

AN ABSTRACT OF THE THESIS OF

Karen J. Herbaugh for the degree of Master of Science in Apparel, Interiors, Housing, and Merchandising presented on February 17, 1994.

Title: A Comparative Analysis of Far Eastern Influence on Western Women's Clothing Styles: High Fashion and Mass Fashion, 1910-1925.

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Abstract Approved: \_\_\_\_\_  
Elaine L. Pedersen

The purpose of this study was to compare Far Eastern influences on Western women's dress as represented in both a high fashion and mass fashion magazine between 1910 and 1925. Vogue was selected as the high fashion magazine and Ladies Home Journal as the mass fashion magazine. The questions that were addressed were: was there a difference in the influence of the Far East on high fashion styles and mass fashion styles, was there a time lapse between the appearance of fashion styles influenced by the Far East within Vogue and Ladies Home Journal, and was the trickle-down theory applicable when examining Far Eastern influence on high fashion styles and mass fashion styles.

The data were collected by conducting a content analysis of both the written and visual material within Vogue and Ladies Home Journal. For each magazine the January, April, July, and October issues were examined, totaling a 128 issues between the years 1910 and 1925.

The written examples found within both magazines were placed into three categories; Chinese, Japanese, and Far Eastern/Oriental. Visual examples found were placed into three categories also; Chinese, Japanese, and Combination. An example of Far Eastern influence on written or visual material was based on predetermined guidelines.

It was hypothesized that there would be a difference in the frequency of Far Eastern influence seen in high fashion styles as represented in Vogue and mass fashion styles as represented in Ladies Home Journal between 1910 and 1925. The sign test was used to compare the two samples Vogue and Ladies Home Journal and test this hypothesis. It was determined that there was not a significant difference found in either the written or visual material therefore this hypothesis was rejected.

The second hypothesis was that there would be a difference in the period of introduction of fashion styles influenced by the Far East between Vogue and Ladies Home Journal. There was no apparent difference between the period of introduction of fashion styles influenced by the Far East in Vogue and Ladies Home Journal between 1910 and 1925 when examining total frequencies of both written and visual material. Some differences were evident when examining categorical breakdowns which led to neither the acceptance or rejection of the hypothesis due to the differing results.

A COMPARATIVE ANALYSIS OF FAR EASTERN INFLUENCE ON  
WESTERN WOMEN'S CLOTHING STYLES: HIGH FASHION  
AND MASS FASHION, 1910-1925

by

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A COMPARATIVE ANALYSIS OF FAR EASTERN INFLUENCES ON  
WESTERN WOMEN'S CLOTHING STYLE: HIGH FASHION  
AND MASS FASHION, 1910-1925

CHAPTER I

INTRODUCTION

Clothing reflects ongoing socio-cultural events which impact human lives. The connection between clothing and socio-cultural influences such as economics, politics, kinship, ideology, and art provides an approach through which history of clothing can be explored. Two examples are the American social norm that brides should wear white when they get married and the United States government's decision to regulate textiles during World War II resulting in fashion styles adhering to the regulations. Thus, historic costume research not only adds to the body of literature concerning clothing but reveals the relationship between various socio-cultural aspects which influence society, giving researchers a broader perspective in which to examine history.

Kim and DeLong (1992) explored the question of Far Eastern influence on Western women's dress through a content analysis of Harper's Bazar, 1890-1927. The traditional spelling of bazaar was adopted for the magazine's name in 1929. They examined various features within the magazine including: fashion news, descriptions

of fashion illustrations, photographs of dress, and advertisements related to dress goods and cosmetics. The purpose of their study was to document the manifestation of Far Eastern influence in terms of its duration and extensiveness.

Kim and DeLong (1992) found that there was Far Eastern influence between 1890-1927, with the majority of influence occurring between 1913-1922. The year of 1910 brought about a major change in feminine dress. This change has been noted by several costume and social historians (Beaton, 1954; Boucher, 1967; Laver, 1937). This new fashion had a curious Oriental look which Laver (1937) attributed to the wave of Orientalism that had spread over Parisian society. Women abandoned the s-shape that had dominated fashion in the previous decade. The fashions that followed in the 1910s and 1920s were characterized by a tubular silhouette, draped, loosely fitted bodice, and rounded shoulders (Kim & DeLong, 1992). Not only did the silhouette of women's clothing change but the pale Edwardian colors were abandoned for brilliant violets, reds, oranges, and greens that were attributed to the Orient.

#### Purpose of Study

The purpose of this study was to compare Far Eastern influences on Western women's dress as represented in both

a high fashion and mass fashion magazine. This investigation expanded on Kim's study by exploring whether there were different frequencies of high fashion and mass fashion styles having Far Eastern influences. In addition, the researcher investigated whether the theory that fashion styles start with the upper social class and then are adopted by the masses was relevant between 1910 and 1925. These years were chosen because Kim (1989) documented the greatest number of Japanese frequencies in 1914 and the greatest number of Chinese frequencies in 1922. The idea that new fashion styles start with the upper class and are copied by the masses as an attempt to imitate a desired social status is commonly referred to as the "trickle-down" theory (Simmel, 1904).

#### Research Questions

1. Is there any difference in Far Eastern influence on high fashion styles and mass fashion styles as represented in Vogue and Ladies Home Journal?
2. Is there a time lapse between the appearance of fashion styles influenced by the Far East within Vogue and Ladies Home Journal?
3. Is the trickle-down theory applicable when examining Far Eastern influence on high fashion styles and mass fashion styles?

### Hypotheses

1. There will be a difference in the frequency of Far Eastern influence seen in high fashion styles as represented in Vogue and mass fashion styles as represented in Ladies Home Journal between 1910-1925.

2. There will be a difference in the period of introduction of fashion styles influenced by the Far East between Vogue and Ladies Home Journal between 1910-1925.

### Assumptions

1. It was assumed that the majority of illustrations in the chosen fashion magazines represent styles which were adopted.

2. It was assumed that Vogue represents high fashion styles and that Ladies Home Journal represents mass fashion styles.

3. It was assumed that once Kim's categories were modified they were adequate to document all examples of Far Eastern influence.

### Definition of Terms

Far East and Orient- For the purpose of this study these two terms will be used to refer only to China and Japan.

Far Eastern Influence- Items that are specifically labeled in the magazines as either Chinese or Japanese and

garment styles that are characteristic of the Orient, such as the kimono. These garment styles will be identified in the appendices.

High Fashion Styles- High-priced, exclusive styles that are adopted by people of high social status at the beginning of the fashion cycle/curve (Sproles, 1979).

Fashion Introduction- The first stage of the fashion cycle. When a style is initially introduced and only accepted by a limited number of people.

Mass Fashion Styles- Styles in a variety of price ranges that have achieved popularity by the masses and thus are at the peak of the fashion cycle/curve (Sproles, 1979).

Style- A type of product that has one or more specific features that distinguish it from other products of the same type (Jarnow & Guerreiro, 1991). For this research the term style is limited to apparel.

Western- This will refer to the dress, culture, and region of Western Europe and America.



## CHAPTER II

### REVIEW OF LITERATURE

The following discussion of the literature gives a general overview of fashion and a review of related fashion change theories and models. The influence of cultural contact between the United States and the Far East will be examined, as will the importance of Orientalism as a major influence on women's fashion between 1910 and 1925.

### Fashion

The term fashion:

May be generally defined as a way of behaving temporarily adopted by a discernible proportion of members of a social group because that chosen behavior is perceived to be socially appropriate for the time and situation.

Fashions may occur in many differing classes of objects, including different classes of consumer products and social forms of human behavior (Sproles, 1979, p. 17).

This definition encompasses a wide variety of areas within society such as: art, architecture, interior design,

etiquette, and dress. Fashion and its relationship to clothing can be more specifically defined as the apparel styles accepted by a discernible number of people at any given time (Sproles, 1979). The definition found in Inside the Fashion Business (Jarnow & Guerreiro, 1991) elaborates further: "the prevailing or accepted style in dress or personal decoration established or adopted during a particular time or season" (p.36).

For the past one hundred years a spectrum of theories have evolved concerning fashion. There is no consensus as to the validity of any one theory and theorists continue to try to understand the phenomenon called fashion. Cecil Beaton (1954, p. 13) stated, "The whole art of living is mirrored in fashion...." The search to find the key to fashion continues because of the impact it has on society. The following historical continuity and fashion and socio-cultural change theories offer possible explanations for fashion change.

### Historical Continuity

Historical continuity research suggests that major fashion changes are evolutionary and follow a cyclical pattern over time. Instead of revolutionary designs each new fashion is an evolutionary outgrowth and elaboration of previously existing fashions (Sproles, 1979). Although basic silhouettes, such as color and fabric, change little

from year to year, design details are subject to dramatic changes.

Kroeber. The first study to explore historical continuity using women's fashion was conducted in 1919 by Kroeber (1952), a cultural anthropologist. In order to study change in fashion he analyzed a series of eight measurements of 19th and 20th Century women's evening dresses, four of length and four of width, over a period of 76 years (1844-1919). He found changes occurred in decolletage depth, skirt length, skirt width, and waist width and length. Kroeber determined that "conspicuous externalities of dress--do undoubtedly alter fairly rapidly" but "major proportions of dress change rather with a slow majesty, in periods often exceeding the duration of human life" (p. 336). In other words, design features change frequently but dress silhouettes are slow to change. Kroeber found that the entire cycle of a silhouette took a century; about half of a century to go from extreme length or width to extreme shortness or narrowness and another half century to go back.

In 1940, Jane Richardson and Kroeber (1952) expanded on the original study to include the 18th century. The second study, using Kroeber's original method, extended the range of years to 150 (1787-1936) and emphasized fashion variability, stability, and the problem of their

causes. Their findings coincided with Kroeber's earlier study that the "fundamental proportions of a silhouette" change slowly. It was the researchers' belief that particular individuals largely influenced design features and not major fashion changes. Kroeber and Richardson did believe that socio-cultural stress could influence the disruption of an established style by changing the speed of the cycle but not the continuity of progressive style changes.

Weeden (1977) developed a study using Kroeber's same measurements and examined the years 1920-1976. Weeden's results were in congruence with Kroeber's, concluding that no one person can affect the long term style shifts, and the explanation of fashion cycles lies in the principle of incessant change. She also tested Kroeber's projections that the cycles would shorten over time and found that, in fact, wave lengths were shortening as time went by but increasing in amplitude.

Young. Young (1937) theorized that fashion alterations followed definite laws of modification and development within an almost unchanging pattern of evolution. She started out to determine if a relationship existed between economic depression and prosperity and fashion fluctuations, but this research question was abandoned because there was no conclusive evidence of a

connection. The study continued with a different approach.

Illustrations of women's typical daytime fashions were examined chronologically over 178 years. An analysis of the skirt contours led Young to the conclusion that women's dress moved through a series of recurring cycles lasting for about a third of a century. The recurring cycles were based on the change in three fundamental skirt contours: the back-fullness, tubular, and bell shape. Young believed that these cycles were evolutionary and not affected by external forces, such as political, social, and economic factors.

Robinson. Robinson (1975), in accordance with the previous theorists, believed that style change (not just clothing fashions) was cyclical, inexorable, and foreseeable. The principles behind his work were: (1) fashions follow an inexorable cycle, and (2) because they are inexorable, fashion cycles must be as independent as any force to be found in social change. Two studies were conducted: one on the height and length of automobiles and the other on fluctuations of men's whiskers. The automobile study was expanded from an automotive engineer's compiled statistics on the length and height of automobiles from 1927-1958. Robinson extended the study from 1959 to 1974 obtaining industry averages for each of

the years. Robinson conducted frequency counts on men's facial hair between 1842 and 1972 using issues of The Illustrated London News. His results were almost parallel to Kroeber's figures on dress dimensions (Robinson, 1975).

When analyzing his data Robinson also took into consideration Kroeber's findings on women's dress. His conclusions were that fashion cycles display a regularity that puts them outside the influence of externals such as technological innovation, political decree, economics, or function (Robinson, 1975).

#### Fashion and Socio-Cultural Change

The term social change has been frequently referred to in the aforementioned theories to denote external influences on fashion change. According to Ryan (1969), social and society are terms that pertain to interrelationships among people. Culture is composed of norms, technologies, artifacts, knowledge, and values which are the creations of interacting persons. Therefore the term socio-cultural change (Ryan, 1969) is used when studying outside inducements on fashion modifications.

People's lives are meshed with historical events which makes it necessary to evaluate socio-cultural influences when determining what factors impact fashion change. During the French Revolution the opulence of the aristocracy began to wane. Elite men no longer wore

breeches, wigs, or luxurious fabrics which were symbols of their loyalty to the King, but instead adopted country styles (Laver, 1983; Roach & Musa, 1980). The discovery of King Tutankhamen's tomb and its opening in 1922 produced Egyptian influence in fashion, jewelry, and interiors (Pape, 1983; Schnurnberger, 1991). During World War II women's suits often showed design details consistent with military uniforms (Laver, 1983; Roach & Musa, 1980; Tortora & Eubank, 1989). The youth and minorities at the end of the 1960's began to discard conventional dress as a symbol of their desire for social change and adopted a variety of nonconventional dress including ethnic styles (Boucher, 1987; Laver, 1983; Roach & Musa, 1980). These are just a few examples of how socio-cultural factors influence fashion change. The following theorists each have taken different approaches as to how socio-cultural influences affect fashion change.

Simmel. George Simmel (1904), one of the first fashion theorists, hypothesized that fashion is a form of imitation used as a means of achieving social equalization. However, Simmel did not believe that social equalization occurred. The elite initiate a fashion, the masses adopt the fashion as a means to achieve status, and then the elite discard the fashion to differentiate themselves from the masses; thus a self-perpetuating cycle

of changing styles develops. The essence of Simmel's theory is that the desire for prestige of the masses creates a fashion trend which spurs fashion change. This is now commonly referred to as the 'trickle-down' theory, representing the idea that fashions of the elite trickle down to the masses.

Blumer. In contrast to Simmel's belief that it is the prestige of the elite which spurs the adoption of fashion styles, Blumer (1969) believed it is the process of collective selection and the formation of combined tastes among the general public which is critical to fashion change. "It is not the prestige of the elite which makes the design fashionable but, instead, it is the suitability or potential fashionableness of the design which allows the prestige of the elite to be attached to it" (Blumer, 1969, p. 52). Blumer theorized that what actually occurs is the emergence of group norms through the selection of a few styles from numerous alternatives that are within the social climate and lifestyles of the time. Blumer also believed the adoption of styles are related to the historical continuity of fashions. This theory is commonly referred to as collective selection.

Field. Field offered yet another possible explanation of fashion diffusion within a culture: the



status float phenomenon. The status float phenomenon is the "upward flow of innovative influence from lower to higher status levels" (Field, 1970, p. 45). Field focused on fashion, and he gave reference to music, dancing, and speech patterns which have moved up the status ladder. This explanation of fashion diffusion is not definitive but rather a phenomenon which needs to be explored further in order to determine its influence upon fashion. Examples illustrating this occurrence came from the assimilation of African-American subculture elements by the white culture; adoption of youth symbols by conservative males; and blue collar fashions and interest that are simulated by white-collar workers (Field, 1970). This theory is sometimes referred to as the 'trickle-up' theory.

Behling. Behling (1985), examined fashion change in women's dress between 1920 and the present. She believed demographics influence the fashion process. These demographic variables are: the median age of the population, the general health of the economy, and governmental restrictions or regulations (Behling, 1985). Two previous theories were incorporated into her model. They were Simmel's "trickle-down" explanation of fashion diffusion and Field's "trickle-up" theory. Simmel's theory suggested that the upper class initiates new

fashion trends which were then imitated by persons further down the social scale (Simmel, 1904). The opposite of this theory was examined by Field who described fashion as moving upward to the middle and upper classes from the blue collar worker, ethnic groups, and the youth (Field, 1970).

By combining certain aspects of these two theories and the demographic variables mentioned above, Behling was able to explain fashion changes from 1920 to 1985 and use the model along with demographic forecasts to make future predictions. The demographic component was an important part of Behling's model. She believed that the median age of the population dictates who the fashion leaders are, thus influencing whether fashion trickles up or down. Another relevant factor is the health of the economy because the change in discretionary income can speed up or slow down fashion change (Behling, 1985).

