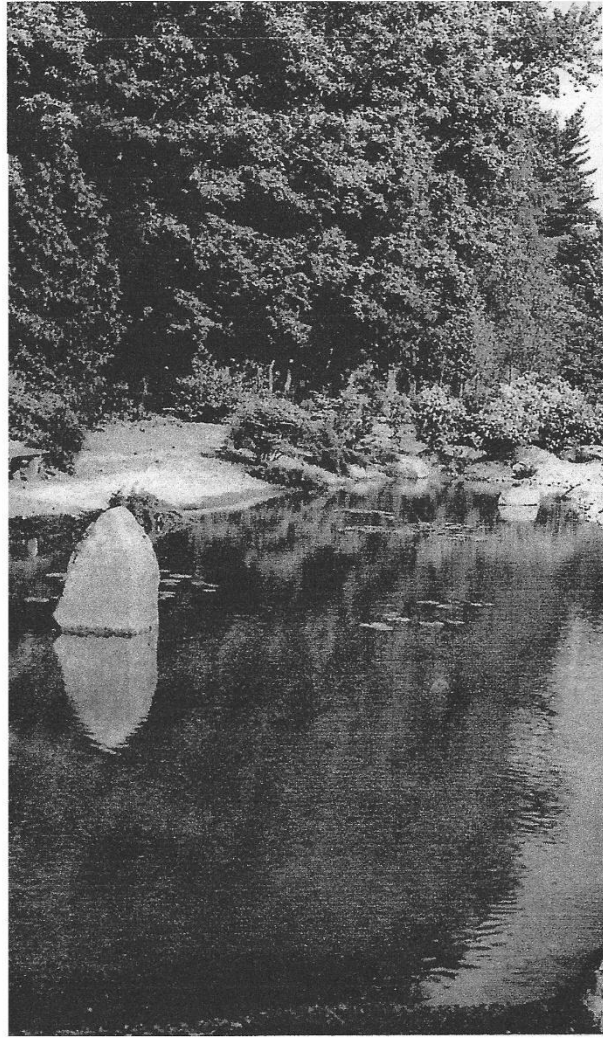
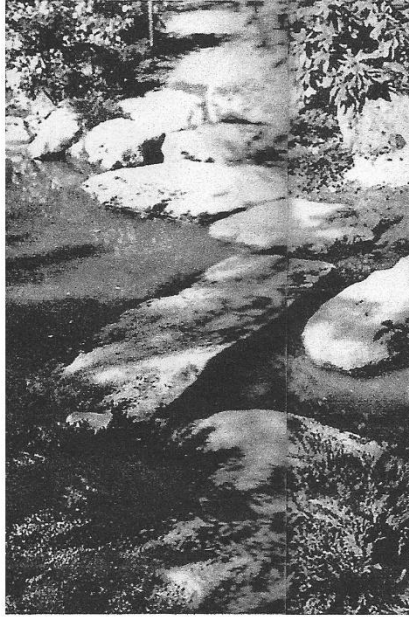
この滝の水源は水道局からの無料提供で、二吋径の管で、一度、水槽に貯えてから滝に落ちるのであるが、池の水を常に綺麗にするために昼夜とも水を落しているのであって、水の豊富な土地だけに羨しい限りである。滝の高さは、池の水面からは三十五尺程である

池は約八百五十坪で、桃山期の作庭型式を幾分取り入れた回遊式

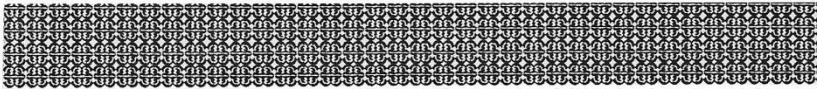


- 7. 池の西部より東南
を見る
- 8. 溪流下の大沢飛石
附近
- 9. 池の南岸より北方
を見る





7. 池の西部より東南
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9. 池の南岸より北方
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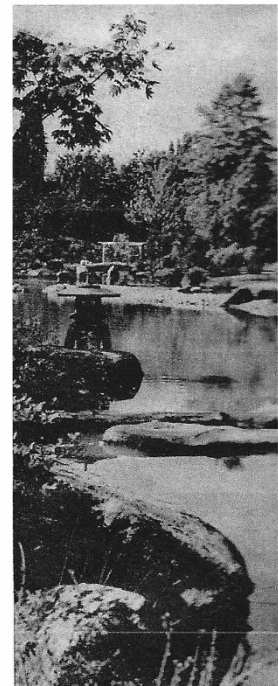
で、池の南寄りの流れの下には大きな沢飛石を組み傍の水際には雪見燈籠が立つ。中島には八ッ橋、土橋などを設け、大きな洲浜の先端には岬燈籠が立ち、月見台などもあって、離れ島の池中には立雪見燈籠があり、庭石は中島、離島、洲浜附近以外は各局部のみとして、あまり使わず、水面近くまで芝生地帯としてある。水中には睡蓮、菖などもある。月見台近くには菖蒲田などもある。

北部の山裾と池の間には、港町の風情を表わし、船付場を作り、長さ七尺、巾二尺程の砂岩の切石で畳み、降った池の岬には灯台を象どって面影型の燈籠が据えてある。山裾は高さ七尺程を割石で積み、その上に小灌木の連植としてある。池の藤棚下には水が大海に落ちる形式を取って溪流を設けて沢飛石が打ってある。

この庭を一望に眺めるには、敷地の北端、船付場上の岳であって離島、中島を通して南部の築山から西部の桜山の景を眺めることが出来る。

茶室は東京都から燈籠、水鉢まで付けて寄贈されたもので、席は六畳本勝手で立礼席を広くとり、控の間、水屋、納戸などがある。寄附待合は未だ出来ていないので図面をひき地杭を打っておいた立礼席の土間は、この土地の錆砂利の洗出しとし、軒先の雨落は砂岩の切石で両側を畳み、これも当地から出る黒砂利を敷きつめたもの。

茶庭は露地門を入り、飛石や畳石を伝って左側に寄贈の自然石の水鉢と織部燈籠で鉢前を設け、寛使いとして、立礼席に入るよう



にしてある。植栽は鉢前附近をスギ、モミジなどの植込として、下草にはキチジョウ、ゴールテリアなどに山苔を張ったもの。この茶室から幽かに滝の水音が聞こえる。

この席の使用中は、一般の入園者が入れないように、外側に低い混植の生垣が廻らしてある。

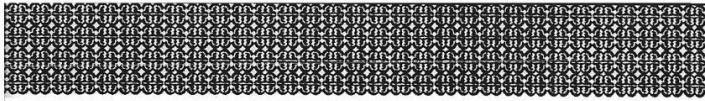
西側のサクラ山は、日本人会から寄贈されたあけぼの桜の五、六尺の苗木七十本で、将来を考えて十八尺間隔に植えてあり、現在は非常に見劣りがするが、数年後は楽しみである。このさくら山の上に四阿が出来る予定であるので地杭を打っておいた。

なお、近年に日本から皇太子御夫妻が、お見えになるかも知れぬということ、その節は、お手植をお願いするサクラとシラカンバの植栽場所を指示しておいた。

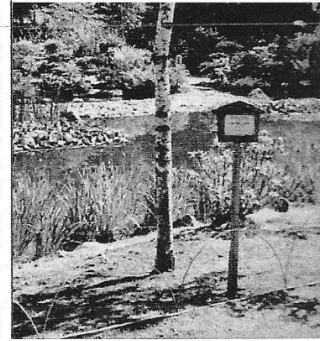
竣工式

かくて六月五日、これらの工事が完了し盛大な竣工式が開催された。その朝、幸にも東京都知事、東龍太郎氏の筆になる木額「和敬」が日航機によって到着したので、市長の手に依って茶室の軒内に掲げられたことは一層竣工式の意味をもたらせしめた。

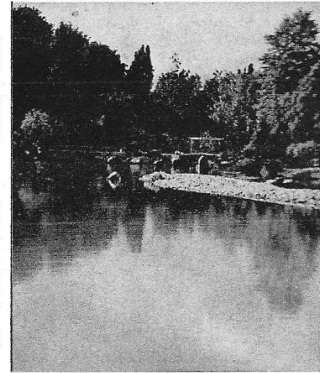
竣工式場は船付場に臨時に設けられ、後援会長のエドワード・ダン氏から「私たちの二十三年間の長い間の夢が現実となって私たちの前に現われた」との祝辞があり、クリントン、シアトル市長、国務次官ピーターソン氏、大学総長、武野総領事、その他の名士の祝



皇太子御夫妻お手植えのシラカンバ



南部の溪流下より北部の池庭を望む



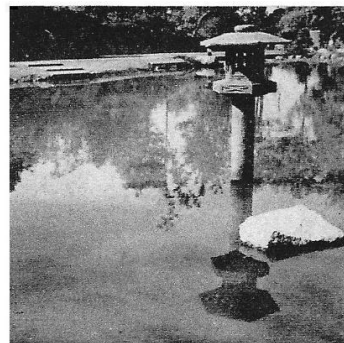
辞があり、私に対する感謝状の式が終り、私から各方面の方々に礼を述べ、たびたび申上げるようで失礼であるが、日本庭園は造るよりも、後の管理の方が難しいとまでいわれており、差上げである年中管理の方法を実行して可愛がって下さいとの挨拶をした。
当日の招待状は二千五百通との話であったが、前日の新聞に招待状がなくとも、日本の服装をしておる人は誰でも入園出来るということが出た由で、さすがに広い庭園も賑やかであった。

その後の日本庭園

あれから十三年ぶりに度々の皆さんの要請により昨年七月二十七日、十五日間の予定で家内と共に渡米した。翌日早速庭園を見に行った。あの苗木のような植木が驚くほどに成長しており、滝口付近などは、うっそうたる気分になっており、皇太子御夫妻のお手植えのサクラもシラカンバも見事な成長ぶりであった。しかし総ての植木の剪定方法が間違っていた。これは滞在中に一部でもなんとかせねばならぬと思った。

私共の為にアーポレタムの会長、市長など、六十五名もの名士がパーティを開いてくれたので夫婦で出席した。会長は、あなたがかつて十年待てといわれた。十年すぎたので、今か今かと皆で待つて

中島より北部の船付場附近を見る



滝口下の溪流付近



いた、との挨拶でいささか恐縮した。しかし久しぶりに皆さんにお目にかかれて嬉しかった、そしてまた感謝状や記念品まで送られ、そしてアーポレタムの委員に推薦された。

シアトルのゲーデナー組合に日本庭園の話をしたところ、それでは手続きを取っていは間に合わぬから、組合で奉仕することとで、毎日多くの組合員が奉仕してくれた。まず滝口附近から茶室廻りにかかった。勿論全部は出来ず、後の事をよく打合せしておいた会長その他の役員も見えて、変ったことに非常に喜んでた。

またこの後の管理方法については、九項目にわたって明記し、委員のジミ福氏に渡し、これを委員会るとき各氏に渡すことを依頼した。

この日本庭園は、今ではシアトルの一名物となり、十セントの入場料をとって見せている。

これは余談ではあるが、当地の日本庭園のブームは、なかなか盛んなもので、業者の要請で二日程、各邸を見て廻った。これらに使ってある庭石は、大学内の日本庭園に使ったというので、ほとんどバンデラ山の花崗岩であって、業者の話では、近い内にこの山の石はなくなるだろうとのことであった。

(飯田造園設計事務所)

ABOUT THE JAPANESE GARDEN AT THE UNIVERSITY OF WASHINGTON

By Jūki Iida

Shizue Prochaska and Julie E. Coryell, translators

*[Note: translators added information within brackets for clarity].****Gai Yō, Introduction***

This garden was constructed thirteen years ago between 1959 and 1960. I learned that the University of Washington made the initial request to build a garden. Consul General Yoshiharu Takeno in Seattle contacted the Ministry of Foreign Affairs, which in turn, conveyed the request to the Tokyo Metropolitan Government.

When I was asked to assist in this project, two points struck me. First, how could rocks, plants, and other materials for a large-scale Japanese garden be obtained outside of Japan? Second, how could people of European descent and second-generation gardeners of Japanese descent build such a garden? Never having experienced such a project and thinking it could be a great opportunity to learn, I was happy to undertake the work.

Sekkei, Planning

With the leadership of [master landscape designer *Sensei*] Kiyoshi Inoshita, the design team included [Tokyo Metropolitan Park Department personnel: Director Tatsuo Moriwaki, [Landscape Engineer] Nobumasa Kitamura, and Messrs. [*Shoshi*] Iwao Ishikawa, [blueprints], Masatomo Ueno [engineering], Chikara Itō, [structures], and me. The year before [in 1958] discussion of building a Japanese garden in Seattle started around the time Park Department Green Spaces Division Director Moriwaki visited the United States and viewed the site personally. Using his firsthand report and photographs and other materials sent to us from Seattle, we formed the basic plan.

Genchi Chōsa, Site Research

In the autumn of 1959, I traveled to America to check the initial plan for the proposed garden site and to explore the availability of rocks, trees, shrubs, and other materials. The day after my arrival, I attended a meeting of the Arboretum Foundation members with the Acting Consul General and [Cultural Affairs liaison James] Fukuda. There I explained the plan in detail. Everyone present appeared to be satisfied with the design. I was told that the garden was planned to be built for the centennial celebration of the Japan-America treaty [1858] but was delayed for various reasons. The Arboretum Foundation members left matters in my hands to build an authentic Japanese garden “not to be found” outside Japan.

Zōen Shikichi, Garden Site

The garden site covers about 6,000 plus *tsubo* [actually 3.5 acres or 1.4 hectares], stretching north to south fronting a public road to the east. It faces slopes of *zōkibayashi*/woodlands to the northwest and to the south. There is a *numasawachi*/marsh at the bottom of the slopes. I found the site ideal for building a Japanese garden and not likely to require extensive revision of the design. There is already a teahouse donated by the Tokyo Metropolitan Government on the south side of a small hill.

Zōen Gyōsha, Garden Workers

I was told that the local custom is for the designer and supervisor to recommend contractors. Because I had never been here before, and did not know any local contractors, their reputation or skill, I declined to do so. However, the Arboretum Foundation members insisted, so with the guidance of member Mr. [Kenneth] Sorrells and Mr. Fukuda from the Consulate General, we viewed gardens made by local contractors. For two days we toured Seattle gardens. The several places we visited were mostly large residences with gardens, which, besides being American-style, were reminiscent of Italian gardens with canals, or old French ones, with fountains surrounded by colored gravel, and so-called Japanese gardens. I had a hard time choosing, but finally I recommended Mr. William Yorozu as the prime contractor responsible for planting, Mr. Richard Yamasaki for stone setting, and Mr. K. Ishimitsu for structures, including a

garden gate, *azumaya*, shelter and other buildings. [A clubhouse or pavilion was planned for the crowning view of the entire garden at the north end, but not built.]

The following day, I received a telephone call from the Arboretum Foundation informing me that the contracts with each contractor were signed. We all met at the Consulate General's office where I explained the plans, and then visited the site. The next day we started staking the layout of the hill, *ike*/pond and height of the *taki*/waterfall.

Teiseki to Jyumoku, Stones and Plants

As for the gardens we saw, I found most were colorful and pretty, suitable for American but not Japanese garden design. William [Yorozu] took me around hunting for rocks but we could not find what I was looking for. On the evening of the third day as we were returning home along the Snoqualmie River, I heard the sound of dynamite. I asked, "What's that?" Told they were making gravel, I climbed a mountain to see. It was a wonderful granite mountain. The granite resembled the [prized] patterned rocks of Kami Ōshima, on Mount Tsukuba and looked well suited for a large garden. Located about 50 miles from Seattle, named Bandera and privately owned, the mountain had never been quarried for garden rocks. So, it was simple to purchase 800 tons.

The next item of business was trees and shrubs for the garden. I had expected some difficulties but after we surveyed local nurseries, we found there were plenty of evergreen conifers and deciduous trees such as maples. But the specific Japanese varieties of broadleaf evergreens such as *mochi no ki*/*Ilex integra* or holly; *shii*/*Pasania* or *Lithocarpus edulis* or Tanbark Oak; and *mokkoku*/*Ternstroemia* or *Japanese cleyera* were scarce and where I did find them, they were not thriving. Assuming there was a lack of soil compatibility I decided not to use them. As the rhododendron is the Washington State flower, and there are many varieties, I thought that they were very useful as long as I avoided gaudy ones. The nurseries stocked only small plants under seven inches, which made planting them harmoniously with the large-scale rocks difficult. Most of the trees were upright, requiring deep consideration in how to plant them appropriately. There were abundant choices for ground covers.

Now, for an unrelated subject, I had been asked to make a preliminary investigation for a teahouse and tea garden to be built within the Japanese Embassy, so I flew to Washington, D.C., for about seven days and finished it. By my return to Seattle, the stones for the garden had been paid for, so three of us went out to Bandera and marked the stones for shipment. I left instructions for the crew to transport most of the rocks and place them as planned and to finish as much of the work on the pond and grassy knoll as they could before my return the following spring.

Sakutei Honkōji, Garden Building

Back in Japan, we designers made some changes to the plan. On March 7, 1960, accompanied by Mr. Nobumasa Kitamura, I returned to Seattle bearing 27 sheets of revised plans. With seventy percent of the grading and rough work complete, and most of the rocks already brought in, we were ready to place them. We divided the supervision. Mr. Kitamura worked around the *ike no shūhen*/shoreline, *nakajima*/middle island, and *suhama*/cobble beach, while I concentrated on the *takiguchi*/waterfall top, the *keiryū*/stream, and *yodomi*/pool feeding into the pond.

By sharing duties this way, with the combination of good contractors and machine power the rockwork went much faster than expected. We placed the 35-ton crane with a 60-foot-long arm at the base of the hill and the drivers efficiently placed rocks of five to seven tons. The workers responded to minute requests. We were fortunate to have trucks, a dump truck, backhoe, tractor, bulldozer, and small crane on hand whenever needed. However, it was a nuisance using machinery to do even the smallest jobs that two or three men would be able to do manually.

Shokusai, Planting

As I mentioned before, all the plants were the size of starts and difficult to harmonize with the rocks. Sometimes we deliberately slanted the young straight trees. We pruned most of the lower branches of some trees located in the path of view lines. Of course, I had to admit that our work looked pretty strange, however, it was done with the future in mind. Fortunately, we obtained spruce and yew trees seven to eight feet high so we could plant them from the base of the waterfall up the hill around the *jūsansō-tō*/thirteen-story

stone tower. [The variably odd-numbered, tiered tower or pagoda of East Asia derives from the Buddhist stupa, originally a relic mound or shrine. Cf. p. 141.] We planted the shorter four-to-five-foot tall, red, black, shore, and white pines around the shoreline and on the middle island. I reminded people they would reach the desired height and shape in about ten years.

Shuyō Kyokubu, Main Features

To the south I raised the existing small hill ten feet and installed the waterfall ten feet below the new crest of the hill. In setting the great stone for the waterfall I wanted it to be as natural as possible, not according to formal garden-making principles. Making a *yokomi no taki*/side-falling water course the water drops about six feet to the side. To the left of the waterfall on the hilltop above stands the thirteen-story stone tower. From the bottom of the waterfall, the water gently descends as a creek. As it approaches the pond, the rocks are set more softly. The creek merges with spring water issuing from the foot of the hill, pools, and then runs into the pond. The City provides free water in a two-inch pipe, which connects to a small storage tank. From there, it flows over the waterfall. The overall drop is about 35 feet. To keep the pond water clean, it flows day and night. I envy the abundance of water in this country.

The pond covers 850 *tsubo* [about 15 percent, .5 acres and .2 hectares]. The plan is a stroll garden in “somewhat *Momoyama era*-style.” Where the creek enters the pond, large *sawa tobi ishi*/marsh stepping-stones connect the shores. A *yukimi dōrō*/snow-viewing stone lantern stands nearby. A *yatsunashi*/eight-plank or zigzag bridge and a *dobashi*/earthen bridge link the middle island to the shores. At the tip of the large *suhama*/cobble beach, stands a *misaki dōrō*/cape lantern. There is a *tsukimidai*/moon-viewing platform on the opposite shore. A *tachi yukimi dōrō*/standing snow-viewing lantern rises from the water between the zigzag bridge and the harbor to the north. We installed relatively few garden rocks around the pond, only to form the *naka*-/middle- and *hanarejima*/detached islands, and *suhama*/cobble beach. Elsewhere, we planted *shibafu*/lawn grass to the water’s edge. In the water we planted water lilies and reeds. Near the moon-viewing platform we made a bed of iris.

To create the atmosphere of a harbor town and boat landing, between the foot of the north slope and the pond we used sandstone pavers measuring two by seven-feet, and to represent a lighthouse, we placed an *omokage-gata dōrō*/reflection lantern, replica of the one in the former Hōraien. To protect the foot of the slope we created a seven-foot-high rock wall [of andesitic stones from Black River Quarry near North Bend] and planted a chain of small shrubs on top of the wall.

Past a wisteria arbor, like a river flowing into the big ocean, the pond water courses through stepping-stones and out of the garden. [Originally it flowed into Arboretum Creek and Lake Washington. However, in 2002, the City of Seattle installed a recirculating system.]

To view the garden in one look, one would go to the north end at the top of the rockery above the boat landing and see the detached and middle islands, the small hill to the south, the *sakurayama*/cherry hill [orchard] to the west.

The Tokyo Metropolitan Government donated the teahouse, complete with stone lantern and *mizubachi*/stone hand-washing basin. Inside the teahouse is a six-tatami mat-size *hongatte*-style room where guests sit to the right side of the host. Adjacent to it, we created a large *ryūreiseki*/tea-serving area with seating on benches [under the teahouse roof]. The teahouse includes *hikae no ma*/waiting room for the host, *mizuya*/small kitchen and *nando*/closet. For the donated *koshikake machiai*/outside waiting hut with a bench, we only placed stakes for the time being. We used washed rustic gravel from this region to cover the earthen floor of the *ryūreiseki*. We edged the drip lines under the eaves with sandstone blocks filled with local black pebbles.

We made it so that guests enter the *roji mon*/tea garden gate. [A Buddhist term, *roji* means dewy path, for passage in a world inflamed by desire.] Within the tea garden, we laid stepping-stones and cut pavers to guide the guests. We placed the *tsukubai*/natural stone hand-washing basin, *kakehi*/bamboo waterspout, and Oribe stone lantern, all presented by the Tokyo Metropolitan Government. In the tea garden we planted mainly Japanese cedar and maple trees, *kichijisō*/*Gaultheria shallon* and moss ground covers. One can hear the gentle sound of the waterfall from the teahouse. So that when the

teahouse is in use members of the general public cannot enter, we fenced the tea garden with [boxwood and] mixed low shrubs.

For the cherry hill we planted seventy “*Akebono*” cherry tree starts [hybrid from California] presented by the *Nihonjinkai*/ Japanese Community Service Organization. Five to six-feet tall, 18-feet apart, they do not look like much, but several years from now they will look more complete. Above the cherry hill, there is a plan to build an *azumaya*/viewing shelter, so I staked the site for the time being. Now, as there is talk that the Crown Prince and Princess might visit Seattle soon [they did on October 5 and 6, 1960], I selected places where they could plant cherry and birch trees. [Crown Prince Akihito planted a cherry tree *Prunus serrulata shirotae* “*Mount Fuji*.” Crown Princess Michiko planted a birch *Betula pendula*, the tree of her Shōda family.]

Shunkō Shiki, Dedication Ceremony

The construction complete, a grand ceremony was held on June 5, 1960. Fortunately, that morning a wooden plaque with the calligraphy *Wa Kei*/Harmony and Respect, brushed by Tokyo Metropolitan Governor Ryūtarō Azuma, arrived by air. Seattle Mayor [Gordon] Clinton mounted the plaque over the doorway of the teahouse, adding special meaning to the opening ceremony.

From the ceremonial stand at the boat landing, Arboretum Foundation President Edward Dunn congratulated the assembly: “Our long dream of twenty-three years has come true and now appears real before us.” Mayor [Gordon] Clinton, Undersecretary of State [Avery F.] Peterson, University of Washington President [Charles] Odegaard, Consul General [Yoshiharu] Takeno, and others, all gave congratulatory speeches. After their testimonials, I thanked the people who cooperated in making the Japanese Garden, and I apologized for repeating so many times: “Far more difficult than making a Japanese garden is maintaining it. I hope for years to come you will carry out my instructions and take loving care of it.”

They told me that they sent invitations for the opening day to 2,500 guests. But the day before, the newspapers reported that anyone who wore Japanese kimono could come without invitation. Many came. The large park was *nigiyaka*/festive and happily crowded.

Sono Go no Nihon Teien, The Japanese Garden Since Then

Thirteen years later, because of the many invitations I received to return, I visited the United States with my wife from July 27, 1973, for fifteen days. We went to the Japanese Garden the day after we arrived. The plants had grown amazingly. The area around the waterfall was densely overgrown. The cherry and birch trees planted by Crown Prince Akihito and Crown Princess Michiko had grown very well. But the pruning of the plants was all wrong. I thought I must correct at least part of the pruning during my stay.

We attended the party that the president of the Arboretum Foundation, the Mayor of Seattle, and about 65 prominent people held for me. The president said that I had told them to wait ten years for the garden to grow and they were looking forward to meeting me here, now more than ten years ago. It was an honor to hear that. I was so glad to see them again. They gave me testimonials, souvenirs, and proposed me as an honorary [Arboretum Foundation] Board member.

I talked with members of the Seattle gardening community about the plight of the garden. Because there was not enough time to contract work, members of the association volunteered every day. We started to prune between the waterfall and the teahouse. The association [Arboretum Foundation] held a meeting for me to show them how to prune. When the Arboretum president and other board members visited the Garden they were pleased with the changes. I specified nine guidelines for managing a Japanese garden and gave Mr. Jimmy Fukuda the list. I requested that he circulate the list at the next meeting. [Iida personally arranged and funded this trip. He recorded eight guidelines in his diary. For lack of central authority or governance of the garden, the guidelines were lost.]

Now this garden is famous in Seattle. There is even an entrance fee of ten cents. In addition, Japanese-style gardening is booming in Seattle. The contractor took me around a few residences over two days. He told me that people so desire the stones of Bandera Mountain we used to make the Japanese Garden in Washington Park Arboretum they just might disappear in the not-too-distant future!

Iida Landscape Design Office

Picture Captions

Pages 52-54 [18-19 in original]:

Picture 1. The plan of the building site of about 5,000 *tsubo*/3.5 acres or 1.4 hectares.

Picture 2. Two workers arrange the rocks along the lower stream [with the crane on a flatbed trailer.]

Picture 3. Consultation among the contractors in charge for plants [William Yorozu with brother, Henry]; rocks, [Richard “Dick” Yamasaki and brother, William “Bill”]; and for structures [K. for Kazuo of Ishimitsu and Sons]. The author is wearing the black beret.

Pages 55-56 [20-21 in original]:

Picture 4. The view from the *sakurayama*/Cherry Hill across the pond, with *tsukimidai*/moon-viewing platform, *yastsuhashi*/zigzag plank bridge across *nakajima*/middle island, and *dobashi*/earthen bridge beyond.

Picture 5. From the *tsukimidai* looking toward the *yastsuhashi* and the *nakajima*.

Picture 6. The view from the *tsukimidai* to the *misaki dōrō*/cape lantern at the tip of the *suhama*/cobble beach beyond.

Pages 57-60 [22-23 in original]:

Picture 7. The view from the west side of the pond looking toward the southeast. Left, *keiseki*/decoration stone in water, right, *suhama* with cape lantern on the right. [From Sanskrit, *su*/excellent *meru*/peak, in Buddhist cosmology the sacred center of all universes. Cf. *shumisen*, Schaarschmidt-Richter and Mori, 1979.]

Picture 8. Near the *ōsawa tobi ishi*/large marsh stepping stone below the stream.

Picture 9. Looking from the south side of the pond [where stream pools] toward the north *tobi ishi* in foreground, *yukimi dōrō*/snow-viewing lantern to left, the *suhama* and harbor beyond.]

Page 61 [24 in original]: Top to Bottom

Picture 10. The white birch tree [*Betula pendula*] which the Crown Princess planted on October 6, 1960.

Picture 11. The view of the pond garden to the north from the lower stream outlet in the south.

Picture 12. From the *nakajima* looking north to the harbor boat landing. The *tachi yukimi dōrō*/standing snow-viewing lantern is in the foreground.

Picture 13. From below, the stream flowing from the waterfall. [Iida's specialty.]

[Notes: Although the stones from Bandera Mountain have not disappeared, high-elevation rocks have become very expensive. Lower elevation rocks remain popular in gardens around western Washington and have been used particularly around the shoreline in the Garden.

Iida uses the term *mizubachi* for water basin. Two specific terms are more common: *chōzubachi*, 手水鉢, used standing, and *tsukubai*, 蹲, used crouching. At an unknown time, on the north side of the original east gate, a stone *chōzubachi* was installed as a water fountain, later disconnected.]



飯田氏(現場にて)

此の庭園の築造に当り東京都から話しがありました節自分が非常に興味を感じた事は、此の様な大規模な日本庭園を外地で造るのに、庭石、樹木その他の材料がどの程度まで間に合うかと云う事と、二世や白人のガーデナーを使って、どこまで工事を進捗する事が出来るかどうかと云う、二点でありました。此れは今までに自分には経験のないものであり、非常な勉強になる事と思ひ喜んでお引き受けした次第であります。

昨年十一月二十七日から二週間の予定で渡米して調査をしました。調査の主なる目的は現地と設計図とを良く対照して見る事、庭石、樹木其他の材料を調査することと請負人の選定であります。

渡米翌日、植物園の委員会があると云うので総領事館の藤木領事とジム福田氏等と共に出席して、渡米の挨拶後、設計図に付て詳しく説明しました。委員一同満足の様子であつて、総てをお任せするから日本以外の何処にもない立派な日本庭園を造ってほしいとの話でした。敷地は南北に長く、公道に面し、西北が大斜面の雑木林に囲まれた日本庭園には理想的な好適地であります。

沙市ワシントン大学植物園内の 日本庭園築造に付て

飯 田 十 基

業者請負に付ては当地の習慣として、設計者なり監督者なりが推薦する習わしになつて居るから推薦してほしいとの事でありました。それには業者各自の作品を見ねばならぬ事になり、委員のソレル氏とジム福田氏と共に各邸の庭を見て廻りましたが何れも良い物が無いので人選に迷いましたが、結局、二世三名、白人二名を話題とし委員会にかけ話し合つた結果、二世のウイリアム万氏を請負名義者として植栽を受け持たせ、ディック山崎氏を石組工事、建造物をケイ石光氏と決定して、各業者には大学の方から通知することになりました。翌日総領事館に植物園から電話で各業者と契約が済んだから宜しくたのむとの通知がありましたので、その翌日各業者に総領事館に来てもらひ、設計図に付て詳しく説明し、現地にも行き色々打合せをして、次の日、築山や池等の地縄を張り終りました。

庭石の選定には各邸に使つてある物を見たり、石山も二、三見ました結果、バンデラと云う山の物を使う事に定めました。これは花崗岩で内地で云へば筑波の上大輪辺から出る石に良く似ているが大規模があり寧ろ筑波より好い位の物であります。此の山は庭石としては今ま

で出した事のない新山でありました。

樹木に付ても一通り業者を見ましたが、常緑の広葉の物は、あまり見当りませんが、常緑針葉樹や落葉樹はかなり種類も数もありますから、相当なものが出来る様な気がしました。只総ての木が行儀良く出来て居りますから、剪定方法に依つて多少くづさねばならぬと思ひました。二週間で一通りの調査が終了したので、此れは自分の用件でありますワシントンの日本大使館内に茶室と茶庭を造る計画がありますので、その調査に十二月十一日、ワシントンに行き、調査の為め七日間滞在をして十八日朝シアトルに帰り、再度石山に行き出来るだけ使う石に記しをして、来春来るまでに石を持込んで置く事や池、築山なども施工しておく事を業者に依頼して其夜十二時帰国の途につきました。

本年三月七日北村氏と再び渡米した時は、池も大分出来て居り、庭石も相当数持込でありましたので、直ちに取にかゝる事が出来ました。以下、工事の概要、庭園の規模等については北村氏の方で発表することになるので、省略いたします。

(飯田池園事務所長)

ABOUT THE CONSTRUCTION OF THE JAPANESE GARDEN IN THE
UNIVERSITY OF WASHINGTON ARBORETUM IN SEATTLE

By Jūki Iida

Shizue Prochaska and Julie E. Coryell, translators

[Notes: translators added information within brackets for clarity]

When the Tokyo Metropolitan Government spoke to me about the job of constructing this garden, two points intrigued me. How could I build such a big Japanese garden, rocks, trees, and find other materials outside of Japan, and how would I work with *nisei* and *hakujin* gardeners, [Americans of Japanese and European descent]. Never having experienced such a project before and thinking it would be a great opportunity to learn, I gladly accepted the offer.

