Princess Takamado Visits Steveston and the Nikkei Centre
by Stan Fukawa

HIH Princess Takamado, widow of Prince Takamado (cousin to the Emperor Heisei) came to Canada on a 14-day tour to mark the 75th anniversary of diplomatic relations between Canada and Japan. She was in the Vancouver area for a whirlwind two days, visiting the Steveston waterfront and the Japanese Fishermen’s Memorial to Japanese fishermen on June 7th, the day of her arrival. She also visited the Japanese Language School, donated books at UBC’s Asian Library, had luncheon with the Lieut. Governor, visited the Nikkei Heritage Centre and Nikkei Home and finished June 8th with a reception at the Pan Pacific Hotel hosted by local Japanese and Nikkei organizations.

To mark her visit to Nikkei Place, a new painting by Ted Colyer, “Steadfast, Pacific Ocean”, was unveiled on the east wall of the Ellipse Lobby.

Everyone seemed charmed by her flawless Queen’s English, her excellent French, her smile and her sincerity. And she spoke to many – from the children in Steveston from the Tomekichi Homma Elementary School, to the receiving line at the Nikkei Centre, the elders at Nikkei Home, and the representatives of the Nikkei community at the Pan Pacific.

Her cross-Canada tour encompassed Vancouver, Edmonton,
The fifty-year old Princess is mother to three daughters and an honorary patron to over twenty cultural, athletic, aid and international friendship groups, including the Japan Red Cross and Les Amies de Langue Francaise. She acquired her English accent while studying at Cambridge. An excellent ambassador for her country, her late husband’s well-known love for Canada and the very positive response to her from Canadians should mean that she will grace our shores again soon.

Duck Decoys: From Utilitarian Object to Art Form by Mitsuo Yesaki

Development of the Decoy

Natives from the Atlantic and Central regions of North America used decoys for hunting waterfowl since prehistoric times. They quickly fashioned temporary decoys from twigs and grasses when required and generally abandoned them after use. Immigrant hunters and trappers copied the indigenous decoys, but instead of fabricating them of ephemeral materials carved them of wood for use year after year.1 Wooden decoys were used by European immigrants by the 1700s and are distinctive among folk arts because they are strictly a North American art form. The hunting grounds for ducks and geese were North America’s first highways; so many skilled carvers were also expert boat builders from the Atlantic coast and the shores of the Great Lakes. Initially, a few hunters carved decoys for themselves and occasionally for their friends. They hunted waterfowl for sport and took pride in perfecting the tools of the hunt.2

Market hunters appeared in the mid-Nineteenth Century with the development of railway systems capable of rapidly transporting waterfowl from remote hunting grounds to burgeoning population centres. These market hunters increased the demand for decoys as they deployed huge rigs, sometimes numbering in the hundreds. They sold the carcasses to meat markets and the feathers to hat-makers, when hats were high fashion and women’s hats were invariably adorned with feathers.2

Waterfowl Hunting in the Fraser River Delta

The Fraser River delta was a major stopover for waterfowl migrating along the Pacific Flyway. Shore birds, ducks, geese and swans swarmed the delta marshes on their southbound migrations in the fall and again in the spring enroute to their northern nesting and feeding grounds. Waterfowl apparently was not an important item in the diet of Native peoples living on the coast of British Columbia. Natives relied almost exclusively on the abundant resources of fish, shellfish, sea mammals, roots and berries.1 Pioneer settlers in the Fraser River delta relied on the seasonal waterfowl resources to augment their food supplies. Manoah Steves arrived in 1877 and purchased 400 acres on the western extremity of Lulu Island, north of what is now Steveston Highway. He hunted ducks and geese with an 8-
gauge shotgun on the marsh contiguous to his homestead. He hunted for food, killing 100 to 150 birds per outing, by mounting the shotgun on a stand and shooting ducks and geese grounded on the flats. His children were given the responsibility of processing the birds by cutting off the heads, wings and feet, and skinning rather than plucking the feathers and lastly gutting the carcasses. The carcasses were salted in barrels for consumption through the winter. Salting was the usual method of preserving waterfowl up to the end of the Nineteenth Century. Barrels of salted waterfowl from the Maritimes were shipped to cities in Quebec and Ontario, and as far away as London, England.

Little information is available on the daily life of Japanese fishermen on the Fraser River in the last decades of the Nineteenth Century. However, a diary kept by Sannosuke Ennyu of his initial years on the Skeena and Naas Rivers in the mid-1890s gives an overall view of how fishermen lived. Japanese immigrants fished two months during the sockeye salmon season, then worked at various make-work projects, including fishing for chum salmon and cutting wood for making charcoal, during the remainder of the year. They participated in a cash economy during the sockeye season and an essentially cash-less economy during the off-fishing season, bartering for most items while literally living off the land. Ennyu and his colleagues spent most of their hunting effort targeting for deer, killing 31 in less than two months, and negligible time hunting waterfowl, though he does mention memorable meals of heron with udon and duck with sake. The terrain at the mouth of the Skeena River is mountainous with a restricted delta, more appropriate for deer than waterfowl. Waterfowl were much more abundant in the Fraser River delta, so Japanese fishermen likely expended most of their hunting effort for ducks and geese. Waterfowl probably accounted for a significant proportion of Japanese fishermen’s diet of meat on the Fraser River.

Decoys in the Fraser River Delta
William Gray is attributed to introducing decoys to the Lower Mainland in the 1880s. He settled on Lulu Island and started commercial hunting to supply the growing port of Vancouver. Other well-known commercial hunters were Tru Haviland Oliver of Ladner and Harold Percy Bicknell of Richmond. Oliver hunted from a battery, a craft specifically designed for market hunting, with a rig of over 100 floating decoys and 12 cast iron wing geese. Bicknell started commercial hunting at age 14 with a punt gun. The gun was laid along the middle of his hunting boat, with the muzzle protruding over the bow and the stock against a cushion on the transom. He aimed the gun by pointing the boat at duck flocks on the water. Market hunting was prohibited in 1917, but Oliver and Bicknell continued carving decoys, the latter for sale to sport hunters. His brant, snow goose, mallards and pintail decoys sold for $10 to $12 per dozen during the depression. Bicknell carved between 3,000 to 4,000 decoys and was more influential than any other carver on the style of BC decoys.

Some hunters, shooting for home-use and sport, adopted the use of decoys to increase their chances for successful hunts. A few avid hunters even kept live ducks and used them as decoys. A regulation was passed in about 1932 prohibiting the use of live decoys in British Columbia. A few hunters fashioned temporary decoys from ephemeral materials for specific occasions. Harold Stves Sr. made decoys from newspapers folded according to a Native design when snow geese appeared on Sturgeon Bank. Most sport hunters purchased wood decoys from professional carvers, while a few carved their own rigs.

Japanese Hunters and Carvers
There is no information on the percentage of Japanese that hunted, but most probably the percentage of fishermen that hunted for waterfowl was higher than in other occupations because of their association with waterways. They spent much of the year aboard their boats and skiffs navigating through habitats teeming with ducks and geese. Larry Maekawa estimates that 25-percent of the Japanese fishermen in Ucluelet hunted waterfowl prior to World War II. A cursory count of Japanese in the Fraser River fishery showed over 50-percent hunted waterfowl. This higher percentage of hunters probably reflects the much greater concentration of waterfowl on the expansive Fraser River delta marshlands.

Larry Maekawa also remembers excess ducks that could not be consumed immediately were

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cooked in a soy sauce and sugar solution, stored in bottles and capped for use during winter. Keizo Mimori was an avid duck hunter who lived next door to the Maekawas in Fraser Bay. On one of his hunting trips, Mimori was unable to shoot any ducks so he shot a loon and invited Kanzo Maekawa to taste his prize. Maekawa lectured his neighbour on adhering to hunting regulations and the consequences of breaking these regulations, but as the loon was already killed consented to go over for dinner. He later recounted the loon meat was white and the most delicious waterfowl he had ever eaten.  

Minor infractions of hunting regulations were commonplace. Ihei Hirata and Mitsuuru Yodagawa often hunted together. On one occasion, they were out hunting in the marsh off the Scottish Canadian Cannery. They were spotted hunting from a gillnetter, which was illegal, by a bystander who reported to the police. Hirata and Yodagawa were warned that the police had been alerted so they tied the boat to the wharf and visited with fishermen friends who lived in Scottish Canadian cannery houses until the police gave up their search.

Otokichi Murakami, Rokusuke Maeda and Miyakichi Yesaki hunted waterfowl for sport and carved their own decoys. Murakami fished for the Phoenix Cannery in Steveston and built boats during the off-fishing season. He had a punt and kept live ducks by their cannery house. After the use of live decoys became illegal, he carved a rig of 5-6 decoys. The down from the ducks were collected, steamed to de-louse the feathers and stuffed into pillows.  

