

The Japanese-style Garden at Hillwood

丘林園
一九五七年三月
輝生

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II. A Brief History of Japanese Gardens in America

The tradition of gardening in Japan dates back as far as 650 AD when garden theory and practice came to Japan from mainland Asia.¹ Early influences were primarily Chinese and Korean. In Japan, the art of the garden grew and diversified, most remarkably in the thirteenth and fourteenth centuries when Zen Buddhist monks arrived and began to incorporate their philosophy and symbology into temple garden design and architecture. Today, traditional elements are frequently combined in Western Japanese-style gardens despite their origin in gardens of disparate style and function.

After the Europeans established a sea trade route to the Far East, Asian art and decorative objects slowly became recognized and appreciated in the Occident. However, Japanese items remained scarce, and little to no information on gardening was imported. Louis XIV started the first oriental garden craze with a porcelain pagoda at Versailles. As Chinese-style pavilions gained popularity, so too did a new style of garden design, the English landscape garden. This more naturalistic style took inspiration in Chinese parks and gardens; on the Continent it was called the *jardin anglo-chinois*.² A modest form of this design theory was employed at the great plantations and country homes of North America.

Few authentic Japanese goods reached America until Commodore Perry's voyage in 1853. As in Europe, Chinese decorations were fashionable in America and helped prepare a ready market for Japanese styles. In the 1860's there were Japanese pavilions at several international exhibitions in Europe, and in 1876 the Japanese government sponsored a display at the Centennial International Exhibition in Philadelphia. At this site a small garden was constructed by Japanese craftsmen. Soon the popularity of Japanese art grew. As occurred with styles of interior decoration, Japanese garden elements were frequently detached from their meaning and associated settings when employed in American gardens.

The early twentieth century saw an increasing popularity of Japanese styles on the West Coast as well. This fashion was supported by the growing number of Japanese immigrants flooding into California. In 1894, San Francisco hosted the California Midwinter Exposition where an occidental Japanophile privately financed the "Japanese Village", including a one acre garden constructed by Japanese workers.

These display gardens, along with the garden at World's Columbian Exposition of Chicago in 1893, were left as public parks after the official exhibits closed. These sites spawned progeny and became more and more popular until the early 1940's when anti-Japanese sentiments proliferated. During the early decades of the twentieth century both Japanese architecture and garden design were being readily incorporated into their American counterparts.

As early as 1902, articles appeared in magazines such as House & Garden, Country Life in America, and The House Beautiful describing Japanese garden elements and ways to adapt Japanese gardening techniques to the American home, landscape, and budget.³ Unfortunately, most characteristics of Japanese gardens were removed from their original contexts and thereby lost their symbolism and authenticity.

¹Professor Matsunosuke Tatsui, Japanese Gardens, (Tokyo: Japan Travel Bureau, 1956), 1-9.

²Clay Lancaster, The Japanese Influence in America, (New York: Walton H. Rawls, 1963), 9.

³"Japanese Temple Gardens," House & Garden, March 1902, 77-90.

O. Tsuji, "A Japanese Garden Six Feet Square," Country Life in America, March 1905, 495.

Anna C. Hartshorne, "Famous Gardens of Japan," House & Garden, Vol. V, January to June, 1904, 76-81.

Horatio S. Stoll, "Japanese Gardens," The House Beautiful, July 1914, 43-45.

F. Maude Smith, "Artistic Japanese Features for Gardens and Country Estates," House & Garden, 1907, 62-63.

Edmund Buckley, Ph.D., "Landscape Gardening in Japan," House and Garden, July 1908, 2-10.

In the 1920's and 1930's, oriental-style gardens became widely popular at American estates. These gardens were usually a fashionable imitation, and conglomerated elements of both the Japanese and Chinese garden traditions. Occasionally, Asian design theories were loosely employed, however, more of these gardens were theme arrangements of ornaments and exotic plants.

During World War II many of these oriental and Japanese gardens were destroyed. Some of the few authentic and properly maintained Japanese gardens were lost to neglect and vandalism as the Japanese gardeners were interned. After the war, bad feelings lingered, and it was not until several years later that Japanese arts again gained recognition.

In 1954, the Museum of Modern Art in New York built a small Japanese house and garden in their courtyard. This exhibit once again exposed Americans to the Japanese building arts and started another fashion craze in garden design and architecture.

