

CULTURAL HERITAGE BOARD
Cultural Affairs Department
Room 1500, City Hall
Los Angeles, CA 90012
(213) 485-2433

REQUEST FOR HISTORIC - CULTURAL MONUMENT DECLARATION

NAME OF PROPOSED MONUMENT WITHIN THE CITY OF LOS ANGELES: Los Angeles Hampa Hongwanji
Buddhist Temple

LOCATION: 355-369 East First Street/109-119 North Central Avenue Los Angeles 90012
(Community) (Zip)
(Cross Streets) Central Avenue and San Pedro Street

COUNCILMANIC DISTRICT NO. 9th

OWNER'S NAME & ADDRESS: City of Los Angeles, Department of General Services
200 North Main Street, Room 800 City Hall East, Los Angeles 90012
(City) (Zip)

DATE OF CONSTRUCTION OF PROPOSED MONUMENT: 1924-25
(This information is important)

ARCHITECT: Edgar Cline
(Identification of the architect is very important)

DESCRIBE ARCHITECTURAL FEATURES: See Continuation Sheet
(Photograph must be provided)

DESCRIBE HISTORIC-CULTURAL SIGNIFICANCE AS IT PERTAINS TO SEC. 22.130 OF THE LOS ANGELES
ADMINISTRATIVE CODE: (If necessary, attach a sheet) See Continuation Sheet

SOURCE/S OF INFORMATION: See Continuation Sheet

NAME & ADDRESS OF PROPONENT: See Continuation Sheet
(City) (Zip)

TELEPHONE NO. (213) 623-2489 DATE: April, 1985

(This portion to be filled in by Cultural Heritage Board Members)

REASONS FOR DECLARATION/DENIAL:

BY: _____ DATE OF BOARD ACTION _____
C.H.B. MEMBER

**PLEASE NOTE THAT CULTURAL HERITAGE BOARD ACTION RECOMMENDING DECLARATION IS SUBJECT
TO ADOPTION BY THE LOS ANGELES CITY COUNCIL.**

Council File No. _____ City Council Action Dated _____

LOS ANGELES HONPA HONGWANJI BUDDHIST TEMPLE

SIGNIFICANCE:

The Honpa Hongwanji Buddhist Temple (also known as the Nishi Hongwanji Buddhist Temple) is significant as an important religious/cultural institution of the Los Angeles Japanese-American community. It appears to be the oldest existing Buddhist Temple in Los Angeles and is an unusual design combining elements of eastern and western architecture.

The institution was established in 1917, at Yamato Hall on Jackson Street as the result of the merger of three different Buddhist Churches with Reverend Koya Uchida as head minister. By 1924, it had grown to over 2,000 members and the need for a new building was evident.

The lot at Central Avenue and East First Street was purchased in 1924, and local architect Edgar Cline was commissioned to design the new structure. The building was constructed at a cost of \$185,000 and was dedicated in November, 1925 with Lord Abbot Sonyu Otani, one of the highest dignitaries of the Buddhist religion in Japan, a member of Japanese nobility, and brother-in-law of the Emperor, presiding over the dedication ceremonies. I. Hatashita, president of the Los Angeles Japanese Association was one of the keynote speakers. A feature of the new structure was the inclusion of commercial space on the First Street elevation in order to ease the financial burden of the congregation.

The "Hondo" (sanctuary) was intended to be the largest assembly hall in the community. It was utilized for numerous cultural functions, making the temple a focal point of Little Tokyo. The temple regularly conducted English language classes. The highlight of the Japanese language schools oratorical competition was the final round held at the temple.

Edgar Cline created a building which was a blending of several architectural traditions. The commercial section on First Street is designed in a simple vernacular style which is reminiscent of traditional western architecture. The Central Avenue facade utilizes Egyptian motifs. The impressive temple entrance is an interpretation of a gateway of a temple in Kyoto, Japan.

