HISTORIC RESOURCES EVALUATION REPORT

Shibata Tea House and Garden
25801 Industrial Boulevard
Hayward, California

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TABLE OF CONTENTS

HISTORIC RESOURCE EVALUATION

1. Introduction

This historic resource evaluation report provides a review of the potential historic significance of the former Shibata Tea House and Garden in Hayward, California. The property is located within the Mt. Eden Business Park at 25801 Industrial Boulevard, bounded by Industrial Boulevard on the east, Highway 92 on the south, and the South Pacific Coast Railroad tracks on the west. Located within the southeastern edge of the approximately 26-acre business park is the subject property which consists of an approximately one-acre Japanese-style garden containing the former Shibata Tea House and Residence approximately 3,200 square feet in size (see **Figure 1,** Location Map). Built and modified in stages between circa 1933 and circa 1947, the property is the last remnant of the former Mt. Eden Nursery, which was operated by the Shibata family for nearly 80 years, from approximately 1918 to 1994. The property has remained inaccessible to the public after the development of the business park over 20 years ago, and given its age and lack of use, the former Shibata Tea House and Garden are showing some signs of decay and deferred maintenance. It is the desire of the project sponsors/property owners to provide continued maintenance of the property while securing or 'mothballing' it until an appropriate future use can be found.

This HRE report is intended not only to confirm the potential historical significance of the property at state and national levels, but also identify the character-defining features worthy of preservation. This report has been prepared in accordance with the requirements and evaluation criteria provided in the California Register of Historical Resources maintained by the State Office of Historic Preservation.

This report provides an architectural and landscape description of the property, a brief history of the City of Hayward and Mt. Eden, as well as a brief history of Japanese flower growers in the Bay Area and the Shibata family/Mt. Eden Nursery in particular, an evaluation of the property's potential historic significance under the criteria provided by the California Register of Historical Resources and the National Register of Historic Places, and a list of character-defining features worthy of preservation. Methodologies used to prepare the report included a pedestrian site survey to photograph and record the property, as well as historical research completed at the City of Hayward, the Hayward Area Historical Society, the Hayward Public Library, historical information provided by the project sponsor/property owner, and numerous online sources.

This report was prepared by Brad Brewster, Architectural Historian and Preservation Planner with Brewster Historic Preservation, who meets the Secretary of the Interior's Professional Qualification Standards for architectural history.

The subject property was listed as a City of Hayward Cultural Landmark in 2004 (see **Appendix A**). The subject property has not been previously surveyed or evaluated for its potential historical significance at the state or national levels, although the Shibata Tea House and Garden was submitted to the Historic American Landscape Survey (HALS), a division maintained by the National Park Service, in 2010, by a private individual.

Figure 1. Location Map.

2. Building and Property Description

The following provides an architectural description of the current elevations, ornamentation, finishes, and visible alterations of the Shibata Tea House and Garden. The property description is based on a pedestrian site survey which occurred on November 23, 2021 and January 14, 2022. The site visit included photographs of the subject property, shown in **Appendix A**.

Shibata Tea House/Residence

The Shibata Tea House/Residence, is a single-story, wood framed, former tea house completed circa 1936 with numerous Japanese-style architectural elements, as well as a residential addition completed circa 1947, which also resulted in some changes to the exterior and interior elements of the tea house. The approximately 3,200 square-foot structure is situated near the northeastern corner of the garden to take advantage of the southwesterly views across the length of the garden and its central reflecting pond. The building has an irregular plan due to the circa 1947 residential addition which was placed to the east of, and at a slight angle to, the original tea house. In the location where the two structures meet is a narrower, recessed segment or 'knuckle' which includes a side door and other fenestration facing generally southwest. Beyond this area to the east is a wider building form with an irregular, staggered plan containing the bedrooms and bathrooms which served the former residence. Provided below is a detailed description of the exterior and interior elements of the building, followed by an assessment of visible alterations and overall condition.

Exterior

The majority of the exterior of the structure is clad in horizontal wood ship-lap siding with a 3" reveal, while some smaller portions near the primary, west-facing entrance, as well as around the rear, north-facing entrance, is clad in vertical wood board-and-batten siding. The roof has a double-hip arrangement with flared and exposed roof eaves, clad in cedar shakes. The flared roof eaves are a particular style of traditional Japanese architecture called *sumi-domo*,[1] while the exposed rafter tails at the corner intersections of the various roof segments are called *sumi-ga*.

The primary entry to the circa 1936 tea house is located on its western elevation. The entry contains a prominent, wood framed awning with a curved or cusped gable roof supported by two posts and elaborately carved wooden details along its bargeboard or facia, as well as along its roof ridge. Called a *kara-hafu*, this style of gable with an undulating curve at the top is relatively common in traditional Japanese architecture.[2] The primary entry door itself is a wide, double door covered by a wood grill comprised of vertically-oriented wood slats. Wall cladding to the left of the entry is

[1] The inclusion of a flared or curving roof eave, or *sumi-domo,* was the result of the influence of the Chinese-style Buddhist architecture that entered Japan in the 6th Century. Used initially in the Buddhist temples, the curving roof became popular for the houses of aristocrats as well (Locher, Mira, *Japanese Architecture, an Exploration of Elements and Forms*, Tuttle Publishing, 2010).

[2] The cusped roof, or *Kara-hafu*, was introduced in China and was adopted by the Japanese during the Heian period (784 to 1185 AD) for use in temples, gates, and aristocratic dwellings, especially as a way to mark an entrance. This type of roof can be found on numerous Japanese castles, Buddhist temples, and Shinto shrines, and when used in a more contemporary building, this type of entry was a means to proclaim the prestige of the building and can function as a symbol of both religious and secular architecture (Locher, Mira, *Japanese Architecture, an Exploration of Elements and Forms*, Tuttle Publishing, 2010).

comprised of vertical wood board-and-batten siding, while two wood frame sliding glass doors supported on raised posts are located to the right of the entry.

Fenestration along the tea house portion of the structure includes a series of wood framed sliding glass doors which enclose an interior porch, or *engawa*, on its south and west elevations. These sliding glass doors meet at the southwest corner of the structure. Many of these sliding glass doors, which appear to have been replacement doors installed in the late-1940s, no longer appear to be functional due to warping and expansion. Located directly above the sliding doors are a series of wood framed transom windows with fixed panes of glass. Supporting the *engawa* (porch) on the south and west elevations of the former tea house is a series of wood posts which raise the structure about 3' off the ground, giving the structure the appearance of floating over the ground surface, and figuratively elevating its importance in the hierarchy of the various building forms.

Other fenestration incorporated in to the circa 1947 portion of the former residence, located to the east of the former tea house, are more contemporary in appearance. For example, located on the south-facing and recessed 'knuckle' of the building is a wood framed window-wall with fixed and awning style sashes, as well as a wood framed door with a single glass pane. Brick steps lead from this door to a brick path and patio beyond. Located on the south- and west-facing elevations of this portion of the building is a series of wood framed ribbon windows with casement sashes and projecting wood trim and sills. Windows similar in style can be found on the east elevation of the building, while individual wood framed windows with casement sashes can be found on the north elevation.

Some of the Japanese style of architecture found in the tea house portion of the building, particularly in terms of the roof materials, style, and construction type, were continued into the residential addition. For example, the roof of the residential addition also exhibits a double-hip roof clad in cedar shakes, flared roof eaves (*sumi-domo)*, and exposed rafter tails at the corner intersections of the various roof segments (*sumi-ga)*.

Located at the northeast corner of the building is a rear entrance which provides direct access from the rear driveway/parking area to the interior kitchen. This entry is recessed within wood framed walls clad in vertical board-and-batten siding, accessed by brick stairs with a brick landing, and is covered by a portion of the gable roof to form an awning. Rafter tails are prominently displayed along the roof eave above this secondary entrance. The majority of this north elevation is screened from the rear driveway/parking area by line of mature, timber bamboo (see discussion of the Shibata Garden, below).

Interior

Like the exterior of the former Shibata Tea House/Residence, the interior of the structure takes on different styles depending on which portion of the property one is in. The interior of the former tea house is accessed through the primary entrance on the western elevation. Immediately inside is a small vestibule with wood flooring, wood steps, vertically-scored wood walls with a Japanese style wood and paper lantern, and a decorative, 8-sided wood wall cut-out, or *mado*. The lower entry area, or *genkan*, was a place to pause, remove shoes, and transition into the tea room.

In addition to the entry vestibule, the former tea house is comprised of three primary rooms; the large, main tea room to the south, a smaller tea preparation room, or *mizuya*, adjoining it to the north which functioned like a double parlor, and galley style kitchen further north with a separate laundry/closet room and a rear entry northwest from, and attached to, the kitchen.

The interior of the tea room is comprised of hard wood floors, plaster walls with wood trim, and a flat, polished wood ceiling. Where there is a modern area rug would have been a series of woven *tatami* mats, which are no longer extant. The ceiling directly above the outermost south and west walls and within the *engawa* (porch) exhibit exposed roof rafters, called *kesho yane ura*.[3] A series of three wood posts along the west side of the room demarcates the inner tea room from the outer porch. Located in a cased opening in the approximate center of the room lies a plaster and wood frame transom, or *ranma*, with decorative star-shaped cut-outs between the ceiling and what would have held the *fusuma*, or sliding doors.[4] Located on the east wall of the tea room is a decorative, wood framed alcove, or *tokonoma*, with sliding *jibukuro* doors, wood shelves, as well as a naturalistic tree trunk *tokobashira* post at one end. This alcove would have been used for the display of paintings, scrolls, pottery, flower arrangements, and other forms of art. Household accessories would have been removed when not in use so that the *tokonoma* found in almost every Japanese house is the focal point of the interior, and is typically placed in a tea room or reception space.[5]

The primary, southwesterly view from within the tea room includes the reflecting surface of the pond in the foreground, the landscaped island in the middle ground, and the former waterfall surrounded by vegetation in the background on the opposite side of the pond (see description of the Shibata Tea Garden, below).

Adjoining the main tea room is the tea preparation room, or *mizuya*, with hard wood floors, plaster walls with wood trim, a flat ceiling of scored wood arranged in a decorative parquet style, and on the east wall, a Japanese-inspired alcove comprised of *shoji* screen windows with a Western-style glass display cabinet/kitchen pass-through. A wood-framed interior window-wall with opaque glass and wood trim exists on the west wall of this room, facing the vestibule/entry. Located in a cased opening between the tea room and preparation room lies two more plaster and wood framed transoms, or *ranma*, between the ceiling and what would have held the sliding doors, or *fusuma*. These transoms have less detail and lack the decorative star-shaped cut-outs found in the main tea room. The sliding doors which once enclosed this room are no longer extant. The ceiling in this room is showing some signs of water staining and sagging, likely from an older roof leak.

Further to the north of the tea preparation room lies a more contemporary, late 1940s-era galley style kitchen, with counter tops and some wall areas surrounding built-in appliances clad in a small-scale, red-colored tile, wood framed cabinetry with painted wood doors, linoleum flooring with a

[3] Meaning "no flat surface, structure is exposed."

[4] Introduced to Japan in the 9th Century, sliding doors and movable wall partitions in traditional Japanese buildings include the translucent paper-covered wood lattice *shoji* screens, and the opaque paper-covered *fusuma*. These partitions are set in wood tracks above, below, and between the structural beams and columns, allowing them to slide and also be lifted out of the tracks completely (Locher, Mira, *Japanese Architecture, an Exploration of Elements and Forms*, Tuttle Publishing, 2010).

[5] https://www.britannica.com/technology/tokonoma, Accessed December 28, 2021. An important element of the *tokonoma* is the tree trunk post, or *tokobashira*, which acts both as a focal point and as a symbolic connection to sacred *Shinto* columns.

diamond-pattern, and painted plaster walls and ceiling. The western end of the kitchen leads to a small laundry room with built-in closets and a pantry that leads to the back door. The eastern end of the kitchen contains the back of the Japanese-inspired glass and wood framed cabinetry which provided a pass-through for food and beverages to the adjacent tea preparation room.

Located east of the kitchen lies the circa 1947 residential addition, including the recessed 'knuckle' connecting structure which contains a breakfast room, as well as an entry to the side yard and brick patio beyond. Like the kitchen, this room has diamond-patterned linoleum flooring, and painted plaster walls and ceiling. Further to the east from the breakfast room lies a double-loaded corridor providing access to four bedrooms and two bathrooms in this residential portion of the building. The corridor is comprised of hard wood floors, plaster walls and wood ceilings with wood trim, solid wood doors with wood trim, as well as a skylight with exposed framing running through the center of the corridor ceiling. The primary bedroom, located on the far southeastern end of the corridor, contains another wood framed alcove or *tokonoma* with a naturalistic tree trunk post at one end, a ceiling clad in scored wood arranged in a parquet style similar to that found within the tea preparation room, and a decorative Western-style brass lantern chandelier. The other bedrooms have simpler plaster walls, ceilings, and built-in closets with wood paneled sliding doors. The two bathrooms have green tiled floors, alternating pink and peach tiled half-walls, plastered upper walls and ceilings, porcelain fixtures, and wood cabinetry, all of which appear unchanged from their late-1940s construction.

After the residential addition was completed circa 1947, the entire building became the primary residence of the Shibata family, and portions of the original tea house were converted for different and more Western-style uses, whereby the tea room was used as a formal living room, and the adjacent tea preparation room was used as a formal dining room.

Architectural Style and Condition

The architectural style of the Shibata Tea House/Residence is a mixture of traditional Japanese architecture with a more contemporary, 1940s Ranch style that exhibits certain elements of Japanese architecture. The majority of the traditional Japanese architecture is displayed in the former tea house portion of the building, with some more contemporary alterations from the late 1940s, including replacement wood frame, sliding glass doors. The residential addition is primarily a Ranch style building along with some traditionally Japanese style roof elements incorporated, such as the flared eaves and exposed rafter tails at the corner intersections.

Overall, the building is in good-to-fair condition, showing some evidence of decay and deferred maintenance, especially on the cedar shake roof, some portions of the roof eaves, and the wood framed, sliding glass doors on the tea house elevations.

Shibata Tea Garden

The Shibata Garden is an approximately one-acre Japanese-style tea garden that was begun in 1933 with numerous later alterations and improvements completed through the mid-to-late 20th Century by the Shibata family. The garden itself is encircled by a 6' tall wood fence on all four sides of the

somewhat rhombus-shaped property. The garden is accessed on its western boundary through a main gate (*roji-mon*) with a traditional peaked gable roof and elaborately detailed wood and metal elements. The approximately 8' high wooden double doors display decorative metal hinges called *iri hatso kanamono*, as well a round wood and metal knobs called *chichi kanamono*. The entire gate structure is recessed from the outer fence providing a small forecourt with diamond-patterned 1' square concrete pavers interspersed with 1' square units of small, rounded pebbles called *shi han jiki*.

Once inside the gate the adjacent buildings and parking lots of the business park are visually screened by evergreen and coniferous trees; mostly redwoods (*Sequoia sempervirens*), casurina, and a variety of pines. **Appendix C** provides a plant identification list for the majority of tree and shrub varieties found in the garden.