Last year for two weeks beginning November 27 [1959] I visited the United States to investigate. The main purpose of my study was to check carefully the site in comparison with the plan [we made in Tokyo], to determine the availability of garden rocks and plants, etcetera, and to choose the contractors.

The site is long north to south, facing the public road. To the northwest there is a big slope surrounded and covered by *zōkibayashi*/woodland forest. This is an ideal site for the Japanese Garden.

As for the contractors, I was informed that the local custom is for the designer or supervisor to recommend and so was asked please recommend someone. To do this, I had to look at each contractor's garden productions. Mr. [Kenneth] Sorrells and Jim Fukuda drove me around to look at gardens, but I did not find any that were good. I had a hard time to choose, but in the end, I brought up names of three second-generation Americans of Japanese descent and two *hakujin*/Americans of European descent and talked them over with the Arboretum and Consulate General committee members. We decided as chief contractor and for plants, Mr. William Yorozu; for rock work, Mr. [Richard] Dick

Yamasaki; and for structures, Mr. Kazuo “K.” Ishimitsu [Ishimitsu and Sons]. The University notified them. The following day, the Arboretum telephoned the Consulate General to confirm that each worker had signed the contracts. The day after that I invited all the contractors to the Consulate General and explained the plan in detail. Then we went to the site and laid out with rope and stakes the *tsukiyama*/artificial hill and the location of the pond.

For the selection of the garden rocks, we looked at the rocks used in several residences and two or three quarries. As a result, I decided to use the rocks from the so-called Bandera Mountain. Those rocks are granite. When compared with domestic [Japanese] rocks they are quite similar to the rocks in *Kami Ōshima* in *Tsukuba*, but these show big patterns as good as or even better than *Tsukuba* rocks. This mountain was a “new mountain” that had never before supplied garden rocks.

Regarding the trees, we checked many nurseries. I found out there were not many evergreen broadleaf trees. However, there were many kinds and numbers of evergreen coniferous and deciduous trees, so I felt we could create a decent garden. The only problem was they were all growing in a good manner, too straight, so we would need to prune them to reshape them [to suggest age and weathering.]

I finished the preliminary investigation in two weeks. For my own business, on December 11th, I flew to Washington D.C., to check on the teahouse and tea garden planned to be built in the Japanese Embassy. I stayed there for seven days and returned to Seattle on the 18th. I went to the quarry again and marked as many as possible of the rocks we planned to use. I arranged for these rocks to be transported to the garden in time for my return visit next spring. I also asked the contractors to work on the pond and the *tsukiyama*. At midnight I went on my way home.

When I returned to Seattle with Mr. Kitamura on March 7th [1960], a lot of the pond was ready and many rocks brought in, so we were able to start work right away. As Mr. Kitamura is going to publish the description of the work implementing the garden design, I stop here. [Mr. Kitamura’s article follows.]



東京都知事書簡の宛名額

概要

シアトル市民の有志で構成される植物園後援会は一九三七年(昭和十二年)頃すでにワシントン大学植物園の構内に日本庭園を作る計画をたて、当時の日本領事もその協力を約していた。これはその後の世界情勢のため実現にいたらなかったのであるが、戦後再びこの夢が企画にのせられて、一九五六年頃から会員のガーデンツアの浄財や寄附金など着々と基金の積立が始められていた。この企画は森脇東京都公園緑地部長が一九五八年の夏渡米された頃から本格的に軌道にのり、シアトル市を訪れた森脇氏は、市長始め関係者によって予定地へ案内され意見を求められた。氏は敷地が日本庭園として有望で企画構想が実現性あり、国際親善の将来にも大いに効果あることを洞察されて設計等について今後の協力を約して帰朝された。建設の第一歩は昭和三十四年春、東京都からの茶室一棟の寄贈から始まった。この経緯は本紙十八

シアトルの日本庭園

北村 信正

号に紹介した所であるが、引続いて庭園の築造についても日本人技術者を招聘したいとの正式要請が外務省を通じて東京都にもたらされた。要請にもとづいて各方面接衝の結果、主任技術者として飯田寅三郎氏、介添役として東京都から私が、派遣されることに決定したのはすでに九月末であった。然しながら冬に向って着工することは不利であるとの見解から協議の結果、工事は来春三月を待って開始することとし、その間設計は東京に於て出来る限り準備しかつ飯田氏は年内に一度現場に赴いて調査し下打合せをすることとなった。この申合せにより飯田氏は三十四年十一月末シアトルに飛び二週間滞在して調査を行った。その結果予め準備した設計原案が殆んど現場の状況に適應することを確め、三月から本格的工事に着手するための段取として、工事に携る業者を決め、大凡の基礎土工事を命ずると共に諸材料を檢分し、スノーコールミー川沿のバンデラ山附近に恰好の庭石を産する新山を発見してその石材を現場に運搬しておくよう

指示し、年末一まづ引揚げた。このような事前調査と段取ができたことは本工事を快速に行い得た第一の基因である。昭和三十五年正月以来飯田氏の調査に従って一部原設計案を修正し充分の準備を整えたのち飯田、北村の兩名は三月七日羽田発翌日現地に到着して、直ちに工事に着手した。到着時既に前回飯田氏が指示された所に従って一部整地工事が開始され且バンデラ山からの石材も約三十分合が搬入されてあつて、直ちに滝山の築造に着手することが出来た。工事の前半即ち私がシアトルに滞在した間の経過は本紙二十四号にも掲げて戴いたのであるが、この期間は殆んど準備工作の時期といふべく本格的な工事は後半にいたり飯田氏の孤軍奮闘によって驚異的スピードで行われたのである。その間に植物園側の誤解等によつてあわや挫折かと思われる程の危機に直面したこともあるが、総領事館の強力な推進援助と後援会責任者の熱意と飯田氏の気魄、又氏に対するあらゆる関係者からの人望とによつて五月後半急速に工事が進捗し始



めた。庭園の外周には市の負担によって金網柵が囲らされ、パーキングと誘導道が整備され、滝水は水道局の無償提供でコンクリート澗き、園内灯は電灯会社の寄贈で点灯される。このように附帯施設まで工事が進行してその状況が新聞等に喧伝され始めると、更に加えて各方面からの寄附行為や協力が激増して益々活性化する。始めは傍観的態度であった人々が、この事業が投資に値する（投資という語は適当ではないが）と見究めると競って協力を惜しまない。ここにもアメリカ人気質の一端が伺われるように思われた。こうするうちにかねて、ワシントン日本大使館邸の日本庭園築造に時を同じくして渡米していた飯田氏腹心の庭園師松本豊吉君が、ワシントンでの任務を終えてシアトルに到着しこの庭園の仕上げに参加することとなり、現地労働者ではどうにもならない茶室周辺の純日本庭園技術に妙手をふるって遂に六月五日完成に到った。

工事の所要日は飯田氏第一回の調査段取に十日間、本工事は三月八日から六月五日まで九十日間、材料搬入開始（現地で本工事前に行われていた）以来約六ヶ月余で完成したこととなる。尚、予定した設計原案では、更に休憩舎一棟、茶室警隠等の建造物が一部未完成であるがこれは既に寄附者の目途もあり間もなく添えられることになる。この間の経費は植物園側が支払った現金支出のみで約二十万弗で、有形無形の寄附行為や労力奉仕を通算すればおよそ三十数万弗一億数千円に及び、日割にすれば一日あたり百万円以上の工事ということになる。これを東京に於て日本流に施工したとするならば、おそらく二年から三年を要する大工事となる。

敷地

この日本庭園が作られたワシントン大学植物園という

のは、シアトル市六地区でワシントン湖畔のユニオン湾に近いワシントンパークの中で、市の公園地約二五〇エーカー三一六、〇〇〇坪を借りて一九三五年に開設され、無論無料公開されている。今回の事業のスポンサーであるアーボレタム・フアウンデーションはアメリカの諸都市に必ずあるといわれるガーデニングクラブのシアトル会員を含み、植物を愛好する善良な市民二四〇〇人で構成される団体で植物園の経営に寄附行為や労力奉仕等によって大きな推進力となっている。植物園の広大な敷地はアザレア園とくら山・松柏類群落・カメリア園・しやくなげ園等に大分され、英国風な大まかな造園様式で全体が一つの公園としてまとめられている。細長い敷地をたてに貫くワシントン・ブルバード（市道）とこれに併行する幹線園内道路一本が完全に舗装されている外は、園路までが芝生に被はれて五〇〇種の樹木一六五〇種の灌木が常時美しく手入れされ懇切なラベルを備えて訪れる者を楽しく迎えている。日本庭園の敷地は市のビジネスセンターから東北にまっすぐのびたマジソン通からワシントン・ブルバードによって園内に入った約五百米位の所の西側にあたり、在来かえで属の自然林になっていた細長い沼沢地、約六千坪である。その敷地の山際略中央に東京都から寄贈された茶室一棟が予め想定された位置に建築され、嚴重に柵に囲まれたまゝ孤立した状態になっていた。



日本庭園現場。ベレー帽は飯田氏。

設計

この庭園の設計について始め植物園側から示された条件といえば、「本格的な日本庭園」というだけでその外に何の註文もなく、施工中も一切委せられた形で何らの容カイを受けなかった。最初に現地を検分された森脇氏の言や送られて来た数多くの写真や図面によってこの場所が一般に公開される庭園即ち公園的性格の造園で既存の沼沢を改造すれば恰好な廻遊式庭園となることが直ちに予想された。東京都はこれらの資料に基づいて井下清氏を煩はし、その傘下に飯田十基、石川岩雄、上野真友、伊藤力諸氏の協力を得てあらゆる角度から検討を加



滝口 鏡石の掘付。

えて、計画を樹て、基本計画図から局部構造に到るまで二六葉の設計図と説明書仕様書土量計算にいたるまで一切の設計を準備した。これらの設計は現地に於て勿論若干の修正は行われたが殆んどそのまま施工に移されたのである。設計の説明は次のような表現をもって始められる。「その源を山岳に發した流が滝となりせゝらぎとなつて山莊(茶室)の足を洗つて溪谷となり澗となり山間の湖となる。湖畔には岬あり入江あり或は崖となつて次第に平地に進み、湖畔は次第に村落の風景を呈し(さくら林、葛蒲田、月見台)、二つの異なるタイプの橋で結ばれた島が現われる。池尻は人工的な石畳みの船付場となつて港町を表現し水はこゝから境外の大海に至ることを予想させる」と。

施工(人と機械と)

工事は現地のガーデナー及び庭園建設業者の中から、万ガデーニングカンパニーを総請負人とし、石組工事はディック・山崎、大工工事はクイ・石光に夫々担当させることとした。いづれも愛すべき日系二世である。まづ面喰つたことは賃金の高いことで、時間制で一時間につき最低の工夫が一弗七五仙、ガーデナー二一三弗、大工が三十七弗、ドライバーが三弗以上これに較べて機械の借損料はダンプカー(約八噸積)で一時間二二弗、ブルドーザーが一二弗、トラクターが七弗、六〇仙というところで従つて手間仕事を嫌い毎日の出面が最高で十二人位で、いかに当方が焦つても人間を増やそうとしない。日常生活の相違からか、腰をかどめる低い所の仕事、物をつかぐ、或いは抱きあげるといふような、腰や足



シアトル郊外バンテラの石とり山。

をふんばつたりまげたりする動作の仕事が出来ないので洲浜の玉石の敷均しや飛石打或は機械の使えない裏の方の植付などには手を焼いた。機械が動いている間は手をこまねいて見るだけで仲々動かない。人力はこのように心細いありさまであるが機械仕事の便利なこと、その扱い方のうまいことは敬服に値する。まずどのような目的にでもそれに応じた機械を即座に借りられ、腕のよい職人はトラクターやブルドーザーを運転できる。この度の工事が驚異的な短時日に完成した主な原※

シアトル市ワシントン大学
植物園内日本庭園使用植物一覧表

(その一)

◇ CONIFEROUS TREES 針葉樹

()内は日本に産しないもの、仮名、現地名又はこれに近似のもの名をあげた。

学名	米名	和名
Pinus Thunbergii		くろまつ
Pinus densiflora		あかまつ
Pinus contorta	Coast pine	(コーストまつ)
Pinus Mugo	Mugo pine	(ムーゴまつ)
Abies amabilis	Silber fir	(シルバーもみ)
Abies lasiocarpa	Alpine fir	(アルプスもみ)
Abies nobilis	Noble fir	(ノーブルもみ)
Picea sitchensis	Sitka spruce	(シツカ)
Picea norway	Norway spruce	(ノルウェイもみ)
Picea Engelmannii glauca	Engelmann spruce	(エンゲルマンもみ)
Tsuga heterophylla	Western hemlock	(ヘムロック)
Cedrus Deodora		ヒマラヤシーダー
Sciadopitys verticillata		こうやまき
Cunninghamia lanceolata		こうようざん
Cryptomeria japonica		すぎ
Taxus cuspidata	Yew	いもい
Taxus baccata		きみのおんこ
Thuja plicata	Western red cedar	(このてがしわ)
Thuja occidentalis	Arbor vitae	(にほいひば)
Chamaecyparis lawsoniana	Port orford cedar	(ポर्टオルホードまつ)
Chamaecyparis squarosa		(ひむろ)
Chamaecyparis filifera		(いとひば)

Clethra	りょうぶ
Diospyros kaki	かき
Ginkgo biloba	いちよう
Prunus	さくら(あけぼの)

(その三)

◇ Broadleaf evergreen trees or shrubs 常緑闊葉樹

Pieris japonica		あせび
Leucothoe		(いわなてん)
Vaccinium ovalifolium		(くろうすこ)
Ternstroemia japonica		もつこく
Camellia japonica		つばき
Eurya japonica		ひさかき
Osmanthus ilicifolius		ひいらぎ
Ligustrum		いはた
Phillyrea	mock privet	(いはた)
Ilex crenata		いぬつけ
Kalmia latifolia	mountain Laurel	カルミヤ
Buxus microphylla		つげ
Daphne odora		ちんちようげ
Aucuba japonica		あおき

(その四)

◇ DECIDUOUS Shrubs 落葉灌木

Cotoneaster horizontalis		コトネアスター
Henryii		
Spiraea		(しもつけ)
Lonicera Morrowii		さんさんばく
Viburnum tomentosum		おおでまり
Jasminum nudiflora		わおばい
Euonymus alata		にしきぎ

Juniperus occidentalis	western junifer	(はいねず)
Juniperus tamariscifolia		(そなれ)
Juniperus phitzeriana		(そなれ)
Juniperus virginiana	Red cedar	(ねず)
Thuopsis delabrata	Hiba arbor vitae	あすなろ

(その二)

◇ DECIDUOUS TREES 落葉闊葉樹

Acer rufinerve		うりはだかえで
palmatum		やまもみぢ
circinatum	Vine maple	(みわかえで)
Ginnella		からこぎかえで
plantanoides		(ノルウェイかえで)
mucronatum		(てつかえで)
Buergeriann		とうかえで
cissifolium		みつでかえで
Cornus Nuttali	Pacific dogwood	はなみずき
Stolonifera		みずき
Kousa		やまほうし
Salix babylonica	Weeping willow	やなぎ
Styrax Obassia		はくうんぼく
Quercus palustris	Pin oak	(ピンオーク)
Castanea dentata	Chestnut	(くり)
Crataegus oxyacantha	Hawthorne	(ホーソン・さんざし)
Betula alba	Birch	しらかば
Carpinus	Hornbeam	(あかしで)
Rhus Cotinus	Sumac-cotinus	うるし類
Celtis occidentalis	Hack berry	えのき
Ulmus americana	American Elm	(エルム)

Cephalanthus occidentalis		たまがきのき
◇ FLOWERING TREES or Shrubs 花木類		
Rhododendron	Azalea	オランダつばじ
	Kurume	(桃)
	Kampherii	(茵)
	Arnoldiana	(赤)
	Davisii	(濃黄)
	Ponica-luteum	(黄)
	Altaclarenses	(棕に淡紅ボカシ)
	Mollis	(橙)
	Macrantha	(紫赤ボカシ)
	Schlippenbachii	(紫)
	Rhododendron	せいようしやくなげ
	Fortunii	(淡黄)
	Bow bell	(淡赤)
	Thompsonii	(黄)
	Loderii	(白)
	Ponticum	(紫)
Magnolia	magnolia	
	soulangiana	もくれん
	Lombardi Rose	こぶし
	white (Brazzonii)	はくれん

(その五)

◇ GROUND COVER 地被類

Gaultheria Pursh	Shallon	} (ゴールテリア類)
Miqueliana	Procum Bens	
Ovatifolium		
Pachysandra terminalis	Japanese spurge	きちじそう
Thymus Serpyllum	Thyme	(タイム)
Saxiflora		(はまぼたん)
Arctostaphylosis uva	Kinnick kinnik	(くまこけもも)
Adjuva		つるかごそう
Plagiogyria		やまそてつ
		やまこけ

因は飯田氏の人格と臨機応変の采配によることは勿論であるがこの機械力にあずかる所大である。但し当然のことながら仕事が大まかで乱暴になり勝点は止むを得ない。我々の現場に現われた主な機械はトラック、トラクター、ダンブカー、ブルドーザー・クレーン、バイブレーター等でこのうちトラック、ダンブカー、ブルドーザーは我々の常識通りの活躍、バイブレーターは手持ちのもので石組のうらごめやセメント流しの搗き固めに使用された。巨大な庭石(最高のものは鏡石で約七トン位)をどのように扱ふかと興味を持ったのであるが彼等は三五トンという大クレーンを簡単に借りてきて据えつけた。アームのリーチが六〇尺である。なる程これならかなり遠い位置から築山に向って石組をつみあげることが可能だ。この機械は一日の借損が二百弗で(ドライバー二名付で)高いようだが何といても仕事が早く結局はやすがりである。ドライバーの二人のコンビが又実に鮮やかでかなり細かな要求にも応じてくれる。チェインをじかに石にまきつけて吊るので苔が落ちたり、つらにキズがつくのが欠点でチェインをかける時余程気をつけなければならぬ。但しこのような大きなクレーンは据付けの場所、進入路が問題である。ここでの仕事で一番活躍し、且つ将来我々の造園工事にも大いに活用することが期待できる便利な機械はバックホーである。アメリカ国内の何処でも造園工事に普通につかわれている機械で正式に言えばバックホーをとりつけたトラクターというべきである。ペリカンの下あごの様な幅五〇程度のバケツ付の鋤で、穴を掘り池をさらい、土をすきとることが出来る。小さな樹木の植穴は一掘り間に合う。そしてその掘りつた土をバケツに入れたまゝ一三〇度の角度でワキへ移す。ホーの裏側についたチェインをまきつけることによつて一トン位までの石を運ぶ。この石を据えつけてホーの尖端のフックでかきよせたり押しこんだり叩き

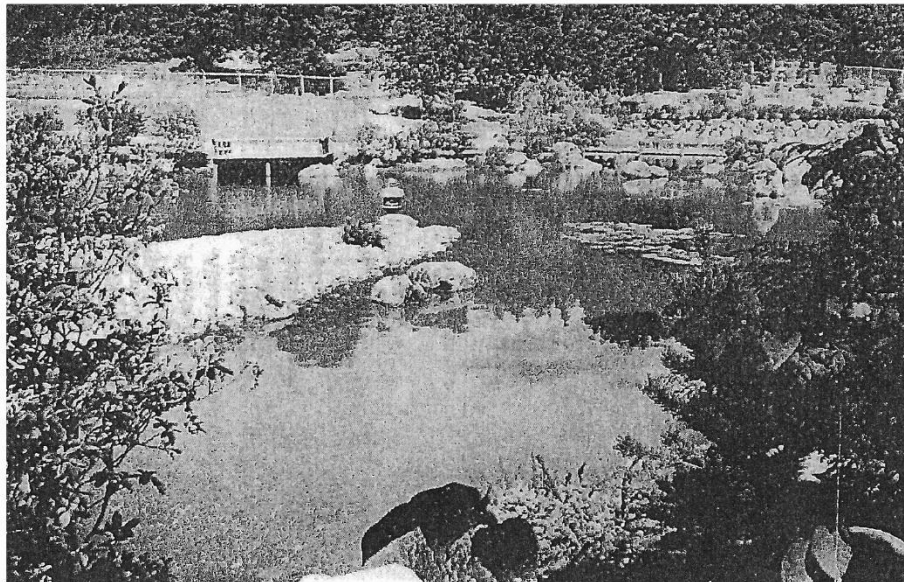
こんだり誠に小気味よい作業が可能なので小さい石組や汀線の捨て石などにもつてこいである。この機械の進入の道さえあるなら植栽にも重宝である。

シアトルの雨期は十二月から始まり、二月頃まで続く。この年は特別雨量が多かつた由で三月本工事に着手してからも晴天はまれで週に二、三日しか望めない。人夫は雨であらうと雪であらうと休むことはないが、現場は粘土質なので一雨降ればひどい泥濘に煩わされ、機械がのめりこんで押すもひくも出来ない状態になることが多かつた。

春の温度は東京より平均五度位は低い。さくらは東京より一週間おくれて咲いた。夏は北米での避暑観光地といわれるだけあつて、上衣を脱ぎたい程の日は数える程だといふ位涼しいそうである。極端な乾燥期もないよう、水やりのことさえ準備すれば極寒以外はたいして常時植栽が出来るといふことである。

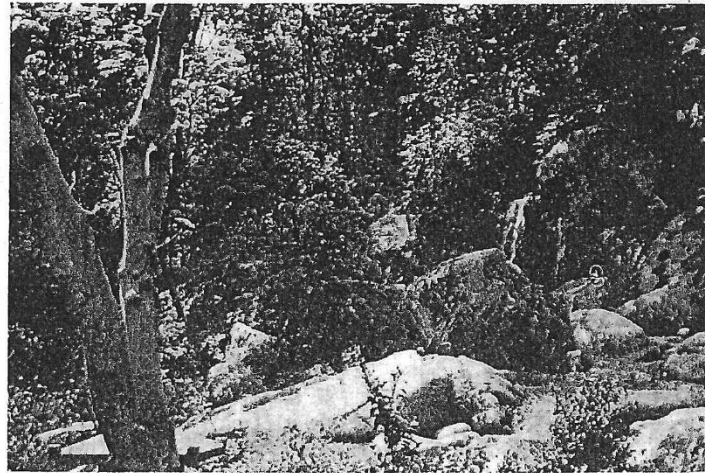
材 料

本格的な日本庭園といえばまづ石をどうするというのが第一の問題である。今回の工事には庭石と植物材料は全部現地調弁によつてゐる。(石灯籠だけは日本からとりよせた)誠に幸いまいなことには飯田氏が第一回の調査に赴いた際シアトル近隣の踏査によつてシアトルーヤキ



池中心部の景観。洲浜、脚燈籠、月見台(左正面)さくら山(その奥)中島(右手)、八ッ橋、船着場(その奥)。

マハイウエイをシアトル市から約五十哩の距離にあるスノーコールミール川のバンデラ山にすばらしい石山を、しかも殆んど従来人手の入らない新山を発見した。これは従来シアトルの造園業者の掘り出していた硬い石の山を案内された時、その山のすぐ傍に存在したのだ。日本でいえば筑波の上大島辺の花崗岩に近いもので、適当に苔もつきさびもある。玉石から七トンの巨石まで敷石も石垣も沢渡りから鏡石にいたるまで一山から、しかもト



滝口鏡石と多層塔。

ラックの横づけできる山から至極低廉に手に入れることができた。使用した庭石の数量は凡そ八百噸に及んだ。これでまづ日本から運んだ石でなければ日本庭園は出来ないだろうという考えは危惧に止まった。次は植物である。これは相当難色あることを予想していたが、当面してみると打開の途も自ら拓けてくるもので、何とか類似のもので美事に景観を創りあげた。こゝらは飯田氏の名人芸である。只もち・もっこく・しい等の常緑潤葉樹で十尺以上のものがなく、あつたとしても極めて少く、針葉樹系統は種類も数量も豊富でスグ／＼と育っている。従って深山風の植込みを作る場合も常緑針葉樹と落葉樹を主として使うことになるが、これらのものは種類が多いので樹種を選べば、かなりものが作れることはできよう。但し、現地(他のアメリカ各州も同じらしいが)ではすべて新しく植えようとする樹木が、廻り一尺以上のものは売品としては業者が用意していないので、予め根廻し等の準備が必要であり、移植の技術も日本にくらべれば幼稚である。この点注意が必要である。

予定地は植物園のかえで属群落になっていた所で、日本のみねかえでの類の大木が散在している。植物園の中に庭を作るのであるから、こちらの好きな樹を園の中からえらんで移植してよいだろうと思つたのは大間違いで、植物園がくれようという木は密植で困っているものとか近く都市計画道路になる所の樹木とか、廃物ばかりで、苗圃に日本産の木があるから使つてくれといつて見せられたのは、りようぶ等約十五種の雑木でしかも五尺位の種樹である。園長は我々が日本植物園を作りに来たと思つているかと疑いたくなる次第。郊外苗圃を駆けまわつてなんとか間に合わせようとしたが、木を買う金を仲々出し渋つて一時はどうなることかと思われた。滝流れの石組を終つて止むを得



ワシントン大学の植物園のロックガーデン。

ず現地のやぶの中からやまもみぢの類を掘り出し、漸く買い求めたいちいや・ヘムロックの類と混ぜ、滝山の植栽からとにもかくにも植え始めた。さすが飯田氏は、日本庭園に雑木を駆使して新しい傾向を生み出した名人である。現地所在の貧しい材料を活用して忽ちにして深山幽谷の気配を作りなしてゆく。そのうち日本人会からさくら七〇本の寄贈があり次第に金まわりがよくなつてどうか開園までには全区域の植栽をまに合わせることが出来



ワシントン大学植物園の桜まつり。

た。参考までにこの庭園に使用された植物を別表に掲げる。その数は樹木四三三本、株物約四〇〇〇株である。

主要局部について

築山は敷地の南よりで在来地形の小高い所を更に七尺約九〇〇〇立方ヤード土盛りして南北に三十間東西に二十五間水面から三十六尺の高さの連山に築きなした。滝

はこの築山の中腹で頂上から十二尺さりの所に貯水槽を設け、茶室からは横見の滝として鏡石のかけから落した。その落差は六尺。滝壺から溪流となつて、せゝらぎを作り奔流となり曲り曲つて渡に入り、別に築山の手から流れ入る細流と合流して水高をまして池にそゞぐ。これら滝口の石組は鏡石以外は役石という使用方をせず、ごく自然風に組んであり、滝口から溪流にかけては力強く石を用い、澗から池に近づくに従つて柔らかに使つてある。水源は水道が提供され、二吋径の管から一度貯水槽に貯えてから自然風に水口を溢れ落ちる。滝口が築山の高さから見ればやゝ位置が高いように考えられるが、現地の実情は築山の後側には急斜面の大雑木林があるので深山に懸つた滝の気分は申分なく表現できている。

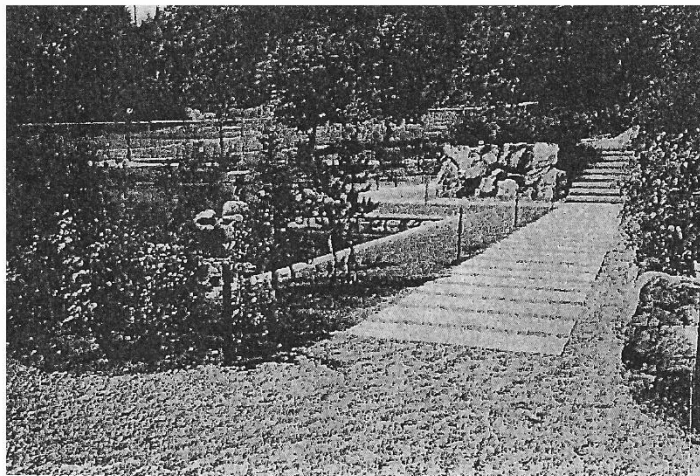
池は約八百坪、桃山期の作庭型式を幾分とり入れた廻遊式庭園で洲浜、中島、月見台を備えている。石は中島附近以外はなるべく使わず、水面近くまで播芝によつて草地とし、月見台の近くには高蒲田を作り睡蓮、華などもあしらつてある。

この庭を一望に眺めるには敷地北側の斜面の丘がよく、従つてこの部分に眺望の広場を設け視界をさまたげぬようツツジ、シヤクナゲのような低い株物を群植した。この山裾と池との間は港町の風情を表わす船付場で、山裾は高さ七尺の割石の空積で建築的な土留擁壁になつてゐる。横手から切石で山に登る階段をとり、土留擁壁の前はヨコ七尺巾一尺八寸の切石でたゞみ、池への船付場へおりの階段も同じ切石を用いている。船付左右の池の護岸は自然石を直線に沈めて水止として据え、

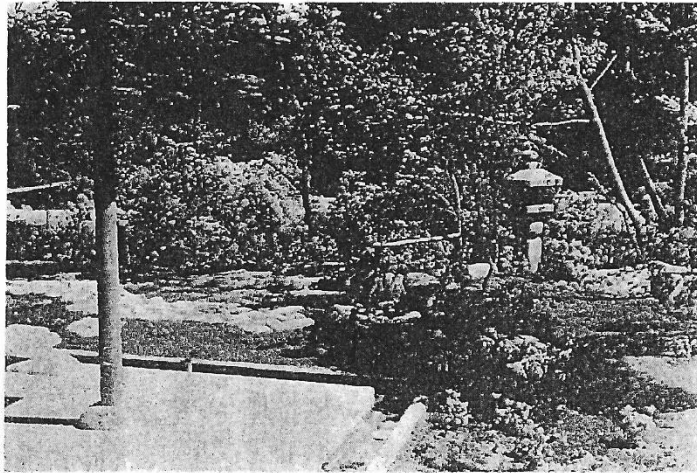
その上に切石をならべ、すべて大規模に人工的にとり扱つてゐる。

さくら山は日本人会から寄贈された六―七尺の小さなあけぼの七〇本で植栽されている。これは将来を考へて間隔を十八尺位にして植えたので、現在は非常に見劣りがするが数年後には立派なものになるであろう。

茶室は、本紙第十八号に紹介されたものであるが今回の竣工式に立礼の席の妻に東京都知事東龍太郎氏の命



池尻、船着場横。



茶室 主座。

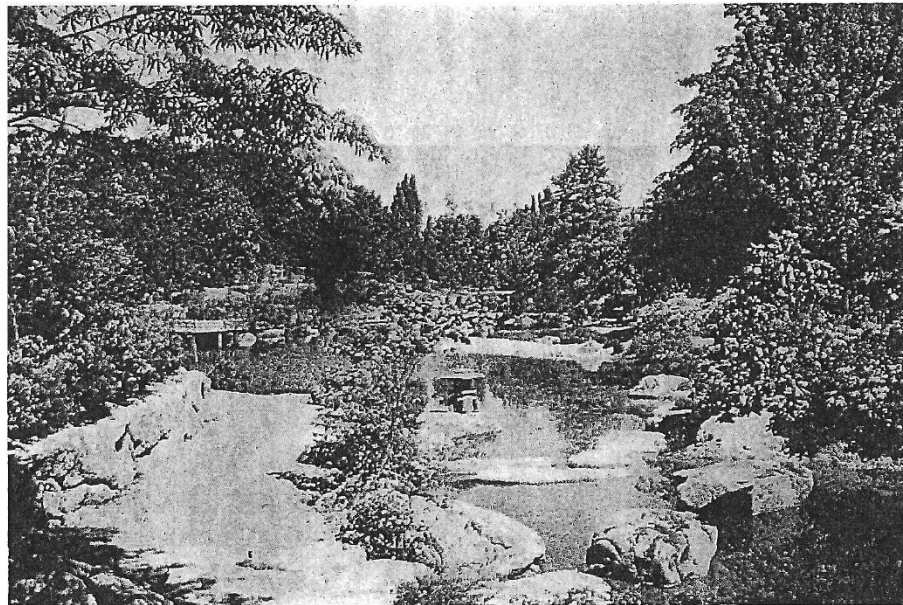
名、書による庵名額「和敬」が掲げられた。今回の工事によって立札の土間は当地の川砂利の洗出しとし、雨落は種がないので砂岩の割石を両側にまわし黒玉砂利をしきつめた。主庭は自然石の水鉢（東京都から茶室と共に贈られたもの）を寛つかいとして織部灯籠をたて、景石、置石、飛石という普通の扱い方で、植物は杉、もみぢ、を主木とし下木にはあすなろ、あせびなど、地被にはさちじそう、ゴールテリヤ、山苔を模様割とした。こ

く平凡な茶庭であるが席にいて滝の水音がかすかにきこえてくるのが何よりの風情である。この席は使用中はなるべく一般の見物人は入れないことにしたので外側に低いあすなろの生垣を作りその外から眺めるようにしてある。

灯籠は合計十基あり、そのうち永徳型泰平型の二基が神戸市から寄贈、織部一基が茶室附属品として東京都から贈られたものである。残りの七基はすべて今回東京の某石材店から取寄せさせたものである。織部と永徳各一基は茶庭に、十三層の石層塔は滝口上の丘上に隠見させ、足元二基が溪流辺と表門うち側に、雪見、おもかげ、岬灯籠が池べりに、立雪見一基が池中に配られ、泰平型の大きなものは北側の眺望よろしき岡の上に据えられた。

竣工式及びその後

かくして六月五日これらの工事が完了し盛大な竣工式が開催された。「……私たちの二十三年間の長い間の夢が今現実となって私たちの前に現われた……」船付場に臨時に設けられた式場から植物園後援会会長エドワード・ダン氏の祝辞が読みあげられ、クリントンシアトル市長、国務次官補ピーターソン、武野繪領事などの来賓から祝詞がこれに続き、功労者飯田寅三郎氏への感謝状が贈られ、又当日日航機によって到着した東龍太郎東京



池の上部の景観。

都知事の撰並びに書による庵名額「和敬」が、武野燾事の手からクリントン市長に贈呈され、参会者二五〇〇人の喝采のうちに、この海外で最大のしかも本格的な日本庭園が公開された。

最近転任のため帰朝された前シアトル総領事、武野燾治氏の談によれば、この庭園は開庭後日を追うて益々好評を博し、シアトル一の名所として今や合衆国西部諸州は勿論カナダにいたるまで名声喧伝されて、訪れるもの連日数方を数える状況である由、又現在は無料公開であるが、入場者の取締り、案内清掃等すべてガーデンクラブの令夫人達の奉仕で理想的な管理が行われているそうである。いつまでもそのような状態が続くものとは思われないが、市当局や植物園当局よりも市民そのものが、自分達の貴重な財産であるとの意識から、これを守ろうとする真のデモクラティックなシテイズンシップが伺われることは羨望この上ないことである。

「日本庭園は作ることより出来たものを育て管理して行くことの方がよほど難しいのです。私たちはこれを作りました。しかしこれを育て下さるはあなた方です。どうぞ今後の管理をよろしく願います」と飯田氏が関係者一人一人に説いておられたことであつたがこの分で行けば杞憂に止るかも知れない。そして未永く両国民間の理解の媒体となり、日系の人達の心のふるさととして苦むし、風情を添えて存続されるならば、当事者の一人としてこれにまさる欣びはない。

(東京都公園緑地部技師)

THE JAPANESE GARDEN IN SEATTLE

By Nobumasa Kitamura

Keiko Minami Page, (2009), Shizue Prochaska, and Julie E. Coryell

*[Note: translators added information within brackets for clarity]****Gai Yō, (Outline) Introduction***

From Shōwa Year 12, [1937], the association of volunteers called the Arboretum Foundation projected to construct a Japanese garden within Washington Park Arboretum [of the University of Washington in Seattle]. The Japanese consul general at the time promised to assist them [and visited Foster Island as a prospective site.] Although world affairs intervened, after the war, the dream revived. From around 1956, Arboretum members started saving funds from garden tours and other donations.