Edgar Cline specialized in institutional buildings. He was architect for the Los Angeles Board of Education from 1920 to 1923 and a member of the prestigious Allied Architects (designers of the Los Angeles Hall of Justice and the Los Angeles County Hospital). Among his projects were Le Conte Junior High School, Belmont High School, and numerous residences.

During World War II, when the "nikkei" (of Japanese heritage) were removed from the west coast, the temple served as temporary quarters for evacuees and later for household storage. The initial problem of converting the temple from war time usage to normal operations took a number of years, but community leaders were persistent. In 1969, the membership left the building which was threatened by the proposed civic center expansion and widening of First Street and built a new temple three blocks away. The original temple remains as a symbol of the history and stability of the Japanese-American community in Los Angeles.

LOS ANGELES HONPA HONGWANJI BUDDHIST TEMPLE

DESCRIPTION:

The Los Angeles Homba Hongwanji Buddhist Temple building consists of three sections, distinct from one another architecturally and historically. Anchoring the corner of East First Street and Central Avenue is a three-story business block. Abutting its Central Avenue frontage, the temple rises slightly higher than the commercial block and displays an eclectic styling, drawing upon Oriental and Egyptian precedents. The temple offices (the northern-most portion of the structure), echo the style of the First Street elevation.

The First Street facade curves around the corner of First Street and Central Avenue. It has dark red brick, laid in common bond, on the first and second stories while the third is finished in plaster which is scored to simulate stone and topped by a narrow cornice. A stringcourse marks the transition from one material to the other. The second and third floors feature symmetrically spaced double-hung windows. Most of the ground floor shops retain their original storefronts including glass paneled doors, transom windows, and checkerboard bulkheads of black and yellow tiles. The office entry on the west end has a terra cotta surround and a shield and scroll ornament centered above it.

The corner storefront consists of a wood-framed glass door with geometric pattern of muntins which is recessed between two free-standing pillars. Side windows are above checkered tile bulkheads which are pierced by metal lattice vents.

The Central Avenue facade is particularly noteworthy. It is framed by two massive, raised pylon-like bays and faced with scored concrete. The south bay contains the impressive temple entry with its huge roof canopy, sitting on large elaborate brackets. Sawn wood ornaments decorate one beam which spans the underside of the canopy. It is adorned with a shield and scroll at its apex and framed by a roundel set on each side. A single broad window with a geometric fretwork of muntins pierces the upper levels of the entrance bay. The same window motif appears on the north bay topping a single tall narrow window on the second story and a secondary entrance at ground level. Flanked by small recessed windows, this entrance is set within a unornamented frame with tapered sides and extended lintel.

The center of the temple facade is articulated by four two-story brick piers against a scored concrete surface atop a one-story brick base. The lotus petal designed capitals and the patterned base of the piers use Egyptian motifs. A cavetta cornice marks the roofline of the temple with a small patterned terra cotta parapet above the central portion. The squarely-proportioned temple office section is smaller and set back slightly. As with the store facade, it is brick in the lower floors with scored concrete on the upper.

LOS ANGELES HONPA HONGWANJI BUDDHIST TEMPLE

SOURCES OF INFORMATION:

Works Progress Administration, Los Angeles, A Guide to the City and Its Environs, page 157.

Southwest Builder and Contractor, 1-23-25, page 57, column 3.

Los Angeles Times, 3-1-25, part V, page 24; 11-23-25, part II, page 1.

Buddhist Churches of America - 75 years of History, pages 197-200.

Los Angeles Public Library: California Room, biographical information on Edgar Cline.

City of Los Angeles, Department of Building and Safety: Building Permit.

Names and Addresses of Proponents:

Los Angeles Conservancy
849 South Broadway, Suite M-22
Los Angeles, CA 90014
(213) 623-2489

Little Tokyo Community Development Advisory Committee
123 South Weller Street, Room 309
Los Angeles, CA 90012
(213) 624-0837

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Executive Director

December 19, 1985

Cultural Heritage Commission
City Hall, Room 1500
200 North Spring Street
Los Angeles, California 90012

Dear Commissioners,

The Los Angeles Conservancy is submitting for your consideration nominations on two buildings in Little Tokyo: the Union Church and the Nishi Hongwanji Buddhist Temple. These nominations were prepared in cooperation with the Little Tokyo Community Development Advisory Committee and the Community Redevelopment Agency Little Tokyo office. The two buildings are part of a National Register Historic District nomination which includes First Street between San Pedro and Central, which has already been sent to the State Office of Historic Preservation.

