



Nikkei Images

National Nikkei Museum and Heritage Centre Newsletter ISSN#1203-9017 Autumn 2004, Vol. 9, No. 3

Princess Takamado Visits Steveston and the Nikkei Centre

by Stan Fukawa



Her Imperial Highness Princess Takamado flanked by Richmond Mayor Malcolm Brodie and Attorney-General Geoff Plant at the Japanese Fishermen's Memorial. (Stan Fukawa photo, 2004)

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

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,

Continued on page 2

Contents

Princess Takamado Visits Steveston and the Nikkei Centre	1
Duck Decoys: From Utilitarian Object to Art Form	2
The Shimizu Family Story. Part II	8
Visit of the ASAMA and AZUMA to Vancouver	14
<i>Shashin</i> : Japanese Canadian Studio Photography to 1942	17
Japanese Canadian National Museum Report	18
Board of Directors, NNMHC, 2004-2005	19
Nikkei Week 2004 Schedule Announced	19
Things Japanese Sale	19

Announcements

Nikkei Week
Sep. 15 - Oct. 2, 2004
Nikkei Place

Remembrance Day Memorial
Nov. 11, 2004
JC War Monument, Stanley Park, Vancouver

Shashin: JC Studio Photography Exhibition
Nov., 2004
Royal BC Museum, Victoria

Asahi Baseball Team Exhibition
Feb., 2005
Nikkei Place

JCNM Lecture Series

"After the Turmoil"
T. Kage, Dr. P. Roy, Dr. Y. Shibata
Sep. 21, 2004, 7:00 pm
Nikkei Place

"History of Japanese Language Schools"
Dr. H. Noro, H. Steves
Oct., 2004, 7:00 pm
Nikkei Place

Nikkei Images is published by
the National Nikkei Museum
and Heritage Centre Society

Editorial Committee:
Stanley Fukawa, Grace Hama,
Jim Hasegawa, Frank Kamiya,
Mitsuo Yesaki, Carl Yokota

Subscription to **Nikkei Images**
is free with your yearly
membership to NNMHCS:

Family \$25
Individual \$20
Senior/Student \$15
Senior Couple \$20
Non-profit Association \$50
Corporate \$100
\$1 per copy for non-members

NIKKEI PLACE
6688 Southoaks Crescent,
Burnaby, B.C., V5E 4M7
Canada
tel: (604) 777-7000
fax: (604) 777-7001
jcnm@nikkeiplace.org
www.jcnm.ca

Toronto, Kingston, Ottawa, Montreal and Charlottetown. She received two honorary doctorates – at the University of Alberta where she opened the Centre for Japanese Studies, and at the University of Prince Edward Island. While on PEI, she attended the opening night of a new season for the musical, "Anne of Green Gables." At Kingston, she launched an exhibit honouring her late husband, who studied at Queens' University.

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.³ 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.²

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.⁴ 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 geese, 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.²

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.



Schematic drawings from a children's book showing how to fold bulrush leaves into toy decoys.³

Harold Steves Sr. made decoys from newspapers folded according to a Native design when snow geese appeared on Sturgeon Bank.³ 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.⁵ 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

Continued on page 4

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.⁵

Minor infractions of hunting regulations were commonplace. Ihei Hirata and Mitsuru 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.⁶

Otokichi Murakami, Rokosuke 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 delouse the feathers and stuffed into pillows.⁷

Rokosuke 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.⁸

Rokosuke 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."² 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, Rokosuke 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."²

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 slink 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."*⁹

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

Jinshiro Yesaki sponsored wife, Yuki, and son, Miyakichi, to join



Miyakichi Yesaki with Stevens double-barrel shotgun and trophies of the hunt. (Yesaki Family photo, 1937)

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.

Miyakichi Yesaki posing in punt with rig of decoys set along Dyke Road between Hong Wo General Store and the Great West Cannery. (Yesaki Family photo, 1937)



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 Stevens 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 marinate 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

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. Miyakichi quit hunting in about 1952 and retired in 1977 after 63 years of commercial fishing.