#### Western and Non-western Dress

Typically, when scholars have looked at the relationship between Western and non-Western dress they have focused on the influence of the West on other cultures. Kim (1989) chose to change this focus on costume by examining a time period in the United States that was influenced by another culture through socio-cultural occurrences. Relative to Kim's study as well as

the present study is the distinction between Western and "non-Western" dress. According to Cerny, Baizerman, and Eicher (1984) the concept of Western dress relates to the philosophic and religious traditions of Western civilizations. According to these researchers this creates a historic view that is incomplete because the impact of Asian and Islamic cultures, ideas, and inventions is minimized or ignored. The Western perspective has been helpful in understanding style and fashion, but it limits understanding of dress because of its ethnocentric bias (Cerny, Baizerman, & Eicher, 1984). The term "non-Western" also implies inferiority as well as heightens the distinction between "us" versus "them" (Baizerman, Eicher, & Cerny, 1989).

### Far Eastern Dress

Although the West tends to view Far Eastern clothing as one entity, both China and Japan have developed their own distinct national dress styles. The two dress styles do have some common traits, such as the rectilinear shape and banding which are characteristics that influenced Western dress in the early twentieth century (Kim, 1989).

Chinese robes. There are several types of Chinese robes. One is the ancient ceremonial dress that is kimono-like in style. It has rectangular sleeves (the

inner corner might be rounded as in Figure 1), and the bodice joins at the waist to a pleated skirt or it is cut straight to the hem with no waist seam (Kim, 1989). Banding, of contrasting fabric, trims the neckline, sleeves, and often the center front. These robes, worn by the court and high ranking officials, were usually heavily embroidered. This type of robe continued to be worn throughout the centuries with only slight variations until the Manchus overturned the Ming Dynasty (Fernald, 1946, p. 13; Vollmer, 1977).

In 1644 the Manchus took control of the Chinese government and brought to court their own dress. Chinese persons with positions of power within the government were expected to wear the Manchu styled robes at court (Garrett, 1987, p. 3; Vollmer, 1977). There were primarily two robe styles worn. One style consisted of state robes worn by the court and officials, wrapped around the body, had a round neck, and sleeves tapering towards the wrist into a horseshoe cuff (Scott, 1958, p. 5; Vollmer, 1977) (Figure 2). Outer garments were slit on the sides and sometimes the middle for ease when riding, a development from the Manchu's nomadic/herdsmen heritage. The second robe resembled the first except that the sleeves were wide, and the robe fell straight from the neck to the knee ending with a slight flare at the hem

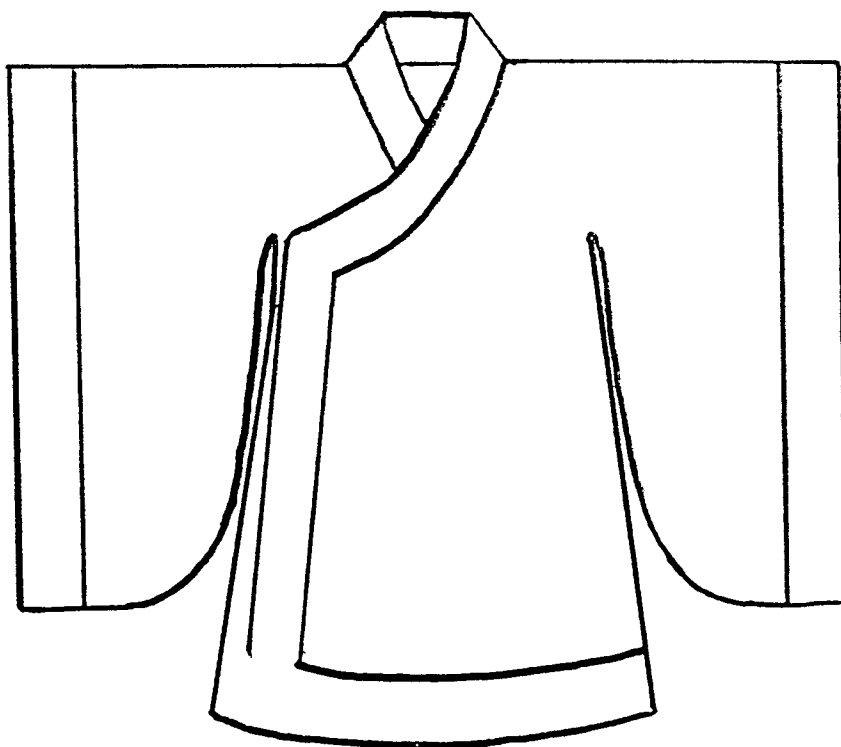


Figure 1. Ancient Chinese ceremonial robe. From 5000 years of Chinese Dress (p. 110) by Zhou Xun & Gao Chunming, 1988, San Francisco, CA: China Books and Periodicals. Copyright 1988 by Commercial Press.

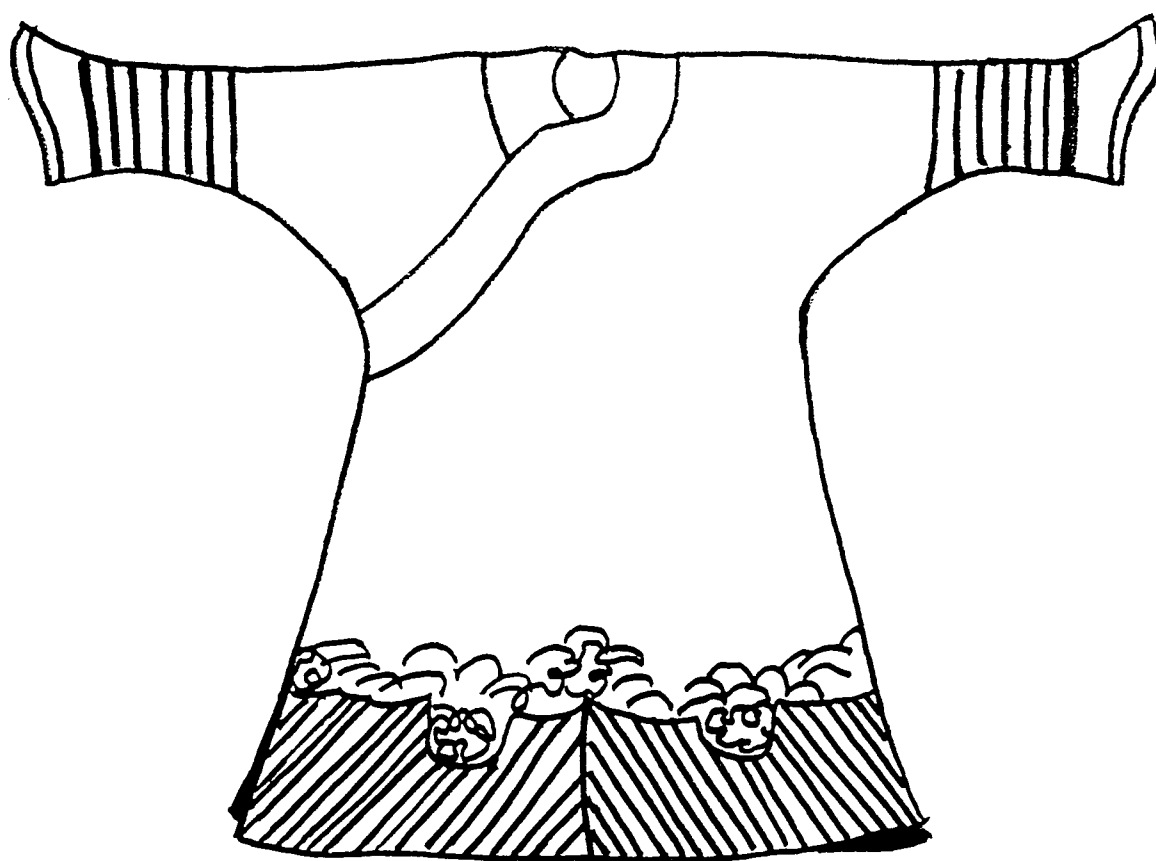


Figure 2. Manchu state robe with horseshoe cuffs. From In the presence of the dragon throne (p. 45) by J. E. Vollmer, 1977, Toronto, Canada: Royal Ontario Museum. Copyright 1977 by the Royal Ontario Museum.

(Figure 3). The Manchu garments overlapped the left front extension to the side seam and used a toggle buttons and loops to secure the flap (Vollmer, 1977). Kim (1989) noted that the hem flare was adopted in the tunic-styled Western dresses of the 1910s and early 1920s. Both robes were decorated with contrasting banding that was often embroidered.

Japanese kimonos. The Japanese were historically known for borrowing from other cultures and adapting items to fit their needs (Lancaster, 1963). This is the case with the Japanese national dress, the kimono, which was adopted from the Chinese (Kim, 1989; Stinchecum, 1984) (Figure 4). The garment is made from whole widths of cloth and sewn together, then wrapped around the body, and tied with a wide sash (Liddell, 1989).

The modern kimono is a descendant of Chinese and Korean robes. Originally the kimono was called a *kosode*, which meant "small sleeves" and was worn as an undergarment with many outer robes worn over it (Kim, 1989; Stinchecum, 1984). These loose, flowing outer robes, often worn several at a time, were called *furisode*, meaning "swinging sleeves". The references to small and large sleeves meant the size of the wrist opening, not the size of the sleeve itself (Stinchecum, 1984). Eventually, the number of layers of *furisode* worn were reduced, and

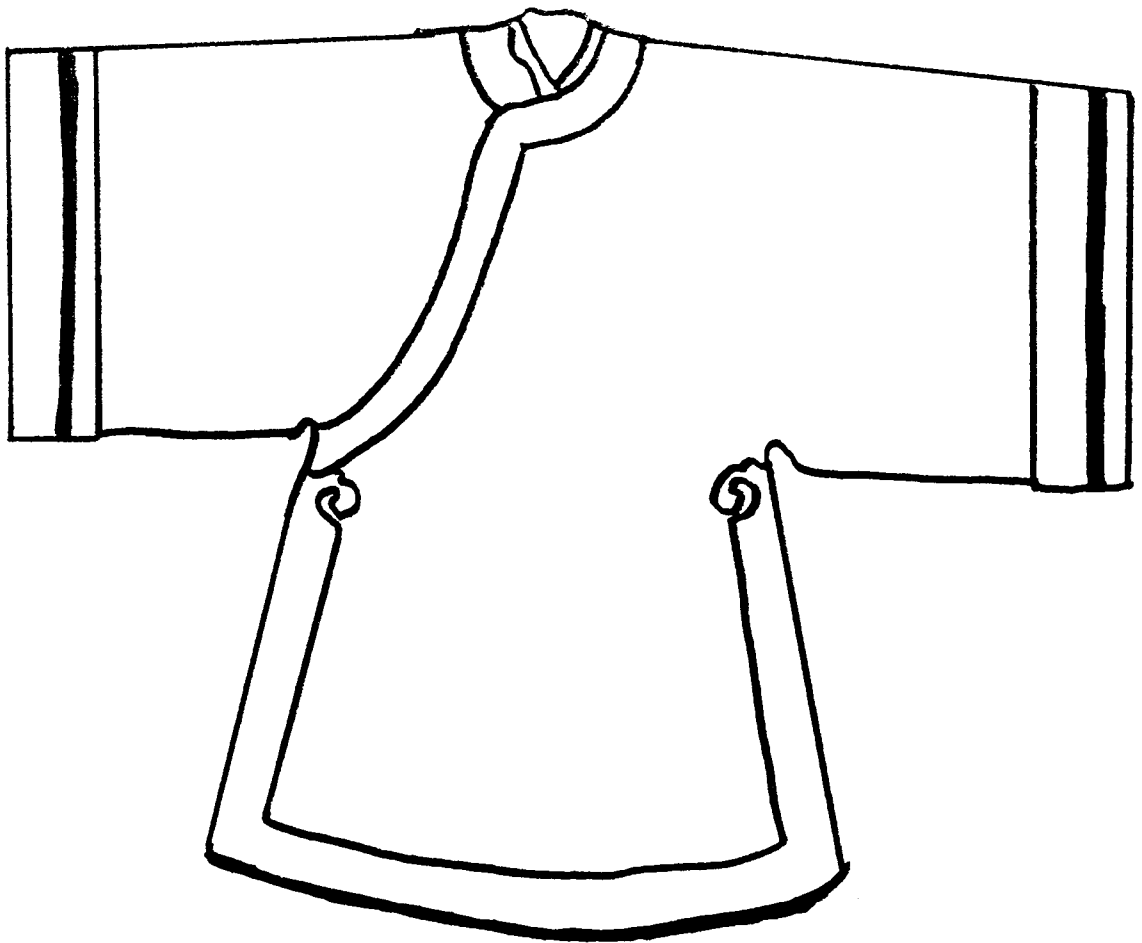


Figure 3. Manchu state robe. From In the presence of the dragon throne (p. 18) by J. E. Vollmer, 1977, Toronto, Canada: Royal Ontario Museum. Copyright 1977 by the Royal Ontario Museum.





Figure 4. Japanese Kimono. From Japanese costume and the makers of its elegant tradition (p. 305) by H. B. Minnich, 1963, Rutland, VT: Charles E. Tuttle. Copyright 1963 by Charles E. Tuttle, Co.

the kosode began to be seen. At that time patterns were added to the garment fabric. Gradually the kosode began to be worn by itself and was then called the kimono.

An important added feature worn to enhance the kimono was the obi (Figure 5). The obi was a wide sash worn to hold the kimono in place at the waist. Toward the late 19th century the obi began to be wrapped with more complexity and a variety of knots were used. According to Liddell (1989), the obi fulfilled the same role as jewelry in the Western world. Kim (1989) found wide sashes similar to the obi fashionable in Western dress, peaking in popularity in 1914.

### Far Eastern Influence

The origins of Far Eastern influence on the West began in Ancient Rome with the use of Chinese silk that was transported along the famous silk road, a trading route going west from the Orient. With the collapse of Rome, European trade with the Far East lapsed until the late Middle Ages. Lancaster (1963) stated that from the end of the Middle Ages up to the decline of monarchies in Europe, the Far East contributed to Western cultures. Because of Japan's strict closed door trading policy from the early 17th century to the middle of the 19th century the majority of exports and influence from the East to the West came from China (Lancaster, 1963). Japanese

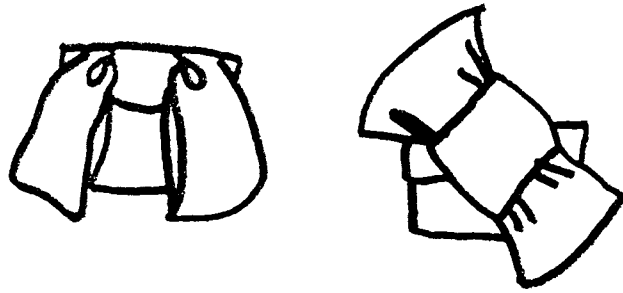


Figure 5. Japanese obi knots: the box-bow for smart occasions and the standing-arrow worn by brides. From The story of the kimono (p. 228) by J. Liddell, 1989, New York: E. P. Dutton. Copyright 1989 Jill Liddell.

influence began to be seen in the late 19th century once trade resumed with Japan. The United States exhibited Japanese arts and crafts at the Philadelphia Centennial Exposition in 1876 and the World's Columbian Exhibition in Chicago in 1893. The resulting influence began to be seen in American architecture, landscaping, and interior design (Liddell, 1989, p. 194). This Japanese inspiration and appreciation soon extended into the decorative arts, including textiles and clothing (Liddell, 1989, p. 194). As noted by Kim and DeLong (1992), Chinese influence was more prevalent during the 1920's.

Orientalism. Webster (1979) defined Orientalism as "any trait, quality, mannerism, etc., usually associated with the people of the East, or simply the study of

Eastern culture." Orientalism, according to Sinor (1970, p. xiv), is that branch of scholarship which uses Western methods to elucidate problems pertaining to lands lying east of Europe. Said (1978, p. 50) defined Orientalism as a field of study based on a geographical, cultural, linguistic, and ethnic unit called the Orient. The scope of the Orient could be broadened to include India, the ancient Near East, South East, and Far East, but in relation to this study the focus will remain solely on the Far East.

The word 'Orientalism' derived mainly from British and French cultural contact with the Orient, which until the nineteenth century meant only India and the Bible lands (Said, 1978, p. 4). This contact was fueled by European views that the Orient was a place of romance, mystery, and exotic beings. However, Americans associate the term 'Orientalism' with the Far East (mainly China and Japan) (Said, 1978, p. 1). In this study the terms Orientalism and Far East will be used interchangeably to refer to China and Japan.

