

# THE GARDEN PATH

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## KEIHANNA COMMEMORATIVE PARK AND GARDEN: LEARN FROM THE TRADITION, LEARN FROM THE TEAM

About 40 minutes by train from Kyoto Station, in the heart of Kansai Science City, lies a place where locals and tourists alike can escape into tranquility and nature. Keihanna Commemorative Park and Garden is an essential part of the cultural, technological, and academic stronghold that unites the cities of Kyoto, Osaka, and Nara. The Park opened in 1995 as a symbol of the area and as a place to cherish Japanese culture and nostalgic scenic landscapes of the region.

In our endeavor to bring new, authentic experiences to our respective members and visitors, last October the president of Ueyakato Landscape (the designated management company for Keihanna) and the Portland Japanese Garden entered into a Cooperative Agreement. This agreement formalized a partnership whereby both organizations would help to contribute to the international advancement of Japanese gardens in research, appreciation, and practice through cooperation and exchange. Such a partnership encourages and facilitates mutual learning from both cultures that otherwise might get lost in translation and distance.

The entire Keihanna Commemorative Park and Garden is nearly sixty acres in size and offers visitors many different ways to connect with nature. The setting has a rice paddy terrace and a massive corridor of more than 500 gigantic rocks recreating a sense of the wildness in nature. Most spectacular is the moon-viewing bridge, called the Kangetsukyo. The latticed structure towers more than 32 feet above the ground and spans a 400 foot area across a pond. From high above, visitors can enjoy a panoramic view of the many gardens, including a budding forest, the maple valley, and cascading waterfalls.

“Since our first meeting in January 2013, we have cultivated our relationship in which even our staff have become friends. Realizing that we are also a very good match on a professional level, this collaborative agreement seemed to be the next logical step.” said Steve Bloom, Portland Japanese Garden CEO.



▲ Kangetsukyo Bridge at Keihanna Commemorative Park and Garden

Tomoki Kato, Ph.D.—an eighth-generation garden craftsman—is the president of Ueyakato Landscape Co., Ltd. and has already proven an invaluable partner for the Portland Japanese Garden. His enthusiasm and passion for exchanging knowledge is embodied in a phrase you hear frequently from him and his team: *Learn from the tradition, learn from the team.*

*Continued on page 2*





### **Dear Garden Members,**

This month, we are honored to feature Keihanna Park and Garden as our *Garden Path* cover story. Though newer than other gardens in Kyoto, the work they are doing to create engaging and educational programs is at the forefront of what Japanese gardens can do for visitors. Last October, I went to Kyoto to sign a Cooperative Agreement between the Portland Japanese Garden and Keihanna Park and Garden, formalizing a partnership of mutual exchange and benefit.

Signing this agreement was due in large part to the relationship we

have established with the visionary Dr. Tomoki Kato, President of Ueyakato Landscape Co., Ltd., which has managed and operated Keihanna for over 10 years. As an 8th generation gardener who also holds a Ph.D. in Landscape Architecture from Kyoto University of Art and Design, Dr. Kato has been an enthusiastic advocate for Japanese garden organizations sharing knowledge and resources both in Japan, in North America and beyond. After meeting Dr. Kato in 2013, his passion for sharing information quickly revealed the commonalities our two organizations share.

Like us, they are interested in creating a Japanese garden where anyone can come and enjoy the space in their own way. Through programming and supporter groups at Keihanna, they strive to create a “Japanese garden that is loved by the community.” From the beautiful moon-viewing event held on the Kangetsukyo bridge

(400 feet long and 32 feet high!) to the rice growing program that teaches children about the seasons, Keihanna has found ways to connect with people of all ages.

This July marks one year since the Portland Japanese Garden announced the Cultural Crossing expansion project. At the time, much of the excitement centered around the physical changes taking place. But what I find as exciting is what those new buildings mean for our future. More events, more opportunities to connect with Japanese culture and art, and more ability to foster the continuation of Japanese gardening techniques. As we’ve seen through our own classes and workshops, Japanese gardens are more than just a place of beauty, they are a wonderful venue for learning. Starting with the techniques of garden craftsmen, Japanese culture, to architecture, arts, crafts, and food; a Japanese garden can provide a fantastic educational platform to learn more about another culture as well as ourselves. This partnership with Keihanna allows us to learn and grow our own educational programs in the most authentic way possible.

We are very honored and humbled to have this kind of relationship in Kyoto, the city most known for Japanese gardens. We, the Portland Japanese Garden are just starting-out in terms of garden history and techniques. We hope to learn much from our seniors in Kyoto and Japan.

Sincerely,

Steve Bloom

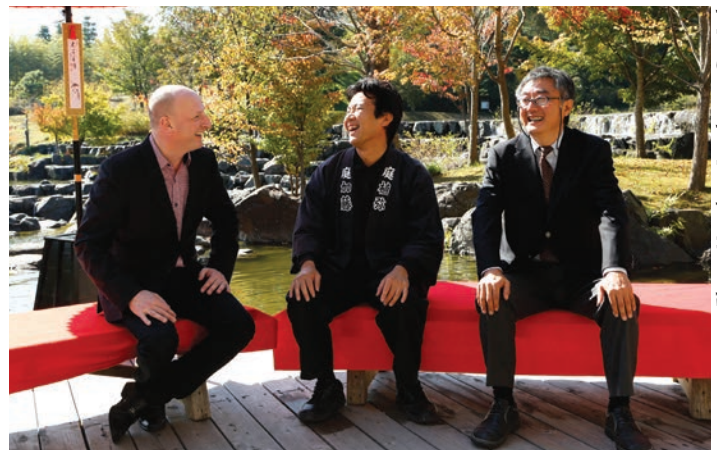
## LEARN FROM THE TRADITION, LEARN FROM THE TEAM

*Continued from page 1*

Dr. Kato explains this phrase with a poignant reminder of why partners are so important in our own lives. “Each generation is granted a limited lifetime. Even if we dedicate our entire life to fostering a garden, it may simply not be enough. This is exactly why each moment of each generation is so valuable. We’d like to share and enjoy together the spirit of Kyoto garden craftsmanship with our friends in North America.”