Tad Yesaki worked at various jobs in the fishing industry, after returning to the coast. In 1954, he started working as a carpenter in Yamanaka Boat Works during the off-fishing season. He fished from various skiffs during the summers until 1960, when he built the **WILD WEST TOO**, a 27-foot V-bottom gillnetter. Tad married Mae Yoshida in 1961 and they have 3 children, 2 daughters and a son. Tad replaced the 27-footer with the second **WILD WEST TOO**, a 35-foot, V-bottom gillnetter in 1967. He continued fishing during the summer and working at the boat works during the off-season. He left the boat works in about 1987 and sold his gillnetter and essentially quit commercial

fishing in 1995.

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.² 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.¹ 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 teal female donated by Tad Yesaki for the Japanese Fishermen's Committee banquet in November 2002. (Tad Yesaki photo, 2002)





Tad Yesaki with mallard duck and awards at the San Diego woodcarving show. (Tad Yesaki photo, 2004)

now much sought after by collectors. Decoys in good condition carved by Percy Bicknell currently sell for about \$1,500.¹⁰ 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 Crosswell. A wood duck drake carved in 1904 by Thomas Chambers of Sarnia, Ontario was expected to fetch \$250,000 at an auction in April 2004.¹¹

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.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 2001.¹³ 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

- ¹Kangas, Linda and Gene. *Collector's Guide to Decoys*. Wallace-Homestead, Radnor, Pennsylvania. 1992
- ²Fleming, Patricia and Thomas Carpenter. *Traditions in Wood: A History of Wildlife Decoys in Canada*. Camden House Publishing, Camden East, ON. 1987
- ³Harold Steves, per. com.
- ⁴NIKKEI IMAGES, Vol. 4, No.1, p. 1. 1999
- ⁵Larry Maekawa, per. com.
- ⁶Haruo Hirata, per. com.
- ⁷George Murakami, per. com.
- ⁸Nakayama, Gordon G. *Issei: Stories of Japanese Canadian Pioneers*. NC Press Ltd., Toronto, ON. 1984
- ⁹Hutcherson, E.W. *Looking Back at a Town Called Ladner*. Trafford Publishing, Victoria, BC. 2002
- ¹⁰Tad Hayashi, per. com.
- ¹¹THE VANCOUVER SUN, 23-04-2004, p. A5
- ¹²Hart, Cathy. *Brant Festival*. Competition 2000, Wildfowl Carving Magazine, Lemoyne, PA. 2001
- ¹³anonymous. "Fancy stuff" keeps BC carver busy for DU. Flyway, Pacific Region, Conservator, Vol. 22, No. 2, 2001 ❀

The Shimizu Family Story. Part II:

Life and Times at Store and Fisgard Sts. by Tsutomu (Stum) Shimizu



Members of the Japanese Canadian community of Victoria gathered in front of the Osawa Hotel for an excursion to an unknown destination. (Toshio Uyede photo, ca. 1932)

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. Three 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

Continued on page 10



Photograph taken from the Esquimalt and Nanaimo Railway Passenger Terminal on Store St. From the left: Yon, Stum, Fumi and Osamu. (Tsutomu Shimizu photo, 1929)

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-foot 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

Continued on page 12



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)

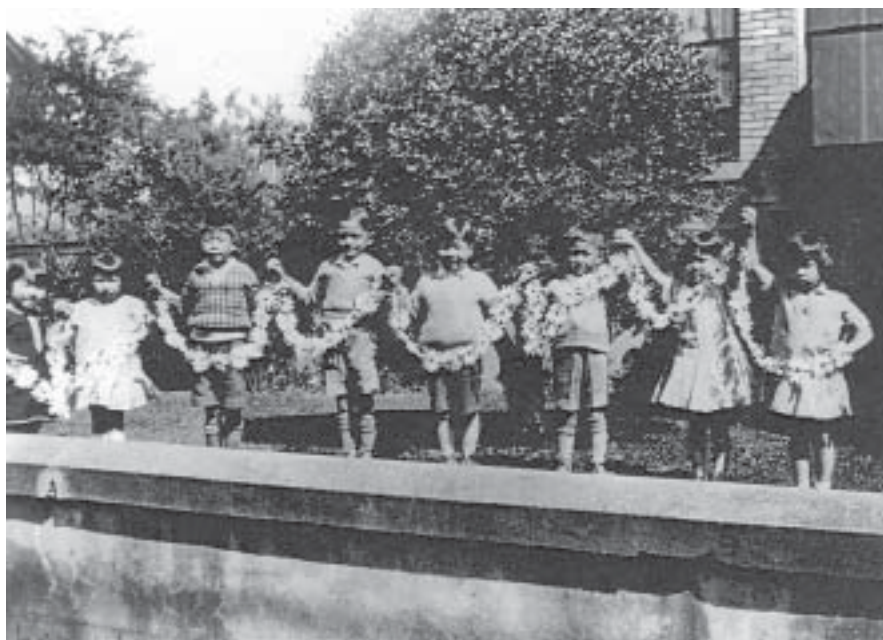
St., which spanned the Victoria City side of the harbour with the Esquimalt side, was an irresistible attraction for us. At low tide it was possible to clamber amongst the rocks below the bridge, turning them over and watching various sea-life, particularly small crabs scurrying to find other hiding 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