Then Mr. [Tatsuo] Moriwaki, *Bucho*/Director of the Tokyo Metropolitan Park Department Green Spaces Division, visited the United States in the summer of 1958. In Seattle, the mayor and citizen volunteers showed Mr. Moriwaki the site of the prospective Japanese garden and asked for his opinion. He confirmed the site was promising for a Japanese garden, feasible for design, and likely to contribute to international goodwill. He promised to assist the project and returned to Japan.

In the spring of Shōwa Year 34 [1959], to make the first step toward construction of the garden, the Tokyo Metropolitan Government donated a teahouse. This I described in issue Number 18 of *Toshi Kōen/Public Parks*. Then the American request made through the Ministry of Foreign Affairs for a Japanese Parks [landscape] engineer to construct a garden came to the Tokyo Metropolitan Park Department. After many discussions, by the end of September, we decided to send Mr. Torasaburō [Jūki] Iida, as the chief technical expert, and me, from the Tokyo Metropolitan Government, as an assistant.

To avoid starting construction in winter, we decided to wait until the following March. Meanwhile, we planned to prepare the garden design as much as we could in

Tokyo, and to send Mr. Iida to visit the site within the year for research and preliminary work. Accordingly, Mr. Iida flew to Seattle on November 27, and stayed for two weeks, arriving in Tokyo on December 20, 1959. He made sure that our prepared garden design was generally compatible with the actual site, and in order to start full-scale construction in March, he selected the landscape gardeners, ordered work for engineering the foundations, and inspected garden materials. Shown a new area in the vicinity of Bandera Mountain along the Snoqualmie River that could produce rocks suitable for the garden, he left instructions to transport rocks to the site. Mr. Iida returned to Japan at the end of the year. His ability to survey and make arrangements in advance was the number one reason for the swift construction of the garden.

Starting in January of Shōwa Year 35 [1960], we revised some parts of the original design based on Mr. Iida's investigation and carefully prepared for the project. We two, Iida and I, departed Haneda Airport on March 7, arrived in Seattle the next day, and immediately set to work on the construction. Preparation of the land for the garden had already begun according to Mr. Iida's instructions. Also, thirty truckloads of rocks from Bandera Mountain had been transported, so we could immediately start installing the waterfall. I have to say that while I stayed in Seattle it seemed just a preliminary preparation period. I described the first half of the construction in issue Number 24 of *Toshi Kōen*. [His complete article titled "*Seattle Correspondence*" is included in Japanese on p. 113 with excerpts in English specifically about his Seattle experience on p. 121.]

The construction began in earnest in the last half of the period and was completed with amazing speed by Mr. Iida "braving the battle alone." During that period, we faced a [funding] crisis and potential setback, due to a misunderstanding with the Arboretum. Because of the strong backing of the Japanese Consul General, the enthusiasm of the Foundation representatives, and Mr. Iida's drive, as well as his general popularity, the construction progressed rapidly in the last half of May. The City put a chain-link fence around the garden and readied a parking lot and a walking path. The City Water Utility provided abundant water for the waterfall for free. Seattle City Light donated garden lamps and power.

As construction progressed, newspapers and media began to report on conditions. Consequently, donations and offers of assistance from various sources increased rapidly. Once they saw the value of investment in the enterprise (though the word “investment” was not appropriate here for public works), those who had been just watching from the sidelines at the beginning became competitively helpful. I thought I saw a part of the American character here.

Meanwhile, Mr. Iida’s trusted associate and garden master, Toyokichi Matsumoto, arrived in Seattle after completing the tea garden [at the Embassy] in Washington, D.C. to join Mr. Iida to finish this garden. Matsumoto displayed his special skill in constructing the Japanese tea garden around the teahouse, the one job local workers could not do. [Iida had him assemble the stone lanterns and tower.] The garden was finally completed on June 5.

[In all] the period of construction lasted ten days for Mr. Iida’s first investigation and arrangements, and 90 days of full-scale construction between March 8 and June. This means that the garden was completed in just six months from first arrival of materials (delivered before the full-scale construction began). By the way, according to the original design, a few buildings such as the *kyukeisha*/rest house, clubhouse, or pavilion, and *setchin*/toilet for the teahouse [usually part of a *machiai*/waiting hut] have not yet been completed. However, since they already have prospective donors, I think these additions will be made soon. The expense the Arboretum has paid in cash during this period came to about \$200,000. Including tangible and intangible support and volunteer work, the total cost would be well over \$300,000. This compares to 100 million plus tens of millions of yen, suggesting that the construction has cost more than one million yen each day. If we had carried out this project in Tokyo in the Japanese way, it would have taken two to three years.

Shikichi, The Site

The University of Washington Arboretum where this Japanese garden has been built is located within Washington Park, near Union Bay of Lake Washington. The Arboretum, organized in 1934-5, comprises 316,000 *tsubo*/230 acres or 92 hectares of

City parkland and remains open to the public for free. The Arboretum Foundation, which sponsored this project in Seattle, also includes members of garden clubs, which are said to exist in every city in the United States. About 2,400 plant-loving volunteers enthusiastically promote the Arboretum through donations of funds and labor. The Arboretum is loosely divided into various gardens featuring azaleas, cherries, camellias, rhododendrons, pine and oak groves, and more, uniting the whole area as a park in the general style of an English garden. Other than the paved Washington Boulevard running north to south and one main road through the park parallel to the Boulevard, *shibafu*/lawn covers the whole Arboretum. With 500 species of trees and 1,650 kinds of shrubs, all well-kept and well-labeled, the Arboretum cordially welcomes visitors.

The Japanese Garden site used to be a swamp with surrounding hills covered with a natural forest of native maple trees, totaling about 6,000 *tsubo* [actually about 3.5 acres or 1.4 hectares]. On its designated hillside place, securely surrounded by a chain-link fence, the teahouse stood alone.

Sekkei, Design

Other than requesting “an authentic Japanese garden,” the Arboretum members made no specific requirement of the garden design. Even during construction, they left everything up to us. Initially we studied Mr. Moriwaki’s reports, and then from the many photos and site map sent to us, we realized a design for a public park. We saw right away that improving the existing swamp into a pond would suit for a stroll garden. Based on these documents, the Tokyo Metropolitan Government asked Mr. Kiyoshi Inoshita, with help of following gentlemen: Jūki Iida, Iwao Ishikawa, [blueprints], Masatomo Ueno [engineering], Chikara Itō, [structures], to examine the project from every direction and to prepare what turned out to be 26 pages of blueprints, including basic planning manual, partial structures, specifications, and even calculations for excavations. [The package preserved in Seattle contained 36 or 37 pages.] The design was, of course, slightly revised at the site, but essentially executed almost exactly as had been planned in Tokyo:

“Originating from the mountains, a stream becomes a waterfall, then a brook, rinsing the foot of a teahouse. The brook descends a ravine, then flows into shallows, forming a backwater to a lake in the mountains. Along the lakeshore there is a cape, a cove, a cliff. It levels out and eventually presents the scene of a village with a cherry orchard, an iris bed, a moon-viewing platform and an island connected to both shores by two different kinds of bridges. At the end of the lake, there is a boat landing with cut-stone pavement suggesting a harbor town. From there water flows out into the ocean.”

Sekō, The Construction (People and Machines)

Among the local gardeners and garden builders, we chose Yorozu Gardening Company as general contractor, hired Dick Yamasaki for stonework and K. Ishimitsu [and Sons] for carpentry. All of them were likable *nikkei*/Americans of Japanese descent and Japanese. The first thing which surprised me, was how high the wages were: the lowest-rank laborer earned \$1.50 per hour; a gardener, \$2-3 per hour; a carpenter, \$3-7 per hour; and a driver, more than \$3 per hour. Compared to these rates, the rental fees for the machines were quite reasonable: a dump truck (about 8 tons) cost \$12 per hour; a bulldozer, \$12 per hour; and a tractor, \$7.60 per hour. Consequently, workers were unwilling to do heavy work. No matter how pressed we felt, no more than twelve workers appeared at the site each day. They did not hire more workers. Probably because of differences in lifestyle, the workers could not bend down to squat or lift things. Thus, we had difficulty spreading the stones evenly on the *suhama*/cobble beach, placing stepping-stones, or planting where we could not use machines. While machinery was operating, the workers just watched, doing nothing.

In contrast to worries about manpower, the machines were admirable. For whatever purpose, one could easily rent machinery appropriate for the work. Skilled drivers of tractor or bulldozer were readily available. Although Mr. Iida's charismatic personality and his flexible management skills obviously contributed to the rapid completion of this construction project, the efficiency of the machines was a major factor as well. Of course, the work done tended to be rough without remedy. We used on our site trucks, tractors, dump trucks, bulldozers, crane, tampers, etcetera. Among these, trucks, dump trucks and bulldozers were useful as we all know. We used handheld tampers for packing small

stones and sand into the backside of stonewalls and for pounding cement. I was curious how they would handle a huge garden rock. For the largest, the *kagami ishi*/mirror rock [with a smooth reflecting surface for the waterfall], weighing about seven tons, they rented a huge 35-ton crane with a 60-foot reach and with no trouble installed the rock. It was indeed possible to place stones up the hillside, even from a considerable distance. The rental of this machine cost \$200 a day including two operators. This might sound expensive, but the work was done quickly, so it was economical after all. Working together skillfully, the two operators responded well to our detailed requests. Since the crane lifted rocks with chains wrapped directly around them, the moss could drop off and the surface scratched. One needs to be very careful when wrapping rocks with chains. Incidentally, such huge cranes present problems of entry and placement.

Regularly used all over the United States for garden construction, the backhoe was most useful on our site and became so in our future garden construction. We ought to call it a tractor with a backhoe attached. With a 50 cm-wide shovel [20 inch] that has an attached bucket shaped like the lower beak of a pelican, it can dig holes, clear the bottom of a pond, and remove dirt. One scoop by the hoe makes a big enough hole for a small tree. And with the dirt dug from the ground in the bucket, it can turn 120 degrees to drop the dirt to a side. By wrapping a chain around the backside of the bucket, it can carry rocks weighing up to one ton. Placing the rock, and by pulling, pushing, or hitting rocks with the tip of the hook, it can do really efficient work on small stonewalls and shorelines. If an approach is available for the machine, it is also convenient for planting trees.

The rainy season in Seattle starts in December and lasts until around February. I have heard that the precipitation that year was especially heavy. Even in March, we seldom had clear skies, only two to three times a week. Although workers came rain or snow, rain turned the clay soil into mud. Often the machines stuck, unable to be pushed or pulled out of it. The temperature in springtime in Seattle was lower than in Tokyo by about five degrees Celsius and the cherry trees bloomed one week later than in Tokyo. Known as a cool summer resort, I heard that there are only a few days on which one wants to remove one's jacket. They seem not to have an extremely dry season either. I

was told that except in extremely cold weather, if irrigated, all year long they could plant their gardens.

Zairyō, Materials

In speaking of a genuine Japanese garden, the foremost decision is what to do with the rocks. For this construction all the garden rocks and plant materials were obtained locally. (Only the stone lanterns and tower came from Japan.) Fortunately, on his first visit to Seattle, Mr. Iida was shown Bandera Mountain along the Snoqualmie River about 50 miles from Seattle where they discovered a wonderful new source of suitable rocks. The granite rocks were similar to the ones from Kami Ōshima in Tsukuba, Japan, covered with just the right amount of moss and *sabi*/colored oxidized mineral on the surface of the rocks [to look aged]. We were able to acquire all the rocks, from pebbles to the huge rock of seven tons, the *kagami ishi*, paving stones, rocks for walls, stepping-stones of the stream, all from one area. [Pavers came from Wilkeson Quarry, near Mt. Rainier; the andesite for the rock wall, from Black River Quarry near North Bend—RIY.] Furthermore, this new area was accessible by trucks and the rocks were very inexpensive. We used as much as 800 tons of garden rocks, ending our fear about building a Japanese garden without rocks from Japan.

As for the plants we expected great difficulty in obtaining them. However, once we started, our path opened up naturally. Mr. Iida's expertise was to use and combine compatible materials to create beautiful scenes. Few if any evergreen broadleaf trees over ten feet high were available, such as *Ilex integra*/holly, *Ternstroemia*, or *Chinquapin*/species in *Fagaceae* family/beeches, although conifers were plentiful and growing well. To create a grove of trees to simulate the scene of a deep mountain, he could use mostly conifers and deciduous trees. By choosing the right kinds of trees from many varieties, it was possible to make a decent scene. However, local nurseries (it seems the same in other states) have no trees with a [trunk] circumference of over one foot for sale, so special arrangements for transplanting needed to be made ahead of time. Furthermore, their techniques of transplantation were crude compared to those of Japan.

The site included families of maples growing in groups. Some large trees, such as *minekaede*/*Acer tschonoskii* or Japanese vine maple studded the area. Although we were

building a garden within the Arboretum, it was a big mistake to think we could transplant whatever trees we liked from anywhere in the Arboretum. All the trees they offered were from overcrowded areas or from a prospective highway, trees they were to discard anyway. What they showed us from the nursery as Japanese trees to plant in the garden were *Clethra*/Summersweet and about 15 other kinds of miscellaneous small trees, only five feet tall. We wondered if the president of the Arboretum expected us to build a garden with only Japanese trees! We searched the nurseries in the suburbs for better materials, but the budget for trees was very tight. At one point, we really worried if we could complete the project.

After finishing the rocks for the waterfall, we dug out maples *yama momiji*/*Acer palmatum var. matsumurae* from the local bushes. Then we mixed them with other trees that we finally managed to purchase, such as *Taxus cuspidata*/Japanese yew, Pacific region, and *Tsuga heterophylla*/western hemlock to begin planting from the waterfall area. As expected, Mr. Iida did a splendid job as a grand master who started a new trend utilizing *zōkibayashi*/woodlands in Japanese gardens. In no time from the meager local materials, he created the atmosphere of a deep mountain. Shortly after, a Japanese-American association [Japanese Community Service Organization] donated seventy cherry trees, and gradually, our financial condition improved. By the time of the opening, we were able to complete planting the whole garden. For reference, I listed the plants used in this garden [see Plant List, p. 135]. We used 423 trees and about 4,000 shrubs.

Shuyō Kyokubu ni tsuite, About the Main Features

We added about 9,000 cubic yards of dirt onto the existing hill on the south side of the site and created a range of hills, 60 cubic yards in length north to south and 50 cubic yards east to west. The height of the hills reached 36 feet [11 meters] above the newly created lake. In order to make the waterfall, we installed a water tank in the middle of the hill twelve feet from the top, and let the flow fall from behind the *kagami ishi, yokomi no taki*/water falling over one side as viewed from the teahouse. The water drops six feet or 2 meters. From the basin below the waterfall, the water becomes a stream and then a brook, makes several turns and finally, flows into the backwater. There, the stream meets another small stream, increases in volume and joins the lake.

Except for the *kagami ishi*, we made the placement of rocks at the waterfall look natural, without defining each rock as traditionally done. We used rocks to create a powerful impression from the top of the waterfall to the brook, and then a softer impression from the backwater to the lake. A two-inch water pipe filled the water tank with tap water, which overflowed the top of the tank naturally. One might think that the top of the waterfall is rather high considering the height of the hills; however, behind the hills there is a forest on a steep slope, so the setting evokes an atmosphere of a waterfall in a deep mountain quite satisfactorily.

Around the lake of about 800 *tsubo*/~.5 acre, ~.2 hectare we created a stroll garden, drawing on a somewhat *Momoyama era*-style design, equipped with a *suhama*, and *nakajima*/middle island. The shoreline included rocks at the lake edge and seeded grass down to the water edge. We made an iris bed and also added water lilies and reeds.

As the north hillside presents a panorama of the garden, we formed an open space there [on the site of the unbuilt pavilion] and planted groups of low bushes such as azalea and rhododendron that would not obstruct the view. Between the foothill and the lake we created a *funatsukiba*/boat landing to convey the atmosphere of a *minato machi*/harbor town. Made of large cracked rocks piled seven feet high without mortar this foothill functions as a retaining wall. We built stairs with *kiri ishi*/cut stones climbing up the hill sideways and laid cut stones, seven-feet by 22-inches, in front of the retaining wall. [These are sandstone.] We used the same stones for the stairs going down to the boat landing. At the shore on both sides of the boat landing, we sank natural rock straight down and laid cut stones on them, for the contrast of an artificial treatment to the area.

A Japanese-American association [Japanese Community Service Organization] donated [and helped plant] seventy Akebono cherry trees six to seven-feet high. Keeping in mind their future growth, we planted these trees eighteen feet apart so currently the orchard does not look so great. However, in several years, it will look splendid.

The teahouse I described in issue number 18 of *Toshi Kōen*. In the ceremony celebrating the end of garden construction, a wooden plaque naming the teahouse *Wa Kei* [Harmony and Respect] was presented and mounted above the *ryūreiseki*/the seating area

outside the tea room. Tokyo Metropolitan Governor Ryūtarō Azuma, named the teahouse and personally brushed *Wa Kei* in calligraphy. The ground of the outside seating was paved with exposed aggregate concrete, showing gravel from a local river on the surface. Since there is no gutter, we covered the area where rain drops down from the edge of the roof with black pebbles bordered by cut sandstones on both sides.

In the main garden we installed a natural *mizubachi*/stone water basin, a gift included with the teahouse from the Tokyo Metropolitan Government with *kakehi*/bamboo water pipe, and an Oribe-style stone lantern. We placed traditional *keiseki*/decoration rock for viewing, *tatami ishi*/flat stones for pavement, and *tobi ishi*/stepping-stones. The main plants in the tea garden included Japanese cedars and maples; the shrubs, *asunaro*/*Thujopsis dolabrata*, or a species of cedar and *asebi*/*Pierus japonica* or Japanese andromeda; the ground covers, Japanese spurge, *Gaultheria*, and moss. Although it is an ordinary tea garden, it is poetic to hear the sound of the waterfall while sitting inside. In order to prevent spectators from interrupting the tea ceremony, we planted a low hedge of *asunaro*/*Hiba arborvitae* or *Thujopsis dolabrata*, or False Hiba. Still, observers can look into the garden.

Of ten lanterns [including the tower] total in the garden, the City of Kobe [Seattle's oldest Sister City, from 1957] donated two, one *Eitokuji-dōrō* [named for *Eitokuji*/Eitoku Temple and the *oku no in*/inner court monumental Kasuga-style lantern. [In 1964 Iida sent the Kasuga-style lantern placed by the original gate as a memorial to Carl McNeilan Ballard. As President of the Arboretum Foundation in 1957-9, he founded the Special Projects Committee to realize the garden. Mrs. Neil (Emily) Haig, chaired that committee to 1971.] The Tokyo Metropolitan Government donated an *Oribe*-style lantern as an accessory to the teahouse. We bought the remaining seven lanterns from a stone dealer in Tokyo. We placed the *Oribe* and *Eitokuji* lanterns in the tea garden. We placed the thirteen-tier [sic] stone tower partly hidden on the hill right above the waterfall; the two *ashimoto-gata*/foot-step-style lanterns by the brook and inside the tea garden by the front entrance respectively; the three *yukimi*/snow-viewing, *omokage-gata*/reflection, and *misaki*/cape lanterns by the shore; the *tachi yukimi*/standing snow-viewing lantern in the lake; and lastly, the large Kasuga-style lantern on the north hill with an excellent view.

Shunkō Shiki Oyobi Sono Go, Dedication Ceremony and Afterwards

The construction was completed on June 5, with a grand ceremony. “Our dream of twenty-three years has come true and appears as a reality before us,” Arboretum Foundation President Edward Dunn, read his congratulatory speech from a temporary stage on the boat landing. Then, dignitaries such as Seattle Mayor Mr. Clinton, Assistant Secretary of U.S. Department of State Mr. [Avery F.] Peterson, and Japanese Consul General Yoshiharu Takeno greeted the crowd. Mr. Torasaburō [Jūki] Iida received a letter of appreciation. Japanese Consul General Takeno presented Mayor Clinton a plaque for the teahouse “*Wa Kei*” (Peace and Respect) created [hand brushed] by Tokyo Metropolitan Governor Ryūtarō Azuma. With the applause of the 2,500 attendees this largest genuine Japanese Garden ever built outside Japan opened to the public. Celebrated in Seattle, its fame spread widely on the West Coast and Canada.

On his return to Japan, former Japanese Consul General Takeno reported the garden is becoming ever more popular. Many visitors come every day. Entrance is currently free. Garden club ladies manage the garden well, give tours to visitors, and clean the garden. I do not think such conditions will last permanently, but I very much envy their true democratic spirit. The citizens regard the garden as their own valuable property and maintain it by themselves, rather than depend on the City or the Arboretum.

“Far more difficult than making a Japanese garden is maintaining it. I hope for years to come you will carry out my instructions and take loving care of it,” urged Mr. Iida. If the citizens continue to look after the garden by themselves, our worry will be groundless. I hope the garden becomes a medium of understanding between the citizens of both countries for a long time. I hope this garden lasts and ages gracefully, becoming a spiritual place, reminiscent of Japanese “old home.” For me who took part, there is no greater pleasure.

Picture Captions

Picture 1. P. 77. The plaque for the [original] teahouse, *Wa Kei*, Harmony and Respect.

Picture 2. P. 78. Schematic plan of the garden. [Cf. Illustration from Iida, p.21.]

- Picture 3. P. 79. Working site at the Japanese Garden. Mr. Iida is wearing the black beret. [He wore the beret as a sign of his artistry].
- Picture 4. P. 80. Placing the waterfall *kagami ishi*/mirror rock.
- Picture 5. P. 80. Bandera Mountain quarry [located 50 miles east of Seattle along Interstate 90 Highway, then under construction, east of Snoqualmie Pass].
- Picture 6. P. 82. View [from southeast to northwest] of the center of the lake, with *suhama, misaki dōrō, tsukimidai, sakurayama, nakajima, yatsunashi, funatsukiba, minato machi*.
- Picture 7. P. 83. The *kagami ishi* waterfall with the stone tower [center background].
- Picture 8. P. 83. Rock garden and roadway in the University of Washington Arboretum.
- Picture 9. P. 84. Cherry Blossom Festival in the U. W. Arboretum.
- Picture 10. P. 84. The north end of the lake at the boat landing [stairs to the crowning viewpoint, site of the planned unbuilt clubhouse or pavilion].
- Picture 11. P. 85. Tea garden. [On left, the pillar for the roofed-over *ryūreiseki*. On right, Oribe lantern, *mizubachi*, and *kakehi*, the latter three gifts from the Tokyo Metropolitan Park Department.
- Picture 12. P. 85. The view of the lake from the south, beyond the waterfall. [Foreground shows path in front of the tea garden, *tsukimidai* to left, *yukimi dōrō*, center, *ōsawa tobi ishi*, and *suhama*.]

[Inoshita envisioned a stone tower on the mountain as a sign of a place for spiritual training or refuge. Kitamura and Iida both refer to a thirteen-tier stone tower. Not present when the tower was received and installed, Kitamura affirmed in “Seattle Correspondence” Iida’s desire to be on site to assure proper assembly. The existing tower has eleven graduated “rooflets” plus pedestal base with cube showing *bonji*/sacred Sanskrit characters for the four directions and the finial, a miniature tower shape. Not a traditional garden ornament, but a Buddhist temple reliquary or memorial with odd-numbered tiers, often thirteen or eleven. Iida had his associate T. Matsumoto place it. Whether it is complete or missing two tiers, remains a puzzle. Cf. page 141.

Keiko Minami Page first translated this article in 2009, then revised it in 2016. She gratefully acknowledged Vikki Pearce, Kathleen Smith, Julie Coryell, and J. Page.]

THE JAPANESE GARDEN—1971

By Jūki Iida and Tatsuo Moriwaki

To mark the tenth anniversary of the Japanese Garden, these two letters were published in the *University of Washington Arboretum Bulletin*, Summer, 1971, pp. 11-12. Note that the name has changed to *Washington Park Arboretum Bulletin*. Back issues from 1936 may be found on the Arboretum Foundation website. See the bibliography.



South Gate to the garden. Photo by: James Fukuda

THE JAPANESE GARDEN - 1971

JUKI IIDA

This Japanese Garden was completed ten years ago in a form of one of Japan's traditional arts, to provide an opportunity to the people in the United States to enjoy a taste of Japan.

It has never been possible to build such a kind of Japanese style garden without the cooperation of gardeners engaged in this kind of work and of other concerned persons; it is, therefore, a great pleasure to seek this Japanese Garden cultivated in the United States.

This garden appears to be well balanced at present, although its trees were too small and its stones not very good-looking at the time of its completion.

I hope the beauty of the garden will be permanently maintained through your continuous loving care. Many famous gardens in Japan, laid out hundreds of years ago, have been kept in beautiful condition thanks to garden lovers.

A water-fall was constructed in the garden by piling a large amount of soil on the southern hill. Water from this fall flows to a pond and runs into a small river. A tea-ceremony house was also built to serve as a resthouse on the hill. The pond was designed after that of the Momoyama Era in Japan (about 300 years ago). There are two small islands in the pond, with traditional Japanese bridges such as "Yatsushashi", and "Do-bashi" added. Lanterns are fixed at the tips of the islands as places to enjoy watching the moon at night. On the centre island, a gate is constructed to resemble the "Chu-mon" of the "Shugaku-in" Temple in Kyoto.

The Southern part of the coastal line around the pond is a model of a fishery village. A lantern is also put in the centre of the pond to illuminate snow-falling during the night. Various kinds of flowers are planted all over the Northern part of the garden. Visitors can view



Lake with water lilies; Moon Viewing Stand in center left. Photo by: James Fukuda

all these scenes of the garden from the top of a hill in the Northern part. An "Azuma-ya", or an arbor, has been constructed on a slope on the Western side of this garden.

Method to trim trees and flowers in the garden

Trees planted in the area covering the part from the water-fall to the pond, which has been designed as a mountainous area, should be kept as nature-like as possible. Trimming of branches and leaves should not be necessary unless they suffer damage caused by blight and harmful insects.

In the case where trimming then becomes a

necessity, only the blighted parts should be cut out. Plants in the areas around the pond should also be trimmed in a natural way.

Especially cherry trees must not be trimmed at all, unless they are damaged by blight. The reason for this is that when parts of a cherry tree are cut, it will wither entirely from the cut parts.

It has been said that it is much more difficult to preserve a Japanese Garden rather than to build one. Depending on its maintenance, I believe this garden will become one of the famous gardens outside Japan. I hope it will become one of the best Japanese Gardens in the world. Please give it all your love and care. ▲

Junki Iida

I understand that the Japanese Garden of Seattle is now marking its eleventh year since it was completed, and I can well imagine that under the excellent management the plants have fully established themselves by this time, enhancing the beauty of the Garden year after year. I sincerely hope that your Japanese Garden of Seattle will increasingly serve the citizens hereafter as a fine place of recreation.

