Nikkei Images

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Messages from Cathy Makihara, Craig Ngai Natsuhara and Miko Hoffman

Message from Outgoing NNMHC CEO, Cathy Makihara

Dear Supporters, Members and Friends of the NNMHC:

In July 2008, I was happy to hear that a successor had been found. It was with relief and a good feeling when I heard that Miko Hoffman was selected and that she accepted this newly created position of Executive Director.

I began working within the Nikkei community in the winter of 1988, and had the good fortune to work with so many generous, kind, wise and committed people and companies who stepped forward to build Nikkei Place. It was a project that was created through the efforts of thousands. It was a labour of love which has provided me and many others with a place that we are happy to call a community home.

As with all good things, they only get better. The National Nikkei Museum and Heritage Centre has been working on a strategic plan that will one day include an expanded museum encompassing a long-term exhibit and additional capacity to present more programs. Eventually, it will be for your great-great-great-great grandchildren the place to interact online or visit in person to find out about their roots going back 5 generations or more in Canada. Accomplishing this means it is essential that there are people who can convey to all of us their vision, energy and drive, and Miko Hoffman, as a long time community advocate, programmer, and administrator, is ideal. It also requires a person who can work full time within the organization and I am so pleased that we have grown from sharing my role (see note*) with our neighbours at Nikkei Home/New Sakura-so, to this new phase of a full time Executive Director.

After twenty years, I have come a long way with my present and past directors, and this new phase requires new people. As it is with my position, the Board of Directors has also expanded to include a new generation of Nikkei and others to embark on this new dream. I look forward to this new role as a volunteer of the NNMHC, and I am hopeful that you too will participate in this new endeavor.

As of September's financial downturns, charities I believe will face difficult financial times but because of this, it makes me more committed to see that the NNMHC stay financially healthy so that it can offer its programs. I worry that there will be seniors who will lose programs in their language, or that the young families taking part in various supportive programs will miss out if we do not provide them, or a school that doesn't have the funds to take a field trip will not have the fullest benefit of studying the history of internment at our Centre and Museum. It is for this reason that we must look forward and continue asking for support from you and everyone else.

Over the next few months, Miko will begin an open house so that you can find out what we do and to hear from you what we need to be doing. Please join her in her campaign to raise awareness about the Centre and Museum, and to create the new face of the NNMHC.

Continued on page 2

Contents

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Thank you very much to everyone who made my work the best ever. It is not everyone who gets to say they come to work where the majority of the people who make a difference are volunteers.
(*Note: I will be continuing two days a week at Nikkei Seniors Health Care and Housing Society)

Message from the President, Craig Ngai Natsuhara:
"Thank You Cathy Makihara for 15 years with the National Nikkei Museum and Heritage Centre"

On November 1, 2008, the National Nikkei Museum and Heritage Centre (NNMHC) welcomes Miko Hoffman as its full-time Executive Director. This day also marks the date Cathy Makihara officially steps down as Chief Executive Officer.

Cathy began with the Society in 1993 as the Executive Assistant to Gordon Kadota, who was the volunteer Executive Director. She had started her 20-year career in the Nikkei community in 1988 with the local NAJC Redress Implementation office. She later served as the Coordinator for the Powell Street Society and Administrator for Tonari Gumi.

Cathy became the paid Executive Director in 1994/1995. With the addition of Roy Sakata in 2000 as the General Manager of the Centre, her role was redefined as the Managing Director. In recognition of the Society's need to place higher priority on revenue generation, improve programming and increase the national scope of the Heritage Centre, it created the CEO position jointly with the Nikkei Seniors Health Care and Housing Society (NSHCHS) and the Nikkei Place Foundation. Cathy was hired for the position in July 2002 after an eight months hiatus from management.

As CEO, Cathy has led all aspects of the Society's operation including fundraising, financial planning, programming, human resources, memberships and communications. She has come up with strategies in all areas of the Society's operations and dealt with issues of concern. The Board of Directors has relied on Cathy to make us aware of the priority issues needed to be discussed and brainstormed, either at the board or committee meetings. We then relied on her to determine how to implement our suggestions and resolutions.

As I have said in recent public addresses, operating the JCNM and NNHC has been, by its very nature, a challenging process. Blessed with impressive facilities but constrained by limited funds, Cathy has instilled flexibility and crisis management into the operations while maintaining morale and determination in the Board.

What impressed me, among other things, is her ability to keep composed and facilitative. Her calm and collected manner imparted a similar attitude within the Board. Cathy and her staff have always followed a showing by doing approach and never sought accolades. Their achievements were always reported in such even keel terms that it was easy to overlook their magnitude.

All of the above has fostered a deep confidence in Cathy and camaraderie between her and the Directors, past and present. Although we will be sad that she will no longer be as involved with the Centre and Museum, we are so appreciative of her contribution to their successes and continued evolution. The NSHCHS will continue to benefit from her leadership as she will still be the CEO of that society, overseeing the operations of the New Sakura-So and Nikkei Home.

On behalf of the Board of Directors of the NNMHC, I wish to

extend a heartfelt thank you to Cathy for providing years of leadership and guidance.

Message from the Executive Director, Miko Hoffman:

It is hard to believe the year has come and almost gone, so quickly and eventfully! For many of you, my name and face will be new to you so please allow me to introduce myself. I have spent the past 17 years volunteering and working in the non-profit sector, having worked most recently as General Manager and Programming Director for the Powell Street Festival Society. During my years at PSF, I gained a huge appreciation and respect for the organizations and individuals that comprise the local Japanese Canadian community. Prior to that I was involved with the student radio society at UBC (as Programming Director and radio host; and as Editor of the monthly publication, Discorder Magazine), volunteered with organizations such as Environmental Youth Alliance and Vancouver New Music, and organized concerts and events while studying for my degree in English Literature. I look forward to this new role and I hope to meet as many of you as possible in the coming year.

I realize I am stepping into enormous shoes with Cathy leaving her position at the Centre and I would like to take this opportunity to thank her for her immense support while I have been learning the ins and outs of this position. Her commitment and dedication are apparent in everything she has contributed and it is clear that she loves the organization with all her heart. She will be missed in the office, but it is a relief to me that she will be close at hand, next door at Nikkei Home. And I know she will continue to be a huge supporter of the Centre and its activities.

I would also like to thank all of the volunteers, staff, board, donors, members and community at large for the continued support and encouragement you have given to the National Nikkei Museum and Heritage Centre this year. We know that we can count on all of you to help make the Centre provide even better services in the coming year to seniors, youth, families, artists and community groups. Finally, on behalf of everyone at National Nikkei Museum and Heritage Centre, I would like to wish everyone a warm and safe holiday season, and a prosperous and healthy new year.

Tree of Prosperity

We have launched the 5th annual Tree of Prosperity which has been the lifeline of short term support for the National Nikkei Museum and Heritage Centre.

The colourful Tree of Prosperity, located in the NNMHC foyer, is a major annual fundraiser for the Centre & Museum and once again we are asking for your help to make the tree grow! Since 2004, the tree has raised $250,000 yearly and helps support our day-to-day programs and services. For our 2009 plans to be successful, more leaves are needed. There is no better time than now to purchase a leaf, for yourself, as part of a group, or as a gift for that person who has everything. Please call Harumi Suzuki at 604-777-7000 ext 104 to make your donation or for more information. a

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2nd Annual NAAAP Spotlight on Leadership Honours Harry Aoki by Stan Fukawa

Harry Aoki, 87 years old and still going strong, was one of the three top honourees from the Vancouver Asian community chosen for the North American Association of Asian Professionals (NAAAP) - Vancouver Venture 2008 Spotlight on Leadership Celebration. The other two were Maggie Ip, a co-founder of SUCCESS and a former Vancouver City Council member, and Robert Fung, real estate developer and advocate for heritage

Continued on page 4

and sustainability. They were each asked to offer their advice to the up-and-coming generation and to answer questions from the audience. The event was held at the CBC building in Vancouver on November 5, 2008.

The BC Security Commission wouldn't let Harry keep his violin when they interned him because it didn't fit in his suitcase. The only instrument he could keep was the harmonica but it was surprisingly useful to his musical career. He used it as a performance instrument in a concert with a classical ensemble and won instant acclaim. To show his continuing devotion to the harmonica, he played 'Stardust' as part of his presentation (see photo).

Harry has had stints at the CBC on TV and radio, and was music director for a Commonwealth Games held in Edmonton. He has a wide range of contacts in the music world in all the genres. He invited to the session Themba Tana, a drummer from South Africa, who gave the audience a 90-second sample of what Harry reported as having been identified by ethno-musicologists as 'the first music' of our species, played on a hunting bow.

Spotlight on Leadership nominee, Harry Aoki, playing harmonica at the presentation ceremonies. (S. Fukawa photo, 2008)

The music history/geography lesson was typical of Harry's broad range of interest and of the type of musical experience he provides at his First Friday Forum sessions at the Nikkei Centre on the first Friday of every month.

NAAAP - Vancouver, a pan-Asian group of younger professionals, held the event to recognize those in the Vancouver Asian community who had made great contributions and who serve as role models for the community.

NAAAP - Vancouver also listed 9 other Spotlight on Leadership Nominees. These included Anna Fung, James Ho and Yuen Pau Woo in the business/ professional category. In the arts, nominees were Joyce Lam, Karin Lee and Roy Miki in the culture and media category and Raymond Louie, Indira Prahst, and Severn Cullis-Suzuki in the community service category. ❁

Book Review: *Hiroshima Immigrants in Canada 1891-1941.* (Michiko Midge Ayukawa) by William McMichael

It distresses me, a fifth generation Lower Mainlander whose great grandparents emigrated to Victoria from Scotland in 1853, to be reminded yet again how Anglo Saxonoids like me, albeit in a different time but in the same place, were capable of such overt discrimination against Japanese newcomers who, like most of them, had come to British Columbia as economic refugees. Dr. Ayukawa's exploration in this book of how *dekasegi* (literally people who "go out to work") in general and those from Hiroshima in particular resisted the systemic racism of my ancestors and the avaricious predations of those who enticed them to emigrate has provided me with a new perspective on the *Nikkei* experience in Canada. From my reading of the book emerged an inspiring testimonial to the power of human agency.

What the *dekasegi* did was take it upon themselves to not surrender to the insults they received but instead to foster a subculture with its own language, history and cultural values, one that replicated the social structures of the small villages from which the immigrants had come. By doing so they provided newcomers with a sense of belonging and feeling "at home" that was denied them by a host community that viewed them as sojourners.