The path at the entrance is covered with pea gravel, with are several large, sculptural boulders (4'-6" in dimension), and the first of four stone lanterns (*toro*) found in the garden, each about 4' in height. Offset from the entrance gate by a jog to the right is a wood and concrete bridge (*hashi)* with a gentle curve. The bridge railing is wood with a pointed arch shape to the handrails and 3'-high open side rails, painted red. The foot path along the bridge is paved with cement which is showing some evidence of cracking. The bridge traverses a large, kidney-shaped pond (*ike*) lined with stones of varying sizes which comprises the majority of the center of the garden. At the far end of the bridge lies a flagstone patio that expands to about 10' by 12' in size. The bridge path aligns visually with a red pine bonsai tree surrounded by decorative boulders adjacent to the southwest corner of the tea house. Another mature redwood lies beyond to the left.

Taking a clockwise direction around the garden toward the front of the tea house/residence, a three foot wide concrete and flagstone path leads from the bridge to the elaborately detailed *kara-hafu* gabled entrance to the former tea house (see description above). There is lawn at either side of the path, a mature red pine sculpted in a bonsai-like form near the southwestern corner of the tea house, a large fan palm to the right of the front door, and a large boulder to the left. Other large boulders form stepping stones leading up from the lawn to the western and southern elevations of the tea house. A mature, sculpted Toyon tree surrounded by ivy ground cover is located to the northwest of the tea house. Just to the north of the tea house lies a small brick and glass greenhouse. To the left of the greenhouse and within the northern perimeter fence is a secondary gate, or *mon*, with made of heavy post-and-beam timber and painted white. A path to the gate suggests that it originally led into the nursery which had been located further north.

At the northern (rear) side of the house adjacent to the tool shed and restroom structures (see description of secondary structures, below) is a line of casuarina evergreens which provides a visual screening inside the fence. A row of mature timber bamboo is planted directly behind and parallel to the rear of the residence. Much of ground surface here is paved with asphalt, and there is a double vehicular gate in the northeastern corner of the fence suggesting that this area provided a parking and maintenance area for the home and garden.

Located along the eastern perimeter of the garden lies another dense planting of more closely spaced timber bamboo that creates another visual screen between the garden and the parking lots

beyond. Located further to the south and directly adjacent to the tea house/residence is a brick patio with a Roman brick fireplace beneath a wood-framed trellis approximately 15' by 25' in size. The trellis is covered by a wisteria vine (see description of secondary structures, below). A brick path about 3' wide leads from this patio to a side door to the house, and two wide steps lead back to the pond. A large, mature oak lies to the southwest corner of the patio, the roots of which have pushed up some of the bricks in this location.

Between the brick patio and the pond there is a stone path consisting of round, flat stones about 8" to 12" in diameter, three across forming a path about 3' wide. This path transitions to another path made of cement and flagstones, or *tobi-ishi*, which are stepping stones that encircle the pond along its southern and eastern edges. The right side edge of the path is defined by pieces of 3" x 6" wood blocks set on end, each about 5"- 6" high. The wood pieces are offset from each other to form a zigzag pattern. The left edge of the path is defined by a low retaining wall comprised of rounded rocks which vary from 12" to 20" high.

The area to the left of the path along the southeastern edge of the garden contains a mounded area of graded and disturbed soil, as well as the remnants of a pine tree which has been cut down and is lying on its side. Near the far southeastern end of the pond and set back from its southernmost edge lies a grouping of large boulders that are placed on end. This grouping of boulders once contained a small waterfall which was the source of water for the pond. A line of rounded boulders form stepping stones along the path route that allow one to step over the water that would have flowed from the waterfall to the pond. This spot is the focal point of the primary southerly view from the tea house and residence, and is accented by a mature, sculpted Japanese pittosporum tree which lies above and to the right of the rock waterfall.

Continuing along the path heading west lies a timber bridge made from a single piece of wood about 2' wide, 4" thick, and about 20' long. This bridge leads to a small, oblong-shaped island (*jima*) near the southern end of the pond planted with grass, pine, cedar, toyon, and scarlet firethorn. Another bridge takes one back to the path (the second bridge has been replaced with pressure treated lumber).

The concrete and flagstone path continues around to the southeastern edge of the pond, and in some locations, the concrete has been pushed up and broken by tree roots. The concrete and flagstone path transitions to a wide pea gravel path which leads back to the primary garden entry. A large, mature oak tree lies to the left of the entry and partially overhangs the western fence in this location.

The primary, southwesterly view of the garden from the tea house portion of the residence includes the reflecting surface of the pond in the foreground, the landscaped island in the middle ground, and the rock waterfall in the background, the combination of which forms a focal point on the opposite side of the pond.

Secondary Structures

Four secondary structures can be found on the grounds of the property, three of which are located immediately north of the tea house/residence, and one immediately south. From west to east this includes, 1) a small greenhouse with a brick base located close to the rear entry of the former tea house/residence as well as a the secondary gate, 2) a modern, "Japanese-style" maintenance building/tool shed with a rectangular plan, concrete block construction with wood roof framing, a gable roof clad in cedar shakes and exposed rafter tails, glass block windows, and two wood framed doors, 3) a modern, "Japanese-style" restroom building with a rectangular plan, concrete block construction with wood roof framing, a gable roof clad in cedar shakes and exposed rafter tails, and wood frame transom windows located above the concrete block walls, and 4) a brick patio with an outdoor fireplace made of Roman brick and a wood frame trellis supporting a wisteria vine located just south of the tea house/residence.

The small greenhouse and the patio/fireplace/trellis structure appear to have been built contemporaneously with the circa 1947 residential addition, while the maintenance building/tool shed and restroom appear to date to the late 1970s or early 1980s. As described above, some of the bricks that comprises the southwest corner of brick patio have been pushed up by the roots of a large oak tree. The roof eaves of the maintenance building/tool shed are missing in some places and in general disrepair, while the small greenhouse has some missing or broken window panes.

Visible Alterations

As no original or subsequent building permits for either the tea house/residence or garden were available from the City of Hayward,[6] the alterations described below are entirely from visual appearances based on the pedestrian site survey.

Both the exterior and interior of the circa 1936 tea house was altered to a certain degree when the residential addition was completed circa 1947. This included replacement sliding glass doors on the south and west elevations of the tea house which appear to date from this era,[7] and a new rear entry door with associated board-and-batten clad walls, brick steps, and brick landing. The board-and-batten clad wall to the left of the primary entry was also likely installed during this alteration.

Interior changes to the tea house which date to this era include all kitchen surfaces, materials, flooring and appliances, as well as some changes to the tea preparation ante-room, including the Japanese-inspired alcove with its glass display cabinet/kitchen pass-through, and the scored wood ceiling with the parquet pattern which is nearly identical to the ceiling found in the primary bedroom. The original *tatami* mats, *shoji* screens, and *fusuma* sliding walls were destroyed by

[6] The earliest building permits for the property provided by the City of Hayward dated to 1966 and only addressed various changes to the greenhouses; no building permits were available for either the tea house/residence or garden.

[7] The earliest known photo of the original tea house, dated 1941, shows what was likely the original set of sliding wood and opaque paper-covered doors which once existed in this location. See **Figure 2** on page 24 and **Figure 8** on page 27.

vandals who broke into the tea house in the early 1940s while the Shibata family was interned at Tule Lake Relocation Camp.[8]

No substantial alterations were apparent to the circa 1947 residential addition to the east of the former tea house. This addition appears to retain all or nearly all of its original surfaces and materials. Similarly, no substantial alterations were apparent to any of the secondary structures.

Alterations to the garden are more difficult to discern, as they likely occurred over decades while different members of the Shibata family and potentially some of their nursery employees made changes to enhance or expand the garden from its inception in 1933 to when the property was leased to a developer in 1994. Visible changes include the main bridge across the pond which, according to a 1941 photo, was once a gently curving wooden bridge without handrails, but with graveled walking surface and natural log edging, clearly different in style and materials than the bridge that exists today (see **Figure 2** on page 24). The second bridge leading to the small island is comprised of modern, pressure-treated lumber, and is likely a replacement for an earlier split log bridge that may have existed in the location. The raised or mounded area on the eastern edge of the garden with disturbed soil and fallen logs was likely more manicured in the past. The largest of the redwood trees adjacent to the tea house has been visibly topped at some point in its life. The rock waterfall on the southeastern edge of the pond is no longer operational. Tree roots have pushed up and broken some of the concrete paths on the southwest side of the pond. Aside from these alterations, including the brackish appearance of the pond, the decay or loss of some ornamental plantings caused by deferred maintenance, the garden appears mostly intact from when it was maintained by the Shibata family from 1933 to 1994.

3. Historic Context

History of Hayward and Mt. Eden

Except where noted, the following history of the City of Hayward has been excerpted and summarized from *Historic Context Statement for the City of Hayward*, prepared by Circa Historic Property Development in 2009, as well as *Hayward History*, available on the City of Hayward's website.[9] The history of Mt. Eden has been excerpted and summarized primarily from the *Mt. Eden Neighborhood Plan*, adopted by the Hayward City Council in 1990, as well as *The Story of Mt. Eden*, prepared by the Hayward Area Historical Society (undated).

In addition, the following history of Bay Area Japanese American communities and Japanese-American flower nurseries has been summarized and excerpted from one primary source; the *Historic Architecture Evaluation of the Sakai, Oishi & Endo Nurseries, Richmond, CA*, prepared by Donna Graves, Ward Hill, and Woodruff Minor in 2004. The history of the Japanese

[8] Shibata, Yoshimi, *Across Two Worlds, Memoirs of a Nisei Flower Grower*, 2006.
[9] https://www.hayward-ca.gov/discover/hayward-history, Accessed December 22, 2021.

community in Mt. Eden, specifically, was summarized from *Eden Japanese Community History*, prepared by the Hayward Area Historical Society (undated).[10]

History of Hayward

Before the appearance of the Spanish and the founding of Mission San Jose, the Hayward area was occupied by the Ohlone Indians for some 3,000 years. In 1843, the Mexican government granted soldier and surveyor Guillermo Castro almost 27,000 acres of land stretching from the Bay to beyond the coastal hills, including present-day Castro Valley, Hayward, and San Lorenzo. Castro named the area Rancho San Lorenzo and settled on the site of historic City Hall on Mission Boulevard. In 1851, a gold prospector named William Hayward passed through Castro's land on his way from gold country to San Francisco. Hayward purchased several acres of land from Castro in what is now downtown Hayward. In 1852, Hayward set up a small general store at the corner of A Street and Mission Boulevard. The store became a major stop on the road from Oakland to San Jose, due in no small part to Hayward's position as Road Commissioner of Alameda County. Hayward expanded his business, erecting a lodging house that grew to become Hayward's Hotel.

Agriculture was the foundation of the regional economy for nearly 100 years. It began with goods being shipped from the landings from both local farms and from areas far inland. Geography made the coastal areas near Hayward, the closest shipping point for much of the Livermore and Amador Valleys. When railroads diminished the importance of Hayward's ports, it increased Hayward's importance as a regional rail hub. This spurred the development of vast orchards by Meek and Lewelling and a host of smaller farmers. Truck farming became a mainstay of the local and regional economy. Such quantities and quality of produce made location of food processing plants in the area a highly advantageous venture. Hunts Brothers eventually recognized this and built the largest canning and manufacturing plant in the country in 1896.

This growth continued to accelerate in the beginning of the 20th century, as Hayward became a regional food processing and commercial center. Workers were drawn to the growing number of industries located along the railroad corridor just west of town. This resulted in growth of the school system, further formalization of the fire department, construction of a dedicated City Hall building and the further expansion of the streetcar system. Even though this period was marked by substantial growth of many commercial and community sectors, it still occurred at a reasonable pace that was mirrored by similar communities in the East Bay where food processing and agriculture drew a variety of immigrant groups and settlers.

Present-day Hayward began as a grouping of several small settlements scattered from the Bay's edge up to the coastal ridge, including the small town of Hayward at the center, Mt. Eden (see discussion, below), Russell City, many small settlements near the bay shore, and a number of smaller, locally known areas such as Happyland and Cherryland. Some were owned by single

[10] This source was prepared, in part, by historical information provided by Yoshimi Shibata. It appears to have been written circa 1990.

families; others were conglomerations of settlers from similar ethnic and geographic backgrounds. Some formed around crossroads, others developed close to natural features.

Over time, the several small settlements and modern subdivisions were officially incorporated into Hayward beginning in 1876. This process occurred slowly through the first half of the 20th century and accelerated at an exponential pace after World War II. Generally, areas were subdivided as a first response to the growing population. Prior to World War II these subdivisions were rather small, consisting of no more than a block or two owned by a single person. The lots were sold and individual families constructed homes. In the post-World War II period, the scale of development dramatically changed. These subdivisions encompassed entire neighborhoods and were constructed at the same time by the same corporate entity. People purchased homes, and not just empty lots for personal development.

The population statistics illustrate the development shifts between the pre-World War II and the post-World War II periods. When William Hayward arrived in 1852, he was one of the only American settlers in the area. By 1878, shortly after the town was officially incorporated, the population was approximately 1300. These first few decades represent the first major growth period for the City.

By 1926, the greater Hayward area (official City boundaries and surrounding "suburban" area) was estimated at 25,000. Officially, the Hayward population in 1927 was around 6,000. This discrepancy was largely due to the relatively small city boundaries when compared to the settled areas surrounding Hayward. The larger number accounts for the populations in Mt. Eden, Russell City and other settlements nearby. Between 1947 and 1960, the population increased fivefold from 14,000 to 72,000, and has continued to grow ever since. With 150,000 residents, today the City of Hayward is the sixth-largest city in the Bay Area and a thriving regional center of commerce, manufacturing activity and trade.

History of Mt. Eden

Mt. Eden was located south and west of downtown Hayward near the current Chabot College campus. It had a long and largely independent history from the City of Hayward. Early histories of Alameda County discuss Mt. Eden as a separate settlement on par with San Leandro, Hayward and San Lorenzo. All were included as part of Eden Township by 1878. At this time only San Leandro and Hayward were incorporated. This remains the case today with Mt. Eden being annexed into Hayward in 1958 and San Lorenzo remaining an unincorporated section of Alameda County.

Mt. Eden emerged in the 1850's at the crossing of Telegraph Road and Landing Road. Telegraph Road ran along the East Bay with two rows of telegraph poles located down the center; it is now Hesperian Boulevard. Landing Road led from the incipient town of Hayward's to a steamboat landing on the North Branch of Alameda Creek on what is now Jackson Street.

The official origin of the name “Mt. Eden” is unknown, although one story is that the name was carried on the canvas of a covered wagon from Mt. Eden, Kentucky. The canvas, lettered "The Mt. Eden Company" and "California or Bust," remained nailed to trees at the crossroads after the would-be gold mining company disbanded. The banner gave the place a memorable name.

Beginning in the 1850s, immigrants from Europe, particularly from Denmark, began to settle in the area in what was to become Mt. Eden. By the 1860's there was a Denmark Hotel in Mt. Eden, and the area came to be called “Little Denmark.” At least three homes in Mt. Eden are still associated with “Little Denmark.” In 1876, Cornelius Mohr built the Italianate mansion and a large barn which still stands next to Chabot College and is still occupied by family members: Marion Mohr-Fry. A son, Hermann Mohr, built the Queen Anne Victorian mansion on Depot Road in 1896; he subdivided the rest of his estate into "Mohrland Gardens" in the 1920's.