Since the 1950's, the art of Japanese garden-making has diverged into two routes. One path has been the continuation of pre-war type Japanese-style gardens which often attempt to imitate true Japanese gardens through the use of oriental statuary and garden elements. This group also contains gardens which strive to integrate Japanese elements and philosophies into the American landscape with its unique benefits and dilemmas. The overall quality of these gardens varies from the theme park effect to highly acclaimed landscape architecture such as the Bloedel Reserve.⁴ A second much smaller group of gardens are an attempt to completely transpose a Japanese experience to America. These gardens and their designers pride themselves on the authenticity of their design, materials, and spiritualism.

⁴Heather Lockman, "Gardens: Nature in Gentle Custody. Shaping the Bloedel Reserve in Puget Sound," Architectural Digest Magazine, June 1984.

Susan Rademacher Frey, "A Series of Gardens" President's Award of Excellence, Landscape Architecture Magazine, Septemeber/October 1986.

III. The Japanese-style Garden at Hillwood: A History

When Marjorie Merriweather Post bought the property at 4155 Linnean Avenue in 1955, she obtained a beautifully sited mansion with an established garden. The Irwin residence, *Arbremont*, was renamed *Hillwood*, and soon underwent remodeling to present a completely different appearance.

Perry Wheeler was the most fashionable landscape architect in Washington, DC in the mid 1950's. Wheeler designed gardens for elite historic row houses in Georgetown and would later consult on the design for the White House Rose Garden. More importantly, he had worked on the Davies estate, *Tregaron*.

Mrs. Post hired Wheeler to revamp the gardens at *Hillwood*, taking advantage of the property's view over Rock Creek Park to the Washington Monument. Wheeler modified the existing layout and improved present features, including an early twentieth century oriental garden.

Photos show the hillside garden Mrs. Post bought (see figures 1a and 2a). A path meandered through a woodland planted with azaleas and crossed rugged footbridges to a small island in a pond. This garden, probably built in the 1920's with the original *Arbremont*, may have been designed by landscape architect Rose Greely who designed other work at the property. The early oriental garden closely approximated other fashionable pre-war theme gardens; it was an American garden with several Asian ornaments and decorations.

Though the specifics of their relationship are unclear, Wheeler was acquainted with a Japanese-born garden designer from Long Island, Shogo Myaida. Myaida was employed by Mrs. Post to create a new garden on the site of the previous oriental garden.

In 1957, Myaida visited *Hillwood* and designed a large and complex series of waterfalls and pools incorporating Japanese-style plants, lanterns, and woodworking. According to Mr. Myaida, he was forced to work without the benefit of a survey after Mrs. Post quarreled with the surveyors and let them go. This inconvenience resulted in plans that are more schematic than accurate in details. During the spring of 1958, Myaida brought an assistant, Louis Legakis, to oversee the construction of the new garden.

After the completion of the garden, it gained stunning reviews in elite East Coast social circles. The New York Herald Tribune's *Inside Fashion* columnist reported, "A Japanese garden is about the most chic thing anybody can own these days. Mrs. Herbert May (formerly Merriweather Post) has just installed the most sensational in this country at her Washington, DC home."⁵

As with most gardens, the Japanese-style Garden at Hillwood has never remained static. Mrs. Post and her gardeners were constantly adding new ornaments and plants to the original design. As a result of Mrs. Post's intervention, this garden came to be a clear expression of her taste and style, and not solely the creation of someone else. Though the Post gardening staff maintained Hillwood to a high standard, this garden has lost much of its Japanese character. Mrs. Post's Garden clearly illustrates the blending of both Japanese traditions and American tastes and values and should be maintained and interpreted to demonstrate this unique quality (see figures 1b and 2b).

⁵Eugenia Sheppard, "Japan Invades Gardens," New York Herald Tribune, 25 June 1958.

IV. The Life of Shogo J. Myaida

Shogo Joseph Myaida led a most extraordinary life. Born in Japan at the close of the nineteenth century, he grew up exposed to the culture of a noble family and the influences of Christianity. By the age of 22, he had a diverse formal and practical education in architecture, forestry, horticulture, engineering, and art. He worked at the Imperial University in Tokyo helping to establish one of Japan's first formal Landscape Studies programs. In 1922, Myaida left Japan for a tour of European gardens with American landscape architecture students. (See appendices A.1 and A.2)

After his tour of Europe, Myaida decided to settle in the United States. In America, Myaida worked various jobs related to the landscape industry in New York, the Carolinas, and Florida (see figures 3a, 3b, and 3c). During the construction of Mrs. Post's Mar-a-lago in Palm Beach, Myaida was working as a planting supervisor for Lewis and Valentine, the landscape company. However, Myaida and Mrs. Post never met at this time.