The psychological safety of belongingness empowered the newcomers to assert their human rights as permanent residents rather than visitors. They utilized the human resources they possessed to maintain their cultural identity, protest mistreatment as a group, and even to subvert the authority of the provincial government by calling upon the Japanese Consulate General to intervene directly on their behalf to the government of England, which in turn would pressure the Canadian federal government to pressure the provincial government to resolve whatever injustice as they perceived.

By taking it upon themselves to vigorously address issues of mutual concern, the newcomers became both the agents of their own success and their demise. Ayukawa's narrative demonstrates precisely how the forced relocations, family destabilization and confiscation of property of 1942 were the inevitable culmination of a long history of hostile stereotyping that led to self-imposed social segregation,

discriminatory labour practices on the part of both Canadians and Japanese employers, and ultimately the demonization by Canadians of fellow citizens as "Enemy Aliens".

Ayukawa describes how the *dekasegi* were a far more heterogeneous group than is commonly understood. Emigrants from Hiroshima constituted the third largest group of Japanese immigrants in Canada, after Shiga and Wakayama. Unlike the entrepreneurs from Shiga, fishers from Wakayama or the destitute villagers who followed Oikawa Jinsaburo through the wilds of Vancouver Island to his canneries on Lion and Don Islands, the Hiroshima emigrants, mostly from Aki, Asa and Saeki counties, were contract laborers. Also unlike other emigrants from other prefectures, the majority have remained in Canada.

The first large group of Hiroshima emigrants to Canada consisted of 100 men who were enticed by an unscrupulous emigration company with empty promises of welcome, independence, riches and luxury. They were contracted to work in Cumberland's Union Colliery, even though most had never been underground. Their welcome in 1891 was greeted with hostility by the local newspapers. The Nanaimo Free Press editorialized, *"... If we want the Dominion of Canada to progress, we have to provide a certain degree of protection to Anglos-Saxon labor (sic) against the Asian competitor, who will revel in luxury at wages that a white man would barely escape starvation."* By 1893 more than half had left the company for sawmills and paper mills on Vancouver Island, and in the Cariboo. Ultimately only 13 of the original group remained in Cumberland, living a segregated existence with later immigrants in "Japtown 1" or "Japtown 5", adjacent to "Coontown" and "Chinatown" (the whites were indiscriminate in their racism) near the colliery.

Hastings Mill in Vancouver became regarded as a "saviour company" by many newcomers and refugees from Cumberland. In 1899 the working language of the mill was Japanese and access to jobs was controlled by Japanese "bosses" who spoke both English and Japanese. Unfortunately for those from Hiroshima, the bosses were mostly from Shiga and they favored those who shared their prefectural affiliation. In response they set about providing food and lodging services along Powell Street, which over time became magnets for other Hiroshima emigrants who sought countrymen who could speak their dialect.

Bill McMichael. (B. McMichael photo, 2006)

Although Powell Street remained the social centre of the prewar *Nikkei* community for the Hiroshima emigrants, many expanded their activities throughout the Lower Mainland. In 1920, there were 13 "labour contractors" from Hiroshima acting as liaisons between Japanese workers and lumber, railway, fishing and cannery operations. By the early 1930s, one in ten Japanese living in Vancouver held a trading license and Hiroshima immigrants were running a wide variety of small business most notably in the cleaning, pressing and tailoring shops, dressmaking, specialty food manufacturing, taxi, gardening and barbering enterprises.

The stories Ayukawa tells about these Hiroshima entrepreneurs are fascinating. For example, there was Araki Buemon a master carpenter from Hiba, then boat builder/fisher from Steveston who made a small fortune on the North Shore in the shrimp business. Then there was Amano Teiichi, who emigrated at 17 from Yamate, was a logging camp boss at 20, from which job he saved enough money to start a transport company and then with his brother-in-law began manufacturing *miso* and soy sauce under the Maruten brand name. Then there was Takeyasu Nobuichi, a traditional medicine practitioner from Hiroshima City who, though forbidden to practice medicine in Canada, had a very large clientele throughout BC and Washington. And Takata Hayato, son of a prosperous Niho family that had fallen on tough times, who learned English by working in white homes and hotels, then started a popular Tea Garden in Victoria's Gorge Park.

Intercultural tensions persisted between *Nikkei* and white Canadians. Ayukawa writes of tensions that arose in the Lower Mainland in the mid-1920s because Japanese farmers appeared to be cornering the berry market in Western Canada. By 1925 white farmers throughout the province were aggressively lobbying for legislation that would deny land ownership by non-whites. The response of the Japanese community, led by Yamaga Yasutaro from Toyota County, was first to offer a public apology, which prompted the government to reject the white farmers' demands, and then to form farmers cooperative that ultimately included those farmers. To Yamaga it was a tremendous breakthrough in interracial relations.

Continued on page 6

There were intergenerational tensions between *Issei* and *Nisei* as well, centering on Japanese cultural and linguistic maintenance in an English speaking society. Ayukawa reports that many young Japanese were confused regarding appropriate behavior in both Western and Japanese societies and never developed fluency in either English or Japanese. Many *Nisei* made it clear to their parents that they regarded themselves as Canadians, not Japanese. Ayukawa comments, *"No doubt the community would have changed gradually as the Issei aged and the Nisei grew to adulthood. But then, on 7 December 1941, the Japanese bombed Pearl Harbor"*

It is clear from the stories she tells that this book was a labour of love for the author. As the child of Hiroshima emigrants she took full advantage of an excellent opportunity for her to conduct primary research among members of her extended family both in Japan and Canada. Their participation in her research in turn adds considerable authority and credibility to the narrative. Most importantly, it captures the lived experiences of many who were active participants in the events that occurred. The result is an important and comprehensive narrative of the Nikkei experience in Canada between the late Meiji and early Showa periods. Dr. Ayukawa has done much in this area of research and we can only hope that she will continue. ❁

Other publications by Michiko Ayukawa.

"Creating and Recreating Community: Hiroshima and Canada 1891-1941," PhD diss., University of Victoria, 1996.

"Bearing the Unbearable: The Memoir of a Japanese Pioneer Woman," M.A. thesis, University of Victoria, 1990.

Re-Shaping Memory Owing History: Through the Lense of Japanese-Canadian Redress, ed. Midge M. Ayukawa et al., tr. Tatsuo Kage (Japanese), tr. Alliance Francaise (French) (Vancouver, BC: Japanese-Canadian National Museum, 2002). Note: Text in English, French and Japanese.

"Good Wives and Wise Mothers: Japanese Picture Brides in Early Twentieth Century British Columbia." BC Studies 105-106 (Spring/Summer 1995): 103-118.

(Dr. McMichael is a lecturer and program coordinator in the UBC Faculty of Education. His primary area of research is in the area of refugee resettlement in Canada)

Artist/Craftsman Series No. 13

Dreams, Reflections and Flight by Naoko Takenouchi

When I look back at the history of my work, I realize it represents the passage of my life. The creative impulse has always come out of a deep part of my heart and emotions. The essence of my heart is reflected in the glass, sometimes consciously, or at other times unconsciously. After I came to Canada in the fall of 1989, glass-making slowly became my way of navigating through the path of my journey.

Leaving my homeland behind, the experience of rediscovering myself in a foreign culture has taught me many valuable lessons. I was forced to look into myself without the comfort of the old assumptions and conventions of Japanese society. And I realized I could only find and build any solid ground within myself by connecting with my soul.

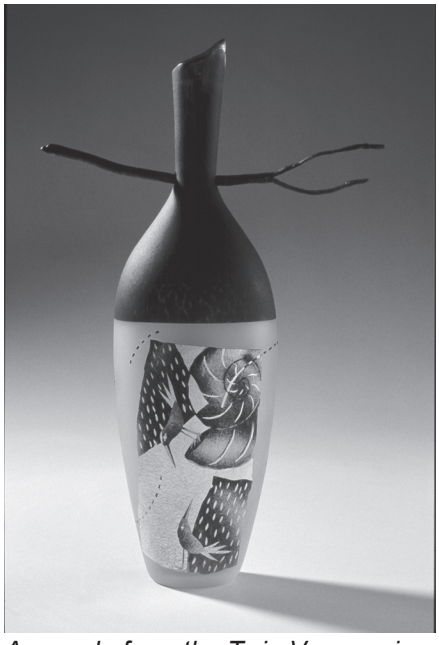
In 1987, I graduated with a four-year degree in design and glass blowing from Tama Art University in Tokyo. When I was working at the Swedish Centre in Sapporo, I had an opportunity to work with several Swedish artists. I was attracted by their use of colour and magical sandblasted images. For me, it was like stories and memories from my childhood. My early work, "Dream Series" was strongly influenced by their figurative expression and technique. The other emotional reflections I can see in my work from that time was an attempt to escape from certain cultural bonds. The facial features of the sandblasted figures are "western" and the dream-like floating people and landscapes represented freedom to me.

Japan is an extremely tight society, especially for women. Very often women don't have a chance to develop their own expression or identity. When they are young, they are recognized by their family name, and when a woman marries, she is then known as Mr. So and So's wife. There are very strong pressures from the society and the family on the individual to behave in the same manner as everyone else. In my late teens and early twenties, I felt a fairly strong resistance to this, but I didn't know how to free myself from this controlled society.

A glass bowl from the Dream series. (N. Takenouchi photo, 1991)

In 1989, I came to Vancouver for a working holiday. I was planning to stay only for one year. I was very fortunate to be able to work for David New-Small at New-Small & Sterling Studio Glass on Granville Island. David was very supportive of me working in the studio. He gave me all kinds of opportunities to try and develop my work by letting me use his facilities. I worked for David during the daytime, and from 6:00 P.M.to midnight, and I was just focused on my own world of glass. During this period, I developed my sense of self-expression as much as I did my skill for glass blowing and sandblasting. By the time the year was over, I realized that creative expression was how I kept my sense of self alive. If I had to stop making things, I believe I'd lose my soul and be nobody. With that anxiety and desperation, I had to get on a plane and fly back to Japan. After three years of struggle and going back and forth between Canada and Japan many times, I finally got my landed immigrant status.

My work started to shift to take on a form of Japanese heritage again in late 1993, with the The 'Twig Vase Series.' As soon as the 'umbilical cord' had been cut, there was nothing pulling me back to Japan. Without a defensive attitude, I began to recognize my Japanese upbringing within myself. Some parts I liked and some I didn't like. But that's what makes me who I am. By making the 'Twig Vase Series', I slowly learnt to accept myself. On the other hand, I was beginning to wonder where and how I belong in this foreign society. Being an immigrant cut off my sense of attachment to the old world of comfort and the security that I once knew. This world was disappearing, leaving me on unsteady ground, feeling isolated and questioning whom I was.