Germans and Swedes also began to settle in Mt. Eden during the late 1800s, and Chinese and Japanese were also present in early Mt. Eden. By 1918, the Mt. Eden Nursery was founded by the Zenjuro Shibata family, known for roses and carnations (see discussion of the Shibata family and Mt. Eden Nursery, as well as the Japanese community in Mt. Eden, below).

Community life in Mt. Eden was solidified with the establishment of a cemetery association and a school in 1861. The cemetery remains a part of Mt. Eden today with the names of most of its founders still evident in the headstones. The first Eureka School next to the cemetery was subsequently moved to the northeast corner of Hesperian and Jackson to serve first as a caretaker's home, then as a store and post office, then a branch library and finally as a warehouse (demolished in the 1970's).

Recent Mt. Eden development has been shaped by plans in the early fifties designating an industrial corridor and low density residential development in Mt. Eden. The 1952 General Plan allowed industrial use between the airport and Middle Lane with low density residential between Middle Lane and Jackson, except for an industrial strip on Industrial Boulevard. Eden Gardens and Westwood Manor were developed in the fifties. In 1958, Mt. Eden was annexed by the City of Hayward.

In the 1960s, land was acquired for Chabot College and a high school. Mobile home parks and convalescent homes were established, and some early tilt-up concrete industrial buildings were constructed along Clawiter Road. Originally called Bay Bridge Boulevard and then West Jackson Street, the road was widened in the late 1960s to form Highway 92 leading to a new San Mateo Bridge with a high span allowing taller ships of the Bay to pass beneath it.

The early Mt. Eden community, centered at Depot and Hesperian Boulevard, has been largely pushed aside by development and road widening, and has been subsumed within the larger City of Hayward to the point where its original boundaries are undiscernible. Highway 92 and Hesperian Boulevard have become barriers rather than the crossroads of the community so what is considered Mt. Eden now is only one quadrant of the former settlement.

Bay Area Context for Settlement and Development of Japanese-American Communities

Japanese began to arrive in the San Francisco Bay Area in 1869, when a handful of young men immigrated to San Francisco. After Japan liberalized emigration restrictions in the mid-1880s, the number of immigrants climbed more rapidly as young men sought to leave sparse economic opportunities in their home communities for the United States. By 1890, 2,038 Japanese lived in the United States, with 1,114 residing in California.

San Francisco's *Nihonmachi* (Japantown), the first in the continental United States, remained the largest Japanese settlement until the 1906 earthquake. Japanese immigrants in San Francisco founded numerous social, economic, cultural, and religious organizations that served local residents as well as immigrants who settled in smaller Japanese communities scattered throughout the Bay Area.

In the decades from 1910 to 1930, numerous *Nihonmachi* had sprung up throughout California with a significant concentration of Japanese in the Bay Area region, By 1930, 6,250 Japanese resided in San Francisco, Alameda County held 5,715, Santa Clara held 4,320, and in Contra Costa, over 1,000.

The Japanese attack on Pearl Harbor in December 1941 brought the first four decades of community building by Japanese immigrants and their children to an abrupt close. By the following morning, civic leaders, clergy, schoolteachers and other prominent members of Japantowns across the nation were picked up in FBI sweeps and jailed. During February 1942, President Roosevelt issued Executive Order 9066, which opened the door for a series of military proclamations governing conditions for all “enemy aliens,” which included Italian and German residents without U.S. citizenship. Significantly, distinctions between “aliens” and “non-aliens” applied to residents of Italian and German background did not extend to members of Japanese communities. German and Italian immigrants who had gained citizen status, as well as their American-born children, were exempt from the restrictions and ultimately incarceration extended to “all persons of Japanese ancestry.”

Most Bay Area "’evacuees,” as they were termed at the time, spent their first months in detention at a hastily converted San Bruno racetrack renamed the Tanforan Assembly Center. For the next three years, over 120,000 Japanese Americans were incarcerated in ten fenced and guarded concentration camps, with the majority of Bay Area residents assigned to Topaz Relocation Center, in the desert of central Utah.

Those who did return had to rebuild lives that had been dramatically altered by the concentration camp experience. By 1947, the Japanese population of California decreased to 84,956; in some communities half of the pre-war occupants never returned. Most of California's *nihonmachi* never regained their pre-war vibrancy. San Francisco, Alameda, and Santa Clara counties each had 4,000-6,000 Japanese residents counted by the 1947 census. Non-Japanese businesses and

residents had moved into sections of town previously occupied by Japanese Americans. The war was also a turning point in generational control of businesses, churches, and community politics, as the adult children of immigrants began to dominate in all spheres of Japanese activities.

This post-war period was one of intensive efforts to re-establish Japanese-American communities. The struggle for economic survival began anew. Those *nihonmachi* able to be rebuilt were again the centers of the Japanese American community, but were centered not on the needs and interests of the *Issei* (first immigrant generation), but on the *Nisei* (second generation) and *Sansei* (third generation). The period between 1947 and 1960 saw almost a doubling of the Japanese population in California, to 157,317 as the third generation of Japanese, or *Sansei*, were born.

Development of Flower Nurseries in Bay Area Japanese-American Communities

Bay Area Japanese floriculture began with the arrival of the Domoto Brothers, *Issei* pioneers who immigrated to San Francisco in 1884. By the following year, the four young men had rented a plot of land in Oakland where they established the first commercial flower growing enterprise in Northern California. By 1904, their enterprise was the largest flower-growing business on the West Coast, utilizing national and even international distribution and employing workers recruited from the Domoto's home prefecture of Wakayama. Viewing their employees as colleagues rather than competitors, the “Domoto College” as the nursery was often called, trained numerous immigrants in floriculture and encouraged employees to start their own businesses. A substantial group of Japanese-owned nurseries grew up in the East Bay cities of Alameda, Fremont, and Richmond, and on the Bay side of the San Francisco peninsula from Santa Clara to San Mateo.

The Domotos, and the growing regional network of Japanese-owned nurseries they mentored, serviced one of the most enthusiastic markets for cut flowers in the United States. With the nation's highest rate of per capita flower sales, the San Francisco Chronicle announced in 1902 “... no other place on the Western Continent buys so lavishly from the professional florists as does this big, young, cosmopolitan town by the Golden Gate.” Growing fortunes in San Francisco and the region fueled taste for exotic decor and flora such as that featured in Japanese Tea Garden at San Francisco's 1894 Midwinter Fair.

While the 1906 earthquake did not harm most of the *Issei* greenhouses, which had been erected on cheaper land in the East Bay and South Bay, it did destroy the outdoor wholesale flower market in downtown San Francisco used by the region's Japanese nurserymen. Under the leadership of the Domoto Brothers, forty-two Japanese nurserymen formed the California Flower Growers Association (later incorporated as the California Flower Market in 1912) as charter members and began to search for a suitable indoor site. Control of wholesale business was doubly important for Japanese flower growers, as the retail business was already well established, and most non-Japanese would not have bought from them in any case.

The California Flower Market represented dozens of Japanese-owned businesses from around the Bay Area and was emblematic of *Issei*-initiated enterprises in the produce and flower industries throughout California. Vertically organized, these enterprises were based on a system in which all operations were owned and run by Japanese, from raising plants to wholesale distribution and retail sales. Mt. Eden Nursery run by the Shibata family was strongly represented at the California Flower Market (see discussion below).

The *Issei* placed great value on having their children continue their floriculture businesses and were concerned that, as they assimilated into American culture, the *Nisei* would pursue career paths that took them away from the nurseries. During the mid-1930s, members of the California Flower Market established the Junior Floriculture Association of Northern California, which organized social activities such as movies and dances for the community's young men and women, as well as training in floriculture.

The Association was disbanded around 1940, but by that time the California Flower Market had transferred shares in the corporation to the *Nisei*, because their status as American citizens might protect the enterprise in the face of growing anti-Japanese sentiment. After Pearl Harbor, the FBI closed the offices of the California Flower Market, confirming the growing perception that a rapid turnover of leadership to *Nisei* was critical.

While a number of Japanese-American families in the Bay Area lost their nurseries during internment when they could not make payments on mortgages and property tax, many families were successful in reestablishing the businesses they had spent decades creating. By the 1950s, these nurseries profited from increasing sales to national markets as airfreight expanded, California flowers filled empty cargo planes returning to the southern and eastern portions of the U.S., as their higher-quality and lower-prices ensured that California growers gained an increasing share of the national market in cut flowers.

Land-rich nursery owners found they had better access to loans in the post-war period through Japanese banks and Americans banks. By the early 1960s, California was the national leader in production of carnations, chrysanthemums and roses. As Japanese American nurseries found the resources to expand physically, they needed to augment their workforce beyond the small number of family members and immigrant workers from Japan, as well as those from Mexico and Central America.

By the late 1960s, however, flower growing took hold in parts of South America, as foreign growers benefited from lower land and labor costs, warmer climate and government support. Flowers imported from South America first swept out the flower industry on the East Coast and Midwest, and later, California. Northern California growers became more reliant on local markets for sales and saw their profit margins dwindle as the oil shortages of the 1970s and 1980s made heating costs for greenhouses soar just as government increased regulations over labor and pesticide use. The third generation of Japanese-Americans, or *Sansei*, found far wider employment opportunities than their parents and grandparents. Most were college-educated and did not choose to enter the difficult and increasingly less profitable field of flower growing.

Many families found that rising land values led to a decision to "grow condos" and sold their land to developers. Post-war population growth and urbanization put pressure on growers as escalating property values encouraged nursery owners to close their operations and move to areas further on the Bay Area periphery, such as Half Moon Bay, Gilroy, Watsonville and Salinas.

Japanese Community in Mt. Eden

The majority of the Japanese who arrived in California in the late 1890's and early 1900's were the sons of farmers or fishermen with little education or skills. After working at menial jobs and saving some money, some Japanese settled in the Elmhurst neighborhood of East Oakland. This is where many started as laborers in the farming and flower growing business, and where many got their start after moving to other areas. One such area was the Eden area, which covered Castro Valley, Hayward, Ashland and Cherryland areas, Mt. Eden, San Leandro, the area later called San Lorenzo, and parts of Alvarado that later became Union City.

The earliest known Japanese to live in the Mt. Eden area, specifically, was a man named Saito who owned a boarding house, barber shop, and pool hall and became a labor contractor for the Japanese. It is believed that Mr. Saito lived there from the years 1878 to 1920. Around the first decade of the 20th Century, a small Japanese community grew around Mt. Eden, and a number of men were hired by the nearby Leslie and Oliver salt works. With the exception of the Mt. Eden Nursery (see discussion below), the majority of Japanese living in the Mt. Eden area were farmers or sharecroppers.

In 1913, California passed the Anti-Alien Land Law forbidding any Japanese alien from buying land, and in 1920, another law was passed which forbid any Japanese alien, corporation or company from buying or leasing land in California. The Japanese countered by purchasing the land in the name of their *Nisei* (second generation) children who were citizens, or setting up corporations within the family.

As more families moved into the Mt. Eden area in the early 20th Century, a Japanese association was formed in order to have their *Nisei* children maintain some of the Japanese culture. The Mt. Eden *Gakuen* or Japanese language school was founded in 1931. In addition to language lessons, activities during that period were Japanese dramas with local actors, Japanese movies, *Kenjinkai* picnics and various community meetings.

Around the time the Mt. Eden *Gakuen* was being built, the *Nisei* were coming of age. The Great Depression of the early 1930s was affecting most of the businesses so the whole family had to become involved in the business. Many *Niseis* took on the responsibility as head of the household since their English was more suited to deal in business matters and most of them were able to drive their parents to the flower market.

The *Issei* (first generation) men in the very early days were transporting their flowers to the San Francisco market in wicker baskets carried on their backs. They had to walk to catch the street car, or the train to the ferry at the Melrose station in East Oakland, ride the ferry to San Francisco,

then take the street car to the flower market. Not being able to speak English well, they sold their flowers by gesturing, using fingers to indicate price. Much of this burden was lifted when the *Nisei* drove their fathers and their flowers to the market. The role of the *Nisei* was gradually changing from a carefree student to a responsible person in the family structure.

A group of dedicated *Nisei* met in the early 1930s to discuss the formation of a national organization to unify *Nisei* in the United States. They formed an organization called the Japanese American Citizens League (JACL). One of the leaders, Saburo Kido, met with a group of *Nisei* of the Eden-Ashland community on April 9, 1936. The meeting was for the purpose of forming a local chapter in the Eden area. After several meetings, a constitution was drafted and approved, and on May 16, 1936 the Eden Chapter of the JACL was born. Between the years of 1936 and 1941 the JACL was involved in the usual social activities, and for the Japanese in the Eden area, business was just beginning to prosper.

The Japanese attack on Pearl Harbor on December 7, 1941 changed the lives of the entire Eden community. In the immediate aftermath of Pearl Harbor, California was divided up into zones so that people who wished to voluntarily relocate would be able to escape being evacuated to relocation camps. Many families in the Eden area loaded up their valuables in trucks and started out for the interior of California to zones designated as safe areas. Some of these families included the Domoto, Hasegawa, Kakimoto, Nomura, Shibata (see discussion below), Sugano and Tanisawa families. Their valuable property had to be either burned, sold, or given away. Most nurseries were leased to their trusted friends or acquaintances.

On May 3, 1942, General DeWitt gave orders to all Eden Japanese residents of Japanese ancestry to report to the Civil Control Station at 920 C Street in Hayward. The area included Castro Valley west to the bay and from the north end of San Leandro south to Warm Springs. From the Control Station they were transported to the Tanforan Race Track in San Bruno, and finally, to a relocation camp in Tule Lake near the town of Newell on the California-Oregon border where they remained until the conclusion of World War II.

Life in the relocation camp was mixed. For the *Isseis* who had worked so hard to make a living on farms and in nurseries, it was the first time they had time to rest. For the *Nisei* who were in school, the families were not able to discipline the younger people. The uncertainty of their future was beginning to take its toll and many of the older people were anxious to leave camp.

At the close of the war in August of 1945, the camps began to close. Some drifted back to the Eden area where they sought employment, and the *Gakuen* was opened as a hostel for the homeless Japanese. It was not much different than camp life, but many found employment and quickly moved out. Most of the nurseries, though operational, had been neglected, and a great deal of work was necessary to return them to normal. Families were eager to make up for over three years of lost time in their lives. Fortunately, the economy was improving, and Japanese businesses began to prosper during the post-war period. Flower growers in particular expanded their operations and local flowers began to be shipped nationwide. Living conditions for the Japanese were improving as compared to pre-war days.

With the post-war abolition of the 1913 Anti-Alien Land Law, and the passage of the Walter McCarran Act in 1952, a number of Japanese aliens responded by enrolling in citizenship classes. In the Eden area, approximately one hundred native born *Issei* Japanese became American citizens at a graduation ceremony in 1953.