Myaida designed many gardens during the 1920's and 1930's in both European and oriental styles (see figures 4a and 4b). His first pre-war success was the Mme. Kio Tea Garden, Long Island's first Japanese restaurant and idyllic escape, opened in 1923 (see appendix A.3). He attempted to market the concept of an Americanized "Tea Ceremony" to fashionable hostesses (see appendix A.4).

Myaida's most significant early professional accomplishment fell victim to bad timing. In 1939 he corresponded with the Japanese government regarding the construction of a Japanese-style garden surrounding the Nippon Pavilion at the World's Fair in Flushing Meadows, NY. Myaida designed and constructed at least two gardens at the Fair, one a substantial entry to the Japanese exhibit complete with stream, pond, and bridge (see figures 5a and 5b). However, animosities against the Japanese were rising at this time and the commission did not lead to expanded professional opportunities nor to greater recognition.

During World War II Myaida was lucky to escape internment. However, he was scrutinized by the FBI and faced personal and professional discrimination. It was not until the late 1950's that Myaida again established a clientele and found a ready market for his designs.

Shogo Myaida's non-traditional upbringing predisposed him to embrace American culture and a new lifestyle. Significant events in his life, such as the transliteration of the original spelling of his name *Maeda*, and his marriage to a Caucasian woman, demonstrated his willingness to incorporate himself into the melting pot that is America. This multiculturalism is evident in his garden design work as well. Plans and sketches of his work show a frequent blending of occidental and oriental traditions and elements.

...I would rather not make Japanese garden...but make a creative, little American-Japanese....anyway, suitable to most of the property...suitable to personality...so I tell them. I making garden for you but your garden. Not my garden so you have to tell me what you like to have; what kind of things you like; what taste of your desire; then I make up for you to satisfy your life...Never could do Japanese Garden, so tedious. Details have to be maintained. Clipping plants, each leaf may be there or not there....there are quite different values so hard to get right maintenance, so I rather not make a real Japanese Garden, I would have to maintain for them...⁶

This statement shows a clear understanding and acceptance of differences between America and Japan. Myaida knew a traditional Japanese garden would cease to be authentic after several years of inadequate

⁶Lorie Kitazano, Lily Kiyasu, and Dorothy Rony, Interview with Mr. Shogo Myaida, 10 July 1988. Appendix A.1.

maintenance. Myaida's gardens did require a high level of specific maintenance in order to mature effectively, however, his designs did not depend on the employment of imported Japanese gardeners.

Myaida's later gardens, especially those of the 1960's and 1970's, clearly demonstrate a Japanese-American style (see appendix A.5). These gardens are not authentically Japanese. However, these gardens have moved far beyond the pre-war oriental expressions that simply stuck Japanese elements haphazardly into the American landscape.

V. Philosophy of the Restoration

Since the inception of the Japanese-style Garden, more significantly since Mrs. Post's death over a quarter century ago, this garden has suffered from improper management and lack of long-term planning. The shortage of skilled gardening staff had a severely detrimental effect on this space.

Today an excellent framework of the original garden remains. Hillwood is also very privileged to have a superb photographic record of the garden documenting the years Mrs. Post was in residence. However, the physical status of the garden is less than ideal (see figures 1c, 6a, and 6b).

A lack of foresight in horticultural maintenance has resulted in a motley collection of outsized and overgrown specimens. Many plants of the original garden have been lost to disease, adverse weather, or increased shading from maturing trees. Pruning was not performed in the manner specified by Mr. Myaida, and the original atmosphere and design elements of space, texture, and foliage color have been lost. Furthermore, new plants have been added without thought or planning as to their position, qualities, or potential size.

Though less noticeable, there are more pressing faults in the structural and mechanical aspects of the Japanese-style Garden. Erratic leaking occurs from the main pool basins and cascades. There may also be leaks and breaks in the recirculation pipes. All filter systems have become obsolete and hand-skimming is the primary filtering mechanism. Three iterations of electrical conduit and fixtures have been installed since the garden was first built, it is unknown which outlets are supplied with electricity. Safety risks are present in both the electrical system and regarding the access of maintenance staff to the pump house.

Additional aesthetic and historic issues involve the status of many ornaments and lamps which Mrs. Post installed in this garden. Many tulip-shaped and Oriental-style lamps are presently in storage; they are in need of rehabilitation and rewiring. The brass and bronze animal figurines, including more than ten bronze goldfish, are in storage and require cleaning and water circulation modifications in order to be reinstalled. The entrance gate and bridges must be refinished or replaced. They were stained red after Mrs. Post's death in flagrant contradiction of Mr. Myaida's directions requiring the natural redwood to be left unfinished.

