



MUSSER JAPANESE GARDEN

1: Introduction of Japanese-Style Gardens to the
Midwest through World's Fairs, 1876-1934

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by BETH CODY

This paper is the first in a series of a research papers written for the Muscatine Art Center in Summer 2021 by Beth Cody of Kalona, Iowa, through a grant from the Iowa Department of Cultural Affairs in conjunction with a planned project for restoring the circa-1930 Japanese-style garden on the Art Center grounds. That garden was built for Laura Musser McColm (1877-1964), whose heirs donated her Muscatine house to the City of Muscatine in 1965 for use as a museum.

This research is intended to place the construction of such a garden into context of the period from roughly 1890 until World War II: How did Japanese-style gardens become popular in the Midwestern United States during that period? What other Japanese-style public and private gardens were constructed during that time, particularly in the Midwest? How did Midwesterners regard such gardens, and how did their feelings change during WWII when the United States was at war with Japan? And what things might have prompted Laura Musser McColm to have such a garden constructed for her around 1930?

Paper 1: Introduction of Japanese-Style Gardens to the Midwest through World's Fairs, 1876-1934

Paper 2: Books, Magazine Articles and Iowa Newspaper Articles about Japanese Gardens, 1890-1935

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Paper 8: Changing Attitudes to Japan Before and During WWII; Surviving Pre-WWII Japanese-style Gardens in the Midwest

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Japan and Japanese Gardens up to the 19th Century

Because Japanese-style gardens obviously originated in Japan, it will be helpful to understand this origin. Presented here is a *very* brief and simplified history of the main Japanese history periods and their corresponding garden styles, leading to the mid-19th century opening of trade and the transmission of Japanese garden styles to the United States in the late 19th century:

Japan was deeply influenced by China and Korea during its prehistory and early history. Its early systems of law and government, religion, art and gardens were largely transmitted from China and Korea.

Heian Period (794-1185) and Shinden Gardens

During the Heian period, Japan began to break away from its close association with China, and to form its own institutions and arts, including its own garden styles. During this period, wealthy aristocrats built gardens in their residential compounds (*Shinden-zukuri*) with multiple buildings that looked out over a sizeable pond. The pond garden, which often covered nearly a third of the compound, was landscaped with bridges leading to a small island, and trees planted near the edges of the pond. They were meant to be viewed from the buildings as well as strolled in for enjoyment, and a pavilion was often placed over the edge of the pond for musical performances.

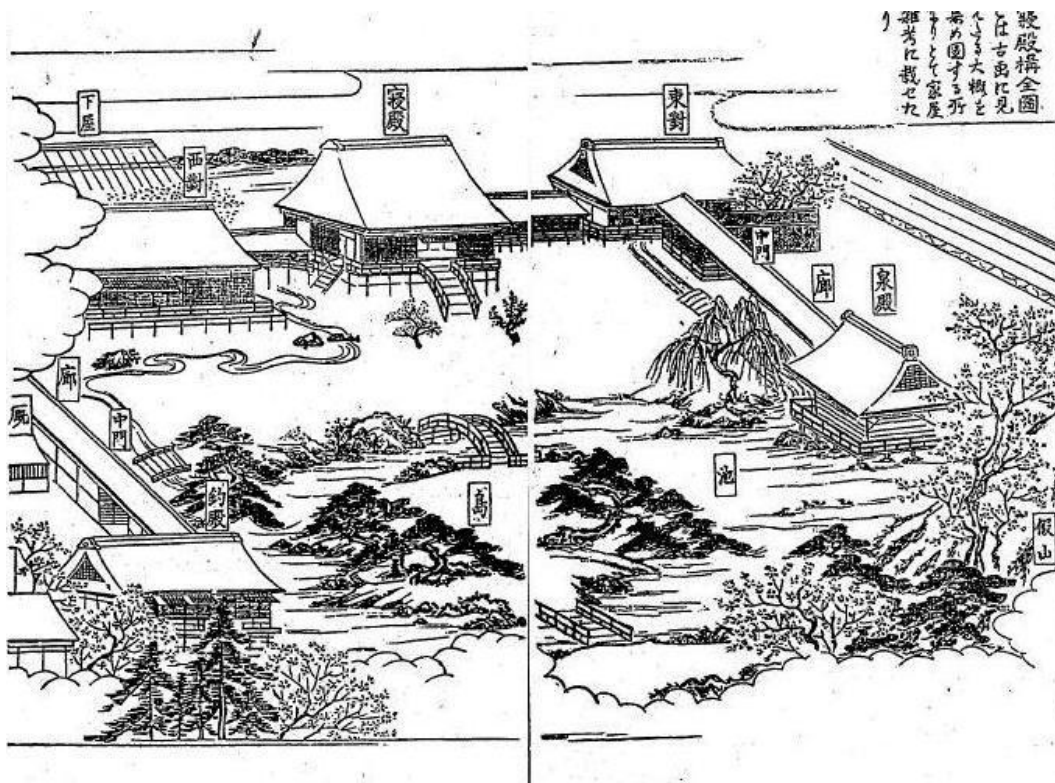


Figure 1: A traditional Shinden garden centered on an ornamental pond, with bridges leading to an island. (*Shinden-zukuri*, *Heian Period Aristocratic Architecture* by Joel Yorimoto, *Traditional East Asia*, Michigan State University)

Kamakura Period (1185–1333) and Zen Buddhism

The Heian period of rule by nobles gave way to a Japanese feudal period in which the shoguns (military rulers) controlled Japan. The warrior class was heavily influenced by Zen Buddhism and supported the building of Zen Buddhist temples throughout Japan, and also personally preferred simpler styles in architecture. And their smaller residences resulted in more sparse gardens than the nobles had enjoyed. Gardens became used more for contemplation from a seated spot than for strolling through as in Shinden gardens.

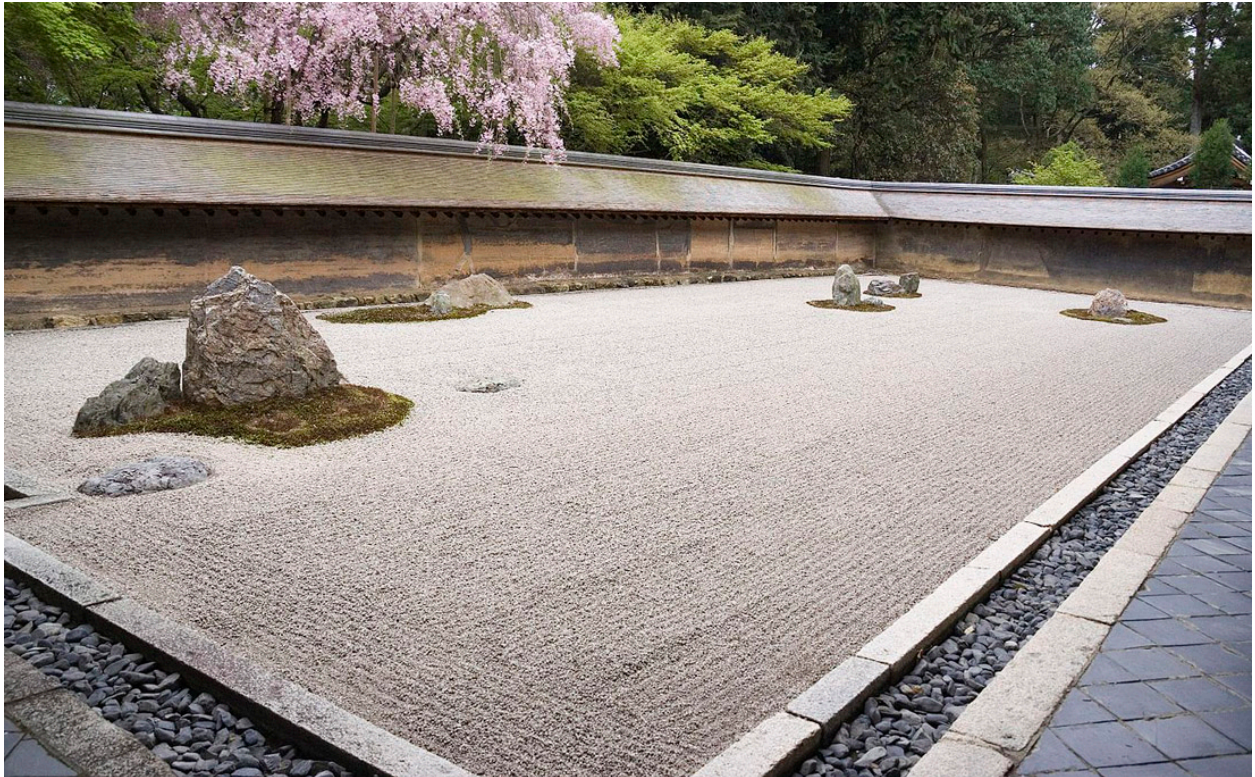


Figure 2: This garden at the Buddhist temple of Ryoan-ji in Kyoto, Japan (built perhaps around 1450) is the most famous example of the much more sparsely designed gardens inspired by Zen Buddhism. This type of garden is meant for viewing from outside the garden in contemplation and meditation, not for strolling in. (*Wikipedia*)

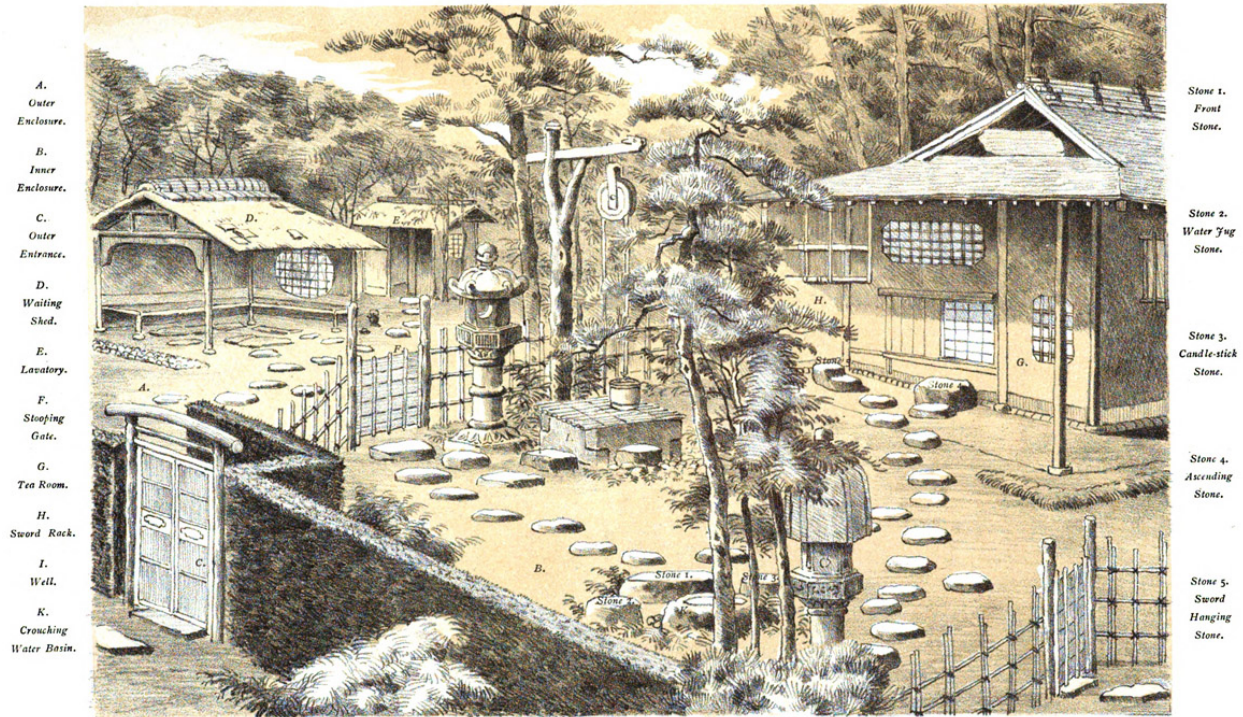
Muromachi Period (1333–1568) and Tea Gardens

During the Muromachi period, the warrior class began to emulate some of the refined artistic tastes of the imperial aristocracy, and at the same time, increased openness and trade with China and later, Portugal, led to the rise of a flourishing merchant class. Both groups wanted to enjoy artistic endeavors, and imported much Chinese art into Japan.