During this post-war period, a new *Gakuen* community center was built in 1962, with expansions in 1969 and 1983. Only a few blocks from where the first Japanese settled in Mt. Eden, a senior citizens' housing complex was built primarily for Japanese elderly. Spearheaded by the East Bay Issei Housing Project and 22 JACL chapters and churches in Alameda and Contra Costa County, the Eden Issei Terrace was completed in 1986.

The flower growing industry in the Eden area had experienced a number of years of prosperity, but the economics of the business began to change in the 1970s and 1980s, as they were faced with competition from other countries and labor became increasingly expensive. With the demand for more housing in the Eden area, real estate brokers were offering large sums of money for nursery land. To sell property seemed the right thing to do. Today the largest nurseries in the Eden area are now shopping malls, business centers, and apartment complexes.

History of the Shibata Family and the Mt. Eden Nursery

Except where noted, the following history of the Shibata Family and the Mt. Eden Nursery has been summarized and adapted from two primary sources; *Across Two Worlds, Memoirs of a Nisei Flower Grower*, by Yoshimi Shibata in 2006, and *Bend With the Wind, the Life, Family, and Writings of Grace Ito Shibata*, by Naomi Shibata in 2014. The description of the design and building of the tea garden and tea house also come from these sources, as well as from a brochure written by the Mt. Eden Nursery Co. published circa 1980, entitled *The Japanese Garden at Mt. Eden*.

Zenjuro Shibata was born in 1881 in small fishing village called Fukae-mura, located within the Itoshima-gun in Kyushu, the southernmost the four primary islands that comprise Japan. In 1898 he left for America, first working on sugar and pineapple plantations in Hawaii, and a fish cannery in Alaska, finally arriving in San Francisco in 1902, where Zenjuro worked as a 'house boy.' Part of his duties included working in the yard and taking care of the plants and flowers. He discovered he could sell flowers at a good price, and wanted to grow and sell flowers for himself. In 1909, Zenjuro moved to Oakland where he spent his life's savings on a 3-acre plot of land at 105th Street in Oakland's Elmhurst neighborhood. He planted flowers on his small farm and sold them at the San Francisco Flower Market. He expanded his flower production by adding greenhouses which sheltered the flowers from the rain and made it easier to control insects and disease, and began to grow high quality carnations which sold well all year round at the flower market.

In 1913, Zenjuro returned to Japan where he met and married Koyuri Otsuka, who was born in 1895 in another small village on the island of Kyushu, Japan. As the daughter of a Buddhist minister, she was a devout Buddhist her entire life. After their wedding, the couple returned to California and settled in Oakland, where they began their family life. They had their first child, a

boy named Yoshio, in 1914, followed by another son, Yoshimi, in 1916. In addition to her duties as a young mother, Koyuri helped Zenjuro by cutting and bunching flowers in the greenhouse.

By 1918, the Shibata's Oakland property had become too small to build more greenhouses to meet the exploding demand for his flowers, and the parcels surrounding the property were being rapidly developed hindering further expansion. Zenjuro heard there were a lot of farmers in Hayward, south of Oakland, who were mostly growing cucumbers, tomatoes, and beans. Hayward had one small area called Mt. Eden which had a lot of Japanese farmers who were working mostly as sharecroppers on wide-open farms owned by white families. Zenjuro found a marshy plot of land near the railroad tracks in Mt. Eden that was unsuitable for farming because it was flooded at one end and had poor soils, but was ideal for the construction of large greenhouses. Towards the end of 1918, Zenjuro got a loan from the Bank of Italy in San Francisco to purchase[11] the 26-acre plot of land in Mt. Eden and began making improvements immediately. At the time, the property was accessed from a dirt road just north of Eden Landing Road, later called Bay Bridge Road or West Jackson Road, which led to the San Mateo Bridge.

Zenjuro first grew cucumbers and tomatoes like his neighbors, and grew a few flowers on the side to supply his existing customers. As his flower business continued to grow, he began building greenhouses of his own design, the largest of which were erected between 1922 and 1926. In addition to the greenhouses, he also built a labor camp for the Japanese workers and their families who lived and worked on the property, a barn, a boiler, and a workshop. The family home was two-story, wood frame house with four large Colonial Revival columns along the front porch and was painted white, called the 'white house.'[12] The house had a flower grading room in the basement and a rooming house on the second floor with a large kitchen where Koyuri cooked for the boarders, while meals were taken on the wide front porch. Zenjuro and Koyuri had four more children between 1918 and 1931; Yoshito (Jerry) Shibata born in 1918, and Yoshie (Prince Albert or 'PA') Shibata in 1920, Yoshikuni (Kuni) Shibata in 1923, and finally Yayoi (Yacht) Shibata in 1931.

Building of the Tea Garden and Tea House

Located at the southern edge of the 26-acre property was an area that flooded during the winter and was first used as a large reservoir to store water that could be used for plants in the greenhouses, and to raise goldfish. Koyuri Shibata thought the reservoir was ugly and began a process of turning it into a kidney-shaped pond that would become the centerpiece of a Japanese tea garden of her own design. After consulting many books and friends, Koyuri decided the garden design should be loosely based on the 16th Century Katsura Rikyu Imperial Villa and

[11] As the Shibatas were prohibited by California state law from owning property, the Mt. Eden land was put in the name of their eldest son, Yoshio, an American citizen. Yoshio was killed in a freak accident in 1920, and soon after his death, Zenjuro's attorney formed a corporation with Yoshimi and their next son, Yoshito, as the corporation's stockholders. The incorporated Mt. Eden Nursery was purchased from Yoshio's estate. The corporation's purchase was upheld in a court case at the Alameda County Superior Court on December 8, 1920.

[12] After the close of the 1915 Pan Pacific Exposition in San Francisco, Zenjuro found a farmhouse they were tearing down and purchased the lumber for his flower farm in Oakland. He eventually transported the materials to Oakland where he re-erected the house including its four large columns, and later moved it to the Mt. Eden Nursery, becoming the 'white house.'

Garden in western Kyoto, Japan. Beginning in the depths of the Depression in 1933, the garden began to take shape as a team of horses hauling a scraper shaped the pond, and earth was deposited around its periphery to become small hills and mounds. Nearly 1,000 tons of rock were donated from a local quarry and were fitted together along the banks of the pond. Large boulders were set into place by means of a pipe tripod and chain, and were 'walked' into position and set into their half-buried locations.

A number of trees and shrubs were obtained through a barter system which was common during the Depression, including a valuable bonsai pine brought from Japan to the 1915 Pan Pacific Exposition in San Francisco.[13]

While Koyuri designed the garden, Zenjuro constructed it as she wished, adding trees, bonsai, and paths to the edges of the pond. Koyuri wanted to express her Japanese culture through her garden, and saw it as a conduit for fostering understanding and mutual respect between the Japanese and American communities. Supporting Koyuri's vision was Zenjuro's way of showing appreciation for his wife's many sacrifices as an *Issei* pioneer. Zenjuro also saw the garden as a way to help Koyuri take her mind off her physical problems, including the surgery she had endured to remove cancer.[14]

When friends and neighbors understood what Koyuri was trying to accomplish, they began to donate and/or barter for trees, bushes, rocks and stones. The garden became the focal point of the family, and numerous visitors came to see it take shape. Over time, more features were added to the garden, such as an arched bridge, a rustic fence and gate, stone lanterns, and many additional trees and plantings.

The garden became Koyuri's special project, and she did much of the maintenance and plantings herself, including cleaning, watering, and pruning. It could not become a purely Japanese tea garden, however, as authentic trees and plants were not always available. Some were easier to obtain such as pine, willow, and birch trees. Other plantings such as Redwood trees, oaks, palms, toyon, ivy, wisteria, and grass lawns, which are not typically found in traditional Japanese tea gardens, were added because they were locally available, lending some Western influence on the overall landscape palette. Like the Japanese-American Shibata family, so too is the garden a hybrid of both traditional Japanese and American elements which evolved over time rather than one which followed a strict design plan.[15]

The garden subsequently helped Zenjuro develop business and social relationships which enabled Mt. Eden Nursery to survive the Great Depression, and through the garden, both Americans and Japanese grew to have confidence in the Shibatas.[16]

[13] Mt. Eden Nursery Co., *The Japanese Garden at Mt. Eden* (brochure), c. 1980. This bonsai pine may be the sculpted red pine adjacent to the southwest corner of the tea house, although this has not been confirmed.
[14] "The Garden that Love Built," by Yoshimi Shibata, in *Reader's Digest*, March, 1989.
[15] Ibid.
[16] Ibid.

In the same year that the tea garden was taking shape, a famous Japanese artisan simply named "Ito" visited the garden and volunteered to build an adjoining tea house in exchange for room and board. By coincidence, a large amount of lumber was donated to the Shibata's from a neighbor with which Ito was able to construct the tea house. The temperamental and detail-oriented artisan spent three years crafting the tea house, completing it in 1936. The builder concealed all nails, and the high-quality wood on the interior shines despite the absence of wax or paint.[17] The tea house and garden were primarily used and maintained by the Shibata family, and especially by Koyuri Shibata, while the entire family continued to reside in the 'white house' located about 75 feet northwest of the garden.

Throughout the remainder of the 1930s and until 1941, Mt. Eden Nursery prospered and expanded as additional greenhouses and small cabins for the nursery workers were added to the property. Zenjuro Shibata hired not only Japanese workers to tend to the flowers, but also other immigrants of Mexican and Portuguese descent. As such, the nursery became a small, multi-cultural society unto itself. Eventually the nursery was the only one growing flowers in Mt. Eden, while all other Japanese farmers were growing tomatoes, cucumbers, and peas.

Also during this period, the second generation *Nisei* children in the Shibata family attended the Mt. Eden Grammar school, as well as a Japanese language school. In the mid-1930s, approximately 75% of the Mt. Eden Grammar School were of Japanese descent, and approximately 150 Japanese families lived in the greater Eden area. On weekends, Zenjuro would also take his oldest son, Yoshimi (Shimi) Shibata to the San Francisco Flower Market where Mt. Eden Nursery had a stall. The day began at 2am in order to reach the market which opened at 4am, and by 8am, the flower selling ceased and the market closed. They would return home in the late morning already tired before a long day of tending to the nursery. Running the Mt. Eden Nursery became a family affair, and everyone in the Shibata family including the children had a list of chores, from watering the flowers, to cutting, sorting, and packing them alongside the many workers who were being paid for those specific jobs.

Everything changed for the Shibata family, as well as all others of Japanese descent, after the bombing of Pearl Harbor on December 7, 1941. On February 19, 1942, President Roosevelt issued Executive Order 9066 authorized the evacuation of all persons deemed a threat to national security from the West Coast to relocation centers further inland, including all those of Japanese ancestry regardless of their citizenship status. In March of that year, the Shibata family moved voluntarily to Marysville, California, because it was beyond the 100-mile-wide coastal exclusion zone, and from where they were told they would not have to be evacuated again. Just prior to their departure, however, Mt. Eden Nursery was leased to a local farmer, William Zappetini, for a period of two years to keep the nursery going and pay the taxes and insurance. By April of 1942, an additional relocation order forced the Shibata family to move from Marysville to the Tule Lake Relocation Center in Newell, California, where they and another 15,000 Japanese Americans and other 'resident aliens' were interned for the next three years.

[17] Ibid.

In the summer of 1945, the Shibata family was released from Tule Lake and returned to the Mt. Eden Nursery, which after three years of neglect was in disarray. **Figures 4 – 6** on pages 25 and 26 shows three images of the Mt. Eden Nursery taken in 1945 by the War Relocation Authority that are now archived at the Bancroft Library at UC Berkeley.

The family was more fortunate than other returning Japanese who had nothing to come back to and were essentially homeless. Many of their friends who had lost their nurseries during the War were hired at Mt. Eden Nursery where they were also given room and board. After their return, Shimi Shibata took over the management of the nursery from his now-elderly parents, who then spent most of their time resting in the tea house and garden. The garden had been overrun by weeds and many plants died due to lack of water. Vandals had broken into the tea house and destroyed the *shoji* screens, *fusuma* walls, and *tatami* mats. Between 1945 and 1947, Shimi began the arduous task of restoring and remodeling the tea house so his parents and other family members could live there. According to his biography,

> I put in hardwood floors, a modern kitchen, bathrooms, bedrooms, and an atrium [small greenhouse]. I worked in the greenhouses and lived in the tea house with my family. Living there was like experiencing a make-believe world. As visitors came through the tea house, I became a man in a wonderland who constantly wondered where I belonged. From the confines of the tea garden, I was managing a commercial flower business and leading a lifestyle very different from all the farmers around me.[18]

Between 1946 and 1947, Yoshimi and his brothers worked with Japanese-American architect, Hachiro Yuasa,[19] to add the new living spaces to the tea house and turn the expanded structure into a family residence. **Figure 7** on page 26 provides a photo of Shimi Shibata in front of the tea house during this period. After this time the former family home, the 'white house,' was used to house and feed the many workers who were employed at the nursery.

On May 1, 1947, Zenjuro Shibata died at the age of 66 after a long illness. Zenjuro's funeral was held at the tea garden where hundreds of friends and neighbors came to pay their respects. In **Figure 8** on page 27**,** the Shibata family funeral with the tea house in the background can be clearly seen in the photo.

After Zenjuro's death, Shimi Shibata officially took over the family business at the age of 31 and became the president of the Mt. Eden Nursery Co., Inc. Later that same year, Shimi met and married Grace Eto, who was born in San Luis Obispo in 1925, and later became a graduate of Mills College in Oakland. See Grace and Shimi's wedding photo in **Figure 9** on page 27.

[18] Shibata, Yoshimi, *Across Two Worlds, Memoirs of a Nisei Flower Grower*, 2006.

[19] Little is known about the life and work of Hachiro Yuasa, or how he came to be hired by the Shibata's for their tea house addition. What is known about Yuasa is that he was born in 1905 in Alameda County, graduated with a master's degree in architecture from UC Berkeley in 1933, was interned at the Topaz Relocation Camp in Utah during WWII, and when he returned to Berkeley, he established a practice designing buildings and residences throughout Northern California, forming his own firm, Yuasa & Minner Architects and Planners, in 1969. He was elected a Fellow of the American Institute of Architects, and was primarily a Berkeley-area architect who was professionally active through the 1970s. Yuasa died in 2005 in Humboldt County at the age of 96. (National Park Service, *Finding a Path Forward, Asian American Pacific Islander National Historic Landmarks Theme Study*, Edited by Franklin Odo, 2017).