Students in front of the Oriental Home on Cormorant Street. Yon Shimizu is third from the right. (Tutomu Shimizu photo, 1928)

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 under water, but



Cast of Gilbert and Sullivan's *Mikado*, in which the three Shimizu sisters participated. Fumi (second from right in front), Hide (third from right in front), and Shizue (second from right in back). Photograph taken at the Gorge Tea Gardens. (Tutomu Shimizu photo, 1928)

would 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

Continued on page 14

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



Fishing boats around the Japanese Naval Training Ships, ASAMA and AZUMA, anchored on Roberts Bank off the Fraser River. (JCNM photo, 1914)

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. Horii), 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



A large packer boat adorned with bunting and flags enroute to welcome the Japanese training ships. Buildings in the background are most probably the Harlock and Albion Canneries. (Steves Family photo, 1914)

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 the 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
- Kosaburo Shimizu's Diary. Entries for June 19-22, 1914 provided by Grace Arai.
- 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

by Grace Eiko Thomson

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

Continued on page 18

a period of three months. It is then expected to travel to host museum and cultural centres across Canada, beginning in the spring of 2005. A publication for distribution will also accompany the exhibition.

The exhibition aims to recognize the first photographers of Japanese ancestry who operated studios from the turn of the century to 1942. The earliest extant photograph dates to the 1890s, taken by the artist, Mr. Paul Louis (Tsunenojo) Okamura, who operated a photography studio in New Westminster until his death in 1937. The Senjiro Hayashi studio in Cumberland, opened in about 1913, succeeded by Mr. Kitamura (details of his life are not known) and by Mr.

Tokitaro Matsubuchi, and closed in the early '30s likely due to the Great Depression. It is known that Mr. Hayashi apprenticed with Mr. Shuzo Fujiwara of the Fujiwara Photo Studio, already existing in Vancouver before that date. In Vancouver, there were several studios operating until 1942, serving the Japanese Canadian communities, including the studios of Shokichi Akatsuka, Yataro Arikado, Columbia (M. Toyama) Studio, Main (Gujji Naskamachi) Studio, Empress (J. Shingo Murakami) Studio, F.S. Fujiwara Photo Studio, and Jo Seko. While the photographers were of Japanese ancestry, the photographed subjects are multicultural, of ethnic and class backgrounds, relating to the communities the studios served.

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 these 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. ❀

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 Daien Ide, Elmer Morishita, and Susan Sirovyak 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 Museum in Victoria in late fall 2004.

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 Kokuryo (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. ❀

Nikkei Week 2004 Schedule Announced

Sept. 12 – 1-6 pm – Exhibition and craft demonstration of Yamanaka Lacquerware. 20 craftspeople 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 stories submitted in advance of the dinner. Send in your pictures 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 – JC 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.

Sept. 23 – 7 pm – Two films: "Children of the Camps" – on the internment experience of 6 Japanese American children, and "Living Histories: out of sight, out of mind" on the internment. Camp experience of 4 Japanese Canadians. GVJCCA Human Rights Committee.

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 ningyo*, *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 for more information. Passports are \$15 for adults, \$10 for age From 5 pm on Oct. 1 and from 11 am on Oct. 2). ❀