Rokusuke Maeda immigrated to British Columbia in the 1900s, where he worked at various jobs with the Canadian Pacific Railway, sawmill and steamboat. In 1911, he opened a barbershop with Mikizo Nishiguchi in New Westminster. A Chinese elder from Ladner’s Chinatown advised Maeda to open a barbershop in Ladner. Maeda sold his share of the New Westminster business to his partner in 1912 and opened a barbershop at 417 Westham Street in Ladner. He followed his mentor’s advice, paying special respect and ceremony when cutting off the queues of Chinese men, and his business prospered. He sent for a picture bride from his native Okayama Prefecture in 1913. They had seven children, three boys and four daughters. In 1921 he built a house with a barbershop.

Rokusuke was an avid duck hunter and “well-known in the Fraser River delta as a fine shot, a talented carver and a skilled boat builder - he was one of the few hunters who used a punt and pole for manoeuvring on the marshes.” He kept about a dozen mallard ducks on his waterfront property. He clipped the feathers on one wing to prevent the ducks from flying off. He released the ducks at the selected hunting spot and kept them from wandering away from his punt by tying strings with small anchors to their feet. He also had a few wood decoys that were placed among his live ducks. After live ducks were prohibited, Rokusuke carved a rig of more than 50 decoys. “He made beautifully delicate pintail drakes and mallard drakes and hens. The slightly oversize, hollow and extremely lightweight lures were fashioned from well-seasoned red cedar and are some of the finest produced in the country.”

Bill Hutcherson, a friend of the Maeda boys (Deyo and Eiji), gave the following description of the work required in making a decoy. “The carving of decoys was an ongoing occupation requiring the absolute finest grained cedar logs, which the boys would reclaim from the marshes. Once judgment was passed on the quality of the wood, duck-sized blocks would be sawn and then, with the use of a sharp hatchet, formed into the rough shape of a duck’s body. After much rasping, filing and sanding a perfectly formed mallard or pintail body would take shape and then with the addition of a carved neck and head, Mr. Maeda would give the result a thorough inspection, which invariably required some minute adjustments that I feel sure no self-respecting duck would have been all that concerned with. The painting was left in Mr. Maeda’s hands and with a live duck sitting on his knee he would, meticulously copy each of its feathers until he ended up with something that could be considered to be a work of art rather than any work-a-day, cedar decoy. One drawback to striving for such perfection was that not only the ducks were fooled. On many occasions we would be startled by some hunter who, after spending much time sneaking up on the decoys, would suddenly jump up in his punt in an attempt to make them fly. Some hunters, not as imbued with as strong a sporting disposition, would take a crack at the defenceless decoys floating on the water and then, after realizing their mistake, would quietly sink away. It is small wonder that Maeda decoys have become collector’s items and that they now claim a fancy price whenever they can be found.”

The Maeda family was evacuated to a sugar beet farm in Turin, Alberta in the spring of 1942. They were allowed to take only 150
pounds of luggage per adult and 75 pounds per child, so most of their possessions had to be left behind in Ladner. The decoys were taken and probably used for hunting by the culprit. These decoys are now sought by collectors and are frequently displayed in sport shows at the Pacific National Exhibition.8

In Turin, Rokosuke started giving haircuts to friends and neighbours free-of-charge for which he was reimbursed with gifts of produce. The proprietor of the town’s coffee shop provided space for Maeda to open a barbershop. However, a license was required to practice barbering, so he traveled to Lethbridge to take an examination. One of his proudest moments was when he received this license to practice his chosen trade.8

Rokosuke, Deyo and Eiji resumed hunting in Alberta after the Royal Canadian Mounted Police (RCMP) permitted Japanese Canadians to carry firearms again in 1943. Maeda had left his shotgun, a L.C. Smith double barrel, with a friend in Ladner for safekeeping. The gun was returned to Rokosuke soon after the restriction was lifted. Deyo and Eiji resorted to the endless miles of fences in southern Alberta as a source of suitable wood for decoys. They loped off the tops of fence posts to carve about 20 narrow-bodied decoys, which were painted by Rokosuke.2 These decoys were used in the Crooked Lakes, a chain of small potholes north of Iron Springs. The Maeda family returned to Richmond in 1950, where Deyo and Eiji took up commercial fishing. While on the river, they kept a lookout for cedar logs, which they salvaged and transformed into decoys. Rokosuke painted their rig of 30 decoys of mallard drakes and hens and several pintail drakes.2

Miyakichi Yesaki sponsored wife, Yuki, and son, Miyakichi, to join him in British Columbia in 1915. Miyakichi started fishing the Fraser River as a boat-puller on his father’s motorized gillnetter. Jinshiro and Miyakichi transferred to the Great West Cannery after the New Richmond Cannery burned down in 1924. Miyakichi married Sunae Tasaki in 1923 and she immigrated to British Columbia in 1927. They had 9 children, 6 sons and 3 daughters. By about 1930, Miyakichi became the principal wage earner for the family fishing the Fraser River. He also fished the Skeena River in 1917 as a boat-puller on a Columbia River boat and again in 1930-1931 with the family’s new boat.

Miyakichi’s hobbies included hunting and fishing. His favourite commercial fishing ground for chum salmon in the fall was Ladner Channel, immediately upstream of Canoe Pass. Whenever tides were unfavourable or catches were poor, he would anchor his gillnetter and hunt in Woodward’s Slough, between the Ladner and Main Channels. He had a Steven double-barrel shotgun and in about 1940 purchased a Winchester Model 12 pump-action. He carved a rig of decoys and hunted from a punt. Wildfowl were prized for the meat and feathers. They were either roasted in the oven or stewed with vegetables in a marinade of soy sauce and sugar (sukiyaki). The feathers were used to make futon and pillows for every member of the family. The pillows required as much feathers as the futon.

The Yesaki family was relocated to a sugar beet farm in Picture Butte, Alberta in the spring of 1942. Miyakichi took every continued on page 6

Miyakichi Yesaki with Stevens double-barrel shotgun and trophies of the hunt. (Yesaki Family photo, 1937)
opportunity during the busy farming season to take the children to Keho Lake and fish for northern pike. He took up hunting again after the RCMP returned his two shotguns sometime before the end of the war. The RCMP officer that returned the guns offered to buy the Winchester, a prized shotgun at that time. These guns were the only items returned to Miyakichi; all other personal effects that he turned over to be held in trust by the BC Security Commission were lost. Miyakichi and eldest son, Tad, hunted waterfowl on the Crooked Lakes and grain fields around Picture Butte without decoys.

In the spring of 1950, Miyakichi returned with his family to Steveston and resumed commercial fishing for BC Packers. Miyakichi, with Kunji and Tomeyuki Kuramoto, built three punts in his Pacific Coast cannery house that fall in time for the second opening. He also carved 12 decoys for the 1950 hunting season. These were large, hollow decoys decorated with boat paint. All of his pre- and post-World War II decoys have been lost.

Tad inherited his father’s passion for hunting and took every opportunity to pursue this sport. In addition, he used the trophies of the hunt to express his artistic talent, first through taxidermy and latterly in carving waterfowl. He studied taxidermy through correspondence while in Alberta and mounted many animals and birds, especially the many raptors of the Canadian prairies. Tad also carved 1-2 decoys from wood cut off the tops of fence posts. His pursuit of artistic interests were put on hold after returning to British Columbia as he sought a profession and was preoccupied with raising a family. He essentially abandoned taxidermy and mounted very few specimens. He carved a few decoys in 1950 and continued adding a few in subsequent years until he had a rig of 30-40 decoys. He carved the last decoy in about 1980. His decoys were carved from old growth western red cedar and were generally a little larger than their live representatives, hollow and decorated with boat paint.

Decorative Birds

The aesthetic quality of duck decoys varied widely and ranged from crude imitations to accurate facsimiles of live waterfowl. Hunters carved decoys as utilitarian objects and each produced artifacts commiserate with his skills and aesthetic tastes. A few hunters carved life-like waterfowl, which they painstakingly painted, including details of the wing feathers. Discerning folk art buffs began collecting decoys as decorative objects. The Migratory Bird Treaty of 1917 prohibiting the commercial trade of wildfowl essentially forced market hunters out of business, greatly decreasing the demand for decoys. This decline in demand forced decoy carvers into exploring other outlets including sport hunters and folk art collectors. The collectors paid much higher prices so carvers increasing produced decoys that appealed to the aesthetic values of the purchaser rather than lures to attract waterfowl. The first decoy exhibition was convened at Bellport, New York in 1923 in response to the growth in the popularity of decorative decoys. These exhibitions promoted the spread of wood carving and competition between carvers, elevating the decorative decoy to an art form.

