

AN ABSTRACT OF THE THESIS OF

Peggy Christine Mead for the degree of Master of Science in
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Title: Authentic West African and West African Influenced Apparel
Textiles of the 1960's and 1970's as Depicted in Ebony, Life, Time
and Mademoiselle Magazines

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The purpose of this study was to determine the extent of West African influence on apparel textiles in the United States during the 1960's and 1970's as depicted in four magazines, Ebony, Life, Time and Mademoiselle. The objectives of the study were to: establish a frequency of occurrence for the use of West African and West African influenced apparel textiles, determine the periods of greatest use of West African and West African influenced apparel textiles, determine if there were a difference among the magazines in frequency of occurrence of West African and West African influenced apparel textiles, determine the most frequent specific

West African apparel textile designs and motifs and determine the levels of cultural authentication that occurred with the borrowing and use of West African apparel textiles all within the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.

Issues of Ebony, Life, Time and Mademoiselle magazines from every other month beginning with January dating from 1960 to 1979 were sampled (n = 438). Time and Life were weekly publications therefore the first issue of each month was used. Life magazine was not used from 1973 to 1979 as it was temporarily discontinued. Each illustration, color and black and white, showing West African and/or West African influenced apparel textiles was analyzed. In order to achieve percentages of West African and West African influenced apparel textiles for each magazine, the November issues of Ebony and Mademoiselle magazines from each year were sampled (n = 40) to determine the number of non-West African and non-West African influenced apparel textiles. Content analysis methodology was used. The text accompanying the illustrations was used to determine the origin and type of textile design.

To test the reliability of the researcher's judgement, a pilot test for interjudge reliability was conducted. The researcher and two judges examined issues of Ebony, Life and Mademoiselle magazines. Interjudge reliability for West African and West African influenced apparel textiles was 100%, and for non-West African and non-West African influenced apparel textiles it was 87% - 99%.

Descriptive statistics in the form of frequency counts and percentages were utilized. Chi square contingency tables were used to test the hypotheses.

It was hypothesized that there would be a significant difference in frequency of occurrence of West African and West African influenced apparel textiles in the United States from all four magazines between the decades of the 1960's and 1970's as depicted in Ebony, Life, Time and Mademoiselle magazines. No significant difference was found between the decades unless the magazines were analyzed individually. Ebony and Mademoiselle individually showed significant differences between the frequencies of occurrences in the 1960's as compared to the 1970's of West African and West African influenced apparel textiles.

There were no occurrences in any of the issues of Life and Time sampled.

It was hypothesized that there would be a significant difference in frequency of occurrence of West African and West African influenced apparel textiles in the United States between Ebony, Life, Time and Mademoiselle magazines during the period beginning in 1960 up to and including 1979. There was a difference in frequency of occurrence of West African and West African influenced apparel textiles between the four magazines because no occurrences were found in Life and Time.

Cultural authentication theory was used as the theoretical framework for this study. Cultural authentication was developed as a means of distinguishing nonwestern dress from western dress (Eicher and Erekosima, 1980).

It was hypothesized that there would be a significant difference in frequency of occurrence among the levels of cultural authentication of West African textile designs in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.

This hypothesis was not tested because only 11 illustrations had evidence of selection, the first level of cultural authentication.

West African and West African influenced apparel textiles were apparent in the 1960's and 1970's as depicted in Ebony, Life, Time and Mademoiselle magazines but were not as frequent as had been expected from the literature reviewed. Most of the overall occurrences of West African and West African influenced apparel textiles and all of the 1960's occurrences were in Ebony, a magazine targeted towards African Americans. A variety of West African and West African influenced apparel design types occurred in the 1970's in Ebony and Mademoiselle, only kente cloth occurred in the 1960's.

Authentic West African and West African Influenced Apparel
Textiles of The 1960's and 1970's as Depicted in Ebony, Life, Time
and Mademoiselle Magazines

by

Peggy Christine Mead

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APPROVED:

Signature redacted for privacy.

Associate Professor of Apparel, Interiors and Merchandising

Signature redacted for privacy.

Head of department of Apparel, Interiors and Merchandising

Signature redacted for privacy.

Dean of Graduate School

Date Thesis is presented February 2, 1993

Typed by researcher for Peggy Christine Mead

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Looking back at the work I have completed in this thesis, it is hard to believe that at one point I considered quitting when my

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AUTHENTIC WEST AFRICAN AND WEST AFRICAN INFLUENCED
APPAREL TEXTILES OF THE 1960'S AND 1970'S AS DEPICTED IN
EBONY, LIFE, TIME AND MADEMOISELLE MAGAZINES

CHAPTER 1

INTRODUCTION

An ethnic revival in the mid 1960's and early 1970's celebrated the idea of the United States being a multi-ethnic nation (Greer, 1984). Ethnic crafts and clothing were popular in the 1960's and 1970's (Thieme & Eicher, 1987). African textiles and African influenced textiles in the United States were among the ethnic textiles that gained popularity during the 1960's and 1970's (Textiles of Ghana, 1960; Sanga, 1966; Field, 1970; Mboya, 1970; Kent, 1971; Direction: Africa, 1973; Roach & Eicher, 1973; Polakoff, 1980; Joseph, 1986; Thieme & Eicher, 1987). The focus of most articles about African textiles in the United States during this time was on the textiles of West Africa (Textiles of Ghana, 1960; Sanga, 1966; Kent, 1971; Direction: Africa, 1973; Polakoff, 1980).

West African textile designs and influences became popular with African Americans in the 1960's during the Civil Rights movement and the "Black is Beautiful" movement (Mboya, 1970; Roach & Eicher, 1973; Joseph, 1986; Thieme & Eicher, 1987; Giddings, 1990). Cultural exchanges due to travel and the media also helped to popularize West African designs in the United States throughout the 1960's and 1970's (Polakoff, 1980).

The purpose of this study was to determine the extent of West African influence on apparel textiles in the United States during the 1960's and 1970's.

Theoretical Framework

This research concerns the transfer of design ideas from West Africa to the United States. Therefore, cultural authentication theory is an appropriate theoretical framework for this study. The author believes that the cultural authentication theory of Eicher and Erekosima (1980) helps to explain the transfer of African textile designs into the United States during the 1960's and 1970's.

Cultural authentication was proposed by Eicher and Erekosima (1980) as a means to distinguish western dress from nonwestern

dress. Nonwestern dress may initially appear western, but when culturally authenticated it has been modified by a nonwestern culture to become part of that culture's dress. Although Eicher and Erekosima's theory was designed to identify culturally authenticated western objects in a western culture, the researcher believes that in the present study it is appropriate to study the cultural authentication of nonwestern (West African) apparel textile designs in a western culture (the United States).

The process of assimilation can occur at four levels known as SCIT: 1) selection, 2) characterization, 3) incorporation and 4) transformation. Selection refers to adopting an object or idea intact, without altering it physically, but changing its use. A plain white, western shirt and madras wrapper are typical low status, Kalabari men's dress in Africa. Although the shirt is western and unaltered, it is a form of selection because its use changes when worn with the African wrapper (Eicher & Erekosima, 1980).

Characterization is adopting an object or idea intact, but the new culture attaches its own symbolic meaning along with changing its use. The dashiki became a symbol of militancy for some Americans in the 1960's and 1970's. However, to Africans it

was a cheap cotton garment worn for practical wear in the 19th century (Joseph, 1986). The dashiki was not a great emblem to Africans but rather a garment worn out of poverty (Mboya, 1970). The change in meaning due to the symbolism attached to the dashiki is an example of characterization.

Incorporation refers to adopting an object or idea in its original physical or ideological form and applying new symbolic meaning and identification to a specific social group. Thus, for example, the object or idea may be identified with status roles in the family or occupation. The use of the object or idea also changes. During the era of the Civil Rights movement and the 'black is beautiful' movement, the Afro hair-style became popular in the United States with African Americans. The Afro is an example of incorporation (Eicher & Erekosima, 1980).

Transformation is the highest level. At this level, the object or idea is physically altered; the design elements are changed. The altered object or idea continues to have the new symbolic meaning (Eicher & Erekosima, 1980). The Kalabari dress shirt called the KRAAMA, worn with a madras wrapper, originated from the western shirt. The KRAAMA is a modified western shirt with decorative

details added and the shirt is elongated. A detail by the name of "GILL" which is a flap-like abstract of a fish tail is sewn on to the bottom of the shirt, symbolic of the Kalabari dependence on fishing. The KRAAMA is a dress shirt for formal wear worn by the higher status gentlemen. The KRAAMA is an example of transformation (Eicher & Erekosima, 1980).

An example of transformation of an object from a nonwestern culture to a western culture is the kimono-shaped coats, frocks and negligees that were western interpretations of the Japanese kimono between 1908 and 1915 (Kim, 1989). Eicher and Erekosima applied cultural authentication to the process of nonwestern cultures borrowing from western cultures. In her doctoral dissertation, Kim (1989) found that cultural authentication can be applied to a western culture borrowing from a nonwestern culture. Kim traced the development of far eastern influence in western women's dress from 1890 - 1927 in Harper's Bazar, Delineator and American Vogue magazines. Content analysis was used in Kim's research. By counting written references and visual representations pertaining to far eastern influence in women's dress, Kim was able to summarize the pattern of the far eastern

influence as well as analyze the extent of the far eastern influence on western women's dress. There were three prominent far eastern influences between 1890 and 1927: Chinoiserie; Japonisme; and Sino-Japanism. Kim found varying levels of adaptation and assimilation of the far eastern influence in western women's dresses. She found that cultural authentication happened progressively. Forms and artifacts are first directly borrowed from another culture and later are transformed and assimilated. For example, prior to 1890, Kim (1989) noted that there was direct borrowing of Japanese kimonos, fans and parasols in the United States. Between the years 1908 and 1915, kimonos, fans and parasols were transformed by western designers into western interpretations of the Japanese forms (Kim, 1989).

Kim found that cultural authentication can be applied to the borrowing of objects from other non western cultures by a western culture. An objective of this research was to determine whether Kim's findings can be supported with regard to West African textiles in the United States during the 1960's and 1970's.

Objectives

1. To establish frequency of occurrence for the use of West African and West African influenced apparel textiles in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.
2. To determine the periods of greatest use of West African and West African influenced apparel textiles in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.
3. To determine if there were a difference among magazines Ebony, Life, Time and Mademoiselle in frequency of occurrence of West African and West African influenced apparel textiles in the United States during the 1960's and 1970's.
4. To determine the most frequent specific West African apparel textile designs and motifs in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.
5. To determine whether cultural authentication can be applied to the borrowing of nonwestern objects by a western culture.

Hypotheses

1. There will be a significant difference in frequency of occurrence of West African and West African influenced apparel textiles in the United States between the decades of the 1960's and 1970's as depicted in Ebony, Life, Time and Mademoiselle magazines.
2. There will be a significant difference in frequency of occurrence of West African and West African influenced apparel textiles in the United States between Ebony, Life, Time and Mademoiselle magazines during the period beginning in 1960 up to and including 1979.
3. There will be a significant difference in frequency of occurrence among the levels of cultural authentication of West African textile designs in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.

Definition of Terms

African American (Afro-American) - "of or relating to Americans of African and especially Negroid descent" (Gove, 1981, p. 37).

Illustration - a photograph "or drawing or diagram or some other sensory aid that helps make something (as a book, a lecture) clear or more helpful or attractive" (Gove, 1981, p. 1127).

Non African American - Americans who are not of African and especially Negroid descent.

Textile - "a woven or knit cloth" (Gove, 1981, p. 2366). For the purpose of this study, textile will refer to any cloth used for apparel.

West Africa - "includes the lands south of a line drawn from the mouth of the Senegal River on the Atlantic coast eastward 3000 miles to Lake Chad. It is about 1500 miles from this line at the desert's edge to the Guinea Coast" (Kent, 1971, p. 1). For the purpose of this study, West Africa will refer to the following countries: Guinea, Sierra Leone, Mali, Ivory Coast, Ghana, Nigeria and Cameroon.

West African apparel textile - any apparel textile design that has been described in magazine text as being West African.

West African Influenced apparel textile - any apparel textile design that has been described in magazine text as being West African influenced.

CHAPTER II

REVIEW OF LITERATURE

This chapter contains a discussion of literature important to the understanding of West African influences on textiles in the United States in the 1960's and 1970's. The following topics are discussed: general influences on textile designs, African and African influenced textiles in the United States during the 1960's and 1970's and characteristics of some selected West African textiles.

Influences on Textile Design

There are many influences on textile design. Cultural belief systems such as aesthetics, morals, rituals and symbols can influence textile designs. The social institutions of economy, polity, religion and family may influence textiles. Changes in social institutions or cultural patterns may bring about change in textile production and design (Roach & Eicher, 1965). Material resources from the local environment or acquired via cultural contact (Frobose, 1970; Wilson, 1979) as well as the technological

level of the culture also contribute to the final textile product (Wilson, 1979).

Many non-western cultures regard their textiles as expressions of cultural values. Often physical and spiritual ceremonies such as marriages and funerals require special cloths (Gilfoy, 1987). Other examples of cultural belief system influences on textile designs are apparent in several African cultures. For example, the Ashanti peoples of Ghana believe that the color red should generally be worn to funerals (Lamb & Lamb, 1975), and originally adinkra cloth was for mourning (Rattray, 1927; Mato, 1986).

Social institutions also influence textile designs (Roach & Eicher, 1965). The family or clan may effect textiles as seen in the family tartan plaids of Scotland (Textiles of Ghana, 1960). Religion is another social institution with influence on textile designs (Roach & Eicher, 1965). Some religious cultures believe in life after death and create intricately detailed textiles for the deceased and their death ceremonies. These ceremonial textiles also aid in explaining that the end use of a textile may influence its design. Economically, the value placed on the finished textile

influences the amount of time and effort that goes into weaving and creating the textile. Great care may be taken when weaving a fine textile for a sophisticated customer whereas a textile intended for a casual tourist may be quickly produced (Wilson, 1979).

As mentioned, textiles are often reflections of cultural change. Frobose (1970) found that the textiles in historic dress of Texas were reflections of economic, social and political growth while Texas was developing. An example of economic influence was the drab clothing worn in the South during the Civil War. The people of the South gave their money to the war efforts instead of spending it on fancy clothing. It was also found that Native American Indian and European influences were prominent in the Texan textiles due to frequent contact with Native American Indians and European settlers (Frobose, 1970).

It is often difficult to determine original sources of textiles due to cultural diffusion (Wilson, 1979). For example, adinkra cloth motifs are thought to have resulted from contact with Mohammedans although the motifs have been given names and meanings by the Ashanti peoples and are considered indigenous to

Ashanti (Rattray, 1927). Often several different cultural influences may be apparent in a single textile as well (Wilson, 1979).

Kim (1989) found that Japonisme and Sino-Japanism influenced United States textiles during the period of 1890 to 1927. Trade reopened between the Far East and the West in the second half of the 19th century as a result of Imperialism. Trade was the major socio-cultural factor on the influences of Japonisme and Sino-Japanism in the United States. It was also found that exposure from world and private exhibitions, collectors and dealers as well as publications on far eastern culture and art all were socio-cultural factors that allowed Japonisme and Sino-Japanism to influence western textiles in 1890-1927 (Kim, 1989).

Natural resources have an influence on textile designs that can be seen in the textiles of West Africa for example. Cotton and indigo are most satisfactorily grown off the coast of Senegal and therefore, West Africa has ready access to these resources and specializes in designing textiles with indigo dyes (Aronson, 1975). Materials influence textile design as all fibers have not always been available in all parts of the world (Wilson, 1979). Technology

also influences textile design as one can only design textiles within the limits of the tools being used. For example, before Hawaiians had looms, they were limited to beating bark fibers into cloth, while the ancient Chinese were highly skilled at patterning silk textiles from their advanced looms (Wilson, 1979).

A combination of various influences may also collectively influence textile designs. Family, tradition, religion and social status can jointly influence textiles (Roach & Eicher, 1965). For example, clan crests such as the bear, killer whale and raven decorate the Chilkat blankets of the Northwest Coast Indians. These Chilkat blankets are only to be worn by Indians of higher social status; they must be privileged to wear them. One cannot wear a Chilkat blanket decorated with a crest that does not belong to that person. Therefore, Chilkat blanket designs are influenced by family crests which are influenced by tradition and religion (Holm, 1965).