Since Dr. Kato started leading Ueyakato Landscape in 2003, it has grown to become one of Kyoto’s largest companies maintaining and fostering Japanese gardens. His team takes care of numerous gardens, including some of Japan’s most popular national places of scenic beauty.

The hope of the Portland Japanese Garden is to continue to foster our relationship with Dr. Kato, Ueyakato Landscape, and Keihanna to help conceptualize what the Portland Japanese Garden will be and how to best move forward with the advancement of Japanese gardens and methods of gardening.



Left to right: Steve Bloom, CEO, Portland Japanese Garden, Tomoki Kato, Ph.D., President, Ueyakato Landscape Co., Ltd., Takashi Yamaguchi, Director, Ueyakato Landscape Co., Ltd.

Photo: Ueyakato Landscape Co., Ltd.

## EVENING HOURS FOR MEMBERS

July 1, 2016 | 7-8:30pm

On special Fridays during the summer, we offer extended hours to Garden Members and their guests.

*Other 2016 Evening Hours for Members*  
July 15, July 29, August 12, 2016

## TWILIGHT HOURS FOR SUPPORTING AND SPONSOR MEMBERS

July 7, 2016 | 7-9pm

Supporting &amp; Sponsor Members and Guests

No reservations required

We are pleased to invite Supporting and Sponsor Members to revel in the Garden in its evening beauty. Join us for refreshments on the Pavilion veranda and enjoy the quiet twilight hours in the Garden. Your guests are welcome.

## PHOTOGRAPHER MEMBER SPECIAL HOURS

July 23, 2016 | 7-9pm

Photographer Members and Guests

No reservations required

Photographer Members and their guests are given special access to the Garden during the summer months. This month, capture the beauty of the Garden in the evening light.

MEMBER HOURS

ZEN AND JAPANESE CULTURE,  
A LECTURE BY REVEREND  
DAIKO MATSUYAMA

July 23, 2016 | 2-4pm

Portland Art Museum, Miller Hall **SOLD OUT**

Zen has been influencing Japanese culture for almost 1,000 years. Its effects are present—if not always obvious—in everything from Japanese gardens to Japanese cuisine. Zen Buddhist Reverend Daiko Matsuyama of Taizo-in temple in Kyoto introduces Zen, and discusses how it has created such a rich Japanese culture.

Reverend Matsuyama has a unique background. Born in Kyoto in 1978, he attended six years of Catholic school before obtaining his first degrees in Sake and Food Systems and Multi-Functional Agriculture, both from the University of Tokyo. Later, from 2003-2006, he trained at the Heirinji Zen Monastery, and eventually completed a pilgrimage where he walked 400 miles from the monastery to Taizoin.

In 2006, Reverend Matsuyama was appointed Deputy Head Priest of Taizo-in Zen Buddhist temple in Kyoto. He hosted a G8 Summit Sherpa Meeting in 2008, and in 2009 was appointed as Visit Japan Ambassador. His passions include football, sake, and introducing the world to the off-the-beaten-track Kyoto. He is active as a tourism ambassador for Kyoto.



## TANABATA, THE STAR FESTIVAL

July 10, 2016

10am-Noon

Included with Garden Admission

Bring the whole family to this year's celebration of *Tanabata*, a traditional Japanese summer festival. Take part in Tanabata customs like folding origami paper ornaments and writing wishes on colorful strips of paper called *tanzaku*. The wishes and ornaments are tied onto a branch of freshly cut bamboo to be displayed at home or the night of Tanabata. Enjoy *Kamishibai* storytelling with longtime friend of the Garden Michiko Kornhauser and the music of Tokyo-born guitarist Toshi Onizuka.

## TANABATA HISTORY

Tanabata has its roots in a Chinese legend about the love between a young princess, Orihime, who was a weaver, and a handsome young cowherd named Hikoboshi. As a result of their great love for each other, the weaver neglected her work weaving cloth for the gods and the herdsman neglected his cattle. In punishment, Orihime's father,



Photo: Jonathan Ley

the emperor of the heavens, moved the star-lovers to opposite sides of the Milky Way and stated that they would only be allowed to meet once a year: on the seventh day of the seventh month. On this night a flock of heavenly magpies use their wings to form a bridge that the weaver can cross to join her lover. The magpies will only make the bridge if July 7 is a clear night; if it rains, the lovers must wait another year.



## COMING IN AUGUST

## BENDING NATURE: FOUR BAMBOO ARTISTS IN THE GARDEN

**August 20–October 16, 2016**

**Overlook and Other Garden Locations**

**Regular Garden Hours**

**Included with Garden Admission**

Bamboo is known for its unique character as a plant: having flexibility and strength. Bamboo has seen a variety of uses in the traditional Japanese way of life, including everything from edible bamboo shoots and charcoal to fine crafts and architectural materials. Contemporary artists and architects like Kengo Kuma have also begun to pay homage to bamboo as a medium.

In August, the Portland Japanese Garden will host four internationally known bamboo artists to show their work in outdoor locations around the Garden itself in *Bending Nature: Four Bamboo Artists in the Garden*. Traditionally trained bamboo artist and craftsman Jiro Yonezawa and Shigeo Kawashima, well known for his community engagement-based art-making, will team with Portland artists Charissa Brock and Anne Crumpacker to create large scale bamboo sculpture on site. Each of these artists attempts to “bend nature” in new directions, challenging conventional bamboo craft techniques and forms to reflect the close relationship between nature and ourselves.