A sample from the Twig Vase series. (K. Nagai photo, 1994)

This was a very tough situation for someone who hadn't had much chance to establish a sense of identity. With the language barrier, I didn't know how to connect to the new society. I was confused and depressed for a long time.

In the summer of 1997, I took a two-week workshop at the Vancouver Contemporary Art Works. I studied with Heinrich Nicolaus and Claudia Cuesta. Heinrich is an internationally renowned painter who lives in Italy. Claudia is a Vancouver-based sculptor and installation artist. Both of their works are conceptual and contemporary in nature. During this workshop, one of the drawings I had made drew my attention to the significance of the relationship between me and the ground on which I stand. I was frightened by my own self-portrait. The impact was so strong that I had an illusion of standing in front of a mirror and seeing that the bottom half of my legs were missing. I was devastated. What I was avoiding was in front of my eyes.

When the summer was over I was still confused and feeling tender, but I started to accept that fact and to seek a reflection of myself in glass again. My experimental work became more sculptural in form.

Self-protrait project. (N. Takenouchi photo, 1998)

When I found the summer course called 'Idea and the Creative Process' in a pamphlet from the Atlin Art Centre in the following year, I told myself, "It's time to face the dragon again. After several years of struggle, I should be able to pull this off."

I arrived at Atlin with mixed feelings of anxiety and excitement. I will never forget the magical experience I had in Atlin that summer. The land has a spiritual healing power, and Gernot Dick is a wonderful instructor. During this three-week workshop, my heart opened up and senses became intense. I recreated my self-portrait in a large sculptural piece using wood, metal, fabric and wind. Through this process of creation, I finally succeeded in reaching the core of my emotion. I found the solid ground inside myself in values that go beyond time and place.

By the beginning of 1999, I had made a significant commitment to a new direction in my work. My desire

Continued on page 8

to explore the inner world in glass has been getting stronger and stronger. On the other hand, my production work started to dominate my time and energy. So I decided to divide my year into five months of creative exploration and seven months of production work. I also received a creation/production Mid-Career Grant from Canada Council that year. This gave me a wonderful opportunity to take a break from the production routine and focus on a larger project for several months.

This was a significant step in my creative life, but also it put me through another unexpected big challenge of my life.

The project 'Dialogue' started from research into the life of Joan, my late mother-in law, through her family in Canada and the U.K. I projected myself on to her life as a woman in the 1950s and her struggle as an immigrant. It was very important for me to tell her story and to pass along her strong voice.

In 2001, 'Dialogue' was shown at the Canadian Craft Museum in downtown Vancouver. I designed the show for the audience to experience Joan's journey by walking past each piece, aided by a short poem to help in navigating the passage of her experience. Each of the nine pieces explores our presence, identity, and relationship to society through two women's eyes. I used glass as a spiritual expression, supplemented with wood, fabric, paper, concrete, metal and other natural materials. Using wood and fabric made it possible to create larger installations of up to 10-feet long. The many layers of dialogue between Joan, and myself and the world that surrounds us, slowly formed this show.

The show was well received, and it seemed to create a dialogue with the viewers. I was surprised that many people left very personal and touching comments about the show.

But, on the other hand I realized that the show affected my husband profoundly. It was only a year and half ago, since he had lost his dear mother. He hadn't had a chance to resolve his loss completely. The subject was too emotional for him. Many questions started to arise in my mind again. When the artists make a statement to the public through their work, they also have a responsibility to receive and deal with the responses from the public, whether positive or negative. I was not ready for the consequences at all. I was upset with my own immaturity as an artist.

After that, in my late 30s to early 40s, I went through some difficult events and challenges in my life. Now I look back and realize that I was partially disconnected from my emotions to protect myself from overwhelming anger, sadness, anxiety, loss and other intense feelings I had. At the time, it seemed that was the only option for my survival, although such a way of living is fatal for any artist.

About two years ago I was strongly inspired by the migration of birds, and started a series called 'Migratory Journey.' I was drawn to their mysterious navigational system and the strong instinct to continue to fly astonishing distances in their migrations every year. It was the voice of my soul letting me know of my strong desire to fly back to the place where I can find myself again.

Since the beginning of this year, I'm getting more clear directions and ideas about my work.

In the spring, I had an exhibition titled 'MERGE / Frozen-Melt' with two other Japanese artists; Miyuki Shinkai and Hide Ebina. It was shown at the Numen Gallery in conjunction with the Powell Street Festival Society. We are three artists who were born and raised in Japan and immigrated to Canada to devote our lives working in traditional craft mediums; clay and glass. Each of our works is an exploration between eastern and western philosophy and culture to discover new horizons and limits beyond traditional norms.

This has been my journey. When I look back on my passage, much of my strength and character comes from my disadvantages. If I hadn't lost my ability to communicate verbally, I might not be focused

Locus from the 'Dialogue' project. (K. Nagai photo, 2001)

on the visual arts today. If I had come from a culture that allowed me more self-expression and sense of personal identity, I might not have sought to express myself through my work. Now I am getting ready for my long flight again. When I think about where my creative compass will take me in the future, I am very curious and excited. ❁

Naoko Takenouchi is a Vancouver-based glass artist. Her work can be found at New-Small & Sterling Glass on Granville Island or Numen Gallery in Yaletown.

Redress – 20 Years Later by Art Miki

Twenty years have elapsed since that historical day, September 22, 1988 when the Government of Canada acknowledged the injustices suffered by Japanese Canadians during and after World War II. That moment has remained etched in my mind as if it were yesterday. For most Japanese Canadians the news was a shocking surprise but for those who had struggled through the redress campaign it was a dream come true. The signing of the Japanese Canadian redress agreement was an extraordinary achievement that resulted in healing and renewal. This settlement was an uplifting experience and would be of immense importance to the Japanese Canadian community and eventually have a more far-reaching impact nationally.

During the past two decades much has transpired within the Japanese Canadian community. As part of the redress agreement there was the twelve million dollar community fund. This fund, administered by the Japanese Canadian Redress Foundation, contributed tremendously to the revitalization and stimulation of the Japanese Canadian community. Prior to the redress settlement there were only two cultural centres across Canada. Today, we have twelve. These centres have become a focal place where cultural, educational and social activities bring the Japanese Canadian community together. The increased level of participation demonstrates that the redress settlement has renewed interest in Japanese Canadian culture and in being Japanese. Programs and activities are being accessed by other Canadians and this relationship has created positive attitudes.

Now, we have quality senior housing and health care facilities such as Momiji Place in Toronto, Nikkei Home and Sakura-So in Vancouver that offer programs and activities that benefit the older members of our community, many who suffered through the internment and forced relocation. These Japanese Canadians are now more willing to talk about the past and share their stories with the younger generation and with other Canadians. Pride in Japanese heritage and identity is more evident among Japanese Canadians.

Art Miki at a Redress 20th Anniversary panel discussion. (M. Fukuma photo, 2008)

The redress community funds were used to preserve our history and promote Japanese Canadian culture through museum projects, books, films, theatre, dance and music. This support enabled Japanese Canadians to develop artistically. Many have gained prominence and recognition nationally.

The forced relocation has resulted in a generation of Japanese Canadians, the majority of whom are of mixed ethnicity. Community leaders need to encourage youth participation and create leadership opportunities when they are engaged in activities at the local centres. The inclusion of younger adults is crucial if we are to maintain an active community. These are the challenges for local and national organizations.

The National Association of Japanese Canadians (NAJC), representing Japanese Canadians, played an important role in mobilizing the community, educating the Canadian public and achieving the historic redress settlement. Having achieved redress and now without an issue that directly affects the Japanese Canadian community, there appears to be less interest in NAJC's role. especially with human rights issues. Having gained a strong reputation in Canadian society for promoting and defending human rights, the NAJC is recognized for its leadership by politicians and bureaucrats. This organization is just as necessary today as it was 20 years ago because there continues to be inequality, racism and discrimination in Canadian society. Our community leaders have a responsibility to speak out against violations of human rights. The NAJC should also play a strong leadership role by participating in the development of government policies.

In reflection, the most important contribution that we, through the NAJC, have made during the past twenty years is to offer support and a vehicle that would facilitate other groups, organizations and government

Continued on page 10

to resolve past injustices. Recently, the Government's apology and compensation for the Chinese Head Tax, the Ukrainian Canadian internment during World War I, the redress to Aboriginal veterans and the victims of the residential schools were modelled after the Japanese Canadian redress settlement. The redress precedent is evidence of the important role that NAJC has played in Canadian society. Our achievement has had a positive influence for other Canadians and is the legacy that we as Japanese Canadians can be proud of. ❁

Satoshi (Sally) Nakamura (September 19, 1908 – August 3, 1992)

by Kaye Kishibe

Had he been alive today, Satoshi Nakamura, always called by his nick name, Sally, would have been celebrating his hundredth birthday in September of this year. Born on Powell Street, he grew up in the Japanese Town of Vancouver. In this, he was a typical *Nisei* of his time. However, as a singer, actor and entertainer, his was a life like no other.

Many of his friends of the Japanese Canadian community remember Sally Nakamura as a *Nisei* who shared a large part of their lives. For he grew up with them - as a class-mate in the Vancouver Japanese Language School, in Seymour Public School, and in Britannia High School. He was a member of the Asahi baseball team and a singer who took part in many community events. They heard him sing over the radio. The *TAIRIKU* and other newspapers reported on his activities. The alumni of the Japanese Language School still remember the comic skits he performed with Roy Kumano. They were *Kuraku Geburo* and *Robato Teraimon* and brought down the house with their perfect timing.

Sally Nakamura was the second son of Tatsuki and Ayami [Nasu] Nakamura. Tatsuki immigrated to Canada in 1904 and the couple had married in 1906. There were three siblings, Hiroshi Frank, Sally's brother who was one year older, and two younger sisters, Aki and Setsu. The family lived on Powell Street.

Sally's first love was music, especially singing. With a low baritone voice, he aspired to opera. By the time he graduated from high school, he was taking his vocal training seriously and later became a pupil of Gideon Hicks, a well known baritone, conductor, and music teacher, who had moved to Vancouver from Victoria in 1932.

A friend remembered going with Sally to a recital by a visiting classical singer around this time. When the singing began, Sally was seen making meticulous notes on the score.