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

luncheon 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
 Mr. & Mrs. Yoshimaru Abe
 Ms. C Donna Adams
 Mr. Hideo Akune
 Mrs. Shizuka Akune
 Mrs. Sharon Andrews
 Mr. & Mrs. Tats Aoki
 Mr. & Mrs. Mitsuyoshi & Keiko Araki
 Mr. & Mrs. Yoshiharu & Fumiko Aura
 Dr. Michiko Ayukawa
 Mr. Frank A. Baba
 Mr. Kohei Baba
 Mr. Robert Banno & Ms. Cathy Makihara
 Mrs. Martha Banno
 Mr. & Mrs. Don & Satoko Bell
 Calgary Kotobuki Society
 Mr. & Mrs. Katsuji & Kuniko Chiba
 Mrs. Sumika Child
 Mr. & Mrs. Michael & Ruth Coles
 Mr. Christian Cowley & Elaine Yamamoto
 Mr. & Mrs. Shoichi & Ayako Deguchi
 LA Dinsmore
 Mrs. Anne Dore
 Mr. & Mrs. John & Karol Dubitz
 Mr. Shigeyoshi Ebata
 Mr. Dennis Y. Enomoto
 Dr. & Mrs. Bruce & Vivian Ettinger
 Mr. & Mrs. Ken Ezaki
 Mr. & Mrs. Malcolm & Keiko Fitz-Earle
 Mrs. Esther S. Freeman
 Mr. & Mrs. Robert & Doreen Friesen
 Sister Catherine Fujisawa
 Mrs. Kyomi Fujisawa
 Ms. Margaret Fujisawa
 Mrs. Kay Fujishima
 Mrs. Fumiko Fujiwara
 Mr. & Mrs. Stanley & Masako Fukawa
 Mr. & Mrs. Frank Fukui
 Mr. & Mrs. James & Molly Fukui
 Mr. & Mrs. Makoto Fukui
 Dr. & Mrs. Edwin & Lyndsay Fukushima
 Ms. Andrea Geiger-Adams
 Mr. & Mrs. Arthur Gorai
 Ms. Hiromi Goto
 Ms. Tomoko Goto
 Ms. Kiyoko Hamada
 Mr. & Mrs. Roy & Kikuyo Hamade
 Mr. & Mrs. Shoji Hamagami
 Mr. & Mrs. Roy & Audrey Hamaguchi
 Mr. & Mrs. Arthur S. Hara, O.C.
 Mr. Thomas H. Hara
 Mr. & Mrs. Kazuji & Chieko Haraguchi
 Mrs. M. Grace Harling
 Ms. Jennifer Hashimoto
 Mr. Yoshiharu Hashimoto
 Mr. William T. Hashizume
 Mr. & Mrs. Mas Hatanaka
 Mr. Rodney Y. Hatanaka
 Mrs. Minnie Hattori
 Mr. & Mrs. Motoharu & Sayo Hattori
 Mr. & Mrs. Mickey & Betty Hayashi
 Mr. & Mrs. Mitsuo & Emmie Hayashi
 Mrs. Amy Hayashida
 Mrs. Susan Hidaka
 Mr. & Mrs. Showney & Jean Higashi
 Ms. Misao Higuchi
 Mrs. Fukiko Hinatsu
 Mr. & Mrs. Shigeru & Akemi Hirai
 Mr. & Mrs. Toshio Hirai
 Mr. & Mrs. Masami & Chiyoko Hirano
 Mr. & Mrs. Hap & Diane Hirata
 Mr. Jack Hirose
 Mr. & Mrs. Thomas T. Hirose
 Mr. & Mrs. Ted & Nancy Hirota
 Mr. & Mrs. Isamu & Masako Hori
 Mr. & Mrs. Mikio & Midori Hori
 Mr. & Mrs. Mitsuru & Jean Hori
 Mr. Yoshio Hyodo
 Mr. & Mrs. Naotaka & Noriko Ide
 Prof Masako Iino
 Ms. Sanaye Ikari
 Mr. & Mrs. Haruo & Lily Ikeda
 Reverend Katsumi Imayoshi
 Dr. & Mrs. Tatsuo Imori
 Mr. & Mrs. Masayasu & Masako Inoue
 Mrs. Chiyoko Inouye
 Mr. & Mrs. Roy & Betty Inouye
 Mr. & Mrs. Yoshitomi & Kimiyo Inouye
 Mrs. May H. Ishikawa
