



Nikkei Images

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The 'River Garage' by Theodore T. Hirota

My father Hayao Hirota was born on January 25, 1910, in the small fishing village of Ladner, located on the left bank of the Fraser River in British Columbia just a few miles from where the river empties into the Gulf of Georgia. On the right bank of the lower arm of the Fraser River and right at the mouth of the river, another fishing village, Steveston, was home to 14 salmon fishing canneries in 1900.

At the time of my father's birth, a substantial hardware store catering to the fishing industry was already in existence at the corner of Moncton Street and Second Avenue in Steveston. The 'Walker Emporium' occupied Lots 17 and 18 on the northeast corner of the intersection, across the street from the Hepworth Block building (circa 1913), an imposing brick structure housing the post office. The bricks used in the construction of the Hepworth



The Walker Emporium hardware store catered to Steveston's fishing industry in the early 1900s. (Photo courtesy T. Hirota)

Block reputedly were ballast from the early sailing ships and were replaced by canned salmon on the return trip to Britain.

When a fire broke out at the Star Cannery's Chinese mess house on May 14, 1918, at

the foot of Third Avenue it spread eastward away from the Canadian Fishing Company's Gulf of Georgia Cannery and burned down the Star, Steveston, and Lighthouse Canneries as well as the London, Richmond, and Star Hotels before the fire was stopped at Number One Road. The walls of the Hepworth Block remained the only structure left stand-

ing on the entire south side of Moncton Street. All that was left along the waterfront after the fire were row upon rows of blackened pilings. Moncton Street, however,

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*The devastating aftermath of the 1918 Steveston fire.
(Photo courtesy T. Hirota)*

provided a fire break and the work of volunteer firemen and their equipment kept the buildings on the north side intact including the 'Walker Emporium'.

Following the stock market crash of 1929 and the subsequent economic depression, the 'Walker Emporium' experienced financial troubles and the property was taken over by the Corporation of the Township of Richmond in Brighthouse for unpaid taxes (Information provided by City Hall in Brighthouse). In a decision to minimize the loss of the family fish brokerage business, profits to grandfather and his drinking buddies at the Sockeye Hotel (now the Steveston Hotel) as well as providing self-employment during the quiet winter months, Hayao purchased the 'Walker Emporium' in September 1936 for the \$999 in taxes that were owed.

He leased the property to the Home Oil Distributors Ltd. for 10 years with a Home Oil option to renew for a further 10 years. He arranged a loan of \$1,500

from Home Oil and converted the corner of the hardware store into a gas station and garage with two underground gasoline tanks, two pumps and an air compressor. The loan was repaid (at the rate of 2 cents a gallon of gasoline sold) within two to three years. He renamed the establishment 'River Garage'. A photograph of the garage shows the two pumps facing Moncton Street with "RA-DIO" on the wall next to the car. Within the garage facilities Hayao placed a sign in the window indicating 'River Radio' and sold Phonola and DeForest Crosley brand radios. Hayao went into partnership with Taro Shimizu, a brother-in-law. Taro worked for 15 years repairing automobiles on Gore Avenue in Vancouver before setting up shop at River Garage. A reference to the opening of the garage was featured on page 1 of the MARPOLE-RICHMOND REVIEW on January 13, 1937. The purchase and conversion of the property was carried out by Hayao at age 26 with a 19 year-

20th Anniversary of Japanese Canadian Redress Settlement

Let's Celebrate Together

by Grace Eiko Thomson

On September 22, 2008, we celebrate the 20th anniversary of perhaps the most important date in the lives of Canadians of Japanese origin. For those of us who remember, and for all those whose lives have been changed, it is worth repeating that on this date, Art Miki, then President of the National Association of Japanese Canadians (NAJC), signed the Japanese Canadian Redress Agreement with Brian Mulroney, the Prime Minister of Canada, in Parliament. It was an auspicious moment that brought overwhelming joy and relief to each Japanese Canadian who had, personally or through parents, experienced the devastating effects of racialization, internment, and forced dispersal.

While there is no doubt the Japanese American Redress Settlement was a significant factor in the Canadian Government's decision to negotiate, particularly with a federal election forthcoming, the Japanese Canadian Redress Movement was greatly aided by support coming from grassroots Canadians, both individual and group, from all walks of life. No less was the support of media which had begun to take on the language of redress, used in the NAJC booklet, *Democracy Betrayed: The Case for Redress* (1984), a submission to the Government of Canada, which references archival materials. The photographs taken by photographers John Flanders and Gordon

King, of the April 14, 1988, Rally on Parliament Hill, document an important event. These images, now iconic, of the placard-carrying Japanese Canadians, including war veterans, numbering some five hundred, also brought pressure to the Government which had through more than a four-and-a-half-year process discouraged NAJC attempts to negotiate individual compensation, even as the enormity of economic loss incurred by Japanese Canadians came to public attention through the Price Waterhouse Study (May 8, 1986).

The Redress Agreement achieved was one which contained 'a just and honourable settlement, a 'justice in *our* time', as advanced and finally negotiated by the NAJC Redress and Strategy Committees.

The 20th Anniversary Celebration Event, to be held on September 19th, 20th, and 21st, 2008, will give opportunity to Japanese Canadians to remember this past, in this present, and to consider their future. Being held in the Vancouver Japanese Language School and Japanese Hall, in Vancouver, and at the National Nikkei Museum & Heritage Centre, in Burnaby, Japanese Canadian Redress Foundation (JCRF) funded sites, it will attempt to express and explore through its sessions the NAJC Constitutional mandate of community development and human rights.

In looking back over



NAJC President Grace Thomson
(G. Thomson photo, 2008)

the last 20 years, the significance of the historic precedence produced by Japanese Canadian Redress Settlement cannot be underestimated. On the opening day, Friday, September 19th, a plenary titled *Redress: Never Too Late*, will be launched, moderated by former NAJC President, Arthur K. Miki, C.M. A collaborative session, Mr. Albert Lo, President of Canadian Race Relations Foundation, will present the introduction. Panel participants are representatives of communities who more recently received redress from the Canadian Government (Chinese Canadian Head Tax Survivors and the Indian Residential School Survivors.) They will share their experiences of the terms of agreement, and impact on their communities, together with any other actions which may be taken to ensure that the past will not be forgotten. Respondents are invited to discuss outstanding issues. I hope you will attend this special session as one of interest but also in support of communities.

In April 2008, I attended a Canadian Race Relations Foundation Award of Excellence Sym-

posium in Calgary and noted the amazing work the Foundation is doing toward better understanding of racism as it is defined in the Canadian context, and was reminded that this Foundation was established as a part of the Japanese Canadian Redress Settlement. The work they are doing reminds me that Japanese Canadians, in accepting the Redress Settlement, also accepted the responsibility to speak out, and to take action, on minority issues.

NAJC played a major role in collaboration with the Japanese Canadian Redress Secretariat to implement the Redress Agreement through Japanese Canadian Redress Foundation, established in 1989. *SAIKI: Regeneration. The Legacy of the Japanese Canadian Redress Foundation*, by filmmaker, Mieko Ouchi (PANA Canada/NAJC), will be screened followed by a discussion, moderated by Dr. Henry Shimizu, C.M. and Tony T. Tamayose.

From plenary to panel discussion, and performance to screening, the 20th Anniversary Celebration Program reveals enor-

mous talent, both academic and artistic, as existing in our communities. Through the years, many of the participants of this Event were assisted by the NAJC Endowment Fund Program (SEAD and Cultural Development) in their educational, artistic, and skills advancement.

There are several community-based workshops, including one on Nikkei Seniors Health Care, and another with *Ijusha* (Immigrant) issues of new environment. Youth have taken initiative to produce several events and workshops, addressing concerns relating to issues of identity and new futures, referencing scholars, artists, entrepreneurs and political activists. They also dialogue with community Redress leaders.

The dinner to be held on Saturday, September 20th, will celebrate all those who contributed to the achievement of the Redress Settlement, many no longer with us. We will remember the joy that spread through our communities with the accomplishment of a 'true' citizenship. While the franchise was exercised for the first

time in 1949, of consequence to our emotional well-being was the Acknowledgement of September 22, 1988. The loss not only of property, but of livelihood and human dignity, cannot be measured or repaid by any token compensation offered by the Government. However, acknowledgement by such means offers resolution, a healing, for the victimized to move forward to enjoy and to contribute to Canadian society as whole persons. Let us remember in the process of celebrating, that there are many Canadians still who suffer injustice, both past and present, and look to us for support.

I hope you will join us all in celebration. For more program details and registration form, please go to our website: www.redressanniversary.najc.ca/redress or pick up a registration form at the Vancouver Japanese Language School, Tonari Gumi, or National Nikkei Museum & Heritage Centre.

For any inquiries contact: redressanniversary@gmail.com or 604 734-0787. ☀

Giri and Ninjo: Reflections on Redress by Terry Watada

With the first anniversary of the Redress Settlement in 1989, I wrote about a specific memory of that momentous occasion:

"On September 22, 1988, the Sutton Place Hotel in downtown Toronto was jammed with people, mostly Japanese Canadians, waiting for the government's announcement about the redress settlement. The ballroom,

bedecked with chandeliers, canapés and pastries, was bustling with a community of people. The *Issei* bowed and thanked all those younger than they. The *Nisei* slapped each other on the back, congratulating each other. The *Sansei* were jubilant; they hugged each other and laughed heartily. They were all there: the negotiators, the committed,

the volunteers, the interested, the vindicated, the supporters, the skeptics, and the opponents. The result of redress was obvious: for one brief shining moment, the community had come together once again." NIKKEI VOICE, September 1989.

Now that it is twenty years hence, my perspective has changed, naturally. Redress was a

marvelous blow for human rights and a good kick-in-the-pants to resurrect a Japanese Canadian community, but I see the movement to redress as a fulfilling of *giri* and an observation of *ninjo*. Respectively these Japanese terms mean “obligation” and “sympathy, human feelings”.

