



The City of Seattle

## Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649  
Street Address: 700 5th Ave Suite 1700

### REPORT ON DESIGNATION

LPB 298/08

**Name and Address of Property:** **Seattle Japanese Garden**  
**1075 Lake Washington Boulevard E.**

### **Legal Description:**

#### Washington Park Arboretum Legal Description:

Lots 1 thru 7, Block 1, Madison Park Addition together with Lots 6-7, Block 4, Bard-Foster Washington Park Addition together with portion of vacated Bard-Foster Washington Park Addition together with portion Washington Park in E 1/2 Section 21-25-4 & NE 1/4 Section 28-25-4 together with Blocks 13-14, Lake Washington Shore Lands Addition less State Highway.

#### Japanese Garden Boundary Description:

A parcel of land, lying within the boundaries of Washington Park, in the N.E. 1/4 of Section 28, Township 25 North, Range 4 East, Willamette Meridian in the City of Seattle, County of King, State of Washington described as follows:

Beginning at the intersection of 26th Avenue East and East Highland Drive;  
thence along the centerline of 26th Avenue East N 1°50'20" E, 65.00 feet;  
thence S 88°23'25" E, 289.27 feet;  
thence S 21°13'25" E, 7.70 feet to the True Point Of Beginning;

Thence N 00°35'23" W, 68.55 feet;  
thence N 71°07'10" E, 159.97 feet;  
thence S 16°20'18" E, 74.57 feet;  
thence S 22°48'37" E, 83.06 feet;  
thence S 29°29'27" E, 99.36 feet;  
thence S 33°07'15" E, 94.70 feet;  
thence S 28°23'23" E, 98.30 feet;  
thence S 22°33'30" E, 86.82 feet;  
thence S 19°04'38" E, 81.24 feet;  
thence S 20°05'38" E, 84.41 feet;  
thence S 23°52'39" E, 49.65 feet;  
thence S 24°57'47" W, 150.55 feet;  
thence N 61°56'17" W, 148.82 feet;

**Administered by The Historic Preservation Program**  
**The Seattle Department of Neighborhoods**

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thence N 42°19'08" W, 100.44 feet;  
thence N 44°36'03" E, 48.20 feet;  
thence N 43°27'58" W, 116.39 feet;  
thence N 32°32'24" W, 305.54 feet;  
thence N 18°51'46" W, 181.83 feet;  
thence N 85°36'34" E, 71.86 feet to the True Point of Beginning. Said parcel containing 4.37 acres. Bearings are based on Lambert Projection for the State of Washington, North Zone.

At the public meeting held on May 21, 2008, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Seattle Japanese Garden at 1075 Lake Washington Boulevard East as a Seattle Landmark based upon satisfaction of the following standards for designation of SMC 25.12.350:

- (C.) *It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, city, state or nation.*
- (D.) *It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction.*
- (E.) *It is an outstanding work of a designer or builder*
- (F.) *Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the city and contributes to the distinctive quality or identity of such neighborhood or city.*

## **DESCRIPTION**

### ***Current Appearance***

The Seattle Japanese Garden is a 3½ acre enclosed site located in the extreme southwest corner of the Washington Park Arboretum. This 230-acre park occupies a long, narrow valley extending south from Lake Washington's Union Bay to East Madison Street. Lake Washington Boulevard winds through the length of the Arboretum west of center and serves as the primary access to the park. South of Madison Street, the Boulevard continues southeast towards the shores of Lake Washington. Arboretum Drive East is a secondary road through the Arboretum that roughly parallels the park's eastern boundary. The Montlake neighborhood borders the Arboretum to the west while the private, gated residential community of Broadmoor lies to the east. Broadmoor's 18-hole golf course wraps around the single family residences clustered at the center of the development and provides a green buffer for the park. East Madison Street, the major arterial along the southern end of the Arboretum, connects downtown Seattle to the southwest with the Madison Park neighborhood to the northeast. Named for the adjoining park, the Washington Park neighborhood lies south of Madison Street to the north of Lake Washington Boulevard.

Nestled at the base of a steep slope on the west, the Japanese Garden has a long, narrow and roughly rectangular outline bordered by Lake Washington Boulevard along its entire eastern margin. The garden's northern end terminates just south of the intersection of East Interlaken Boulevard and Lake Washington Boulevard. Beyond the southern end of the garden is the northern entrance of a large parking lot shared by the Washington Park Playfield situated further to the south. A small wooden sign positioned near the lot's entrance directs visitors to Japanese Garden parking. A second entrance off Lake Washington Boulevard provides access to the lot's southern end.

A short service road extends from the northwest corner of the parking lot to a pair of gates leading into the service area within the southwest corner of the Japanese Garden. The gates are set within a chain link fence topped with barbed wire that encloses the western end of the garden's southern boundary and continues along the entire western and northern boundaries. Just beyond the fence is a rough dirt trail that follows the fence line from the parking lot on the south to Interlaken Boulevard on the north. On the hillsides to the west and north of the garden, the vegetation of native trees, bushes and groundcover is largely untended in contrast to the landscaped areas found on the more public south and east sides and within the garden itself.

The chain link fence terminates at the northeast corner of the garden where a high cedar fence begins and continues the length of the eastern boundary and around the southeast corner of the garden. Following the contour of Lake Washington Boulevard, a paved sidewalk runs along much of the eastern side to a point just beyond the garden's original entrance gate where it transitions to a wide gravel path. North of this gate, a low hedge grows along the fence, while the beds south of the gate are planted with a greater variety of trees, bushes and shrubs. Known as the Emperor's Gate, this wood frame structure features a pair of paneled doors that open inward below a shingled side gable roof supported by carved brackets and simple side posts. Each door contains a narrow bamboo screen in the upper half. When open, the doors rest against wing posts set at angles from the gate posts and connected by short horizontal beams. The gate is recessed inward from the main fence, allowing rolling metal gates to secure the entrance.

At the southern end of the garden, the sidewalk continues to the parking lot, providing pedestrian access for the garden's visitors. A wide paved path leads from the sidewalk to the current entrance, known as the south gate, set within the cedar fence near the southeast corner of the garden. Dense plantings obscure much of the fence from view in this area. Shaped pine trees dot the lawn on either side of the entrance path, framing the view towards the gate. In contrast to the open view of the southeast corner of the garden, a small grove of evergreens screens the southwest corner and service road beyond. Along the sidewalk from the parking area, a small landscaped area features a wood sign mounted on a post indicating the direction to the Japanese Garden adjacent to a large granite boulder set with a small memorial plaque. The plaque honors the efforts of James K. Fukuda, who was with the Consulate-General of Japan in Seattle and was instrumental in the creation of the garden. Sheltering the stone is a *Paulownia tomentosa* or Empress Tree.

At the end of the paved entrance path, a small enclosed plaza is recessed from the main fence so as to allow rolling metal gates to secure the area containing the ticket booth and south gate. Built into the fence along the east side of the plaza, the small wood frame booth has a hexagonal plan with ticket windows set in the two exposed sides. The entrance is located at the rear within one of the four sides facing into the garden. The flat roof structure has small shingled shed roofs over the ticket windows. The wood frame garden gate consists of a pair of doors that open inward below a shingled side gable roof supported by carved brackets and simple side posts. Each paneled door contains a bamboo screen in the upper half. When open, the doors rest against wing posts set at angles from the gate posts and connected by short horizontal beams. On the east side of the plaza, two shallow display cases are mounted on the fence under a side gable roof of similar design to the garden gate. A low wooden bench on a concrete base provides the only seating in this area.

At the threshold of the gate, a large flat shedding stone is set into the pavement. Visitors are meant to pause on the stone and shed the outside world before entering the more contemplative realm of the garden. Beyond the gate, the paved path transitions to gravel as it continues into the garden. Along many of the garden paths, fencing in the form of low wood posts connected by ropes serves to prevent visitors from walking on the delicate mosses and other groundcover in the adjoining beds. Immediately after entering the garden, a large and very old Japanese lace leaf maple grows to the left of the path. To the east, a dry stream bed constructed of rocks, stones and pebbles meanders through banks covered with moss and Mondo grass and planted with trees, bushes and low shrubs. A *yukimi* or snow-viewing lantern, so named because its broad flat roof is designed to catch the falling snow, rests above the eastern bank near another large Japanese maple.

As the wide path proceeds north, a side path leads southwest to the service area, containing a pair of portable toilets, the garden's only restroom facilities, a small wood frame shed, and the ladders, wheelbarrows, hoses, tools and equipment used to maintain the garden. A stand of bamboo partially screens this otherwise open area from view. From the service area, a wide path continues north and parallels the fence along the western boundary of the garden before curving northeast to join the path along the pond's western shore. Just beyond the intersection with this side path, the main path splits into one leading northwest over a stone arch bridge to paths on the western side of the garden and one continuing north to paths along the eastern side.

Designed in 1959 and completed in 1960, the Seattle Japanese Garden contains the features of a stroll garden of the formal (*shin*) type built during the late 16<sup>th</sup> century Momoyama Period and early 17<sup>th</sup> century Edo Period. Using the techniques of *miegakure* or "hide and reveal," the stroll garden's design is intended to present a series of scenes as visitors walk through a series of sub-gardens centered on a pond or lake. In addition to the pond, popular garden elements include hills, streams and waterfalls, islands, rocks, groves of plum or cherry trees, paths and bridges, and tea gardens. All of these elements have been included within the design of the Seattle Japanese Garden with the intent of recreating natural and man-made landscapes within a compressed area. One of the garden's initial designers, Kiyoshi Inoshita, described his design intent in a 1959 report:

The flow of water, which originated at the high mountain ranges, transforms itself as it continues its way through the landscape; first it turns into a waterfall, then into a stream, washing the bank by a tea hut, and finally becomes a lake. At the lakeshore are a variety of features such as a rock promontory, an inlet, and steep slopes, through which water continues its way, until it reaches a village (an image of the village symbolically represented by a cherry grove, iris paddies, and a moon viewing hill). At the village, there appears an island connected to the shore by two different bridges. At the end of the lake is a stone paved boat launch, which symbolically represents a fishing village. There, the water disappears from one's sight, leaving the expectation that it will be joining the greater ocean.