We would appreciate your consideration of these items as soon as possible.

Thank you very much,

Sincerely yours,

Ruthann Lehrer
Executive Director

LITTLE TOKYO



Mayor's Little Tokyo Community Development Advisory Committee
123 South Weller Street, #309, Los Angeles, California 90012

DEC. 16 1985

Honorable Gilbert W. Lindsay
Councilman, Ninth District
City Hall, Room 230
200 North Spring Street
Los Angeles, California 90012

Dear Councilman Lindsay:

I am writing you today to inform you that the Mayor's Little Tokyo Community Development Advisory Committee (LTCDAC) and the Los Angeles Conservancy (LAC) will jointly submit to the City's Cultural Heritage Commission nominations of two buildings in Little Tokyo, the old Union Church (120 North San Pedro Street) and the old Homba Hongwanji Buddhist Temple (better known as Nishi Hongwanji Buddhist Temple - First Street and Central Avenue) to be designated as historic-cultural monuments in the City of Los Angeles.

Both buildings have played significant roles in the century-old history of Little Tokyo as religious institutions, as community centers and for a period after World War II, as housing resources for Japanese Americans returning to the Los Angeles region from internment camps. Although the two structures have been vacant recently, our community is most excited about the potential future use of these buildings.

With your support, the Japanese American National Museum (JANM) is moving ahead with plans to establish itself in the old Nishi Hongwanji Buddhist Temple. A successful inaugural fund-raising dinner was held recently which grossed over \$70,000! With funds available from the State and the City's Community Redevelopment Agency (CRA), the Japanese American National Museum is well on its way in making the Temple its home.

As you are aware, East West Players (EWP), a nationally recognized non-profit theater organization, is considering the old Union Church as its future home. EWP recently received a planning grant from the National Endowment for the Arts (NEA) and has been assured that there are funds available through the CRA for the rehabilitation of the church.

The LTCDAC and the LAC have also jointly filed with the National Park Service of the U. S. Department of Interior to have the block north of First Street between San Pedro Street and Central Avenue designated as a historic district and placed on the National Register of Historic Places.

DEC. 16 1985

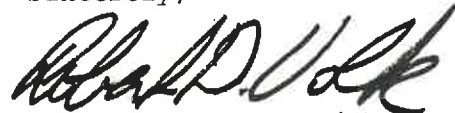
Honorable Gilbert W. Lindsay

Page 2

The LTCDAC believes that the preservation of the First Street block, in particular the old Union Church and the old Nishi Hongwanji Buddhist Temple, is a priority in the revitalization of Little Tokyo. The two structures and the block are our link to the past which we think should be saved and shared with future generations.

You have always been a staunch supporter of the Little Tokyo community and its needs. We hope you agree that the two structures are significant to the community and that once again, we can count on your assistance in the designation of the old Union Church and the old Nishi Hongwanji Buddhist Temple as historic-cultural monuments in the Great Ninth District.

