

THE GARDEN PATH

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IKEBANA: THE ART OF FLOWER ARRANGING

Photo: Jonathan Ley



Roses have been at the heart of summer in Portland—from the Rose Festival to blooms in our backyards—since the start of the 20th century.

But as many of our members know, roses are not a part of the traditional plant palette of a Japanese garden, nor did they originally feature in *ikebana*, the art of Japanese flower arrangement.

Japanese gardens and the older schools of ikebana use primarily indigenous Japanese plant material. Non-native flowers such as tulips and roses did not become part of the world of ikebana until more modern styles of flower arrangement developed in Japan in recent centuries.

Ikebana is more than decoratively arranging flowers in a vase. It's a disciplined art form in which the arrangement is a living thing that brings nature and humanity together as a work of art. Ikebana has now spread around the world, and many people visit Japan with the purpose of learning more about this elegant Japanese practice.

Ikebana is said to have originated more than 1400 years ago in the form of floral offerings on the altars of Buddhist temples. The secular practice evolved over the centuries to include a number of styles and formal schools of ikebana, each with its own aesthetic ideas and practices.

Tea ceremony had an important influence on the development of ikebana. *Chabana*, or “flowers for the tea ceremony,” is the ultimate expression of natural simplicity, using only one or two native wildflowers that are literally “tossed into” a container to evoke the essence of nature in the tea room.

What distinguishes ikebana from other approaches to flower arrangement is a preference for asymmetrical forms and the use of *ma* or “empty” space as essential elements of the composition. A sense of harmony among the materials, the container, and the setting is also crucial—all chosen to evoke a sense of anticipation for the beauty of the season just ahead.

There are more than 20 major schools of ikebana, all differing in their stylistic rules and methods of presentation. Five schools are represented here in Portland, including Ikenobo, Saga Goryu, Ohara, Ryuseiha, and Sogetsu Schools—each of which has historically held one exhibition a year at the Garden.

The *Sogetsu* School—a longtime Garden partner during Rose Festival season—is known for its willingness to explore new ideas and materials, such as Portland's signature blossom. The founder, Sofu Teshigahara, broke from tradition when he established the *Sogetsu* School in 1927.

Continued on page 2

SEE INSIDE

CASTLE WALL: THE FULL STORY

Nearly 20 feet tall and 185 feet long, the Castle Wall is a monument to what many hands can accomplish, when working together. Inside this special extended issue of *The Garden Path* you'll find the full story detailing the Castle Wall construction. We tell the stories of the people, traditions, and stones that make up this one-of-a-kind creation.

See page 7



Dear Garden Members,

June is a special month here in the City of Roses. Beautiful weather, blooms bursting from every corner, and parades around the city all draw out our community together in celebration and friendship.

It has me thinking a lot about the friendships we share.

Our own Garden—like many around the country—was originally established as an expression of friendship. Coming on the heels of World War II, building the Garden was more than a gesture of beauty. Its 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. And it seems to me that any pure expression of beauty and kindness needs little translation. When hope and healing are at the heart of a project, its message is felt on a fundamental human level.

Such has been the case with the *kasagi* project. Last month, I was fortunate to witness the next chapter in this incredible journey, and I want to share with you just how special this moment was for me. As I stood there, surrounded by over 25 friends from the U.S. delegation who had come to pay their respects, I was reminded of the remarkable outpouring of goodwill this project inspired.

At every turn in the journey, friends came forward to help. Not because they stood to gain from it, but because finding the home of those two *kasagi* was a way each of us could reach across the ocean and tell our friends in Japan, "be strong, our hearts are with you, united in hope."

It was an emotional ceremony. We stood with those who are still recovering and remembered the profound loss from the Great East Earthquake of Japan. But it was also a time of healing and joy. The hope this return imparted was stated so kindly by the Mayor of Hachinohe, Makoto Kobayashi, who said, "This effort has brought great joy to the people of Hachinohe and helps us realize that recovery is indeed possible."

As we packed up to leave Hachinohe, both the Americans and the Japanese present all agreed that this was not goodbye but was instead the beginning of a new and special friendship. I'll close with the words of Mr. Masonori Takahashi:

"This might be a small gate in a small village. But it has become a great gate that connects our two countries, today and for the rest of our lives."

Sincerely,

Steve

CULTURAL CROSSING: OUR MEMBERS MAKE THE DIFFERENCE

Last March, we challenged our members to raise \$1.3 million. With the other fundraising work that the trustees and staff are engaged in, we are confident about raising the remaining funds needed for the project, provided that you, our generous members, come together to meet this \$1.3 million goal.



To contribute online, please visit culturalcrossing.com/donate.

Many of you have already responded with your generous support and we thank you! 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

IKEBANA: THE ART OF FLOWER ARRANGING

Continued from page 1



Photos: Jonathan Ley

Teshigahara believed that anyone could arrange ikebana anywhere and with almost anything. The Sogetsu philosophy advocates that ikebana should be part of a total lifestyle, appreciated by many people from all over the world. The school celebrates its student's individuality, and the resulting works are imaginative and unique.