Figure 2. Shibata Family and Friends at Mt. Eden Nursery Tea Garden, 1941. Courtesy of the Shibata Family

Figure 3. Mt. Eden Nursery, circa 1945. Tea House and Garden at Bottom of image. Courtesy of the Shibata Family

Figure 4. Mt. Eden Nursery and Greenhouses, 1945. 'White House' in Foreground. Courtesy of the Bancroft Library

Figure 5. Mt. Eden Nursery and Greenhouses, 1945. Courtesy of the Bancroft Library

Figure 6. Mt. Eden Nursery and Greenhouses, 1945. Zenjuro Shibata on right, and Yoshimi Shibata to his left. Courtesy of the Bancroft Library

Figure 7. Yoshimi Shibata with Tea House in Background, circa 1947. Courtesy of the Shibata Family

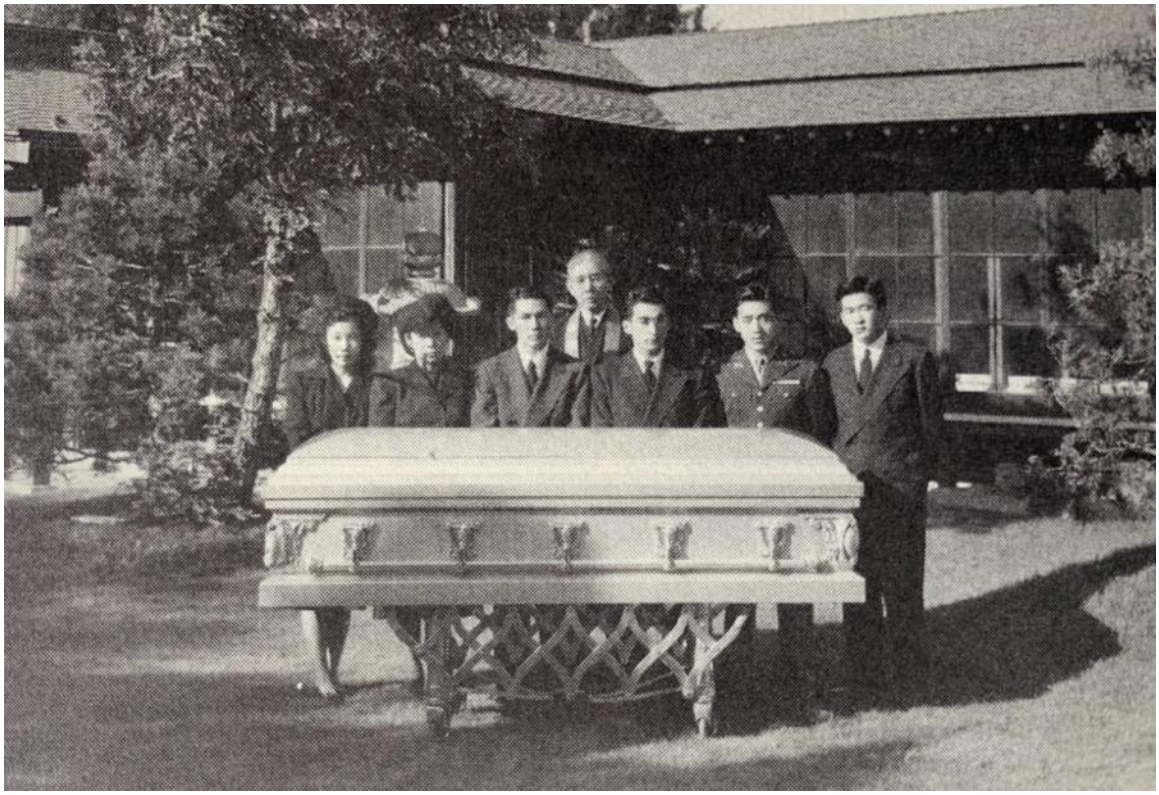

Figure 8. Shibata Family's Last Tribute to Zenjuro Shibata During His Funeral at the Mt. Eden Nursery Tea Garden, 1947. Courtesy of the Shibata Family

Figure 9. Grace and Shimi Shibata's Wedding Photo in the Tea Garden, 1947. Courtesy of the Shibata Family

The wedding with over 600 guests was held in a tent just outside the gates of the tea garden. Grace Eto Shibata settled into the newly expanded tea house with her husband and mother-in-law, as well as two brothers-in-law and one sister-in-law; 6 people all told.

Grace and Shimi Shibata had three children in the early 1950s; Naomi in 1950, Robert in 1952, and Michael in 1955. During this same period, Shimi expanded the nursery business by starting a pool of California rose growers, a wholesale rose shipping company, as well as a pool of California chrysanthemum growers. In 1956, Shimi constructed a new 30,000 square foot warehouse in Mountain View for marketing the flowers for the chrysanthemum pool growers, and created the California-Florida Plant Company, a chrysanthemum plant production facility in Fremont to provide a year-round supply of plants as growers needed them. Flowers from the Mt. Eden Nursery Co. and the California-Florida Plant Co. were now being shipped nationwide. Between the hour-long commute from Hayward to the wholesale shipping house in Mountain View and the needs of their growing family, Shimi and Grace decided to move to Mountain View, and two years later, to a new house of their own design in Atherton, California.

From approximately 1956 on, the tea house/residence at the Mt. Eden Nursery was occupied by Koyuri Shibata, and Shimi's two younger brothers and a sister. Koyuri lived there while tending to and improving the garden until her death in 1968 at the age of 73.[20]

Constructed between 1966 and 1968, Eden Landing Road/Bay Bridge Road was widened and elevated to become the multi-lane State Highway 92, eliminating the original north-south driveway entrance to Mt. Eden Nursery from this limited access freeway. Around this same time, Industrial Boulevard was constructed through the eastern edge of the property, intersecting with the expanded highway at an elevated interchange with new on and off-ramps. A new driveway was constructed from Industrial Boulevard heading generally east-west providing a revised access towards Mt. Eden Nursery. None of these new or expanded roads directly affected the Shibata tea garden, although the sound of greater volumes of traffic was now much closer to the southern end of the property.

The family business continued to grow, and between 1963 and 1968, Shimi Shibata started the Salinas Greenhouse Company with eight partners, and constructed a 540,000-square-foot greenhouse for the cultivation of carnations, as well as a 500,000-square-foot greenhouse in Monterey for the production of roses. In 1972, another greenhouse was built in Carmel, and Shimi was elected president of the Wholesale Florist & Florist Suppliers of America.

From the early 1970s to the early 1990s, the tea garden was the site of weddings for three generations of Zenjuro and Koyuri's family, as well as numerous business gatherings, fundraisers, family picnics, social functions, and meetings with various local horticultural organizations, as well as the National Japanese American Historical Society. In 1978 and in 1993, Shimi and Grace Shibata hosted a visit with their Imperial Highness the Prince and Princess Hitachi.

[20] Koyuri Shibata had become a naturalized US citizen in 1954.

By the early 1990s, the greenhouses and other buildings at the Mt. Eden Nursery had fallen into disrepair, and housing developments as well as city regulations encroached on the greenhouse operations. In 1994, Shimi Shibata decided to lease the property to a developer and have the greenhouse, packing shed, and the 'white house' torn down, while preserving the one acre of land that is occupied by the tea house/residence and garden. In 1995-96, Shimi and the families of his two brothers decide to separate their business interests, and Shimi and his immediate family restructured the company into the Mt. Eden Floral Company now based in San Jose.[21]

In 1998, the entire 26-acre property leased to a commercial developer, Simeon Commercial Properties, Inc., which constructed Mt. Eden Business Park. The business park was largely completed by 2000. In 2013, the entire property including the Shibata Tea House/Residence and Garden, was sold to a real estate investment trust (REIT) fund. Two additional commercial-retail buildings fronting on Industrial Way were completed by 2015. In 2021, the property was sold to GI-ETS Hayward, LLC, which is the current owner.

Towards the end of his life, Shimi shared his thoughts on the meaning of the tea house and garden by stating the following:

> A garden is like a human being; it will respond to whatever interest you put into it…Today as I walk through the Mt. Eden Tea Garden, I cannot help but think of my parents and some of the things they believed in…As a *Nisei*, I am neither fully Japanese nor fully American. I am a hybrid and so is this garden…I wanted the garden to be very tranquil, with trees shutting outside world so I can have my inside world. But here and there, in between the trees, there are openings that allow you to see through to the outside world. My mother spoke of keeping multiple points of view. She wanted a hill way in the back [of the garden] to be visible, so she intentionally kept the view unobstructed. On the other hand, she planted a tree right in front of a telephone pole to keep it hidden. In life you decide what you want and what you want to keep out. The garden is also an expression of life. In this one place is everything you need to make your life complete.[22]

Shimi Shibata died in 2015 at the old age of 99, while Grace Eto Shibata, their three children, grandchildren, and great grandchildren continue to live in the Bay Area as third, fourth, and fifth generation descendants of the original *Issei* pioneers, Zenjuro and Koyuri Shibata.

4. Traditional Japanese Style Architecture and Garden Design

The history of traditional Japanese style architecture and garden design has its origins in ancient China, and as such, goes back many thousands of years. While the subjects are too lengthy and detailed to fully explore in this report, there are certain architectural and landscape elements and principals of traditional Japanese tea houses and tea gardens that can be explained in a summarized form that are relevant to the design of the Shibata Tea House and Garden.

[21] The Mt. Eden Floral Company continues to operate in San Jose under the direction of Robert Shibata.
[22] Shibata, Yoshimi, *Across Two Worlds, Memoirs of a Nisei Flower Grower*, 2006.

Traditional Japanese Tea House Architecture

The traditional Japanese tea house (*chashitsu*) is designed to reflect the aesthetic ideals of small, contained spaces complemented by accompanying gardens. Most tea houses are separate buildings constructed in gardens specifically for the purpose of the tea ceremony (*cha-no-yusha*). The aesthetic of the tea house developed to reinforce the ideals of the ritual of tea which originated from China, but reached a high art form in 16th Century Japan. They were intended to be informal and rustic in the *sukiya* style, inspired by the idea of isolation in a primitive hut in the woods.[23]

Typical architectural elements found in a traditional tea house includes a low entrance, an exposed wood structure with plaster in-fill walls, a roof covered by thatch or wood shakes, with flared roof eaves (*sumi-domo)* and exposed rafter tails at the corner intersections (*sumi-ga)*, and interior floors covered with *tatami* mats along with an inset hearth (*ro*) for heating water. Adjacent to the alcove (*tokonoma*), displaying a scroll and flower arrangement is a sliding partition wall (*fusuma*) which opens to reveal the adjacent tea preparation space (*mizuya)*. Other architectural elements found in a traditional tea house include an interior porch (*engawa)* facing the view of a garden or other natural elements with sliding *shoji* screens to block the view and filter sunlight.

The smallest tea houses have at least two rooms, the main tea room where the host and guests gather and tea is served, and a tea preparation room where the host prepares the sweets and equipment. The entire structure may have a total floor area of only three tatami mats.[24] Larger tea houses may have several tea rooms of different sizes; a large, well equipped kitchen; a welcoming area where guests are greeted and can remove and store their shoes; a changing room; a storage room; as well as a garden with a *roji* path, an outdoor waiting area for guests, and one or more outdoor privies. Larger tea houses may have a total floor area of 10 *tatami* mats or more.[25]

Traditional Japanese Tea Garden Design

The Shibata Garden would be commonly referred to as a Japanese tea garden, as opposed to other types, such as Zen gardens with their meticulously raked gravel beds, or niche *tsubo* gardens found in the courtyards of private homes. While gardening as a fully developed art form displaying a balance between natural and man-made beauty was introduced to Japan from China and Korea in the 6th Century, the design of tea gardens, specifically, arose during the late 16th Century in Japan. Tea gardens were mostly built in Kyoto for the aristocracy, or in merchant towns like Sakai for the increasingly wealthy merchant class who sought to emulate the lifestyle of the aristocracy.

The design of tea gardens was greatly influenced by tea masters who performed elaborate tea ceremonies (*cha-no-yusha*), and their design indicated a move away from the formal *shoin* style

[23] Locher, Mira, *Japanese Architecture, an Exploration of Elements and Forms*, Tuttle Publishing, 2010.
[24] A standard tatami mat is 3' by 6' in size. Three tatami mats laid side by side would be 6' by 9,' or 54 square feet.
[25] Locher, Mira, *Japanese Architecture, an Exploration of Elements and Forms*, Tuttle Publishing, 2010.

to one called *sukiya*, which incorporated natural elements into a less restricted overall plan, and with an appreciation for simplicity and rusticity. The tea garden, or *roji*, which traditionally means alleyway or path, is designed to act as a meandering pathway to the tea house, and whose true purpose was to prompt mental and spiritual repose required for the tea gathering. The plantings and other elements of the *roji* were meant to be as naturalistic as possible, and sought the quiet atmosphere of mountains and streams.[26]

Common design concepts and elements found in a traditional Japanese tea garden include the following:

- Enclosure and Entry. The design concept of enclosure is embodied in garden walls or high fences which act to physically separate the tranquility of the garden from the outside world. With their origins in 6th Century Buddhist temples, entry gates (*mon*) create an opening in the garden wall that can be opened or closed as needed for practical functions, but also can be symbolic of a passage through to another realm outside one's own, and can signal a change in attitude, which is the particular purpose of a gate in a tea garden. Entry gates are traditionally located within the southern or western garden walls.

- Asymmetry. The Japanese tea garden is designed intentionally to be asymmetrical to mimic natural forms and spaces, while distinguishing itself as a world apart from the rectilinear and symmetrical forms found in the surrounding human-made environment.

- Rocks, gravel, and stone paths. The use of and reverence for rocks (*ishi*) was brought to Japan from China with the art of garden design in the 6th Century, and have roots in the religious beliefs of Zen Buddhism. Carefully selected rocks arranged in groupings or individual rocks are used to represent islands, mountains, waterfalls, or shorelines. As representations of mountains, groupings are placed in a high point in the garden, and are often grouped in triads to form an asymmetrical triangle. Gravel made from crushed granite may be used to cover flat areas as well as represent a body of water or a beach, and may be raked to suggest movement and waves. Paths are typically paved with round, flat stepping stones that meander through space allowing the observer to enjoy different elements and views of the tea garden, such as a beautiful tree or composition of rocks. Garden paths are also an important part of connecting the garden to architecture, as it is the path that make the actual physical connection between building and nature.

- Sculptural objects. Sculptural elements within a traditional Japanese garden serve to heighten the sensory experience and create small moments of pause or surprise. Lanterns (*toro)*, usually carved from stone, can create a focal point intended to contrast with its natural surroundings, and are often used to light the garden at night, while a stone basin (*tsukubai*) provides a place to rinse the hands and mouth before entering a garden, especially in the case of a tea garden.

[26] Keane, Marc Peter, *Japanese Garden Design*, Tuttle Publishing, 1996.

- Water. Water is necessary for all life, and oceans and rivers have always been a major source of sustenance. Bodies of water, typically in the form of a naturalistic pond (*ike*) with one or more islands (*jima*), are used in Japanese gardens to represent a sea or a mountain lake, as well as for viewing the reflection of a building or bridge, all of which lend a sense of ethereality. Rivers and waterfalls suggest movement, sound, and spatial depth. In a tea garden, specifically, there is a close relationship between the tea house and the pond, as the nearby pond is designed to be viewed from within the structure, while the structure itself can be viewed from across the pond when moving through the garden and is often reflected in it. Ponds are often lined with smooth rocks to retain the earth and create an edge representing the seashore. A pond requires a source of constantly flowing water and typically has at least one outlet for water to flow into the garden. Waterfalls are an important element which are often contained by rocks placed to control the direction and speed of flow.

