

#2746082 in Books 2001-01-01Original language:EnglishPDF # 1 1.02 x 8.90 x 11.34l, 3.56 #File Name:

0764312286255 pages | File size: 26.Mb

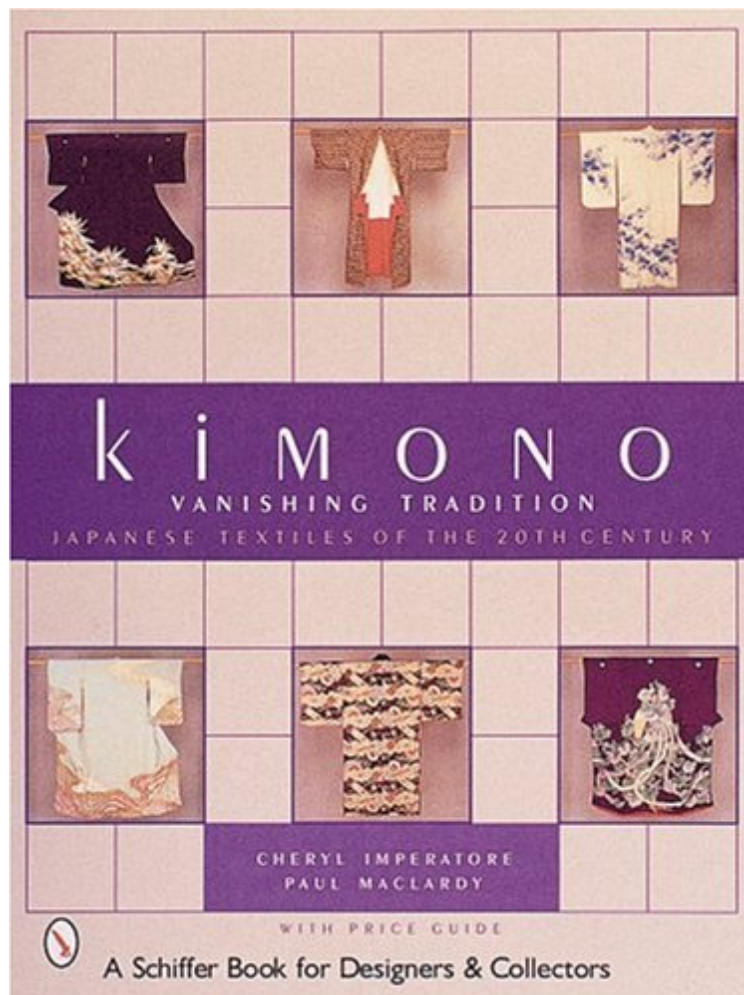


DOWNLOAD



Read more

Cheryl Imperatore, Paul MacLardy
ePub / *DOC / audiobook / ebooks / Download PDF



(Download pdf) Kimono Vanishing Tradition: Japanese Textiles of the 20th Century

Kimono Vanishing Tradition: Japanese Textiles of the 20th Century

Cheryl Imperatore, Paul MacLardy : Kimono Vanishing Tradition: Japanese Textiles of the 20th Century
before purchasing it in order to gage whether or not it would be worth my time, and all praised Kimono Vanishing Tradition: Japanese Textiles of the 20th Century:

1 of 5 people found the following review helpful. Kimono LoverBy Patricia StockbridgeIf you, like me, are enchanted by the designs and workmanship that go into the making of these lovely garments, you will really enjoy this book. Wonderful color photos, informative text - everything you might want to aid in your appreciation of this amazing form of wearable art.10 of 10 people found the following review helpful. These authors do not understand their subject.By Pat CookI have collected and researched kimono for many years and have been to Japan a number of times. I have an extensive library of books about kimono. "Kimono Vanishing Tradition" by Cheryl Imperatore and Paul MacLardy is the worst book written about kimono. Imperatore and MacLardy do not understand the subject that they are writing about. They make mistakes about the decorative techniques they write about, cannot reliably identify what type of

kimono they are describing, cannot reliably date kimono and should not attempt to deal with symbolism because they invariably get it wrong. Other reviewers have discussed their problems with pricing. Unfortunately, readers that don't already know about kimono will not know how much bad - just plain wrong - information they will absorb by reading the text. The kimono on p.91 is an obvious example of how Imperatore and MacLardy do not understand the techniques they write about. You don't have to know much about kimono (all you have to do is look at this kimono) to see that they don't know what they are writing about. The pattern is described as "...shibori purple clouds and yuzen circles of colorful flowers...". Shibori is a technique where the Japanese use stitching and/or wrapping to protect certain areas of fabric from being dyed. The variations resulting from a hand done technique are part of the appeal of shibori. If you look at the kimono on p. 91 it is clear that the pattern repeats every 3 feet or so (it is easy to recognize that the pattern repeats) and that there is no variation in the "shibori purple clouds". The fabric is printed. It is not shibori. Obviously this makes a significant difference in the value of the kimono. Imperatore and MacLardy mention simulated shibori four pages later, so they know imitation shibori is made, but they can't reliably recognize it.