The demand for Oriental objects in Europe has been in and out of vogue since the sixteenth century (Boucher, 1987; Lancaster, 1963; Wichmann, 1981). East India companies from England, France, and the Netherlands grew during the seventeenth century, continuing through the 18th century importing cotton fabrics. During the

eighteenth century there was a craze for chinoiserie, the imitation of Chinese art. This fad greatly influenced the decorative arts. Chinoiserie also used Chinese textile motifs such as pagodas and Oriental figures (Payne, 1965). Tortora and Eubank (1989) noted that Oriental influences were seen in all the decorative arts of the 18th century. During the same time period, Oriental influences in clothing were most prevalent in men's dressing gowns and textile designs. In 1858 Japan signed trade treaties with the United States allowing for regular exportation of Japanese art. The encounter of European artists with Japanese art created specific analogies and adoptions, the manifestation known as Japonisme (Wichmann, 1981, p. 6). The 1910's were a period during which American women purchased Japanese kimonos to wear as lounging robes (Lancaster, 1963). Thus the East had been in and out of popularity several times when Poiret and the Russian Ballet brought Eastern interest to fashionable clothes in the early 20th century.

Influence on early 20th century fashion styles. The year 1910 brought about a fundamental change in feminine dress, the significance of which was noted by Laver (1937). He stated, "The fundamental change was far greater in importance than any change which has taken place since" (p. 89). Women abandoned the S-shape that

had dominated fashion for the previous decade. The skirts that followed were so narrow that they hampered women's ability to walk, creating a hobbling effect, thus the term hobble-skirt was developed. This new fashion had a curious Oriental look which Laver attributed to the wave of Orientalism that had spread over Parisian Society. The two forces that have been attributed to this Oriental movement were the Ballets Russes (the Russian Ballet) and Paul Poiret (Laver, 1937, p. 89).

In 1909, Eastern influence invaded the Western World with Diaghiliev's Ballets Russes (Boucher, 1987, p. 392). Pale Edwardian colors were abandoned for the exotic violet, red, orange, and green of the Orient, patterned after the costumes Baskt had designed for the Ballets Russes. This wave of Orientalism not only influenced color but caused rigid bodices and bell shaped skirts to be abandoned in favor of soft, draping styles. The influence of the Ballets Russes was actually from the Near East but in the early 20th Century the Near East and Far East were referred to as one and called the Orient.

Paul Poiret, a fashion couturier, was another vehicle by which an Oriental look was transmitted to women's fashionable styles. Poiret loved the exotic. His designs included Turkish trousers, turbans, and kimonos displaying lavish use of beading, Persian brocades, and gold and silver arabesques (Vreeland, 1977, p.14).

Although most costume historians do not agree as to which first stimulated Oriental influence in fashion, they do agree that both Poiret and the Russian Ballet were significant contributors (Boucher, 1967; de Marly, 1980; Laver, 1946). Poiret stated, as quoted from his autobiography in Mackrell (1990), "I should not be surprised if it had a certain influence on me [the Ballets Russes]" (p. 31), however, Poiret claimed that his interest in the East began before the Ballets Russes, which can be seen in the influence of the East on his designs prior to the Ballets Russes's premier in Paris.

Poiret was not the only European designer who was influenced by the Far East. Lucile (Lady Duff Gordon), the Callot Soeurs, Lanvin, Molyneux, and Erte were a few of the designers cited by Kim (1989) as having been mentioned in Harper's Bazar in relation to Far Eastern influence on their designs.

The influence of the Far East was also seen in the United States. In 1913, The New York Times sponsored a design contest to promote American fashion designers. The winning design was by Ethel Traphagen for an evening gown inspired by Whistler's Nocturne. Whistler in turn had been inspired by a Hiroshige print. Traphagen's influence by Whistler was seen in the color scheme that she used on the dress which she incorporated with Oriental design

features. The evening gown had narrow lines, long kimono sleeves, and a girdle resembling an obi (Lancaster, 1963).

### Summary

It is generally accepted that fashion can be defined as the styles which are accepted by a discernable number of persons at any one period in time. There does not, however, seem to be a consensus on the process of fashion change. Of the historical continuity theorists, Kroeber, Young, and Robinson are purists. Although, they each conducted separate research their results all lend to the idea that fashion change follows definite cyclical patterns with little or no influence from outside inducements. That is to say, that they do not believe that external factors affect fashion change. The idea of social-cultural change as a catalyst for fashion change can be found in Simmel's, Blumer's, and Field's theories as well as Behling's model, although they each have a different approach. It is the researcher's intent to determine if Simmel's trickle-down theory is applicable when examining Far Eastern influence on Western women's dress between 1910 and 1925.

Women's fashion styles underwent major change in the beginning of the twentieth century. The restrictive styles of the Edwardian Era gave way to styles that were influenced by Chinese and Japanese design characteristics.



Paul Poiret, a French designer, and the Ballets Russes have been credited for stimulating this Oriental influence seen in clothes with the use of bold colors and design features interpreted from Chinese robes and Japanese kimonos. By examining both a high fashion magazine (Vogue) and a mass fashion magazine (Ladies Home Journal) the researcher will determine if Far Eastern influence was apparent at different social levels and if a time lapse occurred.

## CHAPTER III

### METHODS

The purpose of this study was to compare Far Eastern influence on Western women's dress in both high fashion and mass fashion between 1910 and 1925 as depicted in Vogue and Ladies Home Journal. It was the researcher's intent to determine if there was a difference between Oriental influence on high fashion styles and mass fashion styles and if there was a time lapse between when Vogue first promoted fashion influenced by the Far East and when Far Eastern influenced fashions appeared in Ladies Home Journal. This would support whether the trickle-down theory was applicable.

Kim (1989) documented Far Eastern influence on Western women's dress between 1890 and 1927, in Harper's Bazar, a high fashion magazine. This investigation expanded on Kim's work by exploring Far Eastern influence on high fashion and mass fashion styles by examining Vogue and Ladies Home Journal. In addition, the researcher explored whether the theory that fashion styles start with the upper social class and then are adopted by the masses was relevant between 1910 and 1925. The years chosen for this study were based on the years in which Kim found the heaviest concentration of Chinese and Japanese influence.

Kim's categories were used as a model, although some modifications were made.

### Research Design

Content analysis is a procedure for producing quantitative data from verbal or nonverbal communication. The elements which distinguish this method from other approaches is that it is objective, systematic, and quantitative. Objectivity is established by creating explicit rules and methods so that another researcher might arrive at the same conclusion by following an identical procedure. A consistent set of rules that includes or excludes data into categories for analysis is systemization. The quantification requirement means that the summary of findings is open to interpretation and inference as well as statistical analysis (Kassarjian, 1977).

Paoletti (1982) discussed how content analysis could be used in the study of historic costume. She used this technique in three studies: a) to study the change in women's dress designs in two periodicals between 1875 and 1885; b) to examine attitudes toward masculine fashions from 1880 to 1910 as expressed in cartoons, and c) to study men's jacket styles 1919-1941 as they appeared in Sear's catalogs (Paoletti, 1987). As a result of her

research, Paoletti provided a method with examples of the procedures for costume historians.

There are five steps involved in the design of a content analysis study (Paoletti, 1982). The first step is to select the source(s) to be examined and determine if the amount of material needed is available to the researcher. Secondly, the unit of analysis must be determined, which can either be verbal or nonverbal analysis. Verbal material might be in the form of a word, sentence, or paragraph, and nonverbal material might be illustrations or cartoons. A researcher might also conduct a study using a combination of verbal and nonverbal content. The third step is to identify the content as manifest or covert and adapt the research design accordingly. Manifest refers to information that is obvious to the researcher and covert content is hidden messages that can be found, for example, in cartoons.

The fourth step is to define the information/instrument categories, which are best developed through an exploratory study or by using existing instruments. An exploratory study allows the researcher to determine the nature of the content. Due to the quantity of mass communication there is usually ample material in which to conduct an exploratory study using a separate sample from the final study. The final step is to choose the appropriate level of quantification which

will be determined by the nature of the research problem. An essential element to content analysis is converting mass communication into quantitative data. Content analysis is a valuable means for analyzing verbal and nonverbal material through the use of concrete categories which decreases the chances for a biased interpretation of the data collected (Brown, 1987). This method is also successful in interpreting large amounts of material relatively easily.

There are two problems to take into consideration when conducting a content analysis study; reliability and validity. The ability to establish reliability when using content analysis lies in the researcher's ability to establish categories and definitions of categories such that others could discern which items in the population belong in a category and which do not (Kassarjian, 1977). Paoletti (1982) suggested that instrument reliability could be assessed by pretesting the categories and then making adjustments as needed. Ideally, a small sample should be analyzed by several persons to decrease researcher bias, and the results compared to develop an intercoder reliability agreement percentage. The intercoder reliability is the percentage of consistency among coders when categorizing the same content. A common measure of reliability is the ratio of coding agreements to the total number of coding decisions. For example, if

the coders categorized 1,000 items and agreed on 910 and disagreed on 90, the coefficient of reliability would be 91 percent (Kassarjian, 1977). Kassarjian (1977) believed that reliability above 85 percent was satisfactory.

Validity is the ability to determine if the instrument measures what it is designed to measure. If possible, the validity can be checked by comparing the results with those obtained by another accepted measure of the same variables (Paoletti, 1982). If this is not possible because of the lack of studies, Paoletti (1982) suggested compiling additional validating evidence from other sources. For instance, exploring two different sources of information would provide a parallel analysis which would determine similar findings. Paoletti (1987) combined the use of Sears, Roebuck and Co. catalogs and extant garments to study men's jacket styles 1919-1941 for a parallel analysis. She suggested that an improvement for that study would have been to use two different written sources with the extant garments.

#### Pilot Study

A pilot study was conducted to pretest categories and determine intercoder reliability. The researcher and two judges examined the October, 1917 and September, 1922 issues of Vogue (second issue of the month) and Ladies Home Journal. Each judge examined verbal and visual

material in the magazines to document the presence of Far Eastern influence on Western women's dress and recorded their findings on the appropriate data sheets (see Appendices).

The interjudge reliability for Vogue was 90% for written and 92% for visual. The interjudge reliability for Ladies Home Journal (LHJ) was 91% for written and 96% for visual. This reliability was above the minimum level of 85%. The total number of influences upon which there was agreement between the researcher and the judge was divided by the total number of influences the researcher counted, (i.e., total visual for LHJ, total written for LHJ, total visual for Vogue, and total written for Vogue).

#### Description of the Population/Sample

The sources chosen to represent the clothing worn by women of high fashion and mass fashion were Vogue and Ladies Home Journal respectively. Both of the magazines chosen for the study were available to the researcher for the years to be examined.

Vogue was established in 1892 as a fashion magazine. "Vogue and Harper's Bazaar are heavy, many-paged periodicals, opulent in appearance, colorful, luxurious. Throughout they are sacred to fashion" (Wood, 1956, p. 129). In 1909, just prior to the time in question, Vogue was purchased by Conde Nast who had a favorable reputation

in the publishing world as an advertising director and business manager (Mott, 1957). Nast changed the magazine very little the first year because he wanted to "retain its appeal to the wealthy and socially elite" (Peterson, 1964, p. 267). A year after the purchase Vogue was issued twice a month and the selling price was raised from ten cents to twenty-five cents. The magazine still was aimed at the higher income brackets (Mott, 1957). The editor at the time stated, "It is the purpose of the magazine to hold the mirror up to the mode but hold it at such an angle that only people of distinction are reflected therein" (Vogue, 1902, as cited in Mott, 1957, p. 759). According to Mott (1957) Vogue was a faithful recorder of fashions and fashionable life.

Ladies Home Journal was not looked upon as just another magazine, but as a friend and counselor by its subscribers. Because the Journal was more of a domestic magazine it solicited a much larger subscription rate than Vogue; two million in 1912 compared to the two hundred thousand subscribers Vogue had by 1929 (Mott, 1957). The Journal was a potpourri of information; from childrearing and flower gardening to current fashions. Ladies Home Journal was published monthly and sold for only 15 cents in 1912, which made it a more affordable magazine for the general public. Although Ladies Home Journal was not a fashion magazine as was Vogue, the Journal was a popular



magazine for most women between 1910 and 1925 and was a source women looked to for current information about fashion (Mott, 1957). Edward Bok, a zealous editor of Ladies Home Journal, undertook many reform crusades during his thirty-year career. Bok preached that women's dress should be modest and dignified (Wood, 1956). In 1909 and 1910 Bok began his campaign to end Paris as the dictator of women's fashions, "A state of affairs in dressmaking which he believed unpatriotic, economically unsound, and sometimes basically fraudulent" (Wood, 1956 p. 118). Although Bok went to great lengths to promote "American Fashions for American Women" (Wood, 1956, p. 118) his efforts to dissuade women from wearing Parisian fashions was a complete failure (Wood, 1956; Mott, 1957).

#### Procedures for Data Collection

The procedures for data collection followed Paoletti's (1982) design for a study using content analysis. The initial step was to select the sources. Vogue and Ladies Home Journal were chosen as the best sources thought to depict Far Eastern influence between 1910-1925. The rationale behind the selection of these magazines was discussed in the previous section.

A purposive sampling selection process was used to select the magazines utilized in this study. A purposive sampling "...involves handpicking the cases to be included

so that they appear to be representative of the population...by an investigator with considerable knowledge of the population and makes choices consistent with research objectives" (Touliatos & Compton, 1988, p. 65). Between and including the years of 1910 and 1925, the issues of each magazine examined were January, April, July, and October, a total of 128 issues. January, April, July, and October are "...representative of seasonal changes when garment styles were most likely to differ during a twelve month period" (Belleau, 1987, p. 16). Since Vogue was a bimonthly magazine, the first issue of each month was examined. If an issue was missing, then the preceding or following issue closest to the desired issue was selected. All pages within each magazine were examined for material showing Far Eastern influence, including the cover.

Secondly, a combination of verbal and visual material was analyzed from both magazines through a frequency count. The visual material was placed into predetermined categories based on what type of influence was shown (i.e. kimono sleeves, obi knot). The verbal material was placed in categories based on the use of the terms Chinese/Mandarin, Japanese/Kimono, and Far Eastern/Oriental in the written text or other terms that could be specifically related to the above categories, such as Chinoiserie, were counted.

Identifying the content as manifest or covert was the third step. The nature of this research was such that only manifest or obvious written and visual examples showing or discussing Far Eastern influence on fashion were used. Material was divided into verbal and visual categories. The frequency of written references to Far Eastern influence on women's dress was recorded. In addition, the written references were categorized into three headings: Chinese, Japanese, and Far Eastern/Oriental (this is a general term that encompasses both China and Japan). Written materials that were categorized included: articles pertaining to fashion illustrators or designers, articles on apparel fashion and accessories, caption and title descriptions of fashion illustrations and photos of clothing, and written advertisement copy related to dress and accessories. Written references excluded from the study were those pertaining to men's and children's clothes, fiction, poetry, non-apparel advertisements and columns unrelated to dress, such as: interior decoration, childrearing, gardening, and health (for more specific rules see pilot study, Appendix A). Verbal references did not need to accompany illustrations or photos to be counted or vice versa.

Subcategories of written references were made based on classifications developed by Kim (1989). Frequency

counts under the 'Chinese influence' heading were placed in seven groups.

1. Chinese apparel shape: reference to Chinese apparel shape when describing Western styles

2. Chinese accessories: reference to Chinese accessories when describing Western accessories

3. Chinese fabric: reference to Chinese textiles/fabrics influencing Western fabrics

4. Chinese textile designs: reference to Chinese textile designs and patterns influencing Western designs

5. Chinese embroidery: reference to Chinese embroidery influencing Western embroidery designs

6. Chinese color: reference to Chinese colors influencing Western apparel and accessory fashion colors

7. Chinese-other: reference to a Chinese influence that does not fit in the above categories

Data collected under the 'Japanese influence' heading were placed into five groups:

1. apparel shape: reference to Japanese apparel shape when describing Western garment styles

2. actual Japanese kimono: reference to the Japanese kimono when describing a Western garment

3. Japanese accessories: reference to Japan when describing Western accessories

4. Japanese fabric: reference to Japanese textiles and patterns influencing Western fabrics

5. Japanese-other: reference to Japanese influence that does not fit in the above categories

The purpose of this additional breakdown of categories was to provide specific information regarding the influence of the Far East on clothing and textiles.

The visual representations showing Far Eastern influence on Western women's dress and accessories were counted based on the criteria developed by Kim (1989). It was not necessary for each item to retain all of the components of Chinese or Japanese dress. An item was counted if it had at least three components from Far Eastern robes (i.e., v-neckline, draped waistline, and an obi influenced knot) (Kim, 1992). Items that were blurry or too small to adequately see the clothing construction and details were not included. See Appendix B for more specific rules.