Satoshi (Sally) Nakamura. (K. Kishibe photo, 1953)

However, there were other musical influences. As a teenager, Sally had been drawn to the new music made popular by a new medium – 78 rpm phonograph records. Record stores publicized hit records by playing them in front of the store. When these popular singers and musicians came to Vancouver, Sally had the chance to see them. They included Paul Whiteman and his band, Bing Crosby as a member of the Rhythm Boys, and Eddie Lang, the guitar virtuoso. Young Sally was mesmerized. But what moved him most was Duke Ellington giving a demonstration in improvisation in front of the Victor record store. He recalled: "I was strangely excited by its living impact."

In 1927, Gene Austin made the first million record sales with "My Blue Heaven."

Sally was there to see him perform in the Orpheum Theatre after a struggle to get a ticket. But the star made a terrible mess of things. Unlike the U.S.A. which was under prohibition, Canada had no restriction on alcohol. Austin took advantage of this and took to drinking day and night. Gene Austin came on stage in a stupor. Those were days before microphones and it was impossible to fake and cover up a poor performance. Sally sat at the back of the huge theatre and could not hear a note. He went home very disappointed.

However, the encounter with this new music played an important part in preparing Sally for his later career as a popular entertainer. He wrote later, "Although I was training for classical and operatic singing at the end of my teens, this experience in Vancouver made it easy for me to turn to popular music later on."

With eight years of vocal studies under Gideon Hicks and experience on the stage and radio, Sally wanted to test his mettle as a professional musician. In the fall of 1940, he

sailed to Japan. During the voyage, many of his friends who were on the same ship became sea sick. One of them gratefully remembers that Sally, who had a good pair of sea legs, went around the ship looking up his friends to cheer them up.

On March 15, 1941, Sally held his first recital in Japan at the Nippon Seinen Kaikan, Tokyo. At the head of the printed programme for this performance, Yoshie Fujiwara, director of the Fujiwara Yoshie Opera Company, wrote an introduction commending Sally to the audience. Saita Aiko, another singer from Vancouver and an old friend of Sally, sang in support. This debut was a success and Sally was offered the part of Escamilio in the upcoming *Carmen* of the Fujiwara Opera. This performance held at Kabukiza Theatre in November, 1941, was the 13th production of Fujiwara Opera Company since its inception. Among the performers were Yoshie Fujiwara and Aiko Saita. Sally's performance was well received and he was offered a role in the next opera planned by the company.

Satoshi Nakamura (left) and Roy Kumano (right) in a Gakuyukai show. (K. Kishibe photo, 1940)

Meanwhile, from March to October of 1941, Sally had enrolled in Nikkatsu Academy of Motion Pictures [*Nikkatsu engi kenkyujo*]. His purpose was to study acting in the Japanese context. Although he was fluent in Japanese, he felt, as a *Nisei* who had not grown up in Japan, he had to master the Japanese language as it is spoken in Japan.

Unfortunately, on December 7, less than a month after the appearance in *Carmen*, the attack on Pearl Harbour by the Japanese Imperial Navy began the Pacific phase of the Second World War. Sally was stranded in Japan unable to return to Canada. To make matters worse, the musicians' union objected to roles being offered to a "foreigner". Not only was Sally without means of support far away from home, his life long ambition to become a classical singer appeared to have come to an end. A few more years and the war will have to pass before he was able to take the stage as an operatic singer.

Fortunately, a friend introduced Sally to the Toho Movie Studio. On the strength of his training at the Nikkatsu Academy of Motion Pictures, Sally was able to work in the movie industry of Japan. On January, 1942, he signed an exclusive contract with Toho Movie Studio to which he was associated until he retired.

The first movie he made was "*Ahen Senso"*[*The Opium War*], 1943. After this, he worked in one movie every year until the end of the war: *Anohata wo ute,* 1944; *Aruyo no tonosama,*1945.

He also found work in broadcasting. One of his experiences in this regard had far reaching consequences. The military high command of the Japanese Imperial Army sponsored a regular broadcast of Jazz, popular music and songs directed at Allied soldiers in the Pacific Theatre of war. The purpose was to make the soldiers homesick and undermine their morale. There were a number of people involved in this programme. The most famous were a group of women broadcasters who were collectively called the "Tokyo Rose" who acted as DJs. The American soldiers, however, believed that "Tokyo Rose" was a single person. A Japanese American, Iva Toguri, was later identified by the American government as this non-existent "Tokyo Rose" and was accused of being a traitor to her country. She was punished in an outrageous case of miscarriage of justice. Being a Canadian, Sally was spared a similar experience. However, he was called as a witness to the Tokyo Rose trial which took place in San Francisco.

Sally married Sachi Terashima in 1944. The first of their three children was born during the war. When the bombing of Tokyo became too severe, he relocated his family as did many Japanese to one of his mother's ancestral home in Hiroshima prefecture.

When the Second World War ended in 1945, Sally's life changed dramatically.

With Japan under occupation, his fluency in both English and Japanese made him a very unique and valuable figure. Not only was he given roles requiring both languages, he often acted as interpreter and language coach for the other performers. Beginning with *Tokyo File, 212,* 1951, he worked in a

Continued on page 12

number of U.S.-Japan co-production films: *Stopover Tokyo,* 1957; *Flight Out of Ashiya,* 1963; and *Red Sun,* 1971. He is remembered most for the latter in which he had a large acting role along with the stars, Mifune Toshiro, Alan Delon, Charles Bronson and Ursula Andress.

Sally also played significant roles in off-beat, early "Sci-Fi" films: *Mothra,* 1961, and *Manster,* 1969. These are still cherished among aficionados, especially the latter that is considered a "classic" among such films.

The end of the war allowed Sally to sing again. He was the principal in the musical based on the life of Stephen Foster, "*My Kentucky Home*", one of the first musicals in Japan. It opened in April, 1947, at Teikoku Gekijyo [Teigeki]. Playing opposite him was Yoshiko Yamaguchi.

During the Occupation, there were many Americans in Japan who were thirsting for entertainment. As a classically trained baritone, Sally was not a crooner. However, songs made popular by Al Jolson a generation earlier, suited his voice. Often seen performing at the Ernie Pyle Theatre [Takarazuka Gekijyo], he became known as the "Al Jolson of Japan".

Although he was busy as an entertainer, he also had opportunities for serious singing. In 1951, he took part in the Italo-Japanese co-production "*Madame Butterfly*" and was two months in Rome for the filming. In 1956, he joined the Fujiwara Opera Company in its American Tour. On this occasion, he was able to drop by in Toronto and was able to renew acquaintance with many of his old friends from hisVancouver days. He held a recital at the Yamaha Hall, Tokyo, in 1962, where he sang in English all his favourite songs.

Sally was busy in other roles. As a fluently bilingual show business person, he was called upon to greet many foreign visitors to Japan and act as MC at various functions and performances. When television became the major medium, he appeared as actor, singer, and even instructor of English lessons for viewers. He had a part in many made-for-TV Films: one was *The Last Dinosaur,* starring Pat Boone.

A large man physically with an athlete's build (he was an Asahi player) Sally had a presence wherever he went. He could walk in and fill up a room. But one thing not often remembered is his comical side. He was indeed a "*kokkei*" guy. Once, he said, he had to work with a snooty soprano. To teach her a lesson, he came on stage with the funniest make-up he could put on his face. As soon as the soprano saw him, she burst out laughing and could not sing that scene. "Boy," Sally recalled, "She was so mad afterwards."

In his later years, Sally felt that he had a privileged life. "Because I was in the entertainment business," he said, " I was able to travel to many parts of the world and meet many interesting people. That is an experience not open to many people."

In 1964, Sally thought of returning to Canada to live there. He took his wife, Sachi and three children, and moved to Vancouver. But this did not work out and shortly after they returned to Japan.

Sally died on August 3, 1991, in Tokyo of heart failure after a long illness. He was eighty three years old. His life spanned two countries and many worlds. He was indeed a Canadian *Nisei* like no other. ❁

The Journey to Find My Father's Resting Site in Japan

by Ken Kiyoshi Endo

This incredible journey began many years ago when I was first inquiring as to where my father, Inokichi Endo was laid to rest in Japan. Unfortunately, no one in my immediate family including my mother could remember where his cremated ashes were sent to in Japan. As I was unable to obtain an answer to my question plus the fact that I knew very little about my biological father, and only had a few pictures of him, I began researching in public libraries (genealogy departments), internet sites and the Nikkei Place in Burnaby.

My research resulted in very little information. It was quite frustrating at times.

In October of 2007, I was contacted by Reiko Tagami of the Japanese Canadian National Museum, who let me know that a television program called: 'Ancestors in the Attic' were looking to do a television show on Japanese Canadian families who were looking for 'lost relatives'.

I submitted my story on my search for my father, Inokichi Endo. A few months later, I was advised that they would like to use my story and do a television show on my search.

In April 2008, I was contacted by Chris Robinson, a researcher for 'Ancestors in the Attic', who informed me that I would be going to Japan on July 24th and returning on August 4th, 2008.

Prior to heading out to Japan, I was advised that a television crew would be coming to Burnaby and they wanted to shoot some scenes with me coaching the Special Olympic softball team, with which I volunteer my time and knowledge.

Day 1: July 19th, 2008,

Ken and Masako Shiba (Endo). K. Endo photo, 2008)

I had arranged to have 24 Special Olympic athletes at a practice and game. The television crew spent three hours with this group and I also had to do an interview at the park. In the afternoon, the television crew came back to my home and another interview took place.

Day 2: July 20th, 2008.

We met the television crew at the Vancouver Public Library at 8:30 am and some 'research scenes' were shot. In the afternoon, we were on location at the National Nikkei Museum and Heritage Centre in Burnaby and completed some filming in the library and with the on-site researcher, Linda Reid.

Day 3: July 24th, 2008.

The day of departure to Narita airport, my wife (Linda) and I were very excited to be finally on our way to Japan and the unknown. About 11 hours later, we were met by the 'Ancestors in the Attic' television crew and driven to our hotel in Tokyo.

Day 4: July 26th, 2008

We left Tokyo, and headed south for about 4 hours to Shimizu City. Our organizer, Chie Kobayashi, who speaks Japanese and English, along with the television crew were riding with us in the rented van. In the afternoon, we were taken to a 'guest house' in Shimizu, where I was introduced to Takashi Saeki, who is the Japanese researcher, working for the television show 'Ancestors in the Attic'. The television crew filmed my first interview in Japan with Takashi. It was here, that I was informed ~~that~~ the Endo *koseki* had been obtained. The *koseki* is a written document outlining the Endo family history.