Presence of African and African Influenced Apparel Textiles in the United States: 1960's and 1970's

African textiles and African influences on textiles were apparent in the United States during the 1960's and 1970's

(Textiles of Ghana, 1960; Sanga, 1966; Field, 1970; Mboya, 1970; Kent, 1971; Direction: Africa, 1973; Roach & Eicher, 1973; Polakoff, 1980; Joseph, 1986; Thieme & Eicher, 1987). This section will first cover the presence of African and African influenced textiles among African Americans in the United States and then the general African clothing interest in the United States during the 1960's and 1970's.

Presence of West African and

West African Influenced Apparel

Textiles Among African Americans

The 1960's were times of radical changes in the United States as well as other areas of the world. It was a period of drastic changes for the African American. Before 1965, American policy oppressed the African American population with the intent of keeping African Americans from assimilating. The result of oppression was discrimination (Giddings, 1990). The Civil Rights movement of the 1960's was a reaction against discrimination. Involvement in the movement influenced the ways that African Americans acted and felt about themselves.

During this period of change, African Americans began to appreciate their heritage. African Americans began to realize that they had degraded themselves by idolizing whiteness and a "black consciousness then evolved (Thieme & Eicher, 1987; Jorgenson, 1984). This "black consciousness" movement helped African Americans' identity crises and reversed negative self images that previously may have led to destructive attitudes and behaviors as well as hindered the achievement of full equality (Poussaint, 1970). According to Cornel West (1984), around 1966, a "new" black middle class began evolving. The people of this new black middle class wanted power, status and radical political rhetoric. "Black" symbols, rituals, styles and Afros became popular along with the "black is beautiful" motto (West, 1984). The Afro and the African dashiki became emblems of "blackness" (Roach & Eicher, 1973). The wearing of bold colored stripes was also seen as African-like by African Americans as the stripe was seen as bearing a resemblance to a strip of kente cloth (Thompson, 1983). Small stores specializing in African styles were common, and the suppliers for the stores often did not meet the demands for items (Jarratt, 1968). The behavior that accompanied the "black is

beautiful" movement was mostly that of the middle class and not the working poor and underclass African Americans (West, 1984).

Prior to the "black is beautiful" movement, many African Americans believed that a wide nose, kinky hair, thick lips and dark skin made them unattractive, and many attempted to disguise these traits with hair straighteners, make-up and even skin bleaching cream (Giddings, 1990). Civil rights activist Stokely Carmichael exclaimed:

It is time to stop being ashamed of being black--time to stop trying to be white. When you see your daughter playing in the fields, with her nappy hair, her wide nose and her thick lips, tell her she is beautiful. Tell your daughter she is beautiful. (This Fabulous Century, 1970, p.158)

The "black is beautiful" movement had African Americans flaunting their blackness rather than hiding it (Giddings,1990).

It was also in the late 60's, a time when African Americans took pride in their heritage, that they began to look to Africa in an effort to rediscover their heritage (Thieme & Eicher, 1987).

Malcolm X stated, "I believe that a psychological, cultural, philosophical migration back to Africa will solve our problems," (This Fabulous Century, 1970, p. 161). Many African Americans began to dress in traditional African clothing and fabrics (Thieme

& Eicher 1987; Mboya, 1970). West African clothes tended to be the garments most commonly associated with the "Afro" look because West Africa was the source of much of the slave trade (Jarratt, 1968). Perhaps these clothes were emblems of identity. African dress may have contributed to the African Americans' sense of social-self (DeVos & Romanucci, 1975). A loose, tunic-like jacket for men and women called a dashiki was the most popular garment. Dashikis were generally made from boldly striped or patterned cloth and originated from West Africa (Jarratt, 1968). The dashiki became a symbol of militancy for some Americans in the 1960's and 1970's (Mboya, 1970). Group cohesion may have also been attained through African dress as the dashiki helped to distinguish "those who were with you" (as cited in Joseph, 1986, p. 51).

African Clothing Interest

Cultural exchanges in crafts, jewelry and clothing took place in the late 1950's and early 1960's due to increased air travel and the media exposure. It was at that time that African objects became popular in the United States (Polakoff, 1980). Later, in West Africa between 1966 and 1969, tie-dyed indigo textiles

became popular with Peace Corps personnel and tourists (Kent, 1971). Peace Corps workers returning to the United States from Africa in their African clothes helped to popularize African items (Thieme & Eicher, 1987).

Although different forms of African clothing may have been initially worn as political and identity statements by African Americans, they later were incorporated into every day dress (Joseph, 1986). In the mid 1960's and early 1970's, the United States had an ethnic revival, a celebration of the idea of the United States being a multi-ethnic nation (Greer, 1984). Modern designers were informed that African adinkra cloth motifs and prints could be of great inspiration (Textiles of Ghana, 1960). In 1966, Sanga wrote in American Fabrics about the inspiration of African textiles for clothing designers in the United States. The author stated that the boldly colored prints were very popular in the United States market (Sanga, 1966). In 1973, the "African Textiles and Decorative Arts" exhibit at the Museum of Modern Art in New York was perhaps a turning point in the perception of African textiles in the United States. These textiles and objects were no longer thought of as anthropological objects but were recognized as fine

arts (Sieber, 1972; Thieme and Eicher, 1987). After the exhibit, American Fabrics and Fashions, (formerly American Fabrics), printed an article about African inspiration. The exhibit was described as an inspiration to designers and as an important direction for fashion (Direction: Africa, 1973). Small shops in the United States began selling African textiles, clothing and jewelry. Americans became interested in hand-crafted ethnic textiles for their craftsmanship, production techniques and aesthetic qualities rather than the symbolic or cultural meanings of the textiles (Thieme & Eicher, 1987).

There was also an interest in African influenced clothing in 1968. Brother Bell, a designer in the entertainment field, adapted African styles for cold weather wear. He also made custom designs often drawn from friends who had been to Africa. To meet the needs of racial pride for black Americans as well as the practical needs of his customers, Bell molded African styles into garments (Jarratt, 1968).

West African Textiles

West African textiles are exciting and eye catching textiles. In comparison to many American textiles, African textiles are

known for their dramatic use of complimentary colors (Sanga, 1966; Thompson, 1983) as well as their frequent use of symbolic and nonsymbolic motifs (Newman, 1974). Gilfoy described African textile design: "Rhythmic placement, improvisation and layering of information are combined with great sophistication" (Gilfoy, 1988, p. 63).

In general, within West Africa, textile designs do not go out of style. For example, Ghanaian wax printed textiles that have sold well in the African market place usually remain in style indefinitely and remain in a woman's wardrobe for her entire life (Littrel, 1985). The oldest Adinkra cloth designs are still popular and are often seen on current adinkra cloth although new designs continue to develop, and the popularity of some motifs occur in trends (Mato, 1986).

West African textiles represent a wide variety of technologies as well as a wide range of beautiful colors and designs (Eicher, 1976). Each textile reflects its own culture within West Africa as each major group has its own distinctive textile or textiles (Kent, 1971). Different printing and dyeing

methods as well as surface designs and patterns associated with specific West African textiles will be reviewed.

There are a number of different textile designs throughout West Africa. The author has chosen to focus on the textile designs of West Africa that are most common in the literature reviewed.

Strip Weaving

Strip weaving is a method of weaving narrow strips of cloth that are intended to be sewn together to form one large cloth. The strips are usually woven in one very long strip that is then cut into shorter lengths. Strip weaving occurs in many parts of the world; however, West African strip weaving is distinguishable because of the narrowness of the strips. Some strips are as narrow as one inch, and although it is very rare, some occur as wide as fifteen inches. The average width is about three and a half to ten inches, and a large cloth may contain twenty or more strips sewn edge to edge (Lamb & Lamb, 1975).

Some common strip weaving patterns are very simple lengthwise or crosswise stripes often in simple indigo and white (Lamb & Lamb, 1975). Ashanti country cloth is strip woven in blue and white using conservative design patterns (Kent, 1971). There

are many other more complex designs many of which are named. For example, a particular silk Ashanti design using a twill effect is known as Asasia. Many Ewe strip woven cloths are recognizable because of their common use of figures and objects (Lamb & Lamb, 1975).

Kente cloth is produced using the strip weaving method by the Ashanti peoples of Ghana. This cloth was originally woven from silk and now of rayon in long, narrow strips (Kent, 1971) about six inches wide (Aronson, 1975). About twenty-five strips are then sewn together to make one large cloth (Kent, 1971). The cloth ranges on the average from six to ten feet long (Textiles of Ghana, 1960). Often the weaving is done in a blocked pattern and each strip exhibits the same pattern although when sewn together, the blocks do not align often causing a checker board effect (Kent, 1971). Use of symmetrical patterns such as the checkerboard are common to kente cloth, but a well planned design system that may appear to be a random placement of motifs is also frequent in West African textiles (Gilfoy, 1987). Most of these blocked designs are traditional, although any weaver can create a new design and name

it (Kent, 1971). Designs and patterns are usually given names (Gilfoy, 1987).

Kente cloth is known for its brilliant colors: yellow-gold, blue, maroon, pink, green, black and white. Black is used to make striking, bold patterns while white is usually simply used as a fine line between horizontal design blocks (Kent, 1971).

Adinkra Cloth

Adinkra cloth is traditionally a mourning cloth of the Ashanti in Ghana, West Africa. It is hand stamped (printed by hand) using tools called stamps (Polakoff, 1980). The stamps for the motifs are carved from fragments of calabash or gourds and are said to have been derived from the former King Adinkira's clothing, columns and stool. The motifs are also thought to have been derived from the Islamic culture, but were given names and meanings by the Ashanti peoples and considered indigenous to Ashanti (Rattray, 1927).

The motifs are often chosen to be used together to tell a story or convey a message or one motif will be repeated to make a statement (Polakoff, 1980). The symbolism in these motifs has in part been derived from the symbolic meanings of the basic

structures involved. For example, a simple circle may have a specific meaning to a group, and if a circle is incorporated in a motif, the meaning of the circle may also be incorporated into the motif. Simple shapes have symbolic meaning to Ghanaians and can sometimes aid in interpreting meanings behind the adinkra motifs (Antubam, 1963). Sometimes symbolic meanings differ according to region. Although, Daniel Mato found that most Ashanti people did not know the meanings behind the motifs and often chose the cloth simply for aesthetic purposes (Mato, 1986).

Rectangular patterns are often formed by comb-like tools with two to ten teeth and are used to make parallel lines. When the lines are drawn lengthwise with the warp they are called "adwini" and when drawn crosswise with the weft they are called "ahewpan". The motifs are stamped inside these squares and rectangles. Occasionally kente cloth strips are sewn in between the squares or rectangles (Mato, 1986).

Adinkra cloth motifs are usually black, brown or rusty brown in color and are stamped on cotton. The cotton is usually white or dyed russet brown that is achieved by boiling the cloth with the bark of the kuntunkuni tree. Russet-brown and vermillion are

colors of mourning and are worn only for mourning, although if the motifs are stamped on white or yellow ochre, the cloth can be worn for other occasions (Rattray, 1927). Today, other colors with various symbolic meanings are used. Although it is said that mourning colors continue to be worn only for mourning (Polakoff, 1980), Daniel Mato found that the younger people of Ghana were wearing the cloth for everyday use much to the dismay of the older cloth stampers (Mato, 1986). Traditional adinkra cloth continues to display hand stamped motifs, yet many new adinkra cloths are often adorned with machine printed motifs (Polakoff, 1980). During the 1970's, adinkra cloth gained popularity in West Africa beyond the Ashanti population and was also worn as fancy dress. Because of its growing demand, factories started producing the cloth (Mato, 1986).

Senufu Cloth

Senufu cloth is a ceremonial cloth that is also worn by Senufu hunters in the Ivory Coast (Picton & Mack, 1979). It is a natural colored cloth that is woven on a narrow strip loom and painted with brown and black mud paint (Kent, 1971; Picton & Mack, 1979).

Senufu cloth is designed with motifs associated with the Poro men's society (Picton & Mack, 1979). These motifs are generally crocodiles, snakes, turtles and masked figures (Picton & Mack, 1979; Lamb & Lamb, 1975). Originally the figures were painted with great attention to alignment with the line of the strip of cloth to simulate woven patterning. More recently, to speed production for the tourist market, the figures on Senufu cloth are not precisionally aligned (Lamb & Lamb, 1979). Motifs were originally drawn on the cloth with a green paint made from foliage and then traced with a darker brown color outlining the motif (Picton & Mack, 1979), although Lamb & Lamb (1979) state that a dark blackish color is most common.

Bambara Mud Cloth

Bambara mud cloth is a strip cloth indigenous to Mali, West Africa. The production process of bambara mud cloth involves a type of resist painting method, a sort of negative painting where the paint is applied around the motifs leaving the motifs unpainted (Kent, 1971).

Bambara cloth is made from hand spun, cotton fibers (Plumer, 1970). The unpainted narrow strip cloth is washed, dried in the sun

and dyed yellow with an infusion made of *Anogeissus leiocarpus* and *Combretum glutinosum* leaves (Kent, 1971; Picton & Mack, 1979). The infusion causes the cloth to turn yellow when dried in the sun (Kent, 1971). Mud collected the previous year is applied to the cloth around geometric shapes that are left bare and will take on the yellow color of the cloth. However, the yellow color of the motifs is then washed out becoming white on a brown background (Kent, 1971; Picton & Mack, 1979). Bambara mud cloth is patterned with large geometric designs such as triangles, zig-zags, circles, squares and rigid lines (Kent, 1971; Lamb & Lamb, 1975; Picton & Mack, 1979). The narrow strips of cloth are then sewn together to form one large cloth (Picton & Mack, 1979).

Resist-Dyed Cloth

Resist dyeing is a method of creating a pattern or design in a cloth before dyeing (Newman, 1974). The designs are achieved by applying something such as wrapping a string or a piece of raffia to a section of cloth or applying starch paste or wax to a textile to prevent the dye from penetrating certain defined areas of the cloth. There are several methods of resist dyeing (Aronson, 1975; Eicher,

1976), and cloths are usually dyed with indigo dye (Picton & Mack, 1979).

In Nigeria, adire cloth is the most commonly known pattern dyed cloth (Eicher, 1976). Adire cloth is also popular in Sierra Leone although the styles differ very slightly from those of the Yorubas in Nigeria (Newman, 1974). Adire cloth is an indigo dyed cloth originally decorated with simple patterns made by sewing sticks and stones into the cloth before dyeing (Picton & Mack, 1979).

There are two major categories of adire cloth. The first is adire oniko whereby patterns are made by tying and stitching pieces of raffia to cause the resist. The tie-dye method includes any kind of folding, tying, knotting, sewing or binding (Aronson, 1975; Eicher, 1976). The second category is adire eleko whereby designs are created by painting on a starch resist (Picton & Mack, 1979) or wax (Aronson, 1975; Eicher, 1976). Designs can range from simple circles to elaborate stenciled or stitched motifs (Picton & Mack, 1979).

There are numerous other resist dyed cloths of West Africa. Some beautiful tie-dye effects are achieved; for example, in

Gambia, Senegal and Sierra Leone, cloth is pleated and then bound together before dyeing to cause a cross-hatched effect. A marbled effect is also achieved by Senegalese dyers when cloth is crumpled into a loose ball and tied before dyeing (Picton & Mack, 1979).

Mikan is the name of a design made by tying seeds and things into the fabric to make bumps. A diagonally pleated design called sabada was popular in Nigeria in the 1960's (Eicher, 1976). Dyers in Senegal are also known for stitching geometric designs in cloth and then unpicking the thread after dyeing. Another very stunning example of this stitching resist technique are the ukara cloths of the Leopard Society people of Nigeria. These ukara cloth designs utilize the entire space of the cloth with geometric shapes and Ekpe motifs which are usually animals (Picton & Mack, 1979).

Wax printed textiles have been very popular in West Africa. It is supposed that West Africans can tell how good a deceased's life was by the type and quantity of wax prints that person owned (Littrel, 1985). Wax printed textiles are also resist dyed cloths although their popularity led to their mass machine production.