Old waterfowl decoys are

Greenwing teak female donated by Tad Yesaki for the Japanese Fishermen’s Committee banquet in November 2002. (Tad Yesaki photo, 2002)
now much sought after by collectors. Decoys in good condition carved by Percy Bicknell currently sell for about $1,500.\textsuperscript{10} Antique decoys from the eastern United State and Canada, with a much longer history, command considerably higher prices. A collector paid a world record US $801,500 in 2003 for a pintail drake carved by American carver Elmer Croswell. A wood duck drake carved in 1904 by Thomas Chambers of Sarnia, Ontario was expected to fetch $250,000 at an auction in April 2004.\textsuperscript{11}

After carving the last decoy, Tad Yesaki continued making decorative birds. These were little different from the decoys, except he carved prominent wing feathers with hand tools and painted the carvings with acrylic tints. He was able to devote more time to this hobby after retiring from the off-season work at the boat works. He began studying books on carving decorative birds, which led him to engraving body feathers with a Dremel grinder in the early 1980s. To attain ever-finer details, he changed to a Foredom grinder and currently uses a NSK high-speed mini-grinder. Tad continues to use red cedar to make decorative birds, but was introduced to tupelo, a species of gumwood from the Southeast United States, during a carving class given by a well-known carver. He uses tupelo when giving carving classes for the Richmond Carver’s Society, which he has been giving, on and off, for the last ten years. He also uses tupelo for making the heads of birds. Tad started numbering his decorative birds in January 1986 and has completed 182 birds as of May 2004.

Tad first entered a mallard drake and a widgeon in a wood carving show in Edmonton in 1988, for which he won 2 firsts and a best of show. He has entered decorative birds in shows held in Pullalup Washington, Toronto Ontario, San Diego California, Parksville BC and Steveston BC. A gadwall entered by Tad in the Brant Festival in Parkville was featured in the Competition 2000 magazine.\textsuperscript{12} It was awarded best of division in the open decorative flat bottom division. A mallard drake submitted to the San Diego show in May 2004 was awarded 2 firsts and a third in the best of show category. He is a member of the Richmond Carver’s Society and has entered decorative birds in the Society’s annual woodcarving show during the past 15 years.

Ducks Unlimited featured an article on Tad Yesaki in 2001.\textsuperscript{13} Tad has donated a decorative bird to the Richmond chapter of Ducks Unlimited every year since 1987. These carvings are auctioned off at its annual banquet and have raised over $32,000 up to 2001. The ring-neck pheasant donated in 2001 raised $4,500 for DU.

References
\textsuperscript{3} Harold Steves, per. com.
\textsuperscript{4} NIKKEI IMAGES, Vol. 4, No.1, p. 1. 1999
\textsuperscript{5} Larry Maekawa, per. com.
\textsuperscript{6} Haruo Hirata, per. com.
\textsuperscript{7} George Murakami, per. com.
\textsuperscript{8} Nakayama, Gordon G. \textit{Issei: Stories of Japanese Canadian Pioneers}. NC Press Ltd., Toronto, ON. 1984
\textsuperscript{9} Hutcherson, E.W. \textit{Looking Back at a Town Called Ladner}. Trafford Publishing, Victoria, BC. 2002
\textsuperscript{10} Tad Hayashi, per. com.
\textsuperscript{11} THE VANCOUVER SUN, 23-04-2004, p. A5
According to an article appearing in the VICTORIA EXPRESS, Tuesday, April 23, 1974, page 9 - “The centre of the Japanese community before the turn of the century was the corner of Store and Fisgard. Here in 1890 the Osawa brothers bought and operated a hotel catering to Japanese travelers etc.”

I have had some problems tracking down this interesting paragraph since information available on the INTERNET indicates no files or records exist after 1974 for the VICTORIA EXPRESS.

However, by the time I was four to five years of age (1926/27), the corner of Store and Fisgard was the western end of Chinatown. The Shimizus on Store St. and the Kondos on Fisgard St. were the only Japanese families in the area. Three Japanese-operated barbershops existed in the general area, one (Nakasone, a “bachelor”) on Store St. near Johnson St., another (Nagai, family man) on Johnson St. south of Government St. and the third (Kuwata, family man) on Government St., just south of Herald St. 1625 Store St. was the home address of Kiyoshi and Hana Shimizu and their nine children. (Kachan bore 10 children and 9 survived to adulthood). The 3-bedroom flat above the store was home to the 9 children, although during the early years of my childhood, the numbers living at home varied as social and economic conditions created situations which occurred naturally (work, marriage) or deliberately (return to Japan, adoption).

Entrance to the flat was usually by an alleyway on Fisgard St. A two-stage stairway immediately to the right after exiting the alley, connected to the second story platform deck in front of the Shimizu kitchen and a balcony, which ran back toward the alley. The stairway to the second level was a characteristic feature of the tenement buildings in Chinatown and allowed access to apartments on the second level of the building. There were 2 apartments off the common balcony to the east of the Shimizu kitchen, one of which was used to room and board transient Japanese men, who were on their way to the “kujira” (whaling) harbour. The open platform in front of the kitchen...
provided Kachan with room to indulge in apartment gardening where she grew nasturtiums and chrysanthemums in tubs and containers, even using the nasturtium flowers and chrysanthemum leaves to supplement the family diet.

The Fisgard alley opened onto a courtyard and at the corner of the right angle made by the tenement building running east on Fisgard St. and south on Store St., was the rear entrance to the Shimizu Rice Mill store. It was partially covered by the platform deck at the second level, which overhung the corner. This area, at the rear entrance, was where the “mochitsuki” took place. A similar 2-stage stairway inside the store, at the rear area housing the mill, led to an area called the “chunikai” and continued to the “family” room of the flat. The “master” bedroom was directly opposite the top of the stairs and was one of the 2-bedrooms, which overlooked Store St. The kitchen was a spacious area with a wide entrance to the “family” room. A similar entrance to the left of the room led to a hallway and the second bedroom overlooking Store St. The features dominated the “family” area. Overhead was a skylight in the centre of the high 10-foot ceiling which illuminated the enclosed area with daylight. To the left side of the stairwell and midway between the wall of the kitchen and the bedroom, a pot-bellied stove provided heat in the winter. On the wall behind the stove, 2 large oval photographs of Grandfather Rinbei and Grandmother Mitori looked down benevolently from the high-ceiling room. Both photographs were encased in ebony wood frames with glass covers. A small storage room, also having a skylight in the ceiling, was opposite the hallway entrance. Next to the small storage room was a third bedroom which overlooked the inner courtyard. At the end of the hallway and opposite the bedroom overlooking the courtyard was an alcove containing the toilet, with a sink and a cold-water tap outside. A flush tank over the toilet was activated by a chain, which dangled from a lever on one side of the tank. Paper for toilet use was a valuable commodity and any useable paper was cut into appropriate four by six inch pieces. Since I had sold the VICTORIA TIMES since the age of nine, any unsold papers were used for the toilet. Particularly treasured were the green-coloured tissue paper used by the packers of the Japanese mandarin oranges, since these didn’t require the usual crushing and rubbing together of a newspaper sheet to soften the paper.

The family took daily baths in half a wine barrel, which Papa had obtained from local wine producers. Hot water was taken in buckets from the kitchen sink and poured into the barrel and brought to bathing temperature with the single cold-water tap. As mentioned previously, stairways, balconies and walkways to provide access to second floor rooms and apartments were a common feature at the rear of tenement buildings. From the Shimizu balcony, there was an unobstructed view to the east of these fixtures at the rear of tenement buildings on Fisgard and Cormorant Sts. There were periodic police raids on rooms opening onto the open courtyard and the Shimizu children would be witnesses to the interesting spectacle of smoking pots and assorted paraphernalia being thrown from the balconies into the courtyard.

Prior to 1908, the use of opium, its manufacture and sale, was a thriving industry in Chinatown (from “Chinatowns” by David Chuenyan Lai). Although an illegal activity in the 1920s and 1930s, its use continued among the single Chinese men who occupied the rooms and apartments at the rear of the tenement buildings of Fisgard and Cormorant Sts. The journey to the schools that the Shimizu children attended required a walk up Fisgard St. past many of the Chinese stores lining both sides of the street. Since most stores were small, the customary practice was to use the sidewalk to display their goods. One particular display, which fascinated us was dried black beetles which were eaten like peanuts after removing the outer protective shell. Fresh produce was also displayed in baskets. There was one root-like vegetable, which had the appearance of a miniature steer with horns which emitted a terrible odour which we compared to the droppings of an alley cat. Shops selling herbal and medicinal items were also fascinating in their window displays, many being dried and flattened animal parts. Many of the stores, particularly the herbal and medicinal ones used a two-pan balance for measuring amounts of material, but all the stores appeared to use the beads of the abacus for calculating costs. There were several butcher shops selling poultry, beef and pork products. Some displayed live chickens, ducks and geese. The barbeque shop with its roasted pig was always a place of interest particularly for the delicious odour coming out of the open door. There was a fish store on the south side of Fisgard St. with an in-floor live tank and it was a constant source of interest to us to see the different species offered for sale. The south side of Fisgard St. had several alleys, one of which we used as a thoroughfare to get from Fisgard St. to Cormorant St. or vice-versa. Several alleys had small shops. These alleys included the well-known Fan Tan Alley. The click and clatter of mahjong tiles, intermingled with the loud voices of participants. These

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alleys were off limits and we very seldom ventured into them.