Because the Cultural Crossing expansion project is underway at the Portland Japanese Garden, **the Sogetsu School of Ikebana's annual exhibition during the Rose Festival will instead be held at the Oregon Historical Society Saturday, June 4th (10am-5pm) and Sunday, June 5th (Noon-5pm).** Please don't miss it, admission is free!

MEMBER EVENING HOURS FOR MEMBERS

**June 17, 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 1, 2016 July 29, 2016
 July 15, 2016 August 12, 2016

MEMBER PHOTOGRAPHER MEMBER SPECIAL HOURS

**June 28, 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 TWILIGHT HOURS FOR SUPPORTING AND SPONSOR MEMBERS

**July 7, 2016
 7-9pm**

**Supporting & 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.



Photo: John E. Rutledge

ART IN THE GARDEN EXHIBITION

CONTINUES THROUGH JUNE 19



AMERICAN BONSAI: THE UNBRIDLED ART OF RYAN NEIL

Ryan Neil is an American bonsai artist who completed a six-year apprenticeship in Japan with bonsai master Masahiko Kimura, the most revolutionary figure in contemporary Japanese bonsai. After his training, Mr. Neil returned to define an American aesthetic for bonsai, drawing inspiration from the dramatic landscapes and the fantastic array of native tree species found across North America. Mr. Neil's approach to bonsai respects the art form's traditional roots, while pioneering new techniques and expressing the culture of the unbridled American West. *American Bonsai: The Unbridled Art of Ryan Neil* is now in full swing. If you weren't able to attend the first installation, the second installation is now underway at the Garden's East Veranda and will continue through Sunday, June 19th.

DEMONSTRATION 3: Colorado Spruce and Coastal Oak—using aesthetics to express environment in design

This is the last chance to see Ryan Neil as he demonstrates how he transforms nature into living art.

June 5 from 1-3pm on the Pavilion East Veranda

THE WAY OF TEA: THE TEAROOM

We hope you join us every third Saturday at 1pm and 2pm. Witness an authentic presentation of *Chado*, the Way of Tea, in the *Kashintei* Tea House at the Portland Japanese Garden.



The small tea hut is called the *soan*, which means grass hut, and is characterized with a thatched roof, clay walls and bamboo framed windows, modeled after a humble farmhouse. Its interior is constructed with all organic materials such as bamboo, reeds, wood, paper, mud, and grass. The placement and size of the windows in the tearoom are carefully calculated so that they diffuse just the right amount of sunlight into the room. The window openings are covered with semi-transparent Japanese paper, *shoji*, and they slide open if necessary. The room is light enough, but it is never too bright, and the overall colors used in the room are neutral and quiet, so that the space is conducive to meditation and spiritual enrichment.

The tearoom is unimpressive in appearance. It is smaller than the smallest of Japanese houses, while the materials used in its construction are intended to give the suggestion of refined poverty. Yet we must remember that all that is the result of profound artistic forethought, and that the details have been worked out with care perhaps even greater than that expected on the building of the richest palaces and temples. A good tearoom is more costly than an ordinary mansion, for the selection of its materials, as well as its workmanship, requires immense care and precision. *The Book of Tea* (P. 31-32).

Using the *tsukubai*, following the *tobitshi* (stepping stones), and entering the room through the *nijiriguchi*, the guests are fully prepared for a tea gathering with a pure and undisturbed *kokoro* (heart). Upon entering the room, each guest proceeds to the front of the *tokonoma* (alcove), and observes the display in it and also the tea equipment in the room. Then, each guest sits at his designated place and waits for the host to come out to serve a bowl of tea.

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

COMING IN JULY

ZEN AND JAPANESE CULTURE: A LECTURE BY REVEREND DAIKO MATSUYAMA

July 23, 2016
2-4pm
Portland Art Museum, Miller Hall
Member pre-sale tickets on sale June 14
Tickets to the public on sale June 21
Reserve online or by calling (503) 542-0280

Zen has been influencing Japanese culture for almost 1,000 years. Its effects are present—if not always obviously—in everything from Japanese gardens to Japanese cuisine. Come hear from Reverend Daiko Matsuyama of Taizo-in Temple at Myoshinji Zen Monastery in Kyoto, as he introduces Zen and discusses how it has created such a rich culture in Japan.

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, eventually completing a pilgrimage where he walked 400 miles from the monastery to Taizo-in.

In 2006, Reverend Matsuyama was appointed Deputy Head Priest of Taizo-in Zen 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 off-the-beaten-track Kyoto.

In 2015, Rev. Matsuyama entered a collaborative partnership with the Portland Japanese Garden to promote cultural exchange between Portland and Taizo-in. This lecture is the first project of the collaboration.

The Portland Japanese Garden is grateful to the Asian Art Council of the Portland Art Museum for hosting this special event.



FROM THE GARDEN GIFT STORE

INSPIRING IKEBANA ACCESSORIES

You don't need to have studied Japanese flower arranging to appreciate the beauty of a well-executed ikebana arrangement. Nod to your love of nature and Japanese culture with these gorgeous items from our Garden Gift Store.



The Everyday Flowers Arrangement in Kyoto

A wonderful addition to any coffee table or home library, *The Everyday Flowers Arrangement in Kyoto* features arrangements for each month of the year. This paperback book is a delicate homage to the quintessentially Japanese practice of “giving life to flowers.” It explains how bringing nature indoors through ikebana can sanctify your living space, soothe the heart, and introduce a spiritual presence (*kami*) into your home.