Japanese tea culture began in association with the public exhibits of these art works, and tea festivals were held in which people could taste and learn to appreciate many different kinds of tea. Eventually, tea ceremonies moved from large, showy exhibition halls to small, humble thatched huts.

Gardens were made in the tight spaces leading from the street entrance to these thatched tea houses, and these gardens took on both practical and symbolic aspects.

PLATE XXXI.



TEA GARDEN.

Figure 3: An illustration of a Tea Garden showing an outer gate leading into the outer garden with waiting shelter at left. Stepping stones lead through the middle gate into the inner area, in which a washing basin is shown next to the lantern at forefront. More stepping stones lead to the tea house with its small door, which the entrant must crouch down humbly to enter. (*Landscape Gardening in Japan, 1893, Conder*)

The typical Tea Garden consisted of outer and inner parts. The outer gate leads from the street into a waiting area with an open shelter and a small lavatory building. Stepping stones lead through a smaller middle gate into the inner area containing lanterns and a washing basin for symbolically and actually purifying one's hands. More stepping stones lead to the small door into the Tea House, which requires the entrant to humbly crouch down to enter. The tea ceremony is performed inside.

Edo Period (1600–1868), Stroll Gardens and Courtyard Gardens

The Muromachi period was followed by a period of civil war, which ended when the shogun named Tokugawa Ieyasu came out on top and established the Tokugawa shogunate, which ruled Japan under tight control for 268 years.

The Edo period was marked by peace and stability, but under increasingly strict laws. Foreigners were thrown out and foreign ideas were kept out under a “closed door” policy which forbade the

import of foreign books and forbade Japanese people from traveling abroad. Despite these strictures, Japan's economy flourished with trade limited only to China and Korea. Japanese cities grew in population, and the wealth of the merchant class continued to grow.

There were two types of Japanese gardens that developed during this period: large stroll gardens and tiny courtyard gardens.

The *daimyos* (the governors of Japan's provinces) were kept under strict control by the ruling Tokugawa clan, required to keep residences both in their home provinces as well as in the governing city of Tokyo. These governors, precluded from warring with each other for territory, instead competed with each other to build lavish gardens on their provincial estates. These gardens were large, sometimes 20 acres in size, and often consisted of sizable lakes surrounded by paths to stroll around them. Each point along the path was designed to give a different scene to enjoy. (The Japanese Garden at the Missouri Botanical Garden in St. Louis is a good example of a stroll garden.)



LARGE LAKE GARDEN.

Figure 4: A large Japanese stroll garden around an ornamental lake. The pathway leading around the garden looked out on many different views from each vantage point. (Conder)

Conversely, the growth of merchant wealth among city dwellers gave rise to tiny urban courtyard gardens. The houses of city merchants were built in rows touching each other, with no outdoor areas or yards between them, so they originally had open areas in the middle of the house to admit light and air. Before long, these were made into tiny gardens to allow artistic expression and a glimpse of nature, even in the city.

These courtyard gardens generally don't have enough space to include more than one or two rocks, a tree or plant, and perhaps a stone lantern, all placed on gravel or moss. The courtyard gardens are visible from the adjacent rooms of the house, and often can be viewed from a surrounding wooden ledge or sidewalk.



Figure 5: A modern courtyard garden in Japan. (*Wikipedia*)

Meiji Period (1868-1912)

Japan experienced a series of famines in the 1830s that led to peasant unrest, and reduced tax revenues forced the Tokugawa government to cut the pay of samurai, who became discontented. This general discontent was greatly exacerbated by the arrival in 1853 of Commodore Matthew C. Perry, seeking a treaty to allow trade with the United States. The treaty that was signed by representatives of the shogun the following year disgusted many of the samurai, who rose up and

ended the Tokugawa shogunate, restoring the supreme power of the emperor of Japan – although most leaders in the new Meiji government were former samurai.

The goal of these new leaders of Japan was strengthening and enriching Japan through modernization and Westernization. Western experts were brought in to advise the modernized government; railways, telegraph lines, modern western medicine, universal education and modern military methods were instituted.

The flow of information and ways of doing things was not one-way, of course, and that's how Japanese garden styles began to become known in the United States. It was during this period of modernization that travelers to Japan returned to make Japanese-inspired gardens in the U.S. Japanese immigrants to the U.S. were also key in facilitating the making of Japanese-style gardens here.

And it was during this period – the late nineteenth and early twentieth centuries – that representatives of Japan promoted Japanese trade by exhibiting at World's Fairs around the globe, including those held in the United States. It was through those large international exhibitions that most Americans were first exposed to Japan's manufactures, art, architecture and the subject of this paper: the Japanese-style gardens that surround Japan's architecture.

Introduction: World's Fairs and Expositions Japanese Gardens

During the seventy years between the Civil War and World War II, America hosted eight large World's Fairs and numerous smaller expositions. The World's Fairs were enormous international exhibitions designed to showcase the achievements of industrialized nations, and were attended by millions of visitors.

The first *Expositions Universelles* had been held in Bohemia and in France during the 1790s. The concept had its most impressive example to date in the Great Exhibition held in London in 1851. This was a truly amazing endeavor, held in the purpose-built Crystal Palace: a massive iron and glass conservatory 18 acres in size and 138 feet in height – itself a demonstration of the ingenuity and might of the Industrial Revolution. And the Eiffel Tower was built for the 1889 Paris World's Fair.



Figure 6: The Crystal Palace, built for the Great Exhibition of 1851 in London. (Wikipedia)

New York City had held annual fairs in the 1840s and then a larger one in 1853 (with its own smaller version of the Crystal Palace), which attracted a million visitors. But it wasn't until after the Civil War that the United States marked its maturation as a fully developed nation by holding its first International Exposition in 1876.

The fairs held in the U.S. celebrated not only the achievements of our own nation and those of the U.S. states, but also allowed foreign nations to present their own achievements, making them "World's" Fairs.

There were two parts to the foreign exhibits at each of these World's Fairs: first, were the national exhibits in the exhibition halls. Nations could lease space in these massive buildings built by the Fair commissions to display their nations' achievements in science, technology, agriculture and the arts.

Nations could also lease dedicated space within the World's Fair grounds to build national pavilions: these were architectural statements about the styles and aspirations of that nation's people. Often these pavilions were placed in a setting of gardens made in a representative national garden style.

Japan at the Fair

The Japanese government, established in 1868, was eager to demonstrate its growth as a modern nation, and participated in numerous exhibitions around the world, beginning with a small exhibit at the London International Exhibition of 1862; a display at the Paris International Exposition of 1867; and then Japan's first large official exhibit at the Vienna Exposition of 1873. From then onward, Japan was always among the biggest leasers of exhibition hall space to demonstrate its growing scientific, agricultural and economic might.

But the national pavilions and gardens that Japan built at these World's Fairs were employed to tell a different story, according to Kendall H. Brown's article: "Fair Japan: Japanese Gardens at American World's Fairs, 1870-1940." Brown posited that World's Fair gardens were important ideological tools for Japan.

While other nations tended to construct modern pavilions in contemporary style to demonstrate their progress, Japan built historical-style buildings and gardens that emphasized tranquility, tradition and beauty.

Brown asserts that this was done deliberately in order to cultivate a non-threatening image of Japan, an aura of goodwill. He suggests that this admirable image of Japan formed by these gardens and pavilions was actually successful in generating support for Japan in its war against Russia in 1904-1905, and in delaying economic action against Japan as it became aggressively expansionist in the 1930s.

Diplomatic influence aside, Japan's World's Fair gardens, particularly those from 1904 on, were tremendously popular with the public. Most Americans were exposed to Japanese garden styles for the first time at these exhibition gardens and many greatly admired their beauty. Some Americans were even inspired to emulate it in their own gardens.

This paper will cover major and minor World's Fairs and Expositions held in the United States between 1876 and 1935, those in which Japanese gardens were constructed (and for which photographs are available).

1. The Centennial International Exhibition of 1876: Philadelphia, Pennsylvania

The 1876 Centennial Exhibition was the first large international exhibition held in the United States, organized to mark the industrial, agricultural and artistic progress that had been achieved in the U.S. during the century since the signing of the Declaration of Independence. Nearly 10 million visitors attended and 37 countries exhibited in the Exhibition, which was held from May 10 to November 10, 1876.

More than 200 buildings were constructed in Philadelphia's Fairmount Park, and visitors to the exhibition halls were introduced to Alexander Graham Bell's first telephone, Thomas Edison's automatic telegraph, the Remington No. 1 typewriter, and the consumer products ketchup, popcorn and root beer.

Japan accepted the U.S. invitation to participate, and provided exhibits in the Main Exhibition Building and the Agricultural Hall.

Japanese workers sent from Japan constructed a Japanese Bazaar building from which fairgoers could purchase imported items from Japan such as lacquerware, porcelain, and wood and ivory carvings. They also built a Japanese Pavilion, which provided housing for the Japanese commissioners for the fair, and was widely admired for its beauty and construction.

This was the first time most Americans were exposed to Japanese art and architecture and they were fascinated by the items they saw in the Main Exhibition Building and Japanese Bazaar. To people of the Victorian period, used to overstuffed parlors and heavy furnishings, the clean, simple lines of Japanese art and household objects were a breathtaking novelty. Many Americans became

avid collectors of Japanese art, porcelain and vases after seeing the Japanese exhibits at the 1876 World's Fair.



Figure 7: Fairgoers greatly admired the beauty of the Japanese art objects displayed in the Main Exhibition Building in 1876.

The Japanese Bazaar was surrounded by several small garden areas. These garden areas were *the first Japanese-style gardens ever made in the United States*.

The *Centennial Portfolio: a souvenir of the international exhibition at Philadelphia* contains a description of the Japanese Bazaar building and gardens, to accompany its lithograph illustration:

The little piece of ground which surrounds this building has been enclosed and fixed up in Japanese garden style. The flower-beds are laid out neatly and fenced in with bamboo. Screens of matting and of dried grass divide the parterres. There is a fountain guiltless of jet d'eau from which the water trickles.

At the southern entrance a queer-shaped urn of granite on a pedestal, shows marks of great age, being weather-worn and dilapidated. It must have done garden service years before Perry opened Japan to the Western nations, and it was carved by Niponese who had never seen a foreigner, and who never could have expected that their work would be transported thousands of miles to be inspected by millions of strangers. The garden statuary is peculiar. Bronze figures of storks 6 to 8 feet high stand in groups at certain places, and a few bronze pigs are disposed in easy comfort in shady places.