*This exhibition is sponsored in part by a grant from the Japan Foundation.*



## UPCOMING CULTURAL FESTIVALS

## O-BON, THE SPIRIT FESTIVAL

August 17, 2016 | 7:30-9pm

Member only event, complimentary

Reserve beginning July 17 at [japanesegarden.com/events](http://japanesegarden.com/events)

Space is limited—Reserve early!

Photo: Jonathan Ley



Come to the Garden to light a lantern in memory of departed friends and family at our presentation of the Buddhist memorial festival that dates back more than a thousand years.

## O-TSUKIMI, MOONVIEWING

September 15-17, 2016 | 7-9pm

\$30 Members/\$40 Non-Members

Tickets for this popular event go on sale

August 9 for Members; August 16 for Non-Members

Purchase at [japanesegarden.com/events](http://japanesegarden.com/events)

Spend a serene evening in the Garden as we honor the full moon with traditional Japanese autumn festival *O-Tsukimi*. Stroll the lantern-lit Garden, observe a tea ceremony, and enjoy light refreshments, elegant live music, and poetry readings.

## FROM THE GARDEN GIFT STORE

## MODERN BRASS PRODUCTS SHARE AN HISTORIC TIE TO JAPAN

*This month, the Garden Gift Store is bringing you modern products from two historic brass foundries in the city of Takaoka, Japan. As described by the manufacturers themselves, "they dissolve into the environment and into the human heart" because brass gradually changes color over the course of many years due to oxidization. The longer brass products are used, the richer and more subtle they become.*

**FUTAGAMI BOTTLE OPENERS**

Established in 1897, the Futagami company originally made Buddhist altar pieces. Over the decades, their offerings have evolved as they've grown into the Brass Livingware brand they are today.

Designed by Oji Masanori, one of Japan's most recognized contemporary designers, this collection of bottle openers are cast in pure brass. Each is an updated and elegant take on the traditional bottle opener and they'd make excellent gifts for anyone who appreciates modern Japanese minimalism.

**NOUSAKU BRASS ANIMALS**

Each stylized piece in this charming miniature menagerie was specifically designed for Japanese metal ware company, Nousaku. Their mirror finishes will acquire a warm patina with age. Founded in 1916, Nousaku is also based in Takaoka, a city well known for its metalwork since the 17th century. Nousaku's craftsmen still use traditional techniques to create exquisite cast metal pieces in tin, brass, and bronze.



[store.japanesegarden.com](http://store.japanesegarden.com)

PREPARATIONS BEGIN FOR  
WASHINGTON PARK RESERVOIR  
IMPROVEMENT PROJECT

Members may experience some traffic delays in July and August as the Portland Water Bureau and Hoffman Construction move forward with a project to update the Washington Park reservoir site.

Washington Park users are encouraged to travel to and move safely around the park and its attractions by using the bus and light rail, walking, biking, and taking the free park shuttle. Visit [trimet.org](http://trimet.org) and [explorewashingtonpark.org](http://explorewashingtonpark.org) for transit options.

Photo: Judith Lancefield





# HAIKU

HIGH NOON  
THE FULLNESS OF THE IRIS  
MESMERIZES

—PETER KENDALL

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## VOLUNTEERS SHARE THE GARDEN GIVING TIME, MAKING AN IMPACT

Each year in July, the Garden holds its annual volunteer appreciation event to formally thank our volunteers for their service. This year, we are especially thankful to our volunteers for standing by us through six months of closure and returning in March with overwhelming enthusiasm and support.

"I haven't been with the Garden for very long, but one of my first impressions was the very vibrant volunteer culture here. It's palpable; you can really feel it. To me it's a huge morale boost and a big motivation every day to see and hear all these enthusiastic people who have worked so hard to learn about the Garden and how to help and support its mission. It affirms what I already felt: I work in a place that so clearly matters to our community," said Kristin Faurest, Director, International Institute for Japanese Garden Arts & Culture.

Last year, volunteers dedicated more than 5,000 hours of their time to the Garden. That equates to roughly \$127,000 in wages according to the Corporation for National and Community Service. "Without volunteers, we simply could not do the programs we do, including exhibitions, festivals, lectures, and many other events," said Diane Durston, Arlene Schnitzer Curator of Culture, Arts, and Education. "I am very grateful to them; they give so generously of their time and provide a welcoming smile for the staff as well as the visitors. They are part of the Garden family and during the time we were closed their absence was truly missed," she said.

**To all our volunteers, from the bottom of our hearts, thank you for your service! And keep your eyes on your mailboxes for an invitation to the Volunteer Appreciation Picnic on Sunday, July 17th at Mt. Tabor Park.**



Photo: Elizabeth Hultice

## ARE YOU INTERESTED IN VOLUNTEERING FOR THE GARDEN?

The Garden is looking for new volunteers for 2017 to assist us in the Cultural Village and new garden spaces. Please contact Catherine Adinolfi if you're interested in learning more at 503-223-9233 or [cadinolfi@japanesegarden.com](mailto:cadinolfi@japanesegarden.com).



# KASAGI: GATES OF HOPE

*In 2013, two nearly identical beams of a sacred Shinto gate landed on the Oregon coast after having been tragically washed away in the Great East Japan Earthquake of 2011. After traveling 5,000 miles across the Pacific, incredibly, these two crossbeams, know as kasagi landed within 120 miles of each other less than one month apart. Virtually unidentifiable, they could have been abandoned, forgotten, and lost forever. Instead, the quest to return the two battered pieces of wood has brought people together from across the globe as a message of support for the people of Japan. What unfolds is the story of what connects us as humans: life, loss, perseverance, and hope.*

It was still dark when Judson Randall first saw the long, bowed piece of painted wood lying quietly on the beach. Since the 2011 Great East Japan Earthquake, Randall was accustomed to seeing debris that had washed ashore near his home in Oceanside, Oregon. He walked toward it through the cold March morning air, unclear what this particular object was. From a distance it looked like a boat but as he got closer he realized that this was something much more significant.