Today, Hillwood's Japanese-style Garden requires a significant and thorough restoration. This garden is a very important and unique site as a period garden. Restoration of the garden is crucial to demonstrate the blending of Japanese and American garden styles that Mrs. Post implemented. The interpretation of this garden provided by garden docents to visitors has already been modified. However, the Japanese-style Garden offers an excellent opportunity to explain the history and role of this garden archetype and to exemplify Mrs. Post. In his book about garden restoration efforts of England's National Trust, Stephen Lacey writes, "They [gardens] can be fascinating documents of the past, if you know how to read them. They record, sometimes more vividly and indelibly than any archive, the ideals, interests and tastes of former owners, and the influences that affected their decisions."⁷

It is the mission of Hillwood Museum and Gardens to "preserve its... gardens in perpetuity, in a manner substantially representative of the manner of living of Marjorie Merriweather Post."⁸ In order to return the Japanese-style Garden to an acceptable level of polish and presentation, a restoration must be carried out.

⁷Stephen Lacey, *Gardens of the National Trust*, (New York: Harry N. Abrams, Inc., 1996), 9.

⁸Hillwood Museum and Gardens, "Mission Statement," 24 September 1996.

When approaching an historic garden there are a multitude of issues to be considered. All of the formative individuals and their contributions should be recognized. There are also complex issues regarding what period of the garden should be emphasized in the recreation and interpretation.

Hillwood is lucky that the Japanese-style Garden has a minimum of complications. The two people responsible for the formation and design of this garden were Shogo Myaida and Marjorie Merriweather Post. After its inception in 1957, the high-life of the site was between 1958 and 1974, the time of Mrs. Post's presence.

The type of historic restoration performed at an architectural site cannot be employed in the landscape. It is impossible to pick dated photographs and replant a garden to imitate a moment frozen in time. All gardens will grow and change, regardless of the level of maintenance lavished on them. A garden restoration should intend to recapture the original spirit of a place and preserve significant horticultural and architectural elements. The garden must accommodate its present audience and serve them, while also commemorating its muses. Returning to Lacey's observations in Britain,

Restorations by the Trust...add fresh layers. And thereafter the gardens continue to change. Plants grow and die; Mother Nature unleashes her wood-boring beetles, honey fungus and storms. And then, year by year, there is change initiated from within - which, happily, the Trust recognizes as essential if a garden is to be kept alive and pulsing....Restoration always brings opportunities for innovation.⁹

Restoring the Japanese-style Garden at Hillwood provides multiple opportunities. Most obviously, the project will reinvigorate this garden and bring it up to the level of quality and presentation evident inside the house. Practically, repairs to the mechanical and structural aspects of this area will facilitate better maintenance. The rehabilitation of the Japanese-style Garden will serve Hillwood's visitors in two ways: the garden will be more commodious and hopefully better accessible to all visitors, and also will be an interpretive tool to explain Mrs. Post's interest in the gardens and the link between her interior and exterior decorative tastes. Additionally, the restoration of this garden will demonstrate Hillwood's commitment to preserving historic gardens and provide a model for other research and restorations.¹⁰

⁹Lacey, 12.

¹⁰The research into Shogo Myaida and the Japanese-style Garden at Hillwood has already stimulated the interest of several authors writing on the subject of historic Japanese garden designers in the US [Ken Brown, Professor of Art History at the University of Southern California and Pauline Saliga, Executive Director of the Society of Architectural Historians.]

VII. A Summary of Research Efforts to Date

Director of Horticulture, Gwen Stauffer, attended the International Symposium of Japanese Gardens in October in order to gain a familiarity with Japanese gardens and their associated issues. At the conference she heard many experts, both Japanese and American, speak on the art of Japanese garden making. She also visited several well-regarded Japanese gardens and saw demonstrations of proper maintenance and pruning techniques (see figures 7a and 7b).

At the Symposium it became evident that there is a wide chasm between the traditionalists and more modern practitioners and adherents. The camp of traditionalists is very concerned with the "authentic" character of a garden. In order to qualify as authentic, the garden must be designed under rigid principles by either a Japanese person or an individual of another nationality that has been trained in Japan. Furthermore, this "authentic garden" must follow strict religious and philosophical tenets and be continuously maintained by Japanese or Japanese-trained gardeners. Traditionalists see their type of gardening as strongly linked to national identity and culture and cannot accept a removed school or style of Japanese garden design.