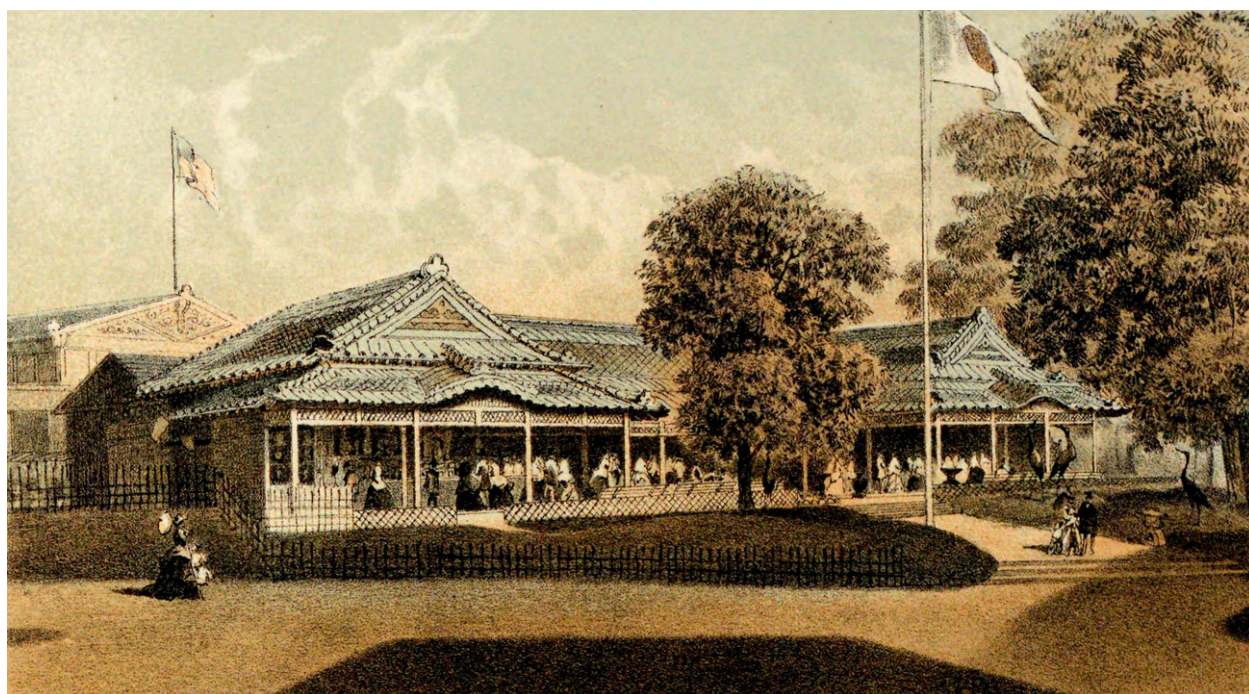


Figure 8: The front of the Japanese Bazaar building at the 1876 Centennial Exposition. (Centennial Portfolio)



Figure 9: A view of the back side of the Japanese bazaar building. A Japanese lantern was placed in a small ornamental garden area, which included a rock grouping, crane statues and a rustic bench.

The Japanese gardeners who designed these modest garden areas had not yet hit on what would later become the popular World's Fair type of garden: a traditional Japanese hill-and-pond garden. There was a small ornamental area on one side of the Bazaar, but the larger wedge-shaped area allotted to gardens was largely occupied by rectangular display beds planted in rows with Japanese plants. These utilitarian beds were obviously intended to be the equivalent of the display tables in the exhibition halls. An entry area at the point of the wedge contained a small gravel garden with a large stone lantern and ornamental rock placed on dry raked white gravel and backed with a wooden fence up which several vines were trained.

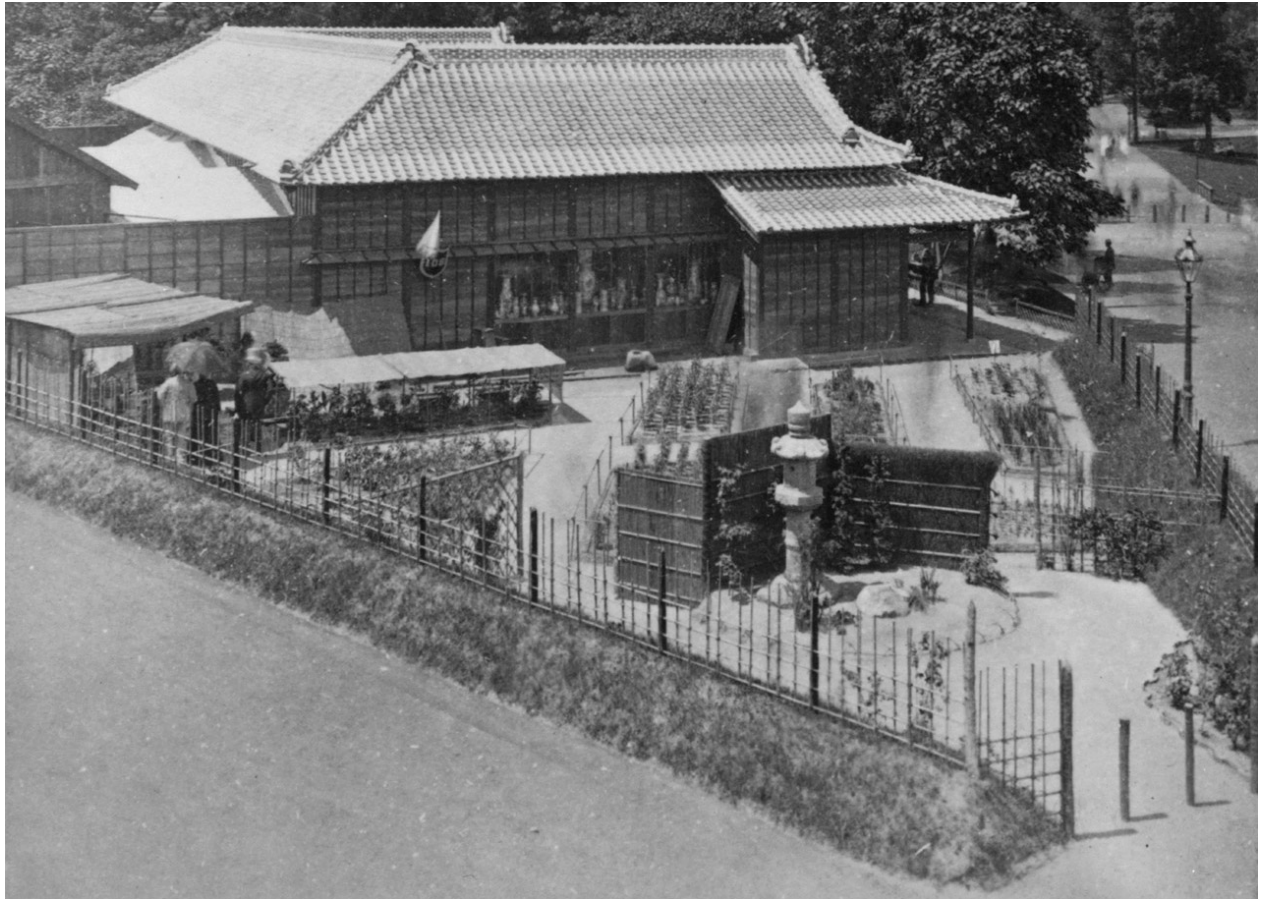


Figure 10 (opposite page, bottom): The entry to the Japanese bazaar contained a small ornamental gravel garden, but was mostly given over to horticultural exhibits of plants growing in demonstration beds.

2. The World's Columbian Exposition, 1893: Chicago, Illinois

The World's Columbian Exposition (also called the Chicago World's Fair) was held to mark the 400th anniversary of the arrival of Christopher Columbus in the New World in 1492. The choice of Chicago for the event signified the arrival of the Midwest as a vital, fast-growing part of the United States, and celebrated Chicago's recovery from the 1871 Great Chicago Fire. It took place in Jackson Park from May 1st to October 30, 1893, and more than 27 million people attended the event – including Miss Laura Musser of Muscatine, Iowa.

The 690-acre fairgrounds were laid out by Frederick Law Olmsted, who transformed the natural swampy grounds into a series of lagoons, canals and formal ponds to signify the sea voyage taken by Columbus. 200 temporary buildings (plus the Palace of Fine Arts – now the museum of Science and Industry) were constructed for the event.

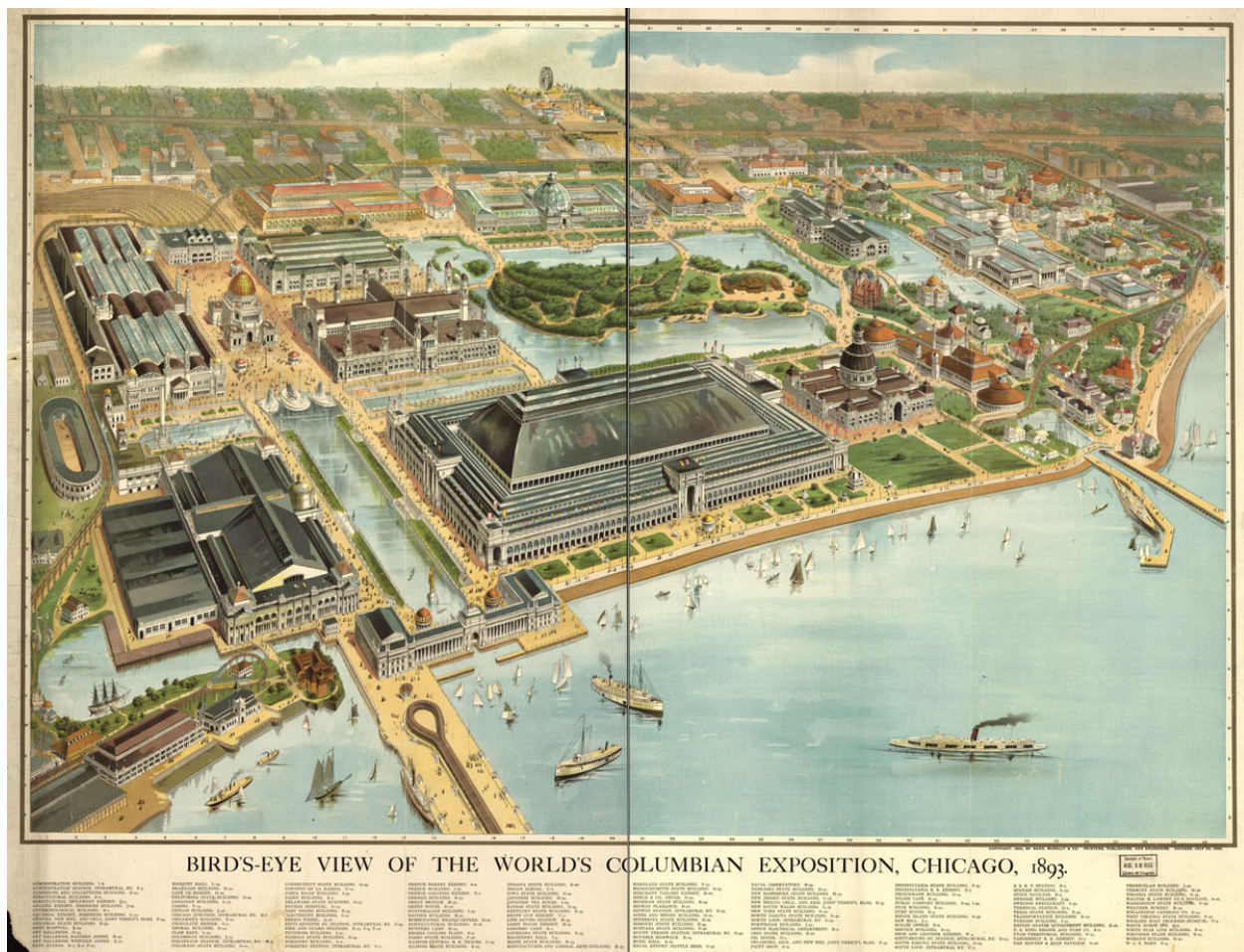


Figure 11: The impressive fair grounds for the 1893 Chicago World's Fair. (*Library of Congress*)

Fairgoers encountered for the first time the original Ferris Wheel, a moving walkway, belly dancing, Juicy Fruit chewing gum, Pabst Blue Ribbon beer and Cream of Wheat cereal. Life-size replicas made in Spain of Columbus' ships, the Niña, the Pinta and the Santa María were a very popular exhibit.