A confectionery store near the corner of Fisgard and Government Sts. was one which we frequented to buy the paper wrapped preserved plums and olives with their anise flavoured or salty taste. Other dried fruits were also available as well as salty dried red ginger. These were sold individually and cost pennies to buy. Living in Chinatown made the eating of Chinese food a natural complement to the Japanese style cooking of Kachan’s daily fare. We particularly enjoyed the steamed food sold next door to the confectionery store. The ha-kow and shu mai of this shop were distinctly different to Toronto’s dim sum restaurants. The steamed dow see bun and the baked bun which were sold at 9 pm were particularly favoured since both contained a sweet black paste in the centre. Chinese New Year was a time for transformation for the shops lining Fisgard St. Paper banners and postcard-sized notes coloured in bright red would appear in windows, doors and upper balconies. Of particular interest to my brother and I were the appearance of firecrackers of different kinds and sizes. The ones that always fascinated us were the six – eight-feet long strings of firecrackers interspersed with cannons along their length and topped off with a bundle of firecrackers approximately 10 - 12 inches in diameter. These were strung on bamboo poles, which were hung from the street-side balconies of the apartments and lit on New Year’s Eve or during the day. The fire, smoke, cracks of the smaller explosions and the periodic boom of the cannons were an awe-inspiring spectacle. The final explosion of the top bundle was one we waited for with bated breath. A lion dance would be performed up and down Fisgard St. with spectators lighting bundles of firecrackers to throw at the feet of the dancers holding the dragon head and trailing body. A favourite custom of the Chinese men was the eating of seeds as they sat in front of the stores. These seeds were of 2 kinds, a large black seed and a smaller red one. Chinatown pavements were often littered with the shells of these seeds. A particularly bad habit that the sisters abhorred was the spitting and expectoration of thick and slimy nose and throat sputum onto the pavement or road.

The north pavement towards the west end of Fisgard St. and directly opposite the alleyway leading to the Shimizu back entrance fronted an empty lot. This wide pavement was used in the summer to dry the seaweed that had been collected from the rocks and beaches. The spot was ideal for the purpose since it was clear and “uninhabited” and relatively clean. On two occasions we were spectators to Chinese funerals, one of which happened to be a neighbour. The ritual was impressive and the formality left a lasting impression on me. A band playing a solemn funeral march led the procession. They were followed by an open hearse carrying a coffin and a large photograph of the deceased, surrounded by banks of flowers. Following the hearse were two lines of mourners wearing white robes with faces and heads hidden under cone-shaped hoods. The mourners could be heard moaning and wailing as they followed the hearse down Fisgard St. to Store St. The book “Chinatowns” by Dr. David Chuenyan Lai contains a description of the funeral and burial process and the eventual exhumation of the bones after 7 years to be returned to China for re-burial.

The Chinese United Church, presided over by Rev. Lowe, provided my brother Yon and I an opportunity to play in the basement of the Church with the younger of the 7 sons of Reverend Lowe, Matthew and Paul. We also used the pathway beside the Church as a short cut to North Ward Public School.

Store St. ran north from Johnson St. to Pembroke St. and had the tracks of the Esquimalt and Nanaimo (E & N) Railway running down the centre. There were spurs
going off to the various wholesalers and meat packers, which required railway service for delivery or export of goods. Directly across from the Rice Mill was the P. Burns Meat Packers office and adjoining warehouse and cold storage buildings. The latter extended almost to the Inner Harbour waterfront below the Johnson St. bridge. On the corner of Store and Swift Sts. (now Telegraph St.) was Swift Canadian Meat Packers office and cold storage warehouses with rail sidings alongside the building. Papa purchased slabs of bacon, 20-inch long cylinders of bologna and cases of canned corned beef for the family from Swift. With the inefficient refrigeration at home, after a period of time, the bacon would develop mould and the bologna would undergo colour changes. Kachan merely scraped off the mould from the bacon and thoroughly cooked the bologna. We rarely threw out food, particularly during the depression. Susumu, Yon and I supplemented food for the family with fish, shrimps and crabs which were abundant, but we ate our share of cabbage mixed with the above meats. Corned beef from the trapezoid-shaped cans fried with cabbage was Papa’s favourite dinner.

Swift St. continued to the wharves at the waterfront where the City scows stood ready to receive garbage. The E & N had a station house at the bottom of Cormorant St., where we frequently played on the steel pipes delineating the platform. The rail line ran north on Store St. to the freight yards at Chatham and Discovery Sts. The route of the rail line down the centre of Store St. enabled men, standing on top of the boxcars, to see into the bedroom used by the three sisters much to their disgust and annoyance. However to Yon and me, the passage of a yellow boxcar meant visions of a rare treat. Yellow boxcars meant banana shipments and a chance to “rescue” a banana broken off the main stalk while being transferred from boxcar to delivery truck at the freight yard. Fisgard St. was paved to Store St. but continued as a gravel pathway past the Ramsay Machinery building and an open grassy area. The gravel pathway led past slaughtering sheds for chickens and cold storage sheds belonging to P. Burns and Swift Canadian. The wooden docks and docking facilities for the warehouses at the waterfront jutted out over the waters of the Inner Harbour some 25 - 30 feet and required log pilings for support. At low and medium tide it was possible to walk under the wooden decks of the warehouses. The space, which was created by the receding water and the rocky shoreline, exposed all manner of sea-life among the boulders and rocks and particularly shrimp which were plentiful on the pilings and rocks in the water. We spent many leisurely and adventurous hours below the deck netting shrimp and pulling tubes of pile worms off the logs to use for fishing bait. We also fished off the docks at high tide for smelt and herring when they passed on their annual migration. We also spent many hours when not in school, fishing or playing on a floating wharf, which was commonly referred to as “The Chinaman’s Wharf”. This was located north of the City’s garbage dock. The floating wharf housed several shacks, one of which contained live tanks for a variety of fish kept by the local Chinese fish merchant. Japanese fishermen also used the wharf as a marina to moor their fishing boats. Some shacks leased or owned by the fishermen were used to stow motors and gear, others were used as temporary living quarters. Fishing, occupied a large part of our pre-teen existence. We fished both sides of the Inner and Outer Harbour. The Shell dock on the northwest shore of the Outer Harbour was a favourite for catching skate, while the Ogden docks and the Breakwater provided rock cod, bass, tommy cod, lingcod and the excitement of spotting the occasional octopus.

I can’t describe in detail the activities of the sisters since they were older than Yon and I, and were working as domestics. Like other females of their age, they were members of the Canadian Girls In Training (C.G.I.T.) and participated in celebrations such as Queen Victoria’s birthday (May 24), July 1, etc. Family photos show that they did “baby sit” us in our childhood.

The drawbridge on Johnson Prize-winning float from North Ward School in Victoria Day parade, on which two of the Shimizu sisters, Shizue (second from right) and Hide (sixth from right), were on board. Ishida Hotel in background. (Tsutomu Shimizu photo, 1928)

Continued on page 72
St., which spanned the Victoria City side of the harbour with the Esquimalt side, was an irresistible attraction for us. At low tide it was possible to clamber amongst the rocks below the bridge, turning them over and watching various sea-life, particularly small crabs scurrying to find other hiding places. The Johnson St. bridge also made it possible for the sisters and brothers to gather blackberries which grew quite profusely in the area which we called the Indian Reserve (Songhees).

Summers were particularly enjoyable during our pre-adolescent years. Every week meant a family picnic with friends and occasionally with the Japanese Canadian community at Cordova Bay sharing the usual picnic lunches of seaweed wrapped onigiri, freshly cooked salted salmon, pickled vegetables, hard boiled eggs and in season freshly picked corn boiled in sea water. The Mizuno/Kakuno farm was located at Cordova Bay and dealt mainly in mixed farming and it was here that we obtained the freshly picked Golden Bantam corn. Occasionally Papa would take the family to picnic at the Esquimalt lagoon, which in the 1920s was only accessible by boat. The motorised boat docked at the Inner Harbour below the Empress Hotel, would be rented for the day to ferry the family to the sandy beach of the lagoon. The picnic lunch and supper included clams of all sizes and descriptions, which were easily dug up at the shoreline. Dungeness crabs were easily netted from pools among the rocks where they were isolated by the outgoing tide. Seafood boiled in seawater was the main fare we waited for after a day of activity on the beach.