Redress was a long, hard-fought battle. Susan Harada, star CBC reporter and obliquely related to my father’s best friend, came to Toronto from Barrie, Ontario, to begin her rise to the heights of Canadian journalism early in 1987. One of her first stories was redress, and she decided to interview me since I had released several albums with original songs about the Japanese Canadian experience. Armed with a camera and microphone, we met at the Toronto Buddhist Church and I spoke my opinions freely on the issue. Yes, they interned my family. Yes, the government perpetrated a wrong against Japanese Canadians, and they should apologize and compensate accordingly. No, I was born in 1951. I then played a song for her and the camera.

I felt good about the interview. I knew it was a just cause, which had occupied my thoughts since the first Asian Canadian conference in 1972. In fact, a few of us had been talking about various political and cultural issues since I wrote my first song, *New Denver*, in 1970. Such were university days. Though I had made a few appearances on radio and television before, I had never had the opportunity to voice my opinions about the internment to

such an extent. I thought I had done a good thing and the JC community would admire me for my courage, such is the arrogance of youth. How wrong I was.

Many *Nisei*, who thought it simply wasn’t my place to talk about their experiences in public, verbally attacked me. Singing songs about my parents and others was one thing, easily dismissed as the ravings of a “know-nothing-musical-wannabe”, but to express my opinions on a public broadcaster was embarrassing to say the least. The president of the Japanese Canadian Cultural Centre spied me at the auditorium entrance one weekend and scrambled across the length of the room, swearing as he ran, to confront me. He ripped into me for my appearance on the CBC. I was in shock – a man who was my parents’ age reprimanding me in public for something I had done was more than a little unsettling.

Another prominent *Nisei* took me out to dinner to persuade me not to say anything more about redress. He called it “blood money” and didn’t want it. I found it ironic that he played a stereotypical role on a national comedy show and he accused me of “shaming” him. In the end, he accepted the compensation as most if not all did.

Others too booed at my concerts, though most either encouraged me because I was a *Sansei* doing something unusual or simply kept quiet, having no clue about what I was doing or saying. Fortunately, the Toronto NAJC decided to keep asking me



Terry Watada reminisces on his involvement in the redress movement 20 years ago. (Tane Akamatsu photo, 2006)

to participate in their community information sessions, concerts, and debates. I also went into schools to teach the students about Japanese Canadian history.

One of the things I found most satisfying was to produce plays about the JC experience. *Yellow Fever*, a Vancouver detective story revolving around the internment by Rick Shiomi, was a success in the mainstream newspapers. *A Song for a Nisei Fisherman* by American *Sansei* Philip Kan Gotanda was an even better success mainly for the participation of JC *Nisei* Robert Ito. A prewar favourite, Ito attracted JC families from all over the southern Ontario region and Montreal. The play itself mapped out a Japanese American family’s time during World War II; however, Canadian *Nisei* found they could relate, sparking debate in many families between generations and contemporaries. More importantly, the media picked up on the issue and played it for all it was worth. I again gave interviews on the radio and newspa-

pers as a result. Interesting too that the CBC radio program *Ideas* produced a two-part show about the internment with me as the narrator and consultant.

There were many other appearances and projects to get the message across to the public. All along however, I considered my participation in the Redress Movement as a battle for human rights. That changed when after the announcement was made and I went to the Toronto Buddhist Church bazaar at the beginning of November 1988. As I walked into the basement dining room, several *Issei* rushed up to me to bow in front of me, uttering a thank you at the same time. *Nisei* too approached me to shake my

hand. The JCCC president even extended his hand and said he admired me for standing by my beliefs. Again, I was in shock, especially since I had nothing to do with the negotiations with politicians or made any important speeches, but I felt the warmth of their gratitude nonetheless.

While my own parents never heard the words of apology or received the token compensation, I realized I had fulfilled my obligation or responsibility to restore their honour in a small way. By extension, I felt the burden that the *Issei* and some *Nisei* had carried on their shoulders for some fifty years. I discovered the very human feelings behind the internment for them. After

twenty years, in the final analysis, redress was not so much about the money or the apology given by the Canadian government but the *giri* to our parents and grandparents we *Sansei* had to recognize and act upon, and the *ninjo* we had to experience in order to understand our past and possibly our future. ❀ Terry Watada has been a monthly contributor to the *NIKKEI VOICE* (a monthly Toronto-based publication) for 20 years. He is also a novelist, playwright, historian, and poet. His latest publications include *Obon: The Festival of the Dead* (Thistledown Press, 2006 – poetry) and *Kuroshio: The Blood of Foxes* (Arsenal Pulp Press, 2007 – novel).

The "River Garage"
Continued from page 2

old wife and a newborn son, Jackson (Yoshiaki).

Hayao, his wife and son, along with his parents had been living on a floathouse in Ladner on the south side of the Fraser River. He arranged for the float-house to be moved to Steveston and docked

at the foot of Trites Road next to the office of Great West Cannery, the establishment for whom he fished. Hayao then partitioned the western half of the Walker Emporium so that his family could live behind the garage during the winter months when he was not fishing. The Shimizu family also



All that was left along the waterfront after the 1918 fire were rows of blackened pilings. (Photo courtesy T. Hirota)

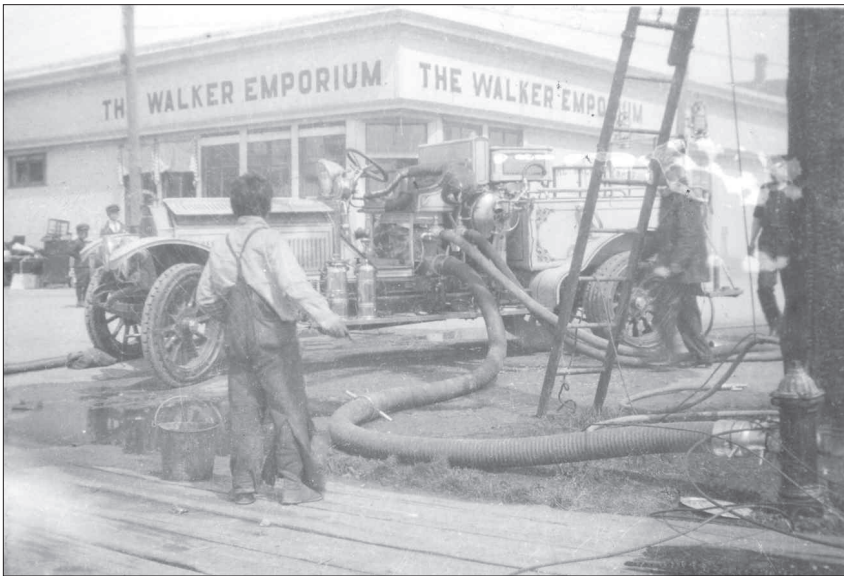
moved to separate quarters behind the garage. Hayao's parents lived on the floathouse until a few months after the second son, Theodore (Teruyuki), was born. His parents returned to Japan in the fall of 1938.

The eastern half of the

original Walker Emporium structure was partitioned into two separate units with living quarters behind each unit. A general store and a pool hall now faced Steveston's main street. By the time the family was evacuated the two units were earning \$10 a month each in rent. Hayao was approached by the Ford Motor Co. to place cars on garage

property for sale on consignment but nothing materialized as Canada moved towards wartime restrictions on gasoline and rubber products.

On January 16, 1942, the Order-in-Council P.C. 365 authorized the creation of a "protected



Volunteer firemen were able to save some buildings including the Walker Emporium. (Photo courtesy T. Hirota)

area” in any area of Canada and required “all or any enemy aliens” to leave the area. On February 2, 1942, the protected area was then identified as “100 miles inland from the west coast of British Columbia”. On February 5, 1942 all male aliens of the ages 18 to 45 years were required to leave the protected area by April 1, 1942.

On February 19, 1942, President Roosevelt’s signed the Executive Order 9066 to exclude “any and all persons” from the west coast of the United States. On February 24, 1942, the Order-in-Council P.C. 1486 is tabled in the House of



Hayao Hirota purchased the Walker Emporium in 1936 and renamed it the River Garage. (Photo courtesy T. Hirota)

ated in a protected area of British Columbia belonging to any person of the Japanese race resident in such area...shall be vested in and subject to the control and management of the Custodian as defined in the Regulations respecting Trading with the Enemy, 1939”.

With the evacuation of April 1, 1942 imminent, Hayao boarded up the windows of the buildings on Lots 17 and 18 and locked up the facilities. His family was evacuated to Lethbridge, Alberta, on May 15, 1942. The Office of the Custodian, Japanese Section, of the Department of the Secretary



The Hirota family lived on a floathouse that was docked at the foot of Trites Road. (Photo courtesy T. Hirota)



After the war, the Hirotas returned to Steveston and found that what had been the River Garage was replaced by the Marine Garage. (Photo courtesy T. Hirota)

of State, Ottawa began to oversee the administration of the garage. Letters were sent back and forth from this office regarding the possible rental of the garage, pool hall and the furniture [sic] store. On September 8, 1942, a Mr. B. offered to rent the garage with a view to selling gas for Home Oil Distributors. The Department of Munitions and Supplies weighed in with a statement that after April 30, 1941, any closure of 30 days or more meant that no dealer (gas) outlet may be reopened without permission from their office. On October 17, 1942, the Department of Munitions and Supply informed the Office of the Custodian with a cryptic “based on information we now have, we cannot grant permission at this time to reopen this dealer outlet”.