- Bridges. The act of crossing over water on a bridge (*hashi)* not only serves the practical purpose of connecting a path on one side of a body of water to another, but also reflects a process of moving between two very different areas with water serving as a divider. The act of crossing a bridge is a conscious act of leaving the ground in one place and crossing over to another, such as the passage out of the human-made world and into the larger world of nature. There are many different types of bridges in a traditional Japanese garden, including stone and wood bridges, with differing heights and widths. Wooden bridges, for example, can take on simple forms such as a gently curving wood trestle bridge that spans a pond, as well as even simpler wood plank bridges laid horizontally to span a body of water or to access an island within the pond. Wider bridges with handrails are intended for leaning and looking out over the pond and garden, while other bridges that are narrower and have no handrails are intended to create a feeling of excitement and relief after crossing.

- Plantings. Plants (*shokubutsu*) are used for two primary purposes in traditional Japanese garden design; as focal points creating moments of color and beauty, and used in the background to set off stone groupings, water features, sculptural objects, or even other plants. Seasonal changes of a garden are built into the design of the garden and is meant to be enjoyed all year long. Flowering plants are located throughout the garden to provide points of color in different places at varying times, and deciduous trees and evergreens are used in combinations to assure some areas of the garden are covered with a canopy of trees. Typical plants found in traditional Japanese gardens include evergreen trees and bushes such as pines, which are meant to convey longevity and permanence, deciduous trees and bushes like Japanese maple, cherry, and plum, which are symbolic of evanescence, and grasses such as bamboo, which are meant to convey resilience. Other plants found in Japanese gardens include azalea, camelia, and mosses.

5. Evaluation of Historical Significance

As the Shibata Tea House and Garden has already been designated as a City of Hayward Cultural Landmark (see **Appendix A**), the following provides an evaluation to determine whether the subject property is also eligible for listing in the California Register of Historical Resources (CRHR) and/or the National Register of Historic Places (NRHP) as an individual resource. In order for a resource to be eligible for the CRHR and/or the NRHP, and therefore be historically significant, it must satisfy one or more of the following four criteria of significance (the CRHR criteria are essentially the same as the criteria for the NRHP, with more emphasis on California history):

1/A. The resource is associated with events or patterns of events that have made a significant contribution to the broad patterns of local or regional history and cultural heritage of California or the United States.

2/B. The resource is associated with the lives of persons important to the nation or to California's past.

3/C. The resource embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.

4/D. The resource has the potential to yield information important to the prehistory or history of the state or the nation.

Criterion 1/A (Associations with Historic Events)

As the last remnant of the former Mt. Eden Nursery, the Shibata Tea House and Garden is historically significant as an *Issei* (first generation Japanese immigrant) and their American-born *Nisei* (second generation descendant) community centered around an industry important to this ethnic group surviving from the initial wave of immigration in the late 19th Century into the late 20th Century. The subject property is one of the few extant reminders of the cut-flower business begun by Japanese Americans before WWII in the Bay Area and is also one of the last remaining examples of Hayward's Mt. Eden area Japanese-American community of flower growers and farmers. The subject property is a rare surviving reminder of such nurseries that were a once prominent industry in the core of the Bay Area Counties (Alameda, Contra Costa, Santa Clara, San Mateo, San Francisco) that has been almost entirely displaced by development pressures during the last forty years. Finally, the Shibata Tea House and Garden is a reminder that Mt. Eden Nursery was a springboard for the expansion of the business, under the direction of Yoshimi Shibata, as the company grew to become one of the largest producers and shippers of cut flowers in nation in the mid-to-late 20th Century.

For these reasons, the Shibata Tea House and Garden appears to be eligible for listing in the California Register under Criterion 1, as an individual resource, and for the National Register under Criterion A, as an individual resource at the local level for its significant associations with Japanese-American history in the Bay Area and in Mt. Eden, as well as the history of the nursery

business that was important to the survival and success of this ethnic group. The period of significance begins in 1933, when construction began on both the garden and tea house, through 1968, when its primary resident and designer-maintainer of the garden, Koyuri Shibata, lived on the property.

Criterion 2 (Associations with Historic Persons)

The Shibata Tea House and Garden is significantly associated with Japanese-American *Issei*, Yoshimi (Shimi) Shibata (1916 – 2015), who would be considered an important person in local and California history as a pioneer in the California flower industry including the flower shipping business, by expanding his Mt. Eden Nursery from a few thousand square feet of greenhouses and supporting buildings in Mt. Eden to one that encompassed millions of square feet of greenhouses in multiple locations throughout the Bay Area as well as in Monterey County. The circa 1947 expansion of the tea house to form a family residence is also directly credited to the life of Shimi Shibata, who sought not only to restore the tea house and gardens after their dilapidation during his family's internment during WWII, but also to provide a place for his *Issei* parents, Zenjuro and Koyuri Shibata, to rest and recover following their return to the property in the immediate post-war period.

Finally, the Shibata Tea House and Garden is also significantly associated with the life of Koyuri Shibata (1895-1968), a first generation *Issei* pioneer to the Mt. Eden area who not only provided the original design inspiration for the tea garden, but also greatly expanded and lovingly maintained the property from its inception in 1933 until her death in 1968.

For these reasons, the Shibata Tea House and Garden appears eligible for listing in the California Register under Criterion 2 as an individual resource, and for the National Register under Criterion B, as an individual resource at the local level, for its significant associations with two generations of the important Japanese-American Shibata family.

Criterion 3 (Architecture and Design)

The Shibata Tea House and Garden embodies the distinctive characteristics of a traditional Japanese tea house and tea garden, with a blend of Japanese and Western elements reflecting the particular tastes and desires of the Japanese-American family who built, expanded, and maintained the property from its inception in 1933 to 1968 following the death of the last member of the Shibata family to reside on the property. Photographs of the various architectural or landscape elements described below can be found in **Appendix B**.

Shibata Tea House/Residence

Completed circa 1936 and expanded circa 1947, the tea house portion of the building maintains many of the conceptual elements of a traditional Japanese tea house, including the notions of informality and asymmetry in the *sukiya* style of 16th Century Japan, as well as many of the traditional architectural elements, including an exposed wood structure with plaster in-fill walls

(on the interior), a roof covered by wood shakes, flared roof eaves (*sumi-domo)* and exposed rafter tails at the corner intersections (*sumi-ga)*, an alcove (*tokonoma*) in the tea room with a naturalistic tree trunk *tokobashira* post at one end, and the overhead tracks for sliding partition walls (*fusuma*) which at one point existed between the tea room and the adjacent tea preparation room (*mizuya)*. The tea house also includes some architectural elements likely incorporated by the Japanese artisan builder-designer, "Ito," that were somewhat conjectural in manner, such as the elaborate awning over the front entry with its *kara-hafu* style cusped gable, which was meant to proclaim the prestige of the building while symbolizing the religious and secular architecture of ancient Japan.

The tea house portion of the building also exhibits a number of architectural elements that were added or changed when it was expanded circa 1947 to become a family home, including the wood frame sliding glass doors on the south and west elevations, all kitchen surfaces, materials, flooring and appliances, as well as some changes to the tea preparation room, including the Japanese-inspired alcove with its glass display cabinet/kitchen pass-through, and the scored wood ceiling with the parquet pattern.

Architectural elements of a traditional Japanese tea house that are not evident at the Shibata Tea House includes a low entrance (although the interior entry vestibule is at a lower level than the tea room), a hearth (*ro*) for heating water inset into the floor of the main tea room, or any of the original *fusuma* sliding partition walls, paper *shoji* screens, or *tatami* mats, as these latter elements were destroyed by vandals while the Shibata family was interned at Tule Lake Relocation Camp during WWII. The lack of these elements, however, do not detract substantially from the integrity or enjoyment of the tea house.

The circa 1947 residential addition to the tea house exhibits a more contemporary, 1940s Ranch Style of architecture which reflects the time in which it was designed and built, while also exhibiting some elements of Japanese architecture, including a continuation of the double-hip roof clad in cedar shakes, flared roof eaves (*sumi-domo)* and exposed rafter tails at the corner intersections (*sumi-ga)*, all of which were meant to honor and reference the adjacent tea house. The narrow connection point between the two structures, or 'knuckle,' is a common design technique used to physically join historic and modern buildings, with the intention of emphasizing the historic or original portions while deemphasizing the more modern addition. Overall, the Shibata Tea House is a distinctive blend of traditional Japanese tea house architecture with a more contemporary and Western style that reflects the Japanese-American heritage of its owners and occupants, from circa 1936 to 1968.

Shibata Tea Garden

Initiated in 1933 with numerous expansions and alterations over the next several decades, the Shibata Tea Garden is primarily a traditional Japanese tea garden with elements of Western influence which, like the tea house/residence, reflects the particular tastes and ideals of the Japanese-American family who owned and maintained it. The garden retains most of the design concepts and landscape elements found in a traditional Japanese tea garden which reflects the *sukiya* style of 16th Century Japan, with its appreciation for simplicity and rusticity, as well as many of its design concepts, such as enclosure, entry, and asymmetry, exhibited by the peripheral

garden fence, the large garden gate (*roji-mon*), and overall asymmetrical layout. The garden also retains many of the landscape elements found in a traditional Japanese tea garden, such as the many large rocks and boulders (*ishi*), including the stone paths and edges, sculptural objects such as the four stone lanterns (*toro*), water features such as an irregularly-shaped, naturalistic pond (*ike*) with one or more islands (*jima*) and an adjacent rock waterfall, as well as bridges (*hashi*) which extend over the pond of connect the land with the island, such as the one arched and two flat wooden bridges. The garden also contains many of the plants (*shokubutsu*) found in a traditional Japanese tea garden, such as the evergreen trees and bushes such as pines, as well as grasses such as bamboo. Other plantings in the garden which are not typically found in traditional Japanese tea gardens, such as redwoods, oaks, palms, ivy, magnolia, toyon, wisteria, and grass lawns, lend some Western influence on the overall landscape palette.

The sculptural elements of a traditional Japanese tea garden that are not found at the Shibata Tea Garden includes a stone basin (*tsukubai*) for rinsing the hands and mouth as part of the tea ceremony, as well as more traditional plantings, such as Japanese maple and cherry trees, camelias, or azaleas.[27] The lack of these traditional plantings, however, do not substantially detract from the integrity of the garden.

Finally, the visual interplay between the tea house within its garden setting meets many of the concepts of traditional Japanese architecture and landscape architecture in the *sukiya* style, including simplicity, rusticity, and asymmetry. For example, the path from the main entry gate winds through the garden and over the arched bridge leading to the tea house entry in a circuitous, *roji-like* manner. In addition, the placement of the tea house in the northwest corner of the property provides primary, southwesterly views of the pond in the foreground and the rock waterfall with adjacent plantings in the background, while reflecting back into the surface of the pond when viewed from the opposite direction. And although certain elements of the Shibata Tea House and Garden are showing some signs of decay and deferred maintenance, the property overall retains sufficient integrity to convey its historical associations under this criterion.

For these reasons, the Shibata Tea House and Garden appears eligible for listing in the California Register under Criterion 3, as an individual resource, and for the National Register under Criterion C, as an individual resource at the local level, because it embodies the distinctive characteristics of a traditional Japanese tea house and garden with some Western influences, possesses high artistic values, and in the case of the tea house, may represent the work of a master craftsman.

Criterion 4/D (Information Potential)

Criterion 4/D refers to a property's information and research potential in terms of its historic or prehistoric values. While there is no information found as a result of this report to indicate that the subject property would yield information important to prehistory, the circa 1936 portion of the

[27] Although these garden elements or plantings were not evident during the site visit in November, 2021 or January 2022, may yet be extant upon closer inspection of the garden during other times of the year.

Shibata tea house/residence would be considered a relatively rare building type from which information about its construction methods and materials could be gleaned, such as the hidden nails, the selection and treatment of the various types of exposed wood framing and trim, as well as the particular derivation of the unique, *kara-hafu* style cusped gable end of the primary entry roof.

6. Character-Defining Features Worthy of Preservation

Historic buildings and landscapes derive their overall character from the collection of features that are illustrative of a period or style of architecture or landscape architecture, typically referred to as character-defining features. Such features refer to all those visual aspects and physical features that comprise the appearance of a historic building or landscape, and conveys its historic significance. Character-defining elements of a historic building, for example, typically include the overall shape, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment.[28] It is those features that should be identified, retained and preserved for a building or landscape to maintain integrity. Any future mothballing plan should be designed so that the character-defining features of a historic building or landscape are not radically changed, obscured, damaged or destroyed. The potential loss of, or damage to, character-defining features of a historic building or landscape could have a significant impact on its integrity, potentially causing the resource to lose its historic status. With these concepts in mind, the following list of character-defining features have been provided for the Shibata Tea House and Garden:

Shibata Tea House/Residence

The following design concepts or architectural elements of the Shibata Tea House/Residence should be retained and/or maintained:

- Shape and form, including its single-story height and irregular plan of the entire building.
- Roof and roofing materials, including its double-hip roof clad in cedar shakes, its flared roof eaves with exposed rafter tails or beams along its periphery and at the corner intersections of the various roof segments (*sumi-domo* and *sumi-ga*) of the entire building.
- Openings, including the location of the openings on the south and west elevations of the original tea house portion of the building which comprise its interior porch (*engawa*). The wood frame transom windows in this location appear to be original and should be retained. However, the wood frame, sliding glass doors in these locations are in disrepair, and could be replaced in-kind with similar materials if desired. The locations of other window openings on the other elevations of the building are also character-defining features, but the window sashes themselves are less important, and could be replaced in-

[28] National Park Service Preservation Brief 17: *Architectural Character-Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character*. (n.d.). Available online at: https://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm

kind with similar materials if desired. None of the openings, however, should be damaged or destroyed.

- Projections, including the cusped gable (*kara-hafu*) at the end of the primary entry roof which projects from the west elevation of the original Tea House portion of the building.

- Trim and secondary features, including all decorative trim associated with the cusped gable end of the primary entry, described above. Other exterior wood trim around windows and doors are somewhat less important, but should not be damaged or destroyed.

- Materials, including the horizontal wood ship-lap siding with a 3" reveal. Other cladding, such as the vertical wood board-and-batten siding found to the left of the primary entry and to either side of the rear entry, are somewhat less important, but should not be damaged or destroyed.

- Setting, including its location in the northwest corner of the Tea Garden, and its primary southwest orientation of the view of the garden from within the original Tea House portion of the building. See also character-defining features of the Tea Garden, listed below.

- Individual interior spaces, including the location and orientation of the main tea room, the adjacent tea preparation room, the entry vestibule, and the kitchen. Other individual spaces, such as the breakfast room, corridor, bedrooms, and bathrooms, are somewhat less important, with some exceptions as described below.

- Interior features, including the porch (*engawa*) with its exposed ceiling, the decorative alcove (*tokonoma*) with sliding doors (*jibukuro)*, wood shelves, and naturalistic tree trunk post (*tokobashira*) located within the east wall of the main tea room, the wood posts along the western perimeter of the room, the wood and paper lantern and the 8-sided wood wall cut-out (*mado*) at the entry, and the plaster and wood framed transom (*ranma)* with the star-shaped cut-outs in the cased opening between the ceiling and what would have held the *fusuma*, or sliding doors. The other transoms are perhaps less important features, but nonetheless help to demarcate the perimeters of the rooms which they once enclosed, and should not be damaged or destroyed. The *tokonoma* alcove in the east wall of the primary bedroom is also considered a character-defining feature.