Tatsuo Moriwaki

TATSUO MORIWAKI
Superintendent, Metropolitan
Parks Division, Tokyo

シアトル日本庭園開園50周年

口井 隆司

(在シアトル日本国総領事館領事)

1. はじめに

米国北西部の中心都市シアトル。マリナーズとイチロー選手、スターバックスやタリーズ等コーヒーショップ、ボーイング社、郊外のマイクロソフト社、国立公園レーニア山などが有名で、クールな街全米3位に選ばれた街である。

シアトル市のワシントンパーク内にあるシアトル日本庭園は、本格的な日本庭園で、今年開園50周年を迎えた。

この日本庭園の造園には東京都が深く関与しており、当時の記録は都市公園や庭園資料に残っている。当時東京都公園緑地部技士であった北村信正氏の寄稿「シアトルの日本庭園」(都市公園第26号)によると、日本庭園の計画は1937年にたてられていたが、すぐには実現せず、1958年夏に森脇東京都公園緑地部長がシアトルを訪問した際に協力を約束して以降、本格的に造園が軌道に乗ったとのこと。庭園の築造に関し日本から招聘されたのが、飯田十基氏、北村信正氏であった。飯田氏が1959年秋に事前調査を一回行い、1960年3月から造園を開始し、その3ヵ月後の6月5日には竣工式が行われている。庭園の築造に先立ち、東京都から茶室が送られており、庭園の竣工式の際には東龍太郎知事書の庵名額「和敬」が送られ、茶室に飾られた。



写真1 秋晴れの日本庭園。シアトル市は維持管理に約2,000万円、イベント等実施のために約1,300万円を予算に計上している。入場料は、6歳から17歳まで\$3、大人\$5、65歳以上\$3。



写真2 記念碑除幕のあと記念撮影



写真3 1982年に建て替えられた茶室「松声庵」。お茶のクラス、お茶体験イベント、ティーセミナーのほか、テレビインタビューや会場所などにも利用されている。

2. 現在までの50年

開園直後の1960年10月、当時の皇太子同妃両殿下(現在の天皇后陛下)が日米修好100年を機にシアトルを訪問され、当時の藤崎万里総領事がお迎えした。日系人が主催した歓迎記念式典が日本庭園で開催され、皇太子が桜

を、皇太子妃が白樺をお手植えになった。終戦間もない時期に皇太子同妃両殿下がシアトルに来訪頂いたこと、日本を象徴する桜を植えられたことは、

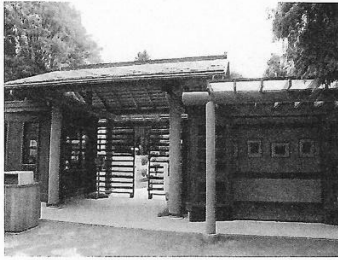


写真4 2009年にオープンしたゲートハウス。会議や展示、イベントができるタテウチ・コミュニティー・ルーム、料金を徴収する管理人事務所、資材置き場、トイレが設置されている。

当時の日本人、日系人にどれほど勇気を与えたか想像に難くない。

その後、1973年に茶室が焼失する事件が発生する。放火か火の不始末か、原因は分からなかった。1982年、アーボリータム財団、裏千家が中心となって茶室が再築された。裏千家第15代家元千宗室が再築された茶室を「松声庵」と名づけた。

庭園施設の管理者は市で、市は日本庭園諮問評議会を設置し、アーボリータム財団と協力しながら維持管理に努めてきている。2009年5月には、市、

写真左：50年前の日本庭園(都市公園26号より)・写真右：現在の日本庭園

*以下写真同じ



写真5・6 池上流側からの風景。50年前から灯籠や石の位置は変わっていない。樹が大きくなり、時の移りを感じさせる。

アーボリータム財団、タテウチ・ファウンデーション、その他多くの寄付により、庭園南側にゲートおよびタテウチ・コミュニティー・ルームが設置された。

庭園は開園当時とほとんど変わっていない。通路、灯籠、月見台、藤棚、配置された石々など、設計当初の位置にそのまま残っている。市の公園当局は、可能な限り当初の庭園としての思想をそのまま残そうとしてきたとのことである。

3. 50周年記念イベント

今年50周年を記念して、関係各主体

により、庭園においてさまざまな記念イベントが実施された。6月6日には50周年記念式典がシアトル市主催で開催され、太田清和総領事夫妻が出席した。7月10日には裏千家、淡交会、松声会、表千家が共催で七夕大茶会を開催し、8月20日には市主催の50周年記念ガーデンパーティーが開催された。9月2日からは国際交流基金、市、総領事館共催で「桂離宮写真展」が行われた。

9月16日には、桜祭り実行委員会の協力のもと、市、総領事館、および庭園と同じく50周年を迎えた日本商工会が共催で、天皇陛下のお手植えになっ

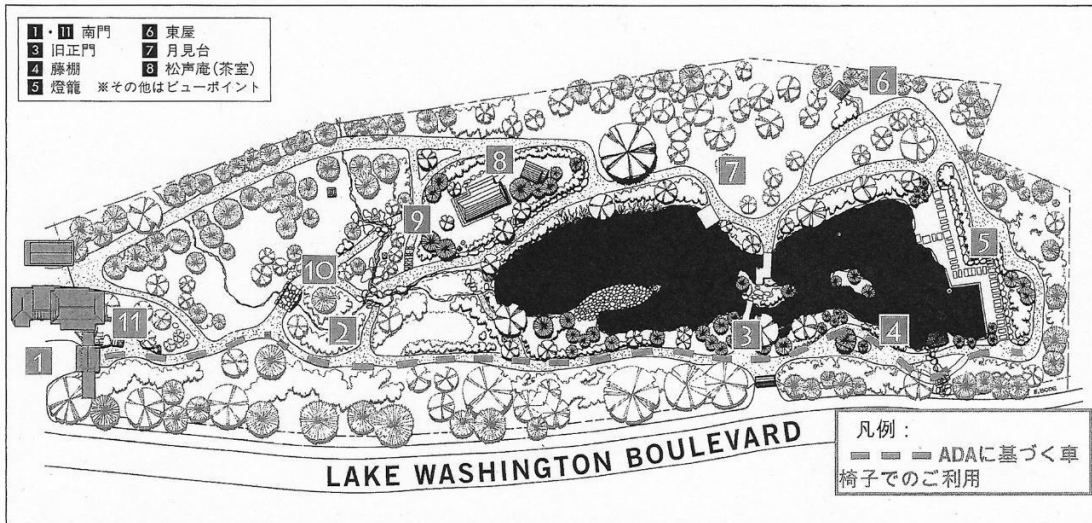


図1 現在の公園案内図 公園南側にゲストハウスがオープンした以外は大きな変化は見られない。



写真7・8 月見台、橋、岬灯籠も同じ位置に残っている。管理者は、可能な限り造園当初の思想を引き継いでいこうという姿勢で維持管理を行ってきたとのこと。

た孫接および皇后陛下のお手植えになった白樺を確認して記念碑を設置し、記念碑除幕式典を行った。また、挿し木を作り、樹勢の弱った白樺を次世代につないでいくべく、枝を切るセレモニーを行った。藤崎一郎駐米日本国大使夫妻がワシントンDCからシアトル入りして、マイク・マギン・シアトル市長夫妻、日本商工会鈴木卓郎会長夫妻、太田清和総領事夫妻とともに式典に出席した。藤崎一郎大使は式典の挨拶の中で、50年前藤崎万里総領事の息子としてシアトルに住んでいたことや当時庭園で行われた両陛下ご参加のイベントには呼んでもらえなかったことなどのエピソードを交えつつ、市やボランティアの今までの努力に感謝し、日本庭園が今後も日米両国の関係強化、相互理解をさらに深める舞台として活躍してほしい旨述べた。

日米の友好関係も、桜や白樺のように世代交代を繰り返しつつ継続していくことが望まれる。この2本の特別の

木が末永く引き継がれていくことを期待したい。

なお、式典に先立ち、茶室において大使のテレビインタビューが撮影され、また市長と大使の意見交換も行われた。茶室は茶の湯だけでなく、国際交流や日本紹介の舞台としても活躍している。

4. おわりに

50年前庭園建設の指揮をとった飯田氏は「日本庭園は作ることより、できたものを育て管理していくことのほうが難しい。今後の管理をよろしくお願いします。」と関係者に説いておられたと北村信正氏は記録している。また、北村氏は「入場者の取締り、案内清掃等すべてがガーデンクラブの令夫人たちの奉仕で理想的な管理が行われているそうである。いつまでもそのような状態が続くものとも思われないが、(中略)末永く両国民間の理解の媒体となり、日系の人たちの心のふるさととして苔むし、風情を添えて存続されるならば、当事者の一人としてこれにまさる喜びはない。」と寄稿を終えている。

現在の日本庭園は、市役所やボランティアの人々等関係者の努力により、手入れが行き届き、季節折々の美しさを見ることができる。婦人を中心としたボランティアにより、ガーデンツアーや入場者の管理、維持管理、各種の

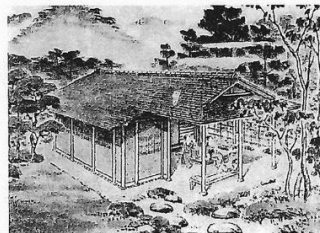


写真11・12 (左:焼失前の茶室「和敬庵」の絵 右写真:建て替えられた現在の茶室「松声庵」)

1973年に焼失した茶室は、1982年、アーボリータム財団、裏千家が中心となって再築された。



写真9・10 船着場付近

イベント等が行われている。

庭園は毎年2月中旬から11月中旬までのオープン期間に、約6万人の来訪客を迎え、茶室では茶道体験や教室、茶会などが、タテウチ・コミュニティー・ルームでは日本画教室や日本庭園レクチャー、レセプションなどが、庭園内では毎年七夕の会、月見の会などが開催され、日本の文化発信やプレゼンス向上に多大な貢献をしている。

今日、日本庭園を訪問しても、表面的には東京都ゆかりと書かれたものは見当たらない。しかし、地域の記録や人々の記憶には東京都の功績はしっかりと残っている。



SEATTLE JAPANESE GARDEN 50TH ANNIVERSARY CELEBRATION

By Consul Takashi Kuchi'i, Japanese Consulate General, Seattle

Shizue Prochaska and Julie E. Coryell, translators

*[Note: translators added information for clarity within brackets]****Hajimeni, Beginning***

Seattle: prominent city of the American Northwest. Famous for Mariners Baseball and Ichirō, Starbucks and Tully's coffee shops, Boeing, Microsoft in the suburbs, and National Parks like Mount Rainier nearby. Among all the cities in the USA, chosen third "coolest" place to live.

The authentic Seattle Japanese Garden in Washington Park Arboretum celebrated its 50th anniversary this year.

From publications like *Toshi Kōen* [*The Public Park Magazine*] and *Teien Shiryō* [*Garden Materials*], the record shows the Tokyo Metropolitan Government was deeply involved in its construction. According to an article titled, "The Japanese Garden in Seattle," written by Mr. Nobumasa Kitamura, [*Toshi Kōen*, Number 26, November 1960], planning for construction of a Japanese garden existed as far back as 1937, although it did not materialize right away. Mr. Kitamura worked as a landscape engineer for the Tokyo Metropolitan Parks Greenspaces Division. Director Moriwaki had visited Seattle in the summer of 1958. As the guest of James Fukuda [Consul General liaison staff member] he was unimpressed by the quality of small Japanese gardens and promised to cooperate in the construction of a garden. Upon his return, planning got underway in Japan.

The Tokyo Metropolitan Government invited Mr. Jūki Iida and Mr. Kitamura to oversee the construction. In the fall [from November 27] of 1959, Mr. Iida came first for a preliminary exploration of the site. Mr. Iida returned in March 1960 with Mr. Kitamura

for the actual building of the garden over three months to its grand opening on June 5th. [Iida also returned in July 1973.]

Before the garden construction began, the teahouse, a gift of the Tokyo Metropolitan Government, [built by Shimizu Construction Company] was kept in the garden. At the opening celebration, the plaque naming the teahouse *Wa Kei*, Harmony and Respect, written in calligraphy by the Tokyo Metropolitan Governor Ryūtarō Azuma, was mounted above its entry.

Genzai Made no 50 Nen, Fifty Years to Now

Soon after the opening of the garden, for the centennial celebration of friendship between the United States and Japan in October 1960, then Crown Prince and Crown Princess, now Emperor and Empress [Emeriti] visited Seattle. The Consul General serving then, Masato Fujisaki, welcomed them. *Nikkeijin*/Americans of Japanese descent and Japanese planned a grand ceremony in the Garden during which the Crown Prince planted a cherry tree and the Crown Princess planted a birch. It is not hard to imagine that their visit to Seattle not so long after the end of World War II [1945] and planting a cherry tree, a symbol of Japan, must have encouraged and given hope to the Japanese and Americans of Japanese descent of Seattle.

Since then, in 1973, the teahouse burned by accident. By 1982 [1981] the Arboretum Foundation and Urasenke Foundation of Kyoto led the way to rebuild the teahouse. The Fifteenth Grand Master, Hōunsai Sōshitsu Sen, named it *Shōseian*, Arbor of Murmuring Pines.

The City of Seattle manages the garden. The City set up a Japanese Garden Advisory Council, to maintain and manage it together with the Arboretum Foundation. In May of 2009, with donations from the City, Arboretum Foundation, Tateuchi Foundation, and many individuals, the new gate and Tateuchi Community Room were built at the south end of the garden. The garden design itself has not changed much. The path, stone lanterns, *tsukimidai*/moon-viewing platform, *fujidana*/wisteria arbor, rock arrangements, all remain in their original places. According to the City Department of Parks and Recreation, they have tried as much as possible to retain the original idea as built.

50 Shūnen Kinen Ibento, Fiftieth Anniversary Commemorative Events

Various committees supporting the garden planned several special events to celebrate the anniversary in 2010. On June 6th, the City hosted a reception which Consul General Kiyokazu and Mrs. Ōta attended. On July 10th, four schools of *Chadō* Way of Tea, Urasenke, Tankōkai, Shōseikai, and Omotesenke collectively celebrated the Tanabata Festival. On August 20th, the City of Seattle sponsored a garden party. For two weeks from September 2nd, the International Exchange Foundation, the Japanese Consulate General, and the City of Seattle sponsored the display of the Katsura Rikyū Photo Exhibition.

Finally, on September 16th, with the cooperation of the Sakura Matsuri Committee, the City, the Consulate General, and the Japanese Business Association, which also celebrated its fiftieth anniversary, jointly unveiled new plaques for the cherry and birch trees planted by the Emperor and Empress. At the same time, a branch was cut from the aging birch to propagate for future generations.

Japanese Ambassador Ichirō and Mrs. Fujisaki flew to Seattle from Washington DC to join the celebration with Seattle Mayor Mike and Mrs. McGinn, Japanese Business Association President Takurō and Mrs. Suzuki, and Consul General Kiyokazu and Mrs. Ōta. Ambassador Fujisaki reminisced about his experience in Seattle fifty years ago as the son of Consul General Masato Fujisaki. He mentioned that he had not been invited to the Emperor and Empress' visit in the garden. He thanked the City and volunteers for their efforts all the years maintaining the garden and he expressed his wish that the garden would serve as a platform to strengthen Japan-U.S. relations and deepen mutual understanding.

"May the friendship between the U.S. and Japan continue for generations to come just like the cherry tree and birch tree. I hope these two special trees will thrive for a long time."

Before the celebration took place, an interview with Ambassador Fujisaki was filmed in the teahouse. Then he and Mayor McGinn enjoyed conversation. Not only for tea, the teahouse serves as a place for international exchange and as a stage to introduce Japan.

Owarini, Conclusion

[In his 1960 article] Mr. Nobumasa Kitamura recorded that Mr. Iida, the leader of garden construction 50 years ago, explained to the parties concerned that “The Japanese Garden is more difficult to maintain than to construct. Please do your best to maintain it in the coming years.” Mr. Kitamura also noted that he was told that “the control of the visitors, guiding, and cleaning, are all done by women volunteers of the Garden Club and they maintain ideal management. This condition is not likely to last forever... I hope the garden becomes a medium of understanding between the citizens of both countries for a long time. I hope this garden ages gracefully, becoming a spiritual place, reminiscent of Japanese ‘old home.’ For me who took part, there is no greater pleasure,” Mr. Kitamura concluded.

At present the City and volunteers maintain the Japanese Garden well. As a result of their efforts, visitors enjoy its beauty and seasonal changes. Volunteers, who are still mainly women, conduct garden tours, contribute to governance, and organize many events.

Open every year during the period from mid-February to mid-November, the garden welcomes about 60,000 visitors. [Normally open from March 1-November 30, in the last decade attendance has more than doubled.] Within the teahouse, tea groups offer demonstrations and tea ceremonies. The [new] Tateuchi Community Room is used for Japanese painting classes, lectures on the garden, and receptions. Inside the garden every year celebrations of festivals like Tanabata [Star Festival, July 7th], and Tsukimi [Moon-Viewing, late August or early September] greatly contribute to understanding Japanese culture and celebrating its traditions.

Today, when you visit the Japanese Garden, you will not find any writing about the connection with the Tokyo Metropolitan Government. But the meritorious achievement, the gift of design and installation, endures in Seattle’s history and people’s hearts.

Picture Captions

Page 103 [47 of the original article]:

Picture 1. View of the garden on a beautiful autumn day. The City of Seattle appropriates annually about \$200,000 to maintain and about \$130,000 for events, etcetera. The entrance fees range from \$3 for children 6-17 years old and seniors, to \$5 for adults. [A season pass is available for \$20].

Picture 2. Unveiling of the commemorative plaque at the cherry tree. From left, Mr. Christopher Williams, Department of Parks and Recreation Acting Superintendent, Mayor Mike McGinn, City of Seattle, Ambassador Ichirō Fujisaki and Consul General Kiyokazu Ōta, Foreign Ministry of Japan.

Picture 3. Rebuilt by 1982, Teahouse *Shōseian*, used for tea classes and ceremonies, television interviews and meeting place.

Page 104 [48 of the original article]:

Picture 4. The gatehouse opened in 2009. There is a Tateuchi Community Room for meetings, exhibitions, and events, a ticket booth, offices and storage for staff, and [long-awaited] public toilet.

Pictures 5, 6. View from the upper [south] stream and pond. The placement of stone lanterns and rocks remain unchanged for 50 years. The growth of trees reveals the passage of time.

Plan 1. The garden at present. Except for the new gate house, the plan does not differ from 1960. Inset: The dashed pathway indicates wheelchair access according to the ADA [American Disabilities Act of 1998]. Key: 1 and 11 South gate outside and inside. 3. Old original gate. 4. Wisteria Arbor. 5. Stone lantern [Kobe Friendship Lantern at north hill and prime viewpoint]. 6. *Azumaya*/shelter. 7. Moon-viewing platform. 8. *Shōseian*, teahouse [and garden. 9. Waterfall. 10. Pre-existing Works Progress Administration stone bridge.]

Page 105 [49 of the original article]:

Pictures 7, 8. Moon-viewing platform, bridges [Left, zigzag plank and Right, earthen], and *misaki dorō*/cape lantern remain in the same place. As much as possible maintenance managers have preserved the original plan.

Pictures 9, 10. Boat landing area.

Pictures 11, 12. Left, Teahouse named *Wa Kei* before the fire of April 1973. Right, rebuilt as *Shōseian* by the Arboretum Foundation and Urasenke Foundation of Kyoto in 1982.

Note: Mr Kuchi'i's mention of the original wooden sign led to its restoration by Louise Kikuchi. It now hangs under the protective eave of the Tateuchi Common Room, visible to all entering the garden. The sign reads:

UNIVERSITY OF WASHINGTON
ARBORETUM
Japanese Garden
CONSTRUCTED THROUGH THE COOPERATION
OF PRIVATE INDIVIDUALS AND COMPANIES
THE CITY OF SEATTLE AND THE UNIVERSITY
THE PEOPLE OF JAPAN
CONTRACTORS LANDSCAPE ARCHITECT
YOROZU GARDENING CO JŪKI IIDA
SEATTLE TOKYO

シアトル通信

北米シアトル市ワシントン大学附原植物園内日本庭園に、東京都から茶室を贈ったことは、本誌十九号で紹介したが、その日本庭園が目下日本人の手で着々進められている。日本庭園の設計は井下清先生指導のもとに飯田造園事務所飯田十基氏の手もとでまとめられたもので、同氏は東京都公園緑地部の北村信正技師と共にシアトル市に滞在、この庭園の築造に専念している。

このシアトル通信は、北村信正技師よりの便りをまとめたものである。

三月七日

DC7Bのお客は私たち二人の外に貿易関係の人が一人だけで、これにスチュワードが三人もつくのですから、席も三人分をとつてユーユー横になるし、いづれ劣らぬ美人連中の(一人はプリンデでした)サービスマンで悪かろう客がなく、特別仕立の太極旅行でもこうまで行かないと思ひました。アンカレデでは、給油のため一時間休みましたが、空港の食堂で朝めし(アラスカ時間では午後一時)を食べただけで、外へは出してくれませ

んでした。

入国手続と防疫手続きはアンカレデ、税関だけシアトルですのですが、これも簡単です。東京を発つてから一八時間目にシアトルに着きました。これは雨です。領事館から福田氏、日航の真野氏、Contractorの方氏と山崎氏、ArbournumのSorrellさんの出迎えをうけて空港から街へ向いました。このhighwayは一方二車線の四車線が右側通行、空港から直ぐまで1mile位あります。空港から暫らくの所で大きな立体交差があつてhighwayは高架になります。高架は二段で、街の東海岸ソイにパイパスになつて、北に向います。車はそれに入らずに街に入ると、街外れに drive in theatre が見えます。雨が降るのに映画がうつつていますが、これは又何かの機会に見せてもらいたいと思ひました。街の中心部は神戸そっくりで、丘を背にした急坂の多い所です。宿舎について旅装をといたのは、もうシアトル時間で二時すぎでした。

三月八日(火)

どうもまだ時間の調節がからだにピッタリしないで妙です。ホテルの下のコーヒー店でドーナツをたべて朝食にし、午前中領事館へ出頭して挨拶しました。飯田氏の病気が新聞に出ていたとかで、みんな心配していたようです。午後ほとん

かく現場を見ようというので Contractor のミスターエロズと福田氏と arbournum へ行きました。二世は片言で日本語を話しますが、飯田氏の言うことは解り難いと言をかしげます。まだ雨が降っているので、現場はドロドロです。池は半分位は掘つたり埋めたりで形を変えており、滝山も富士山のようにスリパチに土が盛りあげてあります。

一月二日、雨や雪が多くて、殆んど晴れたことがないので予定より遅れているようです。石は三〇台位山出しがしてあります。結構使えるようです。沼の底はヘドロですが、その下は案外に固く、池の外から土を入れてゆくと、押し出されて池の中心に流れ出して行きます。池縁に石を置くことがうまくできるかどうか難点です。

その夜、領事館の福田氏の私宅へ招かれ、その帰り途、日系人の経営する Imperial club というボーリング場へ案内されました。今アメリカでは、おそろしく一番ポピュラーで盛んな運動だろうという事で、一仕合各人五〇セント(一八〇円)といひますから、東京の外苑のボーリングより安いでしょう。大人が pool table をたのしみ refresh して生活を enjoy するのだという、こちらでの常識が、飯田さんには夜遊びと見えるらしく、明日の仕事は眠いだらうと、心配しています。

ボーリング・アリーは、全部で二四本ありますが、フルに使つていました。ギヤンブルも適当に行はれていました。Sheridan beach というワシントン湖畔の Mr. HANSON さんの邸宅を見ます。たいへんな日本マニヤで、よるこんで私たちを各部屋に案内してくれる。彼等の家庭では、こうした好みは、すべて女主人の design に制せられる由だが、ここでも Contractor のミスターエロズが、いろいろ相談しているのは Mrs だけ。Mr はにやにやして傍で聞いてる風景。

部屋まじきりに障子を使い、夫人の bedroom は壁紙がこけし模様であつたり、大名行列の巻物を壁かざりにし、山水二幅の掛軸をさげ、軒先に鳴子をおくというようにすべてが Japanese influence (と彼等は云つてゐる)。然し、家を大切にメンテナンスすることは驚くばかり。三年前に作つたという家が、出来たてのようにキズ一つない。しかしこれだけの邸宅をかまえていると税金はものすごいそうです。

庭は勿論、日系のガーデナーにやらせる位だから、日本庭園らしくしたいのだらうが、日系のガーデナーもそこまで判つていないので、石組などはやはり奇異な感じがする。組むというより、張りつけることの方が多く、大小とりませてアクセントをつけるようなことがない。

あかまつに似せて Juniper や White pine, Alpeupin などを作り、竹(オレゴン)からとりよせる(を借り)ています。芝は、ケンタッキーブルーグラスとペントを主に使っているようですが、これで街中が年中緑で美しい。街には街路樹が全然なく、古い住宅地に僅かばかりあります。また全然芽が動いていないので、何もつかりません。然し乍ら、公園や図書館というような public の建物はみんな後退して、それぞれ前庭に立派な green をもっているの、街路樹などなくともよほど美しい。

三月九日(木)

もの珍らしさでコーヒーする故か、仕事に気がなる故か、どうもネツキが悪くて軋々としながら二時頃まで、それでも朝はグッスリ眠れたようです。

朝起きて下のロビーに出ると、いつも数人のとしよりが、何をすることもなしにイスに腰かけている。天気の良い日には、この附近は殊にたくさん散歩したりベンチに腰かけています。これはみんなひとりぼっちで社会保証で余生をくらしている人たちです。若い時はみな働いている会社なり雇い主が、俸給の二割を政府へ納めるようですが、六五才になると職場からも家庭からも追はれて(勿論能力のある人は活動する方法があるようです。子供は一殊に女の子だけというような人は結婚すると別になつてしまふの

で、社会保証をもらっているのだからというワケで、子供の家にゴロゴロしてられない人たちです。その人たちを安く下宿させる部屋が、このホテルもありこの近所は安宿が多いらしい。年金を市役所からうけとるために、この附近が便利なのでしよう。ホーランド・ホテルの目の前が市役所なので。社会保証は、Social Security といふ、月 70\$/month 位らしい。この外に社会保険 Social Security にも加入されており、勿論、健康保険は立派な制度になつていて、然し見るからにミジメに思はれることは、家族制度の冷厳なことで、この年でみよりのない一というより子供たちに見すてられている人たちが、こども多いことは、考えものです。

この日も降つたり止んだり、仕事はまだ手がつけられないので、ミスター・ローズと一緒に、彼の作品を見ながら、材料の山を探して歩くことにする。

前便に誤りがあるので取消します。Social Security 社会保証に対し、雇主が二割払うとありますが、本人が自分のもらい分から三分、雇主が三分を払いこむらしい。この外、雇主は unemployment insurance 失業保険に三分、労災保険が一時間につき五セント六五、税金が一五%。機具損料、雑費を加えると諸経費は約五〇%位とられてしまつた。

だから労賃はバカ高くつくというワケです。(この%は一人の業者の話ですから正確かどうか判りません。追々役所の人にもさきいて確かめます。)一般賃金は時間制で、一時間につき、人夫、ドル七五以上、ガーデナー、二、三ドル、大工三、五ドル、トラクタードライバー、三、五ドル、に割れた所で借賃料(上乗共)ダンプカー(10X20) 12\$/H、ブルドーザー 12\$/H、トラクター、600、設計料は一〇、一五%。然しトーマスチャーチの如きは、\$5/day + expense を要求する山。

三月九日(続)

Shepton beach から更に南に下つて、町から約三〇哩程の砂利山を見ました。湖畔の山砂利ですが、タタワン石位から洗砂まで一山で出しています。勿論全部機械力で、人夫はドライバーが二人位しか見えません。その帰り途、有名な Floating Bridge を渡りました。延長六五六一呎で世界一だといひます。六、七ヶのボンツインの一つ一つが、長さ三、一五呎、巾六〇呎、深一四呎のコンクリートの箱で、両端に近い所でフレキシブルになつて居ますが、橋面はコンクリート舗装です。この詳しい構造についてもいづれ市当局で勉強させてもらつつもりです。

始めて、植物園のフアウンデーションの委員会があり、我々紹介された上で、仕事についての若干の打合がありました。この日から、石組にかかり、既存の石橋上下の沢の床をあげて、点々と石を置き流れをおもしろく変えました。用床はバラスを敷いて、その間に土をいれたのですが、この土が荒木田状のものなので、そのまま、うまく水がせせらぎを作りましたが、流石は既に山出ししてあるので、筑波のような花崗岩で、二、三頓という巨石が多く、苔もついていて恰好はまら困らないようです。これらの石の山は今宵に被れているそうです。

三月十日

始めて、植物園のフアウンデーションの委員会があり、我々紹介された上で、仕事についての若干の打合がありました。この日から、石組にかかり、既存の石橋上下の沢の床をあげて、点々と石を置き流れをおもしろく変えました。用床はバラスを敷いて、その間に土をいれたのですが、この土が荒木田状のものなので、そのまま、うまく水がせせらぎを作りましたが、流石は既に山出ししてあるので、筑波のような花崗岩で、二、三頓という巨石が多く、苔もついていて恰好はまら困らないようです。これらの石の山は今宵に被れているそうです。

この外にも安山岩系の固い石があり、石垣などにずい分使はれています。プランは大体準備したものでうまくいきそうです。が、飯田氏のやり方はやはり図面から計り出して石を据えるのではなく、山をにらみながら適当な石を運ばせて、据えて行くやりかたなので、私が傍から見ていると、次の様子がよく推察できない位です。二世連中は一生懸命やっていますが、暗中模索して、据はつてからなる程と感心するような調子です。先へ先へと判つてゆかないので、さぞまどろっこしいことに感じているでしょう。これで今日の仕事は終ります。

三月十一日

始めての、すばらしい天気なので一人で歩いて現場へ行くことにしました。地理を知るには歩いてみなければ判らないし、街の写真をうつしたいと思ったからです。まづトーテンボールの広場へ降り新しく出来た図書館のまわりの造園工事を見ました。植物に「一ラベルがついてるので参考にします。正面玄関には近頃のいけばなの様な日本趣味を出しています。あちこちに所謂 Japanese Innuence が出ているので、おもしろいと思います。これからマジソン通りをまっすぐに三ト位歩きますと、漸く植物園の入口です。三五といつても、この街は急な坂が多いので、仲々骨が折れます。現場はこの日、盛土工事を進めました。土はダンプカー一台で、五、六立方ヤード入れていますが、一立方ヤードが一ドルにつき由で、一台が一八〇〇円位に相当するでしょう。ダムプカーでおろしたのを、キャタビラーのグレーダーで押し出して、どんどん整地が進みます。まあこのように好天気が続きますれば、うまいく行くと思っております。

三月十二日

土曜日で、たいていの仕事はやすみです。デパート始め商店はやってるようですが、現場は一部土を搬入しているだけなので、私共は休日とし、身辺整理することになりました。

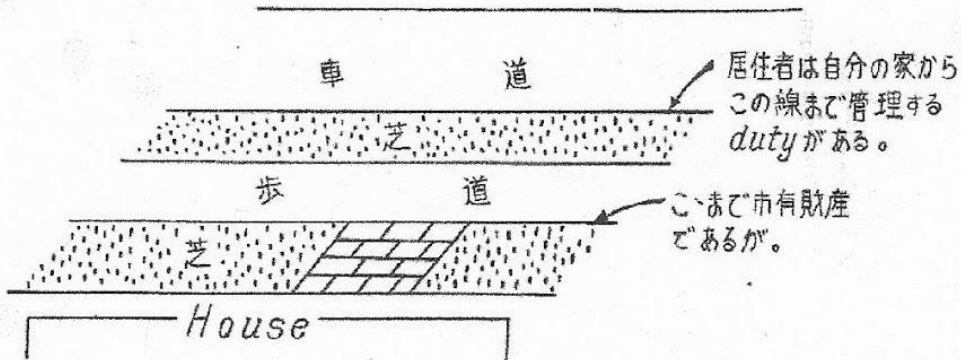
三月十三日

日曜 レクリエーション施設を除いてはあらゆる店が休みで、うっかりするとメシも食べません。メシのことやら街の様子については、次の機会に書くことにいたしました。

午前中にシアトル名物の一つ Smith Tower に上がりました。ここでは一番高い建物で、四二階、最上階の展望室は Chinese Temple と俗に云はれる支那風の作り。ここから四周シアトルの全貌をつかむことが出来る。Mt. Rainier Mt. オリンピアも見えます。地図を対照して、主要な建物、地形みな判ります。面積としては、タチ一四哩、ニコ七哩の小さい市ですから、一望に入つてしまふわけです。

三月十四日(月)

建築を担当する大工の石光という二世と、材料を見るため近所を見物して歩きます。こけら葺の本造が多いのは意外です。前庭はいづれも美しく作つています。たいがい個人の家の造園工事は前庭にしますから、芝のつたまま街を走つて、いろいろのデザインを見ることが出来ます。梅や桃と彼岸ざくらが咲き始めました。東京よりやはり遅いようです。このような住宅地では、車道の縁までが居住者の責任で管理するものなそう。



三月十五日

また雨。ひるには上り、いよいよ滝口の石組にかかります。手分けして、小生は下の中助から始めました。三五トン、アーム六〇呎の大きなクレーンが来て、仕事を始める。一日の借据ドライパー二人ツキで二〇〇ドルの由。続いてトレイ式の作業詰所が、市の Construction Dept から提供される。この日に既存の沢の配石、大切な所は終り。

三月十六日

午前中クレーン掘替で主力は整地。午後滝口の鎮石。五トンを据え始める。一方は、中島にかかつて、離れ島は完成。池の中へ艸のように地続きにせり出しておいて、周りを雑石で水のレベル下で囲み、その上に役石をおいて、土を均らし恰好ができた所で、手前を掘りあげて島に残すというやりかたです。

三月十七日

滝口から沢の合流点までの大きな石の配置は、あらまして来たことになります。写見の据る石も置きました。

マズこのように、仕事の方は進んでいます。宿舎はホーランド・ホテルで、下宿なみに賑くまけてくれています。シヤワバス、電話つきで、仲々清潔で不自由なのは食事のために、キエレベーターで降りなければ、ならないことではないれば、たいしたことでもないのですが、飯田さんのような人には、日本の旅館式なサービスが欲しい所でしょう。

三月十八日(金)