A letter to the Office of Custodian on December 11, 1942, indicated that the garage was rented to Mr. B. at \$15 per month despite the difficulties imposed by the Department of

Munitions and Supply. In a letter dated July 3, 1943, to Home Oil Distributors, the Office of the Custodian sought relief from the lease in order to rent the property to produce revenue for Hirota. He was informed that Home Oil had no objection to the Custodian renting out the property provided that the renter was not a competing oil company nor that the property was not renovated to make it impossible to operate as a filling station in the future. The Office of the Custodian sought a legal opinion and was informed on July 24, 1943, that the Home Oil lease was secure and Home Oil had no reason to give up a lease that cost them \$10 a month. Furthermore, the legal opinion was that Hirota was obliged to pay the land tax out of the monies received.

On January 19, 1943, the Order-in-Council P.C. 469 authorized the Custodian of Enemy Property to liquidate Japanese Canadian assets without the consent of their owner. Hirota’s property

was put up for bids after it was appraised by a New Westminster firm on April 22, 1944. Several offers came in, one at \$1,250 on July 24, 1944, another at the appraised value on July 29, 1944, another for \$2,000 on August 21, 1944, and a fourth offer for the appraised value on August 23, 1944, but with a condition to first rent for three months. The property was sold in on September 13, 1944, for \$2,000 to Mr. B.

On March 27th, 1945, six months after the sale, Hayao who now worked for the C.P.R. in Chapleau, Ontario, was informed that “...it does not appear from our file that you were advised in September last (sale date) that your property at Steveston was in course of sale [sic], but you will of course have known and realized that in line with the policy adopted by the government, sooner or later your property would come up for sale as is the case with all properties owned by Evacuees. Funds standing to your credit...

are available to you in the usual manner”. In a memorandum from the Office of the Custodian dated June 13, 1945, it was noted that a Mr. D. had purchased River Garage (Lot # 18 only) from Mr. B. (only 9 months after the original purchase). The Township of Richmond Assessment records show that lot # 18 had been renamed ‘Marine Garage’.

A Real Property Summary from the Office of the Custodian on July 18, 1947, reports that the property when owned by Hirota had:

Assessed values:

land: \$1,210

improvements: \$5,150

total: \$6,360.

taxes \$108.53

The summary also included the detailed appraisal of the property by the New Westminster firm. Excerpts from the appraisal included “...the building is very old and dilapidated and the foundations appear to be in very bad condition... In our opinion it has served its time and would be an exceeding [sic] expensive propositio [sic] to try and renovate same. If demolished there would be considerable salvage, and we are basing our evaluation on this fact.”

VALUATION:

Building: \$1,500.

#18 corner lot: \$264.

#17 lot: \$220.

Total: \$1,984

Information about the ga-



Across the street, the Hepworth Block, still stands as it did before the fire of 1918. (Photo courtesy T. Hirota)

rage and its sale came from the Access to Information request by Jackson Hirota of all documents relating to Hayao Hirota. Jackson received over 200 pages, dated May 21, 1985, including the Court documents pertaining to the Japanese Property Claims Commission report in Toronto, Ontario on November 29, 1948).

A notice on September 26, 1947, requested submissions by Japanese Canadians claiming property losses during the evacuation. On November 21, 1947, Hayao submits a claim for \$1,500, the difference between the value he attached to River Garage and the property of \$3,500 less the \$2,000 for which the property was sold. Hayao travelled to Toronto and with the support of his legal counsel F.A. Brewin (Toronto solicitor for the Cooperative Committee of Japanese Canadians) and appeared before Judge J.A. McGibbon at a hearing on November

29, 1947. Later the commission recommended the payment of \$1,200 and Hayao eventually received the recommended amount on October 13, 1950.

Following our return to Steveston in 1952, what had been ‘River Garage’ was replaced by a structure named ‘Marine Garage’ that operated as a gas station and garage with two bays facing Second Avenue and no living quarters in the back of the lot. A dry cleaning establishment replaced the general store next to the garage.

Today, Lots 17 and 18 are occupied by an Art Deco structure with one bay facing Moncton Street and an East Indian restaurant and a flower shop. The gas pumps pictured here are now gone. The original wood structures have all been replaced and the garage section has been set back in an attractive layout. Across the street the Hepworth Block still stands as it did before the fire of 1918. ❀

Mithlkum Belis: Nisga'a's Shining Star

by Carl Yokota

Tamaki Koshibe was 27 years old when she first met Frank Calder in 1974. At that time, she was taking English language classes in Victoria and to make ends meet worked as a hostess at a local Victoria Japanese restaurant. At their first encounter, Tamaki was asked by her boss to go and serve *sake* to a gentlemen customer. Little did she know of Frank Calder's stature in the First Nations community, nor of his political affiliations. From the outset, Frank was smitten by Tamaki. When he first asked what her name was, Tamaki, having limited English skills and never having met this man before replied, "I can not tell you my name!" Eventually succumbing to his charms, she said, "My name is Tamaki."

After some time, Tamaki became dissatisfied with her hostess job and she left to work at another restaurant after answering an "Experienced Waitress Wanted" advertisement. One day, Tamaki was surprised to see Frank at her new place of employment. He asked for a cup of coffee. Serving his coffee, she did not get a response from him asking, "Do you remember my name?" In reply Frank said, "No I don't!" It turned out that Frank



Frank Calder (left) and his new bride, Tamaki, visiting Greenville (Nass Valley), BC, at his adopted sister's (Bertha Stevens) home. (Calder family photo, 1975)

had returned to look for Tamaki at the Japanese restaurant but was told that she had quit. He tried unsuccessfully to locate her until the chance meeting while being served coffee.

Soon Tamaki's travel visa was about to expire so she had to return home to Japan. However on returning, it quickly became apparent to Tamaki that she had become "home-sick" for Victoria. Her parents sensing "something was wrong," bought Tamaki a return airline ticket back to Victoria. Unbeknownst to Tamaki, Frank was fully aware when she returned to Victoria.

In February of 1975, Frank Calder proposed to Tamaki Koshibe. At first, she told him she "would like to think things over" since Tamaki's own father was younger in age than Frank. Frank

promised Tamaki that he would take care of her and help her to live a free and fulfilling life in Canada. If she declined becoming his wife, he could adopt her as his daughter. These kind and sincere words Frank spoke to her lead Tamaki to seriously consider marrying him.

Upon hearing of their daughter's marriage proposal, there were some mixed reactions from her parents in Japan. Tamaki's mother for one was not

initially pleased with the situation. Tamaki's father, who was younger in age than Frank and a Tokyo banker, did not object to his daughter's marriage. To help Frank win his future father-in-law over, Tamaki requested that Frank write and introduce himself to her father and explain his honorable intentions. In the end, Tamaki's father was very accepting of their marriage. Even at this stage of their relationship, Tamaki still did not know what an MLA was, how influential a politician Frank was, nor his steadfast commitment to the First Nations community and his beloved Nisga'a peoples. A week after his marriage proposal, Tamaki accepted. Years later at the 3rd session of the 31st Parliament of the 1978 BC Legislative Assembly (June 14, 1978) Frank

Calder made this simple but special introduction at the afternoon proceedings: "I would like the honorable members to join me in welcoming two arrivals from Tokyo; Mrs. Koshibe, my mother-in-law (this is her first visit to Canada) and, of course, my wife, Tamaki."

In 1915 at Nass Harbour Cannery, Job and Emily Clark were expecting their third child. Emily's older sister, Louisa, was married to Nisga'a hereditary Chief Nagwa'un and they had earlier lost a son to a tragic accident on the Nass River in 1913. Prophetically, an old Nisga'a woman had dreamt that Job and Emily Clark's soon-to-be born child would be a boy. Born on August 3, 1915, this baby boy was adopted by Chief Nagwa'un and his wife, Louisa (the couple's English names being Arthur and Louisa Calder). Tamaki has heard claims that Chief Nagwa'un's own birth mother when viewed in profile had an uncanny resemblance to England's Queen Victoria. The newly adopted infant boy was renamed, Frank Arthur Calder, who in time would make his mark on the world.

While Frank was still an infant, Chief Nagwa'un presented and proclaimed at a meeting of elders discussing early Nisga'a lands claim actions that his new baby son would one day grow up to help their peoples conquer the "immovable mountain." To the Nisga'a, the "immovable mountain" was seen as the onerous and almost insurmountable land claims obstacle which had long dogged them, which included a

petition in 1913 to the Privy Council in England. So, at the age of seven, Frank was sent away to an Anglican Church residential school in Sardis, went on to study and graduate from Chilliwack High School and the University of BC, the latter two of which Frank was the first Status Indian to have done so.

In 1949, Frank Calder successfully ran as a CCF (pre NDP) candidate for the far-northern riding of Atlin, BC. In doing so, Frank became the first aboriginal person to be elected to a Canadian Parliament. In 1972, he received an appointment to become the first aboriginal Minister of the Crown, serving as a Minister without Portfolio in the Dave Barrett Cabinet. He served his Atlin constituency over the course of 26 years for the CCF, the NDP and eventually crossing the floor to join the Social Credit Party from 1975 to 1979. Even after retirement, Frank still kept very busy both in an advisory role with his Nisga'a peoples as well as consulting for the Federal Government in Ottawa in the field of elderly care.

Over time, Frank Calder was awarded numerous honors and distinctions such as founder of the Nisga'a Tribal Council and serving as its President for 20 years, an Officer of the Order of Canada, a Member of the Order of British Columbia, President Emeritus, Nisga'a Nation, and a recipient of the National Aborigi-



The Calders with son Erick at Christmas. (Calder family photo, 2000)

nal Lifetime Achievement Award. Frank Calder is most importantly recognized as the firebrand that took the matter of aboriginal title all the way to the Supreme Court of Canada in the landmark 1973 Calder Case when aboriginal title was finally recognized in law and which eventually led to the ratification of the groundbreaking April 13, 2000, Nisga'a Final Agreement between the Nisga'a and the governments of BC and Canada. Frank Calder also was first person to be given the title "Chief of Chiefs" by his beloved Nisga'a Nation in recognition for his tremendous contributions in leading the fight to conquer "the immovable mountain."