 Mr. & Mrs. Klark Ito
 Ms. Sumi Iwamoto
 Mr. Tak Iwata
 Mr. & Mrs. Richard & June Kadonaga
 Ms. Diane Kadota
 Mr. Tatsuo Kage
 Ms. Lily Y. Kamachi
 Mrs. Sumiko Kamachi
 Mr. & Mrs. Shizuo Kamezawa
 Mr. & Mrs. Roger & Joyce Kamikura
 Mr. & Mrs. Walter & Jean Kamimura
 Mr. & Mrs. Alfie & Rosie Kamitakahara
 Mr. & Mrs. Yosh & Gail Kariatsumari
 Mr. Masaaki Kawabata
 Mr. & Mrs. George & June Kawaguchi
 Mr. Masanobu Kawahira
 Miss Amy E. Kawamoto
 Mr. & Mrs. Makoto & Mary Kawamoto
 Mr. & Mrs. Keiji & Barbara Kawase
 Mr. & Mrs. Kazuo & Mitsuko Kawashima
 Mr. & Mrs. Richard & Keiko Kazuta
 Mr. & Mrs. John & Jean Kitagawa
 Mr. Gordon Kobayashi
 Mr. & Mrs. Masaoki & Reiko Kodama
 Mr. & Mrs. Jim Kojima
 Dr. May Komiya
 Mrs. Kay Komori
 Ms. Amy Emiko Koyanagi
 Mr. & Mrs. Teruo & Kazuko Koyanagi
 Mrs. Yoshiko Koyanagi
 Mrs. Kazue Kozaka
 Ms. Yoko Kusano
 Mr. & Mrs. Tom & Hydri Kusumoto
 Mr. & Mrs. Seiya & Moko Kuwabara
 Mr. & Mrs. Tom & Ceo Kuwahara
 Mr. & Mrs. Bernie & Ruby Lofstrand
 Mr. & Mrs. Edward & Margaret Lyons
 Mr. & Mrs. Mamoru & Peggy Madokoro
 Mr. David Martin & Ms. Mizue Mori
 Mr. David Masuhara & Ms. Beverly West
 Sharon Masui & Gwilym Smith
 Ms. Josie Matsuba
 Mr. & Mrs. Yuki & Mary Matsuba
 Mr. & Mrs. Tsutomu & Nobuko Matsumoto
 Mr. & Mrs. Yoshiaki & Miyoko Matsumoto
 Ms. Janice Matsumura
 Mr. & Mrs. Hisao & Mariko Matsuoka
 Mr. & Mrs. Mitsuyoshi & Lily Matsushita
 Mr. & Mrs. Don & Connie Mayede
 Mrs. Kay McBride
 Mr. & Mrs. Arthur & Keiko Miki
 Mr. Roy Miki
 Mr. & Mrs. David & Kiyomi Minamata
 Mr. & Mrs. Kaoru & Aki Minato
 Mrs. Ritiz Misumi
 Mrs. Frances Miyoko Miyashita
 Mr. & Mrs. Tak & Shizuko Miyazaki
 Mr. & Mrs. Don & Rose Mohoruk
 Mr. & Mrs. Kazuhiko & Toshiko Mori
 Mr. & Mrs. Masanao & Shoko Morimura
 Lillian S. Morishita
 Mr. & Mrs. Steve & Shirley Morishita
 Mr. & Mrs. Les & Phyllis Murata
 Mr. & Mrs. Masuo & Shigeo Nagasaka
 Mr. & Mrs. Toshio & Kazuko Nagumo
 Ms. Fumie Nakagawa
 Mr. & Mrs. Toshio & Tsuyako Nakagawa
 Mr. & Mrs. Kaz & Mary Nakamoto
 Mr. & Mrs. Ted & Yukiko Nakashima
 Ms. Seiko Nakazawa
 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. Shigeko Nishimura
 Dr. & Mrs. Nori Nishio
 Ms. Alisa Noda
 Mr. Robert Nomura
 Ms. Michiko M. Obara
 Mrs. Ginko Ochiai
 Mr. & Mrs. Yukihide & Kazuko Ogasawara
 Mr. & Mrs. Yoshio & Kazuko Ogura
 Mrs. Mary Ohara
 Ms. Naoko Ohkohchi
 Mr. & Mrs. George & Gene Oikawa
 Mrs. Joyce Oikawa
 Dr. Mona G. Oikawa
 Mr. Larry M. Okada
 Ms. Ruby Okano
 Mr. & Mrs. Hiroshi & Sachiko Okazaki
 Mr. Kenji Okuda