Ghana and Great Britain machine produced these wax printed textiles intended for West Africa (Fraser, 1948; Littrel, 1985). In

the 1940's textile producers in Great Britain found that natural forms such as animals and flowers on a closely covered ground were quite popular with the peoples of West Africa. Paisleys were also popular. Colors were always the same often using green, yellow, browns and maroon. Wax prints have been described as batiks on heavy cotton (Fraser, 1948).

Summary

The extent of West African and West African influenced apparel textiles used in the 1960's and 1970's in the United States has not been documented. West African inspirations were brought to the attention of American Fabrics and American Fabrics and Fashions' readers (Textiles of Ghana, 1960; Sanga, 1966; Direction: Africa, 1973). Air travel, media (Polakoff, 1980), a new pride in African American heritage (Thieme & Eicher, 1987) and an ethnic revival all have been cited as influences on the use of West African fabrics on apparel textiles in the United States during the 1960's and 1970's. A review of the literature shows that there was a West African influence on apparel textiles in the 1960's and 1970's in the United States. The purpose of this study is to determine the

extent of West African influence on apparel textiles in the United States during the 1960's and 1970's.

CHAPTER III

METHOD

The purpose of this study was to explore the extent of West African influence on apparel textiles in the United States during the defined period beginning in 1960 up to and including 1979. The objectives were:

1. To establish frequency of occurrence for the use of West African and West African influenced apparel textiles in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.
2. To determine the periods of greatest use of West African and West African influenced apparel textiles in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time, and Mademoiselle magazines.
3. To determine if there were a difference among magazines Ebony, Life, Time and Mademoiselle in frequency of occurrence of West African and West African influenced apparel textiles in the United States during the 1960's and 1970's.

4. To determine the most frequent specific West African apparel textile designs and motifs in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.

5. To determine whether cultural authentication can be applied to the borrowing of nonwestern objects by a western culture.

Hypothesis 1: There will be a significant difference in frequency of occurrence of West African and West African influenced apparel textiles in the United States between the decades of the 1960's and 1970's as depicted in Ebony, Life, Time and Mademoiselle magazines.

Hypothesis 2: There will be a significant difference in frequency of occurrence of West African and West African influenced apparel textiles in the United States between Ebony, Life, Time and Mademoiselle magazines during the period beginning in 1960 up to and including 1979.

Hypothesis 3: There will be a significant difference in frequency of occurrence among the levels of cultural authentication of West African textile designs in the United States

during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.

Sample

Four magazines were used to document and analyze the West African influence on apparel textiles. Issues of Ebony, Life, Time and Mademoiselle magazines dating from 1960 through 1979 were utilized. Magazine issues from every other month were sampled starting with January, 1960. Ebony and Mademoiselle magazines are published monthly. Life and Time magazines were weekly publications at this time, therefore the first issue of each month was used. Life magazine was not used from 1973 to 1979 as it was temporarily discontinued during this period. Due to missing issues of magazines at Oregon State University Library, magazines were utilized from three different libraries: Oregon State University Library, University of Idaho Library and Portland State University Library. A total of 438 magazines were observed. Each illustration, color as well as black and white, showing West African and/or West African influenced apparel textiles was analyzed.

The author chose magazines as the population because magazines offer a data base that is firmly dated. Four magazines were chosen in order to study a broader scope of people. Ebony was chosen specifically for the study of African Americans, Mademoiselle magazine was chosen to represent the modal fashion in the market and Life magazine was chosen to represent a wide variety of people. Time magazine was also chosen to represent a wide variety of people as Life magazine was discontinued during the sampling period. The author chose to include Life magazine despite its discontinuance because of its reputation for quality photojournalism. The author assumes that the four magazines chosen are representative of a wide variety of people in the United States.

Ebony is oriented to the African American. It is an illustrated, general magazine. The topics covered are education, history, politics, literature, art, business, personalities, civil rights, sports, entertainment, music and social events. Included in Ebony's regular monthly features is a section entitled "Fashion Fair" (Standard Rate & Data, 1987).

Life magazine reveals the world through photojournalism.

Various subjects are covered in Life such as arts, science, fashion, sports, nature, human behavior and activities that occur in individuals' lives (Standard Rate & Data, 1987; Peterson, 1964).

Life was a weekly publication.

Time magazine focuses on domestic and world affairs on a weekly basis. Time's editorial section reports trends, events and issues often accompanied by illustrations (Standard Rate & Data, 1987).

Mademoiselle magazine is fashion and beauty oriented and aimed at young women (Standard Rate & Data, 1987) age seventeen to thirty who are lower on the economic scale than the readers of Vogue magazine (Peterson, 1964). Mademoiselle is a resource for apparel and other products and offers trend setting guidance for its audience (Standard Rate & Data, 1987).

Procedure

Content analysis was used to collect and categorize the data on West African and West African influenced apparel textiles as portrayed in Ebony, Life, Time and Mademoiselle magazines.

Content analysis is a consistent method for categorizing data.

Rules and methods are created in a manner that aims at exactness. Another researcher should be able to repeat the same rules and methods and arrive at the same conclusions. Each analysis requires an organized plan for collecting, classifying and quantifying data (Kassarjian, 1977). The content analysis procedure in this study included four steps 1) to choose the magazines to sample, 2) to identify West African and West African influenced designs on apparel textiles, 3) to count written references and visual representations that indicate West African or West African influenced apparel textiles and to record data on a data collection instrument and 4) to summarize design types and analyze the extent of occurrence of West African and West African influenced designs on apparel textiles in the United States from 1960 through 1979.

Step 1: To choose the magazines to sample. It was deemed important to have four magazines that together depicted a wide variety of people and places in the United States in order that all possibilities for West African and West African influenced apparel textiles might be observed. Ebony, Life, Time and Mademoiselle magazines were chosen.

Step 2: To identify West African and West African influenced designs on apparel textiles. The researcher recorded and sketched visual characteristics of West African motifs and designs appearing on apparel textiles in each selected magazine issue. The textiles were identified as West African or West African influenced by the text accompanying the illustration. Those textile designs thought by the researcher to be West African or West African influenced that were not verified through the accompanying text were verified through referenced photographs in the books African Textiles (Spring, 1989) and African Textiles and Decorative Arts (Sieber, 1972). Illustrations containing designs with accompanying text stating they were in Africa or other foreign countries were not used. The research focused on West African and West African influenced designs in the United States. The qualities and characteristics ascribed to the West African and West African influenced apparel textiles in the magazine text were also recorded on data sheets. All illustrations identified as West African or West African influenced were analyzed unless it stated that they appeared in foreign countries.

Step 3: To count written references and visual representations that indicate West African or West African influenced designs and to record data on a data collection instrument. For each West African or West African influenced apparel textile, the following data were collected: 1) the magazine title, 2) the magazine volume number, 3) the magazine issue number, 4) the date of the issue, 5) the illustration page number, 6) the number of West African and West African influenced textiles used in apparel in the illustration, 7) whether the textile was West African or West African influenced and 8) a photocopy or sketch of the apparel textile and its motifs and designs (see Appendix A). Illustrations that were so small that the content could not be determined were noted as West African and/or West African influenced apparel textiles using only the text as a descriptive method. Because the quality of the magazine illustrations varied, only visible characteristics were recorded from the illustrations; textile structure (woven, nonwoven, yarn count, etc.) and fiber content were excluded.

During the process of content analysis, illustrations or written information that appeared to be examples of the selection

level of cultural authentication were recorded. The author perceives selection, in this case West African textiles with altered uses, as the only level of cultural authentication, SCIT (selection, characterization, incorporation and transformation) that can be determined from illustrations. The other three levels of cultural authentication, that is characterization (adoption of an object or idea intact with new symbolic meaning and altered use); incorporation (adoption of an object or idea intact with new symbolic meaning and identification to a specific social group); and transformation (an object or idea is physically altered, the design elements are changed but continue to have symbolic meaning) (Eicher & Erekosima, 1980) can only be distinguished from written materials within the magazines sampled. Therefore, articles on West African and West African influenced apparel textiles were content analyzed for evidence of all levels of cultural authentication. Captions accompanying illustrations of West African and/or West African influenced apparel textiles were also analyzed for evidence to determine the level of cultural authentication, SCIT.

It was difficult to compare the numbers of West African and West African influenced apparel textile occurrences from Ebony and Mademoiselle magazines because there were not equal chances of them appearing, that is the total number of pages and illustrations were different. Therefore, it was also necessary to count how many times West African and West African influenced apparel textiles did not appear. This was done using the November issue of each year from 1960 up to and including 1979 of Ebony and Mademoiselle magazines to obtain a representational number of non-West African and non-West African influenced apparel textiles for each year. It was assumed that there would not be a great amount of variation in the numbers of non-West African and non-West African influenced apparel textiles from month to month (Dr. Fred Ramsey, personal communication, October 10, 1992). November issues were used because of availability. Time and Life magazines were not counted because neither magazine had occurrences of West African and West African influenced apparel textiles.

The following were the criteria utilized in determining non-West African and non-West African influenced apparel textiles that were counted: 1) The apparel textile did not have accompanying

text that determined it to be West African or West African influenced. 2) The figure must have been at least 2.25 inches long but did not have to be a complete figure. The length of 2.25 inches was chosen because it was the length of the smallest example of a West African and/or West African influenced apparel textile that was found in the research. The researcher assumed that any size smaller than 2.25 inches would be difficult to visually identify. 3) If clothing was shown by itself and not on a figure, it must have been at least 1.875 inches long but did not have to be completely shown. The length of 1.875 inches was chosen because it was the length of the smallest example of a West African and/or West African influenced apparel textile without the person's head and feet that was found in the research. 4) If the apparel textile in the illustration was too blurry, dark or otherwise indistinguishable (the textile design), it was not counted. 5) If the apparel textile illustration was from a movie about a time period other than the 1960's or 1970's, it was not counted. 6) If the apparel textile illustration was unmistakably from a time period other than the 1960's or 1970's, it was not counted. 7) If the apparel textile illustration was unmistakably not in the United States, it was not

counted. 8) Uniforms, if in the United States were counted. 9) The same person or illustration appearing more than once was counted. 10) Children were counted. 11) Cartoons were counted. 12) Illustrations smaller than the designated size were counted if the text confirmed that the textile design was something other than West African or West African influenced. 13) Illustrations that were visually indistinguishable were counted if the text confirmed that the textile design was something other than West African or West African influenced. 14) If the apparel textile was not verified as West African or West African influenced through the text but could be determined as such through other pictorial references, it was counted.

Each person wearing clothing was counted as one instance of non-West African or non-West African influenced apparel textiles even if they were wearing a skirt and a blouse. Apparel not modeled by people was counted as one if shown together as an outfit or as one if it appeared individually.

The research was somewhat limited because of missing magazine pages in approximately 50% of the magazines. The magazines were generally missing 2 to 4 pages.

Step 4: To summarize the design types and analyze the extent of occurrence of West African and West African influenced designs on apparel textiles in the United States from 1960 to 1979. The West African and West African influenced apparel textile design types were primarily determined by the accompanying text. Referenced illustrations of West African textile designs from the books African Textiles and Decorative Arts (Sieber, 1972) and African Textiles (Spring, 1989) were also used to determine the West African and West African influenced apparel textiles that were not verified by accompanying magazine text.

To test the reliability of the researcher's judgement of West African and West African influenced apparel textiles, a pilot test for interjudge reliability (Part A) was conducted. The researcher and two judges, a fellow clothing and textiles graduate student and a clothing and textiles professor at Oregon State University, examined the February 1968 issue of Life magazine, the June 1972 and December 1971 issues of Ebony magazines and the February 1967 issue of Mademoiselle magazine. Each judge noted each illustration or article that contained West African or West African

influenced apparel textiles utilizing instructions provided by the researcher (see Appendix B). Interjudge reliability was 100%.

In some of the magazines sampled, there were illustrations of West African and/or West African influenced apparel textiles that were not verified through the magazine text, that is there were no written descriptions or captions. An additional portion of the pilot test (part B) was developed to verify the researcher's judgement with regard to visual identification of West African and West African influenced apparel textiles (see Appendix C).

Illustrations of selected West African textiles in the books African Textiles and Decorative Arts (Sieber, 1972) and African Textiles (Spring, 1989) were studied. Some of these textiles were similar to those found in the research and others were not. Photocopied illustrations from the magazines sampled in the research, Ebony, Life, Time and Mademoiselle were then studied. Some of these illustrations were examples from the data that the researcher believed to be West African and/or West African influenced, others were illustrations that were not West African and/or West African influenced apparel textiles but could be mistaken for West African and/or West African influenced apparel

textiles by a nonexpert. The judges were asked to identify those textiles from the photocopied illustrations that appeared to be similar to the photograph examples of West African textiles in the Sieber and Spring books. Interjudge reliability was 100%.

The pilot test also included a section (part C) to verify the researcher's method of counting non-West African and non-West African influenced apparel textiles. The judges were given a set of rules (see Appendix D) and asked to count non-West African and non-West African influenced apparel textiles for the November, 1971, issues of Ebony and Mademoiselle magazines. Initially, interjudge reliability was 60% and 77%. This was determined to be lower than desired. The rules were modified and the pilot test part C was retaken. The final interjudge reliability results were 87% and 99%.

Data Analysis

The data collected on West African and West African influenced textiles are qualitative in nature and are nominal data. Therefore, descriptive statistics in the form of frequency counts and percentages were utilized. Chi square contingency tables were used to test the hypotheses for independence (Suzi Maresh, personal communication, November 12, 1992).

CHAPTER IV

RESULTS

The purpose of this study was to determine the extent of West African influence on apparel textiles in the United States during the 1960's and 1970's. The West African influence was determined by observing illustrations in the 1960 through 1979 issues of Ebony, Mademoiselle, Time and Life magazines.

There were no occurrences in Time and Life magazines, therefore, the researcher did not count the number of non-West African and non-West African influenced apparel textile occurrences for these magazines. Thus, except for objective 3 and hypothesis 2, the results which follow do not include Time and Life magazines.

Objective 1: To establish frequency of occurrence for the use of West African and West African influenced apparel textiles in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.

Frequency of occurrence was established by dividing the total number of West African and West African influenced apparel textiles for each year by the total number of non-West African and non-West African influenced apparel textiles for each year (figure 1). The frequency distribution illustrates that there were in fact occurrences of West African and West African influenced apparel textiles throughout the 1960's and 1970's as depicted in Ebony and Mademoiselle magazines. However, these occurrences of West African and West African influenced apparel textiles were few: 29 (5.74%) in 1961, 2 (.39%) in 1967, 3 (.68%) in 1970, 11 (1.98%) in 1973, 15 (2.81%) in 1974 and 1 (.22%) in 1977 for a total of 61 within the entire twenty year time period from 1960 through 1979. The use of percentages shows a low frequency of occurrence based on the number of non-West African and non-West African influenced apparel textiles.