On Wednesday, February 26, 1975, at the 5th session of the 30th Legislative Assembly of the Province of British Columbia, the Honorable Leo Nimsick (Minister of Mines and Petroleum Resources) stood up in front of the House and made this announcement: "Mr. Speaker and Members of the Legislature, I've got a very pleas-



*The collection of Tamaki's special silk roses.
(Carl Yokota photo, 2008)*

ant duty to perform today and a very pleasant and surprising introduction to make to the House... A short time ago, a visitor from Japan was here and the other day I was introduced to the surprise. I was asked to be a witness, along with Mary Christiansen (Frank Calder's secretary) and my wife, at a very enjoyable ceremony. I would like to introduce Mrs. Frank Calder to you today...and that you wish them the very best for the future. Mrs. Frank Calder's name is Tammy. I hope that we make her a pleasant welcome to British Columbia." Thus began Tamaki's new journey as the wife and companion of one of the most eloquent and influential citizens of British Columbia and perhaps in Canadian history.

Shortly after their marriage, Tamaki and Frank attended a potlatch in Prince Rupert. It was at this special gathering that Tamaki was ceremonially adopted into one of the four existing Nisga'a clans: the killer whale,

the eagle, the raven, and the wolf. She was claimed by the Wolf Clan. Since Frank was from the Killer Whale Clan, Tamaki, as his wife, could not belong to the same clan as him. In being received into the Wolf Clan, Tamaki was bestowed the lifetime Nisga'a name of Mithlkum Belis or "Shining Star".

Frank and Tamaki travelled extensively throughout BC and the Yukon, including many pilgrimages to Frank's ancestral homelands in the Nass River Valley situated in the far northwestern boundaries of BC, as well as trips across Canada. When visiting outlying First Nations settlements, it was not unusual for both of them to sleep in tents and portable rooming trailers. Those sleeping arrangements were new to Tamaki, far removed from what she was accustomed to.

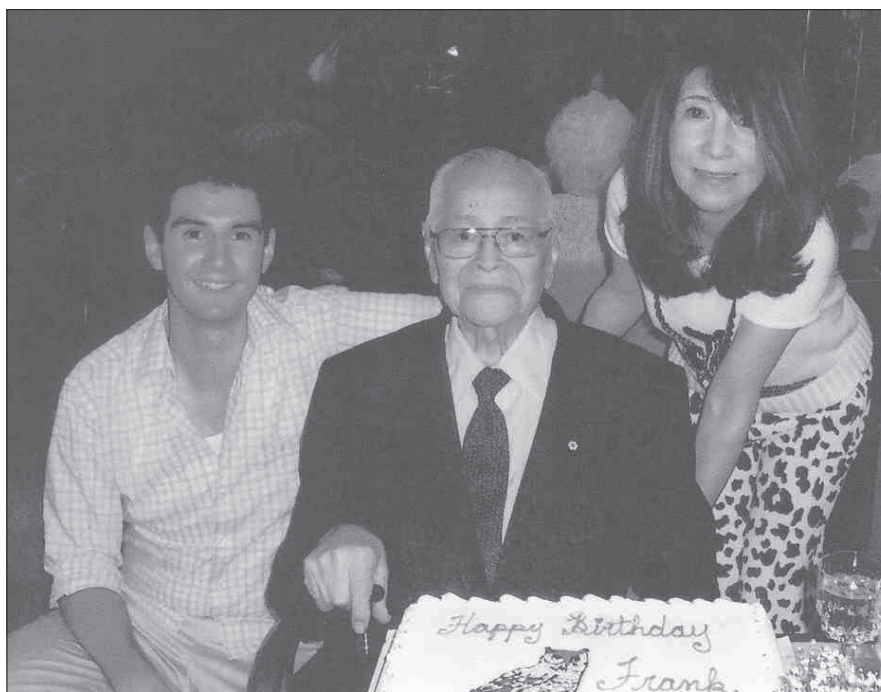
Astute as he was as a politician, Tamaki intimated that she soon learned that Frank was not very keen when it came to his finances. Tamaki soon found out that Frank did not even have a bank account. When she questioned about this situation, he told her that "I don't need one. If I really need the money, it will find its way to me- no problem!" Tamaki at first thought this was a very strange answer but it seemed Frank was right to a certain extent and Tamaki would soon experience a certain little problem about this arrangement.

Tamaki recalled going shopping one day for an electric music organ with an Eaton's credit card that Frank had given her to use. When she went up to the cashier to pay for her purchase she found out that the credit card was no good. The cashier told Tamaki that the spending limit on the credit card limit had been exceeded and past purchases had not been paid up. Tamaki knew right then that she had to do something to get their financial matters in hand. Returning home, she confronted Frank about her embarrassing moment at Eaton's and from that point on Tamaki took over the household finances. To further rein in Frank's spending habits, in what now seems as a humorous oversight, Tamaki made bag lunches for Frank to take with him to work in Victoria. She disliked his wasting money going out for lunch every day. Unbeknownst to Tamaki, most MLAs normally had their lunches at the Legislative cafeteria. It turned out Frank Calder became the first MLA to "bag" his lunches. Perhaps it was due to Tamaki's good fiscal retraining of Frank Calder, but on special occasions he would bring home roses for her. The problem was they were not the freshly cut ones that Tamaki preferred, but silk roses. She still has all the many different-sized pink, red and yellow silk roses Frank presented her over the years.

As a wife of a politician, Tamaki has had the opportunity to meet and experience all kinds of people. An introduction with Queen Elizabeth II was a rare and memorable occasion. For this

event, they were invited to Ottawa to meet with Queen Elizabeth II. Tamaki was amazed that when they were received by the Queen at the formal function, the Queen was able to clearly recall having met Frank on a previous occasion given the thousands of people she has greeted over the years. But on a different level, it gave Tamaki a whole new appreciation for and understanding about the not-so-glamorous lives politicians lead and all its day-to-day trappings.

Wives of politicians lead a fairly quiet life, raising families or pursuing their own careers. It was at election time that Tamaki claims she felt the most anxious: anxious for her husband Frank to do well and then having to wait for the final results to be tabulated. But most importantly, Tamaki has come to fully appreciate the meaning of the vote. In 1979, Social Credit incumbent Frank Calder lost by one vote to NDP rival Al Passarell. It is theorized in published articles that Frank had lost because he and Tamaki had not bothered to return and vote in their own constituency. Tamaki vehemently rejects this because in 1979 she was not yet a Canadian citizen so was not eligible to vote in the Provincial Elections. If she were eligible to have voted, it could have possibly resulted in a tie vote which in itself could have spelled a completely different outcome. Perhaps the tides of political change had caught up with Frank Calder but Tamaki learned from that point on that it is very important to exercise one's right to vote and that every vote does truly count. Tamaki has not



*Erick and Tamaki celebrating with Frank on his 91st birthday.
(Calder family photo, 2006)*

missed an opportunity to vote for any election, municipal, provincial or federal, since becoming a Canadian citizen.

Tamaki and Frank have a son, Erick Arthur Mamoru, who in 2006 graduated from Queen's University in Kingston, Ontario, with an honours degree in Classics. According to Tamaki, the one thing that Frank regretted the most was not being able to spend as much time as he would have liked with his son, having married so late in his life. Frank was extremely proud of Erick. A kind and doting father, Frank knew instinctively that his son was born with special characteristics. Tamaki describes Erick as having "indigo or crystal-like" qualities. It is said that indigo individuals are born with a warrior-like spirit, determined and highly intuitive. Crystal individuals are found to be spiritually connected, caring and

kind. In the fall of 2008, Erick will be attending the University of Toronto to study Archaeology. Undoubtedly much promise holds for Erick, an incredibly talented and intelligent individual, in whatever goals he sets out to accomplish in his still young life.

In his later years, Frank and Tamaki lived apart in separate homes. Tamaki remained in their quiet, Oak Bay house while he resided at another home a short distance away. It was an arrangement that both of them came to accept and respect one another for. To the end, Tamaki continued to love and care for Frank. Frank would eventually move to an assisted seniors living facility. With advanced age and complications from cancer, Tamaki faithfully looked after him almost in a daughter-father relationship. After all, it was Frank who once told Tamaki before they married

that if she couldn't be his wife, then why not be open to being adopted as a daughter. So, now it became Tamaki's turn to look after the man who had opened her eyes to a whole new world, different from her own upbringing in Japan. While sick in the hospital, Frank was more concerned about Tamaki's long drives in reaching the hospital than with his own personal battles. On November 4, 2006, Frank Calder passed away at the age of 91 and was later laid to rest in Victoria's Ross Bay Cemetery, in a family plot he had bought for himself, Tamaki and Erick in 1989, some 17 years

earlier.

Tamaki keeps very active playing bridge, the occasional golf game, and lawn bowling. She also enjoys classical/baroque music, ballet and dance, and likes to sing, especially songs featuring Tony Bennett, Frank Sinatra and Andy Williams. In addition, Tamaki practices Japanese "The Way of Tea" *chado* with the Urasenke Nagomi Tea Circle and instructor, Mrs. Kazuko Mito. In 1999, as president of the Vancouver Island Japanese Friendship Society, Tamaki and her colleagues helped organize the NHK Culture Centre's 1st Japanese Culture

Exchange Festival held at the Victoria Convention Centre in November of that year. Tamaki is also a member of the Victoria Nikkei Cultural Society.

Recently, Tamaki has been approached by an author for a proposed book about her extraordinary personal experiences, coupled with the legendary life of Frank Calder. Tamaki Calder, Mithlkum Belis or Nisga'a "Shining Star," has indeed lived and continues to live what some would consider a most incredible and interestingly free life. ☀

1897 Constitution of the Steveston Fishermen's Dantai

Translated with comments by Stan Fukawa

Source: "*Sutebusuton Gyosha Jizen Dantai 35-nen Shi*" (35 Year History of the Steveston Fishermen's Benevolent Association) Edited by Teiji Kobayashi, published November 1, 1935, in Tokyo.