A few surprises awaited me. My father had been married before he left Japan to ~~a~~ Ura Nakamura and they had one son, Mitsugu, who died 7 days after birth.

A picture I had with me of a small girl, who was about 12 years old, was identified as a Masako Endo. Masako was actually alive and is a first cousin to me and no one in my family knew about her or who she was.

Day 5: July 27th, 2008.

No idea where we are going today! They drove us to a place called Miho Village where we met Masako Endo. The meeting was very emotional, with lots of tears. Her father Shinji Endo had four daughters, of whom Masako is the only one alive. We shared some pictures that I had brought with me and she showed me a picture of her father. It was such a good feeling to meet Masako.

In the afternoon, Linda and I were put into a taxi and driven to a Buddhist Temple. This temple was over 1200 years old, and I had the privilege of meeting the head monk at a special meeting. It was here that he showed me an old record book,

Linda, Ken, Chie Kobayashi (interpreter) and TV crew with Mount Fuji in background. (K. Endo photo, 2008)

Continued on page 14

Ryoichi Endo, Ken and Mayumi Endo (second cousin). (K. Endo photo, 2008)

inside of which was my father's name, Inokichi Endo, in Japanese characters. This was the temple where my father's mother prayed and also other member's of the Endo family. It was beautiful and a very special place to visit. I felt honored.

Day 6: July 28th, 2008

Today we went to the city hall at Shimizu. The television crew set up to do some scenes showing me obtaining a copy of the Endo *koseki*. The Japanese people inside the city hall are curious as to what is going on. Another surprise awaits me!

In the afternoon, we are taken to the yard where my father grew up. It was very emotional for me to be standing on the soil where he walked. I brought home some stones for keepsakes. There is a large house on the property, but it is empty at present and cared for by a second cousin, Rumiko, who lives in Tokyo. On this particular day, Mt. Fuji, was clearly visible and according to the Japanese people that we met in Miho, this was quite unusual for this time of the year. While driving around and shooting some local scenes, the television crew came upon Miho Beach and decided to do some filming here with Mt. Fuji in the background. It was a beautiful sight to see.

Day 7: July 29th, 2008

We are driven to the Miho community centre, where I am introduced to Mr. Kubota, who is an historian and photographer. He outlined the history of Miho and told me why the men left Miho for North America. The television crew shot some scenes with us talking and walking along 'God's Road'.

We also visited the Shinto shrine and more television scenes were shot here.

In the afternoon, I was taken to the Hagoromo Hotel, where I was very shocked and surprised to meet Mayumi Endo and Ryoichi Endo. I was told that Mayumi is my blood relative. They own and operate a very traditional Japanese hotel. The television crew and ourselves stayed here overnight. I was interviewed in the sitting room of this hotel. We also met a Mrs. Kawasaki, who presented us with a beautiful work of Japanese calligraphy with names of: Inokichi, Misao, Kiyoshi (Ken), Linda, Geoffrey and Kimberlee.

Day 8: July 30th, 2008.

Back at the Miho Community Centre, I was introduced to Mr. Shoji Endo (no relative), also a historian and who was very informative about the history of Miho. Chie, Linda and I walked along God's Road which took us back to the Hagoromo Hotel. The television crew took us to Miho Beach where more scenes were shot.

In the afternoon we headed over to Masako's house, and then another surprise was waiting for me. We were driven to a cemetery by Mariko, who is Masako's daughter, and to finally see the place where my father was put to rest. Masako was kind enough to walk with me to the site, and it was a very emotional time for me. Lots of tears but it was such a warm feeling to be able to place my hand on my father's resting site.

We went back to Masako's house and for tea and were presented with gifts. We met Kauru, granddaughter of Ichi Endo, who was the sister of Inokichi.

We headed back to the Hagoromo Hotel for an authentic Japanese dinner. We all wore *yukata* for dinner. What fantastic Japanese food we

Resting site of Inokichi Endo and family members. (K. Endo photo, 2008)

had! Great time! Lot of laughs. Great memories.

Day 9: July 31st, 2008.

It was hard to say goodbye to Mayumi. I promised to stay in touch when I returned to Canada, then headed back to Tokyo for a few more days.

I went out with the television crew to do some shooting in the Shibuya district. There were literally thousands of Japanese people at this one specific intersection and I crossed with these people with my empty suitcase in hand. It was crazy and hot!!! I am glad to be back at my hotel. I did a final interview back at the hotel with our director, Jeff Semple. I found myself emotionally spent.

Ken with TV crew. (K. Endo photo, 2008)

Day 10: Aug. 1st, 2008

We need to buy another suitcase, as we have been given so many presents. I found one for eight thousand yens. We went out for dinner with the television crew at Tonkatsu for a great meal.

After dinner, we all walked through a pachinko parlour, what a noisy place to be in! The crew wound up in a seven-seat underground bar. Great time! It was quite an experience.

Day 11: Aug. 2nd, 2008.

Met the television crew and went shopping in the Harjuku district. It felt so good! No more television cameras, or microphones in my shirt!!! We visited the Meiji Shrine area and found it so relaxing. We then headed back to Tokyo and our hotel. Linda and I went walking to the Ginza area and found the stores to be very expensive.

Day 12, Aug 3rd, 2008.

The television crew are going home today. I met Jeff Semple, who gave me a document from Colorado, USA, which shows my grandfather, Masakichi, died in 1908 in a mining accident. He also gave me a box and advised I open it on my own. It contains pieces of hair from my father, Inokichi Endo. What a huge surprise! The box was apparently kept by Rumiko, in Tokyo. We did not get to meet Rumiko who is a second cousin to me, while in Tokyo.

Linda and I met up with Chie Kobayashi to go to the Ginza shopping area. I wanted to buy the 'Endo seal'. It was very hot! The Ginza is closed to cars on Sunday and it was great to walk down this busy street. The ice sculptures were melting pretty quickly in this heat. We had dinner with Chie and met her boyfriend, Masachi. We said our final goodbye to Chie and thanked her for all her help in being our interpreter during our visit.

Ken and TV crew filming in Shibuya District of Tokyo. (K. Endo photo, 2008)

August 4th, Monday.

We are going home to Burnaby!!!!! It is very hot outside, 35 degrees Celcius, humidity is nuts! Went for a walk and had to get back into the bathtub to cool down!!

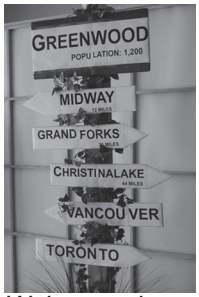
We left the hotel around 2 pm and headed for Narita airport. Departure time 7 pm. We will be arriving in Vancouver by 12 noon!!!

What an incredible journey! Surprise after surprise!! I was finally able to find the resting place of my father, Inokichi Endo, and to meet my new discovered relatives.

Words cannot describe this once in a lifetime experience!

I am so happy that I can share my experience with my family and all of our friends back in Canada. ❁

Greenwood, Midway, Grand Forks and Christina Lake Reunion, June 29th, 2008 by Carol Sogawa



Welcome sign post showing internment sites. (C. Sogawa photo, 2008)

What would make people travel across Canada from Vancouver to Toronto to attend a reunion? This wasn't just any reunion but a gathering of those Japanese Canadian families that were interned in Greenwood, Midway, Grand Forks and Christina Lake in 1942. After all the phone calls and emails back and forth, a group of us which included Mary Okabe, Joan Sora, Rosie and Alfie Kamitakahara, Irene Sogawa and myself set off for Toronto. As a travel companion with all the octogenarians, we arrived at Vancouver International Airport (YVR) two hours early as if leaving on an international trip with our electronic tickets and passports in hand.

On a beautiful sunny day in late June we arrived in Toronto with over 180 people and gathered at the Japanese Canadian Cultural Centre. The "Celebration Reunion" of Greenwood, Midway, Grand Forks and Christina Lake also commemorated the 20th anniversary of Redress since 1998. There was a welcome banner across the stage in both English and Japanese and a wooden sign post with all the places on it at the front podium. There was excitement and laughter in the room as everyone arrived early so they could mingle and visit. How quickly everyone recognized each other or their names and thank goodness for name tags as once familiar faces had changed over the years! Once the reminiscing started and noise level heightened, the recognition and memories were apparent.

The theme of the event was "A Celebration of Memories" and the Master of Ceremonies welcomed everyone and spoke of "the long journey that we have walked" and introduced the organizing committee. From early afternoon and into the evening, the reunion celebration included a well planned program filled with many speeches, greetings from the present Mayor of Greenwood, beautiful *karaoke* singers and *odori* performed by both men and women. There were four speakers that represented each of the internment locations and they spoke of their experience and memories of those days. It was followed by a power point presentation of old and new photos of each town and everyone watched with great interest. There was a delicious *bento* box and *sushi* dinner that was enjoyed by everyone. Afterwards, the cake cutting ceremony honoured many of the *issei* that were there and we enjoyed the delicious cake for dessert. And, of course there were lots and lots of draw prizes and we also received a commemorative pen marking the reunion.

I was there with several of my *sansei* friends that I grew up with in Midway and was struck by how long our families have known each other. This made me reflect on the *issei* and *nisei* at the reunion to appreciate the memories and experiences that they share. I couldn't help but feel that the shared experience of being relocated to Greenwood, Midway, Grand Forks and Christina Lake was a lifetime bond that to this day brings people together across the country. My other lasting impression was how vital their lives had been and the lasting contributions they had made to their own communities during their lives and were definitely "walking with pride into the future". It certainly was a "celebration of memories" that fulfilled its theme.

At a recent get-together after having returned to Vancouver, we looked at all the reunion photos and CD of old photos, talked about seeing everyone and laughed about the "good old days." I was amazed at how easily

Mrs. Hamamoto (Greenwood), Mrs. Yoshida (Grand Forks), Yuki Onizuka, President, Irene Sogawa (Midway) and Frank Shimada (Christina Lake). (C. Sogawa photo, 2008)

they remembered all the events and names of the people in the old photos close to 60 years ago! I was interested in what made them all decide to attend the reunion in Toronto. So after much talking and laughter they all agreed that the main reason was to see people that they hadn't seen since leaving Greenwood. They also said they went to visit relatives and friends too and the reunion was a good opportunity to get together and visit with everyone. They mentioned that it would have been better if the reunion was held maybe 10 years earlier because so many people have now passed away. They said that some of the "older ones were too old" to travel now and "younger ones were too young" to remember what they went through while living in Greenwood and Midway. As I listened to the same stories over and over again, it was enjoyable to hear them as they reminisced about the reunion and the "good old days." It definitely was worth the trip!