A winter activity I enjoyed and looked forward to with anticipation and excitement was mochitsuki, which was a yearly activity of the Rice Mill, started in early December for the New Year’s festivities. We pounded as many as 30 batches of mochigome to make mochi, from 6 am to 8 pm, at the approximate rate of two batches per hour. My participation in the production of mochi started when I was twelve years old and joined the other members of the family physically capable of wielding the wooden mallets used in the kneading and pounding of the mochigome. Friends including wives and husbands would join in the occasion. The “star” performer was a stocky, well built, Japanese male whom we knew as “Benkei-san”. He was an employee of the Takata family, members of whom were amongst those assisting in the occasion. The kneading and subsequent pounding of the mochigome was done on the floor of the mill in an “usu” (wooden mortar). The usu had been made by Benkei-san from a 30-36 inch diameter Douglas fir log and stood about 30 inches tall and had the centre hollowed out in a circular pattern approximately eight to ten inches in depth. It was kept at the bottom of the steps from the flat to the rice mill and was carefully re-conditioned before the first batch of steamed mochigome was placed in the usu. As well, the wooden mallets which had been stored all year under the steps were re-conditioned at the head, washed and kept beside the usu in an empty shoyu or miso taru filled with warm water. Kachan who had risen at 3 am to steam the many batches of mochigome in the specially constructed wooden steamers would announce the readiness of the first batch about 4 am. It would be the bottom box of the five or six, which were piled one on top of the other. One of the stronger participants would lift the top boxes so the bottom box could be removed and taken from the kitchen down two flights of stairs to the mill floor where there would be two men standing opposite each other around the usu, with Benkei-san between them, giving them instructions to proceed when the steaming rice was emptied into the usu. Preliminary kneading was downwards towards the centre of the usu to compact the individual grains of rice with a simultaneous twisting of the shaft of
the mallets against each other to mash the rice. When the mass became cohesive, Benkei would give the order to start pounding, using a vocal cadence so that the mallets would descend in alternate blows and also giving him time to dip his hands in lukewarm water to grasp and fold the sides into the middle as well as to moisten the surface of the rapidly transforming grains of rice into the glutinous form of mochi. Occasionally he would also pick up the whole mass to turn it upside down. The co-ordination was extraordinary, although as the hours and the day wore on, there was the odd miss-hit, usually with the mallet missing the centre and hitting the edge of the usu. It would result in some wooden splinters being mixed into the batch, which resulted in a pause in the pounding while the splinters were removed and the mallet temporarily taken out of production to be reconditioned.

Batches of finished mochi were taken upstairs to the kitchen and dumped onto the kitchen table, which had been sprinkled with generous amounts of mochiko. The women, including my sisters, would form the first batches of the hot glutinous mass into the familiar round cakes, which varied from two to three inches in diameter to the larger four- to six-inch cakes. These latter were used as decorative offerings to be placed in a revered area of the Japanese household forming a pyramidal circular sculpture with the usual mandarin orange on top of the two or three pieces of mochi. Later batches were moulded into one large slab approximately one to one and one quarter inch thick. These when firm would be cut up into approximately one inch by three inch pieces and stored in water in stone jars to be sold during the months after the New Year. Mould did not form on mochi stored in iceboxes or in bread containers. This did not appear to be of much concern since mould formation on rice formed the basis of certain Japanese foods, e.g. koji in the production of miso, so after scraping off the greenish mould, the mochi cakes were consumed without any ill effects.

For the Shimizu children schooling started at the pre-kindergarten school located at the Oriental Home on Cormorant St. Three sisters and four brothers attended, in succession, schools at the Oriental Home, Quadra Primary, North Ward Secondary and Victoria High [Kunio, the eldest son, received his early education, to age 16, in Japan while living with his Uncle Seiji, and Hiroshi, the youngest, was adopted by Uncle Seiji at age 2].

As we grew into our early teens our playground turned towards the Gorge Tea Gardens managed by the Takata family. Swimming at the so-called “pay” area was the main activity interspersed with baseball and paper chases in the forest surrounding the Tea Gardens. (There were two swimming areas at the Gorge. The one at the Takata’s area, one had to “pay” for the clothing change privilege, while on the other side of the Gorge Bridge, the city maintained a “free” change area). Our journey to the Gorge was always taken with a lunch prepared by Kachan, the mainstay being two, seaweed-wrapped onigiri, inside of which she would insert an umeboshi (pickled plum).

The need for family income, brought a gradual end to the idyllic days of our growing up years and working after school gave way to steady employment. I and several of my friends were employed by friends of the family on their farm at Cordova Bay. Produce grown on the farm was all manner of root and leafy vegetables as well as strawberries, raspberries and loganberries. Corn in season was freshly picked on demand, since sweetness disappeared rather quickly after removal from the stalk. There were several summers at a dairy farm (Ono’s) where the farming was distinctly different. Wheat, oats and corn were the main crops and
harvesting meant stooking of wheat and oat bundles and threshing after a summer of drying in the field. Corn was silaged in the late fall which was harder work because the bundles of corn were heavy and had to be pitch-forked onto wagons then into the grinding mill at the silo. I also spent one summer in the Fraser Valley with the Kuwabara and Hoita boys, who were also from Victoria, picking strawberries on a farm owned by relatives of the Kuwabaras. The Shimizu family living on Store St., by 1939/40, had been reduced to father, mother, sister Fumi, myself, younger brothers Yon and Osamu. Sister Fumi and I had graduated with our Junior matriculation and both of us had found employment close to home. The 18 years spent living at Store and Fisgard Sts. were memorable ones for me. The experience of living on the edge of Chinatown, the closeness and smell of the salt waters of the Inner and Outer Harbours and the fishing it provided, the fruit that we harvested on the Indian Reserve, gave me a memory bank on which I could draw during the depressing days which followed our move from Victoria to internment and exile from the home where we had grown up.

Visit of the **ASAMA** and **AZUMA** to Vancouver, June 19th to 23rd, 1914 by Mitsuo Yesaki and Sakuya Nishimura

Mayor Baxter of Vancouver received a message from Vice-Admiral Kuroi that the Japanese Marine Training Ships, **ASAMA** and **AZUMA**, would arrive in Burrard Inlet at approximately noon on June 20, 1914. Mayor Baxter urged the citizens of the city to hoist flags and buntings on as many buildings as possible as a gesture of courtesy in honour of the visiting men-of-war. The residents of Japantown were especially enthusiastic in decorating their community. Almost every building on Powell Street, from Main Street east for several blocks, was brightly adorned with bunting and British and Japanese flags.

The ships anchored on Roberts Bank, south of the lightship, on the afternoon of June 19, 1914 and remained there overnight. More than 150 Japanese fishing boats went out from Steveston to welcome the two anchored ships. All the boats were decorated with bunting and some with large Union Jacks at the sterns and **Hinomaru** on the bows. The fishermen greeted the sailors by singing the Japanese national anthem and shouting “**banzai**”. The Japanese Fishermen Benevolent Association presented about 1000 kg of spring salmon to the two ships.

A few Caucasians joined the welcoming fleet of fishing boats, including Peter Melby with his **DUMBARTON CASTLE**. Melby was a bank teller at the Northern
DUMBARTON CASTLE preparing to leave for Roberts Bank. (Steves Family photo, 1914)

Boat carrying Japanese Language School teachers out to Roberts Bank. (Steves Family photo, 1914)

Bank of Canada, who probably fished part-time and used the boat for weekend and summer excursions. The boat was unique with square stern, fixed stern roller and cabin with four, large portholes. Mr. Chilton was the manager of the bank and his wife, Mrs. Chilton, who was the English teacher at the Japanese Language School, Mrs. Chilton with her daughter Eleanor, and Mr. and Mrs. Shiro Takeshima, the principal and teacher of the school, aboard another fishing boat traveled with the DUMBARTON CASTLE to the anchored ships. The teachers boarded the boats at the public wharf at the foot of Second Avenue. Both boats were festooned with bunting on lines strung from the short masts.

The two ships weighed anchor at 5:00 the following morning and picked up local pilots at Point Atkinson before continuing into Burrard Inlet, preceded by a flotilla of Japanese fishing boats. The Customs and Immigration launch WINAMAC left Johnson Wharf to meet the ships with the Japanese reception committee aboard to escort the ships into Burrard Inlet. The welcoming committee included the Japanese Consul (Mr. Hori), members of the Canadian Japanese Association (CJA) and a music band. The two training ships anchored off the Canadian Pacific Railway dock around 10:30 am. The ASAMA anchored to the east and the AZUMA a little to the north of the KOMAGATA MARU loaded with East Indian immigrants. The vessels in port blew their whistles to welcome the training ships. No salute was fired because of the recent death of the Dowager Empress of Japan. The band on the WINAMAC played the Japanese national anthem. Spectators along the waterfront accompanied the band by singing the anthem, and ended with a resounding “Banzai”. The sailors on board stood on the upper deck and enthusiastically waved their hands.

As soon as the ships were securely anchored, the davits were swung out to lower pinnaces and bosuns’ chairs with swarms of barelegged bluejackets to clean the paint on the hulls and re-gild the scrolls on the bows. Other smart Japanese sailors on deck started polishing the brassware.

Vice-Admiral Teijiro Kuroi was the officer in command of the two training ships. His staff included Commander Komaki, Lieutenant Arima and Lieutenant Suzuki. Captain Hiraga commanded the ASAMA and Captain Sato the AZUMA.

The Harbour Master, Captain Reed, went out to each ship to extend greetings and assign their moorings. The WINAMAC returned to the wharf to pick up Mr. Reid (Superintendent of Immigration), Superintendent Howard, Mr. Bonner (Secretary to the Mayor) and Mr. Yamazaki (Executive of the CJA). They were welcomed aboard the ship by Vice-Admiral Kuroi. Premier R. L. Borden had commissioned Mr. Reid to extend official welcomes from the Dominion and the province, and advise the crews that they were free of all restrictions during their visit. Mr. Bonner then outlined the plans made by the city to entertain the guests, which the Vice-Admiral pronounced were highly satisfactory.