Bamboo Ikebana Vases

The vessel is an intricate part of any ikebana arrangement. These attractive bamboo vases are at once rustic and refined; the perfect complement to a beginning study of arranging flowers. Hand made in Japan, each vase has a unique name and is best suited for a particular style of ikebana. Fear not, however! All three look equally lovely when filled with freshly cut foliage or when left to stand on their own.

store.japanesegarden.com

PARKING & TRANSPORTATION UPDATE FROM EXPLORE WASHINGTON PARK

Explore Washington Park (EWP), formerly TMA, is a non-profit organization dedicated to helping people get to and around Washington Park. EWP provides a free park-wide shuttle, information on how to get to Washington Park, and customer service staff to answer your questions. Visit ExploreWashingtonPark.org for more information.

EXPLORE WASHINGTON PARK FREE SHUTTLE

This free shuttle links the Portland Japanese Garden to the Washington Park MAX station, as well as the other park attractions.

Frequency:

Every 15 minutes Schedule: 9:00am to 7:00pm

Schedule:

Weekends May, September, October
 Daily June, July, August

PARKING

Since parking in Washington Park is limited, consider taking TriMet's Blue or Red Line to Washington Park MAX Station and then riding the free shuttle to the Garden. While the Garden's parking lot is temporarily closed for construction,

parking is often available on Sherwood Blvd past the Children's Playground and soccer fields. It's about an eight minute walk to the Garden from these parking spaces.

Parking payment is required year round. When parking, note your space number and pay at any meter using coins, Visa, MasterCard, or pay with the Passport Parking app on your mobile phone, using zone 400.

TRIMET

On weekdays, TriMet's Line 63 runs once per hour and connects the garden to the Providence Park and Washington Park MAX Stations. Line 63 will run 7-days a week starting this September.

The Explore Washington Park Free Shuttle has replaced TriMet's seasonal Line 83.

WASHINGTON PARK RESERVOIR PROJECT

The Portland Water Bureau Reservoir project begins construction September 2016. There will be significant traffic impacts near the garden, including road closures and parking loss. For more information: www.portlandoregon.gov/water/wpreservoirs.

HAIKU ALIVE!

CALM HARMONY INSIDE
SHADOWS SHADE DAPPLES OF LIGHT
GOLD KOI WAVES SHIMMER

BILLY, 4TH GRADE
(SHAVER SCHOOL)

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VOLUNTEERS SHARE THE GARDEN STUDENTS GET A LESSON IN SERENITY



Spring time in the Garden is known for its colorful blossoms and bright colors. There is another common spring time sight—children touring the garden and learning everything it has to offer.

Each spring, the Garden’s School Tour Program caters to students from across Oregon and teaches them ancient Japanese history, horticulture, and photography among other subjects. Last year, the program hosted nearly 60 school tours and close to 1400 children came through the Garden.

Already this year, in March and April, the Garden welcomed nearly 600 children from kindergarten through high school. More than half were from Title 1 schools in which students receive free or reduced lunch. We received some heart-warming responses when we asked the children’s tour guides: “What’s your favorite memory from giving a school tour?”

Julieann Barker, Volunteer Guide...

It’s very gratifying to observe the change in facial expression, body language and volume as young students first enter the garden. They can be a chatty, boisterous group walking up the path but when they enter the garden and start to look around they begin to quiet with facial expressions of joy and surprise. Their bodies start to relax and slow down. I love to eavesdrop on whispered comments such as “I love it here,” and “Isn’t it beautiful?”

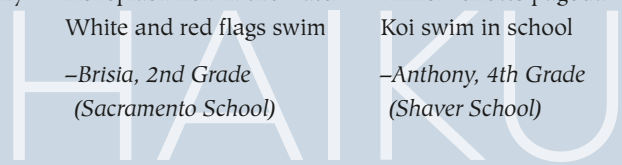
Libbi Layton Tamiyasu, Volunteer Guide...

I think that one of my favorite experiences came after I had explained to a group of third or fourth graders that the Japanese Garden tries to “make nature perfect.” A little boy looked at me and said, “then it wouldn’t be nature, would it?”

The Haiku Alive! program is a very special way that the Japanese Garden engages with Portland area youth. In this program, the Garden partners with the Parkrose School District to the east of Portland to teach students in grades 2nd to 5th about haiku poetry. After learning how to engage their five senses in the classroom, the Parkrose students visit the Garden to find inspiration for their haiku.

The staff is so impressed each year by the creativity and sophistication of the student’s poetry.

Generous gray stone	Dash of red and gold	Water drops drip splash
Peaceful cool air in the sky	Koi splash fish in the water	Mirror reflects pagoda
blooming pink flowers	White and red flags swim	Koi swim in school
—Akaaylee, 5th Grade (Prescott School)	—Brisia, 2nd Grade (Sacramento School)	—Anthony, 4th Grade (Shaver School)



A WALL CONNECTING CULTURES

When visitors come to the Portland Japanese Garden, one of the first features they will notice is a massive stone structure at the west end of the new Cultural Village. Measuring 18.5 feet tall and 185 feet long, it rises up to both greet visitors and transport them to another place and time. Walking past it, the visitor catches his reflection in an oversized stone and pauses. Staring up at the dry stacked rocks looming above, this structure prompts more questions than answers: just what is this giant wall? And what is it doing in the middle of Portland, Oregon?