In executing this design intent for the Seattle Japanese Garden, principal designer Juki Iida incorporated an existing pond and existing plant material, primarily maples, and created several distinct landscapes or sub-gardens anchored by the pond at the center and connected by paths that provide various scenes to strolling visitors. Iida also used a compositional technique called *shakkei* or “borrowed scenery” to draw outside elements of the existing Arboretum into the views he created within the garden. This technique serves to extend the scale of the garden beyond its own boundaries.

Covered with a forest of conifers, maples and rhododendrons at the higher southern end, the mountain and hillside area contains two streams, one natural and one man-made, but both appearing to flow from the background hill to the west of the garden. Originating near the southwest corner of the garden, the natural stream follows a man-made rocky bed and flows downhill through a steep moss-covered slope and under the stone arch bridge before joining the second stream to form the lake. A large *Kasuga*-style lantern stands near the southern end of the stone bridge, which was constructed ca. 1936 as part of the original improvements to the Arboretum funded by the Depression-era Works Progress Administration. The man-made stream originates from a point northwest of the 11-tiered Korean-style stone pagoda, representative of a ruined mountain monastery, and flows east before cascading over a four-foot waterfall below the stone pagoda. Constructed of weathered granite boulders buried two-thirds underground, the waterfall is the focal point of the mountain area anchored by the largest stone in the garden, weighing some 8½ tons.

Below the waterfall, the water continues to flow through a rocky course, shifting direction and crossing a path of stepping stones before joining the first stream near the tea house, representative of a mountain villa. A small box-like stone lantern rests directly on the ground along the rocky course, seeming to shed light on the water as it passes. Below the junction of the two streams, water flows around a bridge of stepping stones and then into a wider bed, representative of a valley, and eventually becomes the lake. Just before the outlet to the lake, a second bridge of large, flat rectangular stones, representative of a dam, crosses the wider stream. Another *yukimi* or snow-viewing lantern rests on a nearby rock outcrop.

With its strong rock outcrops, projecting pebble beached cape and inlet, the southern end represents the pond in plateau while the marshy landscape of the more open northern end represents the pond in plain. At the middle of the pond, a rocky island covered with low

pinces and bushes and connected to the east and west banks by two bridges separates the two halves. North of this is a second rocky island, known as Turtle Island, that is also covered with low pinces and located near the eastern shore. The island's pinces are said to symbolize Japanese cranes. Individual rocks dot the water near the pond's shoreline, including one off the southern end of Turtle Island that the pond's turtles often use to sun themselves. Lined with cut stone paths set at right angles, the rectilinear northern shore of the pond represents a fishing village and boat landing or harbor. At the northeast corner of the pond, the water passes under a wisteria arbor before disappearing from view in a culvert, metaphorically flowing out to sea. Due to the use of *miegakure* techniques, a full circuit of the paths around the pond is required in order to view all of its design elements as no one place within the garden offers a full view of everything.

From the southeastern corner of the pond, the gentle grassy bank projects north into a low, narrow rocky cape or peninsula, creating an inlet between the eastern shore. A small stone *misaki-toro* or "cape lantern" at the tip of the peninsula serves as a beacon. The cape is a popular spot for the great blue herons that visit the garden to rest and sun themselves. Along the eastern shore planted with maples, shaped pine trees and low sculpted bushes, the grassy bank slopes gently towards the water's rock lined edge. At the midpoint of the pond, a path leads from the Emperor's Gate, the garden's original entrance, and through a stand of five vertical pinces to the eastern bridge. Set amongst the pine trees is a large *Kasuga*-style lantern dedicated to the memory of Carl McNeilan Ballard, who was president of the Arboretum Foundation from 1955 to 1957 when planning for the Japanese Garden initiated.

The eastern bridge is a *dobashi* or earthen bridge constructed of small logs set over a timber frame supported over the water on a pair of posts at the center. A layer of earth or concrete covers the logs before being topped by gravel. A path set with wide flat stepping stones winds across the small island to the western bridge. This *yatsubashi* or "eight-plank" zigzag bridge has two changes of direction before reaching the western shore. Square posts set in the water support the plank deck and continue above it to support the low railings. It is said that the zigzag form enables one to avoid the evil spirits that flow in straight lines.

Nearby on the western shore is the pond's moon-viewing stand or platform of similar construction. This wood-frame structure has a square plan and extends over the water, facing southeast towards the apparent path of the rising moon. However, the hills beyond the garden obscure the moon rising above the eastern horizon and only allow it to be visible when well up in the sky. Like the *yatsubashi* bridge, the square posts set in the water at the outer corners support the plank deck and continue above it to support the railing that encloses three sides of the platform. Additional shorter posts set in the water provide structural support around the perimeter and at the center. The focus of late summer ceremonies that celebrate the rising of the moon, the platform is also a good place to view the large colorful koi that inhabit the pond. Along the western shore planted with trees and low shrubs, the grassy bank slopes gently towards the water lined with beds of Japanese iris, reeds, and other aquatic plants. Near the northern end of the shore, a stone reflecting lantern set on a shaft rises above the water adjacent to a large stone. This is another snow-viewing lantern of the *tachi-yukimi* type.

The more natural state of the eastern and western shores contrasts with the more formal appearance of the northern shore, representing the fishing village and boat landing. Beyond the waterline edged with rocks, a nearly flat grassy bank extends upward to a wide path set with narrow bands of cut stone. This path follows a zigzag route near the base of a seven foot stone wall that extends across the full length of the northern shore. Near the western end of the path, a set of wide shallow stone stairs leads down to the water's edge. At the corner of the area representing the boat dock, a stone *omokage* or "face-shape" lantern illuminates the harbor area. Several low benches provide seating within the grassy margin between the path and the wall.

A set of wide stone steps leads up to a path that skirts the top of the wall covered with low sculpted shrubs below a hillside planted with azaleas. Near the top of the slope and the garden's northern boundary, the Kobe Friendship Lantern is reached by a series of irregular stone steps. This *Kasuga*-style stone lantern was a gift from Seattle's sister city and carries a small plaque that reads "May the Light shine Everlastingly upon the Friendship between Kobe and Seattle." The City of Kobe donated a second lantern in the *okazaki* style with a turtle carved at the base that occupies a site near a bench within the grassy area beyond the southeast corner of the pond.

The eastern end of the path along the top of the wall follows a steep slope down to the northeast corner of the garden. Another *Kasuga*-style lantern stands at the base of the path aligned with the end of the cut-stone path of the fishing village area. The path continues south to the wisteria arbor where it splits to cross a low, arched wood plank bridge on the east and a bridge of irregular stepping stones to the immediate west. Cedar corner posts and diagonal braces support a square frame of cedar and bamboo tied together with bark rope imported from Japan. The wisteria's gnarled main trunk grows at the northeast corner with interweaving branches trained upward, over and through the bamboo framework. Dense green foliage covers the top of the arbor and typically fills with blossoms in mid-May. The wisteria arbor covers the outlet to the lake and serves as an entrance to the fishing village.

Above the path along the western shore of the pond, an orchard planted primarily of flowering cherry trees covers the grassy slope. Japan is deservedly famous for its cultivation of cherry trees over the centuries, and its festivals held in conjunction with the tree's spring flowering. Considered the national flower, the cherry blossom (*sakura*) is celebrated in the country's arts, crafts and literature. At the northwest corner of the orchard, an *azumaya* or viewing arbor occupies the high ground near the chain link outer fence screened with bamboo matting in this area. The earthen steps leading up to the open east side of the *azumaya* are constructed of rows of short concrete posts that simulate sections of wood logs set vertically. The wood frame structure is a marvel of Japanese joinery, especially the interior framing of the low-pitch, pyramidal roof. Covered with wood shingles, the roof rests on four tapered corner posts mounted on a concrete pad. A low bench is built into the north and west sides between the posts, providing a restful place to view the cherry orchard and the garden beyond. Attractive plantings of ornamental grasses, low bushes and flowering shrubs grow on the banks beyond the south and east sides.

Further south along the western path on the bank beyond the moon viewing stand is a *Betula pendula* or European white birch tree. Crown Princess (now Empress) Michiko of Japan planted the tree, a symbol of her family, in a formal ceremony during her visit to the garden on October 5, 1960, shortly after it was completed. The Crown Princess had accompanied her husband, Crown Prince (now Emperor) Akihito, on a tour of the United States to commemorate the centennial of the first trade and friendship treaty between the two countries. On the same visit to the garden, the Crown Prince planted a cherry tree to symbolize Japan and his family.

Occupying a knoll above the southwest corner of the pond, the Japanese Tea Garden or *roji* (literally “dewy ground”) is an enclosed garden, containing the six-mat *chashitsu* or teahouse, Shoseian (Arbor of the Murmuring Pines), and a *machiai* or waiting arbor. Surrounded by a hedge of boxwood, cedar and osmanthus, the *roji*, a term that originally referred to the path leading to the teahouse, is designed to prepare guests for *chanoyu* or tea ceremony by recreating a tranquil forest glen in a mountain landscape. As in the larger Japanese Garden, the hide and reveal techniques of *miegakure* are employed so as not to allow for an open view of the *roji* in its entirety. This is true both within the *roji* and outside, where the hedge enclosing the garden screens most views. Even with this screening, the teahouse at the center of the *roji* is still a major focal point for the larger garden. The original 1959 teahouse donated by the City of Tokyo burned in a 1973 arson fire. Following the plans for the original structure, the current teahouse was completed in 1981 with major funding provided by Urasenke Foundation of Kyoto to serve as a classroom for the study of Chado at the University of Washington. Shoseian is maintained by the Seattle Branch for University of Washington Chado classes, community classes, seasonal tea gatherings, special events and tea presentations.

While paths surround the *roji* on all sides, there are only two entrances, one on the rear west side and one on the east side facing the pond. The rear service entrance is meant to be used by those performing the tea ceremony to give them access to the back entrance of the teahouse while the front main entrance is meant to be used by the guests who will be participating in the tea ceremony. For each entrance, a *shiorido* or wood and bamboo lattice gate held shut by a strand of woven rope stands within a break in the hedge. The service entrance is level with the adjacent path, but the main entrance is reached by a flight of irregular stone steps. These gates provide access to the outer (*soto*) *roji*, the brighter northern half of the tea garden where guests wait to be called to the tea ceremony on the covered bench in the *machiai*. A wood and bamboo lattice fence separates this area from the inner (*uchi*) *roji*, the shadier, darker southern half where guests pause to purify hands and mouth in a ritual at a *tsukubai* or stone basin before entering the teahouse.

