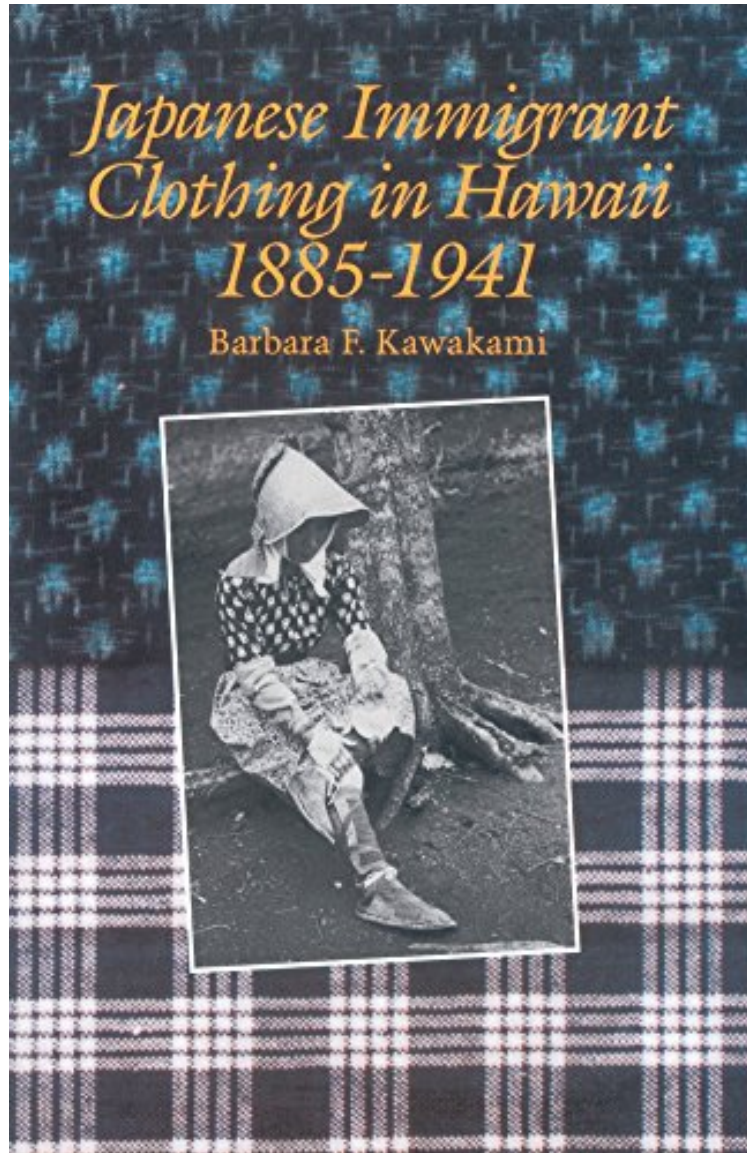


(Download pdf) Japanese Immigrant Clothing in Hawaii, 1885-1941

Japanese Immigrant Clothing in Hawaii, 1885-1941

Barbara F. Kawakami

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Barbara F. Kawakami : Japanese Immigrant Clothing in Hawaii, 1885-1941 before purchasing it in order to gage whether or not it would be worth my time, and all praised Japanese Immigrant Clothing in Hawaii, 1885-1941:

0 of 0 people found the following review helpful. Very good chronicle on the subjectBy HeeiaVery good chronicle on the subject. My family was all a part of what she wrote about. It hit home.7 of 7 people found the following review helpful. Old rice sacks as clothingBy Harry EagarLike the food they eat, the clothes they wear help express a people's relationship to the rest of the world. But the clothing used by Japanese immigrants to Hawaii is now surprisingly