Two years earlier, on March 11, 2011, a 9.0 earthquake struck Japan triggering a massive tsunami that washed away coastal communities in Northeastern Japan and sent roughly five million tons of debris out to sea. Entire villages were wiped out. Communities were torn apart. Loved ones were separated from each other and from that which they held most dear. In the wake of the disaster, it seemed unclear whether life would ever return to the way it had once been. In that moment, the world paused, humbled by the loss sustained, aching for people they didn't know.

But time dims the pain of even the most vivid moments, and what stopped the world in 2011 started to feel like a distant memory a mere two years later. Not for everyone of course. In 2013, Japanese communities were still looking for the missing pieces of their former lives. Meanwhile, across the ocean, those missing pieces were resurfacing. More often than not, it was debris torn apart beyond

recognition. But sometimes it was identifiable. A volleyball here. A boat there. Connections to lives lost and lives still being lived.

The large piece of wood Randall saw lying on the shore appeared to be just such a connection. Painted red and 14' long, it looked like *something*. Immediately Randall called the Oregon State Parks & Recreation Department to report the finding. As the sun rose, Randall took photos to share with Park rangers in hopes that someone could identify this unusual discovery.

Photo: Judson Randall



▲ On March 22, 2013 an unknown artifact appeared on the shores of Oceanside, Oregon



The rangers didn't know what the mysterious object was but they knew someone who might. Portland television reporter Kyle Iboshi had been reporting extensively on Japanese debris recovered from the 2011 tsunami so they quickly texted the photos to him. Coincidentally, Iboshi was filming a story at the Portland Japanese Garden that day and upon receiving the text, he showed it to the Garden's Curator, Sadafumi "Sada" Uchiyama. Uchiyama, a Japanese native and third-generation Japanese gardener knew immediately that this was no ordinary "debris" but a sacred artifact from a Shinto shrine—a *kasagi* from a *torii* gate.



Photo: Sadafumi Uchiyama

▲ The unknown *kasagi* in its original location in 2009

## A COMPELLING RELIC

A torii is a traditional gate used to mark the entrance to a hallowed space. It symbolically marks the transition from the secular to the sacred in the world of Shinto, the indigenous religion of Japan. In a country with tens of thousands of Shinto shrines, torii are found throughout the land, from the roads leading to a shrine, to the entrance of the shrine itself. Shinto practice began among clans in small farming and fishing villages. With the island nation's long coastline, Shinto shrines with their torii are often built along the shores of Japan to pray for the safety of the fisherman. While there are a number of styles, all torii follow a similar structural pattern of having two posts connected above by a long and sturdy crossbeam known as a *kasagi*. It is this integral piece of a torii that had been washed away by the tsunami, traveling over 5,000 miles across the Pacific Ocean over the course of two years and washing up on the Oregon coast. Later, in an interview Randall recalled "I found it very moving to look at it close up. This thing had real meaning to the people of Japan. It was quite moving to realize this had traveled across the ocean... and here it is: a compelling relic of [the earthquake]."

Once the item was identified as a *kasagi*, the Office of the Consulate-General of Japan in Portland was contacted. The Consul General's office worked—and continues to work—with Japan's Foreign Ministry and the National Oceanic & Atmospheric Administration (NOAA) to list such objects on a Lost Belongings website. The site's function is to match up items that are found on the U.S. Coast with their rightful owners in Japan. This particular *kasagi* that Randall had found was uniquely designed in the distinctive Myojin style (明神型), but it still lacked any identifying marks or inscriptions. The unknown *kasagi* stayed on the NOAA list for months but no claims were made by anyone in Japan.

## ANOTHER?

Incredibly, one month later on April 9, 2013 a second *kasagi* was spotted on a deserted beach in Florence, Oregon by Wali and Jabrila Via as they took their daily walk. As a gobo farmer who had visited Japan, Mr. Via knew immediately what he was looking at and called the Oregon Parks and Recreation Department. While he and Mrs. Via waited for the Parks department to arrive, they called Mrs. Via's sister to consult her on what might be done. Coincidentally, Mrs. Via's sister arranged visitor tours in Japan and was familiar with the practice of showing respect at a shrine gate. She instructed them to bow twice, clap twice and bow once more, which the Vias did right there on the beach. Once the Park rangers arrived, they noted that unlike the first *kasagi*, this one had a Japanese inscription on it that rangers hoped would help solve the mystery of where this—and perhaps the first *kasagi*—had come.



Photo: Oregon Parks and Recreation Department

▲ A second *kasagi*, nearly identical to the first, washed ashore in Florence, Oregon one month later





◀ Mr. Wali Via, of Noti, OR, who found the second kasagi

The Japanese Ministry of Foreign Affairs listed the second kasagi on their Lost Belongings website but once again, no claims were made. Four months went by and the Portland Japanese community was puzzled. Surely such an important

object was missed by its own community back home. However, with no identification on the first kasagi and technically no proof that the 2011 tsunami was in fact what carried these two artifacts away, the Foreign Ministry concluded that it would be impossible to find the rightful owners; they could no longer allocate any resources to the effort of reuniting these kasagi with their place of origin.

From the moment Uchiyama received the first picture, he knew these pieces were too special to leave unidentified and forgotten. The Portland Japanese Garden executive team met with Japanese community organizations (e.g., Japan-American Society of Oregon) to discuss options for the kasagi. What would be done with these significant but anonymous artifacts?

Stephen Bloom, CEO of the Portland Japanese Garden, immediately understood that if there was any hope of returning these pieces, the Garden was the only organization that could make it happen. He brought the proposal to the Board of Trustees who agreed; it was decided that the Portland Japanese Garden was the best candidate to take temporary custody and more importantly take on the responsibility of finding their rightful Japanese homes. Bloom enlisted the help of Board of Trustee member Dorie Vollum who volunteered to house both kasagi at her home. The large pieces were carefully relocated to the Vollums' garage while the long search began.