While the Japanese exhibits at the 1876 Philadelphia Exhibition might have had a strong effect on the arts such as painting and ceramics, the 1893 Japanese exhibits had a profound and lasting influence on Midwestern architecture.

This was primarily due to the Japanese government's construction of the *Ho-o-den* (Phoenix Hall), three linked buildings made in three different historical Japanese architectural styles. The linked buildings were based on an 11th-century Phoenix Temple in Japan, and resembled the legendary Phoenix bird with outstretched wings – which also made reference to Chicago's rise from the ashes of its 1871 Great Fire.

The *Ho-o-den* was constructed on Wooded Island in the middle of the park's lagoon, and its modest size, clean lines and natural materials provided a sharp contrast to the massive, pretentious neoclassical-style buildings surrounding the lagoon on all sides.



Figure 12: The modest size of the Japanese pavilion, the *Ho-o-den* (Phoenix Hall) can be seen at left on Wooded Island, greatly contrasting the huge Neoclassical-style buildings surrounding the lagoon. The Japanese Tea House lay to the far right, just behind the pointy towers of the Café de Marine, a seafood restaurant. (*Library of Congress*)

The design and exquisite construction of the *Ho-o-den* deeply impressed many fair attendees, especially the architects among them.

In particular, Frank Lloyd Wright, who had moved to Chicago in 1887, was strongly influenced by Japanese art and architecture following the 1893 World's Fair. His house designs almost



Figure 13: The exquisite craftsmanship of the Ho-o-den is clear from this close-up photograph of a Japanese gathering.
(University of Chicago)

immediately began reflecting the simple lines, natural materials, craftsmanship and “organic” principles derived from the setting of the house that characterize Japanese architecture.

Wright went on to become the foremost architect of the Chicago School, and set the standard for architecture throughout the Midwest through his “prairie-style” houses, which were directly influenced by Japanese design and construction.



Figure 14: The Japanese Ho-o-den (*Unsere Weltausstellung. Eine Beschreibung der Columbischen Weltausstellung in Chicago, 1893.*)

The *Ho-o-den* did not have gardens around it, but another Japanese building at the Fair did: The Japanese Tea House had a small garden area for the enjoyment of visitors taking a break in the Tea House. (The Japanese government was trying to promote the Japanese green tea industry at the same time that the rival British were promoting black tea grown in the British colonies of India and Ceylon, according to Robert Hellyer's "Dueling Tea Rooms," 2015.)

The World's Fair as Seen in 100 Days by Henry Davenport Northrop (1893) had this description of the Tea House and gardens:

A Visit to the Tea Garden

The World's Fair, abounding as it does in delightful revelations, affords few more curiously interesting than the little Japanese tea garden, located on the sloping bank of the lagoon, near the French marine cafe. Though purely exotic, this garden, if one may form an estimate from the class and extent of its patronage, has caught the fancy of discriminating tourists, for nowhere on the Fair grounds can an hour's respite from wearisome sight-seeing be more pleasantly employed.

Attendant ladies and gentlemen, assisted by discreet household servants, with suavity and winning smiles welcome visitors and invite participation in the refined luxuries of Japanese home life. In this, as in all the rest of their contributions to the great international exhibition, these people have shown remarkable enterprise, sparing neither labor nor expense in making them attractive. (*continued*)



Figure 15: The Japanese Tea House and gardens on the edge of one of the lagoons.

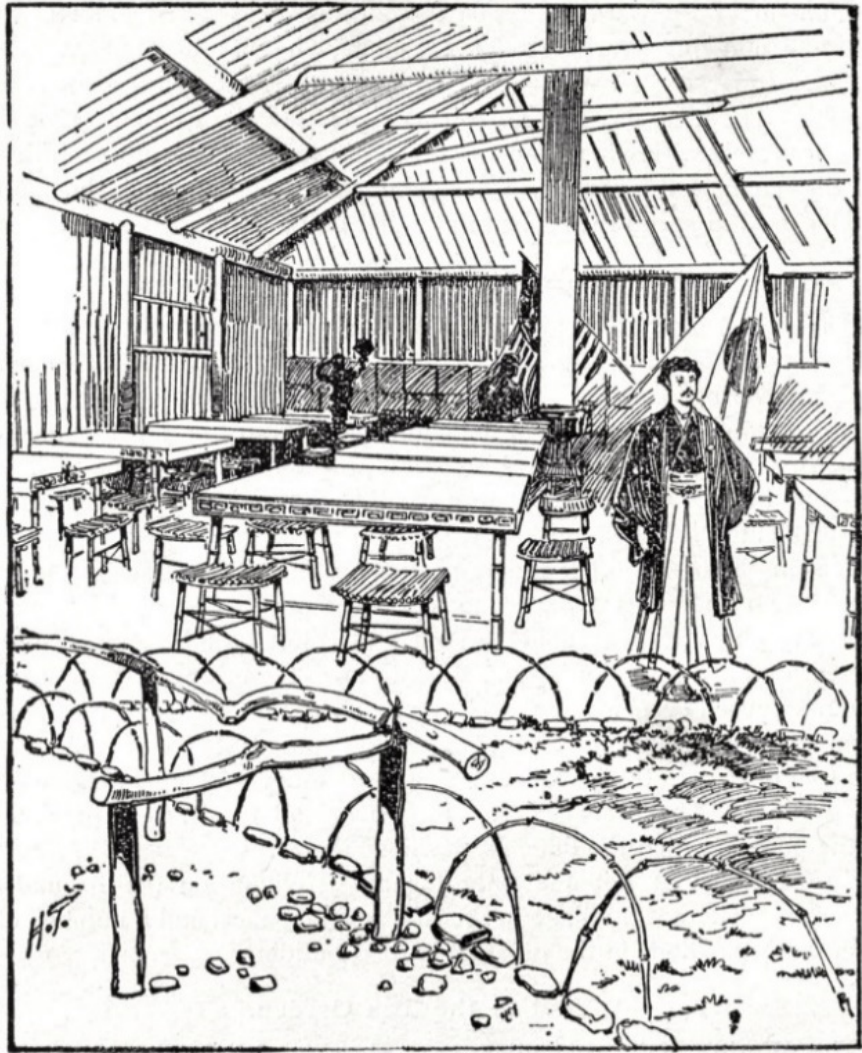


Figure 17: A view of the garden constructed in front of the main Tea House building. Lanterns, cranes and plant material, all brought from Japan, were dotted about the area. (*Official views of the World's Columbian Exposition / issued by the Department of Photography, C.D. Arnold, H.D. Higinbotham, official photographer.*)



Figure 16: A beautiful photograph of part of the Japanese Tea House Garden. (*University of Chicago*)

Figure 18: An interior view of the Tea House. (*The World's Fair as Seen in 100 Days*)



JAPANESE TEA HOUSE.

(continued) Surrounded by a tall bamboo fence, the garden is shaded by spreading trees and laid off with walks, flower-beds, pond, stepping stones, and artificial hills, interspersed with rustic seats, storks in bronze, and real Japanese porcelain lanterns, besides being decorated with dwarf trees, Japanese and American flags, bright-colored paper lanterns and hanging baskets. They have native azaleas and tea plants growing there.

The ornamental lanterns, which resemble large vases standing amid the growing plants, and which are requisite to a tea garden, are valued at \$250 each. The furniture in the tea house, which is very valuable, is the property of Mr. Samo, president of this tea colony. It is said to be worth \$20,000. Mr. Samo, a wealthy gentleman, is the possessor of one of the rarest collections of Japanese curios extant, a considerable portion of which he has brought with him to these shores.... Mrs. K. Morimoto.... An expert in the making of tea..., performs for visitors what is known as the "tea ceremony".



Figure 19: The front of the Japanese Bazaar on the Midway Plaisance, behind which lay another Tea Garden. (*Ryerson & Burnham Archives*)

Japanese Bazaar on the Midway

In addition to the official *Ho-o-den* and tea house garden, the concessions area on the Midway Plaisance of the Fair included a Japanese Bazaar area selling Japanese items. The map of the Midway shows an open area behind the front Bazaar buildings that probably included a small garden behind it – in a photo in *Glimpses of the World's fair* (1893), a sign in front of the building advertised “Japanese Tea Garden: Rear of the Bazaar.” Also, the concession was run by Yumindo Kushibiki and Saburo Arai, who later built large Japanese gardens in concession areas at the 1904 St. Louis World’s Fair and at other expositions.

After the end of the World's Fair, the *Ho-o-den* was presented to the City of Chicago as a gift and left in place on Wooded Island, where it was maintained as a museum and tea garden. The buildings were restored and a new tea house and expanded gardens were added around it in 1935. Sadly, the buildings burned down (either accidentally or deliberately) in 1946.

A new Japanese garden was installed on the site in 1981 and named The Garden of the Phoenix. A large gate was given to the garden by Chicago's sister city of Osaka in 1995, and in 2013, 120 cherry trees were planted to mark the 120th anniversary of the site.



Figure 20: A photo taken in the late 1930s of the expanded Japanese gardens added around 1935 surrounding the restored *Ho-o-den*.

3. California Midwinter International Exposition of 1894: San Francisco, California



Figure 21: The Japanese Garden at the 1894 California Midwinter Exposition in San Francisco's Golden Gate Park. (Opensfhistory.org)

The Midwinter Exposition was one of the numerous smaller expositions held in the United States, but it was one that included an influential Japanese-style garden. It was held from January 27 to July 5, 1894, in San Francisco's Golden Gate Park.

California was experiencing an economic depression, and a San Francisco businessman who had served on the fair commission of the Chicago Fair recognized that a World's Fair might be a good way to bring money to the state, despite the last fair only just having taken place the previous year – plus, California's mild climate allowed a fair to be held during winter. Attendance was estimated at 2.5 million.

Because Japan did not participate in this smaller fair, it was an American who won the bid to design the Japanese-style garden for the event (angering the local Japanese community, who designed a rival garden nearby). George Turner Marsh (1857-1932) had been born in Australia and at fifteen his family had moved to America – with a stop in Japan, where the young Marsh fell in love with the country and persuaded his parents to let him remain for a few years. He worked for a tea import/export firm in Yokohama, and several years later joined his family in San Francisco. Around 1877 he used his Japanese knowledge and contacts to open one of the first Asian art galleries in the United States: G.T. Marsh & Company, which became quite successful with multiple locations.

Marsh hired local Japanese craftsmen – possibly Kushibiki & Arai of the 1893 Japanese Bazaar – to build the Japanese Village and Tea Garden, which became one of the most popular parts of the fair. The village had small man-made waterfalls and lakes, a *Taiko Bashi* (drum bridge), and Japanese native plants and birds. Japanese women dressed in kimonos served Japanese tea and "sweetmeats," and entry to the village cost 25 cents for adults and 10 cents for children, tea and treats included. Marsh also hired workers to roll jinrickshas to transport fairgoers to and from the village.