- Interior finishes and materials, including the exposed wood framing, ceiling, and trim with their smooth, knot-free surfaces in the tea room. Other finishes and materials in the building that are less important to retain include those in the kitchen, breakfast room, bathrooms, hallway, and bedrooms (except for the alcove in the primary bedroom as described above). The hardwood floors found throughout the building, as well as the Western-style glass display cabinet/kitchen pass-through, parquet wood ceiling, and

opaque window-wall in the former tea preparation room are somewhat less important, but should not be damaged or destroyed.

- Exposed structural elements, including all wood framing posts and beams in the main tea room and associated porch (*engawa*) are important to maintain. The exterior wood posts which support the porch on its south and west elevations are also important to retain. Finally, the exposed rafter tails at the roof eaves and at the corner intersections of the various roof segments (*sumi-domo* and *sumi-ga,* are also important to retain, as described above.

Shibata Tea Garden

The following design concepts or landscape elements of the Shibata Tea Garden should be retained and/or maintained:

- Enclosure and entry, including the rhombus-shaped form of the garden enclosed by a wood fence, as well as the location, form, and materials that comprise the primary entrance gate (*roji-mon*) on its western boundary. Less important to retain is the location, form, and materials of the secondary gate on the north edge of the garden. Damaged or deteriorated portions of the peripheral fence could also be replaced in-kind if desired.

- Asymmetry, including the naturalistic forms and spaces that distinguish the garden as a world apart from the symmetrical forms found in the surrounding human-made environment. This includes the kidney-shape of the pond and its oblong island, the curvilinear paths that surround it, and the placement of small earthen hills and mounds.

- Rocks, gravel, and stone paths, including the groupings or individual boulders found throughout the garden that represent islands, mountains, waterfalls, or shorelines. Of particular importance is the grouping of rocks toward the rear (south) portion of the garden that once comprised a waterfall, as well as the large, sunken boulders found near the entrances to both the garden and the tea house. Smaller rocks which form the edges of the pond, the round, flat stepping stones along the paths, as well as the rocks which make up the retaining walls, are also important to retain, although they can be repaired and/or replaced in-kind as needed. Irregular stepping stones or portions of paths or patios that are uneven or are lifted due to the incursion of tree roots can be flattened for ease of travel, if desired. In this instance, stepping stones in these locations should be retained and reused, but the concrete around them can be replaced with new to match the existing. The graveled ground cover near the western entry to the garden and around its northwest corner is less important to retain, although it could be enhanced by the application of additional layers of gravel, and raked flat, if desired.

- Sculptural objects, including all four stone lanterns (*toro)*, and their locations throughout the garden, particularly those on either side of the main bridge.

- Water, including the kidney-shaped pond and its oblong island which represents a sea or a mountain lake. This body of water is the central feature of the garden, and is important for viewing from the main bridge and from the tea house, as well as viewing the tea house from the opposite end of the pond. The pond should be cleaned, and the waterfall reestablished to provide a source of flowing water into the pond and to keep the water circulating (see also Section 7, Maintenance and Mothballing Recommendations). Plantings within or on the periphery the pond, such as the water lilies and reeds can be pruned back and shaped (see Plantings and Section 7, below). Koi or gold fish could also be reintroduced into the pond.

- Bridges, including the location and form of the main, arched bridge over the pond, as well as the two flat bridges that connect to the island, not only provide important physical connections within the garden, but also represents the passage of leaving one place and entering another. The shallow arch of the main bridge should be maintained, but the damaged footpath which covers it could be replaced if desired. If the bridge is determined to be dilapidated beyond repair, it could be replaced in-kind. The wood handrails are not original, but could still be retained and/or repaired as needed. If desired, the flat bridge to the island near the southwestern corner of the pond is not original, and could be replaced with another wood bridge that appears similar to the original one made of flat planks of wood located further to the east.

- Plantings, including all healthy, mature trees with a trunk diameter of at least 6," all healthy and mature shrubs with a primary diameter at its base of at least 3," and all bamboo stalks at least 6' in height, should be retained in-situ and maintained. Trees and shrubs which are dead, diseased, or clearly dying can be removed in a maintenance scenario, but should be replaced in kind with a mature version of that particular species. Trees, shrubs, and grasses including bamboo that are extensively overgrown can also be pruned and thinned and/or shaped. Lawn areas between the tea house and the pond should be retained and maintained. Plantings within or around the pond, such as the water lilies and reeds can also be pruned, thinned, and/or shaped. Other, more Western-style plants such as the ivy and scarlet firethorn (*pyracantha*) are somewhat less important in the garden, but should nonetheless be retained and pruned and/or thinned. The oak tree in the southwest corner of the brick patio has the roots near the trunk that are pushing up many of the bricks. This tree, in particular, should be retained, pruned and/or shaped, and the bricks realigned around the base. Dead tree stumps and tree trunks lying on the ground should be removed. Also see Section 7, Maintenance and Mothballing Recommendations. See **Appendix C** for a list of all or nearly all trees and shrubs found in the garden.

Secondary Structures

Two secondary structures that appear to have been constructed contemporaneously with the circa 1947 residential addition to the tea house that are character-defining to the property and should be

retained and maintained include; 1) the small glass greenhouse with a brick base located just north from the rear entrance to the tea house portion of the building, and 2) the brick patio, outdoor brick fireplace, and wood framed trellis with mature wisteria. The two other secondary structures that appear to have been constructed in the late-1970s or early-1980s, well after the end of the period of significance (1968), and are less important to retain or maintain, include; 3) the maintenance building/tool shed, and 4) the restroom building, both of which are located along the northern periphery of the property, opposite the driveway/parking area on the north side of the tea house/residence. The double vehicular gate located in the northeast corner of the property also appears to be of more recent vintage, and would also be less important to retain.

7. Maintenance and Mothballing Recommendations

It is the desire of the property owners (Ownership) to provide continued maintenance of the property while securing or 'mothballing' it until an appropriate future use can be found. Provided below is a set of recommended maintenance and mothballing practices tailored to the Shibata Tea House & Garden. The majority of the recommendations have been summarized and excerpted from technical preservation brief #31 authored by the National Park Service, entitled the *Mothballing Historic Buildings.*[29]

Shibata Tea Garden

Maintenance Plan

Ongoing maintenance of the Shibata Tea Garden is critical to its long-term preservation and to retaining its integrity as a historic landscape. Provided below is a list of recommended maintenance actions by Ownership to ensure the garden is maintained and preserved:

- Watering regime. The garden contains an outdoor sprinkler system, however, it appears that some of it is missing or broken and may not be fully operational. The outdoor sprinkler system should be checked for proper operation, and any missing or broken parts should be reestablished. The sprinkler system should be extended to areas of the garden that are clearly not being watered or showing evidence of insufficient watering. Watering of the garden should be set on an automatic timer to occur on a daily basis from May through October (mornings or evenings), and twice weekly from November to April (anytime of the day).

- Waterfall reestablishment & pond cleaning. The pond is currently stagnant, and the original waterfall feature is non-operational. The pond should be drained and refilled with fresh water, and circulation should be reestablished by repairing the waterfall for a constant flow of water to and through the pond. Dead or decayed plant materials within the pond and around the edges should also be removed (see discussion below).

[29] Preservation Brief #31 can be found online at: https://www.nps.gov/tps/how-to-preserve/briefs/31-mothballing.htm

- Lawn, shrub, and tree care. As described above in Section 6, all healthy, mature trees with a trunk diameter of at least 6," all healthy and mature shrubs with a primary diameter at its base of at least 3," and all bamboo stalks at least 6' in height, should be retained in-situ and maintained by a professional landscape maintenance crew. Tree pruning should occur once a year in the Fall, and shrub pruning should occur once a year in the Spring after they have bloomed. Trees and shrubs which are dead, diseased, or clearly dying can be removed, but should be replaced in kind with a mature version of that particular species. Trees, shrubs, and grasses including bamboo that are extensively overgrown can also be pruned and thinned and/or shaped. Lawn areas between the Tea House and the pond should be retained and maintained, and should receive a sufficient amount of water under the watering regime (see discussion above). Plantings within or around the pond, such as the water lilies and reeds can also be pruned, thinned, and/or shaped. Other, more Western-style plants such as the ivy and scarlet firethorn (*pyracantha*) are somewhat less important in the garden, but should nonetheless be retained and pruned and/or thinned. The oak tree in the southwest corner of the brick patio has the roots near the trunk that are pushing up many of the bricks. This tree, in particular, should be retained, pruned and/or shaped, and the bricks realigned around the base, if desired. Dead tree stumps and tree trunks lying on the ground should be removed. Please also see **Appendix C**, Plant Identification List, which identifies the majority of the trees and plants in the garden, and can help guide a garden maintenance plan.

- Security. Given the relatively remote location of the garden in the far southern edge of the property, it is vulnerable to potential damage due to trespass. Ownership should ensure the primary and secondary gates are securely locked at all times, and that access is only allowed by authorized personnel such as maintenance and security personnel. Ownership should install signs stating *No Trespass- Violators will be Prosecuted* at both pedestrian gates, the vehicular gate, and at regular intervals along the existing wooden fence. These signs should contain contact information regarding who should be alerted in the event of a breach in the peripheral fence. The existing fence appears to be in generally good condition, but should be checked to ensure there are no missing or broken pieces. Any such pieces should be replaced in-kind with similar materials. The condition of the fence can be coordinated with the recommended conditions assessment of the Shibata Tea House, described below. It is not recommended that the property be encircled by a new security fence or that the existing fence be made taller, nor is the posting of a security guard recommended. However, security cameras could be installed in various locations both inside and outside of the property for purposes of remote surveillance by the property's existing security personnel. Drives around the exterior of the property, as well as walk-throughs inside the garden, should be completed on a recurring basis by expanding the role of the security personnel already on site (also see Maintenance Chart, below).

Shibata Tea House Mothballing Plan

When all means of finding a productive use for a historic building have been exhausted or when funds are not currently available to put a deteriorating structure into a useable condition, it may be necessary to temporarily close up a historic building to protect it from the weather as well as to secure it from vandalism, break-ins, and arson. This process, known as mothballing, can be a necessary and effective means of protecting the building while planning the property's future, or raising money for a preservation, rehabilitation, or restoration project.

The temporary closure of the property is critical to its long-term preservation and to retaining its integrity as a historic resource. Provided below is a list of recommended maintenance actions by Ownership to ensure the former Shibata Tea House is preserved until an appropriate future use can be found for it. The steps discussed below can protect the property for a periods of up to ten years; long-term success will also depend on continued, although somewhat limited, monitoring and maintenance.

Documentation and Conditions Assessment

- Document the architectural and historical significance of the building. Documentation of the Shibata Tea House and Garden's architectural and historical significance has already been completed with the publication of this document. See Section 2, Building and Property Description, and Section 5, Evaluation of Historical Significance. No further action is needed.

- Prepare a condition assessment of the building. A condition assessment of the Shibata Tea House will provide Ownership with an accurate overview of the current condition of the property; far beyond the information already contained in this report. If portions of the building is deteriorated or if there are significant interior architectural elements that will need special protection during the mothballing years, undertaking a condition assessment is highly recommended. A conditions assessment, typically prepared by a preservation architect, will help set priorities for repairs necessary to stabilize the property for both the short and long-term. It will evaluate the age and condition of the following major elements: foundations; structural systems; exterior materials; roofs and gutters; exterior porches and steps; interior finishes; staircases; plumbing, electrical, mechanical systems; special features such as chimneys; and site drainage. Photographs or a videotape of the exterior and all interior spaces of the resource will provide an invaluable record of "as is" conditions. If a videotape is made, oral commentary can be provided on the significance of each space and architectural feature. If 35mm photographic prints or slides are made, they should be numbered, dated, and appropriately identified. Photographs should be cross-referenced with the room numbers on the schematic plans. The advantage of a condition assessment is that architectural features, both on the exterior as well as the interior, can be rated on a scale of their importance to the integrity and significance of the building.

Stabilization

- Structurally stabilizing the building. Stabilization as part of a mothballing project involves correcting deficiencies to slow down the deterioration of the building while it is vacant. A conditions assessment, describe above, will aid in determining which portions of the building would require structural stabilization (if any). Depending on the outcome of the conditions assessment, the building's roof, foundation, walls, interior framing, *engawa* porches, and the *kara-hafu* cusped gable at the front entrance all have structural components that may need added reinforcement.

- Pest control. If the conditions report identifies that the building is infested with animals or insects, it is important to get them out and to seal off their access to the building.[30] If necessary, exterminate for termites, roaches, rodents, and/or carpenter ants. Existing vents, grills, and louvers in attics and crawl spaces should be screened with bug mesh or heavy duty wire, depending on the type of pest being controlled.

- Weatherization and moisture prevention. The exterior envelope of the building should be protected from moisture penetration before securing the building. Leaks from deteriorated or damaged roofing, from around windows and doors, or through deteriorated materials, can cause long-term damage to interior finishes and structural systems. Any serious deficiencies on the exterior, identified in the condition assessment, described above, should be addressed. Roofs are often the most vulnerable elements on the building exterior. At the Shibata Tea House, there is some evidence that vegetation is growing on the roof shingles, especially in the roof valleys, which indicates poor drainage. There may also have been leakage into the former tea preparation room/dining room as evidenced by the bowed ceiling in this location (this may also be structural in nature). Replacing cracked or missing shingles, securing loose flashing, and reanchoring gutters and downspouts should be done by a roofing contractor. Use of a tarpaulin over a leaking roof should be thought of only as a very temporary emergency repair because it is often blown off by the wind in a subsequent storm.

Mothballing

The actual mothballing effort involves controlling the long-term deterioration of the building while it is unoccupied as well as finding methods to protect it from sudden loss by fire or vandalism. This requires securing the building from unwanted entry, providing adequate ventilation to the interior, and shutting down or modifying existing utilities. Once the building is de-activated or secured, the long-term success will depend on periodic maintenance and surveillance monitoring. The mothballing work should be done by a contractor with experience with historic buildings or overseen by someone with historic preservation qualifications.

- Securing the building from vandalism, break-ins, and arson. Mothballed buildings are typically boarded up to protect fragile glass windows from breaking and to reinforce

[30] The site survey in January 2022 revealed that feral cats may be living in the crawl space under the tea house.

entry points to prevent vandalism, break-ins, and arson while the building is mothballed. Infill materials for closing door and window openings typically include plywood, but may also include corrugated panels, metal grates, chain fencing, or metal grills. The method of installation should not result in the destruction of the opening. For the Shibata Tea House, it is recommended that the south-facing and west-facing doors, as well as all sliding doors on the south- and west-facing porch, be entirely covered with 1/2" plywood panels. All panels should be screwed, not nailed, into their wood frames to prevent damage during removal. The sliding doors, in particular, should be locked into a closed position. The glass in the rear, north-facing door should also be covered with plywood, but allowed to remain as an operable door to provide access to the interior for regular monitoring of the interior (see monitoring plan, below). The deadbolt on this door, in particular, should also be replaced with a stronger unit. Ownership may also consider replacing this door entirely with a solid wood or metal door, while keeping the original door on site. Ownership may additionally consider building an entirely new but removable wood framed wall-with-door inside the rear entry vestibule to provide an additional layer of physical security to the building. This element should be designed in such a way that its later removal will not damage the entry vestibule walls, floor, or ceiling.