On behalf of all of us that attended from Vancouver, I'd like to thank the organizing committee for all the work they put into the planning the Reunion. It truly was a memorable celebration! ❁

Family History Series No. 9

A Story of a Berry Farming Family by Linda Kawamoto Reid

Sansuke and Koto Kawamoto immigrated from Yamaguchi-*ken* to a bracken filled area in Port Hammond, British Columbia known as Yamaguchi-*mura*. Sansuke had come to Canada in 1902 on the ship ***IYO MARU*** to seek his fortune. He was the *chonan* or oldest son of the Kawamoto family, and was expected to send money back home. At first, he made some money from the fishing industry in Steveston and, in the off-season, from the lumber industry. It took him about 4 years to save enough money to follow Mankichi Iyemoto's lead to lease some land in Port Hammond. Mankichi was from Yamaguchi-*ken* and was liked by the *hakujin* farmers for his industrious work habits and dedication to a job well done. So he encouraged other men from Yamaguchi to come to Port Hammond.

Port Hammond was a whistle-stop along the CPR, and a wharf-stop for the ***SS SKEENA***, a Fraser River steam ferry. The only other means of transportation to Port Hammond in September of 1906 was a horse and buggy trail called the Dewdney Trunk Road that linked roads to New Westminster and Vancouver. The land was full of bracken and was difficult to clear by hand tools, requiring blasting of stumps. But the undesirable land came cheap and the potential for improvement was by sheer hard work.

Sansuke was lucky enough to lease 4 acres of land from John Chatwin, a *hakujin* farmer. After building a primitive shack with the men from Yamaguchi-*mura*, Sansuke decided to ask his parents to arrange a marriage for him and send over a bride from Yanai, his village in Yamaguchi-*ken*. The go-between who arranged marriages would send a picture of a prospective bride to show the husbands family and vice versa. As arranged marriages were commonplace in Japan, this overseas adaption seemed natural to the immigrants. Although Sansuke was not present at the marriage which took place in Yanai, it was registered onto the Kawamoto *koseki* records and after 6 months, he could apply for a visa to bring his wife over to Canada. After a year of paperwork, his bride could arrive and this system came to be known as the Picture Bride system of proxy marriages.

The following of Koto Kawamoto's story is recounted in Kazuo Ito's book *Issei: A History of Japanese Immigrants in North America* and in a winning submission to the JCCA History contest in 1957.

"I was a picture bride when I came Victoria Harbor, Canada in November 1907, one of the 200 Japanese who came across the Pacific on the ***S.S. KEEMUN****. I left Yanai, Yamaguchi-ken on Oct 25, 1907, and celebrated my 20th birthday on the* ***S.S. KEEMUN****. Mrs. Ebisuzaki and I were only 2 of 20 women on the ship and the only women entering Canada. As I left behind all that I knew in Japan, I had many thoughts of what life had in store for me in a new land.*

As often befalls a stranger to a foreign land, I had a miserable time of it during my first few days in Victoria. By a misunderstanding, my new husband was not there to greet me; he was still in Tacoma. Ebisuzaki san and I sent telegrams to both our husbands, but Mr. Ebisuzaki finally came to get her after the second telegram, leaving me alone in the hotel. I was worried sick. So I had to spend a whole week at the Hirano Hotel, often crying all day long, engulfed in the loneliness and homesickness that must come over all immigrants. Eventually I decided to make my own way, so after shopping for two days in Vancouver, I boarded a train to Port Hammond.

It was the middle of November and raining heavily when I arrived at the Hammond Railway station where my brother-in-law, Mr. Masuzo Ebisuzaki, waited to welcome me. We finally set out for Hammond where already eight people from Yamaguchi-ken were occupied in farming. Naturally, this district was commonly known as

Continued on page 18

Yamaguchi-mura by the Japanese and I had heard about it in Japan. We got into the horse-drawn wagon and bobbed up and down over the bumpy road surrounded on all sides by timber and ragged bush until a wooden house loomed in sight about a mile away. Since I had never seen a wooden house before, I thought it must belong to a beggar, or at least someone very poor. I had the idea that all Japanese settlers in Canada lived in brick houses with all the conveniences. When I saw two brick houses on the way, I felt that one of these surely must be mine. But we kept on going, leaving behind the forest and coming upon an open field that had two shacks standing upon it. The beggars must be numerous in Canada, I thought. Mr. Ebisuzaki, told me that these belonged to Yamanaka-san and Matsui-san. Then I saw a third wooden house, this one even smaller than the others. Mr. Ebisuzaki said, "Here you are!" and I was dumbfounded. I will never forget that moment of dismay even after fifty years.

In the house, I first saw a table covered with clean cloth. This seemed to be a good beginning. But the next moments shattered this thought. In the kitchen I saw an old cooking stove, which one wouldn't ordinarily find in a junk yard; still it was better than the kamodo (clay stove) that was used in Japan. The bed was covered with white sheets and a spread, but when I peeled back the blankets one by one, to my surprise I found dry hay, feed for the cattle! Suddenly an indescribable feeling seized me, to think that I had come all the way to a foreign country just to sleep on hay. But even if I had wanted to go back to Japan, it would have been impossible. I told myself to be broad-minded, that happiness can seed misery, and likewise misery can seed happiness. I told myself that the future would be different. Repeating those thoughts over and over again, I stayed, but day after day the cold weather became more severe. The walls of the cabin were constructed of plain cedar shakes, and since they were not sealed tightly, the rain often penetrated right into the house. During the first winter, I shivered constantly and thought I would freeze to death. The old stove only took away a little of the chill, so I asked my husband to buy a used warmer stove, and with time, I became my old self again.

After the winter passed, we set out to work. Having leased a thickly wooded field on Brush Mountain for five years, we were to plant strawberries after clearing the bush. All eight Japanese families in the district were occupied in the same kind of work. The work was hard - harder than any kind of work I had done in Japan. Even though I was not accustomed to such hard work, I wanted to help my husband and our future. From time to time I became sick from over exertion. It affected me so much that I thought I must be in some kind of hell. I remembered to my regret that in Japan I wouldn't have had to do such jobs, but since I had come to Canada I had to do the work of a man. It was only my determined spirit that kept my oft-spent body going. I kept telling myself that we would have to pay a penalty to the hakujin owner if the leased lands were not cleared within five years. In 1909, during this toil, my first son Masao was born.

This was the first of many disagreements over major issues that I had with my husband. I was right, for when harvesting time came, we had to pick the berries amidst the grass that was growing taller than the plants. Although the field was only two acres, we only managed to get a crop from a quarter of it. I couldn't find the words to express my dejection. It was bush land where bracken sprouted all over. The field was a long way from home, and it was also impossible to hire extra hands at the rate of twenty dollars a month since we had little money. We had to return to the owner and according to the contract pay the penalty. That night I thought I would return to Japan after only three years without having any measure of success. Was this the land of promise that I had anticipated in Japan? Life seemed to consist of back-breaking work that reaped no returns.

The only answer was to possess our own land, something that no other Japanese in Hammond had done. It was the only thing that would free us of the strangling limitations of leasing land, of trying to clear it little by little and ownership would certainly give us added incentive. We found property valued at $400 per acre. We had to pay $1,600 for the four acres we wanted, no mean sum in 1910. But we borrowed the money, and in order to pay off this debt, settled down to working even harder, as much as 10 hours a day. We had to continue working for the other hakujin landowners, who needed farm labor as well as working our own land.

My second child, Kimiko was

Koto with children; Masao, Kimiko (top) and Fukuyo. (Kawamoto Family photo, ca. 1915)

born in 1910, and I had to take both of them to work with me.

During the winter of 1911, I helped my husband with a contract job of cutting wood. I cut wood and dug stumps until just a few days before my third child came in 1912. After the work was completed, we set about cutting down the trees on our own property. When picking season arrived, I worked at the nearby hakujin farmer's place, taking my two children, then aged three and four, and leaving my baby at home. In order to feed the baby, I had to take off half an hour every day, so I had to make up for this time in the evenings. I don't think any other woman worked as hard as I did during those days.

After the strawberries came the raspberries. For the sake of the children, I started to work one hour later than my husband who started at 7 A.M. And since I took the three children with me, I felt obliged to work harder than the others. The owner recognized my hard work, for he always paid me the same amount as the men - 20 cents an hour. He often told me to take a few minutes respite to feed my baby. He had such a warm heart. During the winter, he gave me work washing the family's clothes.

"We have to work hard because you wanted to own property," my husband used to say when we both fell into a depressed state. All the money we made went into paying debts, and so my husband continually grumbled at me because buying the property was my wish. Yes, I worked hard in order to have enough money to meet our debts. I am amazed now when I look back at those days at what hard work I could do without ruining my health. In the evenings I used to watch the children's faces as they slept peacefully, and I often cried because I couldn't take better care of them, particularly the baby who always had to

Japanese parents and students in front of the Port Hammond Japanese Language School. (Kawamoto Family photo, 1918)

be left alone in her carriage. It was at this time I felt the children must have a Japanese education to safeguard their future. In Hammond, there was a two-room school for the hakujin children to go to, but our children could not speak English. If we were back in Japan, our parents would take care of the children so that we could work. We made arrangements to ensure that Masao (chonan), Kimiko and Fukuyo would get the same education that we did in Japan. Mr. Miyamoto came to live in our house in exchange for looking after it. I was to return to Japan with the children and my husband was to find work elsewhere.

I returned to Japan in September of 1913, carrying my fourth child inside me. Both my parents and my husband's parents were happy to see me. I told them I didn't want to return to Canada, though I never mentioned the bitter hardships that I had endured. But my husband's parents told me that I must return or else my husband would go astray. They offered to take care of the children while they remained in Japan. It was sad to leave the children, sad to see their tearful eyes, but I unwillingly returned to Hammond in March of the next year. In Hammond, I lived upstairs in my house for awhile as it was still rented by Mr. Miyamoto. Then I rejoined my husband who was cutting shingles in Vancouver. On the return journey home in May, we stopped for a night at Vancouver's Hotel Fukui where the baby Midori was born one month prematurely. After spending some time picking berries at my sister-in-law's farm, I went to work with my husband in the Coquitlam bush, where I had to saw trees while my husband piled the logs. We didn't get much pay as times were generally hard; in fact the total amount of our cheques was only equal to what one person normally received. In the following strawberry season the pay was only ten cents an hour. Once while we were cultivating the land, a hakujin passed and said to my husband "your wife will die from overwork".