▲ Employees from the Portland Japanese Garden move both kasagi to the Vollums' residence for safekeeping

## TWIN NEEDLES IN A HAYSTACK

Although the first kasagi (**Kasagi I**) had no identifying marks, the other (**Kasagi II**) still had the middle post on its crossbeam with two pieces of information:

1. The name of Toshimi Takahashi, the man who originally dedicated the kasagi to its shrine. This only narrowed the search slightly since in Japan, the name Takahashi is like "Smith" or "Jones" in the U.S.
2. The person who dedicated the kasagi—Mr. Takahashi—was born in the Year of the Snake which means he would be 108, 96, 84, 72, or 60. He could have been younger though not likely because of the clue Uchiyama added next.

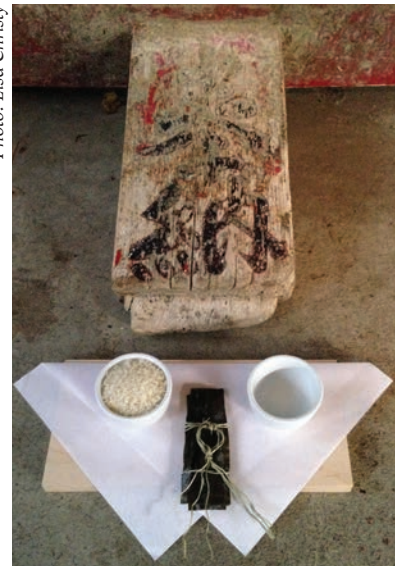
Uchiyama pointed out that torii were often donated by a local guild and dedicated by the head of that guild. So "Toshimi Takahashi" would most likely be an older gentleman who had been of some import in his community. But what type of guild it was that dedicated this kasagi was unknown and could be anything from fishing to cotton. With nothing else to go on, Uchiyama and Bloom put their heads together and turned to the people they knew to systematically comb the country for clues.

Over the next year, information was scarce. Everyone wanted to help, but no one knew anything specific about one missing kasagi, let alone two. Finally, Uchiyama and Bloom decided a trip to Japan was necessary. Meanwhile, Dorie Vollum had become quite devoted to the kasagi she had been hosting.

Having learned that many torii are located near the sea, she started sprinkling salt water on the two kasagi accompanied by rice and seaweed to keep them connected to their coastal home.

## ALL HANDS ON DECK

Finally it was decided that Uchiyama and Vollum would go back to Japan where they would visit areas hit hardest by the tsunami. Their job? Spread the word about the found kasagi in hopes of connecting with anyone who might provide a clue. Their trip would focus on the three prefectures in the Tohoku region that were hardest hit ("prefecture" is the loose equivalent of a U.S. state): Miyagi, Iwate, Fukushima.



▲ Kasagi II in the Vollum garage with salt water, rice & wrapped seaweed

As the trip got closer, the team was no closer to knowing the kasagi's origin than they were one year earlier. But things started looking promising when Bloom met with the Portland Japanese Garden's International Advisory Board (IAB) in Tokyo and recounted the conundrum of the anonymous kasagi. Upon hearing the story, Mr. Masatoshi Ito, President and CEO of Ajinomoto Foods and member of the IAB, was so moved to help, that he offered the assistance of his own employees. He mobilized his staff with the directive to "find old shrines that have washed away." In a country with over 10,000 shrines, this was no small task. In fact, there is a centralized administration agency for shrines throughout the country, the prefectural branches of which are called *jinja-cho*. Mr. Ito's staff put aside their daily work for a few weeks to call the *jinja-cho* in the three targeted prefectures and get details of all the washed away shrines. Though the staff came up with over 100 names, they had no luck identifying the origin for these particular kasagi. To the Garden team, it felt like the Japan trip could either be another heartbreaking dead end or just the break they needed.



Photo: Sadafumi Uchiyama

In May of 2014, Vollum and Uchiyama went to Japan and traveled town by town in the three prefectures spreading the word about the found kasagi. They showed pictures to their respective contacts throughout the Tohoku region. They shared the story with taxi drivers, hotel proprietors and in restaurants. One night at dinner, the two were even asked to stand up and tell the entire restaurant the story of the two kasagi that landed in America. Their hunt throughout the Tohoku region attracted the attention of NHK, a national Japanese television

news agency, who did a story about the two U.S. travelers in search of reconnecting two sacred kasagi with their rightful owners. In the broadcast, it gave Uchiyama's email as a contact address for anyone who could provide more information.

Mr. Hitoshi Sakai who worked for the Iwaki City Historical Society in Fukushima Prefecture saw the NHK broadcast and emailed Uchiyama writing, "I think I can help."

## CONNECTING THE DOTS

Working through email, Uchiyama and Mr. Sakai compared notes on their findings from the three prefectures. And as they did, they started connecting the dots. Fishing village; a remote shrine; Takahashi...a light bulb went on: look farther north to Aomori prefecture. Once they started looking at Aomori Prefecture, they were quickly able to narrow the search to the remote fishing village of Okuki, just outside of Hachinohe.

(Source: Google maps)



▲ Although Miyagi, Iwate, and Fukushima Prefectures were hardest hit by the 2011 tsunami, coastal villages up and down the east coast were significantly affected

Mr. Sakai enlisted the help of Mr. Jun Furusato at the Hachinohe City Museum to find out if there were torii gates lost during the tsunami. There were. In fact, he verified through photos that there was not one, but two torii that had once stood in front of the village's shrine—erected as a tribute to the main Itsukushima Shrine in Hatsukaichi—that were washed away in the tsunami.