After the Midwinter Fair concluded, Marsh sold the village to the City of San Francisco and oversaw the conversion of the Japanese village to a permanent Japanese Tea Garden with a much larger garden area. Additional structures were added following the close of the 1915 Panama-Pacific International Exposition, and again in the 1950s. The garden still exists and remains a popular attraction in San Francisco's Golden Gate Park.



Figure 22 (and opposite photos): Three pictures of the Japanese Garden at the 1894 Midwinter Exposition. (OpenSFhistory.org)





Figure 23: The Japanese Tea Garden at Golden Gate Park, taken around 1912, after the garden built for the World's Fair had become a permanent park. (*OpenSFhistory.org*)

4. The Pan-American Exposition, 1901: Buffalo, New York

The Pan-American Exposition was a smaller event held in Buffalo, New York from May 1 to November 2, 1901. The Exposition occupied 350 acres in what is now Delaware Park, and received eight million visitors. It is primarily remembered today as the location where President William McKinley was assassinated on September 6, 1901.

The purpose of the Pan-American Exposition was to promulgate good relations among the nations of the Western hemisphere, so the foreign nations that participated with official displays were limited to countries of this region, plus a handful of U.S. states (not including Iowa).

Japan did not have an official exhibit, but Kushibiki and Arai organized a Japanese village concession area named "Fair Japan," with a Tea Garden of bridges, rocks and plants grown in Japan. Fair Japan also offered a theater with shows by Yumari & Yamada's troupe of acrobats, jugglers, tightrope walkers, trapeze work, and trained dogs; a royal dwelling house; a Nikkei Temple; artisan shops and a Bazaar, according to "Doing the Pan," an interactive website by Susan J. Eck.



Figure 24: The drawing of the outside of the "Fair Japan" concessions area at the 1901 Pan-American Exposition in Buffalo, New York. (*One hundred views of the Pan-American Exposition, Buffalo and Niagara Falls, 1901, archive.org*)



Figure 25: A photo of the Tea Garden in the Fair Japan concession at the 1901 Pan-American Exposition in Buffalo, New York. (*Wikipedia*)

5. The Louisiana Purchase Exposition, 1904: St. Louis, Missouri

The St. Louis World's Fair was held from April 30 to December 1, 1904 to celebrate the centennial of the 1803 Louisiana Purchase (land that included most of the Midwest). More than 60 countries participated and the event was attended by nearly 20 million people – including Laura Musser McCollm, whose brother-in-law, C.H. Huttig, was one of the Fair Commissioners.

The 1904 Fair organizers were determined to out-do Chicago's efforts, and the 1,200-acre site in Forest Park and on the Washington University campus was twice the size of Chicago's Jackson Park site. Planned by Kansas City landscape architect George Kessler, it was the largest World's Fair grounds to date, with more than 1,500 buildings connected by 75 miles of roads and paths.

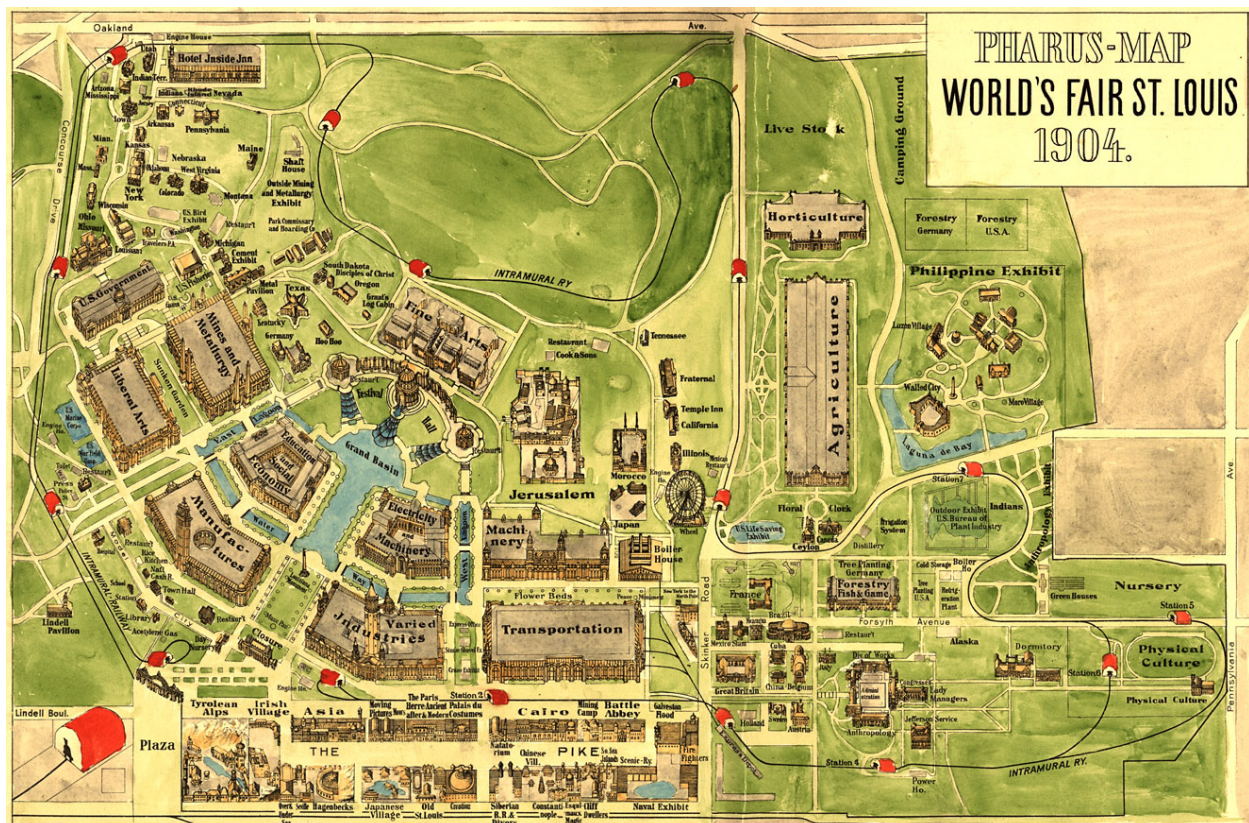


Figure 26: A map of the 1904 St. Louis World's Fair grounds, the size of which is hard to grasp from this map (the Palace of Agriculture building, upper right, covered twenty acres). The Japanese pavilions and gardens were located in the center of the map, between Jerusalem and the Observation Wheel, and a Japanese Village was located at the bottom left of the map along The Pike, a commercial area. (*Library of Congress*)

Fair attendees in 1904 saw for the first time an X-ray machine, an infant incubator, a wireless “radiophone” and an early fax machine. Foods that many Americans encountered first at the Fair included hamburgers, hot dogs, waffle-style ice cream cones, peanut butter, iced tea, cotton candy, Dr. Pepper and Puffed Wheat cereal.

Japan was well represented at the 1904 World's Fair, commanding seven acres between all the exhibits. The *Houston Post* of May 15, 1904, had this:

In the Japanese exhibits – for there are more than 80,000 separate exhibits –thoroughness is noticeable.... This plucky little empire expended \$1,000,000 for World's Fair participation. Japan... asked for more space than any two other foreign governments and secured an allotment nearly equal to her demand.

Imperial Japanese Garden

There were at least two large Japanese gardens at the St. Louis World's Fair. The official one was the Imperial Japanese Garden, the name for the three-acre Japanese grounds where a set of pavilion buildings was constructed by the Japanese government.

The Japanese Fair Commissioners originally planned to construct a replica of Nagoya Castle (a huge, five-level fortified structure built in 1612 that was later destroyed by bombing in 1945 and has since been rebuilt). However, the Japanese war with Russia had started in February 1904, only a few months before the start of the Fair, so to save money (or to seem more peaceful and less *fortified*),

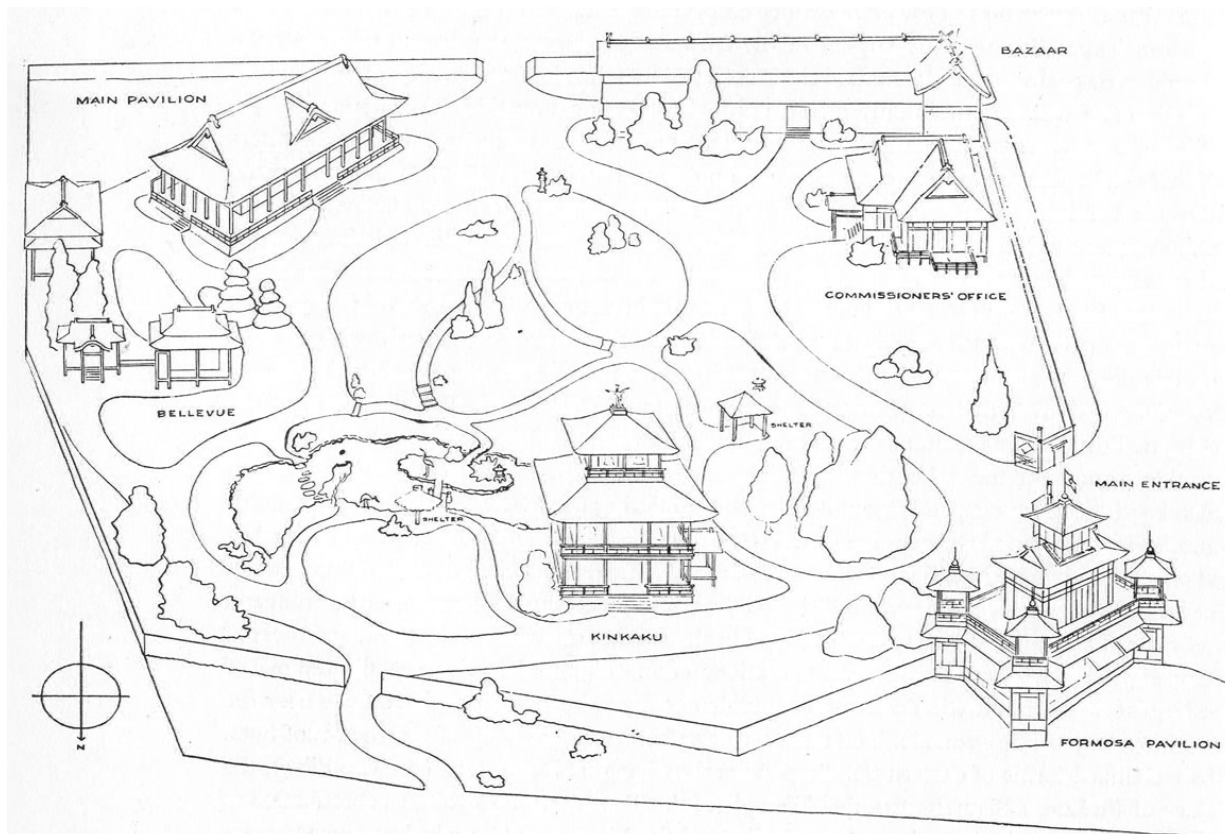


Figure 27: A drawing of the layout of the Imperial Japanese Garden at St. Louis, showing the seven buildings and smaller structures the Japanese government had constructed for the World's Fair. (From *The Japanese Influence in America* by Clay Lancaster, 1963.)

the Japanese Fair Commission changed its plans and instead constructed seven wood frame buildings connected by meandering paths through the gently rising plot. Yukio Itchikawa was credited with being the imperial landscape architect who designed the imperial gardens.