A WALL LIKE NO OTHER

This wall—known as a *shiro-zumi* Castle Wall—is part of the Portland Japanese Garden’s \$33.5 million Cultural Crossing expansion, which also includes three new LEED-certified buildings designed by world-renowned architect Kengo Kuma. The idea for the wall began with Garden Curator Sadafumi “Sada” Uchiyama. Due to the Garden’s position on the top of the hill, it became clear early on that a retaining wall was needed to hold back the western slope. Instead of a more traditional retaining wall, Sada thought it would be an opportunity to feature yet another connection to Japanese heritage craftsmanship. The Castle Wall is a first of its kind to be built outside of Japan.



◀ May 2016. The completed Castle Wall.



A TRADITIONAL TECHNIQUE

In medieval Japan, fortresses (*shiro*) were constructed primarily of wood and paper—the same materials used to make houses, shops, and other buildings. While a strategically placed wooden castle could hold off many, one flaming arrow could destroy the entire structure. Over time, battlements made from mud and wood were shored up with stone. During the intense Azuchi-Momoyama Period (1569-1603), rival clans struggled for control over Japan's feudal regions. The Shogun, using information from Jesuit missionaries who had traveled through Germany, started using masonry to fortify his castles. Within one generation, Japanese artisans developed stone-building techniques that surpassed the European prototypes.

Ano-zumi, a traditional technique to build a dry stone wall, was developed around 350 years ago. This technique uses unhewn stones which lock together to form a strong wall, designed to last for centuries. Large foundation stones (*sumi*) support the weight of natural, raw stones. Instead of mortar, ballast stones (i.e., gravel or stone chips) fill the gaps between the stones and provide additional strength.

Traditionally, each wall contains several feature stones to add visual interest, as well as a *kagami*, or mirror stone. The *kagami* is the largest stone, with a smooth, outward-facing surface. These massive boulders invite the viewer to pause for a moment of reflection—it is a visual break in the wall's densely packed stones. The *kagami* also represents the Shogun's station within Japanese society. Only a leader with significant wealth and power could move a stone of this size, much less install it in a castle wall.

"A castle wall was originally a symbol of power," said Sada. "Approaching, the viewer would think of how much work and how many people it takes to build a wall of this size. In medieval times, that meant hundreds of skilled workers, and animals, working for months. It was incredibly costly—only a great leader could have a wall like this," he added.

CALLING UPON THE PAST TO BUILD THE FUTURE

Creating such a sizable structure at the Portland Japanese Garden would not be easy and required a uniquely refined skill set. To find the right person to lead this project, Sada would have to go back in time.

He reached out to Suminori Awata. A fifteenth-generation Japanese stone mason, Mr. Awata used the *ano-zumi*, or "dry stone" building style, which originated in 17th century Japan.

At the time he was asked to take on the Castle Wall project, Mr. Awata didn't know much about the Portland Japanese Garden. But when Sada described what he envisioned, Mr. Awata did not hesitate to say yes:

"I have been learning this craft since I was very young. My family has been stone masons for 300 or 350 years; they built around 80% of the stone walls in Japan. My father and I both learned our family's trade by watching my grandfather. As an adult, I've been repairing walls my family built and I have built walls for large houses and shrines. But I've never built anything of this size. It's the opportunity of a lifetime."

As a result of his ancestors' superior craftsmanship, Mr. Awata has rarely created new work. Instead, he has spent his career repairing or maintaining existing walls, which were built by his ancestors. Some of the walls date back to the 9th century and have survived earthquakes that flattened more modern, high-tech buildings. The Castle Wall at the Portland Japanese Garden represented Mr. Awata's first opportunity to practice his trade on a grand scale.

Immediately after Mr. Awata signed on, his team of assistants was assembled. Matt Driscoll (O'Driscoll Stone, Petaluma, Ca.) and Kyle Schlagenhauf (Green Man Builders, Arcata, Ca.), were selected, as was Ed Lockett, owner of Stone Sculptures, Inc., and his team. Finally, Sada and the Portland Japanese Garden gardeners took turns contributing to shaping and placing the stones.



▲ Suminori Awata, fifteenth-generation Japanese stone mason.