Photo: Sadafumi Uchiyama

▲ Photo from c. 2009: In the distance, two torii stand outside the humble, satellite Itsukushima shrine



Mr. Furusato then located an 85-year-old man named Toshimi Takahashi still living in Hachinohe. It was confirmed that this man was indeed the head of the local fishing guild that dedicated the torii to the shrine in 1988. After searching for over a year, these discoveries were an incredible step forward.

Working through Mr. Furusato, the team at Portland Japanese Garden reached out to tell Mr. Takahashi that the kasagi he donated, **Kasagi II**, had been found. As it turned out, Mr. Takahashi had actually witnessed the waves washing the torii gates away. Upon learning that the kasagi had been recovered, he was emotional but not surprised when told of these kasagi's remarkable journey saying, "We have a precedent." He recounted that in 1898 a devastating tsunami hit Tohoku and washed a statue from their shrine. Ninety years later, the statue washed back up on the shores of Japan and was later returned to the shrine where it now stands. He tells the group that this shrine has the capacity to bring back its elements.

From there things moved quickly. Working with Mr. Sakai, Uchiyama ascertained that if **Kasagi I** was indeed part of the second torii gate of the Itsukushima Shrine, it would have been given by the late Mr. Kinjiro Takahashi, the head of a fishing guild in Okuki Kiriyanai, inland 30 miles from Hachinohe.

Working with the son of Kinjiro Takahashi—Mr. Masanori Takahashi, who still lives in Hachinohe—the team at the Portland Japanese Garden began a rigorous analysis to determine whether the unidentified **Kasagi I** was from Hachinohe. Uchiyama took measurements of **Kasagi I** and used old photos of the shrine shot prior to the tsunami along with Computer-Aided Design and Drafting (CADD) software to determine whether or not it was a physical match. As the Garden team consulted with experts and studied the evidence—from matching measurements to ocean currents to the curved Myojin style unique to the Aomori region—it became more and more likely that **Kasagi I** was indeed the missing gate.

Mr. Masanori Takahashi ultimately made the call. He told the Garden team he felt confident that this was the other missing kasagi. He continued, saying that, "Even if it isn't the kasagi of my father, I would be happy to adopt it on behalf of Hachinohe," in honor of his father.

Joyful and relieved to have the hardest part over, the Garden team turned their attention to getting the kasagi back home. In November of 2014, Uchiyama and Vollum returned to Japan, this time heading straight to Hachinohe to visit personally with both Toshimi and Masanori Takahashi for the first time. Uchiyama and Vollum, along with both Takahashis and Mr. Furusato, begin to lay the groundwork to return both kasagi. Decisions needed to be made. A new torii gate had already been erected in their stead. So should the returned kasagi be kept in their water-worn state and displayed as a testament to the difficult journey? Or should they be rebuilt back into torii gates? Ultimately, the people of Hachinohe chose to look forward. The gates would be rebuilt and rededicated. They would stand in their original place as a symbol of perseverance, recovery, and hope.

Photo: To-o Nippo, November 19, 2014



▲ "Torii from Hachinohe washed onto a U.S. Coast"

Photo: Dorie Vollum



Far left front:  
Toshimi Takahashi

Far right front:  
Sadafumi Uchiyama

## NO ONE SAID NO

Funding, shipping, organizing. Though much work had already been done, the needs to return the two kasagi to Japan were still great. Fortunately, the story—and the hearts it touched—were greater. Generosity and support continued in all forms.



Photo: To-o Nippo, April 2, 2015

▲ Garden leaders meet with the people of Hachinohe to work out how to return the two kasagi

In the spring of 2015, Bloom, Vollum and Uchiyama returned, joined by International Advisory Board member Geoffrey Hoefer, to finalize details for returning and repairing the kasagi. Living in New York City, Hoefer had only recently become involved with the Portland Japanese Garden. But when he heard the kasagi story, he not only enlisted financial support for the kasagi return from his foundation, the Omomuki Foundation, but he booked travel to Hachinohe with the Garden team to witness firsthand how best he could help. When the Americans arrived in Hachinohe, they were met by the Aomori Prefectural Vice Governor and the Mayor of Hachinohe, as well as the crew from NHK and dozens of other reporters from around Japan. Thanks to the unwavering support and coverage from NHK, news of this story had traveled across the country inspiring gratitude and interest in all who heard it.

The news stretched beyond the borders of Japan. As Garden leaders reached out to partners to secure transportation for the two kasagi—each measuring 14 feet long and weighing roughly 300 pounds—generosity continued to come forth. At last it was determined that on August 15 the kasagi would begin their long journey home. With support from Pacific Lumber & Shipping LLC, Yamato Global Logistics Japan Co, Ltd, Yamato Transport, U.S.A., Inc., and Uyenno Transtech Ltd., the kasagi would be crated in Oregon, driven to Seattle, Washington and then shipped to Yokohama port in southern Japan. Once there, the two would be driven the final 450 miles back to Okuki where they would be restored, rebuilt into torii gates, and re-installed in their original locations at the entrance to the humble Itsukushima Shrine. Mr. Suetako Takekomo, the local carpenter who would be rebuilding the torii was the same man who had originally crafted the gates 40 years earlier.

## CONNECTING CULTURES

For two years both kasagi had quietly rested in the Vollums' garage, waiting for all the pieces of their puzzle to be put together. With their origin determined and the logistics worked out, the Portland Japanese Garden arranged a final farewell. Both kasagi were lightly cleaned and displayed in the Garden from July 21–August 9 for visitors to celebrate and honor. While there, Garden volunteers helped collect messages of support written by visitors for the kasagi and the people of Hachinohe. The messages, written on origami paper, were folded into cranes by local schoolchildren and later returned with the kasagi.

On August 15 Uchiyama and the gardeners did a final, gentle wash of the kasagi before sending them to be packed and crated for the long journey home. One month later, the kasagi arrived in Yokohama where they were honored with a receiving ceremony and reception led by priests from the Tsurugaoka Hachimangu Shrine of Kamakura. The event was attended by the Garden leaders as well as U.S. Ambassador to Japan, Caroline Kennedy. Ambassador Kennedy spoke in admiration of the Garden's work to return the kasagi saying "These people are cultural ambassadors for America." Continuing, she reflected on the commonalities of the two countries with the poignant observation that "the Pacific Ocean is not something that divides us but is something that connects us."