Upon entering the *mon* or main gate, guests follow a meandering path of irregular stepping stones (*tobiishi*) to reach the *machiai* just beyond the gate to the northwest. Although there is a paved path from the service entrance to the rear of the teahouse, irregular stepping stones are used for all paths within the *roji*. The meandering nature of the natural stone paths is designed to slow the guest down and reveal the landscape gradually, thus increasing the sense of space and passage. The smaller stepping stones are intended to make one look down and pay careful attention to one’s steps while the larger stones allow one to pause and look



up, all in preparation for the tea ceremony as part of the transition from the mundane world to the realm of tea. The stones also protect the delicate mosses that cover the ground of the *roji* in imitation of a forest glen.

The *machiai* is a wood frame structure comprised of an open seating area with a rectangular plan facing east and an enclosed area that wraps the north and west elevations. Traditionally, this enclosed area would have contained lavatories and changing rooms for the convenience of guests. Access to the enclosed area is provided by *shoji* screen doors located on the east and south ends. A shed roof covers the enclosed area on the rear west elevation and continues as a gable roof over the east half of the north end of the structure. A low-pitch gable roof covers the open seating area but extends only a few feet beyond the ridge over the enclosed area at the rear. Wood shingles cover both roofs, which also feature carved caps at the ends of the ridges. Around the exterior, the structure's vertical peeled cedar posts are exposed between panels plastered with stucco in the upper half and vertical wood paneling in the lower. Stucco covers all of the panels within the open seating area set with a low wood bench along the west and north sides. There is no floor within this area covered with small rocks and set with a continuation of the irregular stepping stones that lead from the gate. The largest stone below the southern end of the bench is meant to indicate the position of the most important guest. A small window screened with bamboo in the southern end of the building allows the guest in this position to view the gate leading to the inner *roji*.

Once guests are summoned, they follow a second path of stepping stones to the *chumon* or middle gate within the fence that extends from the rear east elevation of the teahouse. Once inside the inner *roji*, the guests proceed to the southeast corner where the *tsukubai* is located, enabling them to rinse their hands and mouth before the tea ceremony. Adjacent to the *tsukubai* is a stone *oribe* lantern, both of which were donated by the City of Tokyo in 1959 along with the original teahouse. The original teahouse was built by craftsman in Tokyo and then disassembled and shipped to Seattle where it appeared on display at a Washington State trade fair before being reassembled on this site prior to the creation of the Japanese Garden. Post and lintel construction with Japanese joinery, which requires little or no use of nails, screws or other fasteners, enabled this assembling and disassembling to occur relatively easily. As near as possible, the same construction techniques and the original plans were used when the current teahouse was rebuilt of cryptomeria and western red cedar, creating a near duplicate of the original destroyed by arson fire.

Known as a six-mat teahouse, this size refers to the fact that six *tatami* mats cover the floor of the *chaseki* or tearoom, with each *tatami* mat measuring 90cm by 180cm or roughly 3 feet by 6 feet. The functions of the teahouse dictate its form with its interior arrangement of rooms expressed on the exterior of the building. The *chaseki* is the main room within the teahouse and features a *tokonoma* or alcove along a portion of the rear north wall. The two rooms of equal size immediately adjacent to the *chaseki* are an entry foyer at the northwest corner and a *kyujima* or service and preparation room at the southwest corner. A *mizuya* or small kitchen or pantry with storage shelves and a sink area extends off the service room, enclosing the western side of the *doma* or covered terrace at the front of the teahouse. A shallow storage closet extends along the west side of the *mizuya* and *kyujima*. This storage space was not part of the original teahouse's design but added when the teahouse was rebuilt.

A low square, wooden platform or stool occupies the center of the *doma* in front of the main entrance to the *chaseki* screened with sliding *shoji* doors and accessed by a large rectangular stone known as a shoe stone. This platform can be used for outdoor tea ceremonies. Two low wooden benches provide seating within the *doma* along the south and east sides.

A low pitch gable on hip roof clad with copper sheeting covers the teahouse and extends over the *doma* where it is supported on peeled log posts. The wood frame structure of the teahouse is exposed between panels plastered with stucco in the upper half and vertical wood paneling in the lower half, similar to that of the *machiai*. Sliding wood screens line the east elevation of the *chaseki* and adjacent *tokonoma*. Two sliding wood *shoji* doors are set within the north wall of the entry room at the rear of the teahouse. Windows screened with bamboo grills line the upper west wall of this room. The only other window is on the south wall of the *mizuya*. A narrow door within the east wall of the *mizuya* allows direct access to the *doma*. A concrete pad serves as the foundation for the entire structure, including the *doma*. A narrow channel of gravel lines the outer edge of the concrete pad and serves to catch the rain falling from the gutterless eaves of the roof. Another path of stepping stones leads from the south end of the *doma* and around the west side of the building to a gate within a fence that extends from the northwest corner of the teahouse. This fence also serves the function of separating the inner and outer *roji*. The path continues to the paved path off the rear service gate.

### ***Original Design***

An examination of the original drawings for the Japanese Garden shows that much of the original design was executed as intended when the garden was created in 1960 or shortly thereafter. However, a major departure was the omission of a large club house or pavilion that occupied a terrace above the fishing village at the northern end of the garden. The drawings also show a spacious “front yard” north of this structure. It appears that this would have pushed the boundary of the garden further to the north. The drawings also show that the *azumaya* or viewing arbor was not constructed in the plan’s original location within the center of the cherry orchard and but at its northwestern edge. One major landscape element, a *zoukirin* or mixed forest, was not realized as planned within the northwest area of the garden between the cherry orchard and club house. A camellia glen on the east side of the pond was also omitted. Due to security concerns, the plan to enclose the garden with a 4½-foot evergreen hedge was abandoned in favor of a chain link fence topped with barbed wire.

### ***Subsequent Alterations***

With the exception of the replacement of the original teahouse due to arson fire, the greatest change since the creation of the Japanese Garden has been the growth of the plant material over the years. Early photographs show more open views before the garden matured to its present state. Major and minor maintenance and rehabilitation projects, including several focusing on the pond and its circulation system, have been carried out over the years, but all have been executed with the intent of maintaining the original design. Other projects have served to improve the ADA accessibility of the garden’s paths and bridges. While the design has remained intact, the majority of alterations have occurred around the perimeter with changes in fencing and in the entrances. As funds have allowed, the inappropriate chain link

fencing on the more public south and east sides has been replaced with cedar fencing. Shortly after the garden was completed, the main gate on the east side was supplemented by the construction of a second gate at the south end. This was initiated primarily because little parking was available near the main gate while a large parking area was already located south of the garden. Eventually, the main gate was closed only for special occasions, leaving the south gate as the primary entrance into the garden. The current entry plaza was completed in a 1987 project that added the ticket booth, relocated from the Seattle Center, and the rolling security gates. At the same time, rolling gates were installed at the original gate for security purposes. Portable toilets have also been installed in the service area so as to provide restrooms within the garden, the nearest permanent facilities being those located at the Washington Park Playfield or the Arboretum's Graham Visitors Center.

## **STATEMENT OF SIGNIFICANCE**

### ***Washington Park Arboretum Historical Context***

The long, narrow valley now encompassing the 230 acres of the Washington Park Arboretum extends north from East Madison Street to the southern shore of Lake Washington's Union Bay. Historic maps show a stream meandering north through this valley before discharging into the southwest corner of Union Bay to the west of Foster Island. Until the 1916 opening of the Montlake Cut dropped the level of Lake Washington by almost nine feet, Union Bay and its low-lying marshes covered a significantly larger area, and Foster Island was isolated and much smaller in size. The steep eastern slopes of Capitol Hill define the southern half of the valley's western edge while a relatively low-lying area of land now occupied by the Montlake neighborhood lies along the northern half. Originally, this area was part of a larger hourglass-shaped strip of land that connected north and south Seattle and separated the waters of Lake Union's Portage Bay to the west and Union Bay to the east. A small brook flowed west across this narrow isthmus roughly following the route of today's SR520 and emptied into the southern end of Portage Bay, forming a shallow natural portage between the two bodies of water. Along the southwestern margin of the Montlake area, the high bluffs of Capitol Hill's northern end terminate in a deep wooded ravine, now preserved as Interlaken Park. Beyond the valley's eastern edge, the terrain rises to a high point within the gated Broadmoor community before gently sloping down to the shores of Lake Washington in the Madison Park neighborhood. Although land in the vicinity easily accessible by water was platted as early as the 1860s, these natural features restricted overland access from adjoining areas, delaying significant residential development until the first decades of the 20<sup>th</sup> century.

From the earliest days of Euro-American settlement in Seattle, the narrow neck of land between Lake Union and Lake Washington was seen as a logical location for a canal uniting these two major inland bodies of water. Previously, Duwamish Indians, an Original Peoples of the area, had used the brook across the isthmus as a canoe portage in order to travel between seasonal campsites and villages established in the area and points beyond, including several along the shores of Union Bay. As envisioned by settlers, the construction of additional canals to the west would link the two lakes with Puget Sound, facilitating the development of industry and commerce. In anticipation of this, pioneer settler Thomas Mercer proposed the "Lake Union" and "Union Bay" names to those gathered for

Independence Day celebrations on July 4, 1854. In the late 1860s, it also inspired Harvey L. Pike to name his newly platted town on the low neck of land “Union City,” an area comprising sixteen blocks located to the north and south of a strip of land designated as the “Canal Reserve.” Pike had turned his sights towards real estate development after an unsuccessful attempt to excavate a canal across the lower portion of the isthmus, using only a pickaxe, shovel and wheelbarrow. At the time Pike recorded his first plat in the summer of 1869, this area was considered far from the center of town in Pioneer Square and located just outside the Seattle city limits incorporated in December of that year with a northern boundary at Galer Street. Unlike other outlying areas where larger parcels were platted to serve as farms, Union City’s small lots anticipated denser residential development that would not commence for almost forty years.