The total percentage of West African and West African influenced apparel textiles as opposed to non-West African and non-West African influenced apparel textiles that occurred in Ebony and Mademoiselle magazines during the 1960's and 1970's was

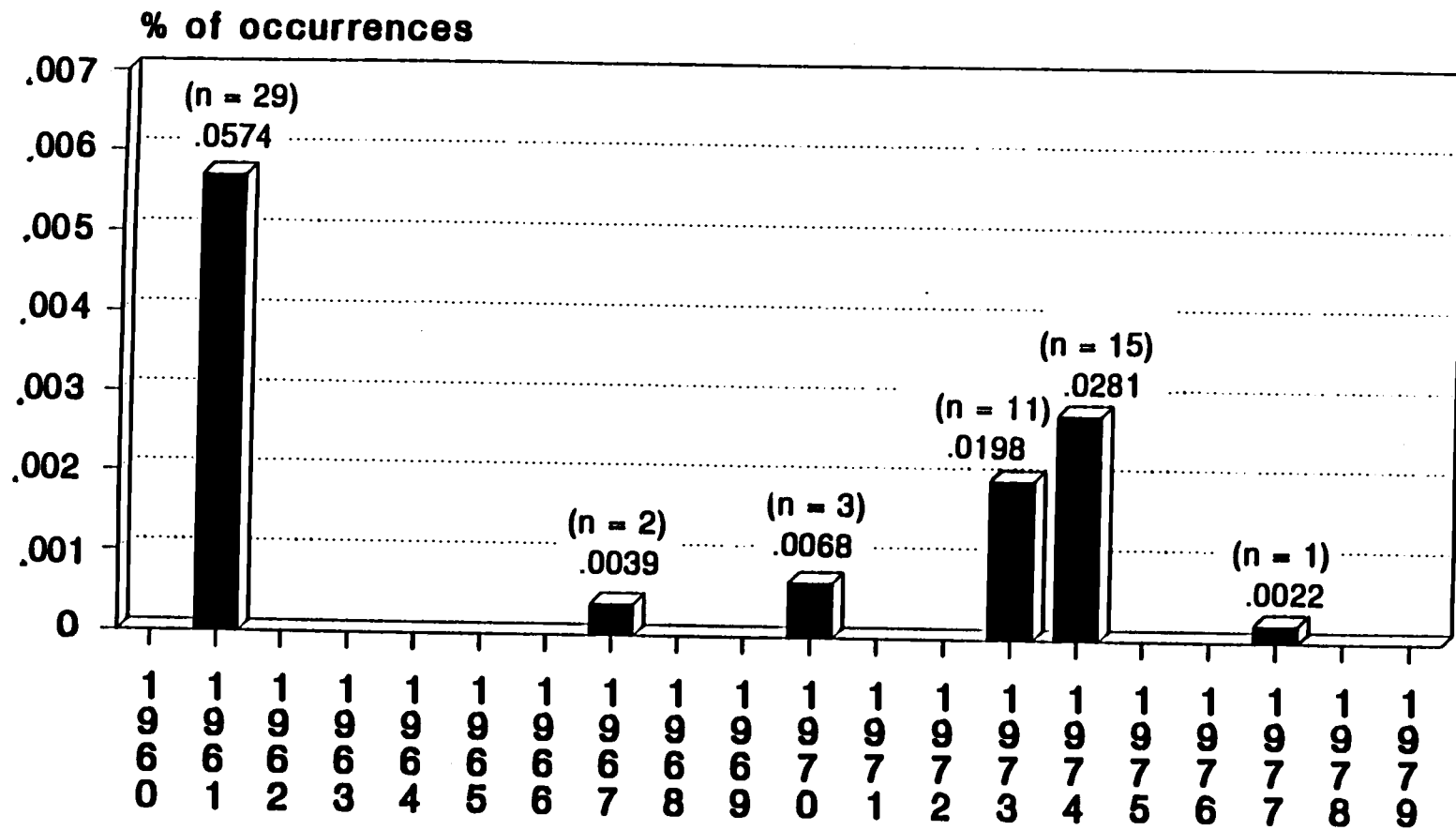


Figure 1. Annual count percentages of West African and West African influenced apparel textiles appearing in Ebony and Mademoiselle during the 1960's and 1970's.

calculated (figure 2). There were .6% occurrences of West African and West African influenced apparel textiles.

Hypothesis 1: There will be a significant difference in frequency of occurrence of West African and West African influenced apparel textiles in the United States between the decades of the 1960's and the 1970's as depicted in Ebony, Life, Time and Mademoiselle magazines.

No significant difference was found utilizing the chi square test of significance ($P = .7639$) between the decades of the 1960's and 1970's (see Table 1). The two decades were very similar with .62% ($n = 31$) occurrences of West African and West African influenced apparel textiles in the 1960's and .59% ($n = 30$) in the 1970's (figure 3). It should be noted that during the 1960's, 29 of the 31 West African and West African influenced apparel textiles occurred in 1961 and only 2 occurred in 1967. During the 1970's, West African and West African influenced apparel textiles occurred somewhat throughout the decade starting with 1970 and ending in 1977.

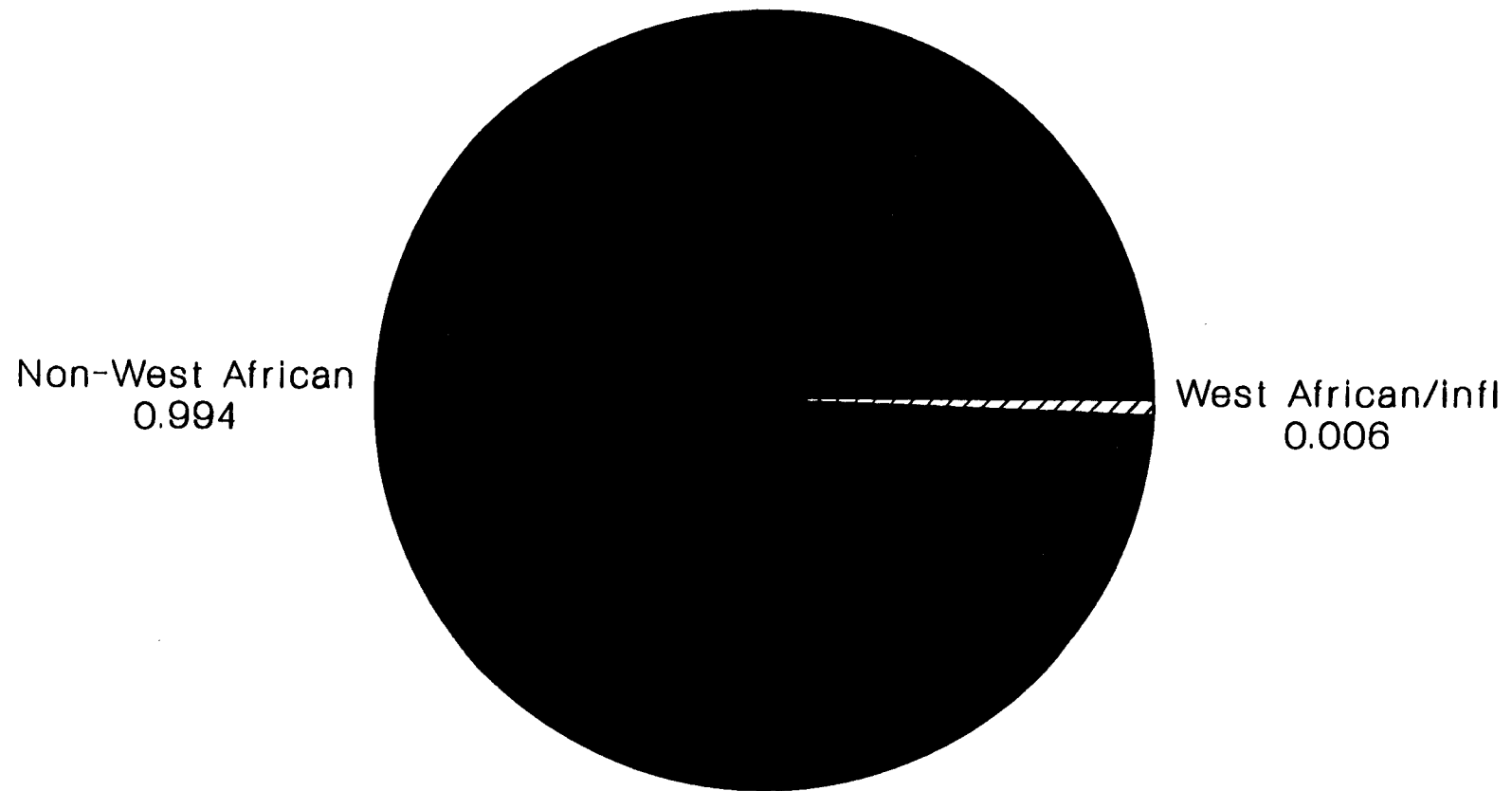


Figure 2. Total count percentages of West African and West African influenced apparel textiles appearing in Ebony and Mademoiselle during the 1960's and 1970's.

Table 1

Difference in Frequency of Occurrence of West African and West African Influenced Apparel Textiles Between the 1960's and the 1970's.

Decade	West African/infl.	non-West African/infl.
1960's	31	4989
1970's	30	5215

$\chi^2 = .0902$ $df = 1$ $P = .7639$

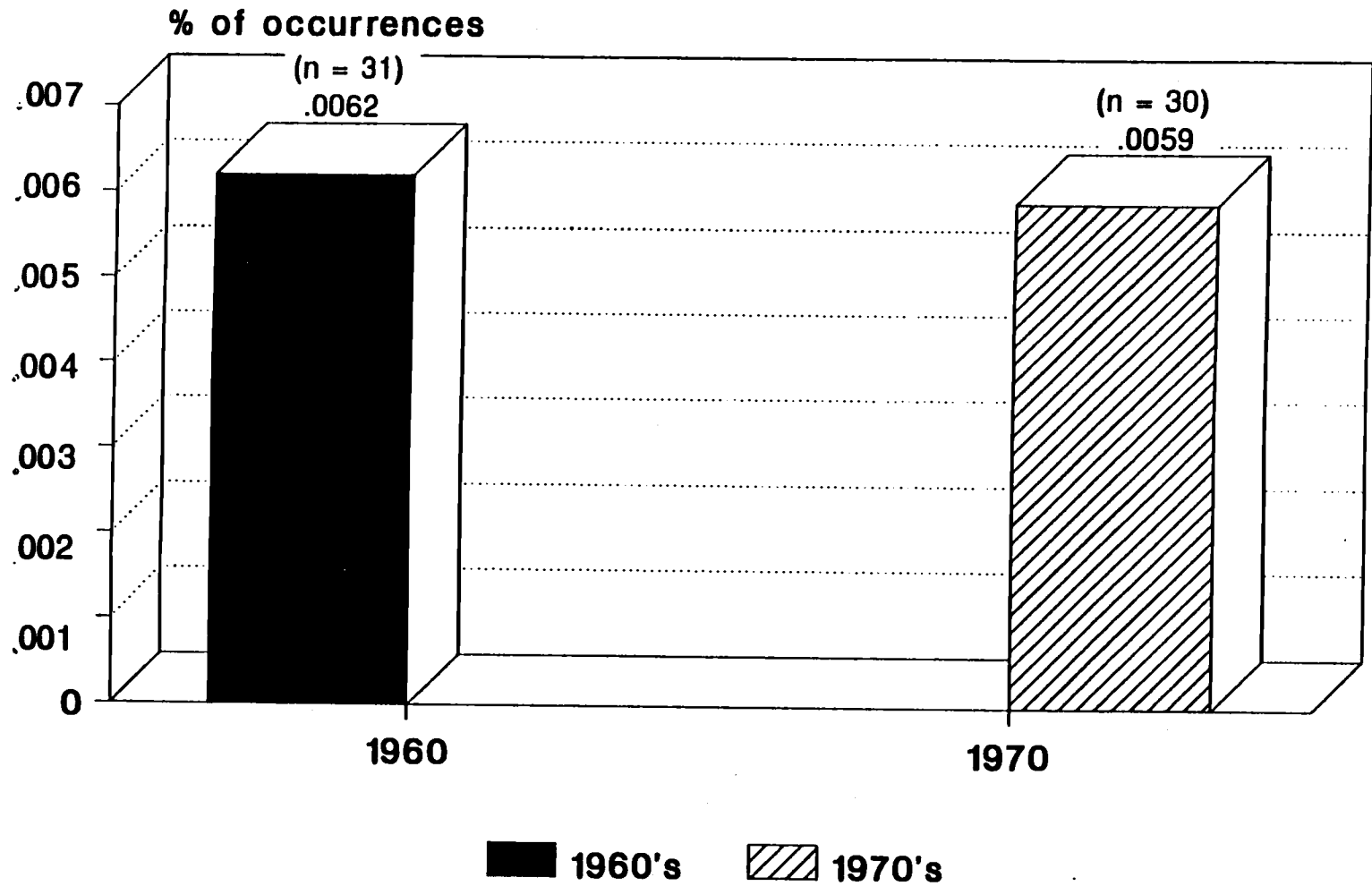


Figure 3. Frequency of occurrence of West African and West African influenced apparel textiles for each decade.

While no significant difference was found when data from both Ebony and Mademoiselle magazines were tested, there was a significant difference between the decades in Mademoiselle ($P = .000$) and Ebony ($p = .0044$) when the magazines were analyzed separately. (see Table 2 and Table 3). Percentages were calculated by dividing the number of West African and West African influenced apparel textile occurrences for each magazine in each decade by the total number of non-West African and non-West African influenced apparel textile occurrences for each decade (figure 4). Mademoiselle shows 0 % occurrences during the 1960's and .81 % ($n = 16$) in the 1970's. The majority of occurrences in Ebony occurred in the 1960's with a 1.05 % occurrence ($n = 31$) and a .43 % occurrence ($n = 14$) in the 1970's. Individually, Ebony and Mademoiselle magazines show that there was a significant difference in frequency of occurrence between the two decades. However, the data analysis on the total occurrences of West African and West African influenced apparel textiles did not support Hypothesis 1.

Table 2

Difference In Frequency of Occurrence of West African and West African Influenced Apparel Textiles Between the 1960's and the 1970's for Ebony Magazine.

Decade	West African/infl.	non-West African/infl.
1960's	31	2942
1970's	14	3237

$\chi^2 = 8.1054$ $df = 1$ $P = .004$

Table 3

Difference in Frequency of Occurrence of West African and West African Influence Apparel Textiles Between the 1960's and the 1970's for Mademoiselle Magazine.

Decade	West African/infl.	non-West African/infl.
1960's	0	2047
1970's	16	1978

$\chi^2 = 16.4905$ $df = 1$ $P = .0000$

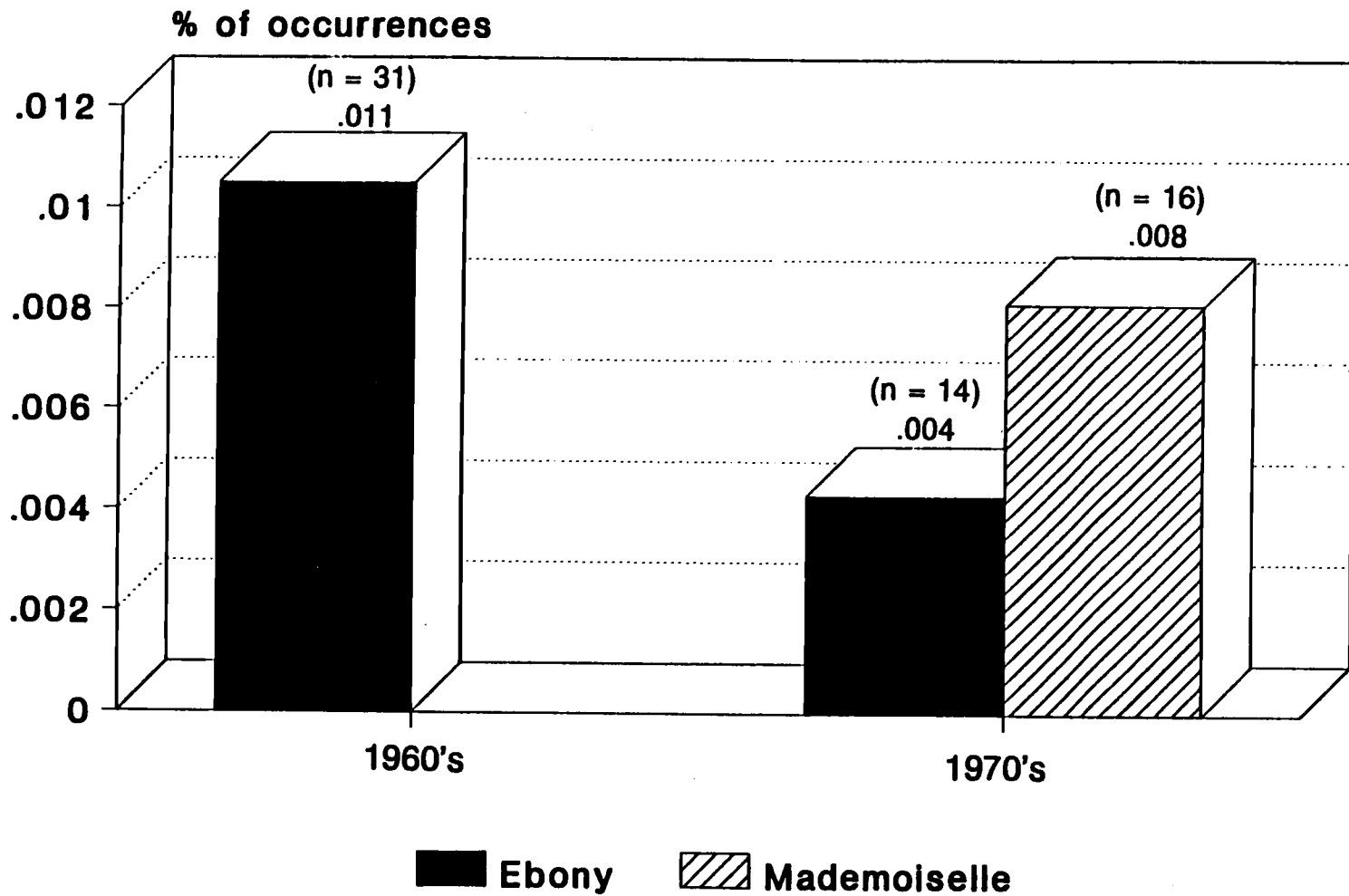


Figure 4. Percentages of occurrences of West African and West African influenced apparel textiles for each magazine for each decade.