In 1897, the Steveston Japanese fishermen's organization was called *Fureza Gawa Ryoshi Dantai* (the Fraser River Fishermen's Association). Mitsuo Yesaki's *Sutebusuton* shows that the numbers of Japanese fishermen were already larger than either the whites or the natives and were up over 900.

On November 20, 1897, the Japanese fishermen in Steveston met to form the Dantai and elected Tomekichi Homma as President pro tem and Iwakichi Shimamura and Kikusuke Takahashi as Directors.

Their constitution was reprinted in the History of the Dantai, a book which marked the 35th anniversary of the Steveston Fishermen's Benevolent Association. The Japanese name for the 1935 Dantai was *Sutebusuton Gyosha Jizen Dantai* with several changes—including the use of a more formal word for "fishermen" (*gyosha* rather than the more common *ryoshi*), and adding the term "benevolent." Both changes made in 1900 were undoubtedly intended to add dignity to the organization's name.

Another change was that of the characters used to write Steveston in Japanese. Earlier versions used the characters meaning "to discard" + "face down" + "suddenly." These characters may have represented the sounds but they did not carry any noble meanings. Following the sugges-

tion of a visiting naval captain in 1917, the characters were changed to "must" + "know" + "the way of the warrior" or "chivalry."

The reader may be surprised to see that the brief constitution of the 1897 association says very little about fishing. As a community of single men working in a foreign land, facing the dangers of the sea and of infectious diseases, it is interesting to note that four of the eleven articles deal with hospital care, a kind of socialized medicine and after-death services. Dysentery, typhoid and yellow fever were very real scourges and the records of the Dantai Hospital show that as many as 45 people died in the worst year. This was before water was piped into Lulu Island from the mainland and most Steveston residents had to drink the polluted water of the Fraser. (*Tairiku Nippo*

Sha – Kanada Doho Hatten Shi.)

By the time the first Dantai was formally organized, the Steveston Japanese Fishermen's Hospital had been operating for three fishing seasons, in a building which was a hospital during the fishing season and reverting back to being a Christian church the rest of the year.

Interestingly, infectious disease of this sort did not plague the Chinese very much because they had acquired the custom of boiling their water before drinking it, whereas the Japanese were accustomed to plentiful, potable water from their wells and much shorter and therefore cleaner streams in the country of their birth.

The 1897 Constitution: Fraser River Fishermen's Assn.

Article 1:

Our aim is to advance the interests of the fishermen in all things.

Article 2:

Using the solidarity of all fishermen as our method, we must avoid the scorn of outsiders and earn the trust inside, of Dantai members.

Article 3:

A majority of Dantai members may revise or rewrite the Constitution.

Article 4:

In order to carry out the previous 3 Articles, a reserve fund shall be levied annually, equivalent to a dollar for each member of the Dantai.

Article 5:

The head of each household shall take this amount to the Dantai and pay it before the fishing season accounts are settled. *(These "heads" probably included the house-bosses or "hausu boshin" who looked after their boarders needs for shelter, meals, laundry, etc.)*

Article 6:

With the reserve funds in Article 4 above, when Dantai members succumb to any diseases here, they will be treated at no cost, and, should they die, then they will be buried and a grave marker will be erected.

Article 7:

The treatment of diseases brought in by patients from elsewhere, shall be treated at the patient's expense. The treatment of non-members shall also be at the patient's expense.

Article 8:

With regard to Dantai members who unexpectedly encounter fire or calamity, when there is some connection to the Dantai, then some assistance plan must be considered. However, if such a connection does not exist, then the Dantai shall not bear responsibility.

Article 9:

During the fishing season, the Dantai must provide a hospital, for which the executive shall engage doctors and hire nurses and others

Article 10:

Every year in the first week in July the Dantai shall:

Paragraph 1: hold an election for its officers.

Paragraph 2: hold a meeting of its members to revise or rewrite the constitution.

Article 11:

Dantai members shall cast votes and elect one President and two Directors, who shall put the office in order. Their term of office shall be one year.

Plans are to include translations of the subsequent constitutions of the Steveston "Dantai," as well as those of the Skeena River (Japanese) Fishermen's Association and of the Ucluelet (Japanese) Fisheries Co-op in later issues of NIKKEI IMAGES. They were translated in preparation for the soon-to-be published **Spirit of the Nikkei Fleet**, by Masako Fukawa, with Stan Fukawa, from Harbour Publishing, Madeira Park, BC. This book is the second of two on Nikkei fishermen and is a history rather than a directory of biographies and photos.

That first volume of biographies, titled **Nikkei Fishermen on the BC Coast**, also published by Harbour, was awarded an Honourable Mention in the BC Historical Federation honours for 2007. ❀

See also "Harbour Publishing Announces Second Book on Nikkei Fishermen" on page 20.

The Hope Friendship Garden: A Memorial

by Stan Fukawa

Visitors may not need a guide map of Hope, BC, to find the Hope Friendship garden as it is in Memorial Park at the corner of Wallace St. and 3rd Ave. Its name is *Shinzen Koen* or Friendship Garden. Although surrounded by a wooden fence, it is open at all times. It was built to remember the internees at Tashme, some 23 kilometres up the Hope-Princeton Highway and to celebrate their and the Hope *Nikkei* community's Japanese heritage.

It is a small traditional Japanese garden, a tasteful arrangement of trees, shrubs, rocks, stone lanterns and a gazebo – as can be seen in the photos. It was completed in 1991 with much effort by a committee of *Nikkei* volunteers who combined funds from the Japanese Canadian Redress Foundation, the government of BC, and the Hope Japanese community; mobilized the Town of Hope and the various local companies to donate materials and labour; and obtained the involvement of the Vancouver Japanese Gardeners Association.

The largest donor was the BC Government GO Fund at \$43,000, closely followed by the Redress Foundation's \$40,000. Ninety-five percent of the Japanese residents of Hope donated money and many of them also volunteered their labour.

The prime mover behind the effort was Buddy Umemura, whose position as manager for one of the

energy utilities businesses was key to obtaining the support of his employers and related local businesses, almost all non-*Nikkei*. It was important that these firms could help by moving the rocks and excavating the grounds. Notable among his committee were Frank Araki and Jack Kawakami who went door to door to canvas support from the Japanese community and served as President and Treasurer for the committee. Frank and Jack are both remembered as award-winning supporters of local recreation services.

The garden was designed by Hiro Okusa, a well-known BC



The Hope Friendship Garden was built to remember the internees at nearby Tashme and to celebrate Hope's Nikkei heritage. (S. Fukawa photo, 2007)

landscape architect, who spent two months in the motel across from the Garden, supervising the activities. Members of the Vancouver Japanese Gardeners Association took turns of a few days at a time. They were reimbursed but Hiro recalls the project required a great deal of volunteer time since Hope is about two hours' drive for the gardeners. They all share pride in having contributed to a cultural icon at the other end of the Lower Mainland. In March of every year, a group of VJGA gardeners volunteer to go out to trim the shrubs and clean up the garden. A group of local *Nikkei* volunteers turns up to help them and to host them for lunch.

Of the garden committee which consisted of Buddy, Frank, Jack, Tosh Mukaida and two who spent time in Tashme – John Nihei and Myea Inouye – only Jack sur-



Left to right: Buddy Umemura, Min Mukaida, unknown, and Frank Araki in 1991. (Hiro Okusa photo, 1991)



The Hope Friendship Garden under construction. It was completed in 1991. (Hiro Okusa photo, 1991)

vives. Their contribution lives on, much appreciated by the students at Hope Secondary School. Every year, their grad class has a com-

memorative photo taken there, a fact which delights Buddy's widow, Julie. She notes that it is a stop for the local tourist bus which

comes by every morning around 10am.

Hiro says that being accessible 24/7 has its downsides – a few years ago, the gazebo was set on fire. Although the fire was put out and even after the gazebo was painted black, you can still see traces of the arson if you look carefully. Like many public icons, the garden is the result of the effort, cooperation and dedication of many people whose contributions are too easily taken for granted. ❀

Many thanks to Julie Umemura and Hiro Okusa for providing their stories of the project.

“Wild Birds” exhibit

October 2 – December 24, 2008
JCNM, Burnaby, BC.
Reception October 9, 7pm

An exhibition at the Japanese Canadian National Museum celebrates wild birds through the works of two Nikkei artists—photographer Roy Hamaguchi and woodcarver Tad Yesaki. A full-colour book about the artists and their art, written by Donna Yoshitake Wuest, featuring photographs by Hamaguchi and the graphic design by Lotus Miyashita, will accompany the exhibition.

Special events, including an opening reception, artists' workshops, book launch, as well as speakers and displays by supporting community partner organizations (BC Waterfowl Society, Wild Birds Trust of BC,

and Ducks Unlimited Canada) will enhance the exhibition.

Tad Yesaki began, as a youngster in the mid-1940s, carving decoys for duck hunting in Picture Butte, Alberta, where his family relocated during the internment years. As his appreciation for the beauty of birds emerged, Yesaki's craft of carving decoys evolved to the art of carving decorative birds. He has exhibited his carvings in shows and competitions throughout BC's Lower Mainland and across Canada and the United States. He's won numerous prizes, including two firsts at the Canadian National Wildfowl Carving Championship in Kitchener, Ontario in 2008.