At 3:00 pm, the Mayor, members of the Vancouver City Council and Mr. Stevens (MP) made an official visit to the ships. An hour later, the officers of the Vancouver
garrison also visited the ships.

With the official receptions completed, the ships were opened to the public. Pinnaces, rowboats, yachts and steamers darted out from every wharf along the waterfront to the ships. Especially well represented among the spectators were the Japanese Canadians, not only from Vancouver but also from communities outside of the city, who were ferried out in fishing boats. On board the ships, the bands serenaded the crowds with music and the crews showered them with every courtesy and facility to inspect the ships.

Kosaburo Shimizu was a young immigrant working as a houseboy for Mr. and Mrs. Albert Hill of New Westminster while teaching English at the church night school. He wanted to visit the AZUMA and ASAMA on June 20th, but read in a Japanese newspaper that the ships were open to the general public on June 21st and 22nd. On Saturday June 20th, he worked until 4:00 pm then took the 4:30 tram and arrived in Vancouver at 5:30. He contacted two friends and learned another acquaintance knew an officer on the AZUMA. The four friends went out to a restaurant for a Japanese dinner and parted at 11:00 pm. He spent the sleepless night in a strange bed at the Shimizu-shoten. Shimizu and Himuro arrived at the wharf the morning of June 21st in a heavy downpour, where sailors in black raincoats were already embarking on sightseeing tours of the city. Ohyama met the friends shortly. Two small boats were waiting at the wharf to ferry elementary school children out to the ships. The three friends hitched a ride with the children on one of the boats to the AZUMA. On board the ship, a sailor took the three friends to the room of Second Lieutenant Kobayashi. After initial greetings were over, Ohyama and Kobayashi exchanged news from home. The visitors were served tea and refreshments. Shimizu was greatly impressed by Kobayashi, who was only 24 years old and already a Second Lieutenant. They returned to Vancouver at 11:00 am and with Takano visited the ASAMA in the afternoon. They were again treated well and were even given a tour of the engine room, which was off limits to foreigners. Shimizu and Takano returned to New Westminster that evening.

During the afternoon of June 21st, parties of sailors from the ships were given shore leave and were conducted on sightseeing tours by the local Japanese Canadians. On the following day, half the crews of the ships were given shore leave in the morning and the remaining half in the afternoon. They were taken to Orange Hall, at the corner of Gore Avenue and Hastings Street, and entertained by members of the Japanese Canadian community. Lunches for the visitors were provided at the following places:

- Nippon Club for officers
- Uchida Ryokan for petty officers
- Shogyo Club, Sekine Fruit Store and Bukkyo Kai for sailors
- World Ryokan for trainees.

Vancouver City Council entertained 75 officers of the ships on the afternoon of June 20th. The Council went to Pier A to meet the officers and 6 board members of the CJA. The party toured Stanley Park, Shaughnessy Heights and Point Grey, and on their return were invited to an informal banquet presided over by Mayor Baxter at the Commercial Club. Alderman Hepburn proposed toasts to King George, the Emperor and the Japanese officers, which were responded to by Vice-Admiral Kuroi. Mr. Kaburagi followed with a toast to Vancouver that was acknowledged by Mayor Baxter. Alderman White toasted the Japanese Navy that was countered by Vice-Admiral Kuroi. Vice-Admiral Kuroi, Captain Hiraga, Captain Sato and Commander Komaki paid an official visit to Mayor Baxter at city hall the morning of June 21st. The Japanese presented the mayor and his secretary with a pair of handsome vases. They were later given a tour of Fire Hall No. 2.

The Japanese Consul, Mr. Hori, hosted a dinner at the Vancouver Club that evening. Guests included officers of the training ships, the mayor and aldermen, officers of the Vancouver garrison and prominent citizens of the community. The local Japanese Canadian band and the band from the ASAMA entertained the guests during the evening with Japanese, British and even Scottish tunes. The banquet room was lavishly decorated and the affair was one of the most pretentious that had been given in Vancouver for a long time. At the centre of the head table was Mr. Hori, flanked by Vice-Admiral Kuroi on his right and Mayor Baxter on his left. Others at the head table included Mr. Justice Gregory and Commander Komaki. Seating at the other tables was arranged to spread the military officers, a Japanese officer paired with a local garrison officer, amongst the civilian guests.

Mr. Hori proposed the toast to King George, countered by Mr. Justice Gregory with a toast to the Emperor. Mr. Stevens (MP) proposed the toast to the Vice-Admiral and his officers, as well as an official welcome from the Premier. Vice-Admiral Kuroi responded with a toast to British Columbia and Vancouver, which was replied to first by Mr. Watson (MPP) for British Columbia and second by Mayor Baxter for Vancouver. Mr. Peters proposed the toast to the host of the evening. Mr. Bell-Irving proposed a toast to wives and
sweethearts of the Japanese officers, which was answered by Captain Sato with wishes of health and prosperity to Canada and Vancouver. Colonel Worsnop made the reply.

Mr. Yamazaki, an executive of the CJA, invited Vice-Admiral Kuroi and Commanders Sato and Hiraga for lunch at the Imaiya on June 22nd. Local dignitaries in attendance included Messrs. Kaburagi, Nagao, Sato and Arai (from Seattle). The CJA also donated vegetables and fruit to the training ships.

The Japanese fishermen of Steveston invited about 50 officers to review the fishing industry, tour their town and be feted at a dinner party. In the afternoon of June 22nd, 62 officers took the train from Granville to Steveston, where Mr. Sasaki (President of the Japanese Fishermen Benevolent Society) and the resident Japanese Canadians welcomed them. The officers visited the Japanese Language School where the boys’ choir greeted them with songs. Vice-Admiral Kuroi and Commander Sato made speeches to encourage the children and invited the children to come and see the ships. The officers were then given a tour of the B.C. Packers’ ice-making plant, and at 6 pm were taken out to observe about 200 boats fishing for spring salmon. The officers were on the river for about one hour and then were taken back ashore and given a tour of the Imperial Cannery. They went back to school, had a buffet-style supper, and went back to Vancouver by the 8:25 pm tram.

The two training ships left for Victoria at 10:00 am on June 23rd.

The visit of the Japanese training ships to Vancouver occurred when relations between the Japanese and the larger Canadian communities were most cordial. The Dominion Government had responded quickly to the Vancouver race riots in 1907. W.L. Mackenzie King, Deputy Minister of Labour, had been sent to Vancouver, and settled damages to Japanese businesses on Powell Street, and Rodolphe Lemieux, Minister of Labour, had gone to Tokyo to negotiate stricter controls on Japanese emigrants. The “Gentleman’s Agreement” markedly reduced the numbers of Japanese immigrants, and eased Canadian workers concerns of losing their jobs to new immigrants. In 1906, Canada had ratified the Treaty of Commerce and Navigation between Great Britain and Japan. The training ships arrived when Europe was on full alert for war. Japan was emerging as a major naval power and, as an ally of Great Britain, was expected to assist in containing Germany in Asia and the Pacific Ocean.

One month and a half after the visit of the training ships, Great Britain declared war on August 4, 1914, following the German invasion of Belgium. The heavy Japanese cruiser IDZUMO was on patrol in the North Pacific when hostilities broke out. Japan declared war on Germany two weeks later on August 23, 1914 and seized Tsingtao and other German colonies in the Far East. Japan also dispatched the cruiser KONGO to assist the IDZUMO in patrolling the Northeast Pacific.

The amicable relations between the Japanese and the larger Canadian communities were evident from the English newspapers’ accounts of events and the language used in these articles. High officials from the three levels of government attended the many events and the various receptions for the visiting sailors. Innumerable toasts were raised at these parties by local officials and acknowledged by Japanese dignitaries. H.H. Stevens, MP for Vancouver, was a member of the welcoming committee and a speaker at a reception. In a few years, Stevens would become one of the BC Members of Parliament who would be agitating for the elimination of the Japanese from the fishing industry. Language used in the four English newspapers about the visit of the training ships was all positive and complimentary. “Jap” was not used once. Conversely, newspaper articles about the Japanese written in the 1920s and 1930s in the Vancouver newspapers were generally replete with “Jap” and were often very negative and derogatory.

The above information was obtained from the following newspapers and individuals:
- THE DAILY NEWS-ADVERTISER, June 20, 21 and 22, 1914
- TAIRIKU NIPPO (CONTINENTAL DAILY NEWS), June 20 and 22, 1914
- THE VANCOUVER DAILY PROVINCE, June 20, 1914
- THE VANCOUVER SUN, June 22 and 23, 1914
- THE VANCOUVER SUN, July 31, 2004
- THE VANCOUVER WORLD, June 20 and 22, 1914
- Information and photographs about the excursion of the fishing boats to Roberts Bank was provided by Harold Steves.