Over the next two years, Pike filed two additional plats to the north and south of “Union City” and then sold the rights to develop the canal in 1871 to the Lake Washington Canal Company, of which he was one of the incorporators. Pike probably anticipated that he would benefit from both the construction of the canal and real estate development in his town site. After failing to obtain federal support for the project, the firm built a narrow gauge railway to transfer coal extracted from east side mines between Lake Washington barges and Lake Union barges. Within a few years, this railway was abandoned when a rail outlet via Renton became available, and the tracks were removed in 1878. Five years later, a second attempt was made to excavate a canal across the isthmus. However, this effort proved more successful as the Lake Washington Improvement Company managed to construct a canal deep enough to float logs and small boats between the two lakes. Organized in 1883 by Judge Thomas Burke and pioneer entrepreneur David Denny among others, the company hired Chinese labor to complete the project by the mid-1880s. Dams and sluice gates regulated water flow through a narrow channel bordered by steep banks. Later, this channel was deepened and widened. Logs transported through what came to be called “The Portage” were stored in the millpond at the southern end of Portage Bay before being transferred to the sawmills at the south end of Lake Union, including one owned by David Denny. Shortly after the completion of the canal, Judge Burke joined with entrepreneur Daniel J. Gilman and others to organize the Seattle Lake Shore & Eastern Railway line, which reached Union Bay in 1887. Now the route of the Burke-Gilman Trail, this railroad skirted the northern shoreline of Lake Union and looped around Union Bay before heading north to continue along the western shore of Lake Washington.

The successful canal venture and improved access provided by the new railway line failed to spur the real estate development envisioned by Harvey Pike when he platted “Union City” and its subsequent additions. Limited access to the Montlake area remained a primary obstacle to its development. Although a wagon road connected the area to Capitol Hill and the new University of Washington campus by the mid-1890s, no streetcar or cable car lines served the neighborhood until 1909, well after the city’s first lines were developed in the late 1880s and early 1890s. As is apparent on maps of the era, growth progressed in a linear fashion along the routes of these public transportation lines, accelerating the trend for residential and commercial development outside the city’s original downtown core. This was the case with the Madison Street Cable Railway constructed in the late 1880s. With the financial backing of other individuals, Judge John J. McGilvra developed the line from

downtown Seattle in order to provide access to the large tract of land he owned at the eastern end of Madison Street. A native of New York, Judge McGilvra came to Olympia in 1861 after President Abraham Lincoln appointed him United States Attorney for the Washington Territory. When his term ended three years later, Judge McGilvra moved to Seattle where he acquired several hundred acres of land on the shores of Lake Washington and built a home for his family, which he called Laurel Shade. By the later 1860s, Judge McGilvra had cut a wagon road straight through the wilderness to Pioneer Square at his own expense.

For many years, the McGilvras remained the only permanent residents of today's Madison Park neighborhood even after Judge McGilvra platted two large tracts of his property south of Madison Street in the mid-1870s. In 1889, Judge McGilvra platted a third addition in the Madison Park area, mostly to the immediate south of Madison Street. At the same time, Judge McGilvra retained ownership of a large tract of land north of Madison Street and divided it into individual lots as well. However, with these lots, Judge McGilvra stipulated that only cottages could be built and solely on a leasehold basis. After constructing their dwellings, owners would be required to make annual payments for the use of the lots. Despite these limitations, many chose to build cottages on the small lots, which remained in the ownership of the McGilvra Estate until the land was eventually platted as the Loch-Gilvra Addition in 1919 and made available for sale.

As a spur to development, Judge McGilvra constructed the Madison Street Cable Railway and set aside more than twenty acres of land to create Madison Park, a private amusement park at the Lake Washington terminus. At that time, streetcar and cable car lines often terminated at a popular attraction so as to encourage real estate development along the length of the line and to increase ridership outside of regular commuting hours, especially on weekends. Bisected by Madison Street, Madison Park featured a large pavilion, a boathouse, piers, a promenade, and two floating bandstands with shoreline seating. Nearby, a crude baseball diamond was built on the north side of Madison Street, which hosted the first professional baseball game in Seattle on May 24, 1890. With cable cars running from Pioneer Square as often as every two minutes on Sundays, the park soon became the most popular beach in the city. Steamships plied the lake from the park's piers, carrying passengers for transportation as well as pleasure excursions and cruises. Despite these enticements, residential and commercial development progressed slowly, radiating east from downtown and, to a minor extent, west from Madison Park. Annexation of the area by the city of Seattle also did little to encourage residential or commercial growth. The North Seattle Annexation in May of 1891 encompassed the northern ends of Capitol and Queen Anne Hills as well as Magnolia, Fremont, Wallingford, Green Lake, Latona, and Brooklyn, which later became known as the University District. The annexed area included Union Bay and its marshlands west of 35<sup>th</sup> Avenue NE and south of NE 55<sup>th</sup> Street and the Montlake and Madison Park neighborhoods. This lack of growth is evident in the 1894 *McKee's correct road map of Seattle and vicinity*, which shows a large swath of undeveloped land north and south of Madison Street between Capitol Hill and Madison Park.

The Puget Mill Company, a division of the San Francisco firm of Pope and Talbot, owned a large portion of the undeveloped land mostly to the north of Madison Street, some 300 acres that is now the site of the Washington Park Arboretum and the Broadmoor community. Pope

and Talbot had established the Puget Mill Company in the early 1850s at Port Gamble to capitalize on Puget Sound's vast timber resources. At that time, early lumber companies acquired only their mill and town sites and concentrated on the manufacture of lumber, contracting with independent loggers to provide the raw materials for their operations. It was not deemed necessary to acquire their own forest lands when loggers could freely but illegally harvest timber on the federally owned land that surrounded them. The lack of laws governing the sale of timber from federal forest lands coupled with the absence of federal authority meant that this practice continued throughout much of the 19<sup>th</sup> century. However, the Puget Mill Company realized early on that a permanent supply of timber would be needed to support their operations at some point in the future and took advantage of every opportunity available to purchase property. The first chance arose in 1861 when a special commission headed by the Reverend Daniel Bagley sold land reserved by the federal government to provide funding for the construction and operation of the newly established Territorial University of Washington in Seattle. The Puget Mill Company's substantial purchase included the 300+ acres of land fronting on the shores of Union Bay. Over the next several decades, the Puget Mill Company eventually became the largest holder of timberlands in Washington, owning 186,000 acres in 1892 when it stopped buying land. Despite these vast holdings, the company continued to purchase logs on the open market into the first decade of the 20<sup>th</sup> century.

In 1890, the Puget Mill Company logged the 300+ acres with the intention of developing it, a decision likely influenced by the improved access provided by the new Madison Street Cable Railway. However, the financial crisis brought on by the Panic of 1893 delayed these plans for a decade. It was not until May of 1900 that the Puget Mill Company recorded the "First Subdivision of Washington Park Addition to the City of Seattle." This nine-block plat was located south of Madison Street between 33<sup>rd</sup> and 37<sup>th</sup> Avenues East and bordered John J. McGilvra's First and Second Additions to the south and east. In conjunction with the subdivision's development, the Puget Mill Company struck a deal with the city to provide some \$35,000 worth of water main extensions. In exchange for these infrastructure improvements, the company donated a nearby strip of land along the extreme western edge of their property that contained 62 acres. This parcel extended from the shore of Union Bay south to East Prospect Street and lined the eastern side of the valley. Through Ordinance No. 5740 introduced in November 1899 and passed in January 1900, the City of Seattle accepted the property for the purposes of a public park, beginning the process of acquiring the land that would become the Washington Park Arboretum.

### ***Washington Park***

This initial acquisition occurred shortly after the Seattle City Council appropriated \$100,000 for the purchase of Woodland Park, including a portion of Green Lake, from the widow of Guy Phinney, a wealthy lumber mill owner and real estate developer. After acquiring his property in the late 1880s, Phinney had created an elegant English-style estate, complete with formal gardens, and opened it to the public to promote development in his adjacent real estate holdings. His untimely death in 1893 at the age of 41 eventually forced his wife to sell the private park to the City in November 1899. Acquisition of Woodland Park had been proposed in the 1892 Annual Report of the Park Commissioners, which first highlighted the need for a comprehensive system of parks and boulevards in Seattle. At that time, the City's

three public parks, Denny, Volunteer (then City) and Kinnear Parks, were outnumbered by the five privately owned destination parks built by real estate developers, Madison, Madrona, Leschi, Woodland and Ravenna Parks. Parks Superintendent Edward Otto Schwagerl, a prominent landscape architect and engineer, completed designs for a comprehensive park and boulevards plan for Seattle in the mid-1890s, but a lack of funding prevented its implementation. No major action towards the development of a park system occurred until the 1899 purchase of Woodland Park and the subsequent donation of the Puget Mill Company's 62-acre parcel.

By 1902, the new park property on Union Bay was identified as Washington Park after the nearby Lake Washington. The same year, the City began the process of purchasing adjoining parcels, eventually acquiring the 230 acres that now comprise the Washington Park Arboretum. The first major purchase was the nearly 20 acres extending south to East Madison Street that covered the southern portion of the valley. A high wood trestle bridge that carried the cable railway over the valley's stream marked the southern boundary of the property. In December of 1903, George and Angie Kinnear sold the City their 37½ acre parcel that encompassed the western side of the valley between East Galer and East Lynn Streets. Smaller parcels along the western margin were acquired the following year through both purchase and condemnation. Later in the decade, the City had the opportunity to acquire the marshlands beyond the northern end of the park property after the State of Washington authorized the sale of shore lands in 1907 to fund the Alaska-Yukon-Pacific Exposition planned for 1909. The City followed this acquisition with the 1910 purchase of two privately owned parcels located nearby to the west within Pike's Second Addition to Union City. The City largely completed its acquisition of land for Washington Park with the 1917 purchase of Foster Island and the 1920-21 purchase of all but one lot of the Bard-Foster Washington Park Addition. Platted in 1910, this addition contained five irregular shaped blocks located roughly between East Highland and East Prospect Streets and 26<sup>th</sup> and 28<sup>th</sup> Avenues East. Most of the Seattle Japanese Garden lies within the two eastern blocks of the addition.