There is another group of individuals, no less respected, who believe in the integration of Japanese design principles into a broader vocabulary of design components and solutions. Many of these designers follow the philosophical ideas of the traditionalist, but have divorced themselves from the rigorous and constraining limitations of the authentic garden template. In America and elsewhere, some of these more progressive Japanese-style designers are creating landscapes that encompass varied design traditions and tastes.

Upon returning from the trip, it was clear which type of garden Shogo Myaida built at Hillwood. Mrs. Post played an active role in shaping and defining the gardens at Hillwood and the Japanese-style Garden is a manifestation of various tastes and traditions.

After significant research of archival documents, photos, written articles, and telephone interviews, the story of Shogo Myaida began to come together. In order to deepen our understanding of Mr. Myaida and his life and work, Gwen Stauffer and I traveled to his former home on Long Island.

During this trip we viewed a collection of Myaida's drawings that were left to the library at C.W. Post College of Long Island University. The assortment of materials included photographs, plan drawings, and illustrations of many projects Myaida completed. These provided an excellent overview of the range of styles he employed in his designs. The drawings also enabled us to assemble a substantial list of properties and clients for whom Myaida worked (see appendix A.5).

We visited two of these gardens, one a very Japanese-style garden (see figures 8a and 8b) and the other a skillful conglomeration of Asian and European design ideas and elements. The first garden had been treated with a superior level of maintenance and had magnificent specimen plants which Myaida had started training at his own home. The second garden had recently been replanted according to the original plans. Both of these gardens were designed and built after the garden at Hillwood.

Louis Legakis, Myaida's foreman and stone layer at Hillwood, spoke with us at length and showed us the garden at his home (see appendix B and figure 9). Though his memory is somewhat cloudy, he remembered his work at Hillwood fairly well. He gave us significant information about the construction of the pools and cascades, including an anecdote about collecting specific stones from the stream at the bottom of the hill, probably Soapstone Creek or Rock Creek. He also told us several stories about Shogo Myaida and about meeting Mrs. Post at Hillwood.

Perhaps the most interesting aspect of our visit to Long Island was meeting Myaida's former neighbors and long-time friends Gloria and Frank Massimo. After the death of Shogo and his wife, the Massimos were entrusted with all of their possessions and effects. Gloria has carefully saved all the memorabilia that Shogo collected throughout his life, including hundreds of photographs, personal correspondences, books, and clothing. Much of the material she has already donated the library at C.W. Post College and the Japanese American National Museum in Los Angeles.

Before traveling to Long Island, I contacted Mr. Kaneji Domoto. Kaneji is an architect and landscape architect who is still practicing in the field despite being in his eighties. During the planning and construction of the New York World's Fair garden in 1939, Kaneji worked with Shogo Myaida. Since that time he has had a more formal training and developed a unique style of design based primarily on the arrangement of monumental stones. During a trip to Washington, Kaneji visited Hillwood and walked through the garden with us explaining the significant placement and relationship of many stones and rock groupings (see figure 10). He helped enlighten us to the power, tension, and energy inherent in the rock work of the Japanese-style Garden.

At Hillwood we have been busy in the garden as well. John Walters has been carrying out various site investigations and performing temporary repairs to improve the garden until the restoration is thoroughly undertaken. He is also beginning to prune the existing specimens and train them in the fashion that was originally intended. Volunteers Filipa dePinho and Helen Ross have identified, labeled, and cataloged every plant in the Japanese-style Garden, a daunting job. An inventory of the statuary, ornaments, and lighting fixtures has been assembled as well (see appendix C.)

VIII. Consultants

As the scope of the restoration project became clear, it was obvious that the staff at Hillwood needed advice from several specialists. Initial networking provided the names of several competent designers of Japanese landscapes. The traditionalist designers told us they would want to severely alter Hillwood's Japanese-style Garden, therefore we decided to pursue more progressive practitioners who could be sensitive to the Museum's values.

Many pond and pool experts from the Washington area came to Hillwood to give us their advice and observations. They provided us with significant information on bottom surfaces, filters, recirculation pumps, and fish care. Several non-visible changes in piping and circulation will improve the maintenance of the pools and may allow for winter operation of the waterworks, as Mrs. Post desired.