飯田さん疲れがなおらず元気がない、今日は午後休んでもらふ。整地片付をして終り、少し早かったので仕事師の一人に案内してもらってWaldo dahlの playground を見る。プランコ(腰掛板)にゴムのカバーをしている(スメリ台)。ターミネーブル、ジャングル、砂場、カメのプレイスカルプチュアが一つだけ。その外の施設、極めて悪し。シアトルは今開始して公園改造の予算がとれた位のもので、五年間殆んど仕事があつたといふ。

次に Seward park へ行く、野外劇場の上の芝生が排水がわるくて水がジグザクしているのに、おどろいた。これらの草(ケンタキープルー、ベント、フェスキュー)は、多湿の方には一向平氣の出

番悪いのは乾燥で、水さえやつておけば、どんどん育つ由。

三月十九日(土)

仕事はやすみ。バンクーバーの森さんが、彼地のガーデナーと一緒に来る。久しぶりなので歓談、ホテルもホーランド。午後、市内を案内し、我々の現場を見てもらふ。夜当地のガーデナーとの交歓の会に出席している様子を見てみると、こちらのガーデナーというのは、手入れだけ(芝刈のような)をして歩く、下入屋で、造園等はランドスケープ・コンストラクターというらしい。森さんとウィリアム方に案内してもらつて、ドライヴァインシアター野外映画を見物する。相当な広い Area のいるものである。

三月二十日(日)

森さん、飯田さんとホテルの部屋で歓談。十時から森さんと一緒にヤキマへの highway を Squawamic の滝を見物に行く。その更に奥が、我々の使つてゐる石を掘り出している山なので、そこまで行く。三時頃バンクーバーからのお客さん帰る。

三月二十一日(月)

終日、滝口の石組
人夫 六人、トラクター 一台
クレーン三五五 一台

三月二十二日(火)

前日に同じ。

三月二十三日(水)

茶室ワキの石垣をつま始める。植物園長のムリガンさんが、くれるという木を一緒に見て歩く。二日目の出前の外に、バックホーの組四人ふえる。

植物園の中で庭を作るのであるから植物はすきなだけ使はしてくれぬものと思つていた所が、既に景色を作り、表示になつてゐるものはダメたといふことで使つてよいものは、過密の前からぬくか、苗圃にある小さいものか、近く道路になる予定地にある不用のものか。だけなのでいささかがつかりする。足らないものは買つてくれというのだが、くれる数は必要量の二%位しかない。しかも、各品種毎に二・三本ということだ。殊に苗圃にあるものは日本特有の、こととしては、珍木の類をあげようというのだから困つてしまう。日本産の木がみな日本の庭園に使えらうというのじゃないし、第一小さくて使へものにならない。

三月二十四日(木)

昨夜 King T.V. に庭園築造中のテレビが放送された由、我々は見ないで残念。滝口から写見を撮る石までを完成する。

三月二十五日(金)

クレーンは、応ひきあげ。桜山附近の整地にかかる。東の山からの水が絶えずしぼれたので、このあたりは、いつまでたつても乾かない。トラクターが入つて行くと沈んでしまう。機械が動かないと仕事にならない困なので困つてしまう

三月二十六日(土)

Week end で休み。このチャンスを利用して、サンフランシスコ行を決定する。幸い、ウィリアム方の妹がシスコに居るので苗木を調べたが彼が同行してくれることになる。

早朝シアトルタコマ airport から飛行機で出発。サンフランシスコ着が、十二時四十分。空港で高橋さんの出迎えをうけ、彼の住い、Paltoato に行く。サンフランシスコは、その近郊がすばらしい発展の途上にあつて、新しい街つくりが盛んである。Paltoato もその一つである。

空港を降りたつて、まづ日につくのはターミナルビルを前にした馬蹄型のパークینگ、これがたいへんなスペース、有料で約千台は入るだらうと思はれるのが三つのプロックある。Free は二五セント。airport を出るとすぐ、サンフランシスコロースアンゼルス of Free way。六車線で平均六〇哩位のスピードで Car が流れて行く。主要な部落へ入る所で、み

なクローバー型立木交差になつてゐる。
次の町へ入る車は Rich Lane に入つてゆく。Palo alto の高橋さん宅へ一応荷物をおいて、早速近所の施設見物始める。この日の取巻は

Mitchell play ground 新都市の新しい公園で、外柵も外周植栽もなく、全体が一つの green。その中に諸施設が島になつていて、それをつなぐ道もない(芝生をふんでゆくといいこと)幼児の特殊施設区域は、八才未満の子供だけしかはいつてはいけないという。金網柵の中、約百坪、砂場、三輪車のりば、タワー滑り台、ブランコ等、器具の下はみな砂がしいてあつて、その中にターンバータ(セロイアの幹の皮コルク質の所 Bark をひきつぶしたもの)を混ぜている。これは安全で、弾力があつていいことだ。見本に少々失敗してボケツトに入れる。この特設 pt. str. のとなりが少年の器具、そのこちらはパーベキニーのある野外卓。向うはリタリエーション・センター、ホースシニーズ、シアフルボート、テニスコート、野球場など全体で三万坪位かと思はれる。

次には Palo alto の City Hall
コミュニティー・センター。休日なのでアイニク、みんな健がかつている。
Los Arboles 会社の建売住宅を見る。
3 ペンツルームの家が土地共、\$2,000\$ (11,320,000円)。

次はスタンフォード大学。Palm drive と称する大通りから、大講堂に向つて入り、裏山へ廻る。この敷地総面積八千八百エーカー。約一千万坪ということになるのか、とにかくたいへん広い土地を持つてゐる。大部分は自然のままの green で meadow として、貸してゐるらしい。寄附者の意志によつて絶対に売ることが出来ない由。これが、すばらしい英國風な自然景観のリサーチになつてゐる。植物は oak ばかりだが突におもしろい樹型をしてゐる。

再び街へ出て来て
Palo alto Co-operative Society で買物するのを見てゐる。Co-OP とよんで、この街のショッピング・センターの大きなもの。組合組織で grocery とドラグストア、ガソリンステーションやドライクリニングの外、保険や信用金庫まであり、組合員に対しては年末に買上額に対して、三割位の払戻しをするといふ。このような住宅地のコミュニティーの一種式、一産物というわけである。

又ここで始めてきく言葉に
Industrial park ということがある。
park というのも、公園そのものの観念ではない。数々の軽工業の工場や研究所がお互いに環境を保全し労働条件をよくする目的のために、協同で大きな Area を開発し、建蔽率をきめて分割使用し、green の多い、工業地区を形成してゐる。これ、新しい都市建設の行き方だ

う。

三月二十七日(日)

高橋一家とオークランドへ遠征する。
Bay Shore Freeway を昨日の逆に桑港へ向う。市内を通りぬけて Bay Bridge を渡る。六車線二段、トラックバスは下の段を走る Oakland 側で片道、即ち三車線が、十車線になり Gate があつて五〇セントのゲージを徴せられる。オークランドの町に入つて、Lay Keside park に着く。す。

Childrens Fairland にゆく。十二才以下の子供をつれてゆかないと入れない十二才以下が十セント、以上は十五セント。ボロ靴のゲートから入つてゆく。かねて Parks & recreation などで既略知つてゐるだけに興味シンシン。
magic key を五〇セントで売つていてこれで各 display の前にある本の形をした箱のカギ穴に入れると、お伽話が聞え始めるシカケ。たのしいものです。
Director の Mrs. Ruth Bahnan にあつて map やパンフレットをもらう。い

いおぼさんだ。
Play-sculpture は Lake side shore の上においてあつたが、これは一寸予想に反して淋しい感があった。やはり、あそんでゐる子供は少ない。もつとも、おいた場所が悪いように思はれる。
garden center という (park center の庭は、日本庭園になつてゐる。作り方

からいうと、どうも桜井さんらしい。
桜井さんといえは、ここで電話をかけたら、今日日本へ行つてゐるといふこと。
役所へ現れたでしょうか。彼のこちらでの仕事は、お話の通り仲々手びろくやつてゐる。
これから Fleischacker 200 へゆく。まう、入口の所に Play ground があり、丸型の swing をつぶさに見る。これも安全かどうか。汽関車は立派だが、その他の施設は注意するとおそまつだ。ここにも Story land と称する遊園があつて、十セント、十五セントとる。
Golden gate park の中をぬけて Twin peak へのぼる。市街中の一番高い所で Down town が目の下にはらしい眺望をつくる。この街は、もう海をうめる外に開拓する余地は、山に昇つて行くしかないのが Twin peak の足もととは、どんな新しい住宅が標比して建つてゆく。この附近は開拓時代にはスミス系の宣教師が一番槍で入つて行つたそうで、スペイン語の名前の街が多いし街の中の古い建物は、全くスペイン風な design である。近年開発されつつある市街地は格一化された白塗りの(よく見ると、一軒一軒色が違うのだが、どうしたものかホワイトを非常に使つてゐるので遠くから見るとせんだいが白っぽい)しかも、となりと一尺の余地もなく、庭もなく建てこんでゐるので、一見して区別

することが出来る。

割に、木造が多いことも意外だ。天気はわるくてカラー・スライドが撮れないのは残念だが、この twin peaks からの眺望は本当にサンフランシスコを一望に把握することができる。

これから down town へ降りて、市街電車のある California st. を通る。シアトルが坂が多いといつたので、ここへ来てみたら、又比較にならない。この附近では、うっかりころんだら、止まらなくなりやしないかと思ふ位。それにしても電車がよく走れると思つたら、レールの外にもう一本溝があつて、その中に cable があつて、車をひきあげている。即ち、これは cable car なのである。これから又二五哩ドライブして Palo Alto の高橋郷へ帰る。

三月二十八日(月)

サンフランシスコ(晴)

出発に際して、高橋さんから注告を受ける。即ち、サンフランシスコの中心部は非常に上品な所で、婦人は帽子とストールと手袋などは百貨店へ入ることゝも遠慮しなければならぬ。紳士はホワイトカラーでネクタイをしていなければならぬ。物珍らしげに写真をうつして、うっかり婦人でもうつつそのものなら訴えられる。というのである。いさゝか、おそれなした。

午前中まず、この近郊新都市を訪れて

みることにする。Palo Alto 隣の町 Front View のレクリエーション・センター。但しこれは夏季のプールだけの施設で、目下閉鎖中。建物正面にエナメル七宝のようなアクセサリをつけたデザインが特徴。プールのものは鋳造方形の adult 用とバレット状の幼児用となつてゐる。

San Jose の街の入口で、フト通りかかった Mobil Country Club を見る。San Jose 附近は、俗にサンタカタラ・ウアレイといわれ、気候は年中春のようだという。そのような環境で Free way の傍を開拓し、目下建造中のトレラーキャンプである。このトレラーキャンプはアメリカのこれからの新しい住居様式として注目に値する。トレラーキャンプ・サイトなるものは、むしろ自然公園の施設と考えていたが、最近では、これが半永久的な住居として考えられるようになってゐる。彼等は万金を投じて、邸を買つて固定した環境と家屋の中に住むことは foolish だと考えてゐる。貸家やアパートをかりるならば、世界中どこへでも、もつて行けるトレラーを買ふ方が借りるなりした方がよい。そういう人たちが、一時的なものから、半永久的なものにトレラーを据える場所、いわばトレラーで形成される一の Community がある。ここに作られたつあるワケで、この Country club などは、世界一とうたつ

てゐるだけに大仕事だ。San Jose から San Jose まであるトレラーと自家用車をおき少々ながら、芝や花壇もついている area (住居のユニット) が、五〇八配電される。ガス、水道、下水、電気、電話はすべて埋設され、トレラーへ連絡できるようになつてゐる。会社が団地を作つて分譲するワケだが、Recreation area が四つもあり、Food centre (マーケット) には大きな Recreation Hall もつくり、子供の Play ground が一つもないので見てみたら、この団地は子供が of limit で、子供のある家庭は入れないことにしてゐる。子供たちのためには、又それに理想的な団地を別に計画中であるということだ。

これから San Jose の市役所公園課を訪れる。若いハリキつた Henry Rosenthal という好漢がとんで来て歓迎してゐる。この市は広島市と姉妹都市提携をした由であるが、非常に活気のある発展途上の町である。Planning Section に案内されると、ここでは大きな部屋(委員会の室が外来への説明用の部屋)になっているらしい)に大きなボードを回転させて map を見せてくれたが、このような map のための施設が準備してあることを誠にうらやましく思つた。

井氏らしい。施工はまぢまぢだが、設計はみな一様に思はれる。(室町風と加州では云つてゐる) Kelly park の一部 Happy Hollow を見る。Fairy Land 式の児童遊園を作つてゐる所で、ドローン列車は、倉庫の中に既に出來てゐる。このような汽車、電車から、水谷や電灯をプラスチックで、型おもしろく作ることが盛んに使はれてゐる。(例のデイズ・ニートランドのいろいろな仕掛の工場はサンフランシスコ近くにあるぞうだ) 目下 game 迷路を作つてゐる所、これは sunken で親や大人は、上から子供の動きを見ることができるようになつてゐる。二人の現場監督と話をしたが、みな朗らかで、たのしく仕事をしつて、うらやましく思つた。

その次には、児童遊具の製作所、カタログも、もちつたが、これは日本と大差なく、特に注目するような equipment もない。こうして、この愉快な新都市を見ているうちに、もう十二時を過ぎてしまつたので、忙しく Rosendin さんに別れ、サンフランシスコ市内に向かう途中 Ritz という drive in motel に立ち寄る。これは、かなり高級な Motel の由だが、この内庭がたいへんなもので、あきれてシャシンをとることも、しなかつたが、後でしまつたと思つた。こういうこともあるという。いい実例であつたのだが、細長い池に、おそく、もとの

ものは雪見、珠光、春日型と高麗三層の塔、等と思はれる石燈籠が、全部バラバラに運搬されて来たものを、型が判らないままに、みな適当に組合せて奇妙なレツなものが出来あがつている。

送る方も組立を指導しないのは悪いのだが、もし意識的にこのような積み上げをやつたとすれば、ずいぶん皮肉な造園師だ。スポンサーもどう考えているのか、判らない。あたりに誰も人がいないので、きいてみることも出来ずに、帰つて来てしまつた。

ともかくも系港中心とする garden での Japanese influence については大きな問題がいくつもあるようである。結論はもう少し保留させていた方がいい。サンフランシスコの市内では、時間がなくなつてしまつて、役所や動物園長など訪ねることができず、大至急 Golden Gate park と Union Square を見た。その他、通りすがりにでるだけ、Playfield, play ground, square, plaza というものをまわつて歩いたが、いづれも青々と美事に lawn を作つていて、というだけで、施設らしいものは特別注目するものもなかつた。

Union Sq. は、まんなかに Admiral Dewey の記念像があつて、そのまわりが植込と舗装、樹木は Laurel と Palms 小さいものは、ロードデンドロン、ねずみもち、いぬつげ等等種類は案外少ない。月曜日の午後だが、天気がよいのでベンチは全部満員。カメラをどこに向

けても、人がにらんでいるようで、うまくうつせない。

Golden Gate park へ行く。

途中 Bay view sq, Jackson pl. gr (工事中) alca plaza, alamo Sq はずれも芝生は美事、というだけ。

Golden Gate では、まず野球場の前の Play ground で施設としては Heishinaker pl. gr と全然同じ。N. Pacific の大きな機関車はみごとた。日本庭園

写真で想像していたよりは、日本的な環境で、入口の門附近の植栽の感が、いちばん京都風だ。中へ入つての池の周辺はどうしてもスムーズ的に止むを得ない。裏の方に一九五四年の Flower show に、我々が桜井さんを推薦して作つてもらつた枯庭が、そのまま移してある

これは、石が全部こちらのものだから、その部分だけ、しつとりしたホンモノの感じがいく分である。

もう飛行機にのる時間が問題なので、Golden Gate も残念ながら、この位で、きりあげなければならぬ。

これから airport への途すがら街外れの Golden Gate National Cemetery をみる。凡そ十万余。green の内一律に白い尺余の墓標、みごとなものである

道傍で夕食をすませて airport に到着。帰りは Jet 機サンフランシスコ・シアトル間、三八ドル三〇セント。

七時三〇分離陸、九時一五分シアトル着。

三月二十九日(火) 雨

またまた現場はドロンコで、石を扱う仕事は危険。夕方委員会の meeting があるというので、報告資料を作り領事館で福田氏と打合せ。

今日までの出来高を要約すると

整地 滝山、池廻、島、岬が約八〇%

掘削は 二〇%

港及び道路側は 〇%

排水(堀山の水をしぼる) 未着手

石組 滝山 約一〇〇%

茶庭 未着手

池まわり 八〇%

石燈籠 未着手

給水 未着手

電燈 未着手

植栽 未着手

建築 八ツ橋、土橋 共に四〇%

欄の門 未着手

月見台、四阿、待合、藥棚 未着手

滝山附近の大きな石の石組が終つたという所。この進行状況に対して、

植物園は資金不足になつて来たらしく募金計画を始めた。打合せ事項

1、外柵 茶室まわりを始めるについて、金網柵をとらなければ仕事が出来ないが、そのため、外柵をやつてしまふか監視人をとまりこみさせるか、しななければならない。(申入れ) 外柵だけで莫大な経費がかかるので、対策を保留してくれ(植物園から)

2、石燈籠については、東京の小林から見積が来たので、それによつて植物園が発注する。船便は委員の一人の持船を使うことになるが、その船の横浜寄港は数日中にハッキリする予定。

3、植栽については、必要な植物のリストを作り、これによつて寄贈出来る限りうけ、残りをかう(これについて我々の意見は donation はごく僅かなのであるから、ドンドン買はせて欲しいと申入れる)

以上の空気が察するに、我々の設計に対しては、絶対にその程度のもので欲しいのだが、馬子に衣裳の感でふところがない。諸負のウイリアム方にして、も、たいして大きくない企業体だから、投資することも出来ず、植物園からの金払いがわるければ、いきおい仕事が消極的になるワケで、一方飯田さんとしては在沙中に仕事らしい仕事に見える所までは、どうしてもやり上げたい。三者鼎立して目下、何らかの打開策を講じなければならぬようだ。領事館の福田氏は、早くから、それを心配しているし、東京から来た先生方にそんな心配をかけてすまんと盛に気をもんでいく。

三月三十日(水)

雨強く現場には干がつけられない。ケレンが池廻をしていただけ。近郊のナーセリーを見て歩いて、植物のリストを作る。略、完成したので、ウイリアム方に check してもらうことにして手渡す

三月三十一日(木)

雨 再び現場はダメ。飯田氏、万と同行して、近郊のナーセリめぐりをする。

四月一日(金)

快晴、久しぶりに活発。湖浜の玉石引均しに主力がかかる。石光組は八ッ橋を建込み始め略終了、土橋は榊まで終る。想像以上、イカツイものになつてしまつて、島を改造しなくては、つりあいとれないことになる。残念な当方の三振。

四月二日(土) 快晴

滝の流れの床コンクリート打始める。(土)で特別に天気がいいので、人夫に出てやつてもらふ。小生は途中、領事館の拓殖副領事に案内してもらつて West Seattle の展覧会と Spalding Park を見、ムービーをとる。今度はうまく行ったことと思う。

四月三日(日) 快晴

ホテルから、ダウンタウンの方などムービーでとる。スマスタワーに再び昇つて四周鳥瞰で撮影。P・m 領事館のお歴々、お家族と植物園のさくらまつりへ出かける。丁度そめいよしのが満開で、しかも快晴なので、すばらしいお花見。到る所青草、風もない、ほこりもたらず空気がきれいで、かくはしく東京では、どうしても、この調子には行かない。桜も空気がいいので、樹勢旺盛でタワワに花がつけいている。日本人会の三世の娘さんたちが手廻りを見せている。これはステイドヤムービーで御紹介できる筈。

四月七日

二十九日の会合があつた時、仕事の隙路について協議した結果によつて我々の方は早速こちらりのスケジニールを作り、必要な植物リストを提出してアクチブに推進する決心をしました。今日そのスケジニールを完成して関係各方面に手渡して我々の方は五月中にはともかくも庭園らしくなる所まで、あとは二世連中にも出来ることを残す位の所まで仕上ることが出来るように協力を望みました。委員連中はお金持が道業に花や庭木を愛好してゐる程度の人が多いので、こちらで期待する程、ビジネスライクでないのは弱ります。この数日は好天続きで作業は逐次進捗しています。橋は殆んど完成しました。滝は石組が完成し、流れの部分のコンクリートも打ち終つたので今日は池の水をポンプアップして水を流してみましたが、さすが飯田名人苦心の作で、滝の落ちぐあい、せせらぎ、よどみ、申分ないようになっています。しかし飯田さんにとつては充分ということはないらしくまだ盛んに滝に向つて想をこらしています

三月十四日

昨日仕事の間をみて、シアトル市公園課を福田通訳と訪問して部長プラウマン氏と技術課長バースリー氏と懇談しました。私共が到着した翌日市長市会議の改選があり、その時公園改良事業の公債が市民投票によつて可決されたのですが、技術屋として一寸判り難いことですが、たいへん興味のある問題だと思つたので、

このことについて主に質問しました。在

来シアトルでの公園予算は、市が徴収する罰金と免許証収入の約一割、公園の収入、が主に充たされ、他に他局の子算残が加えられる程度で誠に少く、思い切つた改良事業が全然できなかったという実情です。今回市民の有志をもつて組織される公園委員会の企画によつて大改良事業が計画されこれが公債を以て財源を得ることになつたそうです。公園予定地の取得については、都市計画による土地取得には強い権限があると同時に価額等の折合については、速かに裁判にもちこむというやりかたらしく、受益者負担はかなり大きい。そのように説明されました。計画書やら、計画基準やらかなり大部の取極を得てホクホクで辞退しました。今日は午後、二世の山崎君に案内させて、ウッドランドパークからその北側のエバグリーンセメタリを見学しました。全然グリーンで敷つめられたすばらしい墓地です。

三月十四日、三月十五日

十一日頃から滝山まわりの植栽に着手し、ピチアブゲン、もみ、とうひに属する針葉樹と、ヴァインメイプルと称するかで(二世は日本もみぢとよぶ)が主です。植物材料については一部をナーセリ組合その他の団体に寄附を仰ぐ心あたりがあるらしくそれら待つて残りを買ふつもりらしくのでこちらが注文するものがオイソレと入つて来ないので、進捗しないこと甚しい状態です。

結局今日までの所で、滝山は表側はとも

かく完成、茶室まわりは石垣ができて敷地の見当がついただけ、桜山は敷地が終り、池は中島がまだ橋とのとりつけがない、港は未着手です。建築では待合、四圍、が当分着手できる見込なく月見台は目下積算中です。外柵は市会議員連中が七日に現場視察し、市が負担することに決定近く着工という所までこぎつきました。これが出来ませんといたつらされるので茶室のまわりの柵がとれず、従つて茶庭の作業が出来ないので、目下一番問題になつてゐるのは石灯籠で、小林石材店への注文書も送金も手苦ついたので、船会社との話がまとまらず、領事館の福田さんが努力してくれています。飯田さんとしては在途中にせひ到着させてなんとかしてたてこみまで終らせたい。二世にこの仕事を残してゆくと、とんでもない据え方をしないと限らず、庭園の景色としても石灯籠なしでは、これで一応見られるということにはならないというわけ

す。このようにまだ未解決の問題を数々残し、飯田さんをひとりでひきあげることは誠に気がかりですが、約束の期限が過ぎましたので、小生は本日をもってシアトルに於ける第一の任務をきりあげることになりました。明日から東部へとんで、ワシントン、ニューヨク始め二、三の都市を見聞して帰國の途につくことに致します。

SEATTLE CORRESPONDENCE, [Excerpts]

By Nobumasa Kitamura

Shizue Prochaska and Julie E. Coryell, translators

[Toshi Kōen published Kitamura's letters as a diary in April 1960 about his stay in Seattle and travel to west and east coasts, March-April. Excerpted in English for new information.]

This magazine [*Toshi Kōen*, Number 19 [sic] 18, November 1959] published the article about the teahouse that the Tokyo Metropolitan Government sent for the Japanese Garden within the University of Washington Arboretum in Seattle, North America. [Cf. pp. 45-50.] At present this garden is being built by Japanese workers [Americans, and those of Japanese descent].

Master [Professor] Kiyoshi Inoshita, working with Jūki Iida of Iida Landscape Design Company created the design. The Tokyo Metropolitan Park Department Green Spaces Division sent [Landscape] Engineer Nobumasa Kitamura with Iida, who is presently staying in Seattle to devote himself to building the garden. This “Seattle Correspondence” is the collection of Nobumasa Kitamura’s letters.

3/7, Monday Beside the two of us, only one other passenger, a businessman, flew on the DC 7B [from Haneda to Seattle]. Three stewardesses, equally matched beauties, attended us. One wore kimono. We each occupied whole three-person rows of seats and could lie down in a leisurely way. I thought there was no way even a specially arranged *daimyō* trip could be this good.

In Anchorage, we stopped one hour for refueling. As we could not leave the airport, we had breakfast in the airport restaurant. We went through immigration and yellow-card check there. Only the customs check was done in Seattle. All were simple and easy. Eighteen hours elapsed from our departure in Tokyo. It was raining in Seattle. Mr. Fukuda from the Consulate General, Mr. Mano of Japan Air Lines, the contractors Mr. Yoroazu and Mr. Yamasaki, and Mr. Sorrells from the Arboretum [Foundation] met us at the airport. We then drove toward the town.

On the highway, two lanes one way, four lanes all together, we drove on the right-hand side about 1.5 miles [13] from the airport to the [Holland] Hotel. A little after leaving the airport, we came to a big two-level crossing and the freeway became an elevated road running along the seashore on the east [west] and offering a bypass route north. We did not take that route, exiting to enter the city. [Kitamura describes the elevated stretch of State Route 99 called “the Viaduct.” It was torn down in 2018-2019.]

I saw a drive-in theater on the way. Although it was raining, they were showing movies. I thought I’d like to see such movies if there is a chance. The center of the town looks very similar to Kobe city, having a hill behind and steep roads. It was already midnight Seattle time when we arrived at the hotel and took off our traveling clothes.

3/8, Tuesday My body has not yet adjusted to the time change and I feel strange. I had a donut in the coffee shop in the hotel for breakfast. Then in the morning we went to the Consulate General and I introduced myself. All were worried because there was an article in the newspaper reporting the physical condition of Mr. Iida. [He suffered from anemia, but persevered and made the trip a week later than planned.] In the afternoon, to see the building site, I went to the Arboretum with Mr. Fukuda and the contractor, Mr. William Yorozu. The workers can speak broken Japanese, but evidently, they have a hard time understanding what Mr. Iida says. They just tilt their heads wondering.

It was still raining and the building site muddy. By being either dug up or filled in, half the pond shape has changed. At the *takiyama*/waterfall hill the soil is piled up in a cone shaped like Mount Fuji.

During the months of January and February, it rained and snowed a lot, with almost no clear days, so the work was behind schedule. About 30 truckloads of rocks had been transported from the mountain [Bandera, near Snoqualmie, about 50 miles from Seattle]. They seem quite useful. While the bottom of the pond is sludge, underneath it seems quite hard. If we pour soil from outside the pond, it pushes the sludge to flow toward the middle of the pond. The difficult part is [to see] if we can place rocks at the pond edge.

That evening, Mr. Fukuda invited us to his home. On the way to the hotel from there, he took us to a bowling alley called the Imperial Club, operated by an American of Japanese descent. Bowling is probably the most popular and thriving sport right now in America. It is cheaper than *Gaien* Bowling Alley in Tokyo as one match costs 50 cents (180 yen) per person. Americans commonly enjoy recreation to refresh themselves after work, but Mr. Iida worries the night amusement might make us sleepy the next day.

3/9, Thursday Whether curiosity made me excited or worry about the work, I could not sleep. I tossed about until two in the morning, but after that slept well.

When I go down to the hotel lobby in the morning, there are always several old people sitting around not doing anything. On a fine day in this neighborhood, there are many people taking a walk or sitting on a bench. They are all living alone the remainder of their days with Social Security money. When they were young and working, the company or employer deducted some percentage of money from their wages. When they reach the age of 65, they retire from the workplace. Many of these old people have no family. Daughters leave home to live with their husbands, or they cannot live with their children all the time. There are some rooms they can rent cheaply in this hotel. And there are many cheap hotels in this neighborhood.

The Holland Hotel is right in front of City Hall. Maybe it is convenient to pick up Social Security money from City Hall. They receive about \$70 a month. Besides Social Security, social assurance is also established. And, of course, health care too. But I feel sad to observe the coldness of the family system. At their age, there is no family to depend on, and the fact that there are so many old people living alone away from their children is very troubling. It is raining off and on and off again today.

As we cannot work I decided to go with Mr. Yorozu to see some of the gardens he has built and to walk around [a] mountain to look for materials.

I made some mistakes in the previous letter I sent that I need to correct. I said that the employer pays two percent toward Social Security. Rather, three percent from the employee's income is deducted and the employer matches that amount. Besides that, three percent is deducted from the employee's pay for unemployment insurance.

Workmen's accident compensation insurance is \$5.65 per hour. The tax is 15 percent. On top of all this, equipment rental fees, miscellaneous payments amount to about 50 percent. That is why labor costs are so high. (This is only one owner's words, so I don't know if they are correct or not. I will try to confirm by asking a public official by and by.)

A general laborer receives \$1.75/hour, a gardener, \$2-3/hour, a carpenter, \$3-5/hour, a tractor driver, \$3/hour. I checked further and found out the rental fee for a dump truck is \$12/hour, a bulldozer, \$12/hour, and a tractor, \$7.60/hour. The design fee is ten to fifteen percent. But I heard that a person like Mr. Thomas Church asks \$250 per day plus expenses. [Church (1933-1977) was a renowned landscape architect active in San Francisco, an innovator of California Modern-garden style.]

3/10 For the first time I attended an Arboretum Foundation meeting. Mr. Fukuda introduced me. Then some arrangements for work were made. From today, we started rock work. We raised the bottom of the swamp around the upper and lower parts of an already existing stone bridge. [Installed about 1936, when the Works Progress Administration funded projects in the Arboretum 1933-1941. Iida deemed it acceptable to the Japanese aesthetic and it remains to the present]. We placed rocks here and there to change the flow of the water. At the bottom of the flow, we spread gravel and dirt in between, thus creating a stream.

The garden rocks, granite just like those at Tsukuba, are already in the garden, transported earlier from [Bandera] mountain. There are many two- to three-ton big ones nicely covered with moss. I see we have no problem as far as rocks are concerned. Evidently the rock mountain is currently covered with snow. Besides these, there are hard rocks like andesite [darker gray, crystalline feldspar rocks, the most common in the Earth's mantle], and many of them are used for the rock wall.

The plan seems to work as we prepared. The way Mr. Iida decides to place rocks is not by calculating with the map. He stares fixedly at the mountain, then has the workers bring the appropriate rocks and place them. Watching from the sideline myself, I cannot guess Mr. Iida's next move. The *nisei* gardeners are trying very hard to understand, but it

is like groping in the dark. After a rock is placed, they are deeply impressed and say, “Indeed, indeed.” The fact that they do not see what is coming next must frustrate them greatly. And so in this way the day’s work ends.

3/11, Friday As it was a wonderful day, I decided to walk to the site alone. To learn the geography, one must take a walk. And I wanted to take pictures of the city. First, I went to the Totem Pole plaza [in Pioneer Square], and then checked out the garden work around the Public Library. There is a name tag for each plant, which is useful. [In the Japanese Garden, name tags identified those plants from the era of management by the Arboretum. Not a Japanese garden custom, only a few tags remain and are no longer placed.] At the front entrance, there is an Ikebana-style flower arrangement. It is interesting to see so-called Japanese influence here and there. From the library [due east along Madison Street] I walked about three kilometers to arrive at the entrance to the Arboretum. Only three kilometers, but the city has steep slopes, so the walk was not easy [but not as steep as San Francisco, he learned later].

At the site today we started to pile up the soil. One dump carload can hold five-to-six [cubic yards]. One cubic yard costs one dollar, which means one dump truck carload costs 1,800 yen. When dumped, the Caterpillar grader pushes out the soil to make it level. If only this good weather continues, everything will go well.

3/12, Saturday Companies and work, almost everything is closed. Department stores and other shops seem to be open. As only soil is being brought to the work site, we decided to take a day off to arrange personal matters.

3/13, Sunday Except for recreation facilities, all stores are closed. If we are not careful, we cannot even find a place to eat. I’ll write about food and the town next time. In the morning, I climbed one of Seattle’s attractions, the Smith Tower. It is the tallest building here, 42 stories. On the top floor, there is a Chinese temple-style observation room. From there you can see all four directions. You can see Mt. Rainier and the Olympics, too. When you compare the views to a map, you can see almost everything, the main buildings and the topography. Seattle is a small city, fourteen by seven miles, so we could see all in one viewing.