Visual material was divided into three major categories: Western dress that was predominately Chinese influenced, Western dress predominately influenced by Japanese elements, and Western dress predominately influenced by a combination of Chinese and Japanese elements. Each major category was then divided into sub-categories of design features to use as criteria when conducting the visual frequency counts.

Chinese influenced dress is based on two separate Chinese robes. Those which featured a v-shaped neckline

and full, flowing sleeves, and Manchu robes which have a close, round neckline and either a full, rectangular sleeve or a narrow sleeve with a flaring horseshoe cuff. The following features of Chinese dress are those that have influenced Western dress (Kim, 1989).

1. Neckline - The round neckline seen in Western dress is characteristic of the Chinese Manchurian robe's necklines (Figure 6).

2. Sleeve - The Chinese are attributed with five different types of sleeves. In contrast to the Japanese influenced sleeves, the Chinese influenced sleeves tend to be cut separately from the bodice. The five types are:

- a. straight (Figure 6)
- b. straight but wide at the cuff, i.e. a bell sleeve (Figure 7)
- c. angel sleeve (Figure 8)
- d. very full and rectangular (Figure 9)
- e. Mandarin (Figure 10)

3. Waistline - The three waistlines attributed to the Chinese are the loosely defined, undefined, and the swollen. The loosely defined waistline is tied with a rope, cord, or has a narrow built-in waistband (Figure 6). The undefined waistline has no emphasis at the waist (Figure 11), and the swollen waistline is cocoon-like in shape (Figure 12).

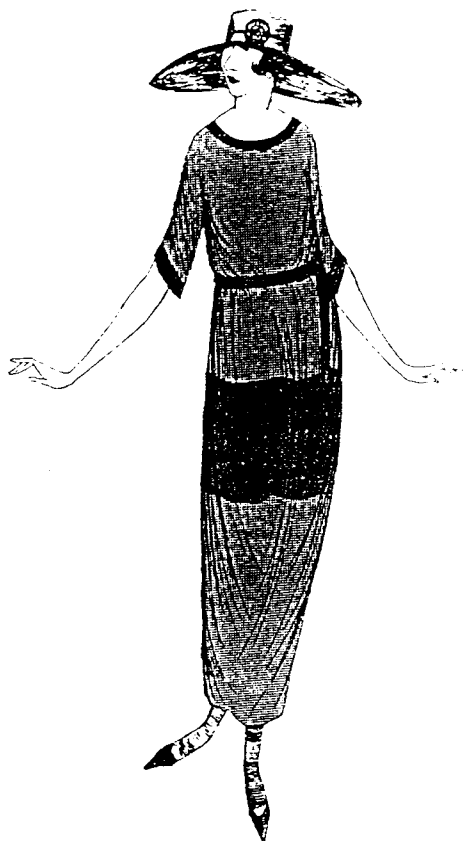


Figure 6. Chinese influenced round neckline, straight sleeves, banding, and loosely defined waist. From Vogue (p. 65), July 1, 1919.



Figure 7. Chinese influenced bell sleeve. From Vogue (p. 55), March 1, 1925.





Figure 8. Chinese influenced angel sleeves. From Vogue (p. 73), November 1, 1922.



Figure 9. Chinese influenced full, rectangular sleeves.  
From LHJ (p. 165), March 1922.

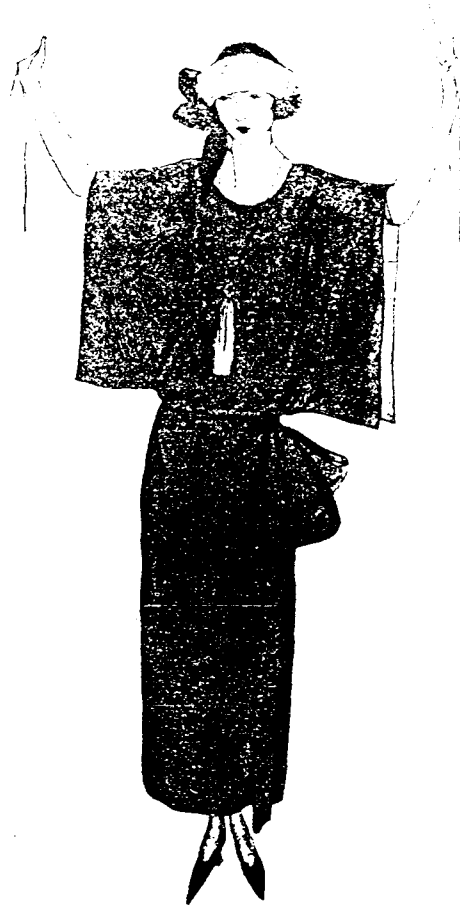


Figure 10. Chinese influenced Mandarin sleeves and round neckline. From Vogue (p. 86), September 15, 1916.



Figure 11. Chinese influenced undefined waistline, round neckline, banding, and full, rectangular sleeves. From LHJ (p. 69), April 1922.

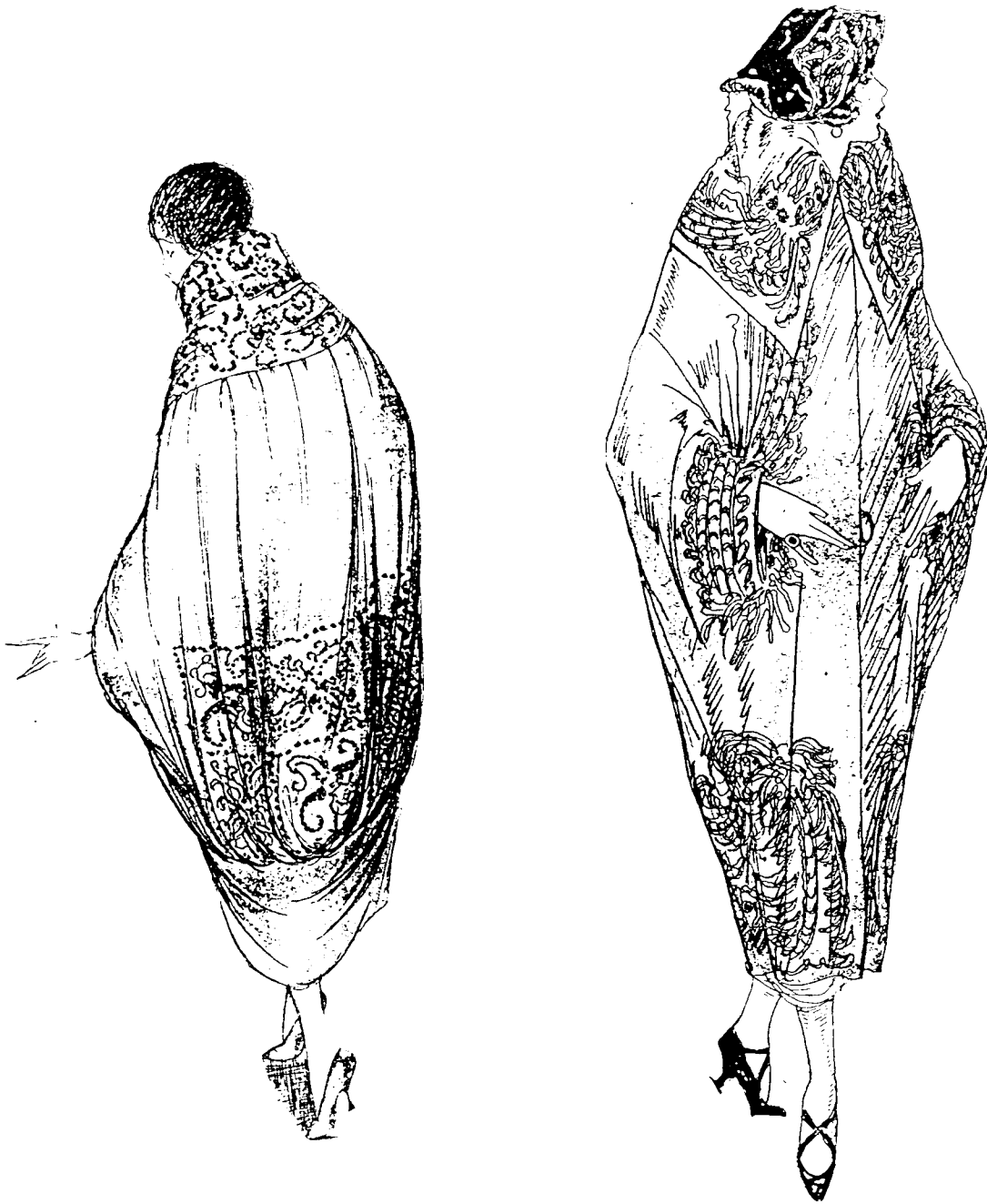


Figure 12. Chinese influenced swollen waistline, cocoon-like in shape. From Vogue (p. 53), October 1, 1919 and Vogue (p.10), April 1, 1920.

4. Side Slits - Chinese robes frequently had side slits, a feature that was assimilated in Western designs (Figure 13).

5. Tunic Effect - This influence came from the Manchurian costume consisting of a thigh length robe and a skirt underneath that created the silhouette of a tunic (Figures 11, 13, and 14).

6. Banding - Chinese banding was highly decorative with elaborate embroidery in comparison to Japanese banding. Chinese banding influence on Western dress was highly decorative with detailed embroidery, printed motifs, or braiding. The banding can be located at the center front edges, neckline, sleeve borders, side slits, and/or the hem (Figures 6, 11, and 13).

The following are features of Japanese influenced dress (Kim, 1989).

1. Neckline - The v-shaped neckline is considered a significant design element which was assimilated from the Japanese kimono. Four v-shaped necklines were included:

- a. simple v-shaped neckline (Figure 15)
- b. stiff standing back with v-shaped neckline (Figure 16)
- c. v-shaped neckline with band collar extending to the waist (Figure 17)
- d. v-shaped neckline with or without band collar extending to the waist with a



Figure 13. Chinese influenced side-slits, tunic top, and banding. From LHJ (p. 59), January 1924.



Figure 14. Chinese influenced tunic effect, round neckline, banding, and straight sleeves. From LHJ (p. 53), October 1923.





Figure 15. Japanese influenced simple v-shaped neckline, and Japanese wrap. From Vogue (p. 78), October 1, 1921.



Figure 16. Japanese influenced stiff standing back collar with v-shaped neckline, obi sash, and kimono sleeves. From Vogue (p. 48), July 1, 1914.



Figure 17. Japanese influenced v-shaped neckline with band collar extending to the waist, obi sash, and Japanese wrap. From Vogue (p. 54), November 1, 1917.

filling piece inset in the neckline (Figure 18)

2. Sleeves - Two types of sleeves were considered: a Japanese sleeve and kimono sleeve. Japanese sleeves are pouch-shaped sleeves, often rectangular, cut in one piece with the bodice that resemble the sleeves of Japanese kimonos (Figures 19). The kimono sleeve (Figure 20) is cut in one piece with the bodice but is narrower and less voluminous than the Japanese sleeve, creating a loose and flowing effect similar to that expressed in the Japanese sleeves. The kimono sleeve is Western designers' interpretation of a Japanese kimono sleeve but in smaller dimensions.

3. Japanese wrap - The effect that is created when a kimono is wrapped around the body (Figures 18 and 21). This wrap creates a v-front closure.

4. Waistline - The kimono waistline is created with voluminous draping in the front, creating a bloused effect (Figures 15 and 20).

5. Obi - The kimono waist is usually accompanied with a wide sash, girdle, or cummerbund (Figures 16, 18, and 22). The obi was used to manipulate the length of the kimono.

6. Banding - Banding is a distinctive feature of the Far East used by Western designers. Japanese banding



Figure 18. Japanese influenced v-shaped neckline with (left) and without (right) band collar extending to the waist with a filling piece in the neckline, Japanese wrap, and obi sash. From Vogue (p. 9), January 15, 1924 and Vogue (p. 53), April 1, 1919.



Figure 19. Japanese sleeves, banding, and v-shaped neckline with banding. From LHJ (p. 66), April 1923.



Figure 20. Japanese influenced kimono sleeves, v-shaped neckline, Japanese waistline, and obi sash. From Vogue (between pages 96 and 97), April 1, 1921.



Figure 21. Japanese influenced wrap, Japanese sleeves, and v-shaped neckline, Japanese waistline (right). From Vogue (p. 42), October 1, 1925 and LHJ (p. 24), January 1914.



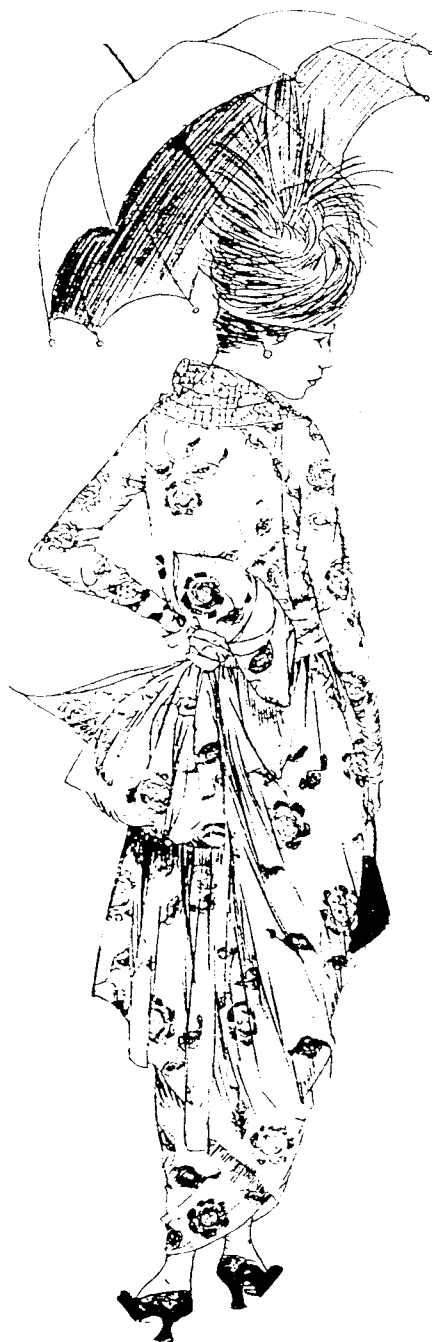


Figure 22. Japanese influenced obi. From Vogue (p. 46), June 15, 1918.

usually is made of the same fashion fabric as the garment although a plain contrasting material is sometimes used (Figures 15 and 19). The banding effects are found on the center front edges, the neckline, sleeve borders, and/or the hem.

The visual material category, combination, could use any amalgamation of the previously mentioned Chinese and Japanese design details. The only criterion was that there had to be a total of three elements represented in the picture. Figures 23 and 24 are examples of the combination of elements.

### Data Analysis

The data collected on Far Eastern influence on Western women's dress were qualitative in nature and were nominal data. Descriptive statistics in the form of frequency counts and percentages were utilized. To test hypothesis one the sign test was used. The sign test was utilized to compare "...two populations based on paired data measured on an ordinal scale...it is a procedure for testing that the two populations have identical probability distributions" (Ott, 1988, pp. 307-308). Because the sign test compares percentages of frequencies in addition to counting frequencies of Far Eastern written and visual material the researcher also counted non-Far

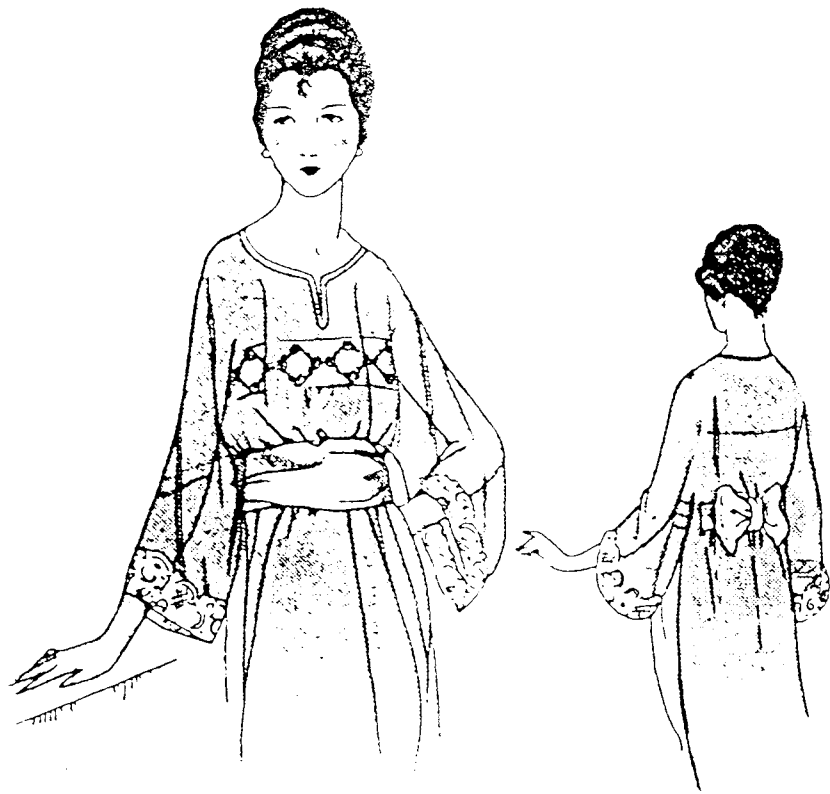


Figure 23. Combination of banding, Chinese round neckline, Japanese kimono sleeve, and Japanese obi sash. From LHJ (p. 82), July 1918.