Imperatore's and MacLardy's lack of understanding of the techniques used when decorating kimono is pervasive throughout the book. They mix up men's and women's kimono (see pages 19 and 133). Have you ever had a conversation with someone who was trying to impress you but was clearly out of his or her depth? That is what is going on with this book. Imperatore and MacLardy not only don't understand the subject of the book but one gets the impression that they don't recognize just how little they know. The text suggests someone told the authors information about kimono but Imperatore and MacLardy did not take good notes and couldn't remember which notes went with which kimono. Since they don't understand what they are writing about their descriptions are often ridiculous. When you read sentences like "Jun-hitoe are single layered kimono, often woven by a method called sha..." on p.13 it is clear, if you know a bit about kimono, that Imperatore and MacLardy are clueless about what Jun-hitoe are and what sha is. That Imperatore and MacLardy have the arrogance to write about subjects they don't understand is the ultimate disservice to people who have bought this book. On p. 64 they seem to have been told what is going on in the vintage photograph but because they didn't comprehend the information Imperatore and MacLardy have written a nonsense description that exposes their lack of understanding. Throughout the book Imperatore and MacLardy show they don't understand the different types of kimono by their frequent misidentifications. P.97 is an example of both kimono on the page being sadly (or amusingly if you actually know about kimono) misidentified. You already have to have a background in Japanese culture and kimono to spot many of their mistakes in the book. Yet Imperatore's and MacLardy's inattention to spelling, typos, grammar and thought completion is indicative of the lack of quality in their descriptions of kimono. Even casual visitors to Japan will know the name of the bullet train (p. 6). The vast majority of books published on Japanese kimono and art correctly identify the objects on the pages. The reviewers giving positive reviews of this book presumably assume the authors have the competence of other authors. Who would give a good review of a book if they knew that the book contained a high percentage of false information? Unfortunately, this is an unusually bad book, quite rare for the publishing industry, but since few Americans have a background in Japanese kimono and art it may not be apparent to the average reader. Imperatore and MacLardy can't reliably link a Japanese thing with either the correct Japanese concept associated with it or with the correct Japanese words associated with it. One of many such examples is on p.137. The object is unquestionably not an inro. Without a background in Japanese art how would a reader know that Imperatore and MacLardy are presenting false information? Yet, there is a great deal of literature on inro and it would have been very easy for the authors to determine that the object is not an inro. This is a typical example of the lack of competence displayed throughout the book. The book would have been a "just fine" book with only photos and no text. That Imperatore and MacLardy wrote about a subject they don't understand, thereby disseminating a great deal of misinformation, is irresponsible. They should not be trusted to present information since so much of the information in the book is wrong. I do not recommend this book because there are so many inaccuracies in the text and because Imperatore and MacLardy exhibit a fundamental lack of understanding about kimono.

41 of 41 people found the following review helpful. Great photos, no editing, marginal information
By Jane G. Beckman
As a 25-year kimono/textile collector and enthusiast of Japanese traditional culture (not to mention former vintage dealer), I give this book both stars for the gorgeous photos. The book content, alas, is a mess. First off, I doubt it was edited. There are numerous typos and spelling errors (e.g. "Japanes"), grammatical mistakes, and captions that will tell you to look at something that's not in the photo! (What green kumihimo tie? No ties were shown!) An editor needs to clean up the author's writing, as some sentences make no sense, and grammar mistakes are rife. I was reminded of the "junior high essay bloopers" that make the rounds. I'm not sure if it's fuzzy thinking or just bad writing, but the author also seems to confuse colors, techniques, and fabrics, as I found several sentences that were the moral equivalent of saying "Growing on trees, green apples are a kind of pie." (An example: "Lined entirely in white with accents at hem and sleeves of flowing sage green called bokashi." [sic] Would you know that bokashi is a technique, not a color?) At one point, tsumugi is identified as a kind of ikat(!). There are also numerous misidentifications, the most obvious one (to me) being a characteristically early Meiji kimono being identified as Taisho era (~60 years apart). No rationale is given for assigning dates (for example, design elements, placement, fabrics, techniques, linings, etc., are valuable clues in dating a kimono). There are also context statements presented

without justification (i.e. "may have belonged to a geisha/been a wedding kimono" etc.). The most baffling was a 1920's wedding kimono that said "Probably a rental." Since rental wedding kimono are a post-WWII phenomena, why would you conclude a 1920's kimono was a rental? As for the value figures, pricing is either artificially inflated (some price guides do this in an attempt to jack up the market) or heavily regional to Washington D.C. On the West Coast, full retail would be half or a quarter of what is listed. Kimono shows/sales would be much, much less. EBay auctions would be a fraction. The bibliography is also very short and fluffy, mostly focusing on kimono as art and actual wearing, with "When Art Became Fashion" (L.A. County Museum of Art) as the sole historic source. It's a gorgeous book, but deserved to be better written and edited, not to mention researched. Jilara

Kimono is a generic term for traditional Japanese clothing; it means thing to wear. This book provides an overview of some traditional garments, introduces types of designs found in twentieth century kimono that are still available, and presents wearable art inspired by kimono from contemporary artists. Over 525 color photographs display brilliant and subtle textile designs and demonstrate beauty in mens, womens, and childrens garments and accessories.

From Library Journal The authors (founders of Arise Inc., a vintage kimono supplier) predict that the kimono, a traditional Japanese garment, will become increasingly collectible as it disappears from Japanese wardrobes. This book surveys different types of kimonos and other related traditional apparel and wearable art. Over 500 color photographs illustrate the beautiful variety of textiles used to create the kimono, and the text explains the uses of each style. Each image is presented with a date, time period for the clothing, and an expected price range for its purchase. The authors don't cite sources for the information they provide, and it appears that much of it is anecdotal, gleaned from working within the industry. Although the images are appealing, the lack of authority for the information provided makes this a marginal purchase. Jennifer Mayer, Univ. of Wyoming Libs., Laramie Copyright 2001 Reed Business Information, Inc. About the Author Paul MacLardy and Cheryl Imperatore are co-founders, and Paul is the current owner, of Arise, Inc., one of the worlds largest suppliers of vintage kimono.