Although this process of land acquisition spanned some two decades, plans for improvements to Washington Park began almost immediately. The new park property was already included along the route of the immensely popular Lake Washington Path, a ten-mile cinder bicycle path that linked downtown Seattle with Lake Washington. Completed in the summer of 1897 by the Queen City Good Roads Club, the path roughly followed the route of today's Lakeview and Interlaken Boulevards and eventually became part of a larger 25-mile system of bicycle paths. Assistant City Engineer George F. Cotterill developed this system with the assistance of volunteers by walking about and surveying the city and published a guide map in 1900. In 1903, the Olmsted Brothers landscape firm of Brookline, Massachusetts utilized some of Cotterill's existing bicycle routes, including the portion now comprising Interlaken Boulevard, as part of their plans for a comprehensive park and boulevard system for Seattle. The City had hired the illustrious firm that same year to prepare a report detailing their plans for such a system as well as suggestions for improvements to existing parks. This move was largely brought on by the public interest generated for the planned Alaska-Yukon-Pacific Exposition and the need for improvements to the recently acquired Woodland and Washington Parks, two large tracts of mostly undeveloped land. In anticipation of the

Alaska-Yukon-Pacific Exposition, the plan placed emphasis on the development of Washington Park as a boulevard entry to the Exposition to be held on the grounds of the University of Washington. However, there were no plans for the general improvement of the park at that time.

Improvements for the boulevard began in 1903 with slashing and clearing for the proposed roadway undertaken before the completion of detailed plans. The improvements proceeded the following year with continued clearing and grading of the roadway following designs prepared by the Olmsted Brothers firm. The first phase of Lake Washington Boulevard, 2,150 feet of macadam roadway extending north from Madison Street, was completed by August 1905. Within a year, a graded and graveled roadway continued to Union Bay. Although the Olmsted Brothers also produced planting plans for the boulevard in 1906, it is not known to what extent these were implemented. However, it is certain that the preliminary plans produced by the Olmsted Brothers for other portions of Washington Park were not executed at that time nor was the firm given the approval to prepare an overall park plan. In the absence of such a plan, subsequent improvements to Washington Park over the next three decades progressed somewhat haphazardly. In 1908, a portion of the park property was privately developed as a public course for harness races along what is now known as Azalea Way. A barn was also constructed at the southern end of the track to serve the speedway. Although interest in racing soon waned, horseback riding remained a popular activity within the park. By 1909, a massive sanitary fill by the city garbage department had created enough area for an athletic field, complete with bleachers, at the southern end of the ravine north of Madison Street. The same year, the Parks Department constructed a maintenance facility at Washington Park in the meadow below East Helen Street, featuring a stable for eight horses and storage space for tools, steamrollers and other equipment.

A more permanent but nonetheless attractive feature on the landscape was the North Trunk Sewer Viaduct constructed between 1910 and 1912 from designs by W.R.B. Willcox & W.J. Sayward. Now known as the Willcox Footbridge or Arboretum Aqueduct, the concrete and brick veneer structure supports and conceals the sewer line that was extended to serve the Puget Mill Company's adjoining property, subsequently developed as the Broadmoor community. Further improvements were made to the athletic field in 1930 with the completion of a shelter house at the northern end of the field near the children's play area. Designed in a simplified Tudor Revival style, this shelter house was one of eight similar shelter houses constructed in Seattle parks in the late 1920s and early 1930s, following a policy to build only structures that would be pleasing in design and permanent in nature. These buildings housed large rooms for organized recreation activities in addition to public restroom facilities. Office space for recreation instructors was also provided. Other brief but active uses of Washington Park included an archery range located east of the boulevard to the north of Boyer Avenue East and a trap shooting area on Foster Island. Even with these improvements and uses, Washington Park remained largely undeveloped three decades after the initial property acquisition in 1900.

#### ***University of Washington Arboretum***

In the mid-1920s, this lack of development led Dr. Henry Suzzallo, President of the University of Washington, to propose that Washington Park would be the ideal location for



an arboretum jointly developed by the University and the City of Seattle. Since the University had established its present campus in the 1890s, there had been plans to develop an arboretum on the extensive grounds. However, these plans never progressed beyond the initial plantings of native and exotic trees, many of which were removed as part of the preparations for the Alaska-Yukon-Pacific Exposition. By the 1920s, it was obvious to Dean Hugo Winkenwerder of the College of Forestry that campus building growth would prevent the realization of the planned arboretum unless another location could be identified. Dean Winkenwerder met with Dr. Suzzallo to explore other site possibilities, settling on Washington Park as the preferred alternative. Dr. Suzzallo worked to enlist the support of business and professional groups before formally presenting his proposal in a letter to the Board of Park Commissioners dated February 7, 1924. In response, the Board passed a resolution setting aside the entire area of Washington Park as a botanical garden and arboretum and granting the University the privilege of using certain buildings and greenhouses. However, a lack of funding prevented the plan from moving forward, and no work occurred with the exception of some limited clearing and the establishment of a Parks Department nursery in 1927. This situation did not improve with the onset of the economic depression in the 1930s as dwindling financial resources prevented expenditures for capital improvements.

In addition to a lack of funds, there was also no formal agreement between the City and the University over how the proposed arboretum would be developed and administered and no mechanism to seek financing for the undertaking. All parties involved realized the need to resolve these issues at the same time that funding sources were sought. However, initial efforts to establish an arboretum and botanical society that could address these issues were abandoned soon after forming in 1930 due to the financial challenges of the times. By 1933, arboretum supporters had decided to pursue state and federal relief funds targeted toward unemployment relief as the best means to realize their dreams. In order to be eligible for such funding, the project needed an official organization to act as sponsor and a development plan. Arboretum supporters also recognized the need to create a legal entity with the University acting as the operating agency and worked to develop a formal lease agreement between the University's Board of Regents and the City's Board of Park Commissioners. Despite some opposition over relinquishing control to the University, the Parks Board approved an agreement in December of 1934 that donated the entire Washington Park acreage, including the athletic field, as a site for an arboretum to be constructed and operated by the University. Later that month, the Seattle City Council passed an ordinance (#65130), authorizing the agreement with the University to establish and maintain an arboretum and botanical garden in Washington Park that would become known as the University of Washington Arboretum.

The following year, a provision in the agreement to form an advisory council was fulfilled with the establishment of the Arboretum and Botanical Garden Committee, consisting of at least seven members, three to be appointed by the Mayor of Seattle, three by the President of the University of Washington, and the seventh member to be appointed by the Governor of the State of Washington. The Arboretum Advisory Council, as it became known, acted immediately to form the Arboretum Foundation in June of 1935. This non-profit organization would act as sponsor for the project and raise revenue to help establish the

Arboretum. Over the same period of time, others were working to create a development plan that could be used to establish the Arboretum with federal relief funds. In the early 1930s, Frederick W. Leissler, Jr., the Parks Department's staff landscape architect, and others produced plans and surveys of Washington Park in anticipation of the work to come. Leissler also adapted his own plan for a botanical garden to the Washington Park site. These plans proved to be very helpful when the Olmsted Brothers landscape firm was once again hired in 1935, this time to prepare a preliminary general plan for the development of an arboretum. Under the leadership of Mrs. Sophie Krauss, the Seattle Garden Club raised the \$3,000 needed to pay for services of the Olmsted Brothers and donated that sum to the University. James Frederick Dawson, the firm's partner in charge of the design, used Frederick Leissler's design as the basis for his plan and worked closely with Leissler, who had been hired by Dean Winkenwerder to oversee development of the Arboretum. However, even before the completion of the *General Plan for the University of Washington Arboretum* in March of 1936, it was necessary to begin work on the site so as to be able to take advantage of the work relief funds and labor already available.

### ***Works Progress Administration***

Over the course of 1935, work relief crews totaling some 300 men focused their efforts on clearing and contouring the landscape and preparing the topographic map and tree survey used to develop the preliminary general plan. Initially, this work was completed under the auspices of the Washington Emergency Relief Administration (WERA), a relief agency operated by the Washington State government from 1933 to 1937. In addition to creating work for the unemployed, WERA also provided other public welfare assistance, including aid to the aged, the homeless, and the impoverished. After May of 1935, the Works Progress Administration (WPA) provided the laborers for the project. Created in May of 1935, the WPA consolidated and superseded several earlier programs and became the best known of all the federal relief programs before ending in 1941. One of early projects completed by WPA workers was the construction of a storage barn, now known as the Maintenance Headquarters, from designs prepared by Frederick Leissler. Before the completion of the Olmsted Brothers' plan, WPA workers prepared additional surveys, cleared brush and stumps, subsoiled acreage, installed portions of the water and drainage systems, constructed rustic fencing, excavated the greenhouse site, and made improvements at the north and south entrances.

Once the general development plan was ready and approved for implementation, the Arboretum's entire area was divided into six sections (A through F starting at the southern end and proceeding north), each with projects averaging a total anticipated cost of \$100,000. Plans for each section detailed the work to be completed underground (water systems, drainage and conduits), on the surface (roads, trails and plantings), and above ground (buildings, lighting systems, and green houses). After funding was approved for the first three sections A, B, and C, work began in October 1936 and continued until July 1941 when the WPA program ceased operations. During this five year period, WPA workers completed much of basic infrastructure that is present today. Most of the work followed the Olmsted Brothers design although there were departures as locations of certain features were changed to better suit the site conditions. Completed features included a new road, the Upper Road (later renamed Arboretum Drive), which roughly followed the route of the early bicycle path

through the park, dredged lagoons at Foster Island with plantings of bamboo and Japanese iris, and a system of walks. WPA workers also constructed greenhouses, propagation houses, lath houses, potting sheds and cold frames, creating an extensive service area, and installed fences along the Broadmoor property line.

More substantial and public structures came in the form of a stone gatehouse located near the south entrance at Madison Street, an overlook or gazebo on a hillside at the southern end of the Arboretum, and a stone kiosk at the Interlaken Boulevard intersection with Lake Washington Boulevard. Designed by architects Arthur Loveless & Lester P. Fey, these structures reflect the rustic style of park architecture that was prevalent during this era while the intricate stonework is representative of the craftsmanship that was a hallmark of WPA construction. It is likely that Loveless and Fey also designed the stone pylons at the gatehouse and kiosk as well as the entry pylons at the northern and southern entrances. Similar craftsmanship was employed in the construction of two stone bridges over Arboretum Creek, which meandered along the Arboretum's western margin. The south bridge was constructed at the southern end of a pond developed immediately southwest of the intersection of the two boulevards in an area designated as the Maple Section. Although the Olmsted Brothers plan had identified several areas for ponding of the creek, this was the only one completed. The combination of the existing water feature and the surrounding maple trees later made it the ideal choice for the location of the Seattle Japanese Garden.