Sincerely,



Robert D. Volk, Chairman

LITTLE TOKYO COMMUNITY DEVELOPMENT
ADVISORY COMMITTEE

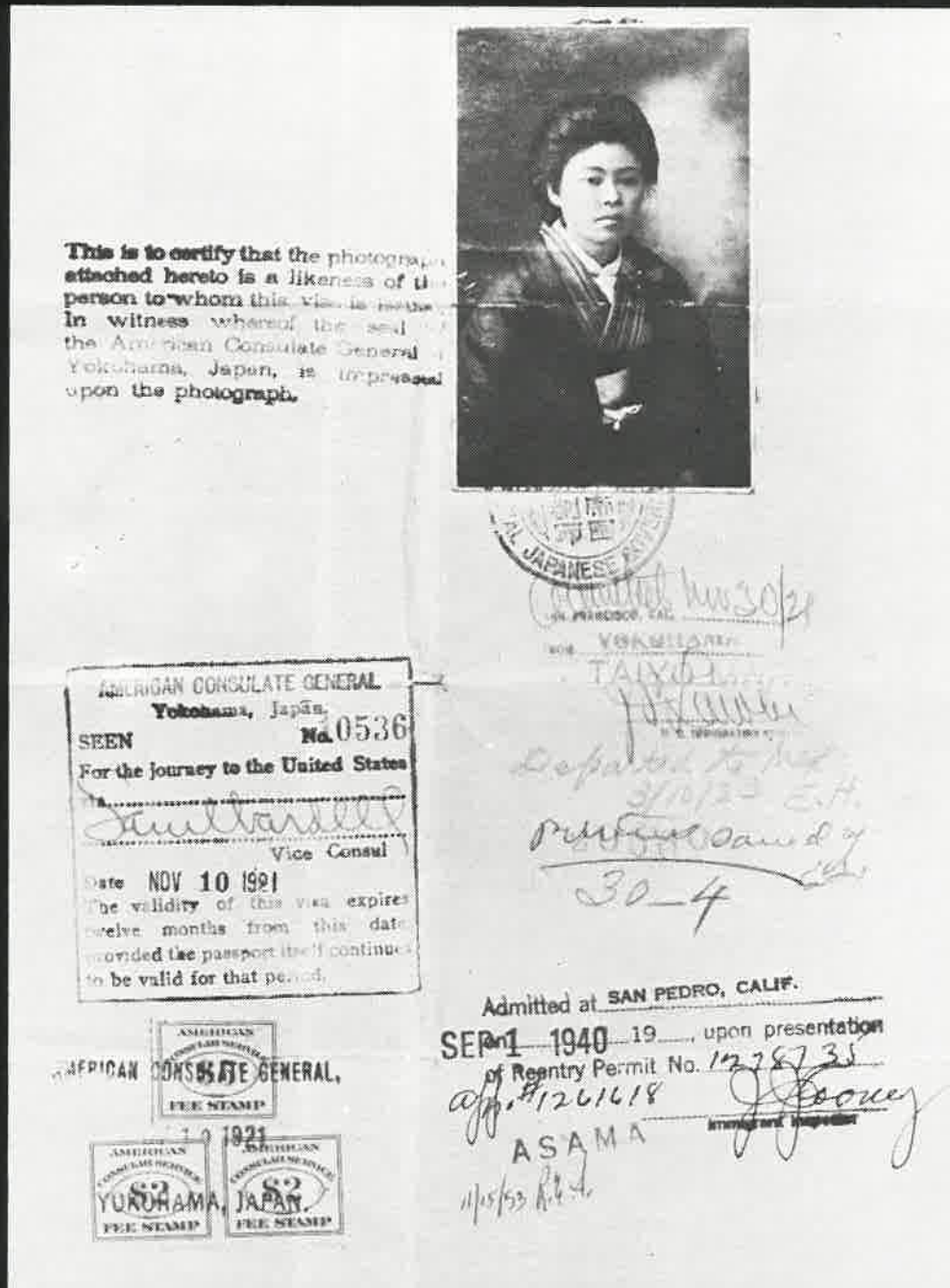
CC Ruth Ann Lehrer, Executive Director
Los Angeles Conservancy

Darlene Kuba, Special Assistant to
Councilman Lindsay

JAPANESE AMERICAN NATIONAL MUSEUM

Volume 1 Issue 1

May/June 1986



Japanese passport, issued 1921, of Shitsue Saito, age 22, wife of Jinsaku Saito, emigrant from Shizuoka-ken.

PRESIDENT'S MESSAGE



To all old friends of the JAPANESE AMERICAN NATIONAL MUSEUM "Hello." To all our new ones, "Welcome."