The Japanese buildings included a Formosa Pavilion tea house (the island we now call Taiwan had been ceded to Japan in 1895); the Kinkaku, a replica of the three-story Golden Pavilion built near Kyoto in 1395, where tea was also served; a Commissioner's Office for the official Japanese representatives; a small structure called the Bellevue composed on numerous kinds of wood, with no two pieces from the same species; a small Observation House; a long Bazaar building where visitors could purchase Japanese wares; and the Main Pavilion at the highest point of the grounds, which held displays of Red Cross efforts in Japan and a collection of historical Japanese costumes, and which served as an official reception hall.



Figure 28: A cropped stereo photograph of the Imperial Japanese Garden, taken from the Ferris Wheel next to the Japanese grounds shows the numerous meandering paths leading between the seven wood frame buildings constructed in the Japanese compound for the Fair. Between the gravel paths, neatly clipped lawns contained groups of evergreens ornamented with an occasional Japanese stone lantern, as well as the more conventional Victorian-style flower beds of the period cut into the lawn. (*Library of Congress*)

The *Davenport Morning Star* of March 13, 1904 had a lengthy description of what the Japanese exhibits in St. Louis were *planned* to include, including this about the garden:

...a peep into the dainty Japanese garden. First of the buildings to be reached after entering the main gate on a hill just south of machinery palace, will be the Formosa pavilion, a typical Oriental structure surrounded by vines and flowers, where the famous Oolong tea is served by dainty Japanese maids. On the other hand is the pavilion in which are quartered the commissioner and his staff. (*continued*)



Figure 29: This print from a painting by Louis Biedermann shows the view upon entering the gates of the Imperial Japanese Garden. Flowering shrubs (perhaps azaleas), potted bonsai trees and Japanese stone lanterns ornamented the lawns along the edges of the paths. (*Ansichten von der weltausstellung in St. Louis, 1904*, archive.org)

(continued) Leading upward, a footpath winds its way through beds of fragrant flowers to the bazaar, where such of the trinkets and wares as were seen in the exhibit buildings may be purchased. Then the sight-seer crosses a rustic bridge and penetrates more Oriental flower beds to find himself at the doors of the main pavilion, where all public receptions and Japanese functions will be held.

The building is a duplicate of a famous castle (*Note: this had changed by Fair opening*) and has many interesting features. In its hall will be a gallery of statues, each figure garbed to represent the dress of succeeding epoch from the beginning of Japanese civilization to the present time. The wall carvings are gorgeous and the mats and curtains of the most valuable quality. Unlike the Americans, the Japanese does not crowd his apartments with furnishings, but strives to use as few as possible. The idea is to attain simplicity and comfort, but there is no intention to be niggardly. The furnishings, while few, are often changed and always in keeping with the season.

Bellevue pavilion, which overlooks a beautiful lake in the center of the garden, is constructed entirely from woods taken from the Mikado's imperial forests, no two pieces of which are similar. The construction is unique and the carvings among the richest to be found in Japanese ornamentation. In this building tea is served for the pleasure of visitors. It is rather a refreshment spot than a place for demonstrating the quality of the beverage, as was the case at the Formosa pavilion.

(continued) Kinkaku pavilion, the next reached in a circuit of the grounds, is a reproduction of an ancient house at Kigota, Japan.... Tea will be served to Japanese visitors in this pavilion just as it was served to the warriors of old, many hundreds of years ago.

Water plants brought from the Orient have been transplanted to the beautiful lake in the center of the garden and about the edges there are flowers of every kind common to the little island. Trees and shrubbery that help to beautify the spot were all brought from Japan and have been cultivated in their new surroundings by native gardeners.

The last paragraph above describes the most picturesque part of the Imperial Japanese Garden: the hill-and-pond garden near the Kinkaku pavilion building. The pond garden was where most of the photographs of the Imperial Japanese Gardens at the World's Fair were taken, and the area *was* truly beautiful.

This was the first Japanese World's Fair garden in which the absolute exquisiteness of Japanese garden design became apparent to most Americans, and *this* was the garden that influenced many who saw it to try to include some of that beauty in their own gardens.



Figure 30: This photo shows the exquisite loveliness of the pond gardens in the Imperial Japanese Garden, was taken next to the Kinkaku pavilion, looking south up the hill to the Pavilion (right) and Bellevue buildings. Two bridges led to the island in the center of the pond: a slightly arched bridge on the Pavilion side, and a wood plank zig-zag bridge on the Kinkaku side. A low stone lantern and several shrubs ornamented the island, which was shored up by both porous rocks and vertical timbers. (*Missouri History Museum via Wikipedia*)



Figure 31: A photo taken in the opposite direction, shows the pond garden next to the three-story Kinkaku building, as well as the massive Ferris Wheel adjacent to the Imperial Japanese Garden. Irregular stepping stones led diagonally across the end of the pond, and the two bridges leading to the island are being crossed by visitors. (*The Forest City: Photographic Views of Universal Exposition in Saint Louis (1904)* by Walter Stevens and photographer William Rau)

The pond garden (perhaps roughly modeled on or inspired by the pond garden at the Ginkaku Temple of Kyoto, Japan, see Figure 34) was roughly C-shaped, the edges of the pond outlined by irregular outcroppings of porous rocks, and crossed by stepping stones at one end. An island in the center of the pond was crossed by two bridges: a slightly arched one from the pavilion building shore, and a rustic wood zig-zag plank bridge to the Kinkaku shore.

The island, its edges shored up by the same porous rocks as well as vertical timbers, was covered in neatly-clipped sod and planted with several shrubs, and was ornamented with a short Japanese lantern of the “snow-viewing” type, as well as a tall statue of a crane. Around and overhanging the pond were deciduous trees of interesting shape, as well as 100 ancient pines and other small evergreen trees brought from Japan that had been trained into contorted bonsai shapes over a century or longer.

A tall stone lantern was placed at one end of the pond near the Kinkaku building, and another crane statue stood along the edge of the pond. A round, thatched umbrella shelter had been built on one side of the pond, and a small, square open shelter had been constructed at the other end. Rock outcroppings were built on the hill leading up to the Bellevue building, and may have contained a small waterfall.

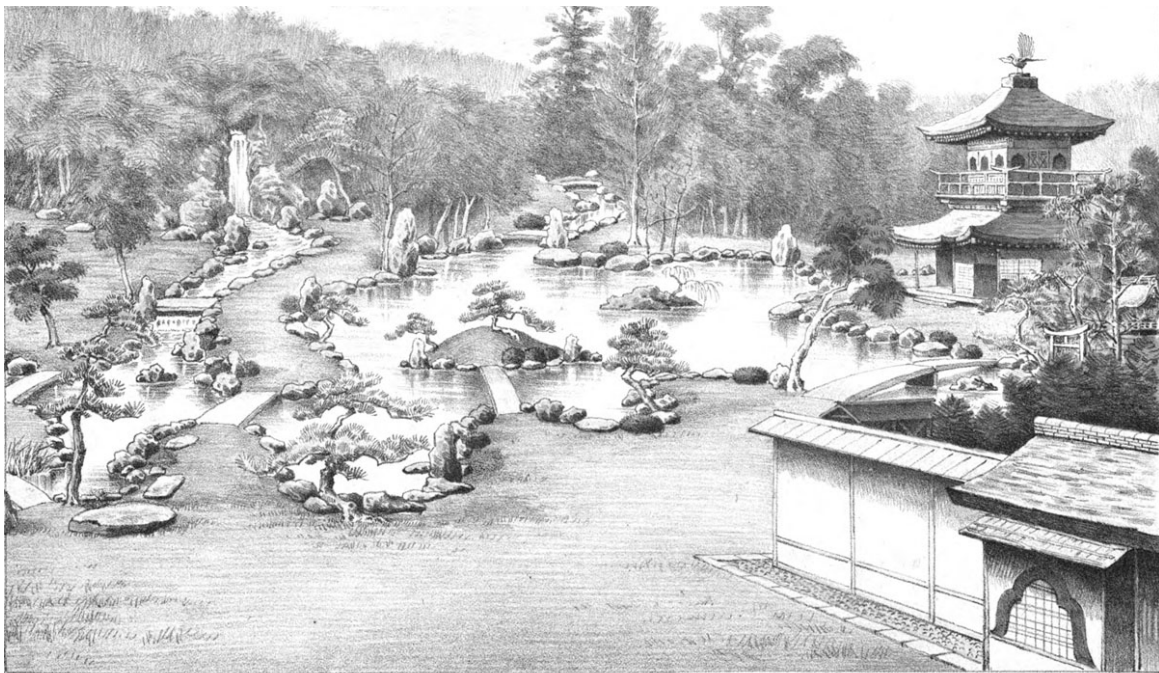


Figure 32: A closer view of the pond garden area at the Imperial Japanese Garden. Note the thatched umbrella shelter in this photo. (*Library of Congress*)



Figure 33: Fair visitors can be seen enjoying tea on the ground level of the Kinkaku tea pavilion in the background of this stereograph photo of the Imperial Japanese Garden, and intrepid young women are crossing the pond via the stepping stones across the south end of the pond. (*Library of Congress*)

Figure 34 (below): The garden at Ginkaku Temple in Kyoto, Japan, upon which this garden was likely modeled or inspired by. (*Conder*)



GARDEN OF GINKAKUJI.



Figure 35 (two images):
Two photos of the Japanese
women on the zig-zag plank
bridge in the beautiful pond
garden of the Imperial
Japanese Garden. (*Library of
Congress*)



“Fair Japan” on the Pike

The Imperial Japanese Garden was not the only large Japanese-style garden constructed at the St. Louis Fair. The concessions area known as “The Pike” also had a sizeable Japanese garden in an area cleverly named “Fair Japan.”

Fair Japan was a private concession organized by Yumindo Kushibiki and Saburo Arai, who started their Fair organizing career at the 1893 World’s Fair in Chicago with their successful Japanese Bazaar and tea garden. Fair Japan cost \$65,000 to build (nearly \$2 million in today’s dollars), but was financially very successful, bringing in \$206,000 in receipts (over \$6 million today).

Fair visitors along The Pike were dwarfed by an almost unbelievably massive, ornate Japanese-style gate in gleaming gold and black lacquer – one of the tallest structures along The Pike at 150 feet in height. The gate was a replica (greatly enlarged) of the Yomeimon Gate in Nikko, Japan, and it’s looming gigantictness certainly caught the attention of everyone.