Roy Hamaguchi's interest in photography began in the mid-1940s, as well, at Minto Mine, near Lillooet, where

his family had evacuated to during WWII. His adventures in photography have taken him from the Canadian Arctic to the Serengeti in Africa to Asia, yet some of his favourite locations are right here in beautiful British Columbia. Hamaguchi's photographs have been featured across Canada, including at the 1986 International Ornithological Conference in Ottawa and in a permanent exhibition of his bald eagle photographs at the Brackendale Art Gallery. His photographs have appeared in publications such as MARSH NOTES, CANADIAN GEOGRAPHIC, EQUINOX, NATURE CANADA, TIME-LIFE, AND BEAUTIFUL BRITISH COLUMBIA, and on a Canada Post stamp. ❀

The Reality of Nikka Yuko

by Robert Hironaka

Nikka Yuko is for aesthetic pleasure, but there is more...there is *seijaku* – serenity, *shizen* – the essence of nature, *sabi* – beauty of age, and *kanso* – simplicity. The beauty of Nikka Yuko comes from design and maintenance that has harmony and balance. The garden components have a beauty of their own, but the total beauty is greater than the sum of the parts. The beauty extends beyond the confines of the garden; a technique called '*shakkei*' or bringing in borrowed views of Henderson Lake, the sky and forest outside the garden. The mood of the garden changes with time of day, lighting, sky and season.

Nikka Yuko comes from a coined word '*Nikka*', '*Ni*' from *Nihon* meaning Japan in Japanese and '*kka*' from Kanada or Canada. '*Yuko*' means friendship. The name means Japan-Canada Friendship. But it is more. The design and maintenance principles are a cultural gift from Japan to Canada that enhances Canadian culture.

The architecture of Nikka Yuko is the *sukiya* style or abode of refinement (Nishi and Hozumi, 1983. p80), the apex of building designs in Japan before the introduction of European archi-

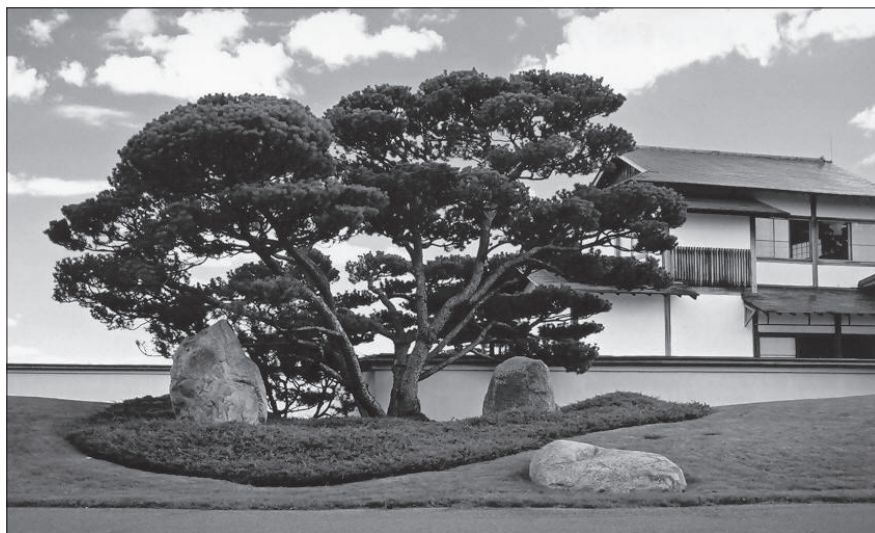
ture in the latter 19th century. The beauty of *sukiya* architecture consists chiefly in its natural wood that gives an elegant and refined feeling. The basic structure of post and lintel system with non-bearing walls exposes the supporting posts that add an aesthetic beauty. The roof, which is a prominent feature of the pavilion rests on the post

austere elements into Japanese garden design that fit the way of tea. The dry-garden is viewed by opening the *shoji*. The veranda is a transitional space from the pavilion to outside that integrates the pavilion with the outdoors.

Learning about Nikka Yuko

In Japan, the traditional way to

learn about Japanese gardens is generally a passive learning process of experiencing it alone. The garden is viewed quietly and sensed without any instruction of how to view it. Gardens are viewed for aesthetic beauty, then gradually there is an appreciation of the reality of the beauty of



Established during Canada's Centennial in 1967, Nikka Yuko was built to recognize the contributions made by Japanese Canadians to Lethbridge. (Photo courtesy R. Hironaka)

and lintel system, is an important factor in Japanese architecture and in its expression. The deep overhang of the eaves diffuses the light inside giving a mellowness that varies with the season and time of day (Nishi and Hozumi, 1983. p10). The wall and door are very elastic, serving as door and window as well as wall. Walls may be opened by sliding the screen doors or removed to open the tea ceremony room so that it is enlarged to the pavilion's main room to accommodate guests. The 'way of tea' (often referred to as 'tea ceremony') introduced

nature that the architects and gardeners have created. By contrast, North Americans generally want an active learning process to be told regarding what they are seeing. They look for that perfect picture of the outward beauty of the garden. They look for the 'what is' of the garden. At Nikka Yuko they are told what they are seeing that leads to the 'reality', a state of calmness. This philosophical dimension is rich in meaning for the aesthetic pleasure derived from the colour, the symmetry, stone, artefacts and the display of plants. There is a spirituality, as

well as sophisticated and subtle representation of nature. In sensing the beauty of rustic simplicity of nature, the quietness, sense of peace within, there is more than just being an observer. One is balanced and in harmony with nature. The garden interprets nature using time-honoured principles in Japanese garden design and maintenance. This is the ‘reality’ of the garden.

The beauty of nature inspired Nikka Yuko. This inspiration is transferred to visitors who contemplate and meditate on the basic principles of its design and maintenance. There is an awareness of *wabi* – the beauty of rustic simplicity, harmony and balance of the components where the total beauty is greater than the sum of the component parts. Nature is expressed in an aesthetically pleasing way but is not imitated or conquered. Nikka Yuko brings out the beauty of the rhythms and forms of nature. There is a fluidity of design and concern for natural integration (Nishi and Hozumi, 1983 p11). The holistic approach among the elements of the garden, the pavilion, gates, trees, shrubs, stone and water utilizes space and its surrounding environment, catering to the inborn aesthetic pleasure of different peoples of different lands and cultural values. There is cultural exchange, spiritual transfer, peace, goodwill and quality of life. It inspires new ways of seeing our relationship embedded in the natural world. One is at ease with the rhythms and changing beauties of nature. It is more than just a quiet place; we are at peace with nature, we



The beauty of nature inspired the design of Nikka Yuko, seen here in the Fall. (Photo courtesy R. Hironaka)

are at peace within ourselves. Nikka Yuko expresses the tranquil atmosphere inherent in Japanese gardens by the harmony between natural and man-made beauty of its components (Keane, 1996. p10).

Gardens change to reflect the changing tastes of the users. This has special significance in Canada and other places where Japanese gardens have been introduced to a foreign culture. Nikka Yuko’s architect, Dr Kubo, was recognized as a leader in stating that a Japanese garden must reflect the ideals of the culture that nurtures it. In his initial visit to Lethbridge, Dr Kubo asked the committee, “How would the garden be used?” The committee looked to him for answers, he was the authority on Japanese gardens. They looked to him to tell them what should be built and how it should be used. He spoke of a ‘Canadian garden in the Japanese style’, a garden in Canada that used time-honoured principles in Japanese garden

design and maintenance that are aesthetically pleasing in the Canadian environment and cultural values.

“Society keeps changing, and people get distracted by modern life, but nature never changes” (Anonymous, 2000).

Nikka Yuko Japanese Garden is located next to Henderson Lake in Lethbridge, Alberta.

For more information, visit www.nikkayuko.com. ❁

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Harbour Publishing Announces Second Book on Nikkei Fishermen

Many NIKKEI IMAGES readers are by now familiar with the well-received first volume entitled: **Nikkei Fishermen on the BC Coast – their biographies and photographs** (Harbour Publishing, 2007). It was awarded an Honourable Mention by the BC Historical Federation among their Best Books about BC History last year. It has been selling well.

The editor of that volume, Masako Fukawa, is the principal author and she has written, with Stan Fukawa, a follow-up history volume to tell the story of BC Japanese fishermen and their struggles, not just as individuals, but also as a community. Entitled **Spirit of the Nikkei Fleet: BC's Japanese Canadian Fishermen**, it tells how *Nikkei* fishermen organized and fought back against injustices which, thankfully, would be unimaginable in today's Canada. It is expected to be available in the late Fall.

Fishing has been part of the *Nikkei* presence in Canada from the very beginning – since Manzo Nagano stepped off the British freighter in New Westminster in 1877 and, soon after, went fishing with an Italian partner. That *Nikkei* presence was there in the Supreme Court in 2008, arguing against what they felt was the implementation of yet another policy which unfairly denied them the right to fish.

The book chronicles a turbulent history, featuring the exploits of heroes and villains as in any epic struggle. How else to describe a story which features numerous court cases fought by fishermen all the way to the Privy Council in London on equality issues, fishermen overcoming the opposition of BC politicians to enlist in Canada's armed forces in both wars, the rounding up of a thousand fishing boats and their subsequent looting and forced

sale, followed by the rounding up and forced removal of their owners' families. The story includes brighter times as in the return to the Coast from internment, and the golden age of fishing when salmon were plentiful, the unionized cannery-working wives of fishermen made good wages, and the herring roe boom made many fishermen rich overnight.

A feature of this history is the use of Japanese-language sources which add further details not otherwise available in English-language materials alone – such as in the relationship between Rintaro Hayashi, a prominent first-generation leader in the fishermen's movement, and Buck Suzuki, the most important of the second-generation leaders.

Book launches will be held in Steveston and at the Nikkei Centre before Christmas 2008. ❀

JCNM and Nikkei Place Highlights

Re-Shaping Memory, Owning History: Through the Lens of Japanese Canadian Redress on until September 21, 2008, at the JCNM in Burnaby, BC.

This exhibit presents the history of Japanese Canadians to commemorate the 20th anniversary of redress. Layers of voices, drawn from government documents, newspapers, books, poetry, diaries, letters and oral histories together with poignant photographs speak to losses and issues of community, identity and human rights.

Speaker Series: Two Cranes, Two Continents. By Roy Hamaguchi Thursday, November 6, 7pm at Nikkei Place

Roy will give a digital presentation on two species of cranes, the Sandhill Crane of North America and the Red-crowned Crane of Asia. As a species, they are the oldest living birds in the world. Come and witness their intimate behaviors as they struggle to raise a family and glimpse at some of their human-like antics.