▲ Left to right: Dan Dunn, Ed Lockett, Jon Phelps, Suminori Awata, Matt Driscoll, Sadafumi Uchiyama, Kyle Schlagenhauf



SOURCING LOCAL STONE

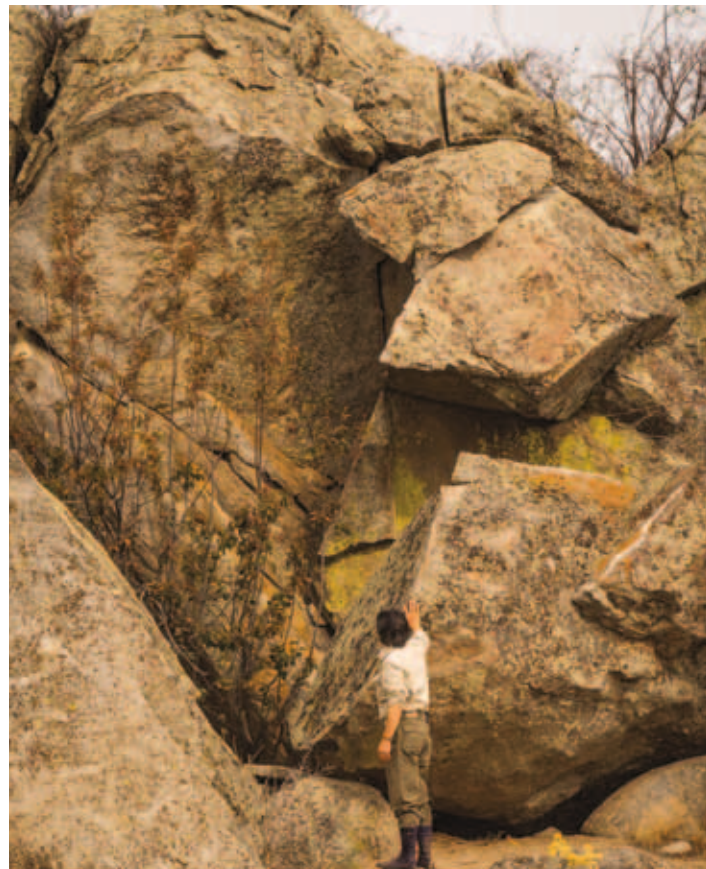
Throughout the project, it was a top priority to maintain the feel and essence of the Japanese garden and Architect Kengo Kuma's overall vision for the Cultural Crossing project. Thus, before work could even begin on the 185-foot-long wall, there was an extensive search to find the perfect stones.

Oregon is rich in Basalt, a type of lava-derived rock which can have an irregular grain and is considered too fragile for larger projects like the Castle Wall, as it might crumble under the wall's weight. For the Castle Wall cornerstones, huge blocks of granite were needed—six feet long and at least three feet thick.

Finding a source for stones of this size and strength was no easy task. Sada wanted to source the stones locally and knew of a quarry outside of Baker City, Oregon which produces fine-grained, blue tinted granite called Baker Blue—but the quarry had been closed for several decades. The property is managed by Dan Dunn, owner of Alpine Boulder Company, who only opens the quarry for very special projects, such as the Cultural Crossing expansion. It is the only known source of granite in Oregon.

Several trips to the quarry yielded 1,000 tons of the Baker Blue granite. Together, Sada and Mr. Awata hand selected the enormous blocks of granite.

"I listen to the boulders. From the time I found them in the quarry to when I select them for final placement, they are always telling me where they want to go. That is what I watched my grandfather do and that is how I know these rocks will stay in place," said Mr. Awata.



BOLTS AND FEATHERS, CUBED AND SQUARED

The boulders were then transported to Smith Rock Inc. in Southeast Portland, using specialized heavy-equipment. There, workers began cutting stones into smaller pieces that could be shaped and split by hand, using tools such as saws, hammers, and drills.

Under the direction of Mr. Awata, Schlagenhaut, and Driscoll, gardeners from the Portland Japanese Garden helped split the boulders to prepare them for their placement as part of the wall's foundation.

The sound of metal on rock—drill bits, mallets, and saws—filled the air, along with dust and flying rock chips. Mr. Awata walked from stone to stone, carefully observing everyone's progress. Instead of mortar, smaller ballast stones would fit to join larger foundation stones. The goal was to cut more than 800 tons of Baker Blue granite into long, large foundation pieces. Fifty-five cornerstones would support the authentic medieval Castle Wall.

PRUNING STONES

Baker Blue granite is strong enough to support hundreds of tons of rock without breaking or crumbling ensuring the Castle Wall will stand for generations of visitors to enjoy—an enduring example of the finest Japanese craftsmanship, made from Oregon materials.

"With such a beautiful, high-quality stone, we didn't need to do much to prepare it for construction. We might use a 1/8-inch grinder on the face, to accentuate the coloring of the granite. Really, the biggest challenge was getting such a huge piece of rock into place on site," said Driscoll.

Which is not to suggest the process was easy. To split a boulder of this size cleanly, the mason drills a line of identical holes along the face of the rock. Metal bolts and "feathers," or winged bolt-holders, are inserted and hammered in with a metal mallet. In order to spread the stress evenly, each bolt gets a few taps at a time. The mason goes down to the end of the line, and then doubles back. Very slowly, the boulder begins to split. Experienced masons may even walk away mid-way through this process to let the stone "rest," knowing that gentle pressure is even more effective than heavy, intense mallet strikes.

Senior Gardener Adam Hart and Gardener Justin Blackwell joined the stone-cutting crew at Smith Rock and had the opportunity to split 200 tons of Baker Blue granite under Mr. Awata's direction.

"He marked the cuts with a piece of chalk, and then we got to it," said Blackwell. "In some ways, it wasn't that different than what we do in the Garden. When we're pruning, for example, there's already awareness that you need to hold your body a certain way when you're using the pruning saw, and that there's a certain rhythm and method of cutting. It was good to have that background when we were working with the stone."