Objective 2: To determine the periods of greatest use of West African and West African influenced apparel textiles in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time, and Mademoiselle magazines.

The frequency distribution (see figure 1, page 51) shows that the period of greatest use was in 1961 where 29 occurrences of West African and West African influenced apparel textiles were observed. The next most frequent periods were 1974 with 15 occurrences, 1973 with 11 occurrences, 1970 with 3 occurrences, 1967 with 2 occurrences and 1977 with 1 occurrence.

Objective 3: To determine if there were a difference among magazines Ebony, Life, Time and Mademoiselle in frequency of occurrence of West African and West African influenced apparel textiles in the United States during the 1960's and 1970's.

There was a difference in frequency of occurrence of overall West African and West African influenced apparel textiles among the four magazines (figure 5). The difference among the magazines occurred as there were no occurrences of West African or West African influenced apparel textiles in Life or Time magazines.

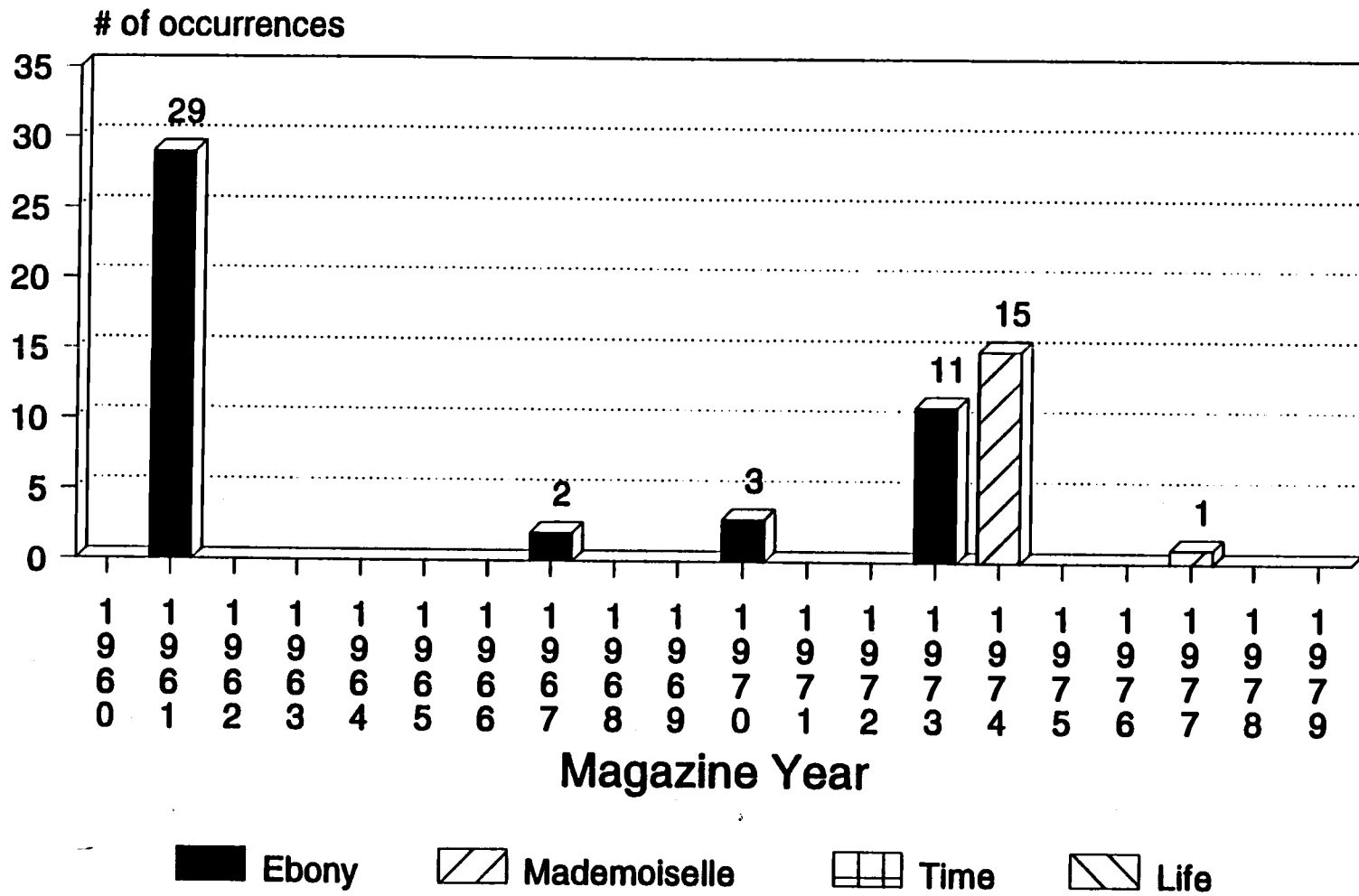


Figure 5. Frequency of occurrence of West African and West African influenced apparel textiles in all magazines: Ebony, Mademoiselle, Time and Life.

Hypothesis 2: There will be a significant difference in frequency of occurrence of West African and West African influenced apparel textiles in the United States between Ebony, Life, Time and Mademoiselle magazines during the period beginning in 1960 up to and including 1979.

A difference in frequency of occurrence of West African and West African influenced apparel textiles was found between the four magazines because there were no occurrences in Life and Time magazines while there were occurrences in Ebony and Mademoiselle (see figure 5, page 61). To determine the percentage of West African and West African influenced apparel textiles for each magazine, the total numbers of West African and West African influenced apparel textiles from Ebony and Mademoiselle magazines (Time and Life had no occurrences) were separately calculated as percentages of the total number of occurrences (figure 6). Ebony magazine had a significantly larger percentage of occurrences, 73.77 % (N = 45), than did Mademoiselle with 26.23 % (N = 16). However, it is perhaps more accurate to analyze the two magazines separately as Ebony and Mademoiselle had different amounts of pages and the number of non-West African apparel textiles varied

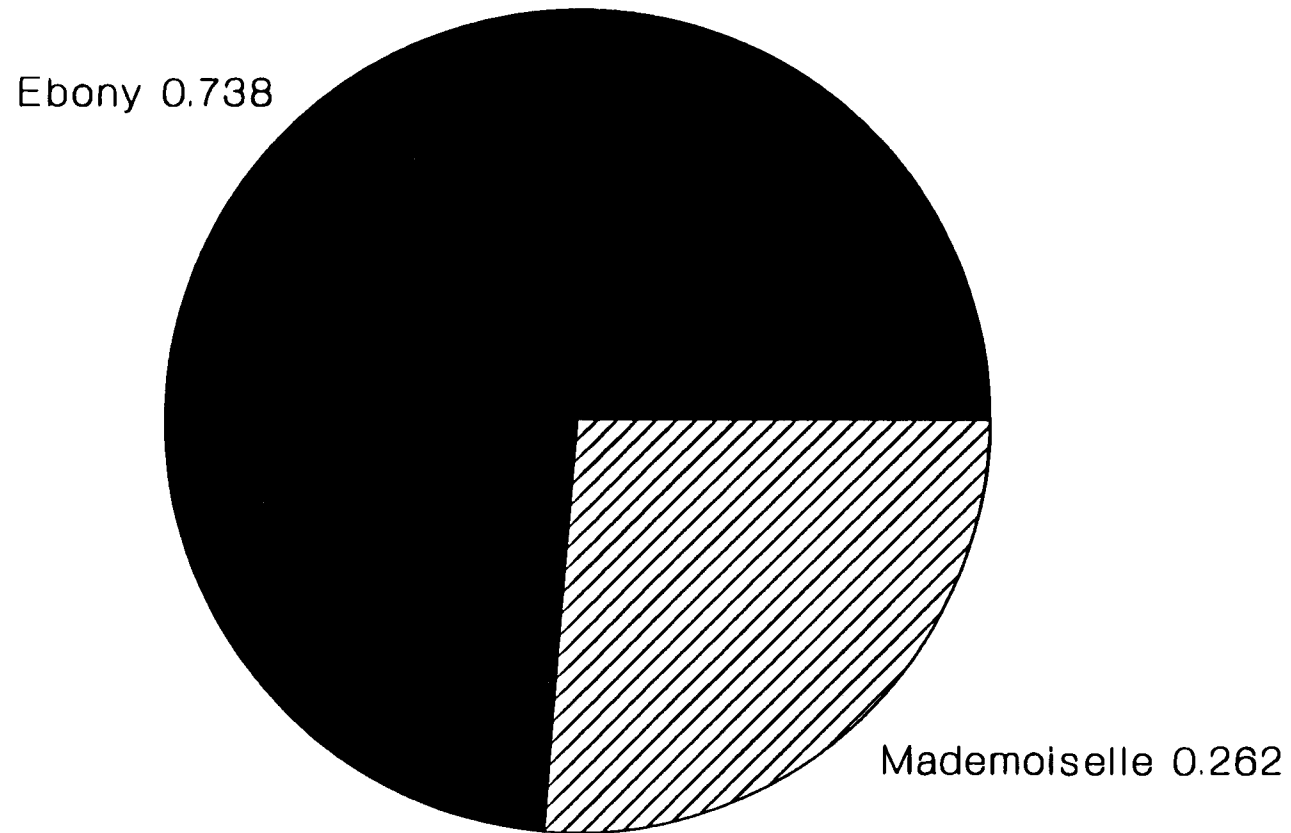


Figure 6. The number of West African and West African influenced apparel textiles for each magazine shown as a percentage of the total number of West African and West African influenced occurrences from both magazines, Ebony and Madmoiselle.

between the two magazines. Total counts of West African and West African influenced apparel textiles from each magazine were divided by each magazine's count of non-West African and non-West African influenced apparel textiles (figure 7). A significant difference ($P = .0352$) in the number of occurrences of West African and West African influenced apparel textiles between Ebony (.7%) and Mademoiselle (.4%) was found (see Table 4). The data analysis for the four magazines support Hypothesis 2.

Objective 4: To determine the most frequent specific West African apparel textile designs and motifs in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.

The most frequent West African apparel textile designs that occurred in both Ebony and Mademoiselle magazines from 1960 through 1979 were noted (figure 8). The percentages were achieved by dividing the number of the individual design occurrences by the total number of designs. Kente cloth was the most frequently observed apparel textile design; it occurred 57.38% of the time. Unknown designs occurred 19.67%, unknown designs from the Ivory Coast occurred 9.84%, unknown designs

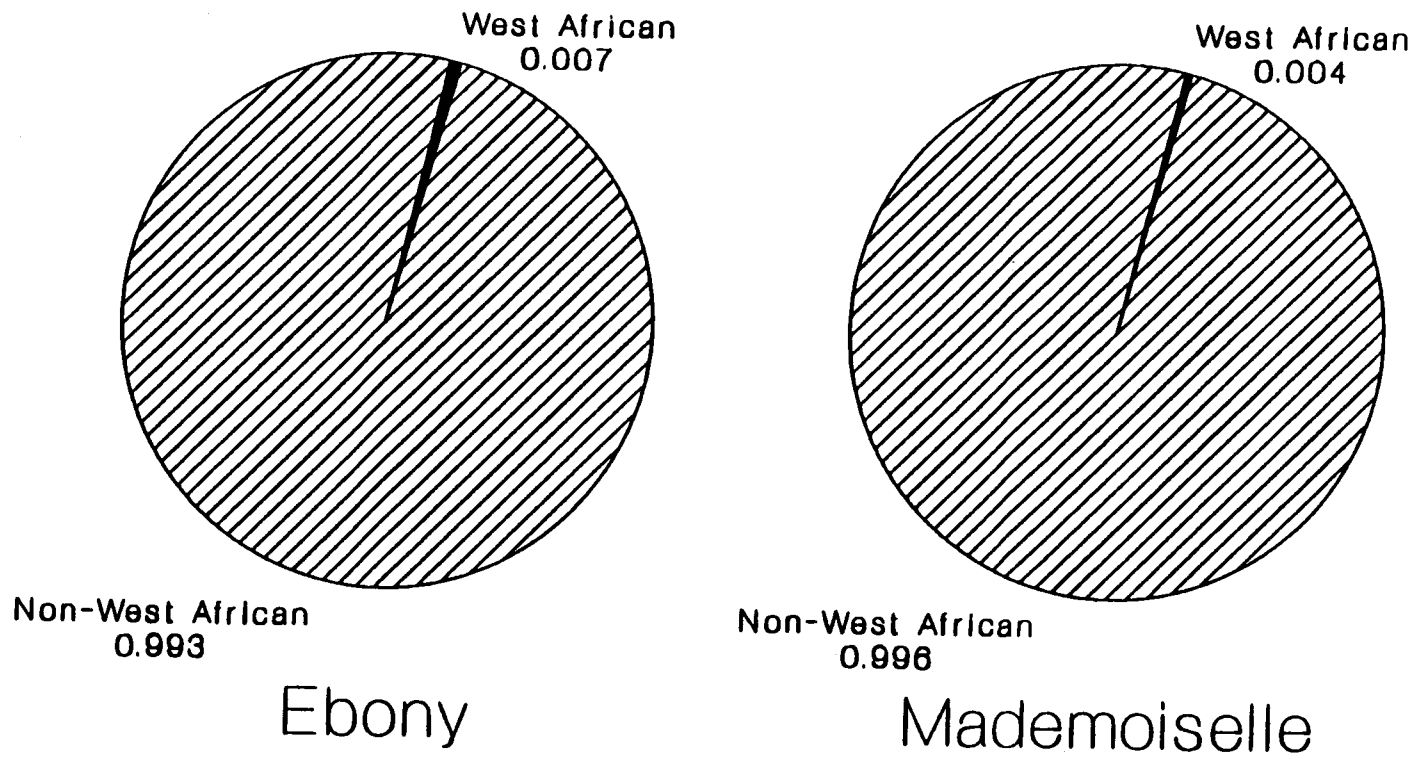


Figure 7. Apparel textile count percentages for each magazine, Ebony and Mademoiselle.

Table 4

Difference in Frequency of Occurrence of West African and West African Influenced Apparel Textiles Between Ebony and Mademoiselle Magazines.