Photo: Ken Katsurayama

▲ U.S. Ambassador to Japan, Caroline Kennedy, at a ceremony to welcome the two kasagi back to Japan: "The Pacific ocean is not something that divides us but is something that connects us."

For the last leg of their travels, the kasagi were taken northward in October to celebrate a homecoming in Okuki village. Village elders and school children alike congregated around the kasagi to marvel at their journey, grateful that these lost sacred artifacts—presumed lost for so long—had been returned home.



## HOPE AND HEALING NEED NO TRANSLATION

The Portland Japanese Garden—like many Japanese gardens around the country—was originally established as an expression of friendship. Coming on the heels of World War II, building the Garden was much more than an urban beautification project. The Garden's ability to communicate cultural understanding allowed the emotional rebuilding that was needed to heal and move forward.

What has made the Japanese Garden's expression of friendship so enduring is its ability to transcend language, as it is with any pure expression of beauty and kindness. When hope and healing are at the heart of a project, its message of goodwill is felt on a fundamental human level.

For anyone involved with the kasagi project, this has been the lingering sentiment.

To celebrate the next chapter of this story, a delegation of 27 people from the U.S. traveled to Hachinohe. The group included Garden Administration, Garden Board members, Oregon State Representative Jennifer Williamson, donors and supporters, and of course, Uchiyama himself who was greeted at the train station by an NHK crew, once again there to document this special journey.

On the day of the rededication, the chilly wind whipped off the northern coast as the sun shone down warmly on the crowd. It seemed to be a metaphor for all who sat there and felt the mixed emotions of the day.

Americans and Japanese stood side by side remembering the profound loss brought from the 2011 Great East Earthquake of Japan. It was clear that although recovery has been steady, it is a daunting task that will take decades and generations of effort to complete. Still, the resilience of the human spirit abounds in every corner of the country. And the ceremony reflected that this was also a time of healing and joy. The hope this return imparted was stated by Hachinohe Mayor Makoto Kobayashi saying, "This effort has brought great joy to the people of Hachinohe and helps us realize that recovery is indeed possible."

The local head priest solemnly blessed the sacred artifacts and then invited notable people involved in the project to the altar to bestow their offerings for the well-being of the kasagi. Representatives from the U.S. and Japan spoke words of gratitude and friendship to everyone involved. Finally as the Americans packed up to leave Hachinohe, both they and the Japanese present all agreed that this was not goodbye but was instead the beginning of a new and special friendship.

Put simply, Mr. Masanori Takahashi summed up what all who were there felt. "This might be a small gate in a small village. But it has become a great bridge that connects our two countries, today and for the rest of our lives."

Photo courtesy of the U.S. Consulate General of Sapporo



▲ Priest Kudo Kazuyoshi blessing the reinstatement of the two kasagi to their original location in Okuki village outside Hachinohe

Photo: Dorie Vollum



▲ There now stand three torii gates in front of the Itsukushima Shrine outside Hachinohe: one which was erected after the tsunami and the two original torii which have now been returned

Photo: Dorie Vollum



To honor the people who returned the kasagi, the people of Hachinohe had the name "Portland Japanese Garden" inscribed on the back of the rededicated torii gates. This was the first time the carpenter Mr. Suetako Takekomo had ever carved an inscription in English

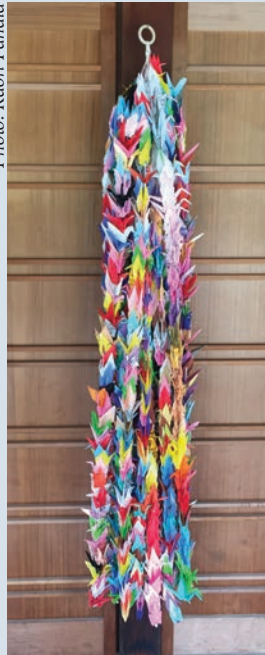
## A LESSON OF HOPE

Before the kasagi were sent home, both were displayed in the Garden where visitors could honor them with well wishes written on origami paper. Nearly 2,000 wishes were collected and taken to four international schools throughout Portland. Working with the Japanese language immersion classes (2nd–5th grade), the story of the kasagi was shared as part of their curriculum. The classes then used the origami paper to fold 1,000 cranes in keeping with *Senbazuru* (千羽鶴), the ancient Japanese legend promising that anyone who folds a thousand origami cranes will be granted their wish. Those cranes were sent back to Japan and included in the final May rededication ceremony.

Photo: Tyler Quinn



Photo: Kaori Panda



One thousand cranes made from origami paper, each with a unique well wish written by visitors at the Portland Japanese Garden

Thank you to these children:

Portland Japanese School / ポートランド日本人学校

The International School

Japanese Heritage School of Portland / ポートランド日本語継承学校

Sakura Kai / さくら会

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Tsurugaoka Hachimangu shrine; Yokohama Bay Quarter; Pacific Lumber & Shipping, LLC; Ulyeno Transtech Ltd.; Pacific Collaboratives, LLC; Yamato Transport U.S.A.; Yamato Global Logistics Japan Co, Ltd; Walter Clay Hill & Family Foundation.

**AJINOMOTO**

**DELTA**

**OMOMUKI**  
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JAPANESE AMERICA SOCIETY OF OREGON

We also want to thank Steve Bloom, Diane Durston, Sadafumi Uchiyama, Dorie Vollum and NHK for participating in and contributing to this story.