3/14 I went out with Mr. Ishimitsu who was involved with carpentry. We walked around the neighborhood looking for ideas of materials we could use.

I was surprised to see that so many wooden structures used chips. The front yard is always beautiful. Since most of the personal garden work is done in the front yard, while driving around the city we can see many designs from the car. The plum, peach, and cherry flowers have started to open. It's late compared to Tokyo. The Consul General invited us to a gathering in the evening and I had a good talk with people from the Arboretum.

[The diagram Mr. Kitamura sketched explains the lots of houses with lawns that front on a sidewalk. Between the sidewalk and the roadway, there is a parkway of lawn which the property owner has the responsibility to maintain.]

3/15 Rain again. It stopped by noon and finally we started the rock work at the *takiguchi*/waterfall mouth. We divided the work and I started from below the *nakajima*/middle island. The big crane arrived from the City Construction Department, 35 tons, with a reach of [approximately] 60 *shaku*/feet, [roughly equivalent] and started to work. With two drivers it cost \$200 per day. Workers from the City Construction Department also brought in a trailer for an office. Today we arranged the rocks in the stream, finishing an important part of our work.

3/16 In the morning we needed to reposition the crane so we concentrated on leveling the ground. In the afternoon we set the *kagami ishi*/mirror stone, [at the waterfall] and then reset the crane so one end stood on the *nakajima* to create the *hanarejima*/detached island and a *misaki*/cape. What we did was to push the soil connecting to the shoreline into the pond to create the right shapes. Then we defined the circumference of the island and outlined the cape with various rocks below the water level. Then we placed *tōseki*/cobble stones [throwing-size] on top and smoothed the ground. We dug up the front part of the cape to make the island.

3/17 The arrangement of the big rocks from the *takiguchi*/waterfall to where the streams meet is nearly done. We placed the rock where the *yukimi dōrō*/snow-viewing stone lantern will sit. So the work is progressing.

Our lodging at the Holland Hotel is like a boarding house with reduced price. The shower, the bath, and the telephone are included. It's quite clean. The inconvenience is that we have to take an elevator down to have a meal. It's not too bad once we get used to the system, but I feel for a person like Mr. Iida who wants the service of a *ryokan*, a traditional Japanese inn.

3/18 Mr. Iida is still fatigued and has no energy. Today we had him rest in the afternoon.

As we finished early, I had one of the workers take me to Waldo Dahl Park playground [7700 25th Avenue NE, Seattle]. I saw swings covered with rubber on the seat, a slide, a turntable, jungle gym, sand pit, and only one turtle play sculpture. The other equipment looked quite bad, too. In Seattle for the first time in a long time, they have improved the budget for the improvement of the parks. They had not done much to enhance or increase parks in the last four to five years.

Next we went to Seward Park. The drainage of the lawn at the Outdoor Theater is bad and I was very surprised to find the water seeped when we walked on it. I was told the grasses (Kentucky Blue, Bent, and Fescue) are said to do well in the wet soil. The worst condition for grasses is dryness. I was told if you water them well, they will do well.

3/19, Saturday No work today. Mr. Mori came to visit us with a gardener from Vancouver, [where he was building the Nitobe Memorial Garden at the University of British Columbia, Vancouver, Canada. On December 6, 1959, Mr. Iida with Jimmy and Mrs. Fukuda, and William and Henry Yorozu visited Mr. Mori at the Nitobe Memorial Japanese Garden project.] As I have not seen him in a long time, we had a pleasant chat. He is also staying at the Holland Hotel. In the afternoon we took him around town and showed him our building site. At night we attended a social gathering with the gardeners

from here. While I listened to their conversation I found out the ガーデナー/gardener is just a garden maintenance person (like mowing the lawn) and the one who builds gardens is called a landscape contractor [Kitamura's son Keiichi titled his father and himself, landscape engineer, in emails to S. Prochaska and J. Coryell]. With William Yorozu as a guide, I went to the drive-in theater with Mr. Mori. A drive-in theater requires quite a large lot.

3/20 Mr. Mori, Mr. Iida, and I had a pleasant conversation in our hotel room. At 10 o'clock in the morning Mr. Mori, [and companion] and I went together to see Snoqualmie Falls via the Yakima highway. Beyond the waterfall we saw the mountain [Bandera] where the rocks for the garden are quarried. We went there. Around 3 o'clock our guests from Vancouver left.

3/21, Monday We did the rockwork at the *takiguchi*/waterfall. Six workers, with one tractor and one 35-ton crane worked all day on rocks.

3/22 Same as the day before.

3/23 We started to build a rock wall around the tea garden. The Director, Mr. [Brian O.] Mulligan, said we could have some trees from the Arboretum, so we went with him to take a look. As we were building a garden within the Arboretum, I thought they would let us use the plants as much and as many varieties as we liked. But any plants that were planted as part of an Arboretum intentional grouping, we could not use. The ones we could use were plants from areas that are overcrowded or overgrown, or small saplings they were propagating in their nursery, or ones they do not need as they are growing where they plan to develop a road. We were very disappointed. They asked us to buy what we could not get. The numbers they could give us were only about two percent of what we needed and were restricted to two or three plants of each variety. For Americans the varieties of original Japanese plants are rare. The ones they are growing in the Arboretum nursery, they could give us, but they were very small. Just because there are varieties of Japanese trees available, it did not mean we could use them.

3/24 Last night we heard that KING-TV broadcast [a program] about the building of the garden. We are sorry we did not see it. We completed the installation of the rocks from the waterfall to the flat stone site for the *yukimi dōrō*/snow-viewing lantern.

3/25 The crane was pulled out for the present. We started leveling the ground around the Cherry Hill. Because the water from the east [sic, west] hill constantly leaks, this area does not dry up at all. When the tractor is in use, it sinks [in mud]. This is very troublesome in a country where people cannot work without machinery.

3/26-27 No work because it is the weekend. I decided to use this opportunity to go to San Francisco. As Mr. William Yorozu's sister lives in San Francisco, he decided to come with me and to check on plants at the same time.

3/28 On the way to downtown San Francisco, I stopped by a drive-in motel called the Ritz. It was said to be a high-end motel. But I found the garden inside was terrible. I was so shocked that I forgot to take pictures and regretted it later. It was a very good example that this kind of thing does exist. Around the long narrow pond, there were three strange-looking stone lanterns. They looked to be *yukimi*, *jukō*, Kasuga lanterns, and a three-tier Korean-style stone tower. Evidently, they were shipped in pieces, and someone assembled them without any knowledge of how they should look. Frightful.

Fault lies with the sender, too, for not sending them with instructions how to put them together. If it were done intentionally, the garden department must have been cynical indeed. I cannot imagine what the sponsor was thinking. As no one was around to ask, I left without finding out [about the scene]. [Kitamura here confirms Iida's intention to stay in Seattle to receive the stone ornaments shipped from Tokyo and to guide the workers through the correct assembly and designated installations. He asked Toyokichi Matsumoto to assemble the stone lanterns and tower in May.]

3/29 Tuesday Rain. Again, the building site was muddy and it was too dangerous to do the rock work. In the evening there was a meeting with the Board members. I created a report and discussed it with Mr. Fukuda at the Japanese Consulate General to summarize the work to date:

Leveling of ground for the Waterfall Hill, pond-digging, islands, cape	~80%.
Cherry Hill vicinity	~20%.
Creating the Port and roadside	not yet started 0%.
Drainage, especially water from Cherry Hill	not yet started 0%.
Rock work: Waterfall Hill	close to 100%.
Tea Garden	not yet started 0%.
Around the Pond	~80%.
Port	not yet started 0%.
Stone lanterns	not yet started 0%.
Water supply	not yet started 0%.
Lighting	not yet started 0%.
Planting	not yet started 0%.
Construction Yatsunashi/Zigzag and Dobashi/Earthen bridges, each,	~40%.
Fence and Gate	not yet started 0%.
<i>Tsukimidai, Azumaya, Machiai, Fujidana</i>	not yet started 0%.

Just finished the *kagami ishi*/mirror rock installation around the waterfall hillside.

Judging from the present rate of progress, the Arboretum Board seems to be worried about the lack of funds and have started a fund-raising plan.

1. About the outer fence: we cannot begin work around the teahouse if we do not remove the chain-link fence. To do so, we must build the outer fence or hire a watchman at night. Because building the outer fence will cost a lot of money the Arboretum Board has requested us to hold this issue in abeyance.
2. Regarding the stone lanterns, the stone dealer Kobayashi in Tokyo has sent an estimate. The Arboretum Board is prepared to place an order to be delivered on a ship owned by an Arboretum Board member. It will be clear soon when this ship will call at the port of Yokohama and bring the lanterns.
3. Regarding the plants: [Told:] “You will create a list of plants you need. Accordingly, we will ask for donations as much as possible and purchase the rest. (Our opinion is to expect few donations and hope to be able to purchase more.)”

We [Iida and Kitamura] presume they want a garden of high quality, but the money to realize it does not come in readily. The contractor, Mr. William Yorozu, does not operate a big company and is unable to invest his money. Lack of payment from the Arboretum means work cannot proceed. Mr. Iida wants to accomplish building enough to call it a garden. One way or another, all three parties need to get together to find a way out of this difficulty. From early on, Mr. Fukuda has worried about this tension. He feels so sorry to cause worry to the *sensei*/masters from Tokyo. [Iida was addressed as professor in English.]

3/30 Hard rain... Cannot work. Only the crane worked digging the pond. We walked around a nearby nursery and made a list of plants. ...The plant list is completed and I have handed it to William Yorozu to be checked. [Cf. pp. 81 and 135.]

3/31 Rain. No work at the site. With Mr. Iida and Mr. Yorozu we went around again to nearby nurseries checking on plants.

[Mr. Kitamura's dates are sometimes unclear in this final section.]

4/1 Fine day. We were busy after long days of waiting for good weather. We put our main force leveling the *tamaishi*/round stones on the *suhama*/cobble beach. [Dick Yamasaki was main worker on the *suhama*.] The Ishimitsu group [carpenters] started to build and almost finished the *yatsuhashi*/eight-plank or zigzag bridge. [K. Ishimitsu received the material for the *yatsuhashi* on April 1 and started to build.] They finished the crossbeams for the *dobashi*/earthen bridge. Because it looked different than we imagined we must reshape the island or it will not balance well. Sorry to say, this amounts to three strikes out on our part.

4/2 Although it was Saturday, the day was so beautiful that we asked the workers to come to work. As for myself, in the middle of the day, I asked Vice Consul Takushoku, to take me to an observation tower in West Seattle and to revisit Seward Park. There I made a movie. I believe this time the pictures came out well.

4/3, Sunday From our hotel window I made a movie of the downtown area. I climbed the Smith Tower again and took pictures in all four directions of the city.

In the afternoon, with the distinguished personnel of the Consulate General and their families, I went to the Cherry Blossom Festival. The *Somei yoshino* cherries [*Prunus yedoensis*] are just fully opened, and with the beautiful weather, it ended up a wonderful *ohanami*/cherry-blossom viewing. Green grass everywhere and no wind. Not dusty, the fresh air smells good. It could not possibly be so good in Tokyo. As the air is clean, the cherry trees are vigorous and have lots of blossoms. The third-generation daughters of Japanese descent of the *Nihonjinkai*/Japanese Community Service Organization performed a dance. I believe I can show my movies and slides of the festival.

4/7 At the meeting on the 29th, as the result of discussion on the job, we right away created our work schedule, offered the necessary plant lists, and decided actively to promote the work progress. Today we completed the schedule and handed these plans to the concerned parties. We asked their cooperation during the month of May to accomplish enough for the site somehow to look like a garden and for the *nisei* gardeners to be able to finish the rest.

The members of the Board are rich and enjoy flowers and garden shrubs as a hobby. They are not very business-like, as we had hoped they would be. We have not known what to do. However, these last several days we have had good weather and the work is moving rather well. The bridges are almost finished. As the waterfall rock work is done and we have finished pouring concrete in the bottom of the stream, today we pumped water and ran it [along the course]. It is truly a great creation of master garden designer Jūki Iida—the way the water falls, forms a little stream and backwater—all is well. But for Mr. Iida, there is no word *enough*. He still gazes at the waterfall, deep in thought.

[The last two entries are combined and mislabelled 3/14 and 3/15.]

4/14 and 4/15 From the 11th of April, we started planting around the waterfall. The main plants are conifers like “*pichiapungen*,” [sic], [*Picea pungens*/Colorado or blue spruce], firs, spruce, and maples called vine maple (which the *nisei* call Japanese maple). As for plant material, there is some arrangement it seems, to request a donation from the Nursery Association and other groups. [The Seattle Garden Club, *Nihonjinkai*/Japanese Community Service Organization made substantial donations.] Their way is to wait for

donations, then purchase the rest. So, when we ask for specific plants, and none come into our possession, the work does not progress at all.

As of today the front side of the *takiyama*/waterfall hill is generally completed. The rock wall was built around the teahouse so we get the general idea of the teahouse building site. The cherry hill was leveled, but around the pond the off-balance of the *nakajima* and bridge connection is not yet fixed. The port is not touched at all. As for the wooden structures, the *machiai* and *azumaya* have no chance of being started. The moon-viewing platform is right now under consideration.

As for the outer fence, on April 7th, the members of the Seattle City Council made an on-site inspection and decided to bear the expense to start the building soon. If we do not build the fence the garden remains vulnerable to pranksters. So we cannot yet remove the chain-link fence around the teahouse and consequently cannot work in the *roji*/tea garden.

Right now, the number one problem is the stone lanterns. An order with remittance has been sent to Kobayashi, stone dealer in Tokyo, but negotiation with the shipping company is not settled. Mr. Fukuda of the Japanese Consulate General is doing his best to solve this problem. Mr. Iida prefers to receive the stone lanterns [and tower] and finish setting them while he is still in Seattle. Were we to leave the setting to the *nisei* workers, there is no guarantee they could set them correctly. Without the stone lanterns the views of the garden would be incomplete. [The National Bank (of Commerce) branch among other gifts, paid for the stone lanterns and tower.]

4/15 As there are many unsolved problems remaining, it worries me to leave Mr. Iida “to battle alone.” But my agreed work period has come to its end and I stop my job in Seattle as of today. From tomorrow I fly to the east coast, to Washington, D.C., New York, and another two or three cities. Then I return to Tokyo.

PLANT LIST 使用植物一覧表

シアトル市ワシントン大学
植物園内日本庭園使用植物一覧表

(その一)

◇ CONIFEROUS TREES 針葉樹 ()内は日本に産しないもの、仮名、現地名又はこれに近似のもの名をあげた。

学名	米名	和名
<i>Pinus Thunbergii</i>		くろまつ
<i>Pinus densiflora</i>		あかまつ
<i>Pinus contorta</i>	Coast pine	(コーストまつ)
<i>Pinus Mugo</i>	Mugo pine	(ムーゴまつ)
<i>Abies amabilis</i>	Silber fir	(シルバーもみ)
<i>Abies lasiocarpa</i>	Alpine fir	(アルプスもみ)
<i>Abies nobilis</i>	Noble fir	(ノーブルもみ)
<i>Picea sitchensis</i>	Sitka spruce	(シツカ)
<i>Picea norway</i>	Norway spruce	(ノルウェイもみ)
<i>Picea Engelmannii glauca</i>	Engelmann spruce	(エンゲルマンもみ)
<i>Tsuga heterophylla</i>	Western hemlock	(ヘムロック)
<i>Cedrus Deodora</i>		ヒマラヤシーダー
<i>Sciadopitys verticillata</i>		こうやまき
<i>Cunninghamia laecolata</i>		こうようざん
<i>Cryptomeria japonica</i>		すぎ
<i>Taxus cuspidata</i>	Yew	いもい
<i>Taxus baccata</i>		きみのおんこ
<i>Thuja plicata</i>	Western red cedar	(このでがしわ)
<i>Thuja occidentalis</i>	Arbor vitae	(にほいひば)
<i>Chamaecyparis lawsoniana</i>	Port orford cedar	(ポートオルホードまつ)
<i>Chamaecyparis squarrosa</i>		(ひむろ)
<i>Chamaecyparis filifera</i>		(いとひば)

<i>Clethra</i>	りょうぶ
<i>Diospyros kaki</i>	かき
<i>Ginkgo biloba</i>	いちよう
<i>Prunus</i>	さくら(あけぼの)

(その三)

◇ Broadleaf evergreen trees or shrubs 常緑闊葉樹

<i>Pieris japonica</i>		あせび
<i>Leucothoe</i>		(いわなんてん)
<i>Vaccinium ovalifolium</i>		(くろうすご)
<i>Ternstroemia japonica</i>		もっこく
<i>Camellia japonica</i>		つばき
<i>Eurya japonica</i>		ひさかき
<i>Osmanthus ilicifolius</i>		ひいらぎ
<i>Ligustrum</i>		いばた
<i>Phillyrea</i>	mock privet	(いばた)
<i>Ilex crenata</i>		いねつけ
<i>Kalmia latifolia</i>	mountain Laurel	カルミヤ
<i>Buxus microphylla</i>		つげ
<i>Daphne odora</i>		ちんちようけ
<i>Aucuba japonica</i>		あおき

(その四)

◇ DECIDUOUS Shrubs 落葉灌木

<i>Cotoneaster horizontalis</i>		コトネアスター
<i>Henryii</i>		
<i>Spiraea</i>		(しもつけ)
<i>Lonicera Morrowii</i>		きんきんばく
<i>Viburnum tomentosum</i>		おおでまり
<i>Jasminum nudiflora</i>		おおばい
<i>Euonymus alata</i>		にしきぎ

<i>Juniperus occidentalis</i>	western junifer	(はいねず)
<i>Juniperus tamariscolifolia</i>		(そなれ)
<i>Juniperus phitazeriana</i>		(そなれ)
<i>Juniperus virginiana</i>	Red cedar	(ねず)
<i>Thuopsis delabrata</i>	Hiba arbor vitae	あすなろ

(その二)

◇ DECIDUOUS TREES 落葉闊葉樹

<i>Acer rufinerve</i>		うりはだかえで
<i>palmatum</i>		やまもみぢ
<i>circinatum</i>	Vine maple	(みわかえで)
<i>Ginnella</i>		からこぎかえで
<i>plantanoides</i>		(ノルウェイかえで)
<i>mucronatum</i>		(てつかえで)
<i>Buergeriann</i>		とうかえで
<i>cissifolium</i>		みつでかえで
<i>Cornus Nuttali</i>	Pacific dogwood	はなみずき
<i>Stolonifera</i>		みずき
<i>Kousa</i>		やまぼうし
<i>Salix babylonica</i>	Weeping willow	やなぎ
<i>Styrax Obassia</i>		はくうんぼく
<i>Quercus palustris</i>	Pin oak	(ピンオーク)
<i>Castanea dentata</i>	Chestnut	(くり)
<i>Crataegus oxyacantha</i>	Hawthorne	(ホーツン・さんざし)
<i>Betula alba</i>	Birch	しらかば
<i>Carpinus</i>	Hornbeam	(あかしで)
<i>Rhus Cotinus</i>	Sumac-cotinus	うるし類
<i>Celtis occidentalis</i>	Hack berry	えのき
<i>Ulmus americana</i>	American Elm	(エルム)

<i>Cephalanthus occidentalis</i>		たまがきのき
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◇ FLOWERING TREES or Shrubs 花木類

<i>Rhododendron</i>	Azalea	オランダつじ
	Kurume	(桃)
	Kampherii	(苗)
	Arnoldiana	(赤)
	Davisii	(淡黄)
	Ponica-luteum	(黄)
	Altaclarenses	(桜に淡紅ボカシ)
	Mollis	(桜)
	Macrantha	(紫赤ボカシ)
	Schluppenbachii	(紫)
<i>Rhododendron</i>		せいようしやくなげ
	Fortunii	(淡黄)
	Bow bell	(淡赤)
	Thompsonii	(黄)
	Loderii	(白)
	Ponticum	(紫)
<i>Magnolia</i>	magnolia	
	soulangeriana	もくれん
	Lombardi Rose	こぶし
	white (Brazzonii)	はくれん

(その五)

◇ GROUND COVER 地被類

<i>Gaultheria Pursh</i>	Shallon	} (ゴールテリア類)
<i>Miqueliana</i>	Procum Bens	
<i>Ovatifolium</i>		
<i>Pachysandra terminalis</i>	Japanese spurge	きちじそう
<i>Thymus Serpyllum</i>	Thyme	(タイム)
<i>Saxiflora</i>		(はまぼたん)
<i>Arctostaphylos uva</i>	Kinnick kinnik	(くまこけもも)
<i>Adjuva</i>		つるかこそう
<i>Plagiogyria</i>		やまそてつ
		やまこけ

Iida's Inventory of Plants and Trees used in the Japanese Garden

[Thanks to Kathy Lantz for Identifications]

Scientific Name	Common Name
Coniferous Trees	
<i>Pinus thunbergii</i>	Japanese Black Pine
<i>Pinus densiflora</i>	Japanese Red Pine
<i>Pinus contorta</i>	Coast Pine [Shore pine]
<i>Pinus mugo</i>	Mountain Pine
<i>Abies amabilis</i>	Pacific Silver Fir
<i>Abies lasiocarpa</i>	Subalpine Fir (Rocky Mountains)
<i>Abies nobilis</i>	Noble Fir
<i>Picea sitchensis</i>	Sitka Spruce
<i>Picea abies</i>	Norway Spruce
<i>Picea engelmannii glauca</i>	Englemann Spruce
<i>Tsuga heterophylla</i>	Western Hemlock
<i>Cedrus deodora</i>	Deodora Cedar
<i>Sciadopitys verticillata</i>	Japanese Umbrella Pine
<i>Cunninghamia laceolata</i>	Chinese Fir
<i>Cryptomeria japonica</i>	Japanese Cedar or Sugi
<i>Taxus cuspidata</i>	Japanese Yew
<i>Taxus baccata</i>	English Yew
<i>Thuja plicata</i>	Western Red Cedar
<i>Thuja occidentalis</i>	Eastern Arborvitae
<i>Chamaecyparis lawsoniana</i>	Port Orford Cedar
<i>Chamaecyparis squarosa</i>	Sawara Cypress
<i>Chamaecyparis pisifera "Filifera"</i>	Thread-leaf Sawara Cypress
<i>Juniperus occidentalis</i>	Western Juniper
<i>Juniperus sabina tamariscifolia</i>	Tamarix Juniper
<i>Juniperus pfitzeriana</i>	Chinese Juniper var. Pfitzeriana
<i>Juniperus virginiana</i>	Eastern Red Cedar
<i>Thujopsis dolobrata</i>	False Hiba

Deciduous Trees

<i>Acer rufinerve</i>	Redvein or Snakebark Maple
<i>Acer palmatum</i>	Japanese Maple
<i>Acer circinatum</i>	Vine Maple
<i>Acer ginnella</i>	Amur Maple
<i>Acer plantanoides</i>	Norway Maple
<i>Acer mucronatum</i>	Mexican Cypress Maple
<i>Acer buergerianum</i>	Trident or Three-leaf Maple
<i>Acer cissifolium</i>	Ivy- or Ash-leaved Maple
<i>Cornus nuttallii</i>	Pacific Dogwood
<i>Cornus stolonifera</i>	Red Osier Dogwood
<i>Cornus kousa</i>	Kousa Dogwood
<i>Salix babylonica</i>	Weeping Willow
<i>Styrax obassia</i>	Fragrant Snowbell
<i>Quercus palustris</i>	Pin Oak or Spanish Swamp Oak
<i>Castanea dentata</i>	American Chestnut
<i>Crataegus oxyacantha</i>	Hawthorn
<i>Betula alba</i>	Birch
<i>Carpinus</i>	Hornbeam
<i>Rhus cotinus</i> [sic] <i>Cotinus coggyria</i>	Smoke Tree or Sumac?
<i>Celtis occidentalis</i>	Hackberry
<i>Ulmus americana</i>	American Elm
<i>Clethra</i>	Summersweet
<i>Diospyros kaki</i>	Japanese Persimmon
<i>Ginkgo biloba</i>	Ginkgo or Maidenhair Tree
<i>Prunus serrulata</i> , 'Akebono'	Japanese Flowering Cherry, var. Akebono

Broadleaf Evergreen Trees or Shrubs

<i>Pieris japonica</i>	Japanese Andromeda
<i>Leucothoe</i>	Coastal Doghobble, <i>Ericaceae</i>
<i>Vaccinium ovalifolium</i>	Alaska or oval-leaf Blueberry

<i>Ternstroemia japonica</i>	Japanese Cleyera, <i>sasaki</i>
<i>Camellia japonica</i>	Japanese Camellia
<i>Eurya japonica</i>	Japanese Eurya
<i>Osmanthus ilicifolius</i> , or <i>heterophyllus</i>	Holly Osmanthus
<i>Ligustrum</i>	Privet
<i>Phillyrea [augustifolia]</i>	Mock Privet
<i>Ilex crenata</i>	Japanese or Box-leaved Holly
<i>Kalmia latifolia</i>	Mountain Laurel
<i>Buxus microphylla</i>	Japanese Boxwood [hedge plant]
<i>Daphne odora</i>	Fragrant Daphne
<i>Aucuba japonica</i>	Japanese Laurel

Deciduous Shrubs

<i>Cotoneaster horizontalis</i>	Rock or Rockspray Cotoneaster
<i>Cotoneaster salicifolia</i> “Henryi”	<i>Rosaceae</i>
<i>Spiraea</i>	Meadowsweets or Steeplebushes
<i>Lonicera morrowii</i>	Morrow’s Honeysuckle
<i>Viburnum tomentosum</i>	Doublefile Viburnum
<i>Jasminum nudiflorum</i>	Winter Jasmine
<i>Euonymus alatus</i>	Burning Bush
<i>Cephalanthus occidentalis</i>	Buttonbush

Flowering Trees or Shrubs

<i>Rhododendron</i>	<i>Kurume</i> , Azalea
“	<i>kaempferi</i> , Azalea
“	‘ <i>Arnoldianum Lavender</i> ,’ Azalea
“	<i>daviesii</i> , Azalea
<i>Rhododendron luteum</i>	<i>Pontica-luteum</i> [sic] <i>Azalea pontica</i> , also known as <i>R. luteum</i>
<i>Rhododendron mollis</i>	Azalea
<i>Rhododendron indicum</i> ‘ <i>Macrantha</i> ’	Azalea

<i>Rhododendron 'Altaclerensis'</i>	Azalea
<i>Rhododendron schlippenbachii</i>	Royal Azalea
<i>Rhododendron fortunei</i>	
<i>Rhododendron 'Bow Bells'</i>	
<i>Rhododendron thompsonii</i>	
<i>Rhododendron loderii</i>	'Loderii 'King George'
<i>Rhododendron ponticum</i>	common rhododendron
<i>Magnolia soulangeana</i>	Chinese or saucer magnolia
<i>Magnolia 'Lombardi rose'</i>	
<i>Magnolia 'Brozzonii'</i>	white/pink-tinged old cultivar

Ground Cover

<i>Gaultheria shallon</i>	Salal
<i>Gaultheria 'miqueliana' procumbens</i>	Miquel's spicy wintergreen
<i>Gaultheria ovatifolium</i>	Western teaberry, Oregon wintergreen
<i>Pachysandra terminalis</i>	Japanese spurge
<i>Thymus serpyllum</i>	Breckland, creeping thyme
<i>Saxifraga</i>	Saxifrage, rockfoil
<i>Arctostaphylos uva-ursi</i>	Bearberry, kinninnick
<i>Ajuga</i>	Carpet bugle, bugleweed
<i>Plagiogyria</i>	Ferns [of 12-15 species only 3 from Japan: <i>P. japonica</i> , <i>P. euphlebia</i> , and <i>P. adnata</i> – British Pteridological Society
<i>Yama koke</i>	mountain moss

JAPANESE TERMS 日本語単語

<i>amado</i>	雨戸	sliding storm shutter
<i>ashimoto-gata dōrō</i>	足元型灯籠	foot-path lantern
<i>azumaya</i>	四阿	shelter, built by 1970
<i>chadō</i>	茶道	Way of Tea, Japanese tea ceremony
<i>chimpon</i>	珍本	rare, novel
<i>daiku</i>	大工	carpenter, carpentry
<i>daimyō</i>	大名	feudal lord, class
<i>dobashi</i>	土橋	earthen bridge
<i>dōjō</i>	道場	originally Buddhist, place for meditation, training
<i>Eitokuji-gata dōrō</i>	永徳寺型灯籠	<i>Eitoku</i> Temple-style lantern gift from Seattle-Kobe Sister City
<i>fujidana</i>	藤棚	wisteria arbor by water outlet “to sea”
<i>funatsukiba</i>	船着き場	harbor, boat landing
<i>fuzei wo soeru</i>	風情を添える	to make more attractive, elegant
<i>gādenā-</i>	ガーデナー	gardener, [Iida’s title on calling card]
<i>Gai Yō</i>	概要	overview, synopsis, introduction
<i>gishi</i>	技師	engineer, [Kitamura used landscape e.]
<i>Genchi Chōsa</i>	現地調査	site research
<i>hakujin</i>	白人	person(s) of European descent
<i>hanarejima</i>	離れ島	detached island
<i>hikae no ma</i>	控えの間	waiting room for the host
<i>hongatte</i>	本勝手	-style, where guests sit to host’s right

<i>ichiranhyo</i>	一覧表	summary, list [plants used in garden]
<i>Iida Zōen</i> <i>Sekkei Jimusho</i>	飯田造園設計事務所	Iida Landscape Design Office
<i>Iida Jūki</i> <i>Torasaburō</i>	飯田十基 寅三郎	Iida's pen name [Ten Fundamentals] Iida's given name [Third Son]
<i>ike, ike no shūhen</i>	池, 池の周辺	pond, shoreline
<i>kagami ishi</i>	鏡石	mirror stone, with a reflecting surface
<i>kaiyūshiki</i>	廻遊式	stroll garden style
<i>takehi</i>	筧	bamboo waterspout
<i>Kasuga-gata dōrō</i> <i>[oku no in]</i>	春日型灯籠	Kasuga-style lantern from Grand Shrine in Nara, [inner court lantern]
<i>keikoku</i>	溪谷	river valley, gorge, ravine
<i>keiryū</i>	溪流	stream
<i>keiseki</i>	景石	decoration stone, <i>Shumisen, Mt. Meru</i>
<i>kichijisō</i>	キチジソウ	<i>Pachysandra</i> , Japanese spurge
<i>kiri</i>	桐	<i>Paulownia tomentosa</i> , Paulownia tree
<i>kiroku</i>	記録	record, document
<i>Kōenryokuchibu</i>	公園緑地都	Public Parks Department Green Spaces Division
<i>koke, kokemusu</i>	苔, 苔むす	moss, as it ages, spreads
<i>kokoro no furusato</i>	心のふるさと	home of the heart
<i>koshikake machiai</i>	腰掛待合	bench outside waiting hut for the guests
<i>kyūkeisha</i>	休憩舎	clubhouse, pavilion [not built]
<i>minato machi</i>	港町	port or harbor town
<i>misaki dōrō</i>	岬燈籠/灯籠	cape lantern
<i>mizubachi</i>	水鉢	stone hand-washing basin, generic
<i>mizuya</i>	水屋	small kitchen
<i>mochi no ki</i>	モチの木	holly, <i>Ilex integra</i>

<i>mokkoku</i>	モッコク	<i>Ternstroemia, J. cleyera, sakaki</i>
<i>Momoyama Period</i>	桃山時代	Peach Mountain, latter half of Azuchi-Momoyama era, 1583-1600, for Oda, Nobunaga, and Toyotomi, Hideyoshi
<i>nakajima</i>	中島	middle island
<i>nando</i>	納戸	closet
<i>nigiyaka</i>	賑やか	festive
<i>Nihonjinkai</i>	日本人会	Japanese Community Service Organization
<i>nikkei</i>	日系	Japanese, of Japanese descent
<i>nisei</i>	二世	second generation of Japanese descent
<i>nisshi</i>	日誌	diary, daily record, journal
<i>niwashi</i>	庭師	gardener, landscape architect, <i>sensei</i>
<i>numasawachi</i>	沼沢地	marsh, wetland
<i>oku no in-gata dōrō</i>	奥の院型灯籠	inner court-style “Friendship” lantern, gift from Seattle Sister City Kobe
<i>omokage-gata dōrō</i>	面影型燈籠/灯籠	reflection lantern [by water’s edge, copy of former Hōraien]
<i>Oribe dōrō</i>	織部灯籠	Oribe, Furuta, 1544-1615, tea master designed ceramics, <i>roji</i> stone lanterns
<i>rikai no baitai</i>	理解の媒体	medium of understanding
<i>rojimon</i>	露地門	tea garden gate
<i>ryūreiseki</i>	立礼席	tea-serving area with bench seating
<i>sabi</i>	錆	rust, oxidized, patina
<i>sakurayama</i>	桜山	cherry hill, orchard
<i>Sakutei Honkōji</i>	作庭本工事	building the garden
<i>sawa tobi ishi</i>	沢飛石	marsh stepping-stones
<i>Sekkei</i>	設計	planning
<i>sensei</i>	先生	honorific title, teacher, professor

<i>setchin</i>	雪隠	traditional lavatory in <i>machiai</i> in a tea garden [not built]
<i>shakkei</i>	借景	borrowed scenery from outside garden
<i>shaku</i>	尺	unit of length, approx. 30.3 cm, ~12 in.
<i>shibafu</i>	芝生	lawn grass
<i>shii</i>	シイ	Tanbark Oak, <i>Pasania</i> or <i>Lithocarpus edulis</i>
<i>shizen (sa, na)</i>	自然	nature, (noun, adj.) naturally occurring
<i>shokubutsuen</i>	植物園	arboretum, botanical garden
<i>Shokusai</i>	植栽	planting
<i>shoshi</i>	諸氏	Mr. or Messrs.
<i>Shukō or Jukō, Murata</i>	珠光村田	Shukō or Jukō Murata, 1423-1502, founder of simple tea ceremony style
<i>Shunkō Shiki</i>	竣工式	dedication ceremony
<i>Shuyō Kyokubu</i>	主要局部	main features
<i>Somei yoshino</i>	染井吉野	<i>Somei yoshino</i> cherry, <i>Prunus Yedoensis</i> . Cf. CA var. “Akebono”
<i>Sono Go no Nihon Teien</i>	その後の日本庭園	The Japanese Garden Since Then
<i>sō tō</i>	層塔	stone tower, [11-tier] Per vision, Iida and Kitamura identify as 13-tier
<i>suhama</i>	洲浜	cobble beach, after Katsura Rikyū
<i>sukiya zukuri</i>	数寄屋造り	building in tea architecture-style
<i>tachi yukimi dōrō</i>	立雪見燈籠/灯籠	standing snow-viewing lantern
<i>takiyama, guchi</i>	滝山, 滝口	waterfall hill; waterfall outlet or mouth
<i>Teiseki to Jyumoku</i>	庭石と樹木	stones and plants
<i>tōseki</i>	投石	throwing stones (cobble stone-size)
<i>tsubo</i>	坪	unit of area, ~1.83 m ² or 35.6 sq. feet, or 2 tatami mats [from Iida’s note]
<i>tsukiyama</i>	築山	artificial hill in a garden

<i>Tokyo To</i>	東京都	Tokyo Metropolitan Government
<i>tsukimidai</i>	月見台	moon-viewing platform
<i>Wa Kei</i>	和敬	Harmony and Respect [original 1959 teahouse name]
<i>yatsunashi</i>	八つ橋	eight-plank or zigzag bridge
<i>yodomi</i>	淀み	pool
<i>yukimi dōrō</i>	雪見燈籠/灯籠	snow-viewing stone lantern
<i>yūsui, kanga</i>	幽邃, 閑雅	retired and quiet, refined, elegant
<i>Zairyō</i>	材料	materials
<i>Zōen Gyōsha</i>	造園業者	garden workers
<i>Zōen Shikichi</i>	造園敷地	garden site
<i>zōkibayashi</i>	雑木林	woodlands, [Iida's specialty]
[<i>sō rin</i>	相輪	pagoda finial, also a mini pagoda, in contrast to the rounded stupa-shape finial on a lantern]
[<i>chōompu</i>	長音符	macron, indicating long vowel as <i>zōki</i> for <i>zou</i> , <i>jū</i> for <i>juu</i> , ten and Jūki Iida]

Notes: Iida 1974 used 燈籠, older *kanji* for *tōrō* or *dōrō*; Kuchi'i 2010 used 灯籠.