Magazine	West African/infl.	non-West African/infl.
Mademoiselle	16	4025
Ebony	45	6179

$X^2 = 4.437$ $df = 1$ $P = .0352$

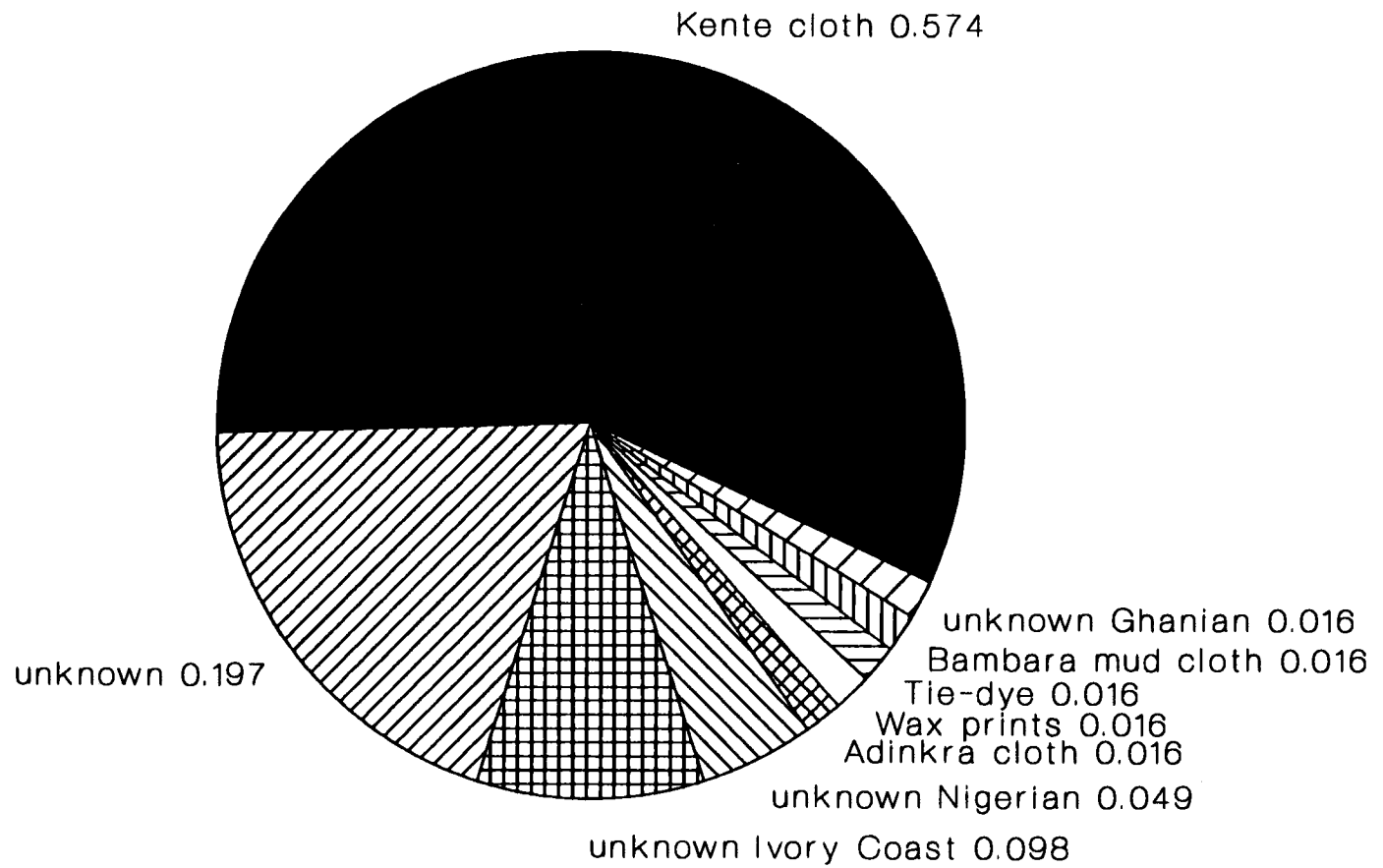


Figure 8. Specific West African apparel textiles in the United States in *Ebony* and *Mademoiselle* from 1960 to 1979.

from Nigeria occurred 4.92% and adinkra cloth, wax prints, tie-dyes, bambara mud cloth and unknown designs from Ghana each occurred 1.64% of the time.

The design types from each decade were analyzed separately. The percentages were achieved by dividing the number of each individual West African and West African influenced design type, that is kente cloth, for that decade by the total number of West African and West African influenced designs found for that decade. During the 1960's, kente cloth was the only observed West African or West African influenced apparel textile. Unknown West African and West African influenced designs were the most frequently observed apparel textile designs of the 1970's (40.0% of the time), followed by unknown designs from the Ivory Coast that occurred 20%, kente cloth occurred 13.3%, unknown designs from Nigeria occurred .1% and unknown designs from Ghana, bambara mud cloth, tie-dyes, wax prints, and adinkra cloth each occurred 3.3% (figure 9). The origin of the designs was determined by the accompanying text that appeared in the captions or within the articles.

There was also a difference between Ebony and Mademoiselle magazines in the West African design types and their percentage of

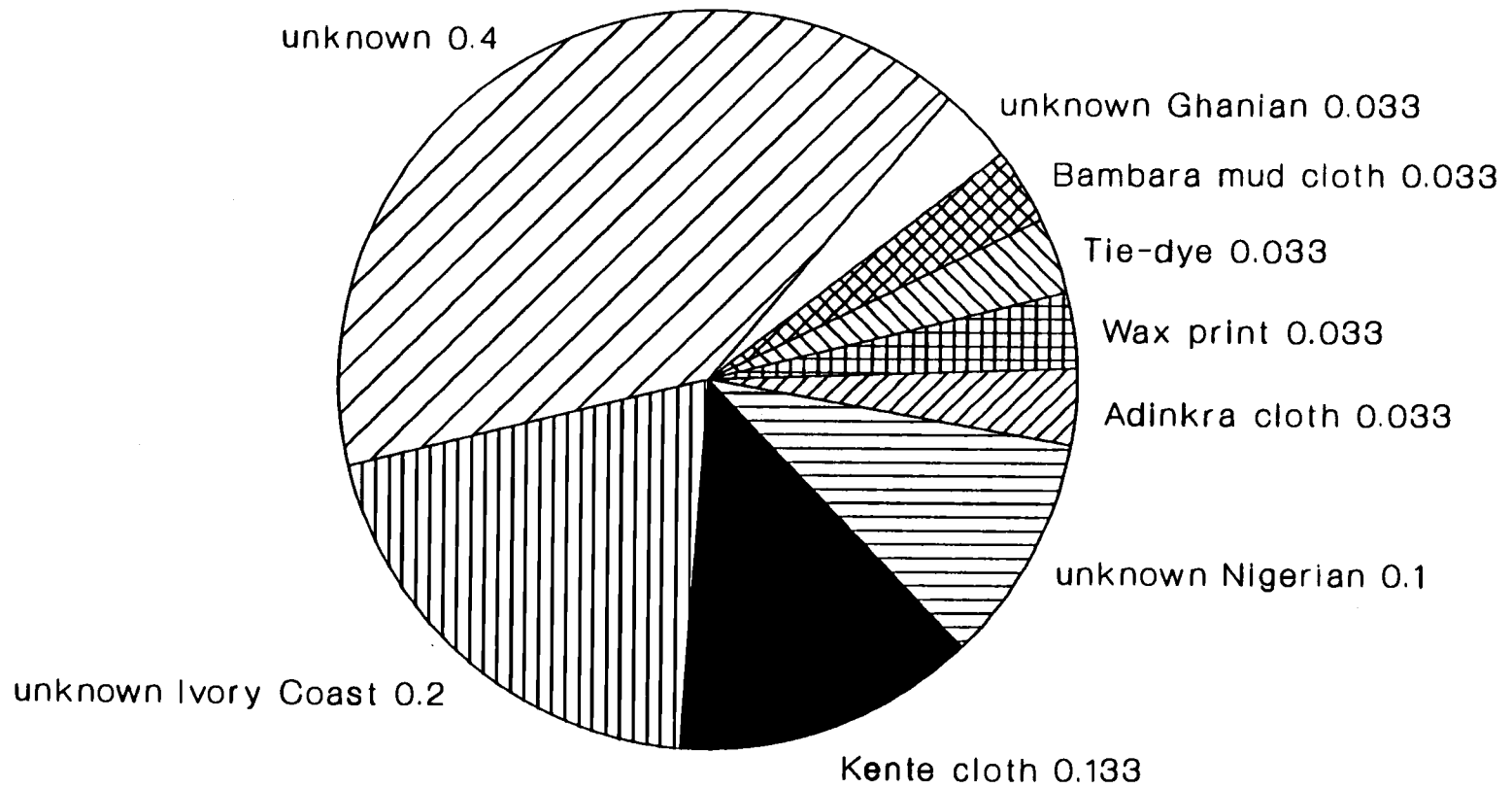


Figure 9. Specific West African apparel textiles in the United States in Ebony and Mademoiselle during the 1970's.

occurrences. The percentages of occurrences of different West African design types that occurred in each magazine were calculated by dividing the number of individual West African design type occurrences for each magazine by the total number of West African designs that occurred in each magazine. In Ebony, kente cloth occurred 77.8% of the time followed by unknown designs from Nigeria (6.7%) and unknown West African designs (6.7%). Adinkra cloth, wax prints, tie-dyes and unknown designs from Ghana each occurred 2.2% of the time (figure 10). The most frequent design type in Mademoiselle magazine was unknown West African designs that occurred 56.3% followed by unknown designs from the Ivory Coast (37.5%) and Bambara mud cloth (6.3%) (figure 11).

Objective 5: To determine whether cultural authentication can be applied to the borrowing of nonwestern objects by a western culture.

Cultural authentication levels could not be clearly determined in this study. Determining cultural authentication levels requires knowledge about the use and symbolism behind the apparel textiles. The researcher found that the text accompanying the illustrations did not disclose enough information to be able to

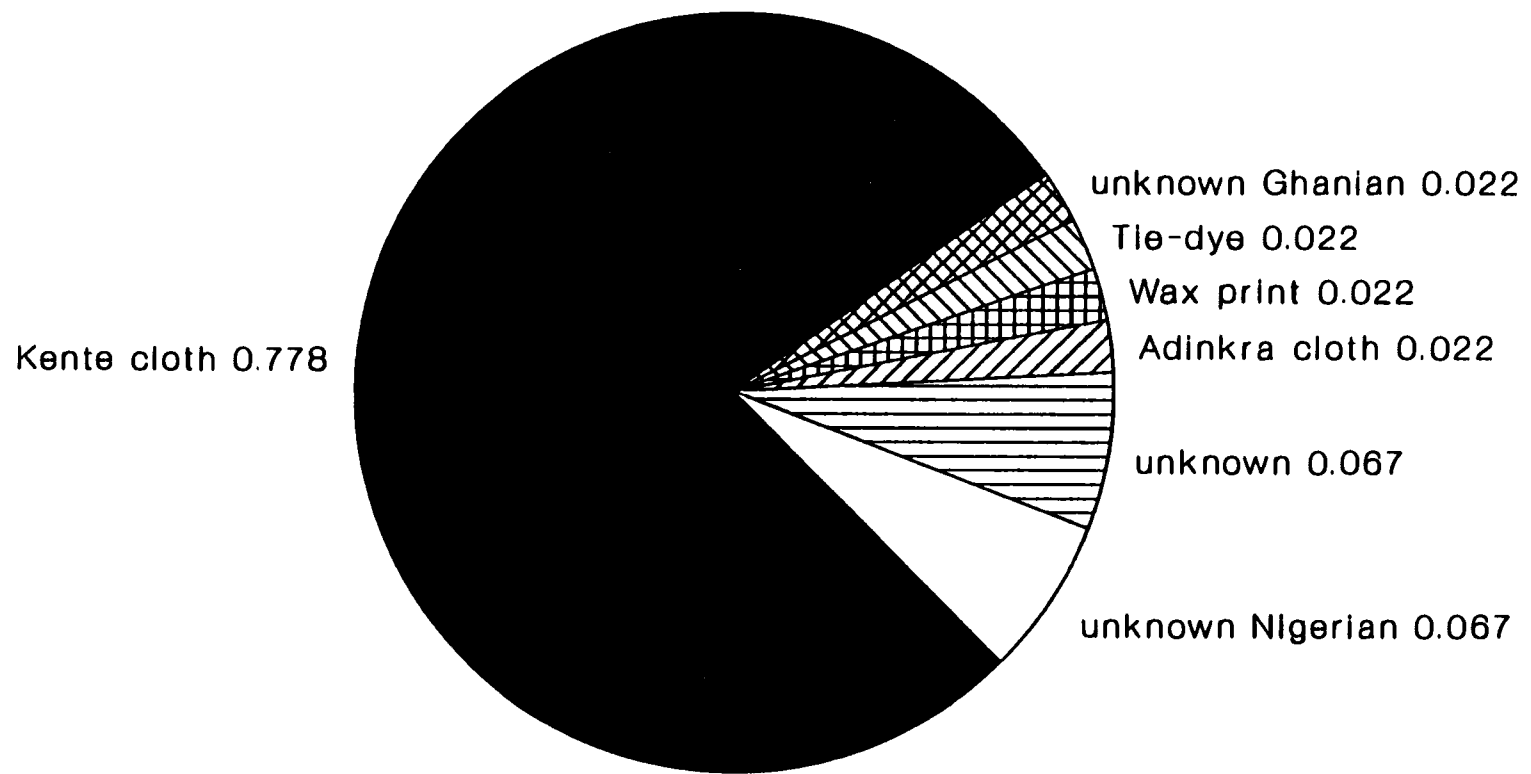


Figure 10. Frequency of occurrence (percentages) of different West African apparel textile designs for Ebony.

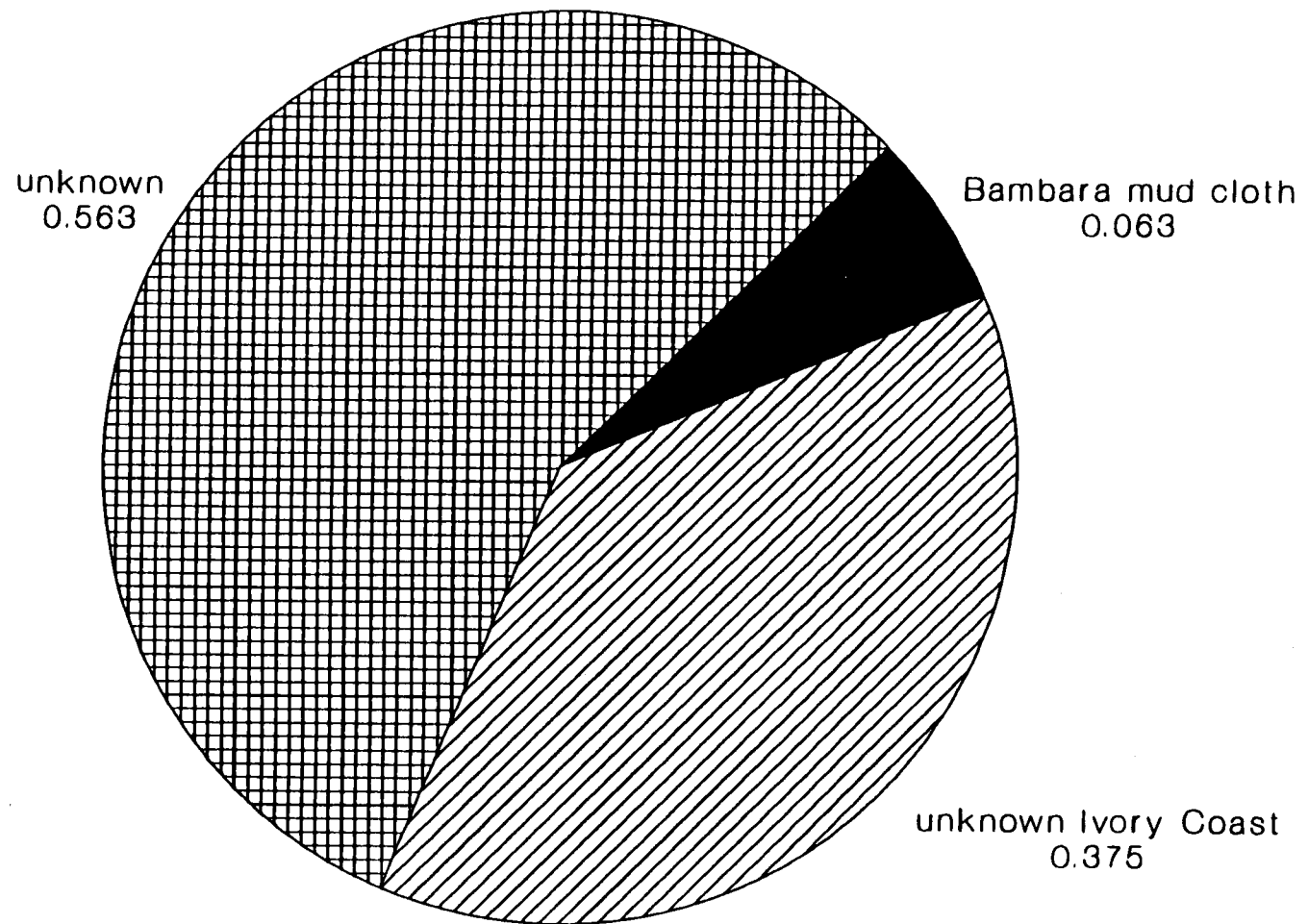


Figure 11. Frequency of occurrence (percentages) of different West African apparel textile designs for Mademoiselle.

determine most of the cultural authentication levels. Selection was the only level of cultural authentication that could sometimes be determined from the illustrations. There were 11 occurrences of selection identified although the researcher was not confident drawing conclusions from the available data.