Asahi: Canadian Baseball Legends now online at <http://virtualmuseum.ca/Exhibitions/Asahi>

This online exhibit tells the story of the Asahi baseball team whose home ground was Oppenheimer Park in Vancouver from 1914 to 1941. The online exhibit includes many images, sound bites and film.

See also page 17 for more information on JCNM's Wild Birds exhibit.

Watari Dori- Capturing the Redress Spirit

by Carl Yokota

As a means of raising much needed funds to assist in the Japanese Canadian Redress movement, a unique idea was launched to sell a limited edition artwork. After careful deliberation, *sansei* artist Linda Ohama's *Watari Dori* (Bird of Passage) was selected to help in this momentous cause.

In describing her work, Linda said, "*Watari Dori* is one silkscreen print from a large series on my Japanese Canadian heritage... This particular print is the finale of a series and brings together all past and present generations towards our future. The subtle tones of my colors quietly reflect the softened voice of Japanese Canadians. We often feel very deeply but rarely shout out in a loud voice."

The 1985 limited edition print of 2500 copies depicting a



The Watari-Dori silkscreen print created over 20 years ago to help fund and embody the spirit of Redress. (C. Yokota photo, 2008)

Japanese crane gently taking flight over faint wartime images, was favorably received and purchased by the many keen Redress sup-

porters across Canada and helped to embody the spirit of the Redress campaign more than twenty years ago. ❁

A Family Affair

by Maiko Bae Yamamoto

The dead never die utterly. They sleep in the darkest cells of tired hearts and busy brains, to be startled at rarest moments only by the echo of some voice that recalls their past. —Lafcadio Hearn

Over 40 years ago on a crisp spring day, my father waited in a train station for a woman who never arrived. He was a young lad of 21, on a visit to his mother's hometown near Kobe. The young woman's name was Eiko. For around six hours, he sat on a bench in Sannomiya station, watching

people and maybe eating a bowl or two of noodles, which he bought from a local stand. Maybe he read the newspaper while he waited.

When my mother first told me this story, there was a real weight to it. She said that if my father had indeed met Eiko on that fateful day, she may never have married him and therefore, I wouldn't exist. As young as I was then, I understood implicitly what this meant. It sparked my imagination: the many possibilities that could have erupted from

this single pivotal moment. Just like trains that leave their energy imprinted on the stations they pass through, these different possibilities are the ghosts of our own lives.

And so *Train*, the play I wrote and perform with my father, Minoru Yamamoto, is really a ghost story. What began as a collection of my families stories, through many workshops and dramaturgical sessions evolved into what it is today. A not-so-wholly biographical account of how my parents got together. You see, my

from before she met him.

Maiko shifts raft to noodle stand by standing it up and opening the suitcase. House lights come up a bit.

MAIKO: You are all stars, you know that? You are. Shiny, luminous, massive balls... of gas. Like you.

Points to someone in the audience house left. She rolls closer to them. She gets their name.

Shiny, pretty you. You are...Altair. The brightest star in the constellation Aquila.

(Demonstrating constellation with one side of her body) 1, 2, 3, 4, 5, 6, 7, 8.

You are the 12th brightest star in the night sky.

Not bad, considering how many other stars are out there.

You are a white star, a mere 17 light years away from earth.

That's 100 trillion miles, but that's relatively close, in star terms.

And yet, you are so bright, you are totally visible to my naked eye...

You are...oblete.

Sorry if you were trying to keep it a secret.

Rapidly rotating,

Gravity darkening,

And mythically speaking, ill omened signifying danger from snakes.

Have I made you uncomfortable? Forgive me. It wasn't my intention.

She finds another audience member house right.

And then there's you. You. You are Vega.

Radiant, the brightest star in the constellation Lyra. **(Demonstrating constellation with the other side of her body)** 1, 2, 3, 4, 5, 6, 1.

You're a bit of a show off.

The 5th brightest star in the sky, 24.3 light years away.

Few others around you shine brighter than you do.

She looks around.

Sorry, but the rest of you are a bit dull.

You will live for one billion years.

And eventually, destined for greatness, in the year 14000 you will become the Northern Star. That's huge. Good for you. You totally deserve it.

You, Altair, and you Vega. You're well matched.

She merges the two demonstrations together physically. Patterns merge.

Lights and sound combine.

You long for each other. That's okay. It's good to long for things. It builds character. But something keeps you apart. It's...

She gestures towards the audience between the two stars.

...all of you. You stars might not be much to look at on your own, but together, you're a tour de force. The Milky Way. You confuse things, you know. If it weren't for you, things would be a lot clearer around here. Thanks a lot.

My stars, we're all in this together. Together, here in the BIG SECRET THEATRE, we make up one beautiful galaxy.

She rolls the suitcase back and sits at noodle stand. She spots the moon.

Car interior sounds. Dad is sleeping on bench with jacket on.

GIRL: I'm 8 years old. I'm in the backseat of the family car. I'm looking out of the window, up at the sky. I'm looking at the moon. At this age, I still believe in things. For instance, I believe that the moon is following me around. We are driving in the car, and the moon is following us. We are driving late at night — we always seem to be driving late at night. We travel down these quiet roads. Dad's at the wheel, Mom's beside him — snoozing, she's always so tired. My forehead is pressed against the glass. I love the coolness of it against my skin. I watch my breath appear and disappear, spreading out on the window like some kind of virus. I look up again, and...

She spots the moon.

Yeah, there it is.

She points. She goes back to the suitcase.

Are you following me?

"It's following you because it loves you the best. You are its favorite girl in the entire world. Because it loves you so much it will never, ever leave your side."

(This is an actual voice over done by my mom)

Mom's eyes are closed.

And all around us, the sky. The huge spreading blackness of it all. I love the way it looks, the way the stars are like little holes poked in fabric to let the light out.

I lean my head against the corduroy headrest and I close my eyes. I watch green and red imprints of the moon swimming inside my own blackness.

Suitcase turns down and Maiko sleeps on it. Dad wakes up and reads the following:

DAD: Go to bed and wake up at the same time each day.

Do the same things each day before you go to sleep. Routine is key.

Relax your mind and body by taking a warm bath, stretching, or reading. Never underestimate a good bedtime story. The room should be quiet and dark.

The bed is a place for sleeping. Surround yourself with comfortable blankets and pillows.

And when possible, find someone to sleep beside. ☀

Train will be playing at the following dates and locations:

October 8-11, 8pm
STUDIO THEATRE
Shadbolt Centre for the Arts,
Burnaby, BC

April 30-May 9, 2009
STUDIO
Gateway Theatre, Richmond, BC

*The list of new and renewing members
of the NNM&HC from February 1,
2008 to July 31, 2008*

Mr. & Mrs. Robert & Kazue Abe
Dr. & Mrs. Robert & Molly Akune
Mr. & Mrs. Tats & June Aoki
Mr. & Mrs. Tsuguo & Grace Arai
Mr. & Mrs. Yoshiharu & Fumiko Aura
Mr. & Mrs. Mitsutoshi & Nobuko Awazu
Dr. Michiko Ayukawa
Mr. Frank Baba
Mr. Jack Baba
Mr. & Mrs. David & Yoko Banks
Mr. Robert Banno & Ms. Cathy Makihara
BMO Bank of Montreal
Mr. & Mrs. Rod Bourke
Ms. Debora Burke & Mr. Yoshi Arima
Mr. & Mrs. Katsuji & Kuniko Chiba
Mrs. Sumika Child
Mr. & Mrs. Michael & Ruth Coles
LA Dinsmore
Mr. & Mrs. John & Karol Dubitz
Mr. Dennis Enomoto
Mr. Randy Enomoto & Ms. Lynn Westwood
Dr. & Mrs. Bruce & Vivian Ettinger
Mr. & Mrs. Malcolm & Keiko Fitz-Earle
Mr. & Mrs. Donald Ian & Tamara Fraser
Mr. & Mrs. Robert & Doreen Friesen
Reverend & Mrs. Ohrai & Minako Fujikawa
Mr. Brian Fujimoto
Mrs. Kyomi Fujisawa
Mrs. Kay Fujishima
Mr. & Mrs. Stanley & Masako Fukawa
Mr. & Mrs. Frank & Vickie Fukui
Mr. & Mrs. James & Molly Fukui
Mr. Makoto Fukui
Mr. & Mrs. Richard & Joyce Fukui
Ms. Kiyoko Hamada
Mr. & Mrs. Roy & Kikuyo Hamade
Mrs. Fumi Hamagami
Mrs. Shizue Hamaguchi
Mr. & Mrs. Thomas & Nobuka Hara
Mr. & Mrs. Arthur & Shizue Hara, O.C.
Mr. & Mrs. Kazuji Chieko Haraguchi
Mrs. M. Grace Harling
Mr. & Mrs. Masao & Nobue Hatanaka
Mr. Rodney Hatanaka
Mrs. Sayo Hattori
Mr. & Mrs. Mickey & Betty Hayashi
Mr. & Mrs. Mitsuo & Emmie Hayashi
Mrs. Susan Hidaka
Mr. & Mrs. Showney & Jean Higashi
Mr. & Mrs. Terry & Mary Higo
Mrs. Fukiko Hinatsu
Mr. & Mrs. Miki & Miyako Hirai
Mr. & Mrs. Shigeru & Akemi Hirai
Mr. & Mrs. T. Hirai
Mr. & Mrs. Thomas & Rosie Hirose
Ms Eileen Hirota
Mr. & Mrs. Ted & Nany Hirota
Mr. & Mrs. Isamu & Masako Hori
Mr. & Mrs. Mitsuru & Jean Hori
Mr. & Mrs. Naoto & Miwako Horita
Mr. & Mrs. Naotaka & Noriko Ide
Prof. Masako Iino
Ms. Sanaye Ikari
Mr. & Mrs. Gordon & Joan Imai