My fifth child, Tsugio came in 1916 and our financial difficulty was slowly easing. Our prosperity attracted other Japanese families to Hammond and other farming communities. Our Hammond Nokai built the Hammond Japanese language school a short distance away from our house, and my fourth child Midori began to

Continued on page 20

attend in 1918. My husband found a job at Hammond Mill, two miles away, a distance he walked every morning, starting out at 6 A.M. I bore my sixth child Hiroshi, about this time. This was during World War I when the crops were excellent and prices high, and for the first time since I had come to Canada, we were able to save a little money."

Nokai

Requiring assistance on the farm, Sansuke called over two *yobiyose* or sponsored workers from Japan, Kanjiro Nakayama from Shiga-*ken* in 1913 and Toichi Kawamoto, a cousin from Yamaguchi-*ken* in 1917. He was able sponsor workers as an owner of at least 5 acres of land of which 4 were cleared and 2 were planted. He would pay for passage, room and board and sponsor young men from Japan in return for 3 years labor on the farm. A mutually beneficial arrangement, the *yobiyose* learned English and Canadian ways, and were able to join the Canadian labor market after successfully honoring the contract. The *yobiyose* were encouraged to enter into farming or commercial business, away from the scrutiny of anti-Japanese sentiment.

These years were the formative years of the Port Hammond *Nokai* or Agricultural Association, where the men would work together to build the community. As the farmers prospered and produced large juicy strawberries, they built a Nokai Hall in 1918. And as the families grew, it became a multipurpose hall with kindergarten, Japanese language school and Buddhist Church. The Hammond Nokai executive made decisions about all important matters of the community including the education of children, guiding their moral and spiritual character, and retaining Japanese language, culture and traditions. Perhaps most importantly, matters of business regarding strawberry farming and community relations with the *hakujin*, and supporting Canada's efforts in World War I by buying War Bonds, were under the guidance of the Nokai. The *Seinenkai*, the young men's association of Haney and Hammond, prepared men for leadership in the community, providing mentorship, and character building for young men including the *yobiyose*.

Sansuke was the secretary of the Hammond Nokai for several years and helped build the hall on Dewdney Trunk Road, west of 5th avenue. He was active on the Japanese Language school board and in building the Buddhist Church in 1930. The new Nokai Hall was erected at 206th street and Dewdney Trunk Road in 1932 after the original one burned down. The Hammond Nokai community prospered with this efficient organization and through cooperation with the other 5 Nokai in the surrounding communities. Eventually as the strawberry industry prospered and the Fraser Valley was known as the Strawberry Capital of Canada, berries reached Eastern Canadian and British markets. A larger cooperative was necessary. Yasutaro Yamaga organized the Fraser Valley Farmers Co-operative to stabilize the production of berries, prevent wastage, procure fair market value and use the latest shipping methods to insure quality. As a result Fraser Valley farmers prospered even through the depression and into the 1930s.

Koto, like many other pioneer women of her day, worked day and night to keep the farm going. As some of her children were born with the assistance of midwives, Koto was a midwife in Yamaguchi-*mura* to Yone Yamamoto, born in 1910. She made *tsukemono* and homemade *sake*, hiding the *sake* under the blankets if the police or officials came around.

They bought 9.6 acres in 1920 from Y. Morikawa for $7,000 on Townline Road (5th Avenue) and Lougheed Highway. She bore 3 more children; Makoto, Sueyo and Tomoye from 1922 to 1930. She joined the "Japanese Mother's Group"

Kawamoto family, in front row; Kimiko, Sueyo, Koto, Tomoye, Sansuke, Makoto, Masao, and Hiroshi. Back row; Midori, Tsugio and Fukuyo. (Kawamoto Family photo, 1927)

in the Haney-Hammond area as her children entered Haney elementary schools. She tended the many crops on the farm, including the 2 ½ acres of asparagus, 2½ acre of vegetables and rhubarb, 2 acres of berries and 2 acres of hops. Then there were 100 mixed fruit trees and a 18 by 40-foot chicken coop full of chickens for which she kept the egg money.

The three oldest children returned to Hammond to rejoin the family in 1926 and 1927 when they finished their schooling in Yamaguchi-*ken*, and within a few years Kimiko and Fukuyo married pioneer immigrants through go-betweens in arranged marriages. Kimiko married Gensaburo Nakamura, whose father, Genroku, pioneered land in Point Grey and contributed to the building of the Buddhist Church in Vancouver. Gensaburo's mother Riye ran the Nakamura florist shop from 1926 to1942 on Powell Street. Fukuyo married Koichi Chiba and was a dressmaker in Vancouver. The *nisei* Kawamoto family were beginning to have their own farms and land. Midori married Masao Miyoshi in 1937 and eventually bought some land in Aldergrove. Masao (*chonan*) married Hisako Soga from Kumage-*gun* in Yamaguchi-*ken* and eventually bought 10 acres in Haney.

By 1937, the Kawamoto family was able to buy a brand new GMC truck to haul the berries to the brokers. It was the family pride and joy. Although Sansuke could not drive it, he had the sons take him around to the Asahi baseball games in Vancouver and then treat them at Fuji Chop Suey after the game. At the game, he would sit behind the umpire and take his own score, sometimes yelling at the umpire or the players. Baseball was his passion and the Asahi team made him proud.

By 1942, the berry industry was flourishing, so that when the war started and the Kawamotos were given the options, they were able to choose internment at the self-supporting camp in Lillooet. Hiroshi, age 24, returned to the farm from Port Alice where he was working in a mill and managed to avoid the scrutiny of the BC Security Commission involved at that time in shipping all young able-bodied Japanese men to road camps. He took it upon himself to apply to the BC Security Commission and the Office of the Custodian to get the beloved 1937 GMC truck back in order to harvest the last crop of fruits and vegetables, and get rid of the animals on the farm. He succeeded. The land was to be held with the Office of the Custodian of Enemy Property.

Eventually when the crops were in and the truck was loaded up with the remaining household items, and a permit was given to take it up to Lillooet. It was one of two trucks in the self-sustaining camp and was used to haul water to the settlement where the Japanese had agreed to work. The other truck belonging to T. Tsuyuki.

The Kawamotos only stayed in Lillooet long enough to secure work in Vernon and moved there in 1944. From Vernon, Sansuke and Masao placed claims with the Custodian of Enemy Property to at least get fair market value for their property. The farm lands in Hammond and Haney were auctioned off as a package to ensure there would be land for the returning veterans of the war. Sansuke was awarded the $2,321.46 recommended by the Bird Commission for his land, which had a fair market value of $12,000 in 1947 when the claim was made. The Custodian of Enemy Property sold the land for $1,800 in 1943, and the land was in disrepair under the care of the Custodian.

While in Vernon, the Kawamotos were reunited with most of the family. Kimiko, Gensaburo and Tamiko Nakamura came from New Denver in 1946. Masao, Midori and the children (Ken, Dawn and Eugene Miyoshi) came from Kapuskasing, Ontario in 1949. Masao and Hisako, had settled in Okanagan Center with children May, Amy and Ted. Hiroshi married Nettie in 1950 in Vernon and started a family. The Chibas were settled in Kelowna. Makoto had gone to the United States to learn a technical trade and rejoined the family. Sueyo had been working in Vernon, and Tomoye finished schooling in Vernon. Not long after the travel restrictions were lifted the Kawamoto families gradually moved back to the coastal areas and have remained a close knit family. ❁

Members of the Vernon Nokai. (Kawamoto Family photo (photographer S. Akatsuka), ca. 1945)

Book Review: *Wild Birds* (Donna Yoshitake Wuest)

by Edzard Teubert

Almost a monograph dedicated to the carving of duck decoys, the photography illustrates the individual spiritual character of wild birds that inspires the spirit any craftsman seeking artistry seeks to instill in every carved creation.

Author Donna Yoshitake Wuest insightfully presents the work of two accomplished artists, Tad Yesaki and Roy Hamaguchi, who enable us see *Wild Birds* with our hearts. Tad Yesaki employs a tactile approach to *Wild Birds* encouraging us to touch a visually distant part of nature through his carvings. Roy Hamaguchi transports us through his photographic gift *Wild Birds*, portraying the spirit through which we touch a part of our interspecies collective sameness, a mirror of our humanity in the life and antics of the wild bird.

Chronologically, the reading of *Wild Birds* offers the familial influence that successfully combines each artist's personal odyssey of illustrating and sharing the refinement of their insights of seeing with more than eyes alone. We come to see the spirit of 'wild birds' regardless of the artist's medium: carving or photograph.

One would be hard-pressed to decide whether this book should reside in the inspirational resource shelves of the photographer, at the workbench of the carving craftsman, beside the easel of a painter or available on the coffee table of the aficionado. Or perhaps it should be a resource for the naturalist, ornithologist, or simply appreciative viewing for a bird hunter or a how-to guide for the carver of duck decoys?

A tough decision, though an enjoyable one, as this book is almost a 'stand-alone' in its scope and quality. In a genre that is scant to begin with, carving decoys and bird photography, the nature of *Wild Birds* touches us all.

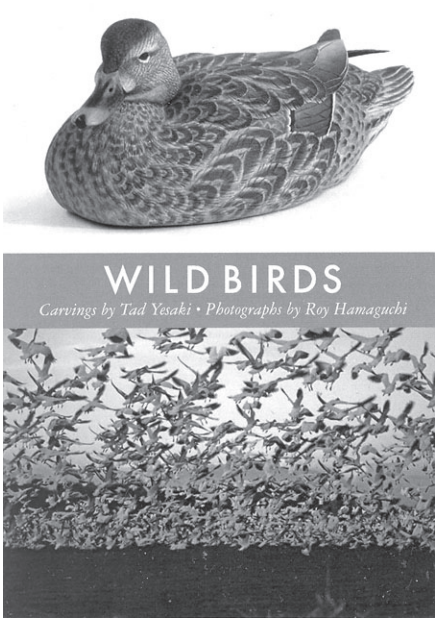
At its core the scope of *Wild Birds* delves into the hearts of two artists who have over the course of their lives become craftsmen of the highest order that stirs the artist in us all.

Tad Yesaki's and Roy Hamaguchi's collective artistry is a gift to us all.