Figure 24. Combination of banding, Japanese v-shaped neckline, Japanese obi sash, Chinese tunic top, Chinese straight sleeves. From Vogue (p. 77), May 15, 1919.

Eastern written and visual fashion material in order to calculate percentage of Far Eastern influence. To test hypothesis two a visual analysis of histograms showing frequencies by year was conducted. In addition the monthly frequencies were examined.

## CHAPTER IV

### RESULTS

The purpose of this study was to compare Far Eastern influences on Western women's dress as depicted in both a high fashion and mass fashion magazine. Chinese, Japanese, and Far Eastern/Oriental visual and written frequencies were recorded from 128 issues of Vogue and Ladies Home Journal between (and including) the years 1910-1925.

#### Written Frequencies

Individual months were initially compared when examining written frequencies but no patterns appeared to be present within and among the months between 1910 and 1925. The histograms show the months of January, April, July, and October combined together for each year and then reported. The frequencies in the histograms represent the actual number of occurrences not the number of paragraphs with influence.

#### All Categories

The frequency of all written categories (Chinese, Japanese, and Far Eastern/Oriental) found in Vogue, were

higher in number than LHJ for every year examined (Figure 25).

Vogue. When all written categories were totaled for Vogue the greatest number of frequencies was recorded in 1917 (N=95) with the next highest year 1924 (N=72). The least number of frequencies was 15, which occurred in 1915. This is one of only three years in the 16 year period that had total frequencies that were less than 30 in number, the other two years being 1921 and 1925.

There does not seem to be a consistent pattern for increases or decreases in the number of written frequencies found in Vogue between 1910 and 1925. However, after a substantial drop between 1920 and 1921 there was a steady increase between 1921 and 1924.

Ladies Home Journal. When all written categories were totaled for LHJ the highest number of frequencies was recorded in 1914 (N=38) with 1924 close in number (N=34). A gradual decrease took place from 1910 to 1913, then in 1914 (N=38) the number of frequencies almost tripled. The next year, 1915, was the lowest year recorded for LHJ written frequencies (N=3).

Although, Vogue was much higher in terms of numbers of occurrences, Vogue and LHJ have similar patterns. Vogue also had its second highest number of frequencies

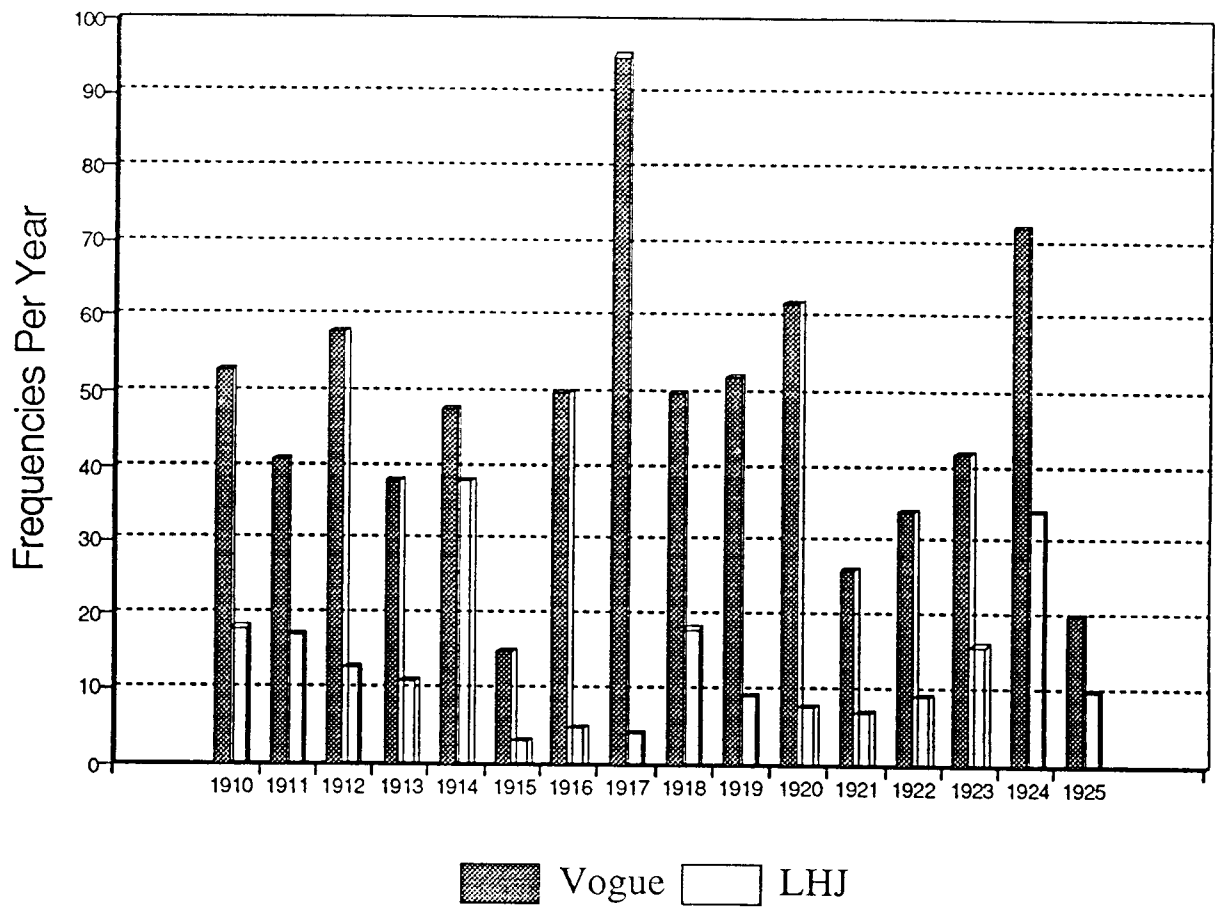


Figure 25. Total Chinese, Japanese, and Far Eastern/Oriental written frequencies found in Vogue and Ladies Home Journal between 1910 and 1925.



during the year 1924. The least number for LHJ occurred in 1915 which is also true of Vogue's results. The steady increase which occurred in Vogue between 1921 and 1924 also was found in LHJ but Vogue was at its highest in 1917 (N=95) while LHJ was at its lowest (N=4).

### Chinese Influence

When examining the written frequencies related to Chinese influenced fashion styles for Vogue and LHJ no parallel findings seemed to be apparent. Chinese examples were documented in Vogue for all the years examined, while five years showed no documentation in LHJ (Figure 26).

Vogue. The highest number of frequencies occurred in 1917 (N=47), six more than the next highest year, 1923 (N=41). The lowest number recorded was during 1915 (N=6). The only pattern that was present during the examined years was between 1910 and 1913 when a gradual decrease was seen. The rest of the histogram shows sporadic and varying number of frequencies.

Ladies Home Journal. There were fewer Chinese written frequencies in LHJ than in Vogue except for 1924. The year with the highest frequencies was in 1924 (N=23), which was over double the number found in the next highest year. There were five years with no occurrences: 1911,

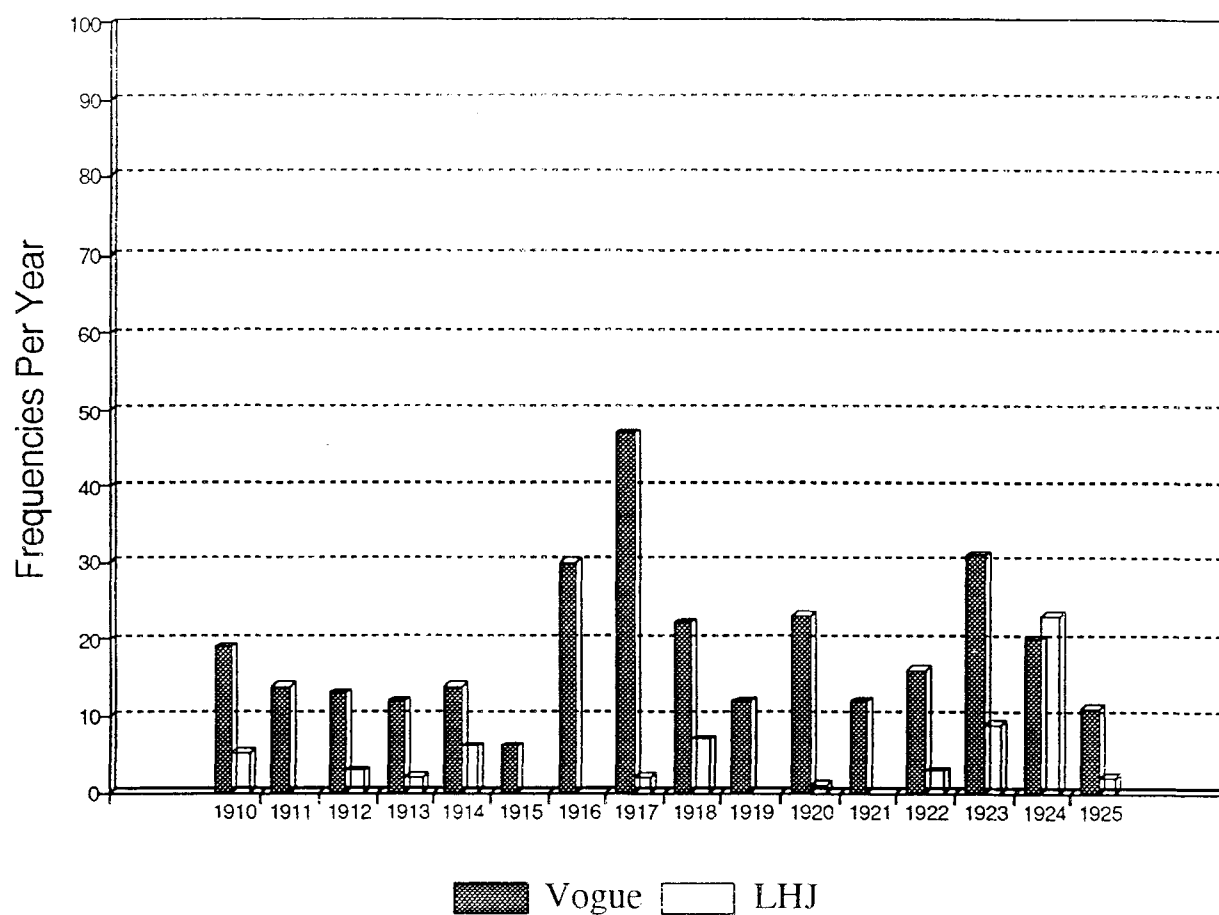


Figure 26. Total Chinese written frequencies found in *Vogue* and *Ladies Home Journal* between 1910 and 1925.

1915, 1916, 1919, and 1921. The remaining years were sporadic with much lower numbers recorded than Vogue.

### Japanese Influence

The number of Japanese written frequencies was greater than the number of Chinese written frequencies for both Vogue and LHJ (N=299, N=135). See Figure 27. Vogue was higher than LHJ for all years except 1918. The number of frequencies was the same for Vogue and LHJ in 1923 (N=5) and 1925 (N=8). Vogue shows a dramatic increase in the number of frequencies for 1924. This is because 42 out of 50 occurrences were found in one article entitled "The Japanese Element in Western Modes". Without this article the histogram would be consistent with the rest of the graph (N=8).

Vogue. The lowest number of frequencies occurred in 1923 (N=5). The very next year there was the highest number of Japanese written frequencies (N=50). Two periods of gradual increase took place between 1910 and 1912 and also between 1915 and 1917. A steady decline took place from 1919 to 1923.

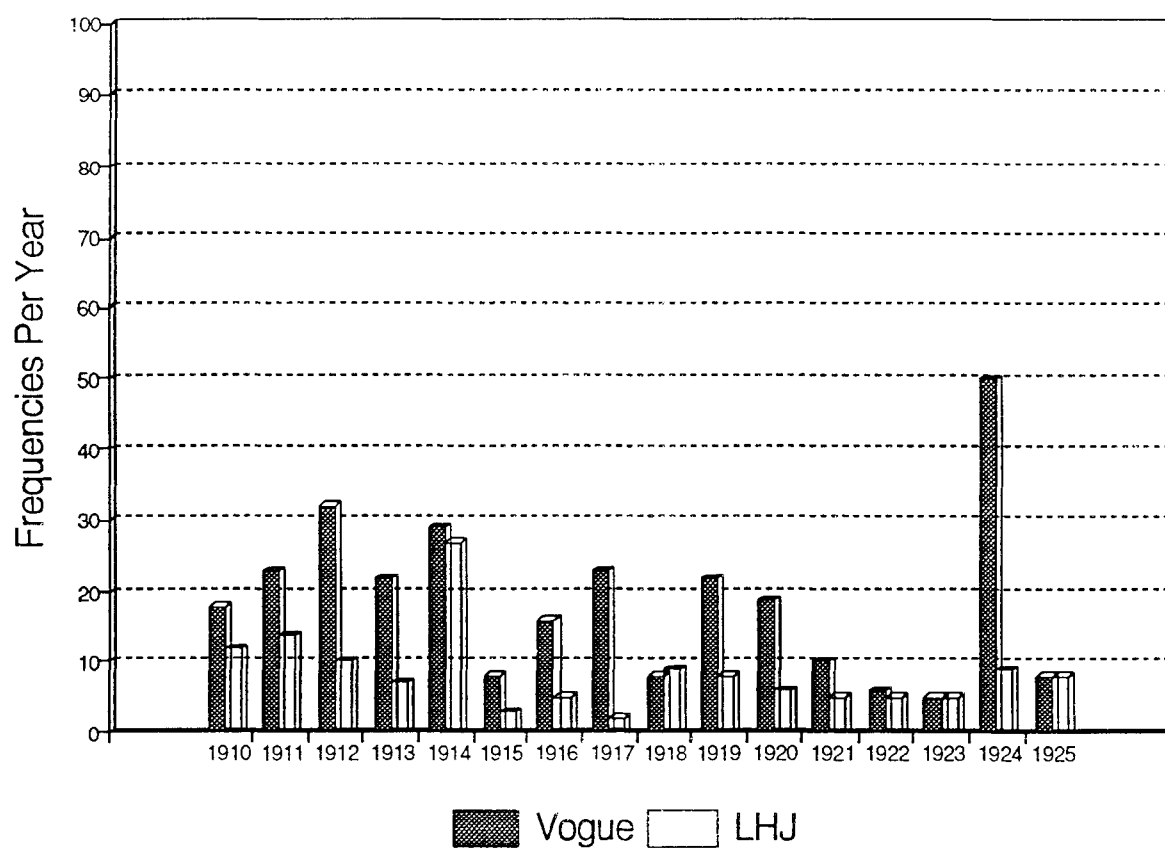


Figure 27. Total Japanese written frequencies found in Vogue and Ladies Home Journal between 1910 and 1925.

Ladies Home Journal. The highest number of written frequencies was found in 1914 (N=27), a year that was also high for Vogue (N=29). The lowest year was 1917 with only two occurrences. A decrease occurred from 1911 to 1913 and again from 1918 to 1921. The number of frequencies stayed the same from 1921 to 1923 (N=5).

#### Far Eastern/Oriental Influence

Far Eastern/Oriental was the last category that was examined for written frequencies. These were terms that were generically used to refer to China and Japan. Occurrences appeared in every year of Vogue, but five years of LHJ had no occurrences of written frequencies (Figure 28). Vogue and LHJ had the same number of frequencies in 1914 (N=5), otherwise Vogue always had more.

Vogue. The highest period of written occurrences was from 1917 to 1921. The year 1917 was the highest (N=25). Two consecutive years, 1923 and 1924, had the same low number of written occurrences (N=6). In two years, 1915 and 1925, only one occurrence was recorded in each year.