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## CULTURAL CROSSING: IT HAS MEANT THE WORLD TO US

Dear Members,

As the Deputy Director here at the Garden, I manage the fund-raising campaign for the Cultural Crossing project. What a whirlwind it has been! Last week I looked up and realized it's been one year since the public announcement of our expansion. So on this anniversary, I wanted to take a moment to tell you why this project originally appealed to me.

Fifteen years ago, I had the good fortune to live in southern Japan for one year, in my husband Andrew's hometown of Kagoshima on the southern tip of the southern island of Kyushu. As we visited shrines and gardens throughout Japan, I took for granted the bustling shops outside the gates.

They enabled us to catch our breath before entering those wondrous places, rest our sore feet while savoring a delicate cup of *o-cha* and browse through shops to find the perfect memento. Around my home today are memories from those places, from my son's *tanuki* perched outside our front door to my daughter's now well-worn *yukata*.

Imagine my delight when I first encountered Kengo Kuma's design for the Cultural Crossing and his explicit reference to the need for a *monzenmachi* (gate-front 'town'). Without touching the perfection of the Garden itself, he had seen the potential in the 'sea of asphalt' outside the Garden gates. He re-imagined the entry journey giving a proper prelude to the Garden experience while providing for those needs that a *monzenmachi* has always served.

Our community's treasure, this Portland Japanese Garden; Kengo Kuma's designs for the buildings; Garden Curator Sadafumi Uchiyama's designs for the seven new garden areas; and the

phenomenal team of trustees, staff, volunteers, and supporters who have nurtured this Garden over 53 years—these are the reasons I said 'yes' immediately to CEO Steve Bloom when he asked me to work at the Garden and specifically to manage the fund-raising campaign for the Cultural Crossing project. As



a Garden member for the past 24 years, I knew from personal experience what this project could do. And it gave me an opportunity to create a lasting legacy for my hometown.

Andrew and I made a financial commitment to this campaign before I ever thought of working for the Garden. As the Garden embarks on its next chapter, it has meant the world to us knowing that we will be part of this project along with so many of you. It is our way to give our kids, our community and ourselves even more of the special experiences that come from visiting the Garden.

The Cultural Crossing project is a chance for all of us to come together and create something that will enrich lives and create lifelong memories. **Will you join us in supporting the Cultural Crossing campaign?**

In gratitude,

Cynthia Johnson Haruyama  
Deputy Director



## CULTURAL CROSSING: OUR MEMBERS MAKE THE DIFFERENCE

Last March, we challenged our members to raise \$1.3 million. At the heart of our Garden are its plants, the core ingredient for any Garden. Would you consider a gift in honor of the many new trees, shrubs, and plants being added as part of the Garden's expansion?

Red Pine — \$2,500  
Japanese Oak — \$1,000  
Lace Leaf Maple — \$500  
Northwest Natives — \$250  
Black Bamboo — \$100  
Trillium — \$50

To contribute online, please visit [culturalcrossing.com/donate](http://culturalcrossing.com/donate).

**CULTURAL/CROSSING**

## THE CAMPAIGN FOR A CULTURAL CROSSING

*Contributions received through May 20, 2016*



The Cultural Crossing project will enable the Garden to extend its legacy and purpose—providing a heightened sense of beauty and tranquility and more educational opportunities while preserving significant cultural traditions and art forms. The Garden re-opened as scheduled on March 1st while construction of the Cultural Crossing project continues for another year. To complete these beautiful and much-needed new facilities, we are asking for your help in making this dream project a reality. As our most loyal and generous members, your participation is vital.

**We hope you will join us. Every gift makes a difference!**

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Arlene Schnitzer in honor of Jordan D. Schnitzer's 20-year service to the Portland Japanese Garden

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## UNDERSTANDING CHADO: THE TEA GARDEN

***The Portland Japanese Garden has an authentic, handcrafted tea house and exquisite roji tea garden. Every third Saturday (this month: July 16th) at 1pm and 2pm members can witness an authentic presentation of Chado: The Way of Tea, in the Kashintei Tea House.***

*This passage is part of an ongoing series on tea that examines the practice of stillness, simplicity, and grace.*

The host, hearing the last guest close the *nijiriguchi* door, comes into the room and welcomes the guests again. Typically, a light meal is served first, then, a charcoal building ceremony is performed. After these are finished, the guests are invited to return to the tea garden (*roji*) where they can enjoy the beauty of nature once again while the host prepares for the latter part of *chaji*.

All of the steps are done in silence. Both host and guests are to concentrate on each movement and to become one with the movement, to experience the ceremony to the fullest, and to acquire the most beautiful harmony without distinction between host and guests. This status is described as *muhinshu*. *Mu* refers to as nothingness, *hin*, as a guest and *shu* as the host. It means the host and guests transcend their respective roles.

Tea rituals seem quite intricate and rigid for those who participate in it for the first time, but further observation will reveal that each step has been refined and polished for generations, and it flows smoothly to evoke soothing and peaceful feelings for both the host and the guests.

Following the prescribed rituals from the roji to the tearoom, and serving and drinking a bowl of tea, each participant had a chance to slow down, to interact with nature, to remove all unnecessary things, and to open up all of his senses: vision, hearing, olfactory, palate, and touch. Thus, he can see, hear, smell, taste, and feel with greater awareness and absorb the subtleties of the surroundings much more.

—Kimiko Gunji, *Engaging the Senses: Tea in the Garden and in Everyday Life*



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THE CLOUDS HAVE DRIFTED  
AWAY, AND THE WEATHER  
IS CLEAR AGAIN." -RYŌKAN

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**KASAGI: GATES OF HOPE**

**SEE INSIDE**

After they washed up on the Oregon coast nearly three years ago, two crossbeams from traditional Shinto *torii* gates were returned to Japan. The incredible journey of these two sacred objects brought together people from across the globe. It's a story of what connects us as humans: life, loss, perseverance, and hope. Read the complete account inside this special edition newsletter. **See page 7-14**



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