Several major landscape elements were also completed by WPA workers, often under the supervision of local landscape architects and designers. This included the Rhododendron Glen, which followed a planting plan prepared by Otto Holmdahl, using collections from the late Dr. Cecil Tenny and the estate of Charles O. Dexter. Holmdahl also completed the plan for the Maple Collection around the pond in the southwest corner of the Arboretum and supervised construction of the Rock Garden/Rockery in a location chosen by Frederick Leissler near the intersection of Lake Washington Boulevard and Arboretum Drive. WPA workers constructed the pools of the Woodland Garden but did not implement the planting plan designed by Swiss-German landscape architect E.A. Fabi, who died in 1939 just as work got underway. Although the Olmsted Brothers firm completed the *General Plan* with the idea that they would be hired for additional design work for specific elements, they only executed a detailed planting plan for Azalea Way. With donations from the Seattle Garden Club, WPA workers transformed the former speedway into a three-quarter mile long stroll through banks of flowering azaleas, Japanese cherries, and eastern dogwoods. The *General Plan* also provided a sequential arrangement of the plant collection based on a taxonomic classification system laid down by the botanists, Engler and Prantl, with the family Coniferae, the collection commonly known as the Pinetum, situated at the beginning of the sequence in the northwest portion of the Arboretum. Although this first section was completed under the auspices of the WPA, most plant collections were initiated following the end of the Second World War.

In addition, several major elements of the Olmsted Brothers plan were never executed, including the Lakeside Boulevard, the Rose Garden and the Administration Building/Herbarium/Library. An attempt was made to develop an elaborate rose garden on the site of the athletic field at the southern end of the Arboretum, but this plan engendered a

storm of opposition. Although the plan was abandoned, the controversy eventually led to a modification of the 1934 agreement in order to exclude the playfield as well as a proposed new service yard for the Parks Department from the Arboretum's jurisdiction. In December 1948, the Seattle City Council passed an ordinance approving the modification that returned a portion of Washington Park to the City for playground and recreational purposes. A similar modification occurred in 1981 when the University of Washington transferred management of the Seattle Japanese Garden back to the City.

### ***Japanese Garden Proposal***

In the late 1930s as work on the University of Washington Arboretum progressed, the Arboretum Foundation invited the Japanese Society for International Cultural Relations, or Kokusai Bunka Shinkōkai, to beautify five acres of Foster Island by creating a formal Japanese garden. Founded in April 1934, the Society aimed to develop mutual understanding with other nations of the world through cultural exchange. In July of 1937, the Society brought an exhibit of a 13<sup>th</sup>-century *tokonoma* or alcove from a Japanese nobleman's house of the Kamakura period (1185-1333) to what is now the Burke Museum on the University of Washington campus. Earlier that summer, the Arboretum Foundation extended the invitation to sponsor the garden to the Japanese Consul-General in Seattle, Issaku Okamoto, who then sent a letter of recommendation to the Society in Tokyo. Apparently, the proposal was well received by the Society as a September 1937 newspaper article reported that they had agreed to spend \$50,000 for flowers, shrubs, trees, bridges and a decorative archway. The Society also promised to send an engineer to supervise the work of landscaping in the fall of 1937 in preparation for plantings to be made the following year. A member of the Society's Board, Count Michimasa Soyeshima, traveled through Seattle during this period and assured Consul-General Okamoto of the Society's interest in creating an exact replica of one of Japan's noted formal gardens. Despite this enthusiasm on both sides, the plan was apparently abandoned when it faced a growing anti-Japanese sentiment at the time, no doubt influenced by the Japanese invasion of China in 1937. As a result, the plan for a Japanese garden in the Arboretum remained on hold for another two decades before being revived once again by members of the Arboretum Foundation.

### ***History of Japanese Gardens***

Although most Americans conceived of a Japanese garden as simply an attractive collection of certain elements, garden design developed in Japan over more than 1000 years of history in response to social, political, religious, and cultural changes. In the middle of the 6<sup>th</sup> century, Chinese culture began to permeate all aspects of Japanese life, including ideas of gardening. Over the next several centuries, these ideas were developed and refined until the Heian period (794-1185), the first great era of Japanese garden history. This era began when the capital of Japan was moved in 794 to Heian-kyō, Capital of Peace and Tranquility (present-day Kyoto), where it remained until 1868. Attributed to Tachibana no Toshitsuna (1028-1094), an aristocrat accomplished in landscape garden design, the 11<sup>th</sup>-century *Sakuteiki* (Notes on Garden Making) is the earliest known written document on Japanese garden design. *Sakuteiki* outlines the three overall principles that form the prototype for all garden making: observance of the natural landscape, study of the work of past masters, and remembrance of famous places of scenic beauty. Together, these principles should inform the design of a garden comprised of six basic compositional elements: artificial hills, the

pond, the island, the white sand south garden, the garden stream and the waterfall. The primary focus of the work is stone setting, which forms the structure of the garden while trees and plants serve only as decorative accents. The placement of stones was the basis for garden design in the Heian period and for centuries afterward. The gardens did not exist as independent entities but were designed to correlate to the function and style of architecture from the large palaces of the emperor to the homes of the nobility. Buildings opened onto private gardens featuring large ponds with islands linked by bridges in a carefully composed collection of natural features, all for the sole enjoyment of the owner.

During the Kamakura period (1185-1333), the introduction of Zen Buddhism created an emphasis on a new garden type, *kare-sansui* (literally “withered mountain-water”). This refers to the small dry landscape gardens of rocks and raked sand or stone that were not designed as a pleasure garden but an object to be contemplated from several vantage points. The intent of the garden’s abstract composition was to suggest the inner essence of nature not to reproduce its outward forms in a naturalistic landscape. Contemplation of such a garden does not lead to enlightenment rather it shows the product of an enlightened mind who seeks to express that experience in the garden’s design. The pond and island garden of the Heian period continued to be popular and was often designed to be enjoyed on foot, but the *kare-sansui* gained prominence to the point that it was no longer included as an element in a larger garden but on its own. Overall, the size of the gardens became smaller and more attention was paid to plant material. These concepts were further refined during the Muromachi period (1333-1568) as landscaping continued to develop the use of small space to form a picture garden.

The Momoyama period (1568-1603) is probably best known for its development of a new garden type, the *roji* (literally “dewy ground”), an enclosed garden with a path leading to a small rustic hut where the tea ceremony is performed. Primary features include the stepping stones that lead visitors to the teahouse and prepare them for the tea ceremony, stone lanterns that light the way, and simple stone basins that enable visitors to cleanse themselves physically and spiritually. At the same time this simpler garden type developed, the pond gardens of the period became more complex in their overall design with larger and more impressive rock formations, jutting peninsulas, and craggy inlets. In addition, gardens were no longer designed mainly for strolling in but were increasingly constructed with a view from the surrounding buildings in mind. The growing unity and power of the ruling class was demonstrated in the construction of many large and heavily ornamental gardens.

During the Edo period (1603-1868), the Tokugawa shoguns brought peace, stability and isolationism by imposing a rigid social structure on Japanese society and closing their doors to outside influences from China and the West. Many of the gardens of this era were imitations of the prototypes of earlier times with an added emphasis on the use of *shakkei* or “borrowed scenery,” a compositional technique that incorporates distant views into the overall design of a garden. A new prototype, the large strolling garden, did emerge, however, and made use of numerous popular features such as hills, ponds, islands, winding streams, waterfalls and rocks in a completely new way. The intent was to include a greater number and variety of all elements to enhance the visitor’s experience of the changing vistas and set views. With the opening of Japan to the West and world trade during the Meiji

period (1868-1912), outside influences crept into garden design often resulting in a strange juxtaposition of styles. While a large number of older gardens of earlier periods were opened to the public and restored after falling into disrepair, many traditional architecture features, such as stone lanterns and rocks, were sold, and many traditional design concepts were abandoned.

### *Japanese Gardens in the United States*

Just as traditional Japanese gardens were losing popularity in their own country, they were being embraced with great enthusiasm in the United States. Americans got their first glimpse of a Japanese garden at the 1876 Centennial International Exhibition held in Philadelphia to celebrate the 100<sup>th</sup> anniversary of the signing of the Declaration of Independence. The Japanese government had accepted an invitation to participate in the first official world's fair in the United States and sent displays as well as the materials to construct the buildings to house them. These included a Japanese Dwelling and Japanese Bazaar, a low structure that served as a bazaar and teahouse. The trapezoidal plot in front of the Bazaar was fenced in and landscaped in a vaguely Japanese style, complete with a large stone lantern. The Japanese government also had displays in the Main Exhibition Building and the Agricultural Hall. Although many were repeat visitors, some 10 million people attended the fair, a number representing some 20% of country's population at the time. The exhibits at the Philadelphia Exhibition were relatively small in comparison to those that followed as Japan soon took full advantage of the opportunity the fairs provided to influence world opinion. With the 1893 World's Columbian Exposition in Chicago, Japan began the construction of major pavilions and gardens as well as massive displays in various exhibition halls, becoming the largest and often the most popular foreign exhibitor at fairs. The Japanese government constructed its national pavilion, the Hōōden, amid garden paths that wound through thousands of plants brought from Japan. Another garden flanked the Nippon Tea House and featured stone lanterns and bronze cranes. Although the Japanese government was unable to participate in the 1894 California Midwinter International Exposition in San Francisco's Golden Gate Park, local entrepreneur G.T. Marsh acquired the concession to create "The Japanese Village." Marsh himself designed the hill and water garden that surrounded the village's five buildings. At the close of the fair, this site became the popular Japanese Tea Garden, the oldest extant Japanese-style garden open to the public outside Japan.