After speaking with many visiting professionals who all gave us the same two pool repair options, we decided to branch out from strictly garden and landscape designers and contractors and consult a concrete specialist. A representative of Structural Preservation Systems (SPS) from the Baltimore office came to examine the Japanese-style Garden. This company works solely in the repair and restoration of concrete structures and frequently carries out historic preservation and restoration work. SPS strongly suggested an evaluation from a structural engineer and recommended several companies.

McMullan & Associates have reviewed the site and given possible methods of determining the failures in the pools, cascades, and plumbing systems. Their proposal of services includes: visual inspection and core tests of water basins and waterfalls to verify construction, presence of moisture proofing membranes, evidence of infiltration and damage, and overall condition of substructure and structure. They will also determine if waterproofing failure is due to inadequacies in the waterproofing system, plumbing system, or other areas, including the performance of a pressure test of the pipes and plumbing. A final report will summarize the findings and recommendations for repairs or replacements including all feasible options.

Many designers came to Hillwood to view the Japanese-style Garden, including both Japanese garden experts and master stone and waterfall builders. The most qualified individual who understands our needs and philosophies is Shinichiro Abe of Zen Associates, Inc. Abe has trained with the traditional Nakane School of Design studying Japanese gardens, and has also earned a Masters in Landscape Architecture from Harvard University. His experience therefore encompasses both the traditional and more progressive views of Japanese-style design.

Zen Associates will generate an accurate, detailed, scaled survey of existing garden features in order to identify, inspect and catalogue all existing stones, plants, statuary and amenities. This survey is essential to identifying the garden in its present state and placing all stones, plants, statuary and amenities back into the appropriate positions after all structural repairs and all replacements have been made. This consultant will work with the structural engineer to design the repairs and replacements of the water basins and waterfalls. Also, this consultant will work with the Hillwood Horticulture Department to ensure that all aesthetic values and features of the original garden are included in the design, and that any interpretations of the original garden are in keeping with the philosophy of garden restoration at Hillwood. The design consultant, Zen Associates, will generate construction documents (drawings and specifications) based on existing condition drawings, schematic drawings, budgets and schedules. From this information a total cost estimate for the implementation of the Japanese-style Garden restoration project will be generated.

A cooperation between these two primary consultants, a structural engineer and a design expert, and the Hillwood Horticulture Department will result in an unsurpassed level of excellence in the restoration of the Japanese-style Garden.

IX. Accessibility in the Japanese-style Garden

The Japanese-style Garden restoration project brings up various issues regarding accessibility. The Americans with Disabilities Act of 1990 seeks to guarantee equal opportunity of access to all public facilities. There are obligations of the ADA which require new construction to meet certain guidelines in order to assure that an equal experience can be had by all visitors, including people with visual, orthopedic, auditory, and other impairments.

Historic restoration is considered a type of new construction; historic properties are not exempt from the requirements of ADA. Minimum accessibility requirements may be applied in specific instances. In order to qualify for the minimum standards, a museum or other institution must demonstrate that the required changes under the normal guidelines would severely damage the trait which gives the site its historic significance. The case must be presented to the local historic preservation officer for approval. If an agreement is reached, certain alternate points of access or comparable experiences must be provided.

The Japanese-style Garden restoration project carries the following issues associated with accessibility. This garden room is not an area that is crucial to the use of the museum as a whole (such as reception area, telephones, restrooms). However, it is a key component of the experience of the gardens at Hillwood. Due to the slope of the terrain and the nature of the design, it appears very difficult to make the Japanese-style garden entirely accessible to individuals with low vision and mobility impairments. However, it is in the best interest of Hillwood, both legally and ethically, to make a good faith effort to investigate all possible solutions and improvements.

A representative of the National Trust has suggested that Hillwood organize a meeting of experts to review the Japanese-style Garden site and suggest accessibility improvements. By hosting a think tank, the Museum could get suggestions and evaluations from experts in the field of accessibility and historic landscapes. The committee may decide that no structural improvements can be made while simultaneously preserving the historic integrity of the garden. If no physical alterations or additions are possible, an alternative experience, such as a video tour, could be recommended. Through this process, Hillwood will demonstrate a significant effort to improve access for all visitors.

This project is eligible for a grant from the National Trust's Preservation Services Fund. The Dorothea de Schweinitz Fund is a Washington, DC restricted subset of the Preservation Services Fund. This endowment can provide up to \$5,000 for an eligible event and stipulates that the host must contribute at least 50% of the expenses associated with the activity. The expenses of a Japanese-style Garden accessibility meeting would be travel and consulting fees for the guest participants, and costs associated with hosting them for the day. Applying to this fund may or may not be advisable considering the limitations imposed by the grant award calendar cycle.