This is our first JANM bulletin. It's designed to keep all our supporters

constantly up-to-date on the museum's finances, fundraisers, staff and volunteer projects, and other current activities.

As mentioned in this issue's lead article, JANM has received nationwide attention, city and state grants, private donations, and the sacrifices of many hard-working volunteers. It's truly a wonderful and awesome beginning for the museum.

Currently, JANM is actively seeking artifacts, photo albums, and other memorabilia of the Japanese American past. Before you throw anything old away, please call one of our staff members first!

Also, we encourage anyone interested about volunteering or just curious about the museum to drop in at the JANM office at 941 E. Third St. We'd be happy to talk to you and listen to your comments and suggestions.

There are literally hundreds of people involved in making JANM a reality. Let me simply say to all of them, "Thank you and bless you." We're very lucky to have such great friends and supporters.

As I've said before, the JAPANESE AMERICAN NATIONAL MUSEUM is definitely an idea whose time has come!

Thank you,
Bruce T. Kaji
President
JAPANESE AMERICAN
NATIONAL MUSEUM

The JANM Bulletin is published bi-monthly by the JAPANESE AMERICAN NATIONAL MUSEUM, 941 E. Third St. #201, Los Angeles, CA 90013, (213) 625-0414.

Museum Staff: Nancy Araki, *Project Coordinator*; Dean S. Toji, *Exhibits & Program Coordinator*; Akiko Takeshita, *Office Manager*. **Bulletin Staff:** Rickey Momii, *Production Editor*; John Nakashima, *Story Editor*; Sharon Shimazu, *Writer*; John Miyauchi, *Design Consultant*; Visual Communications, *Photo Consultant*.



THE JANM DREAM COMI

Once only the dream of farsighted individuals a few years ago, the JAPANESE AMERICAN NATIONAL MUSEUM (JANM) is becoming a reality. The movement to preserve and celebrate the history and culture of a people is currently receiving nationwide attention, numerous grants and contributions, and the active support and participation of government officials, community leaders, and volunteers.

Since the formation of JANM last year, many significant things have happened. The state of California and the city of Los Angeles' Community Redevelopment Agency have collectively pledged \$1.75 million towards the museum's building expenses. A proposal to lease the former Nishi Hongwanji Buddhist Temple building—the projected museum site—is in the final stages of negotiation with the L.A. city government.

Many volunteers are now working with JANM, planning and supervising the museum's finances, historical research, and exhibits and building design. Also, news of the movement is reaching interested people throughout the country, from Hawaii to New York.

The History Of JANM

JANM began six years ago from the

efforts of two separate, yet like-minded groups. In the early 1980's, many Nisei veterans participated in, and sponsored museum shows about their experiences in World War II. Out of these activities grew a desire for a center housing a permanent exhibit on the history of Japanese Americans. Eventually, the veterans in Southern California formed a "100/442nd/MIS Museum Foundation."

Meanwhile, a group of Southern Californian community leaders, led by Little Tokyo businessman Bruce Kaji (now JANM's president), had just conducted their own studies for a "National Museum of Japanese American History."

Like some members of the 100th/442nd/MIS group, Kaji felt the need for a center to explore the entire Japanese American experience from the immigration to the present. "I wanted something more expansive than just the war story," Kaji said. "It's just one slice of the grand panorama of Japanese American history."

Eventually, the veterans and Kaji's group merged in 1984 and became the "Japanese American National Museum" in March 1985. An October 18, 1985 inaugural dinner at L.A.'s Westin Bonaventure Hotel raised some \$70,000, enough to hire three full-time staff and open the temporary JANM office at 941 E. Third St., located on the



Cortez community party, circa 1930

ES TRUE

edge of Little Tokyo.