Shelf Price: $ 21.00, including GST. Member Price: $18.90, including GST.

Wild Birds Exhibition On Until December 24

by Donna Yoshitake Wuest



Cover of 'Wild Birds' by Donna Yoshitake Wuest

If you haven't already visited the *Wild Birds: Carvings by Tad Yesaki; Photographs by Roy Hamaguchi* exhibition at the Japanese Canadian National Museum, be sure to make time to do so before Wednesday, December 24th. Tad's exquisite woodcarvings and Roy's spectacular photographs have been enthralling the steady stream of visitors to the exhibition since it opened on October 2nd.

Both Tad and Roy are talented artists who have spent a lifetime honing their skills. Their attention to detail and quest for perfection in their art are evident in the pieces you'll see in the *Wild Birds* exhibition.

Tad began carving decoys for duck hunting in the mid-1940s while he was a pre-teen living with his parents and siblings on a sugar beet farm in Picture Butte, Alberta. His family returned to Steveston to resume commercial fishing in 1950 and ten years later, Tad built his own boat. During the 35 years Tad fished and off-season, worked in a boatbuilding shop, he continued to carve decoys and then, in the mid-1980s, more decorative birds. By the time Tad retired in 1995, he had started entering his carvings in competitions and was winning firsts throughout the Pacific Northwest. With more time to dedicate to his hobby, Tad's carvings have become increasingly intricate and exquisite. He has been winning national carving competitions and is widely recognized as one of the best.

Roy started taking photographs as a hobby in the 1940s while he was living with his family at Minto Mine and then Greenwood. He experimented not only with taking photographs, but also with processing. While attending UBC, then working as an aeronautical engineer in Montreal and Seattle, continuing his education in

New York, and returning to Canada to work, Roy pursued his hobby. At home or during his travels, from Baffin Island to the Serengeti and Asia, he took photographs. His prints have been featured in exhibits, magazines, books, cards, calendars, billboards, and even a Canada Post stamp.

Read more about Tad's and Roy's passion for their hobby and anecdotes about their art in a full-colour book entitled *Wild Birds* written by Donna Yoshitake Wuest and designed by Lotus Miyashita. The book is available in the Museum gift shop. ❁

野鳥 (Wild Birds) by Sakura Nishimura

日系カナダナショナルミュージアムでは12月24日までWild Birdsのテーマで、タッド江崎氏が彫ったオトリの水鳥と、ロィ・浜口氏が撮影した野鳥の写真を展示している。

Wild Birds exhibition at the Japanese Canadian Nation Museum with carvings in glass cabinets and photographs on the walls. (M. Yesaki photo, 2008)

オトリというのは、猟師が鳥を撃つ時に、近くに仲間の鳥がいるように見せかけるために使う鳥の模型である。

日系イメージのVol. 9、 No. 3に、ミツオ江崎氏がこのオトリについての歴史と、オトリと江崎家の関係について書いているので、その概要を紹介しよう。北米では有史以前から、木の若枝と草を使って即席のオトリを作り、これを使っていたが、これらは使い捨てのものだった。その後このオトリを真似して、木を彫って作り、何年も使えるようにした。北米ではカモとガンの猟がさかんに行われていたので、多くの彫刻家たちがこのオトリを作り、職業猟師に売った。

フレーザー川の三角州は太平洋側の渡り鳥の主な休息所だったが、そこに住む先住民族は海産物や木の実などを食料としていて、鳥をとる事はしなかった。しかし、19世紀にこの地域に移住して来た人々は、冬期この辺に来る水鳥を食料として重視していた。1877年にスティーブストンに400エーカーの土地を買った男は、彼の農場に餌を探しに来る水鳥たちを年に100－150羽も猟銃で撃ち、地面に落ちた水鳥のいくつかは棒の先に立てて、他の鳥を呼び寄せた。

フレーザー川岸に住んだ日本の漁師たちも漁期が終ると水鳥をとり、これを食料にした。1880年代にウイリアム・グレイはルル・アイランドに住んで、バンクーバーの人達のために水鳥の猟をしていて、オトリを使う事を思いついた。1917年には水鳥狩猟を職業とする事は禁止されたが、スポーツハンターは水鳥の狩猟を許されていたので、職業漁師たちはこれまで自分達が使っていたオトリをスポーツハンター達に売り、好評だったのでオトリの彫刻を始めた。そのころはまだ生きた水鳥をオトリに使う事もあったが数年後にはそれも禁止されたので、多くのスポーツハンター達が彫刻師から木のオトリを買うようになった。フレーザー川の漁師達の50%は水鳥の猟をし、第2時世界大戦前ユクルーレットに住んでいた日系人漁師の25%も水鳥の猟をしていた。

村上オトキチ、前田ロクスケ、江崎ミヤキチはスポーツ猟師で、自分達の水鳥のオトリは自分で作っていた。村上は漁期以外はボート作りを

Continued on page 24

していて、家にカモを飼っていたが、生きたオトリを使う事が禁止されてからは、ボートにつける、5－6羽のオトリを並べた装置を作った。彼は非常に繊細な美しいアヒルやマガモのオトリを作り収集家の目をひくようになった。

江崎ミヤキチの父は1915年に息子を日本から呼び寄せたが、30年ごろにはミヤキチはフレーザー川の漁師中の一番の稼ぎ手になった。

ミヤキチの趣味は狩猟と釣りだった。彼はオトリを彫り、それを使って平底船から水鳥を撃った。1942年にはアルバータの砂糖大根畑に異動し、スティーブストンに戻る事ができたのは1950年だった。ミヤキチは長男のタッドと再び漁師の仕事を始めたが95年に漁師の仕事をやめた。タッドは狩猟に関しては父の情熱を受けつぎ、最初水鳥の剥製を作ったが後にオトリの彫刻を始めた。

このころ目の利く民芸品業者が装飾の目的でオトリを集め始めた。最初のオトリ展示会は1923年にニューヨークで開かれたが、それ以来木彫オトリの需要が多くなり、彫刻師たちは競って芸術的、装飾的なオトリを作るようになった。2003年アメリカの彫刻家がつくったオトリが80万ドル以上で売れた事は有名である。

タッドは装飾用のオトリを作るのにこれまで赤松を使っていたが、その後ゴムの木の一種“アメリカヌマミズキ”を使うようになった。彼は1986年から2004年5月までに182のオトリを作り、1988年にエドモンドで行われた木彫ショーで1等になった。彼はリッチモンド彫刻協会のメンバーで、1987年以来、毎年装飾用のオトリ一羽を寄付し、これはオークションにかけられる。2001年以来、彼がこのようにして寄付した額は3万2千ドルになる。2001年に彼が寄付したくじゃくの木彫は現在ＵＳ4,500ドルになっている。❁

Announcements

All events at National Nikkei Museum and Heritage Centre

Breakfast with Santa (Adults $6. Children (2-12) $5.)
Saturday, December 6, 2008, 9:30 am. Registration required.

Images of Internment by Dr. Henry Shimizu
Book launch, book signing and lecture
Saturday, December 6, 2008, 3:00pm

Mochitsuki
Monday, December 29, 2008, 12:00-3:30pm

Jan Ken Pon! (Rock Paper Scissors) Family Games Day
Saturday, February 21, 2009, 11am-2pm

The list of new and renewing members of the National Nikkei Museum & Heritage Centre from Aug 1, 2008 to Oct 31, 2008.

Kay Akada
Mieko Amano
Mitsuyoshi & Keiko Araki
Marth Banno
Mary Burke & Rod Hayward
Donald Burton
Calgary Kotobuki Society
Tamiko Corbett
Alan & Ruriko Davis
Michael & Margaret Ebbesen
Nobu Ellis
Mr. & Mrs. Ken Ezaki
Koji Fukumoto
Andrea Geiger
Yoshiko Godo & Terry Lightheart
Arthur Gorai
Charlotte Gyoba
Lorne & Naomi Hamade
Mary Hamakawa
Jennifer Hashimoto
Yoshiharu Hashimoto
Mikio & Midori Hori
Yoshio Hyodo
Mr. & Mrs. Jack Ikeda
Makoto Inoue
Shirley Inouye
Tokuko Inouye
Kunihiko & Sumiko Iwashita
Kiok Jung
Naoko Kadota
Mr. & Mrs. Koichi Kaminishi
Yoshi & Gail Kariatsumari
Norifumi Kawahara
Makoto & Mary Kawamoto
Takashi Kikuchi
Bill & Addie Kobayashi
Betty Kobayashi & Arnold Issenman
Ken & Mich Kochi
Suey Koga
Joe & Elsie Komori
Masaaki & Teruko Kosuge
Joanne Kuroyama
Ernest & Delphine Lowe
Lillian Nakamura Maguire
David Martin & Mizue Mori
Bill & Pat McEwan
Patrick & Diane Miki
Florence Mitani
Akira Mori
Les & Phyllis Murata
Frances Nakagawa
Mrs. Kaz & Mary Nakamoto
Kassie Nakamura
Takashi & Keiko Negoro
Craig & Sharon Ngai-Natsuhara
Ron Nishi
Akiko Noda
Tak & Mitzi Ogasawara
Naoko Ohkohchi
Toshi Oikawa
Amy Okazaki
Shinichi & Shirley Omatsu
Yoshie Omura
Robert & Audrey Ostrom
John Price
Joanne Rollins
Michi Saito
Mrs. Terry & Marge Sakai
Akemi Sakiyama
Harold & Sachie Sato
Frank & Margaret Seko
Kiyoshi Shimizu
Sam Shinde
Miriam Smith
Roy & Tsuyako Sokugawa
Harold & Kathy Steves
B. Masako Stillwell
Kumi Sutcliffe
Aiko Sutherland
Evelyn Suzuki
Ann-Lee Switzer
Fujino Tabata
Etsuko Takata
Katsuhiko & Chieko Tanabe
Henry & Patricia Tanaka
Kinzie & Terry Tanaka
Shoji & Fusako Tanami
Rose Tasaka
Joe & Jean Tatebe
Michiko Tateno
Irene Tsuyuki
Mark & June Tsuyuki
Hayato Ueda
Roy & Yaeko Uyesugi
Vancouver Shomonkai Aikido Association
Yoshiko Wakabayashi
Peter Wakayama
Rusty & Ryoko Ward
Sueko Yamamoto
Makiko Yamamoto
Joji & Sachi Yamanaka
Vernon & Yoneko Yonemoto
Tom & Tsuyuko Yoshida
Edward & Yoko Yoshida
Kunio & Masaye Yoshizawa