While hand tools were a big part of the stone shaping, Hart was relieved to be using modern methods and machines this time around. In less than two weeks, all 55 cornerstones needed for construction were completed.

"We had drills and saws, it made a big difference. It was an honor to work with Awata-san; a once-in-a-lifetime experience," said Hart.



THE FIRST STONE

On the morning of February 1st, 2016 gray skies drizzled as two dozen people waited in anticipation for the beginning of this historic project. Three cups were carefully placed atop a giant Baker Blue boulder, there to act as a temporary altar. With one cup filled with rice, one with salt, and the last with sake, the stage was set. Mr. Awata stood alongside Ed Lockett and Sada, who addressed the group:

“This is a modest ceremony we perform to ask nature to look kindly on our project for the safety of what we build, and the people who build it. Ordinarily we would also drink the sake but with power equipment surrounding us, that’s not such a good idea.”

Then Sada passed the sake bottle to Mr. Awata who held it and said a few quiet words. With that, the ceremony was complete. The group disbanded and the work, for which everyone had been prepping, began in earnest. Finally, under Mr. Awata’s watchful eye, the first piece of the Garden’s Castle Wall was carefully lowered into place.

Gradually, like prehistoric puzzle pieces, more stones were added. In the cool morning air, the Garden’s Castle Wall—the first of its kind built in this country or this century—began to take shape.



THE LANGUAGE OF STONE

Astuko Kimura had never worn a hard hat and vest before. In fact, she’d never worked outside for a job.

“You had to really bundle up. It was early in the morning in February. I learned right away to dress like I was going skiing because it was cold,” said Kimura laughing.

Kimura, a mother of two grown children, was grocery shopping when she saw a newspaper article that mentioned the Garden’s Cultural Crossing Project—specifically the Castle Wall. She called the Garden the very next day to inquire about an interpreter position.

That Saturday, Kimura had a sit-down interview with Garden Curator Sadafumi Uchiyama and got the job.

Kimura bundled up and went to work interpreting every week day in February.

“I was so impressed with Sada-san. I had been to the Japanese Garden before but had honestly forgotten how wonderful it was.”

Kimura grew up just outside Tokyo, and goes back to Japan twice a year to visit family. She works part-time as an interpreter for Japanese visitors coming to the airport, so this was a perfect fit for her.

“Plus, what a neat experience to tell my kids I was a part of,” she said.

She was far from alone in her duties as a translator. Because of the size and scope of the Castle Wall project, it took several interpreters to translate for master stone mason Suminori Awata and his team.

Nana Goto, who lives in Gresham, had seen the same call for interpreters and thought it would be fun.

“I thought—now this is going to be an experience of a lifetime,” she said.

Keiko Gilbert interpreted two days a week in March. “I was impressed with the process and loved watching the Castle Wall grow. Mr. Awata mentioned that usually people cannot see the process in Japan since it’s hidden from the public, so I felt very lucky to be a part of it,” said Gilbert.

Despite the severe and challenging conditions at the construction site, the three women stayed positive while supporting the team of stone masons.

“Watching them work, I would think about how cultural Japan meets American culture. It was amazing to be just a small part of what will have a long history,” said Kimura.

Desirae Wood, Project Manager and Assistant Administrative Assistant to Uchiyama noted the incredibly positive effect these women had on the overall project. “One of the most important—and unexpected—things they did was keep morale up. We were working in the cold rain all day. I know it really helped Awata-san’s state of mind which helped keep everyone going.”

▼ Pictured: (L) Astuko Kimura. (R) Nano Gato. Not pictured: Keiko Gilbert.



THE BALLET OF BOULDERS

Weeks later, the Castle Wall construction continued. Mr. Awata’s role was always the careful planning, guiding each boulder to its new home.

After a stone had been selected to be added to the wall, a rigger carefully wrapped it with a cable, paying special attention to the cable’s placement to prevent the massive rock from leaning or rolling when hoisted. It was then lifted above the wall by excavator. The team used ropes, poles, and hands to guide the stone, gently lowering it into place. Next came the subtle adjustments: leveling the stone, checking its alignment. Once Mr. Awata approved, the deliberate process began again with the next boulder.

Craftsmanship and intention were the priorities. From day one Sada said the site had one rule for the stones: “Each stone should move only once.”

All of this as Driscoll and Schlagenhauf chiseled away, the musical pings of their hammers hitting the stone, rising above the construction site noises like a well-composed score to the stone dancers.



BY THE NUMBERS

ONE THOUSAND TONS OF GRANITE

TRAVELED 250 MILES

TO BE MEASURED, MARKED, SPLIT,
FEATHERED, FACED, CUT, CHISELED,
AND STACKED

TOTALING 3,400 MAN-HOURS

COMMUNICATING IN THREE LANGUAGES

LED BY 15 GENERATIONS OF CRAFTSMANSHIP

TO BE 185 FEET LONG

AND 18.5 FEET TALL

RESULTING IN NOT ONE BUT TWO
CASTLE WALLS

A FIRST FOR NORTH AMERICA

THE HUMANITY OF STONE

By the numbers alone, this project is remarkable. But numbers don't quantify the heart and commitment that have drove this project from the start. It was the can-do spirit articulated in the actions of everyone involved, which brought this special project to life.