Ten years later at the 1904 Louisiana Purchase Exposition in St. Louis, the Japanese government created the sensation of the fair with its 175,000 square foot compound known as the Imperial Japanese Garden. The six traditional structures included the Formosa Tea Pavilion, the Bellevue Tea House, the Bazaar, the Main Pavilion, the Commissioner's Residence, and a replica of the Kinkaku, a famous 14<sup>th</sup> century Golden Pavilion in Kyoto. These temple-style wooden buildings were arranged within a large stroll garden of meandering paths, picturesque plantings, and a small body of water at the center. The close proximity of a large Ferris wheel enabled visitors to have a panoramic view of the Imperial Japanese Garden. Smaller regional fairs, such as the 1915 Panama-Pacific International Exposition in San Francisco, also attracted equally large exhibits and proved to be wildly popular with fairgoers. These late 19<sup>th</sup> and early 20<sup>th</sup> century fairs and expositions introduced millions of Americans to Japanese-style gardens and inspired the creation of hundreds of

public and private gardens across the country. Many of the great estates of the gilded age installed Japanese gardens of varying degrees of size and authenticity. This was duplicated on a smaller scale among those of more modest means, especially in California where Japanese-style gardens were seen as eminently compatible with Craftsman-style bungalows. Commercial tea gardens modeled on those found at the fairs were also very popular in the early decades of the 20<sup>th</sup> century. By the 1930s, this ardor for Japanese-style gardens had cooled as American relations with the Japanese government became increasingly strained. Despite the anti-Japanese fervor of the Second World War, Japanese-style gardens experienced a renaissance in America less than a decade after the war's end that continues to the present day.

### *Japanese Gardens in Seattle*

The history of Japanese gardens in Seattle largely mirrors that of the rest of country. At the same time that he proposed a comprehensive park and boulevard system in the early 1890s, Parks Superintendent Edward Otto Schwagerl thought that Seattle should have a Japanese garden and a botanical garden and identified Sand Point as a possible location. While nothing came of Schwagerl's proposal, there continued to be interest and popularity in Japanese-style gardens. An undated postcard from the early 20<sup>th</sup> century shows a "Japanese Tea Garden" in Madison Park where a rustic gazebo overlooks a small pond lined with stones and surrounded by grass. This is likely not the teahouse purchased by Emma Watts and placed in Madison Park after the conclusion of the 1909 Alaska-Yukon-Pacific Exposition. Historic photos show this elaborate structure within the Japanese Village located at the lower end of the Pay Streak, a concourse of concessions and popular entertainments. At the entrance to the Village, a sign reading "Street of Tokio" hung from a torii gate situated between the Tokio Café and the Japanese Theatre. The Japan Tea House fronted onto a Japanese-style garden, complete with a small pond, a bridge, stepping stones and lanterns. The official Japanese Government Building stood to the west of Rainier Vista with minimal plantings around its exterior. Like the other fairs before it, the Alaska-Yukon-Pacific Exposition presented a popular but not entirely accurate vision of Japan and its culture and likely stimulated interest in a Japanese garden for Seattle.

Shortly after the fair, a group of Seattle businessmen visited Japan, a result of which was a gift of an admired lantern that was placed in Mt. Baker Park in 1911. The Parks Board proposed to build a Japanese garden around the lantern, but the cost estimate was in excess of \$8,000. In June of 1919, Architect A.H. Albertson sent a letter to the Parks Board requesting a permit to erect a Japanese Tea Garden in Volunteer Park for the "purposes of popularizing the drinking of Japanese Tea." The proposal included relocating an existing teahouse from the southwest corner of Fifth Avenue and University Street and designing a new Japanese garden around it. The teahouse would be operated as a concession sponsored by the Japan Central Tea Association, a semi-official government entity. Albertson promoted the plan as being of "public interest and educational value" and a "courtesy to the Japanese Government." Although nothing seems to have come of this request, interest remained in the creation of some sort of Japanese garden as evidenced by a September 1929 letter from the Seattle Chamber of Commerce to the Parks Board. The letter notified the Parks Board that the Chamber's Board of Trustees had adopted a recommendation proposing that a portion of "some suitable park" be set aside for "Oriental landscaping, exhibition and display of

Oriental shrubs, flowers, architecture, etc.” The Chamber offered to assist the Parks Board in enlisting support for the project among the Japanese and Chinese organizations and residents of the City. It is likely that financial difficulties brought on by the economic depression of the 1930s prevented consideration of such a plan. However, the idea of soliciting funding from a Japanese organization almost succeeded in realizing the 1937 plan to develop a Japanese garden at the University of Washington Arboretum. This time, it was anti-Japanese sentiment and not a lack of funds that caused the plan to be abandoned.

### ***Japanese Americans in Seattle***

While many in Seattle and the rest of the country were fascinated by Japanese art and culture in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, there was also an underlying racism and discrimination towards Americans of Japanese descent. In addition to restrictions on immigration, local, state and federal laws prevented Japanese from owning land, living in certain areas or becoming naturalized U.S. citizens. Paradoxically, it was these Japanese and first generation (Issei) Japanese immigrants who designed, constructed and maintained most of the public and private Japanese-style gardens that were celebrated and admired in the period before the Second World War. Although they took great pride in their work and built prosperous businesses, many turned to landscaping and gardening because it was one of the few occupations open to them. It is estimated that roughly 30% of the Japanese American labor force was employed in the gardening or nursery trades in the pre-war period. This situation did not improve for their children. Even though they were born in this country, many Nisei or second generation Japanese could not find professional employment after graduating from college, forcing them to settle for jobs as bellhops, grocery clerks, gardeners, dishwashers and truck drivers. It was not until the third generation (Sansei) that many of these barriers were removed.

In Seattle, a large and lively ghetto in the south end of downtown developed at the turn of the 20<sup>th</sup> century as a result of the restrictive real estate covenants and employment discrimination. Nihonmachi or Japantown was the center of community life until the forced incarcerations of the 1940s emptied it of residents and workers. Historic photographs serve as a record of the community that vanished and show the continued influence of Japanese art and culture in people’s daily lives. In a ca. 1930 photograph, a Mr. Hatate stands in the Japanese-style garden of the Maneki Café, a restaurant which continues to operate today a block south of the original location more than 100 years after its founding. When Japanese Americans were imprisoned in western concentration camps during the 1940s, many attempted to bring this culture with them, beautifying the barren landscape with small-scale Japanese-style gardens. Often, this work was completed by men who had worked as landscapers, gardeners and nurserymen. Upon their release, many of these men resumed their former occupations, contributing to the post-war renaissance in the popularity of Japanese-style gardens.

For many of the first generation of Japanese gardeners, Seattle’s temperate climate reminded them of Japan, making it easier for them to adapt their gardening techniques and design ideas when they began their landscaping businesses. They also found that they could earn a good living for themselves and their families. As a measure of their success, a group of 25 gardeners established the Seattle Japanese Gardeners Association in 1927 to provide



mutual support and serve the community. After the war's end, the association re-formed and later formed a loose federation with gardeners in California and Vancouver, BC in the early 1960s. While many Nisei joined their fathers in their work, few of their own children had an interest in continuing in the family business with all the professional opportunities available to them. Although the association remained active into the 1980s, it eventually disbanded in 2004.

Of the many who practiced this profession in the Seattle area, none are better known than Fuijitaro Kubota (1880-1973). Born and raised in Japan's Kochi Prefecture, Kubota came to the United States around 1906 and eventually settled in Seattle. After working first at a sawmill, then on a farm and later in a hotel, Kubota established the Kubota Gardening Company in 1923. Over the next decade, his business prospered, enabling him to buy some 20 acres in Seattle's Rainier Beach neighborhood by 1929. Along with his sons Tom and Tak, Kubota created an authentic Japanese garden inspired by Ritsurin Park in Takamatsu after researching landscapes in Japan. Kubota opened his garden for community celebrations and picnics before all such activities ended with the family's incarceration at Minidoka in Idaho. Upon his return to Seattle, Kubota rebuilt his successful landscaping business and refurbished his abandoned property, converting it to a drive-through nursery where clients could choose plants and get design ideas for their own gardens. Over his career, Kubota generally adapted Japanese design principles to American culture rather than maintain pure Japanese styles. The gardens on the Seattle University campus and the Japanese Garden at the Bloedel Reserve on Bainbridge Island are public examples of his work. In recognition of his achievements in the pioneering of Japanese-style gardening in the Northwest, the Japanese government awarded him the Fifth Class Order of the Sacred Treasure in 1972, a year before his death. His property was later designated a City of Seattle landmark in 1981 and acquired as a public park in 1987.

### *Seattle Japanese Garden*

It was Fuijitaro Kubota who provided the initial cost estimate of \$60,000 for the Seattle Japanese Garden when Mrs. Neil (Emily H.) Haig, Chair of the Arboretum Foundation's Special Projects Committee consulted him. Mrs. Haig had been asked by Carl Ballard, Board President of Arboretum Foundation, to Chair the committee and resurrect the idea of building a Japanese garden in the Arboretum. On June 5, 1957, Mrs. Haig held the first meeting of this committee and created a work plan that covered issues such as location, cost, landscape architect, funding sources, and parking. In her efforts to gather preliminary information, Mrs. Haig contacted the Japanese Tea Garden at Golden Gate Park in San Francisco in the belief that it could serve as a useful model. She also wrote to and spoke with Fuijitaro Kubota, who offered to look at the proposed location and provide a rough idea of the estimated project cost. Realizing that the project would benefit from the assistance of the Japanese government, Mrs. Haig contacted the Japanese Consul-General in Seattle, Yoshiharu Takeno. She also called Ewen C. Dingwall, the project director for the Seattle World's Fair Century 21 Exposition, to talk about the proposed Japanese garden and its relation to the Fair. Mr. Dingwall attended the next meeting of the committee held on September 10, 1957 to discuss the plans for the Fair. It was at this meeting that Mrs. Haig presented Fuijitaro Kubota's cost estimate, which gave the group a better sense of how much money needed to be raised. Early fundraising efforts focused on holding garden tours,

something that would have been very familiar to members of the Arboretum Foundation. Mrs. Haig also reported that the Japanese Vice Consul, Mr. Yamada, had expressed interest in the plan and requested more information.