Hypothesis 3: There will be a significant difference in frequency of occurrence among the levels of cultural authentication of West African textile designs in the United States during the period beginning in 1960 up to and including 1979 as depicted in Ebony, Life, Time and Mademoiselle magazines.

There were 11 occurrences of selection identified through the present research, however, the remaining three levels of cultural authentication, characterization, incorporation and transformation could not be determined through this research. Hypothesis 3 was not supported due to a lack of data making it difficult to test the hypothesis.

Additional Findings

This section covers additional results which were found. Additional results include the following: the raw data for the number of occurrences of West African and West African influenced

apparel textiles; the raw data for non-West African and non-West African influenced apparel textiles and the number of occurrences of authentic West African apparel textile designs as opposed to West African influenced apparel textile designs.

West African and non-West African occurrences

From 1960 to 1979 there were 45 occurrences of West African and West African influenced apparel textiles and 6,179 occurrences of non-West African and non-West African influenced apparel textiles in all of the Ebony magazines sampled. There were 16 occurrences of West African and West African influenced apparel textiles and 4,025 occurrences of non-West African and non-West African influenced apparel textiles in all of the Mademoiselle magazines sampled. There were no occurrences of West African and West African influenced apparel textiles in both Time and Life magazines, therefore, non-West African and non-West African influenced apparel textiles were not counted. A total of 61 occurrences of West African and West African influenced apparel textiles were counted and 10,204 non-West African and non-West African influenced apparel textiles were counted. West

African and West African influenced apparel textiles were found .6% of the time.

It was not possible for the researcher to specifically determine whether the illustration was authentic West African or West African influenced for all of the occurrences because the accompanying text was most often nondescript. Sixteen occurrences of authentic West African apparel textile designs, four occurrences of West African influenced apparel textile designs and 41 occurrences of undetermined, meaning West African and/or West African influenced apparel textile designs were found (figure 12).

Number of designs per illustration

The number of West African and West African influenced apparel textiles per illustration varied. West African and West African influenced apparel textiles occurred one to six designs per illustration. Figure 13 shows that West African and West African influenced apparel textile designs that occurred 1 per illustration were the most common form ($n = 11$).

Figure 14 illustrates the number of West African and West African influenced apparel textile designs per illustration for each

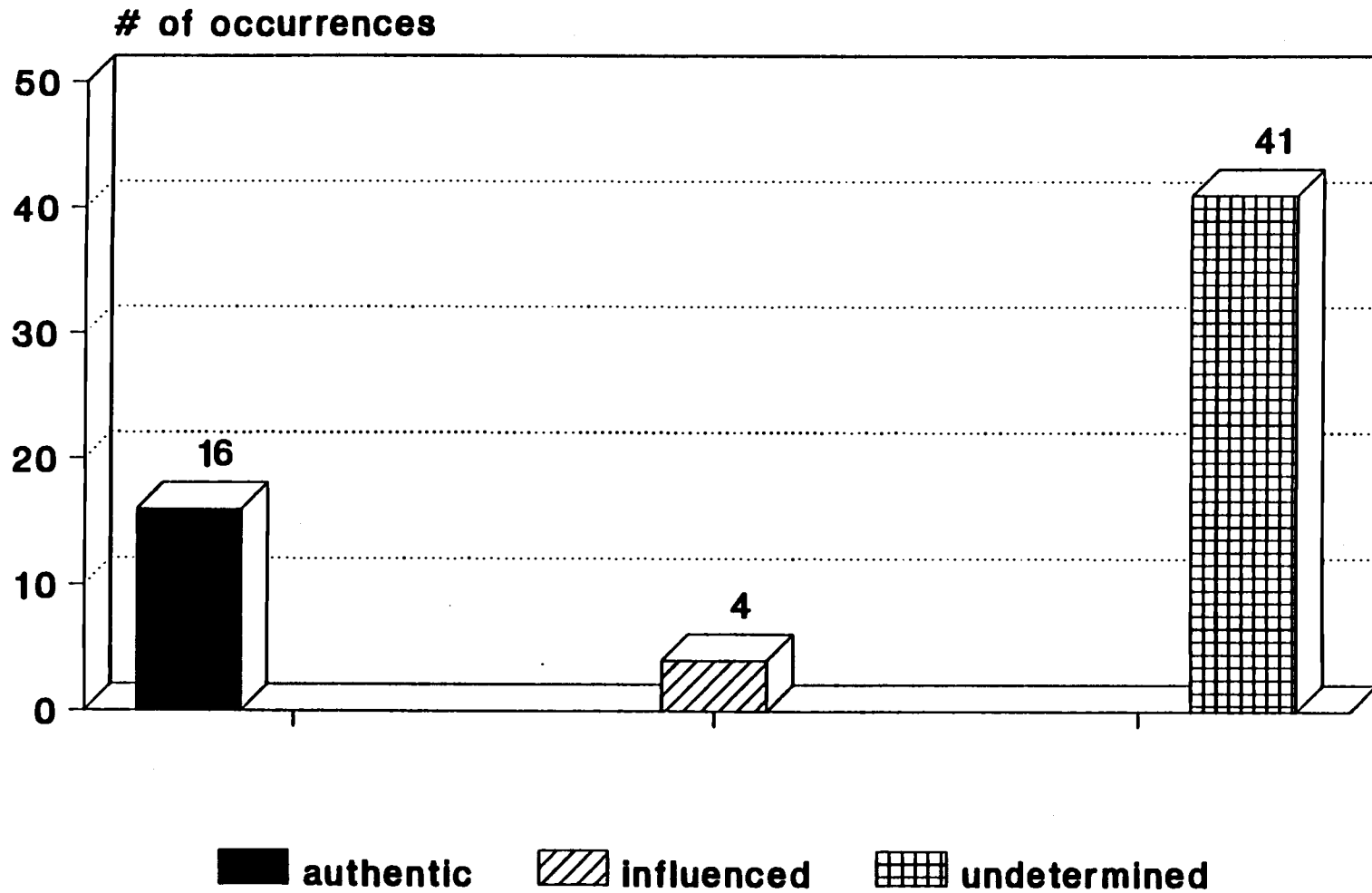


Figure 12. Frequency of authentic, influenced and undetermined West African apparel textiles.

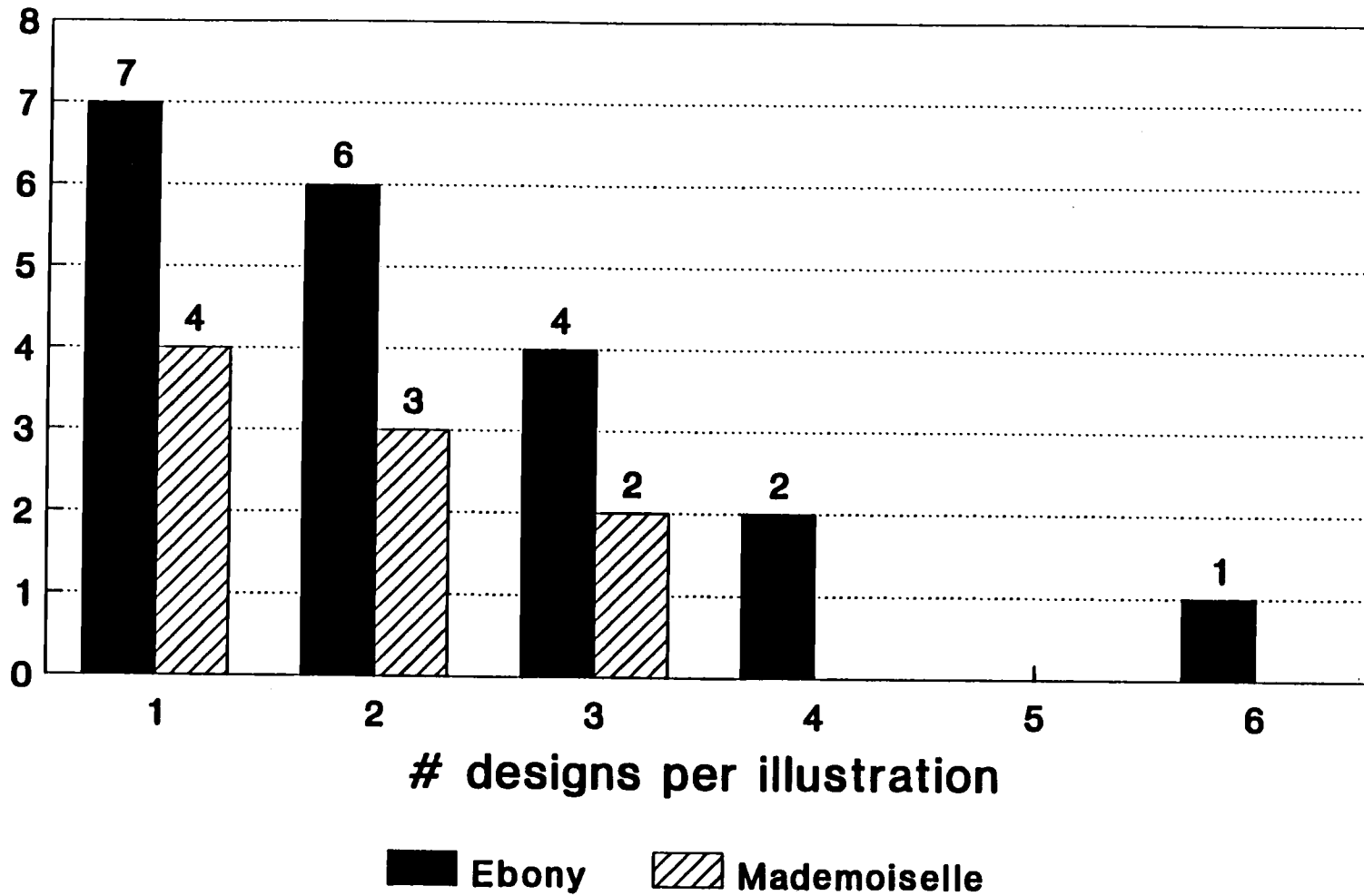


Figure 14. Number of West African and West African influenced apparel textile designs per illustration for each magazine, Ebony and Mademoiselle.

magazine, Ebony and Mademoiselle. The most common was 1 design per illustration. This bar graph also illustrates that Ebony had more occurrences in each of the categories than did Mademoiselle.

Summary

The present study established the frequency of occurrence of West African and West African influenced apparel textiles during the 1960's and 1970's as depicted in Ebony, Life, Time and Mademoiselle magazines. West African and West African influenced apparel textiles did occur in the 1960's and 1970's in Ebony and Mademoiselle, two of the four magazines sampled. However, the textile designs were not as frequent as the author had predicted. During sampling, the author found several occurrences of apparel textiles that appeared West African and/or West African influenced; however, they could not be verified. No significant difference in the number of West African and West African influenced apparel textiles was found between the two decades, the 1960's and 1970's. There was a difference in frequency of occurrence of West African and West African influenced apparel textiles among the four magazines Ebony, Life, Time and

Mademoiselle because there were no occurrences in Life and Time whereas there were occurrences in Ebony and Mademoiselle.

West African and West African influenced apparel textiles occurred more often in Ebony than the other magazines during the 1960's and 1970's. Kente cloth was the most frequent design type in Ebony magazine and unknown West African design types were most frequent in Mademoiselle magazine. Kente cloth was also the overall most frequent West African and West African influenced apparel textile design type for the 1960's and 1970's as depicted in Ebony and Mademoiselle magazines.

There were 11 occurrences of cultural authentication by selection observed; however, the other three levels of cultural authentication--characterization, incorporation and transformation--could not be determined. Therefore, a significant difference in frequency of occurrence among the levels of cultural authentication could not be determined.

CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

The purpose of this present study was to determine the extent of West African influence on apparel textiles in the United States during the 1960's and 1970's. The West African influence was determined by observing illustrations in the 1960 through 1979 issues of Ebony, Mademoiselle, Time and Life magazines. Content analysis was used to collect and categorize the data on West African and West African influenced apparel textiles as portrayed in Ebony, Life, Time and Mademoiselle magazines.

West African and West African influenced apparel textiles did in fact occur in the 1960's and 1970's in Ebony and Mademoiselle, two of the four magazines sampled. However, the textile designs were not as frequent as the author had predicted. They were however, more frequent in Ebony magazine than in Mademoiselle, did not occur in Mademoiselle until the 1970's and were non-existent in Time and Life.

No significant difference in the number of West African and West African influenced apparel textiles was found between the two decades, the 1960's and 1970's. The year of greatest appearance of West African and West African influenced apparel textiles was 1961.

West African and West African influenced apparel textiles occurred more often in Ebony than the other magazines during the 1960's and 1970's. Kente cloth was the overall most frequent West African and West African influenced apparel textile design type for the 1960's and 1970's found in Ebony and Mademoiselle magazines. There was a difference in frequency of occurrence of West African and West African influenced apparel textiles between the four magazines Ebony, Life, Time and Mademoiselle because there were no occurrences in Life and Time.

Only one level of cultural authentication was found to have occurred. Eleven occurrences of selection were observed; the other three levels of cultural authentication--characterization, incorporation and transformation--could not be determined. A significant difference in frequency of occurrence among the levels of cultural authentication could not be determined due to the lack

of data. Whether cultural authentication can be applied to the borrowing of nonwestern objects by a western culture was also undetermined in this study.

Limitations

The present research data might have included a larger amount of West African and West African influenced apparel textile design occurrences had it not been for some limitations. The research limitations were: missing magazine pages, the discontinuation of Life magazine, lack of descriptive text accompanying illustrations and the method of sampling West African and West African influenced apparel textiles from magazines of every other year starting with January.

The research was somewhat limited because of missing magazine pages. The missing pages most likely would have contributed to the number of West African and West African influenced apparel textiles or the number of non-West African and non-West African influenced apparel textiles. Approximately 50% of the magazines were missing pages. The magazines were generally missing 2 to 4 pages.

Life magazine also limited the research somewhat because it was temporarily discontinued after 1973 through 1979. Time magazine was sampled to cover the gap in Life magazine. The researcher believed that it was similar to Life magazine, except for the number of illustrations (Life magazine was a photojournalistic magazine and contained more illustrations than did Time). There were no occurrences of West African and West African influenced apparel textiles, therefore, this limitation may not have affected the results.

The lack of descriptive text accompanying illustrations was a limitation on the research. This disabled the researcher from determining the levels of cultural authentication as well as determining whether a textile was authentic West African or West African influenced.

The method of sampling West African and West African influenced apparel textiles from magazines of every other year starting with January was a research limitation. This method was considered a limitation because it was possible that the majority or minority of West African and West African influenced apparel textiles might have occurred during those months not sampled.

Conclusions and Implications

The findings of this research did not coincide with the literature reviewed that indicated that West African and West African influenced apparel textiles were frequent in the 1960's and 1970's. African textiles and African influences on textiles were apparent in the United States during the 1960's and 1970's according to the literature reviewed (Textiles of Ghana, 1960; Sanga, 1966; Jarratt, 1968; Field, 1970; Mboya, 1970; Kent, 1971; Direction: Africa, 1973; Roach & Eicher, 1973; Polakoff, 1980; Joseph, 1986; Thieme & Eicher, 1987). The present research found that West African and West African influenced apparel textile designs occurred only .006% of the time in Ebony and Mademoiselle magazines and 0% of the time in Life and Time magazines. While .006% and 0% is not very frequent, some West African and West African influenced apparel textile designs were illustrated in two of the magazines during the 1960's and 1970's, Ebony and Mademoiselle. West African and West African influenced apparel textiles were more frequent in Ebony magazine, a magazine marketed to African Americans and did not occur in Mademoiselle, a magazine featuring mainstream fashions, until the 1970's.