In the end, the monumental Castle Wall project was completed quickly and quietly. Originally scheduled to be completed at the end of April 2016, the wall ultimately wrapped up nearly a month early.

When asked how the team was able to accomplish this, Lockett replied, "In a big project like this, I've seen a lot go wrong. But this project—we had an incredible team and it all just came together. Everyone was dedicated to making this. And what folks may not realize is that Sadafumi Uchiyama's attention, commitment, and work—that is what really drove this project."

Though mindful of the task at hand, Mr. Awata and his team of assistants were looking ahead the whole time. Throughout the building process, the team dedicated themselves to saving time and materials. This led to a small surplus of labor and stone, making it possible to create another stone wall face at the north end of the new Entrance Plaza at the bottom of the hill.

When asked what his grandfather would say about this project, Awata-san reflected for a moment and responded, "At first I think he would be very surprised that I was doing a project in America. But once he got over that, I think he would point out ways it could be better. He would say 'There is always more to do.'"

In Japanese masonry, form and function are inseparable concepts. Every structural element has a symbolic meaning. For Mr. Awata, the relationship between the stones at the base of the wall and its top was crucial in construction. Each stone played a role—whether supporting the pieces above it, binding the front and back of the wall together, or crowning the wall. Seeing the wall for the first time, visitors should feel a sense of awe.

Reflecting on the construction, Mr. Awata stated, "The slope is impressive, yet sensitive," continuing that the wall will make people think of how these stones were worked on and assembled in such a beautiful, intentional way. Although stone is sometimes considered a cold, awkward, rough material, Mr. Awata hopes that visitors will experience its humanity through the careful stacking of the wall. "The human element of its construction," he said, "is as inescapable as the earth the stones came from."



CULTURAL CROSSING: ANSWERING YOUR QUESTIONS

As the steel structures, concrete walls, and rooftops of the Cultural Crossing buildings take shape, many of you have become more curious about the buildings themselves. That's why, for June, we're focusing on Member questions about the Cultural Crossing buildings. Below are answers to some of the questions we heard most often in May.

What am I looking at [when looking towards the construction site from the Admission Gate]?

The largest building on the Northern side of the Cultural Village is our Japanese Arts Learning Center. It will house classroom, gallery, and library spaces, as well as an expanded Garden Gift Store. On the southern side of the site, you'll see the Garden House. Inside will be state-of-the-art maintenance facilities for our gardening staff and additional educational space for hands-on training or workshops. To the far right, cantilevered over the hillside, will be the Tea Café. This public teashop will serve authentic Japanese tea and provide a spot for visitors to rest and refresh.



Will the Cultural Crossing expansion be open to the public?

Yes! On April 1, 2017, we will unveil the new buildings to the public. The purpose of the new Cultural Village and its buildings is to provide new spaces for our visitors to see exhibitions and demonstrations, take workshops, enjoy refreshments, shop, and socialize. They will all be open to our Members and guests once they've come through the new Admission Gate at the bottom of the hill. There will of course be areas of the new buildings reserved for staff (e.g., offices, workshops), but the Cultural Village is intended to be an active, public place—leaving the Garden a quiet space of serenity.

Will all the buildings open at once? Or will be we able to enter some of them before others?

The current plans have all the buildings open to the public at the same time: April 1, 2017.

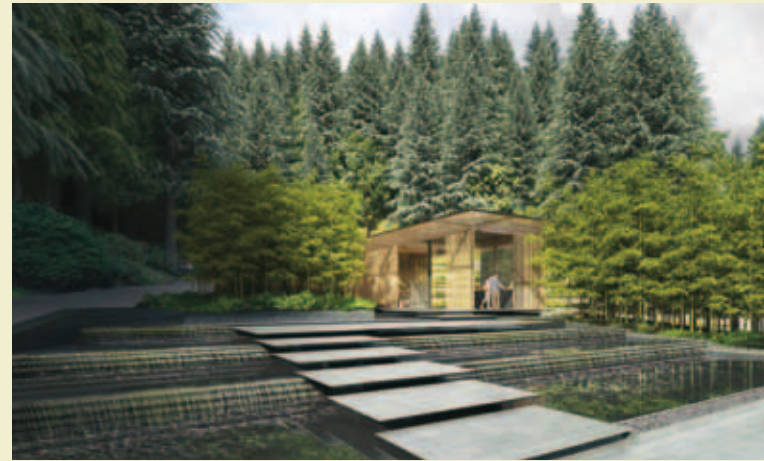
Will we be able to walk around the construction area once the buildings are up?

Unfortunately, for safety reasons, no one will be able to walk around the site until the Grand Reopening on April 1, 2017. Until then, curious Garden Members can monitor the project's progress using our two construction webcams, available at culturalcrossing.com/stayupdated.

**If you have a question about the Cultural Crossing project,
please email us at marketing@japanesegarden.com**

THE CAMPAIGN FOR A CULTURAL CROSSING

Contributions received through April 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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MEMBER PROFILE: MICHIKO KORNHAUSER

Michiko Kornhauser loves to tell stories, and with her decades of experience as a volunteer guide, exhibition docent, and board member, she has a wealth of historical information and many personal insights to share. Since moving to Portland from Hawaii in 1986, Michiko has graced the Garden with her smile and infectious enthusiasm, introducing thousands of visitors and numerous government dignitaries to the Garden.