In addition, JANM found a suitable and fitting site for the museum: the historical



JANM INAUGURAL DINNER (l to r): JANM President Bruce Kaji, Korean War hero Hiroshi "Hershey" Miyamura, California State Sen. Art Torres and emcee George Takei.

former Nishi Hongwanji Temple building in Little Tokyo. A proposal recommending Los Angeles lease the city-owned property to JANM is currently under review. (See "Nishi Comes Back For the Future.")

The Museum's Purpose

JANM's mission statement reads: "The museum will create a greater understanding of the Japanese American social and cultural heritage, and the contributions and accomplishments of Japanese Americans as participants in the American historical experience."

The museum will present and interpret the full scope of the Japanese American experience. The exhibits and programs—especially those on the WW II internment—will remind all visitors of the durability of the human spirit, and the need for a constant vigil against injustice and discrimination. As the JANM mission statement says, "Civil liberties must be cherished and continually nourished."

Exhibits and Activities

The centerpiece of JANM will be a permanent exhibit focusing on the major highlights and themes in Japanese American history, including immigration, the Hawaiian experience, the internment, the 100th/442nd/MIS in World War II, and the contributions of individual Japanese Americans in the United States.

Excitingly, the exhibit will feature full-scaled displays and dioramas. Rather than, say, peer only at artifacts and photographs from internment camps, visitors will actually walk past a replica guard tower and through a typical relocation barracks house.

In addition, the museum will present constantly changing displays which focus on particular topics as well as create traveling shows for nationwide viewing. JANM will be the leading creator of Japanese American-related exhibits in the country.

JANM Finances

JANM recently received two strong financial boosts for its building program. Last fall, the California legislature passed a \$750,000 funding bill for the museum sponsored by State Senator Art Torres. And the city of Los Angeles' Little Tokyo Community Redevelopment Agency has already earmarked some \$1 million of its current budget for JANM.

Also, many local community groups and individuals have contributed toward JANM's everyday operating needs. Their donations include money as well as much-needed equipment like typewriters, kitchenware, and office supplies.

The People of JANM

The museum currently has a full time staff of three: Nancy Araki, project coordinator; Dean Toji, exhibit and program coordinator, and Akiko Takeshita, office manager.

JANM's greatest strength however, comes from its large number of volunteers: students, secretaries, writers, teachers, architects, designers, engineers, financiers, and retired people. Some work at the JANM office, doing clerical work, collecting newspaper clippings and other museum-related information, and producing news releases.

Others staff JANM's three highly active committees: the finance committee, the architects consortium, and the exhibits committee.

Currently, the finance committee is realistically



SENATOR SPARK M. MATSUNAGA is welcomed by JANM Creative Director John Miyauchi at a January 18 meeting.

assessing the museum's needs and future budget. In essence, they are laying the "capital foundation" for a long-term, major project.

The architects consortium has reached the "pre-schematic" phase of the museum design. Their initial reports indicate the Nishi temple is physically sound, and modifiable to meet current safety and structural codes. The consortium now plans studies on how the proposed museum programs and exhibits can be accommodated within the Nishi's interior.

Meanwhile, the exhibits committee is setting the scope and framework for the permanent display. In addition to the need for exhaustive research, the group must deliberate over the interpretation of events in Japanese American history, e.g.: What did the internment mean? How did the immigrant's origins shape their character? The committee has enlisted the aid of several university scholars in researching the permanent exhibit.



THE NISHI HONGWANJI TEMPLE, circa 1940.

TOYO MIYATAKE STUDIOS

NISHI COMES BACK FOR THE FUTURE

Often linked with the Japanese American past, the Old Nishi Hongwanji Buddhist Temple will now play a part in the future—as the proposed site to house the JAPANESE AMERICAN NATIONAL MUSEUM.

Recently, a recommendation to lease the City of Los Angeles-owned Nishi to JANM by July 1, 1986 was passed through both the Mayor's Office and the City Council's Public Work's Committee.

The proposal is now before the full city council: the last step before lease negotiations with Los Angeles can begin. According to JANM Project Coordinator Nancy Araki, however, the Nishi's leasing is now "a sure thing."