Ladies Home Journal. The number of occurrences of written frequencies for LHJ was low throughout the time period examined. The highest number recorded was in 1914

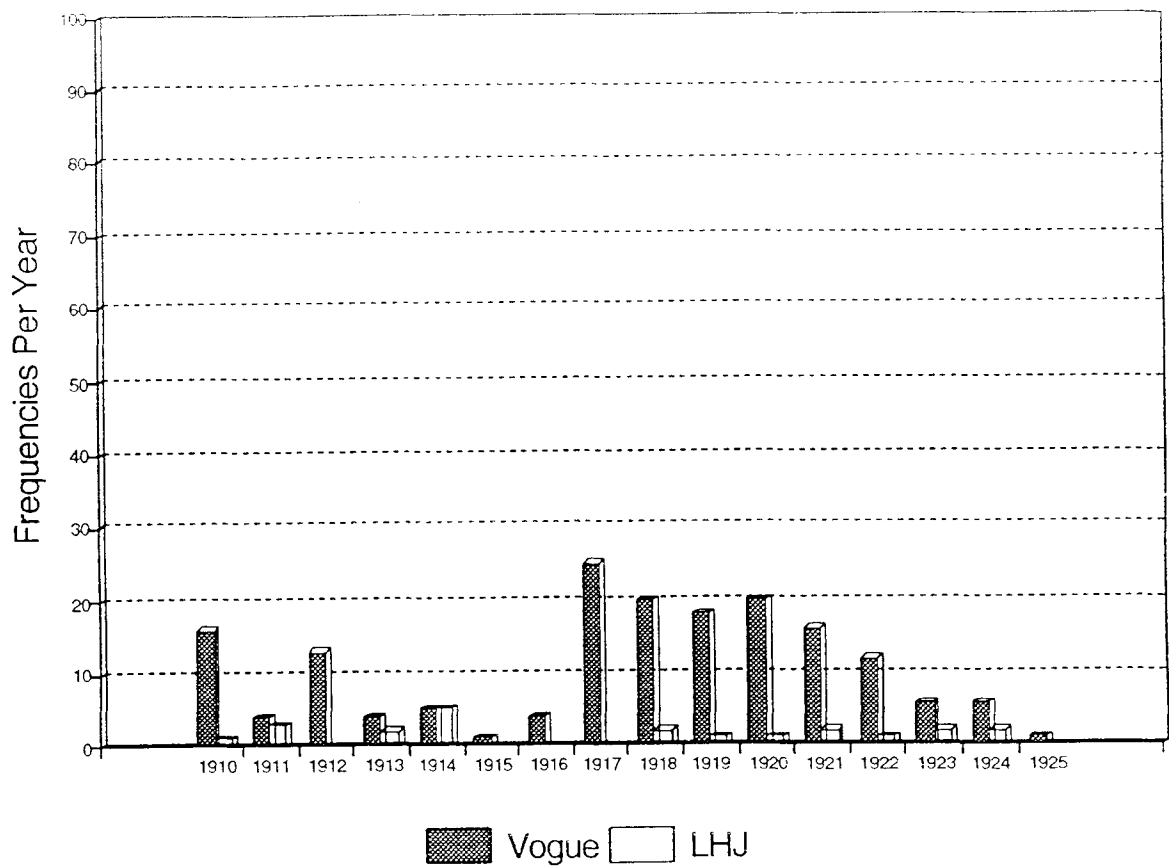


Figure 28. Total Far Eastern/Oriental written frequencies found in Vogue and Ladies Home Journal between 1910 and 1925.

(N=5). The years when no written examples were recorded were: 1912, 1915, 1916, 1917, and 1925.

### Visual Frequencies

When the total written frequencies were compared to the total visual frequencies no overall pattern between the two magazines could be established. Overall, Vogue had fewer visual occurrences than written but LHJ had more visual examples than written.

### All Categories

When examining the early years, 1910 to 1914, both Vogue and LHJ increased until a drop occurred in 1915, like the written occurrences. In the later years, 1917 to 1924, both magazines total frequencies stayed relatively stable until a drop in 1925 (Figure 29).

Vogue. The greatest number was found in 1914 (N=57) and the lowest in 1916 (N=4). A gradual increase in visual frequencies took place in Vogue from 1910 to 1914, then a dramatic decrease occurred for two years in 1915 and 1916 (N=6, N=4). A sudden jump occurred in 1917 then the number of frequencies varied only slightly through 1923 (N=41 to 49). A drop occurred in 1924 (N=39) and again in 1925 (N=12).

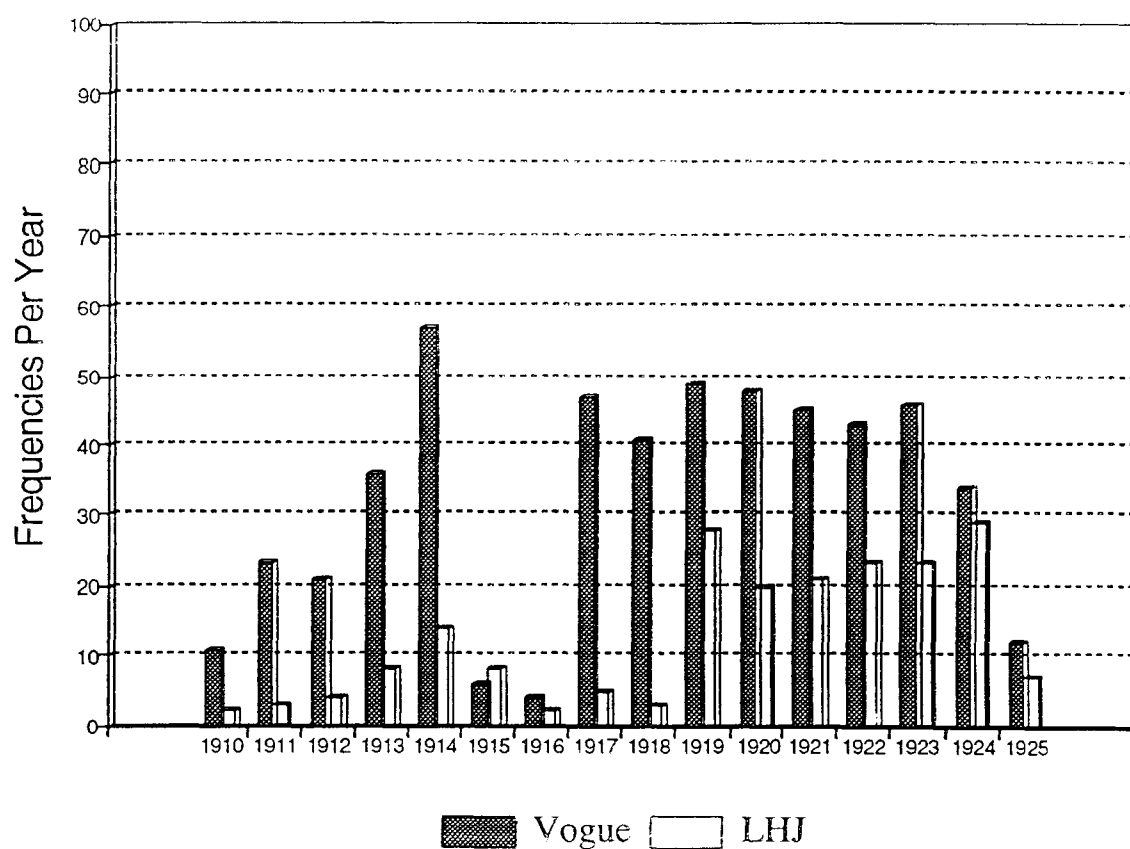


Figure 29. Total Chinese, Japanese, and Combination visual frequencies found in Vogue and Ladies Home Journal between 1910 and 1925.



Ladies Home Journal. LHJ seemed to mirror the trend of Vogue, although there was a difference in the quantity of frequencies. The highest year was 1924 (N=29) and the lowest years were 1910 and 1916 (N=2). A gradual increase took place from 1910 to 1914. A decline then took place. The only year in which LHJ had more occurrences than Vogue was 1915 (LHJ, N=8; V, N=6).

### Chinese Influence

Overall Chinese visual frequencies occurred less in both magazines than Japanese and Combination visual frequencies. For both magazines few occurrences were recorded before 1917 (Figure 30).

Vogue. The most frequencies occurred in 1922 (N=17), although from 1918 to 1924 there were only slight variations from year to year (N=11 to 17). Only a few frequencies were recorded before 1917. Three years had no recorded frequencies: 1910, 1913, and 1916. In 1925 the frequencies dropped to 2 from 13 in 1924.

Ladies Home Journal. No Chinese visual frequencies were recorded until 1919. This year had the greatest number of frequencies (N=18), surpassing Vogue (N=14). A decline took place the next year but the number of visual frequencies started to increase again in 1921. A drop

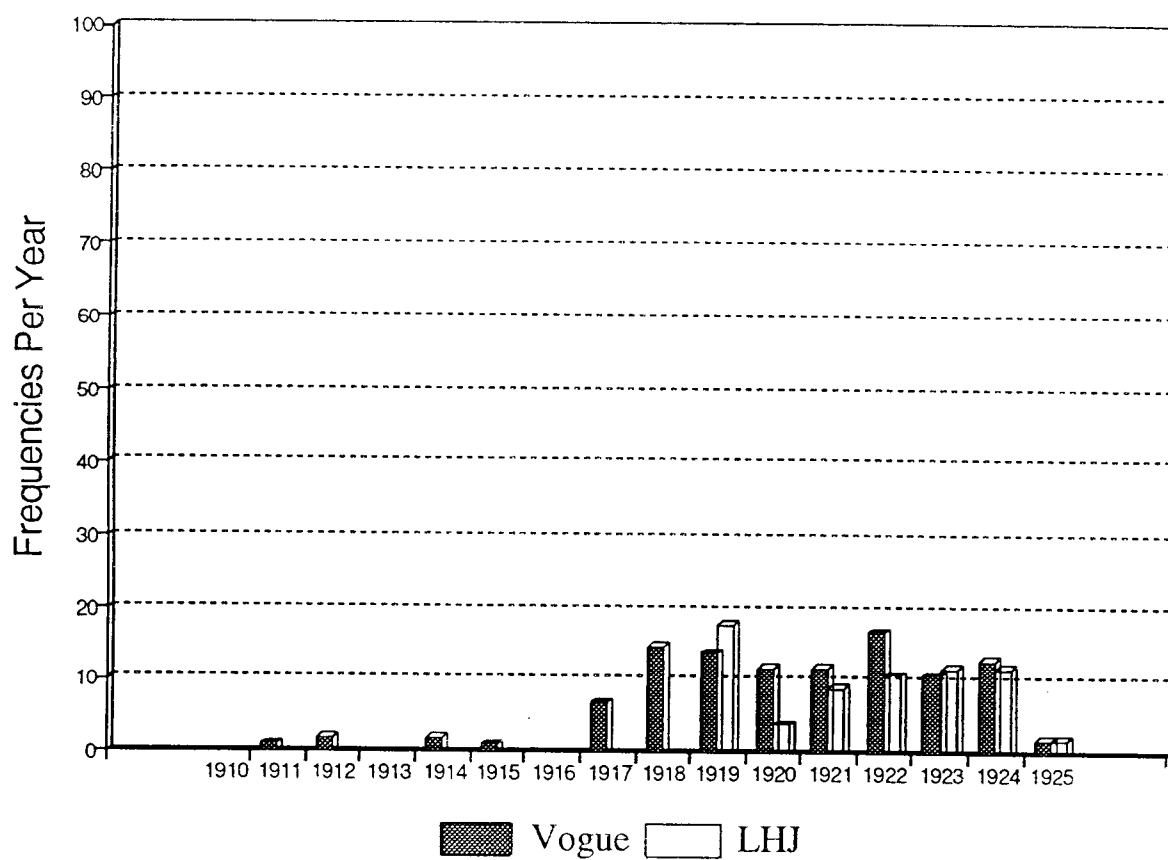


Figure 30. Total Chinese visual frequencies found in Vogue and Ladies Home Journal between 1910 and 1925.

occurred from 1924 to 1925, which paralleled Vogue's Chinese visual frequencies.

### Japanese Influence

The Japanese visual frequencies were much greater than the Chinese, especially in the early years when there were only a few occurrences of Chinese visual frequencies (Figure 31).

Vogue. The greatest number of occurrences happened in 1914 (N=42), which was more than double the results of 1913, the next highest year (N=20). A drop occurred in 1915 (N=4). In 1917 the number of occurrences increased (N=17) but did not again reach the high of 1914. Except for an increase from 1910 to 1914 no pattern appears until a slow decrease begins in 1922.

Ladies Home Journal. Japanese visual frequencies were sporadic in the early years, with no Japanese influences found in 1910 and 1916; the highest number of frequencies was in 1914 (N=8). The same number of frequencies was recorded for the years 1919 to 1921 (N=3). Also, for 1923 and 1924, the frequencies were the same (N=7). A very gradual increase in visual frequencies occurred from 1919 to 1924. The data do not seem to parallel Vogue's Japanese visual frequencies.

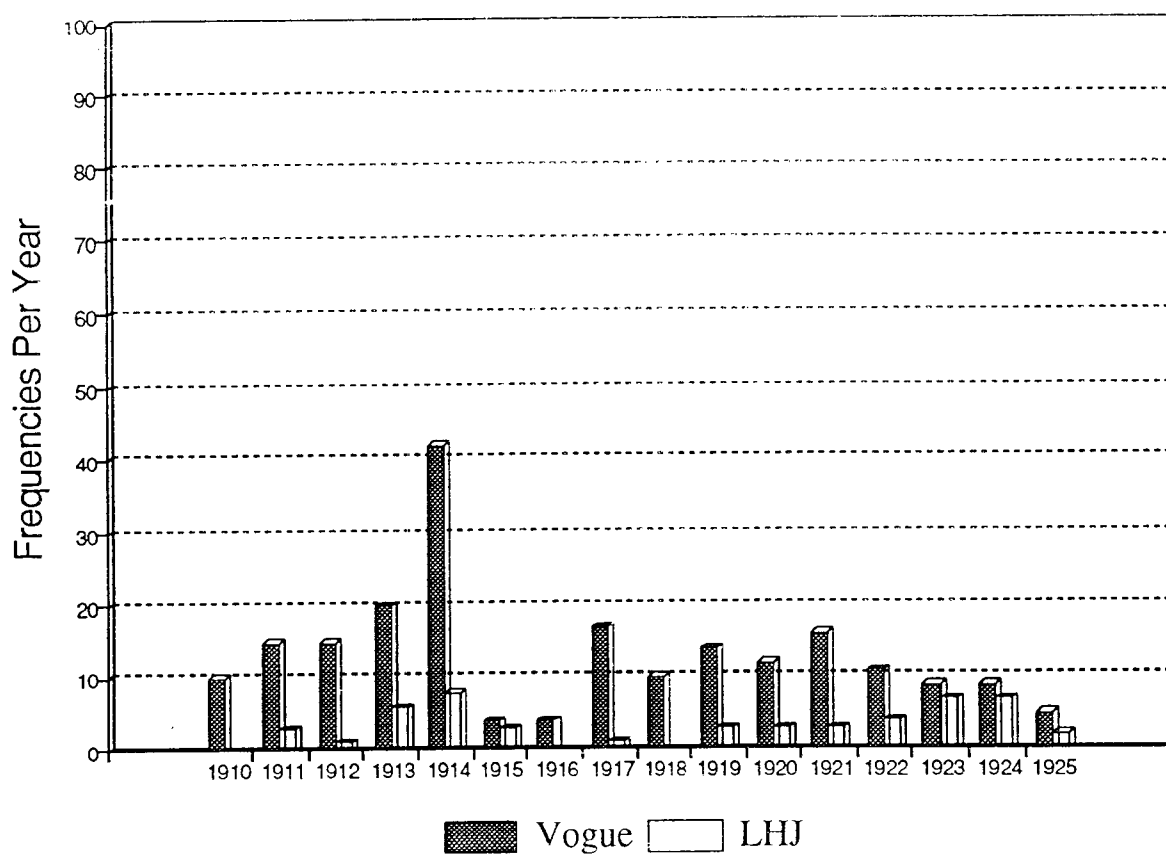


Figure 31. Total Japanese visual frequencies found in Vogue and Ladies Home Journal between 1910 and 1925.

### Combination Influences

The last visual category examined was Combination. Items that had a combination of Japanese and Chinese design details were placed in this category. More frequencies were found in the later years than the early years for both Vogue and LHJ (Figure 32).