Upon arriving in the Pacific Northwest, Michiko says she stumbled on the Garden by complete chance, but knew immediately that it was a special place. She

began volunteering as a guide, and was particularly popular with international guests. Over the years, she has perfected the art of inviting guests to create their own personal relationship with the Garden by letting the natural settings speak for themselves: "I try to not just introduce the Garden, but to introduce the history, how it came about, and then they become interested." After her many years walking every path of the Garden, Michiko can't say that she has a single favorite spot: "To tell the truth, I like every corner that I see, because I find something new."

Beyond her work as a guide, Michiko has worn many hats at the Garden: she's served as a trustee of the Garden since 2011, crafting and supporting the mission of the Garden through one of the most transformative periods of our 50 years of history; and in her first years at the Garden, she was the de-facto interpreter for Garden Director Toru Tanaka, helping to communicate his exacting vision for the Garden. She has also served two terms as President of the Portland chapter of Ikebana International, helping to introduce visitors to the magic of this stunning art form. In speaking about her experience arranging *ikebana*, and the powerful impact each piece can have, Michiko shares her wisdom about the Garden as a whole: "A single arrangement can touch a person's heart. It's important to have something that touches the visitors like that, and that's how I try to guide. Pointing out little things, so by the time they leave the Garden, they have a different feeling about how they see their own life."

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Golden Crane Legacy Members have named the Garden as the ultimate beneficiary of a planned gift. We are grateful to the following people for letting us know of their plans to support the Garden in this thoughtful way.

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If you would like to include the Garden in your estate plans, or if you have already done so and would allow us to list you as a Legacy Member, please contact Development Director Tom Cirillo at (503) 595-5225 or tcirillo@japanesegarden.com

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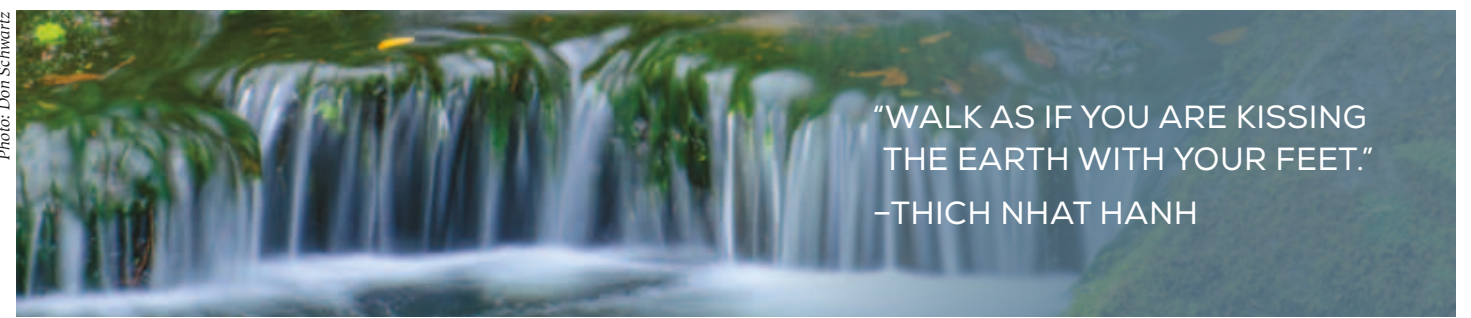
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Photo: Don Schwartz



"WALK AS IF YOU ARE KISSING THE EARTH WITH YOUR FEET."
 -THICH NHAT HANH



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Member Only Hours:

Tuesday-Sunday: 8-10am

Spring/Summer Public Hours:

March 12-September 30

Monday: Noon-7pm

Tuesday-Sunday: 10am-7pm

Fall/Winter Public Hours:

October 1-March 11

Monday: Noon-4pm

Tuesday-Sunday: 10am-4pm

Public Tour Schedule:

Daily at Noon

Garden Shuttle Service:

June 1-June 9: free service available Fridays, Saturdays, and Sundays

Starting June 10: free service available

Monday-Friday once per hour; service available Saturday-Sunday every 15 minutes

Helpful Numbers:

Main Gate (503) 223-1321

Membership Services (503) 796-9180

Development (503) 542-0281

Garden Gift Store (503) 223-5055

Events Department (503) 542-0280

Garden Tours and Volunteers (503) 223-9233

Street Address:

611 SW Kingston Avenue, Portland, OR 97205

japanesegarden.com



Photo: David M. Cobb

HELP THE GARDEN GO GREEN-ER

If you'd like to receive your copy of the *Garden Path* electronically, email membership@japanesegarden.com.

Thank you for helping the Portland Japanese Garden conserve resources and reduce its environmental impact.



Exclusive vineyard of the Portland Japanese Garden



Exclusive brewery of the Portland Japanese Garden



Exclusive sake provider of the Portland Japanese Garden



Paramount Hotel is the preferred hotel of the Portland Japanese Garden



Official airline of the Portland Japanese Garden