As plans proceeded, Mrs. Haig contacted the newly formed Kobe-Seattle Sister City Affiliation Committee, an organization founded to foster greater friendship and understanding after Seattle formally established ties with Kobe, Japan in October of 1957. The previous year, Seattle Mayor Gordon S. Clinton had appointed a study committee, which included former Seattle Mayor William F. Devin, in response to President Dwight D. Eisenhower's efforts to promote people-to-people programs between America and the rest of the world. Mr. Devin had already established friendly ties with Dr. Chujiro Haraguchi, the mayor of Kobe, and knew the Japanese city to be a great seaport with a distinguished university. With the two cities' similar backgrounds in education, shipping, and the arts, the committee members decided that Kobe was the logical choice for Seattle's first sister city relationship. Mrs. Haig asked the organization if they would be interested in assisting in the efforts to establish a Japanese garden and secured the support of Kenneth Sorrells, Chair of the Garden Committee. On February 17, 1958, Mr. Sorrells accompanied Mrs. Haig and Edward B. Dunn, the new president of the Arboretum Foundation, on a visit to Consul-General Takeno to present the idea for a Japanese garden. At Consul-General Takeno's suggestion, Mrs. Haig prepared a letter of introduction and compiled a prospectus on the project with plans and photographs that could be sent to the Japanese government to secure support. Consul-General Takeno also thought that different cities in Japan would be willing to make donations to the garden. Arboretum Director Brian O. Mulligan joined Mrs. Haig and Mr. Sorrells on a site visit with Consul-General Takeno, who was impressed by the possibilities

In July of 1958, Mr. Tatsuo Moriwaki, a landscape architect and Superintendent of the Tokyo Park Department, visited Seattle and was taken on a site visit to the Arboretum. Subsequently, Mr. Moriwaki offered to provide the landscape architectural work for the garden and indicated that the City of Tokyo would provide a teahouse as an ornamental feature. Letters were sent to the Governor of the Tokyo Metropolis, The Honorable Seiichiro Yasui, to express appreciation for Mr. Moriwaki's offer. Later that year, the City of Kobe made a donation of two stone lanterns, a large *Kasuga*-style lantern, which became known as the Kobe Friendship Lantern, and a smaller *okazaki* style lantern with a turtle carved at the base. At this point, momentum on the project was building rapidly. Arboretum staff produced the survey maps and photographs that would be used by the Japanese designers in developing the garden plan. The Seattle Japanese Gardeners Association offered to donate their services and plant material, and Genji Mihara of Seattle's Japanese American community expressed the community's desire to assist in every way possible. Most importantly, lumber magnate Prentice Bloedel made the first of several substantial donations that would fund much of the construction of the garden.

In January 1959, Mrs. Haig received a letter from the Governor of Tokyo formally presenting the teahouse for the Arboretum as a goodwill gift. The 480 square foot structure would be shipped on March 1, 1959 on the Mitsui Line's Akagisan Maru at the expense of the Tokyo government. Upon its arrival, it would be first assembled for display at a Trade Fair before

being erected at the Arboretum. At the Special Project Committee's meeting on January 27, there was some discussion as to who would cover the estimated \$2,000 cost of assembling and reassembling the structure at the two locations. Ultimately, the committee decided that they would bear no more than half the cost if necessary. It was also reported at the meeting that they were still waiting for plans to be sent from Tokyo. The following week at a February 3 meeting of the Arboretum Foundation Board, a working committee was appointed to handle publicity and arrangements for the installation of the teahouse and the construction of the garden. Immediate responsibilities of the committee included making arrangements for the arrival and transportation of the teahouse, groundbreaking, and landscaping and securing the building site. One of the most important obligations of the committee was to select the landscape architect who would supervise construction of the garden and execute the plans prepared in Tokyo. After much investigation, Juki Iida (1889-1977) of the Iida Landscape Engineering Co. of Tokyo was selected to perform the work. Mr. Iida was the creator of more than a thousand Japanese gardens at home and abroad and was honored by the Emperor of Japan for his gardens. He also owned his own stone quarry, employing craftsman in the construction of stone lanterns, and operated a number of retail plant nurseries.

On March 21, 1959, the teahouse packed in fourteen crates arrived in Seattle at Pier 20 where Consul-General Takeno formally presented it to Mayor Clinton. The Port of Seattle stored the crates until it was time to move them to the National Guard Armory (now the Seattle Center House) for assembly under the supervision of Tomosaburo Kato, chief engineer of the Shimizu Construction Co. of Tokyo. The Trade Fair paid \$1,000 of the estimated \$5,000 construction costs while the City of Seattle covered the remaining expenditures. From April 24 to May 3, the teahouse was on display at the Eighth Annual Washington State International Trade Fair where it was promoted as a gift from the City of Tokyo to the people of Seattle. A few weeks later, a groundbreaking ceremony held on May 19 with Mayor Clinton and Consul-General Takeno once again in attendance. Sad Ishimitsu of K. Ishimitsu & Sons constructed the teahouse under the supervision Tomosaburo Kato and a representative of the Tokyo Metropolitan Government. A chain link fence was erected around the perimeter of the teahouse for security purposes, giving it a somewhat forlorn appearance that was out of context with its surroundings. Initially, the teahouse was not open to the public but used for special occasions, the first of which was a tea ceremony held on July 4, 1959. It was performed by Grand Master Soshitsu Sen XV of the Urasenke Foundation in Kyoto, Japan, who was traveling through Seattle on his way home from Europe.

In late November of 1959, Juki Iida and his assistant Nobumasa Kitamura traveled to Seattle for a two-week trip to present the design, survey the garden and make preliminary plans. With James Fukuda of the Japanese Consul-General's office acting as interpreter, Mr. Iida unfolded the more than thirty sheets of drawings that outlined the basic design. Prepared by Kiyoshi Inoshita and then modified by Ryuo Moriwaki, Nobumasa Kitamura, Iwao Ishikawa, Naotomo Ueno, Riki Ito and Iida himself, the plans presented a design primarily with loose perspective sketches and details that incorporated the existing pond and the stone bridge over the creek and retained existing vegetation at the periphery. Mr. Fukuda also acted as interpreter for Mr. Iida when he interviewed the local workers that would construct the

garden and toured examples of their work. A three-man crew of second-generation Japanese Americans was chosen, William S. Yorozu as contractor, Richard Yamasaki for stone work and Sad Ishimitsu for wood construction. While Juki Iida and the Japanese designers retain prominence for their work in designing the garden, the significant role of the Japanese Americans who constructed and later maintained the garden has not always been acknowledged as it should. Mr. Iida also visited local nurseries to select plant materials and traveled to the Bandera area near Snoqualmie Pass to locate suitable granite stones. Some 600 tons of Bandera Mountain stone was used in the garden. Following a trip to Washington, DC to work on designs for a garden for the Japanese Embassy, Mr. Iida made a brief stop in Seattle to select and plan the placement of stones and the construction of the pond and grassy knoll before returning to Japan for the winter. In his absence, the work crews cleared brush, bulldozed the site, burned material and hauled rocks. Upon his return in early March of 1960 with Mr. Kitamura, Mr. Iida found that much of the large-scale site work had been completed. The two men divided oversight duties with Mr. Kitamura in charge of the pond and Mr. Iida in charge of the waterfall and stream, each directing the placement of every stone, rock, tree and shrub.

As work progressed over the Spring of 1960, the actual costs soon exceeded the original estimates, causing concern among the members of the Arboretum Foundation's working committee. However, the project benefited from the donation of plant material and labor, including 100 flowering trees from the Japanese Community Service of Seattle and the services of 32 members of the Seattle Japanese Gardeners Association. The City of Seattle provided the funding for fencing the garden and sidewalk paving, and Seattle City Light donated the lighting equipment. All of this work culminated in the dedication of the not fully completed Japanese Garden on Sunday, June 5, 1960. Avery F. Peterson, Deputy Assistant Secretary for Far Eastern Economic Affairs in the U.S. Department of State was the principal speaker on a program that also featured Mayor Clinton, Consul-General Takeno, Dr. Charles E. Odegaard, President of the University of Washington, Griffith Way, Chairman of the Japan-America Centennial Committee, Gordon Marckworth, President of the University of Washington Arboretum, and Juki Iida. Edward B. Dunn, President of the Arboretum Foundation, presided. Unfortunately, the festivities were somewhat marred by the senseless damage done to the teahouse by vandals who broke into the garden in late May. Nonetheless, it should be considered quite an achievement that only three years elapsed between the first meeting of the Special Projects Committee and the dedication of the Japanese Garden. According to author Kendall H. Brown, the Seattle Japanese Garden "represents the earliest postwar public construction of a Japanese-style garden on the Pacific Coast and, as such, had a great impact on other gardens, serving as the template in design and function for most of the large civic pond-and-teahouse gardens built over the next forty years."

Since the June 1960 dedication, the Seattle Japanese Garden has been a work in progress. In May of 1961, turnstile counters with a ten cent admission fee were installed to generate revenue for the maintenance of the garden. That same year, the south gate was constructed to provide safe and convenient access to the nearest parking area. The section of the garden south of the stone bridge was not a part of the original plan and was designed and built by Richard Yamasaki. The *azumaya* or viewing arbor was constructed in 1967, and the *machiai*

or waiting arbor within the tea garden was completed in 1970, both of them the work of Sad Ishimitsu. Supporting this work financially was the Arboretum Foundation's Prentice Bloedel Unit #86, formed in 1966 for the specific purpose of completing and perpetuating the Japanese Garden. The greatest change that occurred was the tragic loss of the teahouse, which was destroyed by arson fire on April 9, 1973. Over the next eight years, the Arboretum Foundation raised the necessary funds to rebuild the structure with major financial support provided by the Urasenke Foundation of Kyoto. Grand Master Soshitsu Sen XV traveled to Seattle in 1981 to bestow upon the new teahouse the name Shoseian, "Arbor of the Murmuring Pines," and to once again perform the first tea ceremony. Fred Sugita, a Japanese-born craftsman from Seattle, largely followed the original plans in completing the reconstruction of the teahouse with the assistance of Seichi Kawasaki, a carpenter-artisan from Hiroshima, Japan. The dedication on May 16, 1981 was truly a celebration of the restoration of the teahouse. That same year, the University of Washington transferred the management of the Japanese Garden to Seattle Parks and Recreation, which has undertaken several major projects in recent years. ADA revisions were planned and built in 1997, and shoreline restoration was completed in 2002. Major and regular pine pruning has been ongoing since 1998. Today, the Seattle Japanese Garden is ranked within the top ten of North America's more than 300 public Japanese gardens.

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**The features of the Landmark to be preserved include:** the entire site as described in the Japanese Garden Boundary Description (above), including structures, site elements and plant material located within the site boundaries, excluding the existing south entry gate and ticket booth, the service area structures, the pump house, the existing electric light standards, and the chain link fencing.

Issued: June 4, 2008

Karen Gordon  
City Historic Preservation Officer

cc: Timothy Gallagher, Superintendent, Parks and Recreation  
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