 Mrs. Yoshie Omura
 Mr. & Mrs. Ray & Michiko Ota
 Mr. & Mrs. Akira & Mikiko Oye
 Mrs. Toshiko Quan
 Mrs. Aileen Randall
 Mrs. Linda Reid
 Mr. & Mrs. Yoshiyuki & Masako Sakaue
 Mrs. Akemi Sakiyama
 Miss Joyce Sakon
 Mr. & Mrs. Arnold & Satomi Saper
 Mrs. Virginia Sato
 Mrs. & Ms. Mary A. & Marilyn S. Seki
 Mrs. Eva T. Shihō
 Mrs. Utaye Shimasaki
 Mr. & Mrs. George & Emiko Shimizu
 Ms. Katherine Shimizu
 Mrs. Mio Shimizu
 Mr. & Mrs. Tommy T. Shimizu
 Mr. Yoshio Shimizu
 Ms. Gail Shimoda
 Mr. Sam Shinde
 Mrs. Yoshiko Shirako
 Mr. & Mrs. Wataru & Barbara Shishido
 Mr. & Mrs. Darin & Susan M. Sirovyak
 Mr. Mike Sokugawa & Ms. Fumi Horii
 Mr. & Mrs. Roy Sokugawa
 Mrs. B. Masako Stillwell
 Mr. & Mrs. Kanji & Yuriko K. Suga
 Dr. & Mrs. George & Kuni Sugiyama
 Mr. & Mrs. James Sugiyama
 Mr. Ed Suguro
 Suki's Beauty Bazaar Ltd.
 Ms. Ann-Lee Switzer
 Mrs. Kay Tagami
 Mr. & Mrs. Tom & Avalon Tagami
 Mr. & Mrs. David & Kei Takahashi
 Mr. Koji Takahashi
 Mrs. Atsuko Takashima
 Mr. & Mrs. Mikio & Aiko Takeda
 Mr. Tatsuya Takeda
 Mrs. Tamie Takeshita
 Mr. & Mrs. Ryuta & Kanoko Takizawa
 Ms. Harumi Tamoto
 Mr. & Mrs. Akira & Isabel Tanaka
 Mr. Kazuo B. Tanaka
 Mr. & Mrs. Kinzie & Terry Tanaka
 Mr. & Mrs. Masaru Tanaka
 Mr. & Mrs. Minoru & Miyoshi Tanaka
 Mr. & Mrs. Mitsuru & Yuki Tanaka
 Mr. & Mrs. Shoji & Fusako Tanami
 Mr. & Mrs. Ryoji & Fusako Tanizawa
 Mr. Chuck H. Tasaka
 Mr. Mike Teraguchi
 Mr. & Mrs. Shigeharu & Florence Teranishi
 Mr. & Mrs. Willy & Evelyn Tobler
 Mr. & Mrs. George & Hiroko Tsuchiya
 Mr. & Mrs. Tomoaki & Yoshiko Tsuchiya
 Ms. Miwako Tsuda
 Mrs. Irene Tsuyuki
 Mr. & Mrs. Mark & June Tsuyuki
 Mr. & Mrs. Takuo & Motoko Uegaki
 Mr. & Mrs. Ken & Kaori Ujimoto
 Mr. & Mrs. Hirooki & Mieko Ushijima
 Ms. Leslie G. Uyeda
 Mrs. Aki Uyede
 Mr. & Mrs. Mutsumi Uyede
 Ms. Kuniko Uyeno
 Vancouver Japanese Gardeners Association
 Vancouver Shomonkai Aikido Association
 Mr. & Mrs. Henry & Yvonne Wakabayashi
 Mrs. Yoshiko Wakabayashi
 Mr. & Mrs. Lawrence & Pearl Williams
 Mr. & Mrs. Richard & Fumiko Woloshyn
 Mr. & Mrs. Fred & Linda Yada
 Mr. Shiro Yamaguchi
 Mr. Harold Yamamoto
 Mrs. Hisako Yamamoto
 Ms. June Yamamoto
 Mr. & Mrs. Sam & June Yamamoto
 Mr. & Mrs. Tats & Mariko Yamamoto
 Mr. Robert K. Yamaoka
 Mr. & Mrs. Shoji Yamauchi
 Mr. & Mrs. Yasuo & Mieko Yamauchi
 Mr. & Mrs. Bill & Keiko Yamaura
 Mr. Tom Y. Yamaura
 Mr. & Mrs. Mas & Kaori Yano
 Mr. Mitsuo Yesaki
 Mr. Carl Yokota
 Mrs. Marcia Masako Yoshida
 Mr. & Mrs. Kenji & Joan Yurugi