In Kitamura's concluding paragraph, p. 97, quoted by Kuchi'i, p. 109, his descriptors recall familiar song lyrics (*kokemusu, fuzei wo soeru, kokoro no furusato*).

Per Inoshita's vision [pp. 36, 41], Iida placed the stone tower on the mountain, but described it as having thirteen tiers. The form recalls famous thirteen-tier tower built after 1180, at Chōrakuji [Temple] in Higashiyama, Kyoto. Perhaps it gave a generic identifier to stone towers with odd-numbered tiers. Similar eleven-tier towers have antecedents. The tower Kobayashi Stone Materials Company sent and Iida had Toyokichi Matsumoto assemble on the waterfall hill may or may not be complete. [Nakane and Hibi, 2001. D. Webster, Handbook in preparation, 2021.]

CREATION CHRONOLOGY 制作クロノロジー 1909 to 2010

[Note: translators provide highlights for reference.]

- 1909 Alaska-Yukon-Pacific Exposition with Japanese pavilion and *torii* gate.
- 1924 Immigration Act restricted numbers of East Asians and excluded their owning property, or obtaining citizenship.
- 1927 Twenty-five Seattle gardeners founded the Japanese Gardeners Association; reformed postwar with ties to California and British Columbia; active during 1960s-1980s, disbanded in 2004.
- 1937 The Arboretum Foundation [AF] invited Japanese Society for International Cultural Relations *Kokusai Bunka Shinkōkai* to create a garden on a five-acre site on Foster Island. \$57,000 raised toward the project. Officials visited with Consul General [CG] Issaku Okamoto and his young daughter possible northern site [near Foster Island].
- 1942 Feb 19 Executive Order 9066 authorized removal inland all persons of Japanese descent, ultimately ~120,000 persons to ten prison camps.
- Apr 21 Americans of Japanese descent evacuated, many citizens. Many from Seattle area were sent to internment in Heart Mountain, Wyoming, Manzanar, California, Minidoka, Idaho, and elsewhere.
- 1957 Planning for Japan-America (Harris) Treaty centennial.
- Jun 5 AF President Carl M. Ballard asked Mrs. Neil (Emily H.) Haig to form Special Projects Committee for a prospective Japanese Garden. They consulted with University of British Columbia, San Francisco Golden Gate Japanese Garden, Ewen Dingwall, Director of Seattle Center, Kenneth Sorrells, of Seattle-Kobe Sister City Committee, just forming, and Fujitarō Kubota (who accurately estimated cost at \$60,000). Mrs. Haig served until September 1971.

- 1958 Jul In response to request from Seattle via Ministry of Foreign Affairs, Tokyo Metropolitan Parks Department Green Spaces Division Director Tatsuo Moriwaki visited and approved the site.
- Nov-Dec Moriwaki planned for design, building of teahouse, gift to Seattle.
- 1959 Jan 7 Letter from Tokyo Metropolitan Governor Seiichiro Yasui to Mr. Brian O. Mulligan, Director, UW Arboretum, announcing the “goodwill gift of a tea house...landmark of friendship.”
- Mar-Apr Teahouse shipped, displayed at Trade Fair, rebuilt on site in garden.
- May Inoshita visited Iida to convey Moriwaki’s invitation to collaborate in the design and installation of the garden.
- May 19 Ground-breaking ceremony in garden with CG Yoshiharu Takeno, Mayor Gordon S. Clinton, UW College of Forestry Dean and Arboretum and Botanic Garden Committee Chairman Gordon D. Marckworth, Arboretum Director Brian Mulligan, AF Special Projects Chairman Mrs. Neil (Emily) Haig and President Edward B. Dunn.
- Jun 1 Iida accepted Moriwaki’s invitation. His staff contributed to plans.
- Jul 4 Inaugural ceremony in the teahouse with 16-20 guests including CG Takeno and Tantsai Sōshitsu Sen XIV, of Urasenke Foundation [UF] of Kyoto.
- Oct Inoshita and Iida visited Kyoto; Inoshita to *Katsura Rikyū*, both to *Shūgakuin Rikyū*, [cf. p.10] With Prof. Nagaoka to *Hieizen*, *Ginkakuji*, *Sentō Goshō*. In November Inoshita wrote the “Design Explanation” which Nagaoka translated--the foundational document for the plan.
- Nov 27 Iida traveled to Seattle with design plans for the preliminary work.

- 1959 Dec Iida hired William Yorozu, General Contractor (Plants), Richard Iwao “Dick” Yamasaki (Rock work), and [Kazuo “K.” and Sadamu] Ishimitsu and Sons (Carpentry). Located Bandera Mountain for granite stones. Meetings hosted by Japanese CG including AF Special Projects Committee members. James “Jimmy” Fukuda, CG Cultural Liaison staff member served as guide and translator.
- Dec 6 Iida, Mr. and Mrs. Jimmy Fukuda, William and Henry Yorozu visited Professor Kannosuke Mori in Vancouver, then rebuilding the Nitobe Memorial Garden at the University of British Columbia, Canada. [From Chiba University, after finishing the garden in June 1960, Mori traveled to Europe and died soon after returning home.]
- Japanese Gardeners Association of Vancouver B.C., Canada, formed.
- Dec 11-17 Iida flew to Washington DC for installation of garden at the Japanese Embassy by Kenzō Ogata (1912-1988). 11/18 Iida returned to Tokyo.
- 1960 Mar 7 Iida and Kitamura [Tokyo Metropolitan Parks Landscape Engineer] arrived on JAL DC-8 airplane. Worked together especially with James Fukuda. First use of machines, including crane and backhoe to build a Japanese garden.
- Mar 16 Installed the waterfall rock, formed the middle and detached islands, using crane.
- Apr 3 Fourth Arboretum Cherry Blossom Festival
- Apr 15 Kitamura, having worked on central islands and north end, departed.
- May T. Matsumoto, K. Ogata arrived, and with Iida visited B.C., Canada.
- Jun 5 The garden opened to the public. On June 10 Iida returned to Tokyo.

- 1960 Oct 5-6 Crown Prince Akihito and Crown Princess Michiko visited and planted two trees for their respective families: a *Mt. Fuji* “*Shirotae*” cherry and a white birch, *Betula pendula*. Tea ceremony held in *Wa Kei* teahouse.
- Fall Carp fry delivered by air from Tokyo to populate the pond.
- 1960-61 From the UW Landscape Architecture Department, Eric Hoyte designed, and Dick Yamasaki installed the new south entry. Garden boundary along Lake Washington Boulevard had to be fenced and hidden from view to prevent traffic accidents [Kitamura, 5/20/1960]. Turnstile installed with ten-cent admission fee. Instructions for guides developed.
- 1962 Aug First Moon-Viewing Party.
- 1964 Iida secured nine-foot-tall Kasuga-style lantern for Ballard memorial. Placed to southeast between the original east gate and shoreline with plaque. [Carl McNeilan Ballard served as AF president 1955-57.]
- 1966 AF Unit 86 formed to support the garden.
- 1967-1970 K. and Sad Ishimitsu completed the *azumaya*/shelter.
- 1970 Dick Yamasaki hired in April for pruning. Sad Ishimitsu completed the *machiai*/teahouse waiting hut.
- 1973 Apr 9 Teahouse *Wa Kei* burned due to unauthorized use.
- Jul 27 Longed-for return of Iida to review, teach pruning, renew friendships.
- Aug 10 Iida and Sawai returned to Tokyo. [Their trip was personal.]
- 1977 Iida died June 24; Buddhist Memorial held August 8 in the garden.

- 1980 The Seattle City Council, UW, UF Hōunsai Sōshitsu Sen XV, and Prentice Bloedel donated rebuild of the teahouse with carpenter Yasunori “Fred” Sugita and artist Seichi Kawasaki. UF appointed Bonnie Sōshin Mitchell tea master.
- 1981 Teahouse rededicated May 16; renamed *Shōseian*/Arbor of Murmuring Pines. UW Art History Professor Glenn T. Webb and Mitchell started the *Chadō Japanese Aesthetics* credit course at UW (to 2013, 2017-). AF transferred management to the City Department of Parks and Recreation. Richard “Dick” Yamasaki appointed City Consultant.
- 1982 Webb, Mitchell, Aiko Sōai Fujii, and Chieko Sōchi Becker formed *Shōseikai*/Friends of the Teahouse for practitioners throughout region, Urasenke, Omotesenke, Mushakōjisenke, Ūraku tea schools. Onset of monthly tea demonstrations, annual repapering of screens.
- 1983 AF Unit 86 adopted the Japanese Garden, the first group to participate in Seattle City “Adopt-a-Park” program.
- 1985 The Seattle Japanese Garden Society formed and incorporated. UF established the Seattle Branch [UFSB], Bonnie Sōshin Mitchell, Director.
- 1987 At entry plaza, City installed ticket booth transferred from Seattle Center, rolling gates for security with hole in entry stone. Portable toilets added within garden near south entry.
- 1988 The U. S. Office of Redress Administration acknowledged, apologized, and made restitution for the evacuation, relocation, and internment of Americans of Japanese descent during World War II.
- 1993 The Japanese Garden Advisory Council [JGAC] formed within the Seattle Department of Parks and Recreation.

- Dec Dick Yamasaki donated and with Senior Gardener Jim Thomas planted the Black Pine tree from his family home, west of harbor.
- 1994 Masa Mizuno succeeded Dick Yamasaki as City Consultant.
- 1995 Mitchell of UFSB inaugurated the tradition of celebrating Children's Day, close to May 5. Volunteers made *koi*/carp banners for Boys Day, invited origami folding, children's clothes dress up. CG lent displays of doll collection for Girls Day, [March 3], partial suit of samurai armor. Model for expanding events; next, Tanabata Festival.
- 1997-8 Critical Needs Assessment drafted for changes compliant with American Disabilities Act. K. Ishimitsu built a new bridge at pond outlet and rebuilt the *dobashi*. Annual major pine pruning established from 1998, candling in May, pruning in November. Mark Akai wired pine limbs to look windswept, aged.
- 1998 First Source Book created for training of volunteers. Expanded 2000 and after.
- 1999 Vision Quest: A Dream for the Future workshop sponsored by the JGAC to chart future. Resulted in New Entry Village 2009.
- 2001-2002 Shoreline revision, new water circulating system, by Koichi Kobayashi, Hōichi Kurisu, Ted Maranda, and Andō Dōmoto, with City of Seattle levy funds.
- 2003 City carpenters Katie Mitchell and Elora Smith used cured wood from an Alaska Yellow cedar removed north of the east gate and, with Japanese tools and techniques, replaced the Wisteria Arbor.
- 2004 Aug 28-31 On initiative of Koichi Kobayashi, co-sponsored by Puget Sound Japanese Garden Society and the International Association of Japanese Gardens, Inc., held at University of Washington Center for Urban

- Horticulture, the Fourth International Symposium met in Seattle, Victoria and Vancouver B.C., Canada: “Evolution of Japanese Gardens through Adaptation to Place.” Included international speakers, workshops, and guided visits to local gardens. Clarified the names of garden features.
- 2004 Kathleen Blanchard succeeded James Thomas as Senior Gardener.
- 2006 Volunteers Mary Ann and Bob Wiley with AF and JGAC initiated fund-raising for creation of the new Entry Village. Dick and Fumi[ko] Yamasaki donated Iida’s brushed scroll of Japanese garden elements to the Elisabeth C. Miller Library, Center for Urban Horticulture, UW Botanic Gardens [also includes the Washington Park Arboretum.]
- 2008 Landmark Designation accepted by Historic Seattle Preservation Board
- 2009 Dedication of the Entry Village, by Robert Hoshide, Architect and Kenichi Nagano, Landscape Architect, and featuring work by glass artist Paul Marioni and sculptor Gerard Tsutakawa. The Tateuchi Common Room provides gallery and meeting space. Offices and cashier’s reception expanded.
- 2010 Fiftieth Anniversary Celebration with Visit of Ambassador Ichirō Fujisaki [who was uninvited small child of CG Masato Fujisaki in October 1960]. Film (DVD) produced *Thru the Lens: 50 Years of the Japanese Garden*, by P. Kimmel, SCAN Community Media and Television, Seattle. Garden guides N. Suyenaga, D. Webster, S. Prochaska and Park Horticulturalist Lisa Chen prepared video, *A Stroll through the First 50 Years of the Seattle Japanese Garden*.

BIOGRAPHICAL NOTES 略歴

Inoshita, Kiyoshi (1884-1973) 井下 清

Foremost among Japanese garden builders, during his sixty plus year-long career, he established parks, cemeteries, and roadside landscaping. Within the Tokyo Metropolitan Park Department from 1928-1946 [earthquake aftermath to war repair], he held numerous positions culminating in Director. When Tatsuo Moriwaki succeeded him, he served his alma mater, Tokyo Agricultural University 東京農業大学, abbreviated *Nōdai* 農大, as professor, then president of the Board of Directors. He was a founder with Iida and Kitamura of the Japanese Gardeners Association and the International Federation of Landscape Architects. He published several books on garden design, notably 公園の設計, *Kōen no Sekkei, Design of Public Parks*, which contains 造園業書, 第四卷, *Zōen gyōsho, Garden-building Workbook, Vol. No. 4*, 日本庭園協会編集 (編輯), 雄山閣発行, Compiled by Japan Garden Association, Published by Oyamakaku, Vol. 4, 1928. [Available in the East Asian Library, University of Washington.]

He received many awards for his work, including the Blue Ribbon Medal (藍綬褒章) in November 1963, an honorary doctorate (名誉農学博士) from Tokyo Agricultural University *Nōdai* (農大) in October 1964, and the Third Order of the Sacred Treasure (勳三等に叙し瑞宝章を賜る) in November 1964.

After Iida accepted on June 1, 1959, the invitation from Inoshita and Moriwaki to participate in the planning for the Seattle Japanese Garden, Inoshita and Iida traveled in October to Kyoto. Inoshita visited *Katsura Rikyū*; Iida, *Sentō Gosho* Imperial Residence; and both, *Shūgakuin Rikyū* Detached Palace, *Ginkakuji*, Hieizan Tendai Buddhist Temple complex NE of Kyoto, and others. Some of their influences, *sukiya*-style tea architecture, the gate, shoreline curves and edges, and the cape and cape lantern from *Katsura* he replicated in the Seattle Japanese Garden plan. Further, in 1937, when Inoshita was the head of the Tokyo Metropolitan Park Department, the city purchased *Hōraien* 蓬萊園 to build a school. After 22 years, Inoshita used the most famous aspect of that garden in Seattle. At the north end of the garden where the cut stone forms right angles to suggest the harbor stands the *omokage-gata* lantern evoking “*omokage no migiri*” 面影のみぎり (砌)/reflection at water’s edge, exactly as it was in *Hōraien*.

Iida, Jūki (1890-1977) 飯田十基

Born in rural Chiba Prefecture before urbanization, Iida loved woodlands. When young, he studied under garden masters in Tokyo. In 1918 he established Iida *Zōen Sekkei Jimusho*/飯田造園設計事務所, the Iida Landscape Design Office. His style of garden building prized *zōki* 雑木/woodlands. He developed a flourishing practice including apprentices and resources like quarries and stone ornaments as part of his business. Kenzō Ogata [1912-1988] worked with Iida between positions with Tokyo Parks Department and later started his own business. Iida built his own home and small garden featuring his favored garden components. Mrs. [沢位 Sawai] Iida became a master of the Omotesenke Tea School. Iida felt himself an artist and wore his signature black beret at work. In Seattle he lectured on garden design, *ikebana* and *chabana*. A fluent clear writer, he recorded his visits in 1959, 1960, and 1973 to Seattle, Washington, D.C., and Vancouver, B.C., Canada in his 海外造園日誌, “Overseas Garden Creation Diary.” In 1959-60, he also designed a teahouse and tea garden for the Japanese Embassy in Washington D.C.

On November 14, 1966, he received the Emperor’s Medal, Fifth Class, in recognition of his study of Chinese and Korean histories of gardens, and traditional architectures. He was the first landscape designer to be so honored in Japan.

He was also a master calligrapher and painter and created in his leisure hours in Seattle a beautiful *emakimono*/scroll which on departing he gave to Richard “Dick” and Fumiko Yamasaki. In 2005 the Tessaidō Gallery in Kyoto conserved and mounted the scroll which Dick and Fumi gave to the Elisabeth C. Miller Library in the Center for Urban Horticulture, University of Washington Botanic Gardens, Seattle. There it can be viewed by appointment.

Iida’s business card records his title “ガーデナー,” gardener, following contemporary usage and name of the Gardeners’ Association in Japan. Kitamura in “Seattle Correspondence/*Tsūshin*” describes the different American usage of gardener as worker and maintainer. They adopted by 1973 use of the title landscape designer, engineer, or architect.

Iida was well known when Tokyo Metropolitan Parks Department Green Spaces Division Director Tatsuo Moriwaki invited him to work with Kiyoshi Inoshita. He and his office staff contributed to the design and he supervised all phases of the construction of the Seattle garden, plus the Japanese Embassy garden in Washington D.C. Due to

intense urban development few gardens remain. Earthquake damage in 2011 ended his home/office garden park. His 1973 Japanese garden within Todoroki Keikoku Park in Setagaya, Tokyo preserves the original teahouse, *roji nobedan*, stonework of stream, waterfall, and pond.

In the 1990s, the Roth Teien's *Journal of Japanese Gardens* honored this garden as one of the top ten Japanese gardens among three hundred identified outside Japan. By the 2020, the North American Japanese Garden Association identified more than 600.

Kitamura, Nobumasa (1914-2010) 北村信正

He graduated from the Agriculture Department of Tokyo University in 1938, then joined Tokyo Metropolitan Park Department Green Spaces Division as landscape engineer. In 1939 to 1948 he served in the Japanese military. After repatriation in 1948, he rejoined the Green Spaces Division. When Iida was sent to Seattle to build the Japanese Garden, between March 7 to April 15, 1960, he accompanied Iida representing the Tokyo Metropolitan Government. A keen observer with the eyes of an engineer, he wrote lively commentary on his experiences with the new mechanized process of building and his travel in the United States, particularly along the West Coast. From 1973 he contributed to the founding and leadership in Japan of the International Federation of Landscape Architects [IFLA], founded in France in 1948.

Mr. Yoritaka Tashiro 田代順孝, honored Kitamura for “setting the standard we observe in his operation of IFLA as a vice chairman.” [“The Passion for Development of the IFLA and the Garden Creation Society; Activity and Delicate Heart of Mr. Nobumasa Kitamura,” *IFLA Japan: History and Dream*, 2014] He wrote that “Kitamura accomplished much especially with the IFLA organization. He visited all over the world, attending meetings. And for his human side, he loved to play the piano, his hobby.”

His son, Keiichi Kitamura 北村圭一, remembered “he marveled to watch how despite his thick hands and fingers, his father created such delicate fine music. Even when he was a prisoner of war in Siberia, he tried to make prison life a bit easier. Imprisonment in the severe cold of Siberia helped his attitude toward life: ‘Don't get too serious, enjoy life when you can and cooperate with other people’.” His father loved to create gardens and green spaces as a landscape engineer. Keiichi remembered visiting the Seattle Japanese Garden in the early 1980s, when traveling from Los Angeles with his

father who was working then on building Tokyo Disneyland.” Kitamura died in 2010, at 97. [Emails to S. Prochaska and J. Coryell, 2020].

Kuchi’i, Takashi 口井隆司

Consul Kuchi’i served in the Seattle Consulate General during the 2010 fiftieth anniversary of the Seattle Japanese Garden. He retired afterwards from the Ministry of Foreign Affairs, before this work coalesced. Regrettably, to date we have no biographical information.

James “Jimmy” Fukuda... ジェイムズ “ジミー” フクダ

James Fukuda served as a local staff member of the Japanese Consulate General during the planning and installation of the garden. As an American [*nisei*] educated in Japan, he translated and hosted excursions and parties. He served on the founding committee of Unit 86. Personable, he was instrumental in fostering the partnership to create the garden. The plaque on the rock at the outer entry to the garden under the 桐 *kiri/Paulownia tomentosa* Empress Tree commemorates his efforts and the affectionate esteem in which he was held.

Matsumoto, Toyokichi 松本豊吉

An associate of Iida’s, Matsumoto was an expert builder of tea gardens. When he completed the tea garden Iida designed for the Japanese Embassy in Washington DC, he flew to Seattle to help define the tea garden within the Japanese Garden. Because the teahouse preceded the garden, the first sign indicated “Japanese Tea Garden.” Iida had him assemble the stone lanterns and tower. He was skilled and quick.

Mori, Kannosuke (-1960) 森歆之介

To commemorate diplomat and author Inazō Nitobe [1862-1933], friends built a small garden around a Kasuga-style lantern sent from Japan on the campus of the University of British Columbia, Vancouver, Canada. The original memorial suffered

vandalism during World War II when Canadians of Japanese descent were sent to internment and not permitted to return until April 1, 1949. In 1959, the Government of Japan sent Iida's friend and colleague Professor Mori, landscape architect from Chiba University, to serve as Visiting Professor at the University of British Columbia. There he directed the construction of an enlarged 2.5-acre Nitobe Memorial Garden. He stayed fourteen months, working with gardeners of Japanese descent who established the Canadian-Japanese Gardeners Association as a result. Iida visited him briefly in Vancouver in December 1959, then Mori visited Seattle as Kitamura described in his "Seattle Correspondence." Sadly, after traveling in Europe, Mori died soon after his return to Japan, as reported in the *Toshi Kōen* issue Number 26, November 1960, p. 16.

William Shinichi Yorozu (1914-2006), ウイリアム・ヨロズ

William and his brother Henry (1921-2002) continued their father T. Yorozu's gardening business, established in 1923 and active since, except for the war years. Born in the Kent valley, William graduated from Garfield High School, attended the University of Washington and Washington State University where he received his Bachelor of Science degree in 1942 in horticulture with a major in landscape design. With the support of the Arboretum Special Projects Committee, at the meeting at the Consulate General's office in December 1959, Iida hired him as general contractor with emphasis on plants according to the American view of the defining characteristic of a Japanese garden [and likely for his credentials]. He accepted often irregular or incomplete payments and disbursed funds to the three central contracting firms of Yorozu, Yamasaki [rock work], and Ishimitsu [carpentry] during the active construction.

William joined the Arboretum Foundation Unit #86 [later named to honor Prentice Bloedel [1900-1996], timber magnate and donor], when it formed in March 1966. He supported activist Special Projects Committee Chairperson, Mrs. Neil [Emily] Haig who served from 1957 to 1971 as guiding organizer and champion for the garden. William assembled slides and partnered in her advocacy for parks and public talks.

William was a founding member of the Seattle Japanese Gardeners Association, and member of the Professional Land Care Network [formerly the Associated Landscape

Contractors of America founded in 1961]. He installed the Lighthouse of the Blind Fragrance Garden, Ikawa Park in Tukwila, and the Waterfall Garden Park in Pioneer Square, for which he received the American Association for Nurserymen's National Landscape award that Nancy Reagan presented to him at the White House. He mentored many young Nikkei men during their summer months from high school and college. He sponsored youth soccer, bowling, and baseball teams. He was an avid fisherman, clam digger, and mushroom hunter. [Legacy.com and various newspapers.]

Richard Iwao "Dick" Yamasaki (1921-2008) “ディック”ヤマサキ

Dick and his brother William, “Bill,” continued their father Masagoro's landscaping business and took responsibility for placing rocks in the garden, which Kitamura affirmed is the dominant characteristic of a Japanese garden. As youths they lived in Bellevue and in Madison Valley, Seattle. Dick obtained his *San Dan*/third degree Black Belt in Judo at age 15. He met Fumiko Hayashi at Minidoka Internment Camp, 1942. In 1943, his family moved to Heart Mountain Camp, Wyoming. Probably just after the war, Dick and Fumi married. Her parents farmed near Moses Lake and grew melons. Dick later commented that loading watermelons on a truck gave him good practice for setting the stones on the *suhama* under Iida's watchful eye. Poor vision kept him from military service [and the opportunities for education from the GI bill].

In a conversation in December 2005, he observed, “First I went to the garden to set rocks. After I left, I started thinking and working in other settings and questions persisted. I am American but part Japanese, so I thought long afterwards about Iida's teaching. I asked myself why Iida directed me to set the stones as he did? I learned a lot more than just setting rocks. Are the plants there because of the rock? And is the water there because of the rocks? The plants are there because of the soil, broken-up rocks.

“In Japan, people answer ‘*naruhodo*’ meaning ‘Yes, I understand, not just plain Oh.’ We do not know what is considered ordinary common sense to the Japanese. For example, why do our trees have botanical tags? When one learns the reason, one says, ‘*naruhodo*’.” Dick's father was quiet and taught by example to have Dick observe. If Dick asked a question, he would reply, ‘*atarimae*, isn't that common sense?’ Dick would

reply, ‘well, that’s why I asked you, as an American’.” And his father would explain more fully.

While Iida, Kenneth Sorrells, Kitamura, all describe the rocks from Bandera, Dick clarified that the rocks along the foundation of the crowning viewpoint where the pavilion or clubhouse was planned, came from Black River Quarry near North Bend, which share the color of Seattle soils. And Dick noted that the sandstone cut pavers along the harbor came from Wilkeson Quarry at the north entrance to Mount Rainier.

Dick also described that the future pavilion or clubhouse [unbuilt] should not look straight down the pond, but slightly left from the north toward the original gate to echo the flow of water and skyline which is offset, looking larger to the right as you look northeast. The angle should show the view not only upstream but allow one to catch at the corner of the eye both the stream origin and the water outlet, to appreciate both the flow of water from south to northeast and the setting of the garden in a ravine. The pavilion is designed to *look out from* and not to be admired from the outside, so the windows should open to the south and to the east. The heaviness of the rock wall would harmonize with a roofed garden structure without walls—just sturdy posts—maybe simply open walls or sliding *amado*/shutters.

On a trip to see his uncle near Tokyo in March 1967, Dick visited Mr. and Mrs. [沢位/Sawai] Iida, a master in the Omotesenke School of Tea, at their home which served as office and garden stone ornament gallery. Dick described some differences in gardening effects sought by Omotesenke and Urasenke Schools. With his secretary Amamiya-san, Iida generously escorted Dick to *Rikugien* and Nikkō, *Toshogu* Shrine and Mausoleum of Ieyasu Tokugawa and some other places including a tea restaurant. Decorated with inclined shallow shelves around the interior walls furnished with sand formations, water coursed along the shelves at various rates and rhythms, making visual experiences of miniature landscapes.

As one of two exemplary Edo *daimyō* gardens built in 1695-1702 by a favorite friend of the Fifth Shogun Tsunayoshi Tokugawa, Yoshiyasu Yanagisawa, *Rikugien* was created by a designer from China who formed the hills to resemble his homeland and named for the Six Styles of *Waka* Poems written in the Chinese poetry book, *Mao Shi*. Featuring a pond, the stroll garden became a public park in 1938 and was designated a “special

beauty spot” in 1953. Iida annotated a blueprint of *Rikugien* for Dick, who created a 37-slide narrative of the visit, writing Iida’s observations.

Iida taught *sono mama no susumu sugata*/the state and condition of natural elements as they age; or trees, shrubs and ground covers as they reproduce and spread. Dick observed, “How easy it felt to hear the phrase, but to understand *the meaning* was hard to divine.” Iida encouraged Dick to travel to China, particularly up the Yangtze River. Dick and Fumi traveled to China in 1996. Dick observed that then he finally began to understand Asian philosophy--naturalism--in the garden. Iida told Dick, “*Mukashi no daimyō wa, zeitaku*/the feudal lords of the past were a luxury,” meaning that their garden creations were not a waste of money or ostentation. Rather they implied an obligation to maintain, to pay attention to like a gift.

Dick built a successful business particularly after working with Iida. He was hired to prune in the Japanese Garden from April of 1970. He worked with Iida and included Mark Akai, then a teenager, when Iida returned in July 1973. He arranged and kept pictures of the Buddhist Memorial Service held in the woodland knoll for Jūki Iida, August 8, 1977. He worked on circulation at the Bloedel Reserve on Bainbridge Island in the 1970s. He became the City Consultant in 1981. He mentored many, notably James “Jim” Thomas, and Kathleen “Kathy” Blanchard, successive senior gardeners.