Perhaps the African look was not popular with all races. Racial prejudices may have influenced the popularity or unpopularity of West African and West African influenced apparel textiles during this period, especially during the 1960's when no occurrences were found in Mademoiselle. The occurrences of West African and West African influenced apparel textiles in Mademoiselle in the 1970's might indicate that the African fashion was more widely accepted after the rest of society had time to adjust to the "black is beautiful" movement and the civil rights movement and "black" people in general. Although, the occurrence of West African and West African influenced apparel textiles was relatively frequent during the 1960's in Ebony, the majority of the illustrations featured Africans visiting the United States or African Americans in their every-day dress rather than high fashion. Kente cloth was the only West African design type that was found in the 1960's, although other West African and West African influenced apparel design types were found in the 1970's.

Perhaps West African and West African influenced apparel textile designs would have been more frequent had different magazines been used. The frequency of West African and West

African influenced apparel textiles might have been different had another time period been sampled or magazines, newspapers or another avenue of the media marketed toward one specific race such as African American, Hispanic or Caucasian was sampled. The researcher did find that the number of occurrences would have been greater if all African and African influenced apparel textile designs had been counted as opposed to limiting the sample to West African. There were 110 occurrences of African and/or African influenced apparel textiles. This number included the 61 West African and West African influenced apparel textiles found in this study. Most of the African and/or African influenced apparel textiles found were of similar patterns but could not be verified as West African, although the researcher believed them to be such. Most of these similar African designs were found on dashikis. African and African influenced apparel textiles were not counted as a whole because the researcher found that the literature reviewed focused on West African apparel textile designs more often than African apparel textile designs. As a result, the researcher was prepared to find an abundance of occurrences of African and African influenced apparel textile designs and

therefore, attempted to narrow the number down and be more specific by focusing on West Africa. However, an abundance of African and African influenced apparel textiles was not found.

It was predicted for Hypothesis 1 that there would be a difference in the frequency of occurrence of West African and West African influenced apparel textiles between the decades 1960 and 1970. A difference between the two decades was predicted as this was indicated in the literature reviewed. The researcher believed that there would be fewer occurrences of West African and West African influenced apparel textiles in the 1960's as African textiles were popular with African Americans (Roach & Eicher, 1973; West, 1984) and more occurrences in the 1970's when they were popular with mainstream America as well (Greer, 1984). It was found that this was the case only when the data for the two magazines, Ebony and Mademoiselle, were analyzed separately. According to the literature, African Americans began wearing African clothing during the 1960's as part of the "black is beautiful" movement (Roach & Eicher, 1973; West, 1984). Later, from the mid 1960's to the early 1970's, the United States began an ethnic revival (Greer, 1984). During the early 1970's African

textiles began to be recognized as fine arts (Sieber, 1972; Thieme & Eicher, 1987), and African textile designs were seen as inspirations to American designers (Direction: Africa, 1973).

Although there was not much difference in frequency of occurrence of West African and West African influenced apparel textile designs between the two decades, the present research data show that the majority of the West African and West African influenced apparel textile designs in Ebony magazine occurred in the 1960's during the "black is beautiful" movement. All of the West African and West African influenced apparel textile designs in Mademoiselle magazine occurred in the 1970's during the ethnic revival in the United States. Perhaps there were more occurrences in Ebony, a magazine targeted towards African Americans (Standard Rates and Data, 1987), during the 1960's because the African American population were the initiators for the wearing of West African and West African influenced apparel textile designs. Later, in the 1970's the African apparel textile design trend moved to the general population as seen in Mademoiselle, a magazine targeted towards young, fashion-oriented women (Standard Rates and Data, 1987). There were in fact more occurrences of West

African and West African influenced apparel textiles in Mademoiselle than in Ebony during the 1970's. Perhaps West African and West African influenced apparel textiles were not as popular with African Americans after the textiles were seen in mainstream America.

The period of greatest use of West African and West African influenced apparel textiles as depicted in Ebony and Mademoiselle magazines was 1961 with 29 occurrences. However, all 29 of the occurrences were from the same article in Ebony magazine, and most had more than one occurrence in each illustration that contained West African and West African influenced apparel textiles. There were slightly more total occurrences of West African and West African influenced apparel textiles in the 1960's than in the 1970's; however, there were more individual occurrences in the 1970's. Individual occurrences refer to the West African and West African influenced apparel textiles that occurred one to an illustration. The article in which 29 occurrences were found was about African weddings in the United States. Some of the weddings were mostly traditional American in dress but included a strip of kente cloth used as a sash for

bridesmaids. Other weddings had a bride and groom wearing full Ghanaian dress made of kente cloth. All of the 29 occurrences in 1961 were kente cloth. The fact that many of the West African and West African influenced apparel textiles occurred together in single articles from single magazine issues rather than occurring throughout the years and magazine issues illustrates that the numbers were not significantly large enough to conclude (from this study) that West African and West African influenced apparel textiles were frequent during the 1960's and 1970's. Had apparel textiles from other ethnic groups been counted in the same manner, the frequency of West African and West African influenced apparel textiles could be determined frequent as compared to the other ethnic groups.

The researcher also noted that the West African and West African influenced apparel textile occurrences appeared in articles more often than advertisements during all of the years. Perhaps the West African and West African influenced apparel textiles were more common in articles than in advertisements because they were a more everyday type of dress rather than high fashion that might be advertised.

Kente cloth was the most frequent specific West African and West African influenced apparel textile design type. All of the occurrences appeared in Ebony magazine, and the majority of occurrences were in the 1960's. Often the kente cloth occurrences in Ebony were shown being worn by Ghanian's in the United States. Unknown West African textile designs in general were the next most frequent West African and West African influenced apparel textile designs followed by unknown textile designs from the Ivory Coast. Most of these unknown designs (n = 15) were found in one article in Mademoiselle in 1974 much like the majority of kente cloth occurrences were found in one article in Ebony in 1961. The researcher did not categorize specific design motifs because it was too difficult to determine them visually, and the accompanying text, more often than not, described the West African and West African influenced apparel textiles by name.

Hypothesis 2 stated there would be a significant difference in the frequency of occurrence of West African and West African influenced apparel textiles in the United States between Ebony, Life, Time and Mademoiselle magazines. Hypothesis 2 was supported; there were 45 occurrences of West African and West

African influenced apparel textiles found in Ebony, 16 in Mademoiselle, zero in Time and zero in Life. Although Ebony had more occurrences, the West African and West African influenced apparel textiles were most often found being worn by Africans visiting the United States, and Mademoiselle had more illustrations of West African and West African influenced apparel textiles that appeared in the contemporary fashion for the period 1960 through 1979 (and worn by apparent United States citizens). Mademoiselle magazine had more occurrences of West African and West African influenced apparel textiles than Ebony when the two decades were looked at separately. Ebony magazine tended to focus on real people in realistic situations, therefore wearing everyday dress. Mademoiselle tended to show the modal fashion. Time and Life magazines rarely focused on fashion, and Africans were generally shown in illustrations of Africa and not as visitors wearing African dress in the United States. The researcher also noted that there were not many illustrations in Time magazine.

The cultural authentication levels: selection, characterization, incorporation and transformation (Eicher and Erekosima, 1980) were difficult to determine in the present study.

There was a lack of descriptive text accompanying the illustrations that would be required to determine the levels of cultural authentication. There were 11 occurrences of the first level of cultural authentication--selection. However, the researcher did not trust these findings to be accurate enough to draw conclusions because they could not be verified through the text. The researcher believes that cultural authentication did exist in the borrowing and influence of West African apparel textiles by the American culture in the 1960's and 1970's; however, this researcher was not able to measure the levels of cultural authentication. Perhaps sampling other sources such as different magazines, catalogues or newspapers that include more descriptive text along with the illustrations might provide enough information to determine the levels of cultural authentication. Hypothesis 3-- There will be a significant difference in frequency of occurrence among the levels of cultural authentication--was not supported.

Additionally, related findings included an article in the September 1968 issue 11 of Ebony magazine that stated that African textiles would be popular. However, no illustrations of African or African influenced apparel textiles accompanied the

article. It was stated in the article that dashikis and togas would be seen in menswear in "eye-dazzling" colors and colorful African prints. Also found in Ebony magazine, the June 1972 issue 8, during the pilot study was an article on the popularity of West African interiors textiles in the United States. A New York interior design firm created furnishings prints from strictly West African designs such as Benin banana leaf prints and leopard mask reprints. There were some instances of African and African inspired clothing as well as African and West African apparel textiles that were not in the United States. These additional findings are important because although they do not directly pertain to this study, they do show that there was an African influence in the apparel and textiles of the 1960's and 1970's.

The researcher also noted that many other ethnic apparel textile designs were shown in illustrations in Ebony, Mademoiselle, Time and Life magazines. The literature reviewed supports the ethnic apparel textile findings in this study as stated by Greer (1984). The researcher noted that apparel textiles from India and inspired by Indian textiles appeared to be the most frequent ethnic apparel textile (other than African apparel textiles) in the

magazines sampled. This coincides with the findings of Paoletti, Kim and Prisekin (1992) on the Indian influence on American women's clothing from 1960-1975. It was found that there were two distinct waves of Indian influence on women's clothing in America during the sixties and early seventies. Oriental, Mexican, Polynesian, Spanish, mid-Eastern, Gypsy and other authentic and inspired apparel textiles were also present in the magazines sampled during the period of 1960 to 1979. Perhaps apparel textile designs from other ethnic groups were more acceptable than African apparel textile designs dependent on how much they deviated from the American culture and what the American culture wanted to accept. These differences might include skin tones, religion and politics.

Future Research

The present study prompted many ideas for related future research. The question of racial prejudices influencing the occurrences of West African and West African influenced apparel textiles posed by the researcher could be a research question. Might there have been an abundance of African or West African influences in apparel textiles in the African American culture that

was not fully apparent in traditional white American culture? During the pilot study, the researcher examined several fashion magazines and noticed that they featured predominantly white models. The later the date, the more frequent were the appearances of African Americans. Also, the less sophisticated the magazine, Seventeen as opposed to Vogue, the more frequently were African American models featured. Racially motivated influences on apparel and textiles could be a focus of future studies.

The same study of West African and West African influenced apparel textiles could be conducted sampling different magazines. Perhaps magazines targeted towards different readers such as Vogue, Ladies Home Journal or Rolling Stone would produce different results as well as magazines targeted at different ethnic minorities or religious groups. Magazines targeted to different political views such as Time and Newsweek could have been sampled. The same study could be conducted sampling something other than magazines such as catalogues, newspapers or films. There might have been more occurrences of West African and West African influenced apparel textiles in campus newspapers from the

1960's and 1970's. The present study could also be expanded or limited to all African apparel textile designs, general African designs, interiors designs and/or African dress.

Many other ethnic apparel textiles were noted from the magazines sampled in the present study. The same or similar study could be conducted using another ethnic textile or ethnic textiles in general as compared to nonethnic textiles. It would also be interesting to conduct a study to determine the frequency of the presence of African or West African apparel textiles in the 1990's as a result of a popular retrospect on clothes of the 1960's and 1970's and if so, are the African designs more apparent and accepted now.

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APPENDICES

Appendix A

Data Sheet

Magazine title _____ Volume # _____

Issue # _____ Issue Date _____ Page # _____

Number of West African and West African influenced apparel textiles used in apparel in the illustration. _____

In which category does the textile belong? (circle one of the following):

West African West African influenced one of the two
undetermined

Quote any descriptive accompanying text that pertains to the West African textile.

What is the cultural authentication level of this West African or West African influenced apparel textile if it can be determined?

Attach a photocopy or sketch of the West African or West African influenced apparel textile.

Appendix B

Using the first February 1968 issue of Life magazine, the December 1971 and June 1972 issues of Ebony magazines, and the February 1967 issue of Mademoiselle magazine, you will be searching for illustrations of West African and West African influenced apparel textiles. Each magazine will be searched for illustrations, whether they be black and white, color, advertisements or articles that contain West African and/or West African influenced apparel textiles as determined through the accompanying text. Only the apparel textile designs are of interest not the apparel designs themselves. Illustrations referring to African designs in countries other than the United States will not be counted as the research focus is in the United States. Apparel textiles refer to scarves, sashes, head-dresses or clothing but not other accessories. If there are two or more examples in one illustration, a separate data sheet will be used for each one. If the same textile is in two illustrations, it will be counted both times. If there are two designs in one illustration that are identical, count each and use separate data sheets. If the same illustration appears again, count it again.

Appendix B (continued)

You will record the magazine title, volume number, issue number (if there is one), date of the issue, page number and number of West African and/or West African influenced designs on apparel textiles appearing in the illustration. You will circle yes or no as to whether or not the design is West African or West African influenced. The text will be written verbatim as to the type of textile that appears in the illustration if it is stated, as well as some characteristics about it if any are written.

Appendix B (continued)

Data Sheet

Magazine title _____ Volume # _____

Issue # _____ Issue Date _____ Page # _____

Number of West African and West African influenced apparel textiles used in apparel in the illustration. _____

In which category does the textile belong? (circle one of the following):

West African West African influenced one of the two
undetermined

Quote any descriptive accompanying text that pertains to the West African textile.

What is the cultural authentication level of this West African or West African influenced apparel textile if it can be determined?

Attach a photocopy or sketch of the West African or West African influenced apparel textile.

Appendix C

Carefully study the photographs on the pages marked in the book given to you, African Textiles and Decorative Arts. Then study the apparel textiles in the photocopied illustrations given to you. On the data sheet corresponding to photocopied illustration #1, record whether or not the apparel textile in the illustration appears to be West African and/or West African influenced because of its similarity to the photographs in the book. To determine that the photocopied illustration is West African and/or West African influenced, the apparel textile in the illustration should contain designs that at least partially duplicate those in the book. You will record the name of the apparel textile given in the book as well as the page number of the photograph. If the photocopied illustration does not appear to be West African and/or West African influenced, you will record a NO in the space provided. Continue this procedure for all of the photocopied illustrations. You may at any time refer back to the book.

Appendix C (continued)

Data Sheet

Illustration # _____

Is this apparel textile West African and/or West African
influenced? (yes or no) _____

If yes, What is the name of the textile? _____

What is the page number of the West African textile in the book? ____

Illustration # _____

Is this apparel textile West African and/or West African
influenced? (yes or no) _____

If yes, What is the name of the textile? _____

What is the page number of the West African textile in the book? ____

Illustration # _____

Is this apparel textile West African and/or West African
influenced? (yes or no) _____

If yes, What is the name of the textile? _____

What is the page number of the West African textile in the book? ____

Appendix D

Using the November 1971 issues of Ebony and Mademoiselle magazines, you will count the number of non-West African and non-West African influenced apparel textiles. Apparel textiles include clothing, headwraps, sashes and scarves, but not hats. Record the magazine title and date on a blank sheet of paper along with the number of non-West African and non-West African influenced apparel textiles (one number for each magazine).

Non-West African and non-West African influenced apparel textiles are textiles that do not meet the qualifications of West African and West African influenced apparel textiles given in Part A. The following instructions are additional rules for determining non-West African and non-West African influenced apparel textiles. If the textile is on a figure, the figure must be at least 2.25 inches tall but does not have to be a complete figure from head to toe. If the textile is displayed as an individual garment, not on a figure, it must be at least 1.875 inches tall from top to bottom. Each outfit or figure will be counted as one (1) non-West African textile unless it meets the West African and West African influenced apparel textiles criteria in Part A. Example: a skirt and

Appendix D (continued)

blouse shown together on a figure make only one (1) non-West African textile. Although the entire figure need not be seen in order to be counted, if only a very small portion of the textile can be seen, the corner of a collar for example, do not count it.

Undergarments are to be counted. Figures not wearing clothing will not be counted. If the textile(s) are too dark or blurry to see the textile designs, do not count them. If the text indicates that the illustration is in a foreign country, do not count it, only if it is in the United States. If the illustration contains an obvious landmark that indicates the illustration is of a foreign country, the Eiffel Tower for example, do not count it. If a textile is smaller than the designated size 2.25 inches on a figure or 1.875 inches alone, but the text states that it is something other than West African or West African influenced, count it.