Shashin: Japanese Canadian Studio Photography to 1942

An exhibition of 80 photographs is planned to open at the Royal British Columbia Museum, in Victoria, in late November (date to be announced), and installed there for
of his life are not known) and by Mr. 
Morishita, and Susan Sirovyak for 
coordinating the tours. Thanks to Judy 
Inoyue for leading the tour 
orientation, to Dainen Ide, Elmer Morishita, and Susan Siroyyk for 
their support and advice, and to 
museum assistant Nagisa Shimizu for 
coordinating the tours.

Who were these 
photographers? Were they artists, 
satisfying their creative urges, or 
tradespersons dictated by economic 
necessity and client requirements? 
And who are the subjects of the 
photographs? What are their motives 
in having their pictures taken? What 
were their conditions? What is the 
function of the photographs? And 
how do we, in the 21st century view 
them?

Materials produced out of 
research for this exhibition and 
publication will remain in the archives 
of the Japanese Canadian National 
Museum so that continued study by 
students and scholars may be 
encouraged. ✡

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Japanese Canadian National Museum Report, Fall 2004 by Tim Savage

The Museum has had an 
active summer, with many visitors to 
the gallery and research centre 
and new donations of archives and 
artifacts. JCNM participated in 
several special events, including 
the Powell Street Festival on July 31st and 
August 1st, where the museum 
presented a booth in the Buddhist 
Church. Thanks for making the booth 
a success to our volunteers, Patrick 
Anderson, Grace Hama, Joyce & 
Roger Kamikura, Marie Katsuno, 
Seishi Matsuno, Elmer, Sofi, and 
Kenji Morishita, Shoji Nishihata, Saki 
Nishimura, Nichola Ogiwara, Ray 
Ota, Douglas Shimizu, and Mickey 
Tanaka. Thanks to our summer 
student Carlo Acuna for coordinating.

JCNM again presented the popular 
walking tours of the Powell Street 
neighbourhood in English and 
Japanese for the festival. Thanks for 
their much appreciated tours to 
guides, Patrick Anderson, Ed 
Arinobu, Sofi and Elmer Morishita, 
and Douglas Shimizu. Thanks to Judy 
Inoyue for leading the tour 
orientation, to Dainen Ide, Elmer Morishita, and Susan Siroyyk for 
their support and advice, and to 
museum assistant Nagisa Shimizu for 
coordinating the tours.

The JCNM also contributed 
a display, “Jiro’s Craft: the tools of a 
carpenter” on Jiro Kamiya, for the 
Burnaby Village Museum’s 
Multicultural Festival that same 
weekend. Jiro Kamiya was present 
on August 2nd to talk about the o-furo, 
the traditional bathhouse he built 
there for the 1977 Japanese Canadian 
Centennial. In Steveston on August 
21st and 22nd for the first annual 
Maritime Festival hosted by Britannia 
Heritage Shipyard, the JCNM 
contributed the exhibition “Unearthed 
From the Silence.”

At the Museum gallery in the 
National Nikkei Heritage Centre, the 
exhibition “Reshaping Memory, 
Owning History: Through the Lens 
of Japanese Canadian Redress” has 
returned after its successful cross- 
Canada tour in 2002-2004. A 
reception to welcome back the 
exhibition will be held Thursday, 
September 9th at 7 PM. 

Work continues on two 
major travelling exhibitions, curated 
by Grace Eiko Thomson, “Leveling 
the Playing Field: Legacy of the Asahi 
Baseball Team,” which is scheduled to open at JCNM in spring 2005, and 
“Shashin: Japanese Canadian Studio 
Photography to 1942,” which will 
open at the Royal British Columbia 

For the 2004 Nikkei Week 
event at the National Nikkei Heritage 
Centre, JCNM will present the first 
of the fall season’s Speakers Series 
on Tuesday, September 21st at 7 PM. 
“After the Turmoil,” a panel chaired by Dr. Midge Ayukawa examines the 
post-war experience of the Nikkei 
communities in Canada. Panelists 
include Tatsuo Kage, Dr. Patricia 
Roy, and Dr. Yuko Shibata.

Thanks to all our Acquisitions 
Committee members for their 
generous efforts to review and 
encourage new donations of artifacts 
and archives to the museum. A 
special thanks to Shirley Omatsu, 
whose name was inadvertently not 
listed with the other members in our 
last newsletter. ✡
**Board of Directors, NNMHC, 2004-2005**

The Annual General Meeting included elections for the Board of Directors for the coming year. The members of the Board are Robert Banno, Donald Bell, Robert Bessler, Ruth Coles (Vice-Pres.), Stan Fukawa (Past Pres. - JCNM), Mitsuo Hayashi (Past Pres.- NNHCS), Gordon Kadota, Frank Kamiya (Vice-Pres.), Albert Kokuruyo (Treasurer), David Masuhara, Art Miki, Elmer Morishita, Craig Ngai Natsuhara (Secretary), Robert Nimi, Linda Ohama*, George Oikawa, Dennis Shikaze, Henry Shimizu, Fred Yada (Pres.), Sam Yamamoto.

*Note – Ms. Ohama was appointed to fill a vacant seat after the election on May 30th, 2004.*

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**Nikkei Week 2004 Schedule Announced**

**Sept. 12 – 1-6 pm – Exhibition and craft demonstration of Yamanaka Lacquerware.** 20 craftpeople will bring over 200 pieces of Yamanaka lacquerware and give demonstrations of traditional lathing and lacquering techniques which go back over 4 centuries.

**Sept. 15 – Symposium on the Gap between Post-War Japanese Immigrants and Nisei/Sansei, presented by the Greater Vancouver Japanese Immigrants Association (Ijusha no Kai).** Continuing from last year’s presentations, the goal is to seek ways to reduce the gap. Tatsuo Kage is the organizer/moderator. Large Activity Room, 7 pm, Nikkei Centre.

**Sept. 16 – Aiko Saita Record Concerts at 2 pm (in Japanese) and 7 pm, presented by Mr. K. Kishibe from Toronto.** The concerts marking 50 years since this Canadian Nisei’s untimely death at age 45, will include Japanese songs, English and Russian folk songs, pop songs of the period and classical songs. Trained at the Royal Conservatory in Toronto and in Italy, she had a program on CJOR and went on to Japan where she became a well known operatic voice. Harry Aoki, whose mother first taught Miss Saita how to read music in Cumberland, B.C., will introduce Mr. Kishibe. Admission by donation. Large Activity Room, Nikkei Centre.

**Sept. 17 – Katari Taiko’s 25th Anniversary Reunion Concert has invited its alumni to come back to celebrate a quarter century of drumming. The oldest *taiko* group in Canada has helped spawn a number of other *taiko* groups across the country. Tickets will be available at the front desk of the Nikkei Centre and from Katari Taiko for the 8 pm concert at the Events Hall, Nikkei Centre.

**Sept. 18 – A tribute to Nikkei Farm Communities, Berry Pickers and other Harvest Workers will be the theme for this year’s Celebration Dinner.** An exhibit will be mounted from the photos and anecdotes to Mas Fukawa, 2962 Coventry Place, Burnaby, BC V5A 3P8. (They will be scanned and returned.) Reunions for pickers and farm communities are encouraged. Lively entertainment, including a Return by the King. Dinner Tickets are $50 (Cash or cheque), available from the front desk at Nikkei Centre and Nikkei Week Committee. Cocktails 5:30, Dinner 6:30.

**Sept. 21 – JCN National Museum Speaker Series presents a Nikkei history panel, “After the Turmoil” featuring Dr. Patricia Roy on the re-opening of Japanese immigration to Canada after 1945, Dr. Yuko Shibata on the relations among the different generations of Nikkei women, and Tatsuo Kage on the decisions made by exiled Canadian Nikkei on whether to return to Canada or to remain in Japan. Dr. Midge Ayukawa, well-known as the foremost authority on Japanese Canadian history, will chair the panel. Large Activity Room, 7 pm. Nikkei Centre.

**Sept. 22 – Nikkei Heritage Day – Forums on Current Topics TBA.**


**Oct. 1 – 2** Inspired by Expo ’86, Nikkei Place is hosting a fun-filled cultural immersion into Japan. Participants can try a hand at various cultural stations – *sumie, kami ningsyo, karate, kimono, kitsuke, shigin, shodo* and much more. Purchase a passport book in advance and get a meal voucher and collect stamps. Check the Nikkei Place website at [www.nikkeiplace.org](http://www.nikkeiplace.org) for more information. Passports are $15 for adults, $10 for age From 5 pm on Oct. 1 and from 11 am on Oct. 2.

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**Things Japanese Sale by Frank Kamiya**

On May 15 over 500 people visited the NNMHC Auxiliary’s first Things Japanese Sale looking for treasures that were donated by over 75 community members. Unique items such as kimonos, yukatas, lacquer ware, Japanese dolls and various other Japanese items were quickly sold to the anxious bargain hunters. The over 75 volunteers helped with the sale and the auxiliary also served a delicious lunchen plate of *teriyaki* chicken, *chirashi sushi* and their ever popular *manju*. We had 7 community vendors who rented tables and they sold *bonsai* plants and various Japanese items. Four commercial vendors also rented space to sell or promote their products. We thank the many community donors, volunteers and the many visitors for supporting this fundraising event. The proceeds will go towards the construction of a commercial type community kitchen which we hope to start very shortly. With the overwhelming success of this event we hope to make next year’s event even better, so please collect “Things Japanese” and consider donating them to the NNMHC Auxiliary who fundraise for various NNMHC projects.
The list of new and renewing members in the summer issue was a repeat of the list given in the spring issue. This list includes new and renewing members of the National Nikkei Museum and Heritage Centre that subscribed from February 6, 2004 to July 27, 2004.