scarce. Work clothes were used until they wore out. Clothes for special occasions, usually hand-woven and sometimes made from rare fabrics like bashofu (an Okinawan specialty made from plantain fiber), were carefully preserved, but after World War II, AJAs (Americans of Japanese Ancestry) sent much of this back to relatives left destitute by firebombing. Thus Barbara Kawakami, who grew up in a plantation camp on Oahu, had to search many years to find even a single example of once-common items like the kappa, a raincoat sealed with a mixture of linseed oil, turpentine and a fire-retardant. But she persisted, interviewing some 250 old-timers, many of whom generously presented her with old clothes that allow one to actually feel part of what it was like to leave home -- usually an impoverished farm -- for a strange new land that was often equally impoverished, at least in the early years. Many of the garments illustrated in 'Japanese Immigrant Clothing' have a story attached, sad, joyous, tragic or triumphant. Kawakami sometimes unwraps her mother's black montsuki, the garment worn at weddings and other most important events. 'Now, as I look at that faded montsuki,' she writes, 'with the hand-drawn design of pine, bamboo and plum on the hemline, I am grateful for the valuable lessons my mother passed on to me, which are literally "bearing fruit" in my lifetime. Yes, to receive a katami (Buddhist keepsake, personal belongings of a dead person, often clothing), no matter what it is, brings back fond memories of loved ones and how they taught us to live.' For those who have no such memories, this book is also interesting for the sense of immediacy it gives to the little stories of the pioneers. Thus the bleached rice bags, which provided cloth for bento bags (the covers of the tin lunchbuckets the cane and pineapple workers carried into the fields) and school clothes, tell of poverty. But the elaborate traditional style wedding clothes, to which nisei daughters increasingly turned in the 1930s, tell of the growing success of the AJAs. 'The issei (first generation immigrant) parents, especially mothers, sacrificed much to dress their daughters in traditional bridal clothing,' writes Kawakami. 'Others took in washing -- sometimes after working 10 hours in the fields -- to make extra money A proper wedding gave issei parents a great deal of satisfaction: It linked their lives in the new land to their lives in the villages they had left behind in their youth.' It is perhaps unfortunate that this book is called simply 'Japanese Immigrant Clothing,' because that does not tip the potential reader to the treasure trove of trivia about daily life and the simple but powerful human stories that Kawakami has assembled. 0 of 5 people found the following review helpful. immigrant in Hawaii By Marie Harris I was review it for my project that Hawaii in late 19th century and early 20th century so I need to know where the immigrant people were from other country to Hawaii..

Between 1886 and 1924 thousands of Japanese journeyed to Hawaii to work the sugarcane plantations. First the men came, followed by brides, known only from their pictures, for marriages arranged by brokers. This book tells the story of two generations of plantation workers as revealed by the clothing they brought with them and the adaptations they made to it to accommodate the harsh conditions of plantation labor. Barbara Kawakami has created a vivid picture highlighted by little-known facts gleaned from extensive interviews, from study of preserved pieces of clothing and how they were constructed, and from the literature. She shows that as the cloth preferred by the immigrants shifted from kasuri (tie-dyed fabric from Japan) to palaka (heavy cotton cloth woven in a white plaid pattern on a dark blue background) so too their outlooks shifted from those of foreigners to those of Japanese Americans. Chapters on wedding and funeral attire present a cultural history of the life events at which they were worn, and the examination of work, casual, and children's clothing shows us the social fabric of the issei (first-generation Japanese). Changes that occurred in nisei (second-generation) tradition and clothing are also addressed. The book is illustrated with rare photographs of the period from family collections.

"Naturally the bright kasuri kimono that Japanese immigrants brought with them didn't last forever, and kimono were not practical for moving among the sugarcane, with its razor sharp edges. So Japanese immigrant women looked to the clothing of those from other cultures ... borrowing good ideas and creating a plantation worker style all their own... As immigrants adapted their clothing, they began the grueling cultural adaptation as well... More than anything, clothing reflected the pride and keen sense of practicality with which the immigrant bore their hardships." -Japan Times

"Barbara F. Kawakami's book is more than a compendium of ethnic costume and details of fabrication... Her perspective enriches the description of costume with an understanding of the conditions under which the clothing was made and used." -Piecework "A detailed and well-written work. Most valuable are the personal interviews ... that precisely document a unique facet of Hawaiian and immigrant history." -Choice From the Back Cover Between 1886 and 1924 thousands of Japanese journeyed to Hawaii to work the sugarcane plantations. First the men came, followed by brides, known only from their pictures, for marriages arranged by brokers. This book tells the story of two generations of plantation workers as revealed by the clothing they brought with them and the adaptations they made to it to accommodate the harsh conditions of plantation labor. Barbara Kawakami has created a vivid picture highlighted by little-known facts gleaned from extensive interviews, from study of preserved pieces of clothing and how they were constructed, and from the literature. She shows that as the cloth preferred by the immigrants shifted from kasuri (tie-dyed fabric from Japan) to palaka (heavy cotton cloth woven in a white plaid pattern on a dark blue background) so too their outlooks shifted from those of foreigners to those of Japanese Americans. Chapters on wedding and funeral attire present a cultural history of the life events at which they were worn, and the examination of work, casual, and

children's clothing shows us the social fabric of the issei (first-generation Japanese). Changes that occurred in nisei (second-generation) tradition and clothing are also addressed. The book is illustrated with rare photographs of the period from family collections. About the Author Barbara F. Kawakami (ne Oyama) was born in Japan in 1921 and immigrated to Hawaii with her family when she was three months old. She learned to sew at a young age, and for thirty-eight years was a dressmaker a profession she continued after marriage while raising a family of three children. At age fifty-three, she entered college and earned a BS in fashion design and merchandising, and later an MA in Asian studies. Ms. Kawakami has been a researcher, writer, and consultant for a number of projects, including the film *Picture Bride*, released by Miramax Pictures in 1994. Her award-winning book, *Japanese Immigrant Clothing in Hawaii 1885-1941*, was published in 1993.