"Mayor Bradley and our district's Councilman Gilbert Lindsay—especially

through his staff person Darlene Kuba—have been actively supporting us from the beginning," Araki stated. She also acknowledged the guidance of Councilman Mike Woo and his office.

Araki added, "The help we received from the city government offices has been tremendous." She especially praised City Administrative Officer Keith Comrie and staff members Daniel McGowan and Maria Nixon for coordinating the museum's leasing efforts with several city offices.

Many members of the city's Department of Building and Safety assisted JANM in the Nishi proposal including P.J. McCarthy, the city's principal architect, Frank Orbin on zone variance, Al Asakura on earthquake safety regulations, and Roger Krogen, parking requirements.

The JANM staff also acknowledged the

continuous support of the city's Community Redevelopment Agency, especially Tom Furushiro and Allen Ono, and H. Cooke Sunoo and Gloria Uchida from the Little Tokyo CRA office.

Built by pioneering Issei on the northwest corner of 1st Street and Central Avenue in 1925, the Nishi was an important cultural and activity center for the growing Little Tokyo community during the 20's and 30's.

During World War II, the Nishi served as a household storage center for interned Japanese American families, and later, a temporary shelter for the returnees.

The Nishi's congregation left the building to move to a new facility in 1969. It currently stands vacant save for some ground floor storefronts on the north side of 1st Street. ■

JAPANESE AMERICAN NATIONAL MUSEUM
941 E. Third St. Suite 201
Los Angeles, CA 90013



A Nationwide Movement

Although JANM has drawn participants mainly from Southern California, the movement is growing. News of the museum has appeared in papers from San Francisco, Los Angeles, Seattle, Hawaii, the Midwest, the East Coast, and even Japan.

Already, many interested people from Hawaii have visited the JANM office, including John Tsukano, author of a history of the 100th Infantry Battalion and . . . a U.S. senator. Senator Spark M. Matsunaga made a surprise appearance at a JANM combined committee meeting last January. He said later of the museum, "I see it's going to happen."

Matsunaga and his fellow Hawaiian U.S. Senator Daniel K. Inouye already belong to JANM's honorary board, along with U.S. Representatives Robert T. Matsui, Norman Y. Mineta, Edward Roybal, and Los Angeles Mayor Tom Bradley.

An Exciting Time

The late 1980's will be JANM's most formative and important years. In the near future, there will be a great deal of research, exhibit and building planning, artifact collecting, public forums, and fundraisers.

It's a period of optimism and enthusiasm, of personal sacrifice and rewards, JANM will reflect not only the richness of Japanese American history, but the spirit of many people with different skills and backgrounds working towards a common goal.

In short, JANM is about people turning a dream—a good dream—into a reality. It's an exciting time. ■



JANM IN HAWAII: A BEGINNING

The Japanese American experience really began in a big way in Hawaii, and the involvement of Hawaiians is vital in making JANM a national museum.

Early contacts with Hawaiian Japanese Americans indicate a strong interest in JANM on the island, according to museum vice president Col. Young O. Kim.

Last fall, Kim met informally with several members of "Club 100," the official veterans organization of the U.S. 100th Infantry Battalion. Its president, Hajime Yamane, was "very enthusiastic about the museum," Kim said.

Also contacted was Mitsuyoshi Fukuda, the highest-ranking Japanese American to serve in the 442nd Regimental Combat Team, and currently a trustee at the state's Bishop Museum in Honolulu. "Mits was very impressed," Kim stated.

Kim characterized JANM's present efforts in Hawaii as preliminary, relying heavily on personal networking. A more organized program and movement is planned for the near future. "After we get the Nishi Hongwanji lease, we will make a formal pitch," he said. ■

JANM MEETS WITH SMITHSONIAN

Three representatives from the Smithsonian Institution visited the JANM office last February to meet with museum board and staff.

Led by curator Tom Crouch, the committee from the Smithsonian National Museum of American History described plans for a 1987 exhibit entitled "With Liberty and Justice For All: The Japanese American Experience and the U.S. Constitution."