Mr. & Mrs. Robert & Kazue K. Abe
Mrs. Yoshimi Abe
Ms. C Donna Adams
Mr. & Mrs. Tats Aoki
Mr. & Mrs. Ken Ezaki
Mr. Shigeyoshi Ebata
Mr. & Mrs. John & Karol Dubitz
Mrs. Anne Dore
Mr. Frank A. Baba
Mr. & Mrs. John & Carol Dubitz
Mr. & Mrs. Tsutsui & Aki Akita
Mr. & Mrs. Misao Higuchi
Mr. & Mrs. Esther S. Freeman
Mr. & Mrs. Robert & Doreen Friesen
Sister Catherine Fujisawa
Ms. Kyomi Fujisawa
Ms. Margaret Fujisawa
Mrs. Kay Fujishima
Mr. & Mrs. Stanley & Masako Fukawa
Mr. & Mrs. Frank Fukui
Mr. & Mrs. James & Molly Fukui
Mr. & Mrs. Makoto Fukui
Mr. & Mrs. Edwin & Lyndsay Fukushima
Mr. & Mrs. George & Akiko Fukuoka
Mr. & Mrs. Don & Satoko Bell
Mr. Robert Banno & Ms. Cathy Makihara
Mr. Frank A. Baba
Dr. Michiko Ayukawa
Mr. & Mrs. Mitsuyoshi & Keiko Araki
Mr. & Mrs. Tats Aoki
Mr. Hideo Akune
Ms. C Donna Adams
Mr. & Mrs. Yoshimaru Abe
Mr. & Mrs. Robert & Kazue K. Abe
Mr. & Mrs. Bill & Keiko Yamaura
Mrs. Marcia Masako Yoshida
Mr. & Mrs. Larry M. Okada
Dr. Mona G. Oikawa
Mrs. Joyce Oikawa
Mr. & Mrs. George & Gene Oikawa
Mr. & Mrs. Yujihide & Kazuko Ogasawara
Mrs. Ginko Ochiai
Ms. Michiko M. Obara
Mr. Robert Nomura
Ms. Alisa Noda
Mrs. Shigeko Nishimura
Ms. Gabrielle Nishiguchi
Mr. & Mrs. Peter & Aster Nimi
Ms. Linda H. Nasu
Ms. Seiko Nakazawa
Mr. & Mrs. Ted & Yukiko Nakashima
Mr. & Mrs. Kaz & Mary Nakamoto
Mr. & Mrs. Masaru Tanaka
Mr. Kazuo B. Tanaka
Mr. & Mrs. Minoru & Miyoji Nakamura
Mr. & Mrs. Sigeo & Tokiko Nagakawa
Mr. & Mrs. Mio Shimizu
Mr. & Mrs. Tommy T. Shimizu
Ms. Katherine Shimizu
Mrs. Mio Shimizu
Ms. Gail Shimoda
Mr. & Mrs. Shino & Shigeki Nakamura
Mrs. Yoshiko Shiro
Ms. Gail Shimoda
Mr. & Mrs. Tats & Mariko Yamamoto
Mr. Robert K. Yamamoto
Mr. & Mrs. Sam & June Yamamoto
Mr. Harold Yamamoto
Mr. & Mrs. Ray & Michiko Ota
Mrs. Yoshiko Ota
Ms. Diane Kadota
Mr. & Mrs. Akira & Miki Oyo
Mrs. Tatsuo Kage
Mrs. Matsuko Kamouchi
Mr. & Mrs. Roger & Joyce Kamikura
Mrs. Walton & Jean Kamimura
Mr. & Mrs. Alfre & Rossie Kimikatahara
Mr. & Mrs. Yosh & Gail Kariutsumaru
Mrs. Masaki Kawahara
Mr. & Mrs. Ger & June Kawaguchi
Masanobu Kawahara
Miss Amy E. Kawamoto
Mr. & Mrs. Mano & Myako Kawamoto
Mr. & Mrs. Keji & Barbara Kawase
Mr. & Mrs. Kazuo & Mitsuko Kawashima
Mr. & Mrs. To & Reiko Kazuraya
Mr. & Mrs. John & Jean Kitagawa
Mr. Gordon Kobayashi
Mr. & Mrs. Masaki & Reiko Kodama
Mr. & Mrs. Jim Kojima
Dr. May Komiyama
Mrs. Kay Komori
Ms. Amy Emi Koyanagi
Mr. & Mrs. Teruo & Kazuko Koyanagi
Mrs. Yoshiko Koyanagi
Mrs. Kazue Kojima
Yoko Kusano
Mr. & Mrs. Tom & Hydli Kusumoto
Mr. & Mrs. Shinya & Mieko Kusahara
Mr. & Mrs. Tom & Coo Kuhara
Mr. & Mrs. Bernie & Ruby Lofstrand
Mr. & Mrs. Edward & Margaret Lyons
Mr. & Mrs. Mamoru & Peggy Maddoroko
David Martin & Ms. Mizue Mori
Mr. David Masahara & Ms. Beverly West
Sharon Masui & Gwilym Smith
Josie Matsuba
Mr. & Mrs. Yuji & Mary Matsuba
Mr. & Mrs. Tsutomo & Nobuko Matsumoto
Mr. & Mrs. Yoshitaki & Miyoko Matsumoto
Ms. Janice Matsunaga
Mr. & Mrs. Hisao & Mariko Matsuzaka
Mr. & Mrs. Mitsuyoshi & Lily Matsushita
Mr. Roy Miki
Mr. & Mrs. David & Kiyoami Minamata
Mr. & Mrs. Kaoru & Akio Minato
Mrs. Ritz Misumi
Ms. Frances Miyoko Miyashita
Mr. & Mrs. Tak & Shizuko Miyazaki
Mr. & Mrs. Davide & Rose Mohouen
Mr. & Mrs. Kazuko & Toshiro Mori
Mr. & Mrs. Masanobu & Shoko Morimura
Lillian S. Morishita
Mr. & Mrs. Steve & Shirley Morishita
Mr. & Mrs. Les & Phyllis Murata
Mr. & Mrs. Masato & Shigeki Nagasaka
Mr. & Mrs. Tom & Nao Nagasaka
Mr. & Mrs. Toshio & Kazuko Nagumo
Ms. Fumie Nagakawa
Mr. & Mrs. Tad & Tatsu Nagakawa
Mr. & Mrs. Kaz & Maky Nakamoto
Mr. & Mrs. Ted & Yukiko Nakashima
Ms. Seiko Nakai
Ms. Linda H. Nasu
Mr. & Mrs. Craig & Sharon Ngai-Natsuhara
Mr. & Mrs. Peter & Aster Nimi
Mr. Ron Nishi
Ms. Gabrielle Nishiguchi
Mr. Ron Nishimura
Ms. Sakuya Nishimura
Mrs. Shigeo Nishimoto
Dr. & Mrs. Nori Nishio
Ms. Aline Noda
Mr. Robert Nonura
Ms. Michiko M. Obura
Ms. Gisuko Ochiai
Mr. & Mrs. Yukihide & Kazuko Ogawasawa
Mr. & Mrs. Yoshio & Kazuko Ogura
Mrs. Mary Ohara
Ms. Naoko Ohkohchi
Mr. & Mrs. George & Gene Okawa
Ms. Joyce Okawa
Dr. Donna G. Okawa
Mr. Larry M. Okada
Ms. Ruby Okano
Mr. & Mrs. Hiroshi & Sachiko Okazaki
Mr. Kenji Okada
Mrs. Yoshie Omae
Mr. & Mrs. Ray & Michiko Ota
Mr. & Mrs. Akira & Miki Oyo
Mrs. Toshiko Quan
Mrs. Aileen Randall
Ms. Linda Reid
Mr. & Mrs. Yoshukichi & Masako Sakae
Mrs. Akemi Sakiyama
Miss Joyce Sakai
Mr. & Mrs. Arnold & Satomi Saper
Mrs. Virginia Sato
Mrs. & Ms. Mary A. & Marilyn S. Seki
Mrs. Ana T. Shih
Mrs. Utaye Shimasaki
Mr. & Mrs. Goto & Emiko Shimizu
Ms. Katherine Shimizu
Mrs. Mio Shimizu
Ms. Gail Shimoda
Mr. & Mrs. Shino & Shigeki Nakamura
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Mr. & Mrs. Wataru & Barbara Shishido
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Ms. Leslie G. Udenda
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Ms. Kanzo Uyeno
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Mrs. Mitsu Yosaki
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