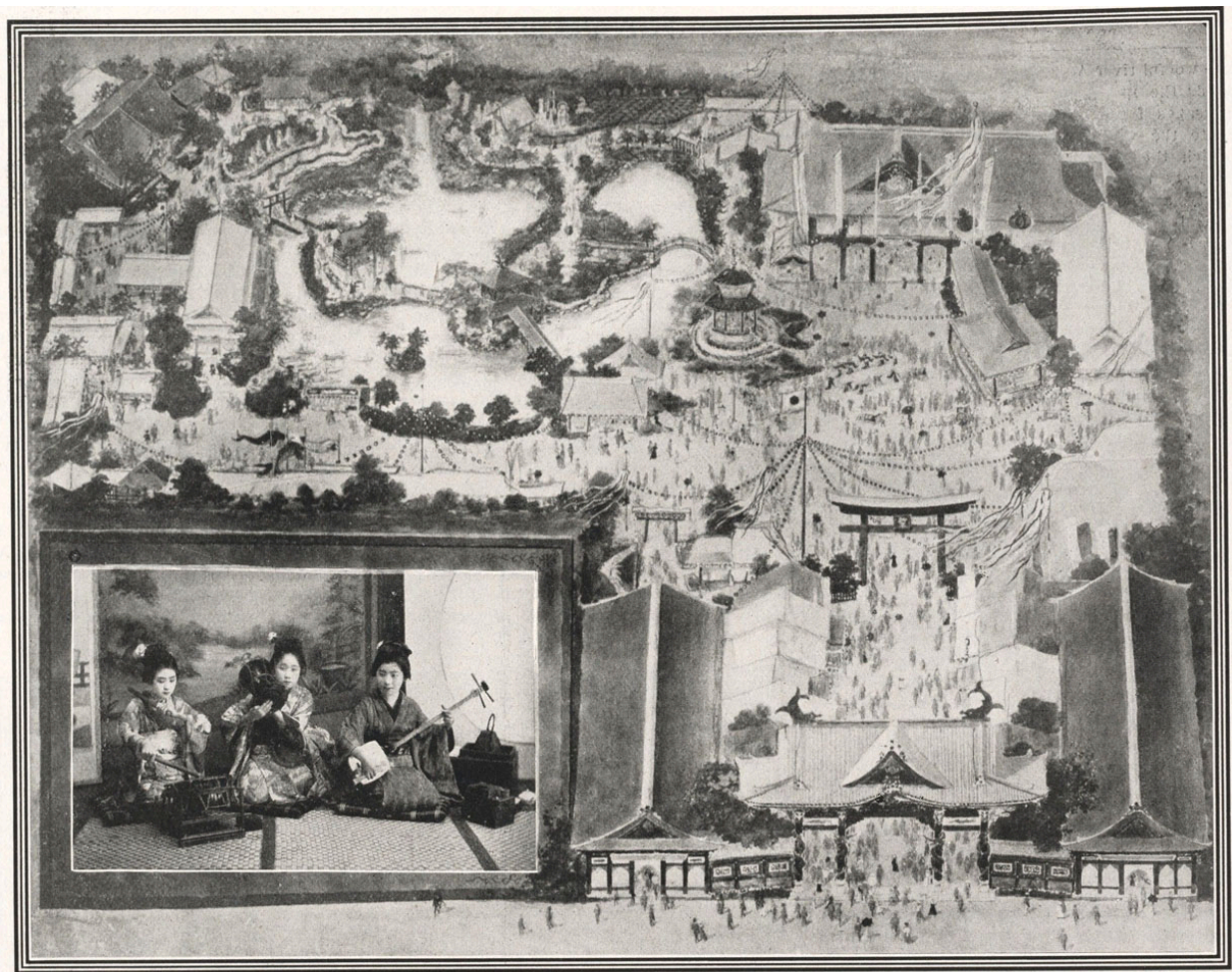


Figure 36: The mind-bogglingly massive size of the entrance gate to Fair Japan can be understood by looking at the tiny figure of the man standing directly under the gate in the center of the photograph (the other figures look larger because they are closer). The gold and black lacquer, monstrosly huge structure caught the attention of everyone walking along The Pike. (*The Forest City: Photographic Views of Universal Exposition in Saint Louis (1904)* by Walter Stevens and photographer William Rau)

Fairgoers could shop in a Japanese bazaar to left of the huge gate, entering that building for free, but to gain admission to Fair Japan itself cost twenty-five cents (about eight dollars today).

But what sights they were able to behold once inside! While the official Imperial Japanese Garden represented the art of Japanese gardens and architecture, Fair Japan was all about *entertainment*.

Visitors saw over an acre of shops, tea rooms, restaurants, a large theatre, an entire Japanese village – and beautiful Japanese-style gardens surrounding a substantial lake.



BIRD'S-EYE VIEW OF "FAIR JAPAN" AS REPRODUCED ON THE PIKE. After Drawing by T. Hasegawa, Tokio, Japan.

Figure 37: This birds-eye view drawing shows the numerous attractions in Fair Japan: after entering the gate at bottom, shops, tea houses and restaurants led to a large theater at top right. A substantial lake and gardens occupied most of the space at left, with a replica of the Japanese village of Asakusa at far left. (*The true and complete story of the Pike and its attractions, 1904, Yale University Library*)

Newspapers of the time were filled with breathless descriptions of the wonders of Fair Japan. The *Henry County Democrat* (Clinton, Missouri) of July 7, 1904 had this:

It would seem that the chief point of interest along the "Pike," as the Midway at the St. Louis World's Fair is termed, is "Fair Japan," the little garden spot.... Since "Fair Japan" has been

thrown open to the public it has been extensively patronized by the elite of St. Louis and the visitors to the Fair, including Miss Alice Roosevelt, who paid to "Fair Japan" her only social visit along the Pike. Those from this city who visit the World's Fair City should not fail to pass within the Nikko Gate, if they are in search of something novel and instructive.

The Rock Island Argus of July 19, 1904 contained this description of the attractions of Fair Japan:

In the tea houses pretty Japanese geisha girls sing and dance and play the samisen. In the theater across the lake Japs in armor daily illustrate ancient combats with long Japanese swords and spears. The banks, covered with many varieties of gorgeous Japanese flowers, ferns and mosses, lead down to the waterways, where strange crows and storks are wading about. On tiny islets in the lake are seen magnificent roosters, with tails ten feet long. These little islands are reached by rustic bridges leading from the shores, and by sampans, a strange water craft that carry visitors about the lagoon.

The life of a Japanese city is illustrated here. Japanese girls from 10 to 12 years old are busily engaged weaving rugs, while street acrobats perform in the open as they do in the Flowery Kingdom, and Japanese fortune tellers, with their metallic instruments, are ever ready to accommodate the public. The whole scene is effective in the rich color, the murmur of many tongues and the music of many instruments, and is likely to be one of the most enduring memories of the exposition.

Figure 38: An ad for Fair Japan shows the size of the ornamental lake built for the venue. (*World's Fair Bulletin*, April 1904)



And a book about the World's Fair: *The true and complete story of the Pike and its attractions* by Thomas MacMechen, described Fair Japan thus:

A street of Asakusa is filled with forty native stores, crowded by porcelain pottery workers, silk rug weavers, ivory carvers, jewelers, painters, fan makers, and candy venders. Troops of street acrobats give their performances in the narrow ways.

In tea houses, hanging on the borders of the lake, forty genuine Geisha girls sway through their graceful dances, and sing for the American gentlemen, while native Japanese girls serve the tea. Other features of the amusement, new to this country, are... roosters with tails twenty-five feet long, the Japanese fortune teller, who weaves his mystic spell with curious metal instruments, and the man who carves images from a single bean of rice. Japanese gold fishes and dogs, with a hundred different kinds of small fishes make an interesting display. A royal dwelling house introduces the polite manners of the caste. A Japanese military band fills the entertainment with strange music. Jinrikishaws run about, propelled by natives in harness, furnishing novel transportation.

But it was the gardens in Fair Japan that caught the eye of many visitors.



Figure 39: Two of the Japanese “geisha girl” performers employed by the concession were photographed on one of the several bridges that crossed the lake in Fair Japan. (Missouri History Museum)



Figure 40: A group of the Japanese women employed at Fair Japan is shown posing in front of the “drum bridge,” a feature remarked upon by many visitors – *The Advance Advocate* of 1904 asserted: “to the left of the theater is a miniature tea garden, reached by crossing one of the most peculiar bridges ever seen in this country.” (*The World's Fair in Colortypes and Monotones*, 1904, *Library of Congress*)

The gardens of Fair Japan were vividly described in *The Houston Post* of May 15, 1904:

One of the most attractive spots in this vast area of palaces and pavilions is the hillside occupied by the Japanese gardens, with their shimmering lakelets and lagoons. It is a beautiful landscape of scarlet and green, with tiny cascades, whose silvery waters rush to a mossy pool below. Above the gardens, scattered about in a grove of pines, stand several summer houses covered with curved bamboo roofs, bedecked with bright colors and polished metal gleaming in the sunshine....

At night these beautiful gardens are lighted with curious stone lanterns placed along the hillsides, giving a subdued light and somber aspect to the romantic surroundings. It is a typical Japanese landscape, and the visitor can easily imagine himself transported to the "Flowery Kingdom" as he sips the fragrant tea, served by beautiful Japanese girls, among the flowers and charming scenes of Fair Japan.

The *Pittsburgh Weekly Gazette* of June 12, 1904 had this description of the Fair Japan gardens:

To the left of the theater are the imperial gardens of Tokyo, with lagoons, cascades, dwarfed shrubbery, terraced walks and shady nooks. As one descends the hill which forms the feature of the gardens one comes to an oval bridge with tiny slats fastened on for steps. It is just hazardous enough to be very attractive. Miss Alice Roosevelt insisted upon crossing it and so does everybody else.

The gate of Niomon is the rarest feature of the gardens.... It was brought from an ancient temple in the province of Hitachi and removed to this country piece by piece, then reconstructed for the edification of villagers in the Pike. With it is a huge bronze bell whose history is very like our Liberty Bell, now in the Pennsylvania building. It rang out prayer offerings for victory over the Koreans when Tokyo sent an expedition into that country, which is now again a Japanese battleground.

And *The true and complete story of the Pike and its attractions* by Thomas MacMechen had this:

Fragile bits of landscaping are taken from the Imperial Gardens of the Mikado. Very old trees transplanted from Japan to the Exposition have been trained by the gardener to twist grotesquely into shapes of man and beast. The flowers of the Island Kingdom are seen growing in these stretches of nature. Lagoons meander through the scene, cascades leap over rocks, ancient historic bridges and lanterns span the water, and ornamental and practical boats, imported from Japan ply the water courses.

The original of the gateway to the Temple of Nio Mon, three centuries old, has been brought from Japan to become a feature of the display. It is embellished with original gold lacquer, inlaid silver and wood carvings. The structure is valued at \$100,000.

After the World's Fair ended, the Nio Mon temple gate and accompanying statues and bronze bell were purchased by the Fairmount Park Art Association and given to the City of Philadelphia for a Japanese garden installed in 1909 in Fairmount Park (the location of the 1876 World's Fair). The statues and bell are in a museum, and the temple gate stood until workmen accidentally burned it down in 1955. It was replaced with Shofuso Japanese House and an expanded garden, which had a major restoration in 1976 and is ranked one of the best Japanese-style gardens in North America.

The massive Fair Japan gate was relocated to the nearby Forest Park Highlands amusement park, where it served as the park's imposing bandstand until it was removed during World War II.

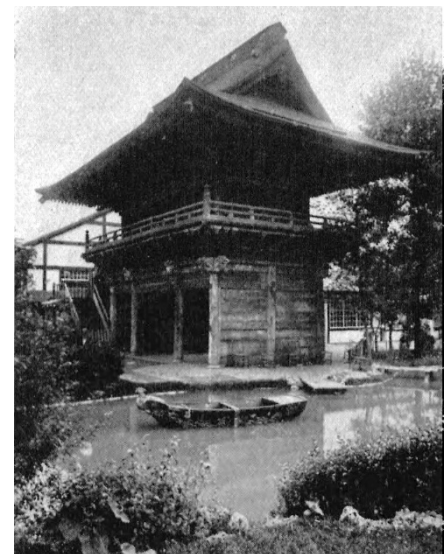


Figure 41: The 300-year-old Niomon Gate in Fair Japan. (*History of the Louisiana purchase exposition*)



Figure 42: The Japanese-style gardens at the Panama-Pacific International Exposition of 1915, held in San Francisco. (*Ebay*)

6. The Panama–Pacific International Exposition, 1915: San Francisco, California

The Panama-Pacific International Exhibition was held in San Francisco, California from February 20 to December 4, 1915, to celebrate the 1914 completion of the Panama Canal. San Francisco residents also saw the World's Fair as an opportunity to demonstrate its recovery from the devastating 1906 earthquake. Despite the start of the First World War in Europe, attendance was around 17 million.