Vogue. The highest year recorded was 1923 (N=26). The year 1916 had no visual occurrences and then there was only one in 1910 and 1915. From a drop in 1918, there were two years of increase, 1919 to 1920, then a decrease occurred beginning in 1921 to 1922.

Ladies Home Journal. The greatest number of visual occurrences was found during 1920 (N=13). Three years were tied for the lowest number of frequencies: 1910, 1913, and 1916 (N=2). A gradual decrease also occurred from 1914 through 1916. No occurrences were recorded for 1911. Three times during the observed years LHJ had more combination visual frequencies than Vogue; 1910 (N=2), 1915 (N=5), and 1916 (N=2). LHJ paralleled Vogue's drop in visual frequencies in 1918 and two years of increase from 1919 to 1920 and then the decrease from 1921 to 1923; and LHJ continued to decrease one more year.

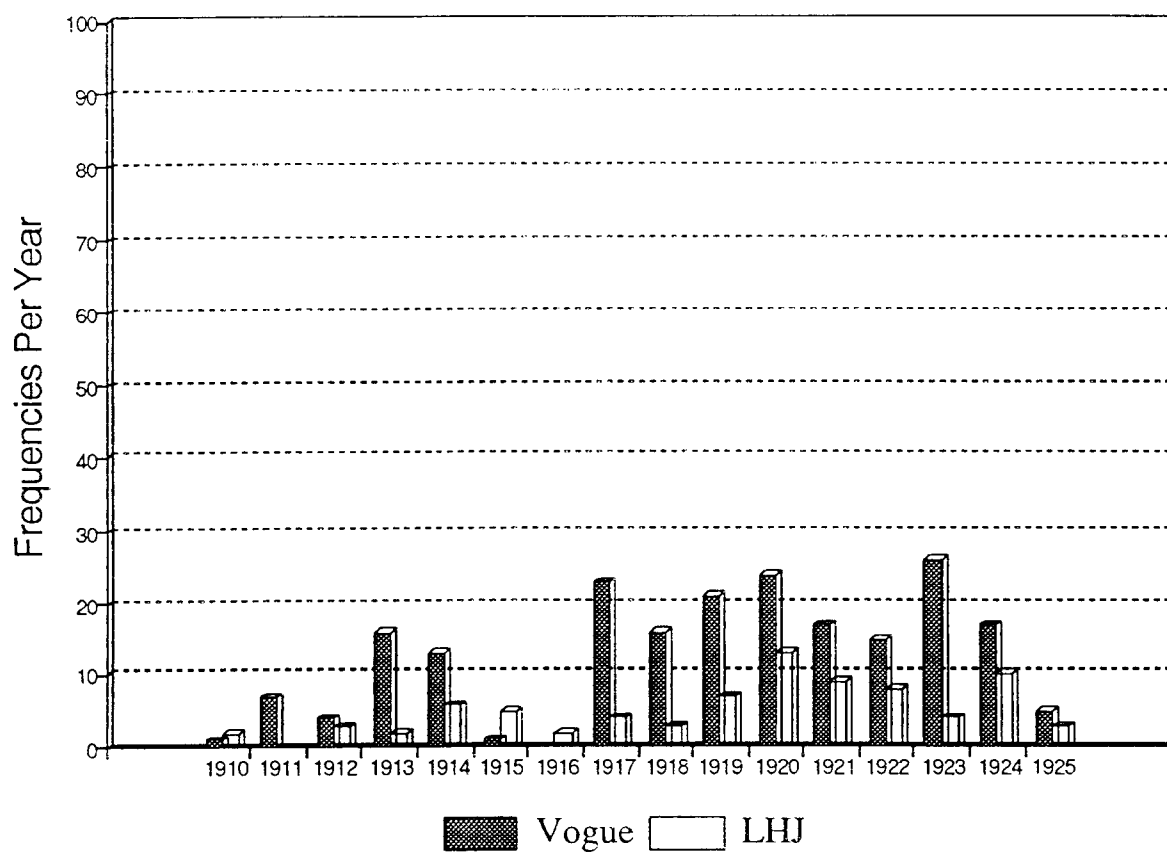


Figure 32. Total Combination visual frequencies found in *Vogue* and *Ladies Home Journal* between 1910 and 1925.

## Research Questions and Hypotheses

### Research Question 1

Is there any difference in the influence of the Far East on high fashion styles and mass fashion styles as represented in Vogue and Ladies Home Journal?

A difference in frequencies recording Far Eastern influence between high fashion styles and mass fashion styles as represented in Vogue and Ladies Home Journal was found. The total number of written frequencies found in Vogue was higher than those found in LHJ throughout 1910 to 1925 (Figure 25). A categorical breakdown of written frequencies showed a few instances when Vogue's results were not higher than LHJ's. In 1924, LHJ, had more Chinese frequencies than Vogue (Figure 26). The Japanese written frequencies found in Vogue and LHJ were equal for two years, 1923 and 1925 (Figure 27). The Far Eastern/Oriental results were also the same for both magazines in 1914 (Figure 28).

The total number of visual frequencies found in Vogue is greater than those in LHJ with the exception of 1915 when LHJ is greater (Figure 29). More instances of Far Eastern influences occurred in the visual categorical breakdown where LHJ had a higher number of frequencies. The Chinese visual frequencies showed LHJ being greater than Vogue in 1919, 1923, and equal in number in 1925

(Figure 30). Vogue frequencies were higher than LHJ in every year for Japanese visuals (Figure 31). The combination visual frequencies had the greatest number of years in which LHJ was greater than Vogue, 1910, 1915, and 1916 (Figure 32).

### Hypothesis 1

There will be a difference in the frequency of Far Eastern influence seen in high fashion styles as represented in Vogue and mass fashion styles as represented in Ladies Home Journal between 1910 and 1925.

The sign test was used to compare the two samples from Vogue and Ladies Home Journal and test hypothesis one. The sign test utilized percentages of frequencies to determine if differences existed. When the percentages of Far Eastern characteristics found in Vogue were more than those found in LHJ they were denoted with a plus sign. When the percentages of Far Eastern characteristics found in LHJ were less than those found in Vogue they were denoted with a minus sign. Those percentages that were equal for a given month in Vogue and LHJ were eliminated. The percentages were the proportion of Far Eastern written and visual material found in both magazines (Far Eastern frequencies divided by the sum of Far Eastern and non-Far Eastern fashion style frequencies, i.e., all non-Far Eastern material was counted). The percentages were



calculated for the four sampled issues per year. A total of 128 issues were compared (V, N=64 and LHJ, N=64).

Differences were found with the sign test by looking at the number of pairs for which a plus sign was obtained (the number of pairs for which Vogue minus LHJ was greater than zero). If the null hypothesis was true then the probability that Vogue minus LHJ was zero would be  $p=.5$  (probability) (Ott, 1988 p. 309). The sign test was performed for both written and visual frequencies.

The null hypothesis was that there would be no difference in the frequencies of Far Eastern influence seen in high fashion styles as represented in Vogue and mass fashion styles as represented in Ladies Home Journal between 1910 and 1925. The research hypothesis stated that there would be a difference in the frequencies of Far Eastern influence existing between Vogue and LHJ. Upon applying the test statistic to the written material data, the research hypothesis was rejected and the null hypothesis accepted ( $p=.1618$ ). Since the p-value of this two-sided test was found to be greater than the significance level of 0.05 (the generally accepted level of significance), the differences between Vogue and LHJ written frequencies were not found to be significant therefore accepting the null hypothesis.

The test statistic was applied to the visual data. No significant difference existed between the frequencies

of Far Eastern influence in Vogue and LHJ ( $p=.06988$ ). Based upon a significance level of 0.05, the research hypothesis was rejected, and the null hypothesis accepted.

#### Research Question 2

Is there a time lapse between the appearance of fashion styles influenced by the Far East within Vogue and Ladies Home Journal?

There was not a time lapse between the appearance of Far Eastern influenced fashion styles in Vogue and LHJ when total written and visual frequencies were examined. This was also true for all categorical breakdowns of the written frequencies. A time lapse did occur in the categorical breakdown of visual frequencies. The appearance of Chinese visual influence did not occur in LHJ until 1919, however, there were several years with no occurrences in Vogue either and the years with occurrences were few (Figure 30). Japanese visual frequencies did not appear in LHJ until 1911, one year after those in Vogue (Figure 31).

#### Hypothesis 2

There will be a difference between the period of introduction of fashion styles influenced by the Far East in Vogue and Ladies Home Journal between 1910 and 1925.

When total written and visual frequencies were examined no apparent difference between the period of introduction of fashion styles influenced by the Far East in Vogue and LHJ between 1910 and 1925 was found. When examining the written categorical breakdowns; Chinese, Japanese, and Far Eastern/Oriental, there was a difference in the number of frequencies found between the two magazines but not the year in which styles were introduced. However, there is not substantial enough reason to accept or reject the hypothesis because of the differing results when examining Far Eastern influences as total frequencies and the categorical breakdown of frequencies. The categorical divisions for visual influence did show a difference between when Chinese and Japanese characteristics appeared in Vogue versus LHJ. Chinese influenced fashion styles were not introduced in LHJ until eight years after they appeared in Vogue (Figure 30). One year after Japanese influenced fashion styles appeared in Vogue they appeared in LHJ.

### Research Question 3

Is the trickle-down theory applicable when examining Far Eastern influence on high fashion styles and mass fashion styles?

The trickle-down theory is not applicable when examining Far Eastern influence on high fashion styles and

mass fashion styles between 1910 and 1925. For the trickle-down theory to have been applicable the frequencies for LHJ, representing mass fashions, would have had to appear later than those introduced by Vogue. As the frequencies increased in LHJ they would have begun to taper in Vogue. This would have indicated the imitation of the elite fashions by the masses. There were no trends in the histograms for either written or visual frequencies that indicated the trickle-down theory was applicable. This was also true for the categorical breakdown of both written and visual frequencies.

#### Summary

The present study compared Far Eastern influences on Western women's dress as depicted in both a high fashion magazine and mass fashion magazine between 1910 and 1925. The magazines that were used were Vogue and Ladies Home Journal. Written and visual frequencies were predominately higher in Vogue than in LHJ. This was also true when analyzing the categorical breakdown by year for both written and visual frequencies, with a few exceptions when LHJ had more frequencies.

When the difference was tested statistically using the sign test, no significant difference in the number of frequencies of Far Eastern influences on high fashion and mass fashion styles as represented in Vogue and LHJ was

found. This was true for both the written and the visual data that were collected.

The trickle-down theory was determined not to be applicable when examining Far Eastern influence on high fashion and mass fashion styles between 1910 and 1925. No pattern appeared in either the written or visual frequencies that would indicate that Far Eastern fashion styles were first introduced in Vogue, promoted later by LHJ, and then disappeared from Vogue.

## CHAPTER V

## SUMMARY AND CONCLUSIONS

## Summary

The purpose of this study was to compare Far Eastern influences on Western women's dress as represented in both a high fashion and mass fashion magazine and determine if the magazines were influenced differently in frequency and timing by Far Eastern styles. It was also the purpose to determine if the trickle-down theory, that fashion styles start with the upper social classes and then are adopted by the masses, was true for Far Eastern influence between 1910 and 1925.

Far Eastern influence was examined in Vogue and Ladies Home Journal, representing a high fashion magazine and mass fashion magazine, respectively. Content analysis was the method by which both written and visual data representing Far Eastern influence on Western women's fashion styles were collected and categorized.

There was no significant difference in Far Eastern influence on high fashion and mass fashion. While the Far Eastern frequencies were generally found to be higher in Vogue than in LHJ, the frequencies found in LHJ were much greater than the researcher had anticipated.

The trickle-down theory was not found to be applicable when examining Far Eastern influence on Western women's apparel between 1910 to 1925 in Vogue and LHJ. This conclusion was made after it was determined that there was no time lapse in the introduction of Far Eastern styles when comparing total written and visual frequencies.

### Limitations

The present research data might have yielded different results concerning Far Eastern influence on Western women's dress had it not been for some limitations. The limitations were: missing magazine pages, predetermined categories from a previous researcher's work, lack of consistency between magazine descriptions of Far Eastern influence and the researcher's criteria, garments that fit the visual criteria but were specifically described as being influenced by another culture, and the sampling method.

The majority of magazines, both Vogue and LHJ, were missing their covers. This most likely did not affect the results greatly because the illustration style of the magazines covers made decisions about Far Eastern style lines difficult. In several instances, issues abruptly ended, and there was no way for the researcher to determine how many more pages were missing from the issue

or what the content was. This was true for both Vogue and Ladies Home Journal. The beginning pages of a few issues were also missing. These missing pages would have likely contained at least a few occurrences of Far Eastern influences. Only occasionally were pages missing from the middle of either magazine.

Although the researcher made some changes to the categories developed by the previous researcher's (Kim, 1989) work after the pilot study, the categories still were inadequate. Kim's research did not indicate how she determined the categories that she used for her research, therefore the author was unable to verify this information. The categorical changes that were made after the pilot study was conducted still proved to be inadequate. Additional categories were needed for a more adequate representation of Far Eastern influence on Western women's dress. For example, a category that would have included design features of the Mandarin jacket and a category for Japanese textile designs would have been helpful. This problem might have been solved by utilizing a panel of experts on Chinese and Japanese dress to evaluate the categories.

There was lack of consistency between the researcher's criteria and some magazine descriptions of Far Eastern influence. In these cases the caption under a garment would describe it as being Far Eastern/Oriental



when none or not enough of the design details qualified as Far Eastern according to the researcher's criteria (Figure 33). This brings into question whether the fashion industry had a clear idea of what were Oriental garment features.

A reverse of this problem was garments and accessories that were clearly Oriental in appearance but did not meet the researcher's criteria (Figure 34). Figure 34 only has two Chinese characteristics as defined by the researcher, the straight sleeve and banding. Another example of this was the Mao suits worn by the Chinese. These suits did not fit the description of Oriental when analyzed by design details. Had this been discovered and added to the categories before the data collection began it would have increased the Far Eastern frequencies recorded.

Another limitation may have been the Vogue and LHJ issues that were selected to be examined. Although the selected issues were picked utilizing an accepted process (Belleau, 1987), there is no way to know if other months contained more Far Eastern influences unless the remaining issues are examined.

### Conclusions and Implications

Far Eastern influence on Western women's dress was found in both Vogue and Ladies Home Journal. This was



Figure 33. A dress that is described as being "somewhat Oriental" but the design did not meet the researcher's criteria as being Oriental. From Vogue (p. 67), April 15, 1920.



Figure 34. A dress that is clearly influenced by the Orient and was labeled the "Chinese Summer Dress" but did not meet the researcher's criteria. From LHJ (p. 26), June 1913.

true for both visual and written occurrences. The reoccurrences of influences in these magazines reinforce the documentation of Far Eastern influence on fashion styles found by Kim in Harper's Bazar (1989). The documentation of Far Eastern influence in Vogue and Harper's Bazar, which are both recognized as high fashion magazines, validates that Far Eastern influence was in fact present in high fashion styles. Although there were differences in the actual number of frequencies (between V and LHJ), when statistical computations were calculated sufficient evidence was not present to support the hypothesis that high fashion and mass fashion percentages of an occurrence would be different.

The researcher thought that World War I would have had a significant impact on the amount of Far Eastern influence on Western women's dress. Neither Europe or the United States' entry into the war seemed to influence the frequencies recorded. According to Ewing, "The French couture, after a few panic-struck months, resumed virtually normal production during the war..." (1992, p. 79). However, some couture houses (i.e. Poiret and Vionnet) remained closed throughout the war, demonstrating that the war did influence what fashions were produced. As is indicated by Ewing, perhaps only fashion styles were influenced by the war but not the amount of fashion that was available. "But there remained a full range of

everything that fashion could desire, including all the fanciful accessories of the time and elaborate crepe de Chine underwear" (Ewing, 1992, p. 81).

As was the case with the findings during World War I years, the researcher expected to find an indication that the trickle-down theory was present, as was hypothesized at the beginning of the study. The trickle-down theory was not supported by this study. However, it can not be generalized from this study that the trickle-down theory was not applicable at all between 1910 and 1925, but only in relation to Far Eastern influenced apparel as illustrated in Vogue and Ladies Home Journal. This theory may be found to be true when examining other fashion styles or by using other magazines. Perhaps Far Eastern influence bridged all classes due to the overall increased social awareness of the Orient, thus making the Far East appealing to upper and middle classes concurrently.

From 1909 to 1910, Edward Bok, editor of Ladies Home Journal, campaigned to promote American fashions and end the historical trend of Paris as the dictator of fashions. This crusade was a complete failure according to Mott (1957) but it might explain the low number of visual frequencies that were found in LHJ in the early years examined.