As part of the Smithsonian's bicentennial celebration of the drafting of the U.S. Constitution, the exhibit will provide a historic overview of the Japanese American people from 1860-1945 and explore the denial of their basic rights as U.S. citizens during World War II.

The JANM staff has agreed to advise the Smithsonian on the exhibit and accompanying audio-visuals and will meet with their staff again this spring.

"It looks like it's going to be an excellent exhibit," said JANM Exhibits Coordinator Dean Toji, "one which will educate thousands of visitors to Washington D.C. I hope the exhibit can travel to the West Coast someday."

JANM is also in contact with many Los Angeles area museums. "The Southern California community of museum professionals has warmly welcomed JANM," Toji said. "The directors and staff of several local museums have given us their time, encouragement, information, and tours of their facilities.

The JAPANESE AMERICAN NATIONAL MUSEUM would like to thank:

—California Museum of Afro-American History and Culture, Aurelia Brooks, Director; Faye Jonason, Registrar.

—Craft and Folk Art Museum, Patrick Ela, Director.

—Los Angeles Children's Museum, Mary Worthington, Director.

—Southwest Museum, George Kritzman, Curator; Claudine G. Scoville, Collections Manager.

—UCLA Museum of Cultural History, Jack Carter, Exhibit Designer, Professor of Art Design. ■

THE VOLUNTEER SPIRIT

The JAPANESE AMERICAN NATIONAL MUSEUM is now offering you a chance to be appreciated by your friends, relatives, colleagues, and even your descendants. We need dedicated people to help the JANM movement. Donations are always welcome. Also, volunteers are needed to type, file, compile lists, mail newsletters, and answer phones. For further information, call Akiko at the JANM office, tel: (213) 625-0414.

Already, some 500 people have made monetary contributions to JANM. Among larger donors are: Minoru Tonai, a member of the museum advisory board who donated \$10,000; Mr. and Mrs. Kazumasa Hayakawa who gave \$8,489; and Three Star Plan Nursery owners Kim Takahashi, Shig Takahashi, and Gary Hayakawa, who donated \$5,000. \$1,000 donations were made by Hitoshi Yoshigai, Mr. and Mrs. Joe Nishimura, and Mr. and Mrs. Frank C. Nishimura.

The museum has also received non-monetary gifts such as a refrigerator from Jim Kawaminami; typewriters donated by Paul Bannai and Tootsie Yoshimura; furniture donated by Morrie Powell of Eaton Corporation; paper goods from Shizuko Sumii of Union Paper Company; and a microwave oven donated by Mr. and Mrs. Yuki Iguchi and the 100th/442nd Veterans Group.



FIELD OF OPPORTUNITY: Three Star Plant Nursery owners (from l to r) Shig Takahashi, Kim Takahashi, and Gary Hayakawa pose briefly with JANM Project Coordinator Nancy Araki (right). The Fountain Valley businesspeople donated money to the museum, plus a historic registry.

ARTIFACT HUNTERS NEEDED

Are you interested in hunting for the historical artifacts representing the Japanese American experience? Would you like to help preserve and document

The JANM has also been blessed with artifact contributions. These include photographic equipment made by famed photographer Toyo Miyatake during his internment at Manzanar, donated by his family; a miniature diorama of the camp experience made and donated by Ray Anderson; a Topaz Internment Camp registry donated by Mr. and Mrs. Fred Moriguchi; a Crystal City registry donated by Mr. and Mrs. Shig Takahashi; and a Poston Camp I Junior Red Cross literary

collection. "Out of the Desert," donated by teacher and advisor Ray Franchi, and presented to the museum by Edwin Hiroto.

Donations of books for the museum library include *Bridge of Love: History of the 100th Battalion* by the author John Tsukano of Honolulu; *The Liberators: A Simon Weisenthal Center Tribute to the American Soldiers and Resisters Who Liberated European Jewry*, donated by Clarence Matsumura. ■

DENISE

By Sharon Shimazu