All windows on the Tea House should also be secured through the use of plywood panels, screwed in to protect wooden frames, and properly ventilated (see discussion below). In addition, new (or replacement) smoke/fire alarms and a motion-sensing security system should be installed in the Shibata Tea House and monitored by the security personnel already employed by Ownership. Motion-sensing lights and a security camera should be installed at the north (rear) entry, at the very least, and possibly in other locations around the exterior of the building, avoiding placement of such equipment on any character-defining features of the building. Finally, Ownership may also choose to cover all entrances and windows on the adjacent maintenance building/tool shed with the same materials and methods, and close and lock the doors to the nearby restroom building.

- Providing adequate interior ventilation. Once the exterior of the Tea House has been made weathertight and secure, it is essential to provide adequate air exchange throughout the building. Without adequate air exchange, humidity may rise to unsafe levels, and mold, rot, and insect infestation are likely to thrive. Given the relatively warm and dry conditions with a narrow range of seasaonal temperatures in Hayward, as well as its wood frame building type, the Shibata Tea House does not need to be heated or cooled. It is recommended, however, that small, pre-formed louvers be placed near the top of the plywood window coverings to provide enough ventilation to offset interior condensation. As the windows at the Shibata Tea House have a combination of wood frame fixed and casement sashes (as opposed to double-hung sashes), it is recommended that a single, upper pane of glass in either type of sash be removed and matched to a louver on the exterior plywood panel. One louver should be placed in at least half of the plywood window coverings (i.e., not all covered windows will require ventilation). Glass panes removed for this action should be retained within the building and protected from

breakage. Entire casement sashes should not be removed to accommodate the ventilation louvers. Louvers should be located to give cross ventilation, interior doors should be fixed ajar, to allow air to circulate, and hatches to the attic (if any) should be left open. Ownership should also install a monitoring devices which can record internal temperature and humidity levels to determine if the internal climate is remaining stable.

- Securing mechanical and utility systems. The recommenced conditions assessment should identify which types of utilities are currently serving the Shibata Tea House. All gas and water service should be shut off, as should all electrical circuits except for those which would run a new or replacement fire alarm and security system. Battery operated systems are not recommended.

- Ongoing maintenance and monitoring. Ownership should establish a regular schedule for surveillance, maintenance, and monitoring of the entire Shibata Tea House & Garden property by expanding the role of the security personnel already on site. This may include new or additional surveillance on nights, weekends, and holidays, which is when the property is most vulnerable to break-ins. Hayward fire and police departments should also be notified that the property will be vacant. See Mothballing Checklist and Maintenance Chart, below.

Mothballing Checklist and Maintenance Chart

Provided below is a recommended mothballing checklist and maintenance chart specifically tailored to the Shibata Tea House & Garden:

Mothballing Checklist

Tasks	**Completed? (Yes/No)**	**Notes**
Moisture		
Is the roof watertight?		
Are the gutters clean?		
Are downspout joints intact?		
Are drains unobstructed?		
Are windows and doors and their frames in good condition?		
Is wood siding in good condition?		

Pests and animals		
Have nests/pests been removed from the building's interior and eaves?		
Are adequate screens in place at the crawlspace level and attic to guard against pest/animal intrusion?		
Has the building been inspected and treated for termites, roaches, carpenter ants, rodents, etc.?		
Security		
Are all exterior doors and windows securely covered with plywood?		
Are existing or new smoke/fire detectors and motion sensors in working order?		
Have the Hayward fire and police departments been notified that the property will be mothballed/vacant?		
Are plans in place to monitor the entire property on a regular basis?		
Are the keys to the building and/or alarm codes in a secure but accessible location?		
Ventilation		
Is the building properly ventilated?		
Have interior doors been left open for ventilation purposes?		
Has the secured building been checked within the last 3 months for interior dampness or excessive humidity through the use of a monitoring device?		

Maintenance Chart

Task	Completed? (Yes/No)	Notes
1-3 Months, Periodic		
Regular drives around the exterior of the property by security personnel		
Twice monthly walk-throughs inside the Tea Garden by security personnel		
Check Tea House entrances and window coverings for damage		
Check for graffiti or vandalism anywhere on property		
Enter Tea House every 3 months to air out		
Check for moisture damage		
Check fire/smoke alarms and security monitoring equipment		
Check for evidence of pest intrusion		
Every 6 Months; Spring and Fall		
Tea Garden clean-up; trimming trees in Fall and shrubs in Spring after bloom		
Check Tea House gutters and downspouts		
Check Tea House crawlspace		

for pests		
Clean out storm drains (if any)		
Every 12 months		
Maintenance inspections for equipment/utilities in Tea House and sprinkler system and waterfall in Tea Garden		
Check roof for loose or missing shingles at Tea House		
Termite and pest inspection/treatment at Tea House		
Spot repair and touch up painting of Tea House wood siding and window sills		
Check and update building file for Ownership		

8. Conclusion

In addition to being designated a City of Hayward Cultural Landmark, the Shibata Tea House and Garden is also eligible for listing in the California Register of Historical Resources as an individual resource, and the National Register of Historic Places as an individual resource, at the local level, because it appears to meet all of the state and federal criteria required for a finding of historic significance. The property also retains sufficient integrity to convey its historic significance, despite the many changes over time, as well as some of the damage and decay it has suffered due to deferred maintenance. The period of significance spans from the inception of the garden in 1933 to 1968 when the last member of the Shibata family resided on the property. A list of character-defining features worthy of preservation at the Shibata Tea House and Garden has been provided, as well as specific guidance for the ongoing maintenance of the Tea Garden and future mothballing of the Tea House.

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APPENDIX A

City of Hayward Cultural Landmark Designation of the Shibata Tea House & Garden (2004)

OB 10
10058

Hayward City Council

RESOLUTION

By the Honorable MATT JIMENEZ
Of the City Council; Relative to a special

CULTURAL LANDMARK DESIGNATION

WHEREAS, Yoshimi and Grace Shibata formerly long time residents and Flower Nursery business owners of property located in the tract of land between the intersection of Highway 92 and Industrial Boulevard have long contributed to the city of Hayward through their three generations of successful entrepreneurship and business leadership for the Bay region's flower industry, and

WHEREAS, The immigrant father Zenjuro Shibata came to California in 1898, and finally settled and purchased land for a nursery to cultivate horticulture in the Mt. Eden area, and converted a low lying marsh area on this farm into a natural reservoir to breed goldfish, and in 1933 the pond was cleaned up and an authentic Japanese garden was built around it, and

WHEREAS, the purpose of the transformed pond and garden was to show a bit of Japanese culture to all their American friends, and large boulders from their neighbor Mr. Russell who owned a gravel quarry were obtained was carefully positioned within the garden. A waterfall was created. A arched bridge, stone lanterns and a gravel beach were later added. Large pine trees, and willows from nearby areas became an integral part of the landscape. All combined to represent a harmonious landscape in miniature, and

WHEREAS, at the suggestion of a famous Japanese artisan a Japanese teahouse was erected; the structure was kept authentic and simple. Together with the garden, the ambiance of "shibui" or becoming gracious with age was naturally evolving, and

WHEREAS, disaster struck after the attack on Pearl Harbor, and the U.S. government ordered the evacuation of all people of Japanese ancestry from the American west coast. The green house was left in the care of another flower grower, but the garden was abandoned, and

WHEREAS, upon the Shibata's return, they found the garden in total disrepair, and the teahouse broken into and vandalized. They began a painful restoration back to its original condition. The garden was shared with many residents of the East Bay, especially elderly senior citizens, and hospitality was even extended initiating the sister city relationship between the cities of Oakland in Fukuoka, Japan, and

WHEREAS, a final crisis of being directly in the path of a planned highway was somehow mysteriously rerouted around the garden where it still exists today. However, now it is in the middle of a business park, and the Shibatas have continued to maintain the teahouse and garden, though no one now live there, allowing the business park workers and staff to enjoy the garden during their lunch hour, and

WHEREAS, the Shibatas for many years have allowed civic and non-profit community groups such as the National Japanese American Historical Society to use the site for their gatherings, they have not received any benefit– except for the joy received in seeing their garden appreciated ; now, therefore, be it

RESOLVED BY COUNCIL MEMBER JIMENEZ that the attention of the public Be drawn to the City of Hayward and the National Japanese American Historical Society to commemorate the many years of civic and community hospitality and charitable generosity shown by Yoshimi and Grace Shibata and their late and present families through the public enjoyment and use of Shibata Garden by the designation of the garden and teahouse as a special honor and important CULTURAL LANDMARK. A special plaque will be placed at the entrance gate to the site to mark the contributions by the Shibata family through the many years of public use of the Shibata Garden.

APPENDIX B

Contemporary Photos of the Shibata Tea House & Garden (November 23, 2021 and January 14, 2022)

Shibata Tea House/Residence - Exterior Photos

Tea house west elevation from across pond, view looking east

Tea house west elevation showing *kara-hafu* style cusped gable roof over primary entry

Tea house west elevation showing detail of *kara-hafu* style cusped gable roof

Tea house south and west elevations. Red pine bonsai to left

Tea house south elevation showing sliding glass doors with transoms and stepping stones

Tea house east and south elevations

Tea house east and south elevations showing side door to kitchen and 'knuckle' attachment of residential addition

Tea house/residence south elevation

Tea house/residence south and east elevations

Southeast corner detail of tea house/residence showing flared roof eaves (*sumi-domo)*, and exposed rafter tails at the corner intersection of the roof (*sumi-ga)*.

Tea house/residence partial north elevation

Tea house/residence partial north elevation showing bamboo row and rear driveway

View of tea house/residence showing rear entry on north elevation

View of northwest corner of Tea house/residence showing primary entry on west elevation with its *kara-hafu* style cusped gable roof and supporting posts and beams

Shibata Tea House/Residence - Interior Photos

View looking west from tea preparation room towards entry vestibule showing *mado* wall detail

View of lowered entry vestibule *genkan* looking northwest (left) and from entry looking southeast (right)

View looking south towards main tea room from tea preparation room

View looking southwest towards main tea room and entry from tea preparation room

View looking northeast from main tea room towards tea preparation room showing decorative *ranma* transom with star-shaped cut-outs (location of former *fusuma* sliding walls)

View looking east within main tea room showing decorative *tokonoma* alcove with rustic tree trunk *tokobashira* post

View looking south within main tea room showing *ramma* transom with decorative star-shaped cut-outs (location of former *fusuma* sliding walls)

View looking northeast within tea preparation room showing *shoji* screen and glass display cabinet/kitchen pass-through

View looking north within *engawa* porch (left) and looking west (right) showing details of exposed ceiling and transom

View looking east within kitchen (left) and west within kitchen (right)

View looking southwest within kitchen showing cabinetry and glass display cabinet/kitchen pass-through

View of breakfast room looking west towards kitchen

View of hallway corridor with skylights looking east (left) and primary bedroom *tokonoma* alcove with *tokobashira* tree trunk post (right)

View of primary bedroom looking southwest showing scored wood parquet ceiling and Western-style brass lantern chandelier

View of two bathrooms looking north (left), and east (right) with alternating pink and peach tile

View of secondary bedroom looking north showing built-in closets with wood cladding

Shibata Tea Garden

View of primary entrance gate (*roji-mon*) looking east

View of primary entrance gate (*roji-mon*) looking west

View from inside the gate showing graveled path, large stones, and main bridge over pond looking east

View of pond and main bridge with tea house in background looking east

View of main bridge over pond with tea house in background looking northeast

View of main bridge over pond with a lantern *toro* in foreground and tea house in background looking east

View of pond from center of main bridge looking northwest

View of pond and main bridge looking southeast

View of pond from center of main bridge with island in middle ground looking south

View of flagstone path to front door of tea house showing lantern *toro* looking north

View of flagstone patio and lawn area with tea house on left and pond on right looking east

View of red pine bonsai with decorative rocks adjacent to tea house looking east

View of fan palms with tea house in background looking southeast

View of lawn area with tea house on right and pond on left looking west

View of lantern *toro* with pond and island in background looking west

View of curvilinear stone and concrete path with wood block edging looking southwest (left) and stone waterfall with sculpted Japanese pittosporum tree looking southeast (right)

View of stepping stones over water fall feature looking west

View of tea house reflected in pond looking northwest

View of secondary (original) bridge over pond towards island looking northwest (left) and tertiary replacement bridge towards island looking east (right)

View of pond looking northeast towards tea house from tertiary bridge

View of curvilinear stone and concrete path looking southeast (left) with cracked cement detail looking northwest (right)

View of graveled stone path with main entry gate on left looking north

View of graveled stone path near main entry gate looking south

Shibata Tea Garden - Secondary Structures

View of small greenhouse looking northwest

Partial view of small greenhouse looking east (left) and secondary garden gate *mon* looking north (right)

Brick patio, outdoor fireplace, and trellis structure with wisteria vine looking southwest

Brick patio, outdoor fireplace, and trellis structure looking east

Southwest corner of brick patio disturbed by oak tree roots looking west

View of maintenance building/tool shed looking northwest

View of restroom building looking northeast

View of parking/maintenance area driveway looking west with bamboo row on left and maintenance building/tool shed and restroom building on right

View of vehicular entrance looking northwest

APPENDIX C
Plant Identification List

SHIBATA TEA GARDEN - PLANT IDENTIFICATION LIST

(all identifications were made from *PictureThis*, a common plant identification application)

Photo	Common Name	Latin Name
	Toyon	*Heteromeles arbutifolia*
	Glossy privet	*Ligustrum lucidum*
	Thorny olive	*Elaegnus pungens*
	Northern white cedar	*Thuja occidentalis*

	European fan palm	*Chamaerops humilis*
	Red pine	*Pinus resinosa*
	Pitch pine	*Pinus rigida*

	Chilean myrtle	*Luma apiculata*
	Common myrtle	*Myrtus communis*
	Southern magnolia	*Magnolia grandiflora*

	Redneck Rhododendron	*Daphniphyllum macropodum*
	Japanese pittosporum	*Pittosporum tobira*
	Golden bamboo	*Phyllostachys aurea*

	Coast redwood	*Sequoia sempervirens*
	Vinegar tree	*Lophostemon confertus*
	Casuarina	*Casuarina cunninghamiana*
	Coast live oak	*Quercus agrifolia*

	Valley oak	*Quercus lobata*
	Scarlet firethorn	*Pyracantha coccinea*
	Rocky mountain juniper	*Juniperus scopulorum*

	Common cottoneaster	*Cotoneaster integerrimus*
	Cabbage tree or Grass palm	*Cordyline australis*
	Wisteria	*Wisteria frutencens*

	English ivy	*Hedera helix*