In the year 1915, a drop in Far Eastern frequencies occurred across all categorical breakdowns, both written

and visual. This drop was also found in Kim's (1989) data for both visual and written frequencies. After consulting with two historians no socio-cultural influence can be determined as having spurred the drop (D. D. Wax, personal communication, January 18, 1994; N. O. Bryant, personal communication, January 20, 1994). Perhaps, World War I influenced fashion enough during one year to cause a decline. Further research is needed to determine if there was a specific cause for the decline in 1915.

#### Future Research

This study presented a wealth of ideas for future research. There are numerous ways to expand the present study. One recommendation would be to look at all socio-cultural aspects of society to see the extent of Far Eastern influence during 1910-1925. This could include interiors, architecture, gardening, and the promotion of the Orient as a travel destination. The researcher found evidence of Far Eastern influence on all of the above categories in some of the magazines sampled.

The same study could be conducted including Oriental motifs and textiles (Figure 35). Accessories, such as parasols and hats could be included in a visual documentation (Figure 36). To further document the influence, other high fashion and mass fashion magazines could be selected or the same magazines using different



*Fabulously costly, but fabulously rich and rare in its pattern is this French brocade that borrows its design from the Royal Court of Japan. Soft and many are the colours that blend in this pattern of rice ships, blue green waves, and coral reefs*

Figure 35. Japanese influenced textiles. From Vogue (p. 65), February 1, 1920.



Figure 36. Japanese influenced hat. From LHJ (p. 10), January 1, 1917.

issues. A high fashion magazine (proposed fashion) could be used with a mass fashion source such as the Sears and Roebuck Catalog to compare styles that were actually available. Magazines could also be compared with actual photographs and extant apparel.

Several other influences were noted during the observed time period which could lead a researcher to look at the overall picture of cross-cultural influence during this time period. Russian inspiration remained constant throughout 1910-1925. Several other style revivals appeared for shorter durations that displayed characteristics adapted from design details of the 1830s, 1850s, and the Egyptians.

The magazines Vogue and Ladies Home Journal hold an abundance of material for various disciplines. The



magazines are sources which provide information about the promotion and use of early health aids, the viewpoint of women regarding the suffrage movement, and the customs of the time period concerning proper etiquette for weddings and funerals. Any one of these topics could be used and researched utilizing Vogue and LHJ employing content analysis to determine the extent or significance.

In the last few years of Ladies Home Journal that were examined, there were fashion layouts that specifically showed fashions for larger persons using large-sized models. This could be studied to determine if it was an early form of target marketing.

It is generally assumed that Vogue was a high fashion magazine and Ladies Home Journal was a mass fashion magazine and that the merchandise they offered was different. The results of this study did not find any difference between Vogue and LHJ in relation to Far Eastern influence. Future researchers might want to contest this assumption that the two magazines are different.

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## APPENDICES

APPENDIX A  
PILOT STUDY - WRITTEN REFERENCES



## FAR EASTERN WRITTEN REFERENCES

The frequency of written references on Far Eastern influence on women's dress will be recorded. In addition, the written references will be categorized into three headings: Chinese, Japanese, and Far Eastern/Oriental (these are general terms that encompass both China and Japan). If the term Mandarin or Chinoiserie are found they will be included under the Chinese heading. If the term kimono is found it will be placed under the Japanese heading.

Written materials that will be included are: articles pertaining to apparel fashion illustrators or designers, articles on apparel fashion and accessories, caption and title descriptions of apparel fashion illustrations and photos of clothing, and written advertisement copy related to dress and accessories.

Written references excluded from the study will be those pertaining to men's and children's clothes, fiction, poetry, non-apparel advertisements, and columns unrelated to dress, such as interior decoration, childrearing, gardening, and health. Verbal references need not accompany illustrations or photos to be counted and vice versa. The number of paragraphs with reference to the Far East will be counted.

The following is a list of rules to adhere to when examining and recording written influences.

1. Accessory ads included were hats, parasols, fans, handbags, and jewelry.

2. All accessory articles were included.

3. Lingerie was included. Lingerie was defined as dressing gowns, camisoles, nightgowns, slips, and chemises.

4. Ads that referred to shoes, stockings, foundations (corsets, girdles, braziers), and fur coats were excluded from the study.

5. Articles or ads referring to fabric were counted but those referring to needlework (lace) and yarns were not counted.

6. The captions for patterns were included only if they described the garment style. If all that was mentioned was yardage requirements and pattern number they were not included.

7. Debutante and wedding portrait captions were only included if they mentioned the clothing.

8. Duplicate pictures were included in the count.

9. Articles on historic dress were not included.

Frequency counts under the 'Chinese influence' heading will be placed in six groups:

1. Chinese apparel shape: reference to Chinese apparel shape when describing Western styles

2. Chinese accessories: reference to Chinese accessories describing Western accessories

3. Chinese fabric: reference to Chinese textiles/fabrics influencing Western fabrics

4. Chinese textile designs: reference to Chinese textile designs and patterns influencing Western designs

5. Chinese embroidery: reference to Chinese embroidery influencing Western embroidery designs

6. Chinese color: reference to Chinese colors influencing Western apparel and accessory fashion colors

7. Chinese other: reference to a Chinese influence that does not fit in the above categories

Data collected under the 'Japanese influence' heading will be placed into four groups:

1. Japanese apparel shape: reference to Japanese apparel shape when describing Western styles

2. actual Japanese kimono: reference to the Japanese kimono when describing a Western garment

3. Japanese accessories: reference to Japan when describing Western accessories

4. Japanese fabric: reference to Japanese textiles and patterns influencing Western fabrics

Every page, including the front and back covers, of Vogue October 1914 and August 1922 are to be examined (the second issues of the month). The October 1914 and August 1922 issues of Ladies Home Journal magazines are also to be examined. The frequency counts are to be recorded on the data sheets for written references.

### Non-Far Eastern Written References

Using the August 1922 issues of Vogue and Ladies Home Journal count the number of paragraphs pertaining to apparel fashion illustrators or designers, articles on apparel fashion, caption descriptions of apparel fashion illustrations (includes photographs), and advertisements related to dress and accessories that DO NOT mention some type of Far Eastern influence on fashion styles. Consider captions paragraphs. Each title to a fashion article will also be considered a paragraph. When counting the paragraphs in ads, consider three sentences a paragraph if one main body of text is not easily identified (do not include the company's address as one of the sentences). Record the number at the bottom of the data sheet for written references.

Non-Far Eastern influenced written references are those that do not meet the qualifications of Far Eastern influenced references as described in the previous part. Also record the total number of pages within the magazine.

## EXAMPLES OF WRITTEN CONTENT ANALYSIS

Under Chinese Influence

"Resembles Chinese court robes" (LHJ, April 1923, p. 72)

"Indo-Chinese designs" (V, April 1, 1923, p. 55)

"Brilliant Chinese colours are widely use" (LHJ, April 1924), p. 55)

"Popular Mandarin form sleeve" (V, January 1, 1911, p. 26)

"Chinois silk" (V, April 1, 1922, p. 3)

Under Japanese Influence

"Japanese landscape on fabric" (LHJ, January 1924, p. 67)

"Japanesque fabric" (V, October 1, 1915, p. 128)

"cut kimono-fashion" (V, April 1, 1917, p. 89)

"Japonais in form" (V, October 1, 1917, p. 60)

Under Far Eastern Influence

"Splendor typically Oriental" (LHJ, April 1924, p. 74)

"Color's like an Oriental bazaar" (V, April 1, 1911, p. 15)

"Eastern colorings" (V, September 15, 1912, p. 9)

"Feeling of Far East" (V, June 15, 1918, p. 47)

## DATA SHEET/WRITTEN REFERENCES

Magazine title:

Issue date:

**Frequency of Written References:** Record the page number and the number of paragraphs per page that mention Far Eastern influence.

ChineseJapaneseFarEastern/Oriental

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<u>page #</u>	<u>paragraphs</u>	<u>page #</u>	<u>paragraphs</u>	<u>page #</u>	<u>paragraphs</u>
---------------	-------------------	---------------	-------------------	---------------	-------------------

FE per pageFE per pageFE per page

\_\_\_\_\_  
 Record the total number in each column to the corresponding line. Total written references (paragraphs):

## DATA SHEET/WRITTEN REFERENCES

Each time a reference appears in the Japanese and Chinese categories count it again in the appropriate sub-category below (i.e, kimono sleeve would go in apparel shape category). Write down the page of each written reference. The total written references above should equal the number recorded in the sub-categories below.

<u>Chinese sub-categories</u>	<u>Page #'s</u>	<u># of occurrences</u>
-------------------------------	-----------------	-------------------------

- |                            |  |  |
|----------------------------|--|--|
| 1. Chinese apparel shape   |  |  |
| 2. Chinese accessories     |  |  |
| 3. Chinese fabric          |  |  |
| 4. Chinese textile designs |  |  |
| 5. Chinese embroidery      |  |  |
| 6. Chinese color           |  |  |
| 7. Chinese-other           |  |  |

## DATA SHEET/WRITTEN REFERENCES

<u>Japanese sub-categories</u>	<u>Page #'s</u>	<u># of occurrences</u>
--------------------------------	-----------------	-------------------------

- |                           |  |  |
|---------------------------|--|--|
| 1. Apparel shape          |  |  |
| 2. Actual Japanese Kimono |  |  |
| 3. Japanese accessories   |  |  |
| 4. Japanese fabric        |  |  |
| 5. Japanese-other         |  |  |

Record any missing magazine pages:

Total number of magazine pages:

Total count of sub-category written references (should match total of frequency count in original categories):

Total of non-Far Eastern written references:

a. Pages without any reference to Far Eastern:

b. Paragraphs without any reference to Far

Eastern:



APPENDIX B  
PILOT STUDY - VISUAL REFERENCES

## FAR EASTERN VISUAL INFLUENCE

The visual representations showing Far Eastern influence on **women's** dress and accessories will be counted based on the criteria developed by Kim (1989). It will not be necessary for each item to retain all of the constructional components of indigenous Chinese or Japanese dress. An item will be counted if it has at least three constructional components from Far Eastern robes (i.e., v-neckline, draped waistline, and an obi influenced knot) or obvious Oriental features (i.e., a Japanese sleeve or an Oriental design motif like a pagoda).

The following is a list of rules to adhere to when examining and recording visual influences:

1. All illustrations (including photographs) are to be examined, including the front and back covers.
2. Items that are blurry or too small to adequately see the clothing construction and details will not be included.
3. If an item was too blurry to consider for Far Eastern Influence do not count it in the Non-Far Eastern total.
4. Foundations (corsets, underwear, etc.) will not be included in the visual count, however, lingerie will be included.

5. Do not count a person if they are wearing a uniform (i.e., nurses).

6. Do not count a person if they are obviously depicting another time period (i.e., a 1800's dress).

7. Do not consider persons that are dressed in costume for a play.

8. An item will not be counted if it is obvious that the person is not in the United States.

If the garment is on a figure, the figure must be at least 2.50 inches tall but does not have to be a complete figure from head to toe, it should be at least from the waist up. If the clothing is displayed as an individual garment, not on a figure, it must be at least 2.25 inches. The frequency counts are to be recorded on the data sheet for visual influences. Utilize the same magazines that were used for the written references for the visual influences.

Visual material will be divided up into three major categories: Western dress that is predominately Chinese influenced, Western dress predominately influenced by Japanese elements, and Western Dress that has a combination of three design detail influences from Chinese and Japanese. The Chinese and Japanese major categories will then be divided into sub-categories of design features to use as criteria when conducting the visual frequency counts.

### Chinese Influenced Dress

Chinese influenced dress is based on two separate Chinese robes: Those which featured a v-shaped neckline and full, flowing sleeves and Manchu robes which have a close, round neckline and either a narrow sleeve with flaring horseshoe cuff or a full, rectangular sleeve. The following features are those that will be seen in Western dress influenced by Chinese dress (Kim, 1989).

1. Neckline - The round neckline seen in Western dress is characteristic of the Chinese Manchurian robe's necklines.

2. Sleeve - The Chinese are attributed with five different types of sleeves. A characteristic common to all of these sleeves is their fullness. In contrast to the Japanese influenced sleeves the Chinese influenced sleeves tends to be cut separately from the bodice.

- a. straight
- b. straight but wide at the cuff (i.e., a bell sleeve)
- c. angel sleeve
- d. very full and rectangular
- e. mandarin

3. Waistline - The three waistlines attributed to the Chinese are the loosely defined, undefined, and the swollen. The loosely defined waistline is tied with a rope, cord, or has a narrow built-in waistband. The

undefined waistline has no emphasis at the waist and the swollen waistline is cocoon-like in shape.

4. Side Slits - Chinese robes frequently had side slits a feature that was assimilated in Western designs.

5. Tunic Effect - This influence came from the Manchurian costume of a thigh length robe and a skirt underneath creating the silhouette of a tunic.

6. Banding - Chinese banding was highly decorative with elaborate embroidery in comparison to Japanese banding. Chinese banding influence on Western dress was often highly decorative, although not always, with detailed embroidery, printed motifs, or braiding. The banding can be located at the center front edges, neckline, sleeve borders, side slits, and/or the hem.

#### Japanese Influenced Dress

The following are features of Japanese influenced dress (Kim, 1989).

1. Neckline - The v-shaped neckline is considered a significant design element which was assimilated from the Japanese kimono. Four v-shaped necklines will be included:

- a. simple v-shaped neckline
- b. stiff standing back with v-shaped neckline
- c. v-shaped neckline with band collar extending to the waist

- d. v-shaped neckline with band collar extending to the waist with a filling piece inset in the neckline

2. Sleeves - Two types of sleeves will be considered; a Japanese sleeve and kimono sleeve. Japanese sleeves are pouch-shaped sleeves, often rectangular, cut in one piece with the bodice that resemble the sleeves of Japanese kimonos. The kimono sleeve is cut in one piece with the bodice but is narrower and less voluminous than the Japanese sleeve, creating a loose and flowing effect similar to that expressed in the Japanese sleeves. The kimono sleeve is Western designers' interpretation of a Japanese kimono sleeve but in smaller dimensions.

3. Japanese wrap - The effect that is created when a kimono is wrapped around the body. This creates a v-front.

4. Waistline - The kimono waistline is created with voluminous draping in the front resulting in a bloused effect.

5. Obi - The kimono waist is usually accompanied with a wide sash, girdle, or cummerbund.

6. Banding - Banding is a distinctive feature of the Far East used by Western designers. Japanese banding usually is made of the same fashion fabric as the garment although a plain contrasting material is sometimes used. The banding effects are found on the center front edges,

the neckline, sleeve borders, and/or the hem.

Record the frequency counts for visual material on the data sheets labeled visual material-Chinese and visual material-Japanese. The examples provided will aid in identifying actual Far Eastern influence.

Record on a separate sheet the number of Non-Far Eastern influenced clothing. The same measurement criteria applies as when examining Far Eastern influenced dress; 2.50 inches tall if the garment is on a figure and 2.25 if the clothing is displayed as an individual garment.

## Data Sheet/Visual Material- Chinese

Magazine title:

Issue date:

Record each **Chinese** influenced dress, the page, list the three determining constructional components, and any accompanying text that pertains to Far Eastern influence, and the designer, if given. If more than 10 examples continue on back.

<u>PAGE</u>	<u>CONSTRUCTIONAL</u>	<u>ACCOMPANYING DESIGNER</u>
<u>No.</u>	<u>COMPONENTS</u>	<u>TEXT</u>

Record any missing magazine pages:

Record the number of non-Far Eastern Visuals:

Record the total of Far Eastern and non-Far Eastern Visuals:



## Data Sheet/Visual Material- Japanese

Magazine title:

Issue date:

Record each **Japanese** influence dress, the page, list the three determining constructional components, and any accompanying text that pertains to Far Eastern influence, and the designer, if given.

<u>PAGE</u>	<u>CONSTRUCTIONAL</u>	<u>ACCOMPANYING DESIGNER</u>
<u>No.</u>	<u>COMPONENTS</u>	<u>TEXT</u>

Data Sheet/Visual Material- **Combination Chinese/Japanese**

Magazine title:

Issue date:

Record each **Chinese and Japanese** influenced dress, the page, list the three determining constructional components, and any accompanying text that pertains to Far Eastern influence, and the designer, if given. If more than 10 examples continue on back.

<u>PAGE</u>	<u>CONSTRUCTIONAL</u>	<u>ACCOMPANYING DESIGNER</u>
<u>No.</u>	<u>COMPONENTS</u>	<u>TEXT</u>