Reverend Katsumi Imayoshi
Mr. & Mrs. Masayasu Mike & Masako Inoue
Ms. Beverley Inouye
Mrs. Chiyoko Inouye
Mrs. Kimiyo Inouye
Mrs. May Ishikawa
Mr. & Mrs. Noboru Ishikawa
Ms. Sumi Iwamoto
Mrs. Kyoko Jackson
K. Iwata Travel Service
Mr. & Mrs. Richard & June Kadonaga
Mr. & Mrs. Gordon & Kyoko Kadota
Mr. Tatsuo Kage
Mrs. Kanaye K. Kagetsu
Mrs. Sumiko Kamachi
Mr. & Mrs. Shizuo & Kimie Kamezawa
Mr. & Mrs. Roger & Joyce Kamikura
Mr. & Mrs. Alfie & Rosie Kamitakahara
Mr. Jiro Kamiya
Mrs. Kimiko Kariya
Miss Dottie Karr
Ms. Tomoko Kato
Mr. & Mrs. Vern & Betty Kawaguchi
Mr. Masanobu Kawahira
A. Kawamoto
Dr. Tsuyoshi Kawasaki & Ms. Marja Kates
Mr. & Mrs. Kazuo & Mitsuko Kawashima
Mr. & Mrs. Richard & Keiko Kazuta
Mr. Kaye Kishibe
Mr. & Mrs. John & Jean Kitagawa
Mr. & Mrs. Nobuo & Nana Kitsuda
Mrs. Jean Ayako Kobayashi
Ms. Hatsue Kobuke
Mr. & Mrs. Jim & Michiko Kojima
Dr. May Komiya
Mrs. Kay Komori
Ms. Christine Kondo
Mr. Dick Koyanagi
Mr. & Mrs. Teruo & Kazuko Koyanagi
Mrs. Yoshiko Koyanagi
Mrs. Kazue Koyanagi
Mr. & Mrs. Seiya & Moko Kuwabara
Mr. Tom Kuwahara
Mr. & Mrs. Larry & Michi Lee
Ms. Yung ae Lee
Mr. & Mrs. Bernie & Ruby Lofstrand
Mrs. Margaret Lyons
Mr. & Mrs. Minoru & Michiko Maniwa
Bonnie March
Mr. David Masuhara & Ms. Beverly West
Ms. Sharon Masui & Mr. Gwilym Smith
Ms. Josie Matsuba
Mr. & Mrs. Yoshiaki & Miyoko Matsumoto
Ms. Janice Matsumura
Mrs. Shizuko Matsumura
Ms. Yuki Matsuno
Mr. & Mrs. Mitsuyoshi & Lily Matsushita
Mr. & Mrs. Norio & Jo-Anne Matsushita
Mr. & Mrs. Don & Connie Mayede
Mr. & Mrs. Arthur & Keiko Miki
Mr. & Mrs. Tsuneo & Noriko Miki
Mr. & Mrs. David & Kiyomi & Minamata
Mr. & Mrs. Kaoru & Aki Minato
Mr. & Mrs. Hiroshi & Kay Minemoto
Mrs. Frances Miyoko Miyashita
Mr. & Mrs. Tak & Shizuko Miyazaki
Lillian Morishita
Mr. & Mrs. Steve & Shirley Morishita
Mr. & Mrs. Derral & Linda Moriyama

Mrs. May Mukaida
Ms. Diane Murakami
Mr. & Mrs. Toshio & Kazuko Nagumo
NAJC Kamloops Chpter
Ms. Fumie Nakagawa
Mrs. Shoko Nakagawa
Mr. Clarke Nakamoto
Mr. & Mrs. John & Marion Nakamoto
Mrs. Peggy Nakano
Mr. Ted Nakashima
Ms. Seiko Nakazawa
Mr. & Mrs. Brian & Hitomi Nasu
Mr. & Mrs. Yukio & Roberta Nasu
Mr. & Mrs. Peter & Aster Nimi
Mr. & Mrs. Robert & Jane Nimi
Mr. & Mrs. Hideo Nishi
Hiroko Nishikage
Grace Nishimura
Ms. Sakuya Nishimura
Ms. Janet Nitta
Mr. & Mrs. Dan & Colleen Nomura
Mr. & Mrs. Tosh & Jessie Nomura
Ms. Michiko Obara
Mr. & Mrs. Masao & Kazuko Odaka
Mrs. Mary Ohara
Mrs. Joyce Oikawa
Mrs. Marge Oike
Mr. & Mrs. Larry Okada
Ms. Jeannette Okamoto
Ms. Ruby Okano
Mr. & Mrs. Hiroshi & Sachiko Okazaki
Mr. Tanjiro Okubo
Mr. Kenji Okuda
Mr. Herbert Ono & Ms. Tara O'Connor
Mr. Ray Ota
Mr. & Mrs. Akira & Mikiko Oye
Mrs. Toshiko Quan
Mrs. Aileen Randall
Mrs. Linda Reid
Ms. Patricia Roy
Mr. & Mrs. Yoshiyuki & Masako Sakaue
Mr. & Mrs. Tats & Kim Sakaue
Mr. & Mrs. Noboru & Elizabeth Sakiyama
Miss Joyce Sakon
Mr. Fred Sasaki
Mr. & Mrs. Gary & Heike Sasaki
Jeanette Sato
Mrs. Virginia Sato
Mrs. Mary Seko
Mrs. Eva T. Shiho
Mr. & Mrs. Gentaro & Rose Shimizu
Mr. & Mrs. George & Emiko Shimizu
Ms. Janet Shimizu
Mr. Ralph Shimizu
Mr. & Mrs. Ted & Shiz Shimizu
Mr. & Mrs. Tommy & Mitsue Shimizu
Mr. & Mrs. Yoshio & Norma Shimizu
Mr. & Mrs. Howard & Jane Shimokura
Dr. & Mrs. Kazumi J. & Yurika Shintani
Mr. & Mrs. Wataru & Barbara Shishido
Mr. & Mrs. Kiyoshi & Keiko Shono
Ms. Nam Suk So
Mr. & Mrs. Eric & Yasuko Sokugawa
Mr. Mike Sokugawa & Ms. Fumi Horii
Mrs. Reiko Suda
Mr. & Mrs. Kanji & Yuriko Suga
Mr. & Mrs. James & Mary Sugiyama
Mr. Ed Suguro
Suki's Beauty Bazaar Ltd.

Debra Suzuki
Mrs. Kay Tagami
Mr. & Mrs. David & Kei Takahashi
Mr. & Mrs. Ken & Peggy Takahashi
Mr. Koji Takahashi
Mrs. Atsuko Takashima
Mrs. Tamie Takeshita
Mr. Norman Takeuchi
Ms. Harumi Tamoto
Mr. & Mrs. Akira & Isabel Tanaka
Mrs. Etsuko Tanaka
Dr. & Mrs. Jim Tanaka
Mr. Kazuo Bud Tanaka
Mr. & Mrs. Minoru & Miyoshi Tanaka
Mr. & Mrs. Mitsuru & Yuki Tanaka
Mr. & Mrs. Ryoji & Fusako Tani-
zawa
Ms. Sian Tasaka
Mr. & Mrs. Tom & Margaret Taylor
Mrs. Susan Tennant
Mrs. Marie Teraguchi
Mr. & Mrs. Willy & Evelyn Tobler
Mr. & Mrs. George & Hiroko Tsuchi-
iya
Mr. Tomoaki Tsuchiya
Mrs. Kazue Tsurusaki
Ms. Ikuye Uchida
Mr. & Mrs. Takuo & Motoko Uegaki
Ms. Marjorie Umezaki
Ms. Leslie Uyeda
Mr. & Mrs. Mutsumi & Michiyo Uyede
Ms. Kuniko Uyeno
Mrs. Kimiye Uyeyama
Vancouver Japanese Gardeners As-
sociation
Mrs. Akiko Wakabayashi
Mr. & Mrs. Henry & Yvonne Wakaba-
yashi
Mrs. Michiko Watanabe
Mr. Peter A. Watson
Miss Anne Williams
Dr. Michael Wilson & Ms. Ineke Dijkstra
Ms. Shirley Witherow
Mr. & Mrs. Richard & Fumiko Woloshyn
Ms. Nancy Woodward
Mr. & Mrs. Fred & Linda Yada
Mrs. Kiyoe Yada
Mrs. Hisako Yamamoto
Ms. Norine K. Yamamoto
Mr. Sam Yamamoto
Mr. & Mrs. Steve & Dorothy Yamamoto
Mr. Tats Yamamoto
Mr. Robert Yamaoka
Mr. & Mrs. Takeo & Sumiko Ya-
mashiro
Mrs. Chieko Yano
Kimi Yano
Mr. & Mrs. Mas & Kaori Yano
Mr. Mitsuo Yesaki
Mr. Carl Yokota
Mrs. Marcia Masako Yoshida
Mrs. Yoshiko Yoshimaru

Announcements

All events at NNM&HC unless otherwise noted.

Re-Shaping Memory, Owning History: Through
the Lens of Japanese Canadian Redress
August 19 to September 21.

Redress 20th Anniversary Celebrations
Friday, September 19 to Sunday, September 21.

Wild Birds Exhibit
October 2 to December 24.
Reception Thursday, October 9, 7:00 pm.

Japanese Farmers' Market
Saturday, October 4, 11:00 am – 2:30pm

Japan Expo
Wednesday, October 22 and Thursday, October
23, 2008.

8th Annual Craft & Bake Fair
Saturday, November 15, 10:00am – 3:00pm

Speaker Series: Two Cranes, Two Continents
by Roy Hamaguchi.
Thursday, November 6, 7:00pm

Breakfast with Santa
Saturday, December 6,
one seating only at 9:30am