After retiring, Dick donated the black pine tree from his family home from the early 1920s, placed to the west of the harbor steps to the main path. [Illustration, p. 29.] He consulted for the Greene and Greene Foundation and Gamble House in Pasadena, California. He noted, too, that now Seattle has a flourishing Kubota Garden, legacy of Fujitarō Kubota and family, the Seward Park Japanese Garden on the Peninsula, designed and given by the City of Yokohama in gratitude for help extended after the 1923 earthquake, and the UPS Waterfall Garden Park, 1978, in Pioneer Square. These all should be considered, he felt, as a contribution to Seattle as a cultural system, consistent with *shizensa*/nature, natural growth.

While staying at the Holland Hotel managing the garden construction, Iida brushed a simple, expressive *emakimono*/scroll depicting essential garden elements: trees, rocks, water, on pre-joined paper measuring seven and a half inches high by 101 inches long unmounted. Unrolled horizontally, left to right, this kind of scroll is like a handheld

movie. On departing June 10, 1960, Iida gave it to Dick. In 2005, Dick showed it to garden volunteers Jesse Hiraoka and artist Louise Kikuchi who recommended it be mounted in Japan. Julie Coryell and Seelye Martin asked UW geophysicist Dr. Kenichi Matsuoka and spouse, Takako [who had contributed to the 2004 translation of Iida's *Niwa* article] for advice. Fortuitously, Kenny's father, Mineo, knew Masatsugu Kawasaki, the owner of Tessaidō Gallery in Kyoto, specializing in 20th century Japanese paintings and scrolls.

En route to Antarctica for field research, Kenny hand-carried the scroll to Tokyo and shipped it from Narita to his parents. There followed an absorbing correspondence engaging Louise's knowledge of papers, silks, and allusions with detailed choices about materials, mounting, and the diameter of the wooden roller. Involving artists, academic scientists, varied donors, dual languages, the conversations resembled the original collaboration for the garden on a smaller scale. Upon opening the package of boxes within boxes down to the scroll, Dick and Fumi exclaimed in Japanese, "*jōhin!* Elegant!" They donated the *kiri*/pawlonia-wood-boxed scroll to the Elisabeth C. Miller Library, where it is appropriately preserved and available for viewing by appointment. In addition, Tom Blue of Plasteel Frames donated a custom Plexiglas cover and Louise, a fittingly *murasaki*/purple felt full-length tablecloth for background and cushion for display.

When Julie first met Dick, he explained the original feature of the land now the Japanese Garden, as *numa*/a place where water upwells. In 2005, waiting for delivery of Iida's mounted scroll, he observed, "We're too smart—we Americans—most left Europe to come to a new country. Now we are waking up to the origins. We sat around at camp with a gun at our back, thinking about 'what is Japanese?' Then [brother] Bill went to Manila and wrote home what a good time he was having. We had to think differently to appreciate Japan and Americans."

Dick most intently studied and applied Iida's principles in Seattle. More than any other person, from his childhood years in the neighborhood, his devotion to study, and learning by doing, Dick Yamasaki served as a spiritual wellspring for the garden.

[Various dated notes by J. Coryell.]

Kazuo “K.” Ishimitsu (1929-2018) ケイ・イシミツ

“July 30, 1929 - January 4, 2018. Kaz died peacefully in his sleep.” In the garden, he was called K., written as *Kei* by Iida. Contributing to memories of his childhood, and in an oral history at Wing Luke Museum, Kaz described growing up with anti-Japanese prejudice. His father, founder of Ishimitsu and Sons Carpentry, worked in 1942 building what has now become the Nisei Veteran’s Memorial Hall. They were picketed as non-white, non-union, when exclusion laws prevented union membership! He records the menace, violent attacks, the lack of police presence or protection, and no opportunities for legal redress. During the WWII internment Kaz and his family were sent first to Camp Harmony, a temporary detention camp in Puyallup, and then to internment in Minidoka, Idaho. He returned to Seattle after the war, graduated from Garfield High School, and was drafted into the U. S. Army. He became owner and president of Ishimitsu and Sons and remained active life-long in the Japanese community, and in the Wing Luke Museum of the Asian Pacific American Experience. [Founded in 1967, the museum is named for Seattle City Council member Wing Luke, the first American of Asian descent elected to public office in the Pacific Northwest. Luke had advocated for a museum to preserve the history of the Chinatown-International District from the early 1960s.]

K. and his brother Sadamu “Sad” worked together on the structures, the *dobashi*, earthen bridge, the *yatsunashi*/eight-plank or zigzag plank bridge, the *tsukimidai*, moon-viewing platform, the *fujidana*/wisteria arbor at the water outlet, and from 1967, on the *azumaya*/shelter, then called the arbor, as funds to complete it gradually accumulated. Building access steps by casting concrete to resemble cypress logs upended took longer. K. appealed to Iida in Tokyo about using cheaper materials for which Iida assented in 1965. They completed the *machiai* tea garden waiting hut by summer of 1970. [Sad died in 1970.] *Sansei*/third-generation K. Ishimitsu rebuilt the *dobashi* in 1998, at the time of American Disability Act [ADA] modifications. For compliance, further work by Park Department crews required grading some paths, installing more benches, creating with appropriately curved trees from the UW Pack Forest a footbridge at the water outlet, and grinding down the entry stone that guides came to call “the entry step for shedding illusions.” [For safety of increasing numbers of visitors, Senior Gardener Peter “Pete”

Putnicki replaced the concrete steps resembling upended cypress logs with sturdier stone steps and moved them to the outer edge of the driveway of the service gate.]

Nick Hagi and H. Fukushima

Recommended by Iida in the mid-1960s for summers and periods of part-time employment for pruning and gardening, these Japanese gardeners served consecutively between 1966-1969, according to Japanese Garden records that Emily Haig saved.

Minoru Takahashi (1891-1983)

Hired by the Arboretum on February 14, 1969 at age 77, as part-time gardener for the Japanese Garden, he was dedicated, skillful, and beloved. He returned to Japan in May of 1979 to celebrate his 88th birthday, the *bei ju*/rice anniversary. He had worked at the Portland Japanese Garden, and officially retired in December of 1980. The *University of Washington Arboretum Bulletin* (Spring 1983) reprinted his obituary notice from the newsletter of the Japanese Garden Society of Oregon, “he has been greatly missed since his retirement and his absence will be a source of sorrow to many of us.”

Yasunori “Fred” Sugita (1924-2005)

Born in Hiroshima, Fred immigrated to Seattle in 1957-8. Skilled in Japanese carpentry techniques and wood materials, Fred rebuilt the burnt teahouse from its original plans. He also built for his spouse, Reiko, at their home, a then rare teahouse for her teaching the art of tea. He was an active member of the Hiroshima Club and volunteered to help survivors coming to Seattle for medical treatment. He was a member of the Buddhist Church. He had an ebullient sense of humor, and according to his son, likely cheated a little putting some nails [normally not used] in the teahouse. [Inaba, Yaeko, “Yasunori “Fred” Sugita, 1924-2005: rebuilt UW Arboretum Japanese Tea House,” *The North American Post*, Vol. 60, Issue 081, October 12, 2005, p. 1.]

Fujitarō Kubota (1879-1973)

Born in Shikoku, Japan, Kubota arrived in Seattle in 1907 and worked on the railroad until he started his gardening business in 1922. In 1927 he acquired in the name

of Seattle-born son Tom [1917-2004], five acres of logged-off swampland in the Rainier Beach neighborhood. He dreamt and achieved a flourishing Japanese-inspired landscape design business, notably designing for Prentice and Virginia Bloedel on Bainbridge Island, now the Bloedel Reserve, a pond and landscaping at the Dunn Gardens [legacy of Edward B. Dunn], and a remembrance garden on the campus of Seattle University. His nursery grew to twenty acres, serving as family home, office, and community center. Interned with his family at Minidoka where he built the garden, (and where son Tom met Amy Sakaguchi and married in 1946), the business survived four years' abandonment. The family rebuilt and expanded the nursery after the war.

Fujitarō joined the UW Arboretum Foundation Special Projects Committee in 1957 and more accurately than anyone predicted the cost to install a Japanese Garden at \$60,000. Iida recorded in his dairy that prior to the December 1959 hiring meeting, Fujitarō gave him a tour of his nursery and like an *otengu*/boaster, asserted that he was the only person qualified for the job. Iida felt “overwhelmed” [“Overseas Garden Creation Diary,” pp. 6-7]. Fujitarō withdrew from prominent activity in the Japanese Garden. He, with sons Tak and Tom, built up the Kubota nursery stock, of which many plants survive today. In 1962, Fujitarō placed over 400 tons of stone to create the mountainside with featured waterfalls, reflection pools, carved stones and the plants that he had worked with throughout his life. In 1972 the Japanese Government awarded Fujitarō Kubota a rare honor, the Fifth Class Order of the Sacred Treasure, “for his achievements in his adopted country, for introducing and building respect for Japanese gardening in this area.”

In contrast to the compressed illusory plan of a *daimyō* stroll garden, the Kubota Garden, begun as a drive-through nursery, now an *American* Japanese garden, showcases plants, trees, landscapes evocative of Japanese gardens. In 1981, it was declared an Historic Landmark in the City of Seattle, and in 1987, the City purchased it from the Kubota Family and made it a public park. Enlarged by 28 more acres adjacent and nearby acquired with grants from the Open Space Fund to protect the garden, the Mapes Creek and ravine, the Kubota Garden thrives as a beloved legacy in a diverse community of an enterprising self-taught garden-builder. [Wikipedia and Kubota Garden website. Cf. Ford, *et al.*, 2019.]

Emily Haig (1890-1978)

[The authors included Emily Haig because of her extraordinary correspondence, central organizing role from July 1957-September 1971, and consistent with patriarchal custom, her relative invisibility. Her extensive files, letters, typed reports, photos and cards, provide the single best source of information about the creation and continued development of the garden from the perspective of the Seattle recipients, and convey meaningful glimpses of the relationships among the participants.]

Listed exclusively in the Arboretum records as Mrs. Neil Haig, Emily served with skill, dedication, and persistence, as University of Washington Arboretum Foundation Special Projects Chairman, for the creation and sustaining of the Japanese Garden in Washington Park Arboretum from inception, June 1957 to September 1971. Her carbon copies document many varied negotiations continuing after the opening, like the gift from Iida of a replacement lantern in 1967 for an original as the top was vandalized. She recorded the slow accumulation of funds and materials for the *azumaya*/shelter and *machiai*/tea garden waiting hut, and graciously recognized many donors and volunteers.

The range of her environmental interests and advocacy are not evident in the records about the garden. To quote Dee Arntz: “Women’s contributions have at times been literally left out of important histories, as Emily Haig and Polly Dyer have been left out of the campaign to protect especially the Olympic National Park and North Cascades.” And, “One common path to leadership for women began with secretarial skills.” Marcy Golde observed: “There were not many men who were into environmental things at that point [first decades of 20th century] because it was low salary, low prestige, and women moved in there because that was a place where they could take the lead and because they believed in it and wanted to do it, and because they saw the relationship to the long-term world for their children.” [Pp. 8, 17, 16.]

Born in Sonoma County, California, daughter of a farm laborer, and early widowed mother, Emily began working at age 19 in San Francisco as a stenographer in real estate. She joined the Sierra Club in 1912 and contributed to the battle to oppose the dam proposed in the Hetch Hetchy Valley of Yosemite National Park. She saved in her papers this quote from naturalist John Muir, founder of the Sierra Club (1838-1914):

“Everybody needs beauty as well as bread...places to play in and pray in, where Nature

may heal and cheer and give strength to body and soul alike.” (From February 1968, “Howdy’s Happenings,” by Randall Henderson, Good Outdoor Manners Association Newsletter.) [Both Emily and Arboretum Foundation long-time volunteer and outstanding photographer, Joy Spurr, were GOMA leaders.]

She married timber broker Neil Haig and moved with him to Seattle in 1927. They had two children. He died in 1946. Her children grown, in 1953, David Brower of the Sierra Club and Howard Zahniser, of the Wilderness Society corresponded with Emily regarding drafting an act to protect wilderness. In an undated manuscript titled “Why Do We Need Wilderness?” Emily wrote:

“The true worth of wilderness is difficult to put into words. We need places where we can be away from the crowds, where we can experience the delight of viewing outstanding examples of Nature’s handiwork, where we can feel ourselves to be part of the natural world... We [also] need wilderness areas in order to study the relationship of living things to their environment—the science of ecology. We need a place in which to study and observe the life process as it has been carried on since the beginning of time, unaffected by man and his works... Then too, the idea of wilderness preservation is becoming increasingly important in the light of the recent rapid increase in the world’s population. Man needs a few samples of Nature’s greatest works—the wilderness—for his continued physical and spiritual being.” [Box 2, Folder 6, Emily Haig papers, UW Special Collections, Arntz, p. 30.]

In the 1950s, Emily worked to save trees and to maintain boundaries of the Olympic National Park against encroaching U. S. Forest Service logging. In the 1960s, she advocated for the creation of the North Cascades National Park. Arntz: “In their struggles to save Washington’s forests, preservationists, men and women alike, faced a virtual wall of institutional, political and economic power... essentially at the service of big timber and mining companies... The Washington State congressional delegation also supported private economic interests over public preservation.” [P. 23.]

She was also active in The Mountaineers (1906-) and President in the 1950s of Seattle Audubon Society (1916-). She advocated for the Alaska Wildlife Refuge, Friends

of Three Sisters, Oregon (1958-62), Clean Water, Good Outdoor Manners Association [for which William Yorozu contributed slides for talks as well as slides from Japan for the garden], and the National Park Service Anti-Litter Campaign. At Saint Mark's Episcopal Cathedral near her Capitol Hill home she served on the Diocesan delegation and the Churchwomen's Garden Guild.

Her collected papers testify to her vision, her unfailing courtesy, her diligence, her breadth as a preservationist. She wrote numerous letters, preserved cards, and photographs, especially for the Seattle Japanese Garden, and persisted through many obstacles. She taught people the art of letter writing, and advocating, and inspired friendships.

An undated unsigned [carbon copy] letter titled "Ballard lantern" to Joy Spurr exemplifies her style. Carl McNeilan Ballard when president of the Arboretum Foundation appointed Emily to chair the Special Projects Committee in 1957 for building the garden.

"Dear Joy,

This is the story if you want it or already have it for parts of your history: When Mr. Ballard passed away, friends and relatives sent in sums of money in his memory, amounting to approximately \$900.00.

Mrs. Ballard called me one day and asked if it were permissible to have another lantern in the garden in his memory.

A letter was sent to Mr. Iida and he replied that a lantern could replace the one near the center gate which was a small one. With this permission the money was sent to Mr. Iida to find a suitable lantern for that amount.

He found one in an old garden (Tsuga [Kasuga] type, similar to the Kobe style) about several hundred years old. Without going into all the details about its shipping, etc. it was bought for this money, sent to Seattle and erected where the small one was which was placed in another location.

This is a beautiful lantern and the largest in the garden. At the foot of it is a bronze plate fitted into a rock stating it is in the memory of Mr. Ballard. It is not customary to have ANY memorials in the Japanese Garden and Mr. Iida does not know that plate was put there. We are hoping someday a small vine

such as kinnikinick or some low growing specimen may be planted that will climb over the rock and over the memorial plate. We will always know it is there even if lightly covered. This is yet to be done by someone.

Think it should be done later on as Mrs. Ballard's family came to the garden to see the lantern. The vine or plant could be inconspicuous and would probably never be noticed as it accidentally grew over the rock.

This is the story as it is.

P.S. I do not know if you knew that the Japanese Government paid for Mr. Iida's salary, some said it amounted to around \$15,000. This was a wonderful gift, similar to the one they gave San Francisco when they paid for the landscape architect for their Japanese TEA garden.

Theirs is a TEA garden as they serve tea but ours is a STROLL garden with ceremonial teahouse in it for special occasions. The SF Garden was built during the 1890's World's Fair."

In service to the City of Seattle, the Arboretum Foundation, the Seattle Garden Club, and more, Emily lived by her principles and love of Nature with hospitality and grace.

ENDINGS おわりに

“People helped me deal with my luggage. I went to the airport at 10:30 p.m. Because the waiting room was reserved, it was easy to greet people. Members of the Arboretum, professors of the University of Washington, families of the workers, members of the Gardeners’ Association and Japanese Association sent me off. Consul General Takeno said even when a minister leaves for overseas, not so many people come to say goodbye. The JAL flight taking me home departed at 11:58. I thought many things on the airplane. How will the garden fare after three years, ten years, a hundred years? Pondering this and that, I never felt so happy that I became a garden builder, due to the many teachers who guided me.”

Jūki Iida, departing Seattle on June 10, 1960, [“Diary,” 1973]

After the war, Japan revived its policy of building gardens abroad. Generous collaborations of many people and organizations succeeded in building the Japanese Garden in Seattle. Through the use of Tatsuo Moriwaki’s pictures and site maps, Kiyoshi Inoshita shaped the plans. Jūki Iida accepted the challenge to build an authentic Japanese garden with Americans and *nisei*/second-generation Americans of Japanese descent. Dick Yamasaki said to his brother, “The war is over, let’s accept this work.”

The Japanese Consulate General relayed information, translated, and smoothed customs. Especially Cultural Liaison James Fukuda earned respect and affection. The *nisei* contractors spoke some Japanese, too, enough to understand and learn.

The Japanese Community Service Organization [Kuchi’i called it the Japanese Business Organization] donated seventy Akebono cherry trees [hybrid from California] and helped plant them. The National Bank of Commerce in Tokyo paid for stone lanterns and their shipping. Japan Air Lines air-freighted *koi*/carp fry to populate the pond.

Iida and Kitamura, then Matsumoto stayed in the Holland Hotel downtown. Kitamura observed it was like a boarding house at reduced price, with shower, bath, and telephone included. Although quite clean, having to take the elevator down for meals was inconvenient. Unwell and often fatigued, Iida missed the genteel service of a Japanese-style inn [“Seattle Correspondence”]. After Kitamura returned to Japan in mid-April, the *nisei* contractors took care of Iida, inviting him to their homes or restaurants for dinner almost every night. Dick Yamasaki and his father, William Yorozu and his mother treated Iida as a family member. They took him on varied trips around the region.

After the opening of the garden, governance and stewardship of the garden continued within the partnership founded between the University and City Parks in 1924. When the Park Board of Commissioners designated the land as Washington Park, the University of Washington created the Arboretum. Together, they formed the Arboretum Botanic Garden Committee [ABGC] in 1930, and the Arboretum Foundation in 1935. During the Great Depression, Federal Works Progress Administration grants provided vital employment on many projects in the Arboretum, including the stone bridge Iida retained in the garden.

Like the man-made stone bridge, Iida also approved keeping the nearby primal Western red cedar/*Thuja plicata* stump on the eastern path from the southern entry. To him it represented the primeval forest that covered the Puget Sound region for millennia. Puget Mill Company logged the area of Washington Park in 1896 before its sale to the City in early 1900s. Although removed in 2016, it bears remembering for the Duwamish and Coastal Salish original inhabitants, for the Japanese immigrants who from the 1890s shouldered the laborious and dangerous demolition of such imposing stumps to clear land for farming, only to lose almost everything due to the internment, and for the wealth reaped by forestry research and industry that has funded the Washington State schools and private philanthropy, including the Arboretum and Japanese Garden.

The ABGC remains the overarching governing authority and includes representatives from the State of Washington, the University, the Arboretum Foundation, the City and Seattle Parks and Recreation, and community members. Over time, responsibilities for the physical care and cultural life of the garden have shifted within this fundamental

partnership. To the earliest contributing groups, the Japanese Consulate General, Seattle-Kobe Sister City, the Seattle Garden Club, the Japanese Community Service Organization, the Japan-America Society, more have joined.

In 1966, the Arboretum Foundation created Unit 86 later named for the major donor Prentice Bloedel [1900-1996]. From 1981 when the City assumed prime responsibility, the Japanese Garden Advisory Council formed to coordinate management, events, and volunteer activities including guide training. In 1985, the independent Japanese Garden Society formed to engage more volunteers. The minutes of Unit 86 October 30, 2006 meeting quoted Parks Department Japanese Garden Coordinator Belinda Gigliotti: [I have] “never seen a piece of property with so many individuals and groups supporting and protecting it as the Japanese Garden.”

In 2005 the gardens and programs of Washington Park Arboretum [1935] combined with the Center for Urban Horticulture [1984] as the University of Washington Botanic Gardens within the School of Environmental and Forest Sciences and part of the College of the Environment. The Center houses the Elisabeth C. Miller Library. The two locations lie on the south and north sides of the Montlake Cut which connects Lake Washington to Portage Bay and Lake Union. Leaders of both support partnerships, chiefly with Seattle Parks, that directly and indirectly benefit the Japanese Garden.

In 2016, the City and Arboretum Foundation rebalanced their agreement regarding management of the Japanese Garden. The City disbanded the Advisory Council, and continued staffing of the gardeners, consultant, and cashiers, and long-range physical planning. The AF assumed enlarged oversight of the volunteers, event-planning, and fund-raising and continued Unit #86. Together they maintain the website <http://www.seattlejapanesegarden.org/>.

The Embassy of Japan and successive Japanese Consuls General have continued friendly supportive relations. In 1937, Consul General Issaku Okamoto brought his young daughter Kaori along to meet Arboretum officials and to review Foster Island as a possible site. Serendipitously, Ambassador Ichirō Fujisaki joined the 50th Anniversary celebrations. He had been too young to be invited when his father, Consul General Masato Fujisaki, hosted the state visit of then Crown Prince Akihito and Crown Princess

Michiko, to the garden on October 5-6, 1960. Consuls General have lent their stunning doll collection and samurai armor suit to display on Children's Day and have sponsored many celebratory events.

In 1980, Urasenke Foundation of Kyoto contributed the majority gift to rebuild the teahouse, lost to fire in 1973. They supported the Seattle Branch until 2011 when the City ended the agreement for care of the teahouse. The course they asked to be taught at the University of Washington on *chadō*/way of tea, continues. An expanded Chadō Urasenke Tankokai Seattle Association continues offering tea demonstrations in *Shōseian* teahouse.

While consulting on the shoreline and pond-water recirculating project, landscape architect Koichi Kobayashi proposed and organized the Fourth International Japanese Garden Association Symposium, "Evolution of Japanese Gardens through Adaptation to Place." It took place in August 2004 at the Center for Urban Horticulture, UW Botanic Gardens, and included tours in Seattle, and in Victoria and Vancouver B.C., Canada. The biennial Symposium brought distinguished international and North American scholars, contractors, garden lovers to the Center for Urban Horticulture and highlighted surrounding gardens, Kubota, UPS Waterfall Garden in Seattle, Yao Garden in Bellevue, Nitobe Memorial Garden, Vancouver, and Momiji Japanese Garden in Hastings Park, the former internment relocation park in Richmond, B.C., among others.

Keynote speaker and Iida's successor, Takenosuke Tatsui, president of The Garden Society of Japan clarified features and historic aspects of the Seattle garden, and granted permission to use the 1974 *Niwa/Garden* issue. Not only by lectures and tours, programs also included a dramatic demonstration of stone-setting at Kubota Garden to realize a long-desired rock wall. The UPS Waterfall Park and Momiji contrasted the power and aesthetics of water flowing over rock: a cascade in the former, and an extraordinary stream in the latter, that sings along its course producing a kaleidoscope of harmonics.

Stone works, water courses and pools, plantings, out of these elements, this specificity, grew a garden rooted in communities across the Pacific Ocean. Resonant of other gardens yet unique, it awakens senses, speaks to spirit, links generations past, present, and to come.

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In February 2014 we convened a Japanese Garden Archive Committee with Dewey Webster and then UW graduate student Mark Bourne, who was also interested developing a digital archive. At the Elisabeth C. Miller Library, Center for Urban Horticulture, UW Botanic Gardens, Brian Thompson, Manager and Curator, and staff offered us use of the Conference room, advice, resources, truly a spacious home for the project. We thank librarians Rebecca Alexander, Laura Blumhagen, and before she retired, Martha Ferguson.

Arboretum Foundation Executive Director Jane Stonecipher with primary staff members Jessa Gardner and Chie Iida have been most encouraging of our effort. Washington Park Arboretum *Bulletin* editor Niall Dunne has guided the Summer 2020 issue commemorating the *Kanreki*/60th Anniversary and has asked good questions about this collection. Arboretum Board members and liaison members of the Japanese Garden, Elizabeth Moses, and Jeanne Peterson, Iain Robertson, Steve Alley among others, have encouraged the project and conserved records.

AF Unit 86 President Peggy Garber initially formatted the manuscript. Having served in all the key support organizations: AF Board, Unit 86, and Seattle Parks and Recreation Japanese Garden Advisory Council President, Steve Garber maintains the non-profit Japanese Garden Society and has enthusiastically cheered our forward movement. In 2010, Peggy's friend Penny Kimmel, through Scan TV and 4Culture produced the video, "Thru the Lens: 50 Years of the Japanese Garden." In 2015, Peggy, Steve, and Penny produced "Juuki Iida's Japanese Garden Scroll." These vividly capture history and voices of many volunteers and staff.

Curiosity and the responsibility to teach has motivated our search for the Japanese side of the history, the roots. Always the community of professional and volunteer gardeners have contributed knowledge, experience, encouragement, particularly those able to study at the Portland Japanese Garden and Kyoto University training programs. Many have sought information, anecdotes, poems to inform their welcome of growing numbers of visitors every year.

From the first one-page guidelines in 1961, the AF Unit 86 Guide Training classes have yielded a dedicated group of volunteers. Julie and Shirley Cuthbert-Pickens joined in 1995, the largest class until the class of 2003. Shirley edited the first Source Book in 1998. Julie served as president of the JGS 1998-2000. Also, in 1998, Senior Gardener James Thomas donated Emily Haig's scrapbook to the care of the Japanese Garden Society nascent Archive Committee. In 2000 and 2002, Jana Stone and Julie expanded the Source Books. Seattle Parks and Recreation provided the printing. In 2002, Hiroko Aikawa obtained a photocopy of Iida's article in the 1974 *Niwa/Garden* magazine.

Jesse Hiraoka and Louise Kikuchi, with Natalie Suyenaga and Keiko Minami Page joined the Class of 2003. Dewey joined in 2004 and Shizue in 2005. Enlarging their appreciation of horticulture, Shizue, Louise trained as Master Gardeners together in 2001 and Natalie in Texas in 1998. Shizue met librarian Shōko Majima, Class of 2006, at Garden events and they remained friends after Shōko returned to Tokyo in 2009. In 2008-2009, as part of her Master's degree from the UW Information School, Keiko Minami [formerly Page] translated Tokyo Metropolitan Park Department Green Spaces Division [Landscape] Engineer Nobumasa Kitamura's article, "The Japanese Garden in Seattle." For the 50th Anniversary Celebration, Shizue, Dewey, Natalie with technical support from SPR Horticulturalist Lisa Chen created a video titled "A Stroll through the First Fifty Years of the Seattle Japanese Garden," June 2010.

All of these teachers, scholars, gardeners, devoted volunteers with Bonnie Mitchell and Timothy Olson, Urasenke Seattle Branch emeriti and founders of East-West Chanoyu Center, have contributed information and encouragement. Particularly Bonnie Mitchell, Louise Kikuchi, and Laura Blumhagen have generously edited various iterations of the manuscript.

As we searched for an original to copy, Louise Kikuchi's colleague and friend Professor Hirohisa Kawaguchi of Tokyo Agricultural University found Inoshita's "Explanation." Librarian Shōko Majima found the copies of *Toshi Kōen* Numbers 24 and 191. Referenced in Number 26, but never before examined, Number 24 includes Moriwaki's account of travels in six U.S. cities, including Seattle, and Kitamura's "Seattle Correspondence," which we have excerpted for the relevant parts to his experiences in Seattle. An obituary of Professor Kannosuke Mori, Iida's colleague and friend, who installed contemporaneously the expanded Nitobe Garden at the University of British Columbia, Canada follows Kitamura's article in No. 26. Consul Takashi Kuchi'i published his account of the 50th Anniversary Celebration in Number 181. Because he inquired about the original sign and so prompted its restoration, we thought it fitting to conclude the sequence with his essay.

Librarians, trusted guardians, have generously guided our work. We thank four from UW Libraries. Conservation Manager Kathryn "Kate" Leonard, Preservation Services, donated archival boxes and advice on care of fragile papers. We are most grateful for Japanese Studies Librarian Azusa Tanaka. She provided addresses, references, guidance, and vital IT support. Azusa sent us to UW Copyright Librarian Maryam Fakouri who graciously advised us about permissions. Tateuchi East Asian Library Director Zhijia Shen has staunchly encouraged our effort. In Tokyo, Shōko reached Kitamura's son, Keiichi, who resolved more permissions and expressed great pleasure for the creators to be recognized and honored.

We acknowledge with gratitude Landscape Architect Koichi Kobayashi and UW professors of Landscape Architecture and East Asian Studies respectively, Iain Robertson and Paul Atkins, for academic leadership and outstanding teaching.

We thank also, Japanese professors Makoto Suzuki of Tokyo Agricultural University and Naokata Okajima of Minami Kyushu University. Professor Suzuki visited Seattle in 2000 and 2004 and in 2011 published a detailed summary of the garden history in Japanese. As a graduate student, studying the life work of Iida, Professor Okajima was a guest speaker in 1997 for the Japanese Garden Society. His book, *Woodlands: Exploring Their Charm in Literature, Painting, and Gardens* (2005) features Iida's legacy and is

now available in the UW East Asian Library. He voluntarily sent Shizue a copy of Iida's "Overseas Garden Creation Diary," now translated into English as a companion to this compilation.

The succession of gardeners responsible for day-to-day maintenance, repair, and adaptation deserve special recognition: James Thomas, Kathleen Blanchard, Patty Ward, Peter Putnicki. Some of them have attended the garden training at the University of Kyoto, all have been supportive to understand as much as possible, the history, horticulture, experiences of being in the garden. With Masa Mizuno, City Consultant and successor to Dick Yamasaki, they inspire people to let the garden speak to its stewards, volunteers, and visitors from around the world.

We thank volunteers Kathy Lantz and Corinne Kennedy and the Plant Committee particularly for their dedication to record the horticultural history and current plant life in the garden. As changes in climate around Puget Sound portend, their work coupled with Arboretum initiatives, will prove foundational to understanding how the garden adapts and what measures will sustain its resilience and vitality.

Both Shizue and Julie thank their spouses for years of encouragement and patience. Seelye Martin devoted hours to painstaking editing of the varied copies of fragile texts and pictures. Representing twin portals to love of Japanese gardens, horticulture and culture, Shizue holds a Bachelor of Arts degree in English and American Literature, with exposure to Chinese and residence in Taiwan and Hong Kong. Julie holds both Bachelor of Arts and Master degrees in Chinese language and history with some associated study of Japanese and residencies in Japan. Sharing passions for research, nuance of language, accuracy, we have found joy in the ways the garden inspires friendship.

We particularly honor the memory of beloved teachers and volunteers in the garden. Prolific photographer Kathleen Smith created annual plant lists by location and wrote the first guide to the lanterns. Jesse Hiraoka taught fundamentals of Japanese garden aesthetics, making the wordless somehow experienced. Allen Moses educated the community about more diverse safe access with generous support often expressed in consort with his devoted spouse Elizabeth: JG guide, Arboretum Foundation volunteer and former President. Mary Ann Wiley embraced teaching and fundraising, and with her

devoted spouse Robert, catalyzed building the 2009 new entry with plumbed restrooms. Dick Yamasaki, Iida's disciple, centered his career and passion on the garden. By asking at the Vision Quest in 1999, "What is the face of this garden?" Iain Robertson inspired its growth in the new millenium. We regret his death in July 2021.

We thank Mr. Yoritaka Tashiro of International Federation of Landscape Architects Japan for writing about Nobumasa Kitamura and finding his son, Keiichi. With his father, he visited Seattle in the early 1980s from Los Angeles then involved with planning the Tokyo Disneyland. Keiichi in turn sent us to Iida's grandson, Mr. 隆久酒井 Takahisa Sakai, one of three children of the Iidas' only daughter, 尚位 Naoi. Mr. Sakai lived in Seattle for a time and knew William Yorozu.

We accept responsibility for errors and omissions and welcome corrections. Our fourth language, computer, involves three difficult dialects: Microsoft, Google, and Apple. We are indebted to Azusa Tanaka and Melissa Morrell as midwives for the transmittable manuscript.

We have delighted in learning more about the designers, their vision, expertise, devotion. We feel honored to enlarge recognition and gratitude for their gifts and achievements.

Julie Coryell and Shizue Prochaska
コリエル・ジュリー と プロハスカ静枝

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