The fair was constructed on a 636-acre site along San Francisco's northern shore, in what is now known as the Marina District. Japan had a large six-acre plot near the center of the Fair site.

Richard Amero's *A History of the Exposition* (at sandiegohistory.org) describes the San Francisco Exposition (contrasting it with the smaller simultaneous Panama California Exposition at San Diego):

Japan was the first nation to set up exhibits at the Panama-Pacific International Exposition held in San Francisco in 1915. Its six-acre exhibit, the largest sponsored by a foreign country, consisted of five main buildings, nine summer houses, a lagoon, a stream crossed by tiny bridges, a small mountain down which plunged a cascade, and thousands of trees and plants. A reception building copied the Kinkaku, or Golden Pavilion, at Rukuonji, Kyoto, without the third story. A small lagoon near the pavilion reflected its slender pillars and graceful curves. The Golden Pavilion is the most reproduced of Japanese buildings. A more accurate facsimile had been put up in St. Louis for the 1903-04 Louisiana Purchase Exposition.



Figure 43: A colorized photo of the Japanese pavilion at the Panama-Pacific International Exposition



Figure 45: A view across the Japanese pond garden at the Panama-Pacific International Exhibition. (ppie100.org)



Figure 44: Another view taken around the corner from the image at top. A small resting house can be seen at right. (ppie100.org)

Amero also asserted:

San Francisco's two-acre garden... had 1,300 trees, nearly 4,400 plants, 25,000 sq. ft. of Korean turf, more than 250 rocks, and paths winding around buildings and across lagoons. ...Izawa-Hannosuke designed the two-acre garden.

Several of the smaller structures were moved to the Golden Gate Park Japanese Tea Garden after the close of the Exposition.

Kushibiki (without partner Arai, who had moved to Texas to establish a plant nursery) built another eye-catching concession area named "Japan Beautiful," which probably contained a small tea garden. Amero's description:

A Los Angeles Times reporter stated the Japanese concession on the Amusement Zone consisted of "four quaint houses, dainty rooms, and queer shops with geisha girls to entertain and dainty maidens to serve refreshments." ...Professor of history Robert W. Rydell was annoyed by a 120-ft. Buddha that stood over the entrance to an Amusement Zone concession and by the bazaars and shooting galleries inside.



Figure 46: Japan Beautiful, the Japanese concession area built by World's Fair empresario Yumindo Kushibiki, was dominated by a humongous Buddha statue. A small tea garden likely lay behind this monstrosity. (Wikipedia)

7. The Panama–California Exposition, 1915: San Diego, California

Leaders of the city of San Diego also wanted to host the Exposition celebrating the completion of the Panama Canal, and despite the much larger city of San Francisco being awarded the official support of the federal government, went ahead and privately funded a smaller exhibition. It was held from January 1, 1915 to January 1, 1917 in San Diego's Balboa Park, and received 3.7 million visitors.

The San Diego Exposition had a small, but very lovely Japanese tea house and gardens. Richard Amero's *A History of the Exposition* (at sandiegohistory.org) describes them:

Tucked in a corner of the grounds... the San Francisco firm of Watanabe and Shibada built a tea house and garden. ...the tea house was designed by K. Tamai. The Watanabe and Shibada Trade Association shipped parts made in Japan to San Diego along with Japanese carpenters who put the parts together, using mortises, tenons, pegs and wedges.

...(The garden) had stone lanterns, bronze cranes, a nearly 100-year old "Sugi" pine less than three feet in height, azaleas, wisterias, dwarfed cedars and dwarfed weeping junipers, maki pines, bamboo, Korai-shiba grass, two cycads, a ginkgo tree, aralia and laurel shrubs, miniature falls, a winding stream, two pools, and brocaded koi. ...Rocks, of exquisite color, texture and shape, were in the Balboa Park garden in rows, clusters, along the water's edge, in the water as islands and stepping stones, and along paths as lanterns and water basins.



Figure 47: The lovely tea house and gardens at the 1915 San Diego Exposition. (Wikipedia)

8. A Century of Progress International Exposition, 1933-1934: Chicago, Illinois

The Century of Progress Exposition was held to mark the 100th anniversary of the founding of the City of Chicago. It was scheduled only to run from May 27 to November 12, 1933, but it was so successful that it was extended and re-opened from May 26 to October 31, 1934. Despite (or perhaps due to) the Great Depression, attendance during both years was nearly 49 million.

The 430-acre site in Burnham Park (a 3.5-mile-long site along Lake Michigan just north of Jackson Park, the site for the 1893 World's Fair) was filled with buildings designed in the streamlined, futuristic Art Moderne style, painted bright colors and lit up at night with colored lights, for a Rainbow City effect.

The theme of the exposition was Science and technological innovation. Instead of a Ferris Wheel, Fair visitors could ride a futuristic Sky Ride across the lake, and they saw all the latest wonders in rail transportation, airships, automobiles, a Homes of Tomorrow exhibit of futuristic model houses, and scientific innovations from around the world in the Hall of Science.

Fairgoers could also visit the past: from “A Million Years Ago” to the Egyptian Temple of Mysteries to a Colonial Village to a pioneer cabin. For children’s entertainment there was the Enchanted Island – and for adults there was Sally Rand’s infamous fan and bubble dances.



Figure 48: A panoramic postcard view of the 1933 Century of Progress site along Lake Michigan. A towering Sky Ride transporter bridge symbolized the Exposition’s theme of modern technology, and streamlined Art Moderne-style buildings can be seen at ground level. The arrow at far right shows the location of the Japanese Pavilion. (*Ebay*)

Japan, which had invaded Manchuria in 1931 and the neighboring Chinese province of Jehol in early 1933, initially announced that it would not participate in the Century of Progress Exposition. But upon learning that China was participating, Japanese government officials decided that Japan needed to be represented as a public relations move to shore up their national image.

A two-story national display building built in a traditional Japanese architectural style served as the main Japanese display building, and was filled with imported items such as silks, cloisonne, embroidery and fine porcelain.

On the right of the main building was a smaller structure that might have displayed the silk industry or perhaps promoted travel to Japan.

On the left, there was an official Tea Hall in which fairgoers could enjoy tea and also watch ritualized tea ceremonies in the Tea Garden just outside. (There was no Japanese concession area built for the Midway at this event; Fair empresario Yumindo Kushibiki had returned to Japan right after the 1915 World's Fair, and he died there in 1924.)

And on the far right of the Japanese site, there was a separate building, the controversial South Manchurian Railway exhibit building, the purpose of which was to convince fairgoers that Japan's puppet government in Manchuria was benefiting the Manchurian people.



Figure 49: The Japanese exhibit buildings at the 1933-34 World's Fair. The main building was flanked by two wings, including the Tea House on the left. On the far right was the controversial Manchurian exhibit building. The garden areas can be seen in front of the three connecting buildings. (Shepherdson-Scott)

A number of small garden areas were constructed by Chicago Japanese landscape architect T. R. Otsuka in the grassy areas between the paths that led to the buildings, and against the buildings. These were planted with evergreen trees and shrubs, and ornamented with lanterns, bridges, torii gates, rocks and small ornamental ponds.

Figure 50 (opposite): Two views of the bridge and pond in front of the Japanese Pavilion building. In the bottom photo, the Tea Garden can be seen in the corner next to the Tea House. (*A Century of Progress Chicago 1934: World's Fair Souvenir Book, Regensteiner Corp.*)



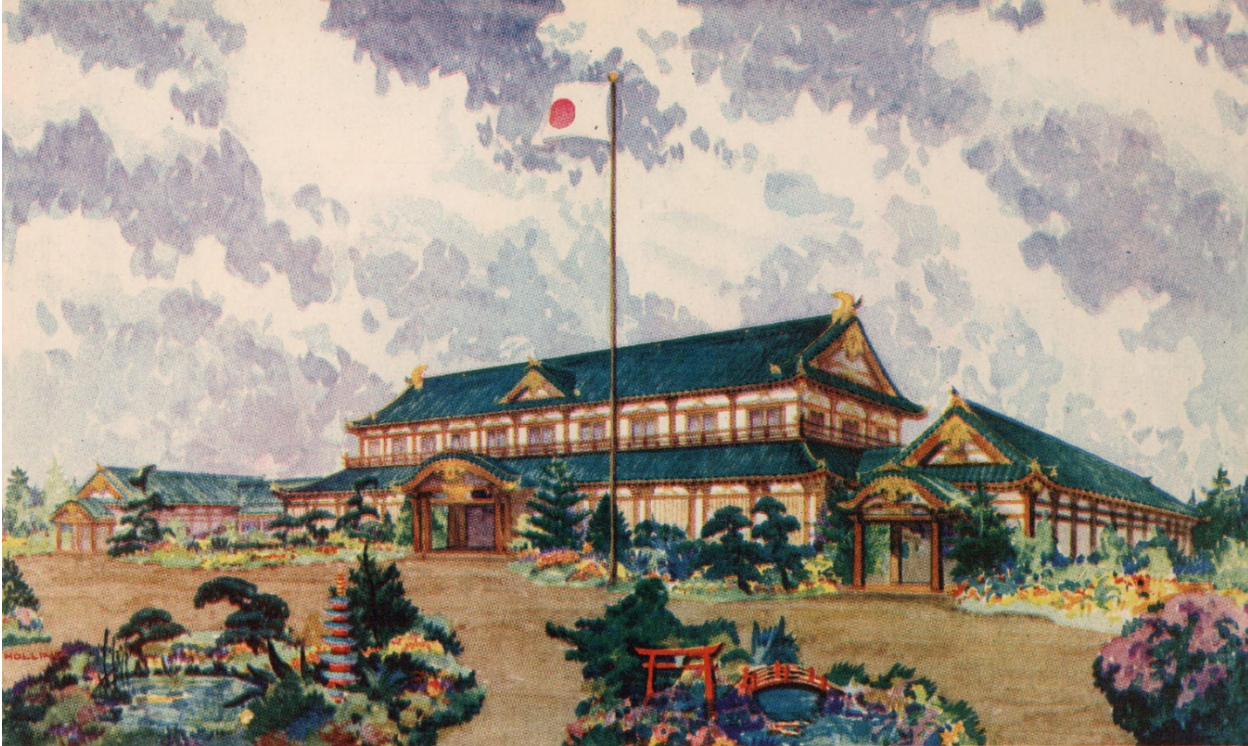


Figure 51: A colored drawing of the Japanese Pavilion and gardens shows the bridges, ponds, lanterns and a small red Torii gate (which may not have actually been included in this part of the garden). The controversial Manchurian building has been deleted by the fair organizers in this official view, replaced with a colorful flower garden. (*Ebay*)



Figure 52: A snowy scene in the Japanese Pavilion gardens during the winter between the 1933 and 1934 Fair periods. (*University of Illinois*)



Figure 53: A closeup of the lovely Tea Garden in the corner next to the Tea Hall. (*Ryerson and Burham Art and Architecture Archive*)

Conclusion

Numerous Japanese-style gardens were created for World's Fairs held in the United States during the period between the Civil War and the mid-1930s. Although these were temporary gardens that existed for only six months or so, their effect on the American perception of the beauty of Japanese gardens was much longer lasting. Numerous fairgoers were inspired to make gardens with Japanese-style elements after viewing them at these expositions.

And after their hiatus during the 1940s, enthusiasm for Japanese-style gardens returned very quickly – no doubt due in large part to the acknowledged beauty witnessed in these earlier years, as well as to the postwar trend toward the clean architectural lines that Japanese-style gardens complement so well. And, of course, due also to the desire for peace and friendship following the horrors of war.

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