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## Chinese influence on western women's dress in American Vogue magazine, 1960-2009

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CHINESE INFLUENCE ON WESTERN WOMEN'S DRESS  
IN AMERICAN *VOGUE* MAGAZINE, 1960-2009

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
In partial fulfillment of the  
Requirements for the degree of  
Doctor of Philosophy

in

The School of Human Ecology

By

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## ABSTRACT

Chinese culture has dramatically influenced Western women's fashionable dress over many centuries. Researchers have studied Chinese dress and its influence on Western women's dress in the eighteenth, nineteenth, and early twentieth century. However, no research has systematically examined Chinese dress influences on Western women's dress from the time that China reopened its door to the West in the 1970s and into the twenty-first century.

The purpose of this study is to trace Chinese influence in Western women's dress from 1960 to 2009 in American *Vogue* magazine. The specific aims of this study are to identify and record the influence of the Hanfu, Qipao, and Mao suit along with other Chinese dress characteristics, including accessories, hair styles, and makeup, on Western women's dress as depicted in the magazine over fifty years. The ways in which elements and patterns of Chinese dress were adopted into modern Western women's fashion was examined along with concurrent social changes and globalization by tracing a single popular fashion magazine, American *Vogue*.

Content analysis was applied to answer the research questions. A total of 704 issues of American *Vogue* were examined and the frequencies of Chinese attributes present in both visual representations and written references in every issue were recorded. The visual counts were accompanied by examination of verbal text, such as articles, editorials, and figure captions that referred to China.

The results indicate that Chinese influence in visual representations was seen throughout the entire research period in greater numbers than written references. The two decades with the highest numbers of occurrences in both written references and visual representations were the 1970s and 1990s. Garment features had higher frequencies than fabric, accessories, and other features. As a garment type, Qipao had the greatest influence on Western women's dress. Collars appeared as the most influenced construction element depicted in *Vogue*. Political events,

culture, globalization, and fashion trends all played important roles in the frequency of Chinese influences seen on Western women's fashionable dress in American *Vogue*.



## **CHAPTER ONE**

### **INTRODUCTION**

Cultural exchange and integration has offered huge resources of aesthetic and visual inspiration to designers around the world. According to Kaiser (1990) “Multiple looks with a variety of stylistic influences are stripped from their cultural contexts and become part of a large fashion influenced process” (p. 515). Globalization offers the aesthetic and visual nature of clothes exciting prospects for cross-cultural appreciation.

Chinese culture has dramatically influenced Western women’s fashionable dress over many centuries. The popular term “Chinoiserie” was created to refer to Chinese artistic influences in France and other Western countries in the eighteenth century (Runes & Schrickel, 1946). By the nineteenth century, Oriental influence again swept Europe. At the beginning of the twentieth century, Chinese garments appeared in both men’s and women’s wardrobes.

In 1972, the United States President Richard Nixon visited China and signed the Shanghai Communiqué. Since that time, “The Chinese Look” again gained attention in the West and particularly the United States during 1970s (Steele & Major, 1999). From Imperial China’s Hanfu to the modern Qipao and Mao suit the special attractiveness of Chinese clothing has inspired many elite Western fashion designers and also fascinated Western consumers (Steele & Major, 1999).

The turning of global fashion attention to Asia in the early 1990s produced reinterpretations of the traditional-style Chinese garments. Due to their elegant and classic looks, the traditional-style Chinese garments became sources of inspiration for many Western fashion designers. The use of Chinese cultural background by famous designers helped attract the younger generation of Chinese and Western women’s interests in Chinese dress. Some world-

renowned brands like Lacroix, Christian Dior, Versace, and Ralph Lauren have all used Chinese traditional women's dress elements in their designs.

The influence of Chinese culture on fashion has spread to the public through fashion magazines and other media. Fashion magazines are important media channels among designers and consumers and provide the visual communication of style as it is introduced to consumers (Kaiser, 1990). Fashion magazines have documented the changing roles of women, the influences of fashion trends, politics, and cultural ideas throughout the twentieth century. The influence of Chinese culture and the acceptance of its influence on fashion are often depicted in the mass media of the West. *Vogue* is one of the leading fashion magazines throughout the world and contributes to the acceptance of trends in fashion and beauty standards while it reflects changes in cultural thinking, actions, and dress (Gale, 2006).

### 1.1 Significance of the Study

Fashion designers often get inspiration from different cultures and traditions. Some recent researchers have analyzed Chinese dress and its influence on Western women's dress (e.g., DeLong, Wu, & Bao, 2005; Hazel, 1999; Steele & Major, 1999; Tong, 1984). Chinese influence on Western women's dress has been studied in an earlier time period from 1890 to 1927 (Kim & DeLong, 1992); However, no research has systematically examined Chinese dress influences on Western women's dress during the significant period from when china reopened its door to the West in the 1970s into the twenty-first century.

Fashion often mirrored the social and cultural changes. Chinese fashion has witnessed the social changes inside China (Wu, 2009). However, no research addressed that influence on western society. This research has significance in its examination of Chinese influence on Western women's fashionable dress in this particular period within its social and cultural settings. The social and cultural factors encouraged stability or changes in dress (Roach &

Eicher, 1965). Since 1949, when Chairman Mao established communist China, China gradually became isolated and closed its door to Western and other countries until the end of 1970s, when China started to communicate and trade with the rest of the world. Since then, Western culture flooded into China and also Chinese culture has significantly influenced the West. This study provides evidence on how globalization and social changes influenced Western women's dress by tracing a single popular fashion magazine, American *Vogue*, and examining Chinese influenced women's dress from 1960 to 2009.

This study also provides valuable documentation on which garments and construction units of Chinese dress influenced Western women's dress. It contributes to a deeper understanding of Chinese culture and of the meaning of elements of Chinese fashion. Also, this study provides information for ethnic market retailers as well as researchers.

## 1.2 Research Objectives

The purpose of this study is to trace and characterize the influence of Chinese dress in Western women's fashionable dress from 1960 to 2009 in a single media source, in terms of the duration and extensiveness. The specific aims of this study are to identify and record the influence of Hanfu, Qipao, and Mao suit along with other Chinese fashion characteristics, in accessories, hair styles, and makeup, on Western women's dress as depicted in American *Vogue* over five decades. And, to investigate the ways in which elements and patterns of Chinese dress are adopted into modern Western women's fashion.

The specific objectives of this study are:

- (1) To identify, analyze, and interpret Chinese influenced Western women's dress in American *Vogue*.
- (2) To determine which elements showed the greatest influence on Western women's fashionable dress.

(3) To identify the social, political, and cultural influences on Western women's dress in American *Vogue*.

The following research questions guide this study:

Research question 1: What are the frequency and character of the written references and visual representations of Chinese influenced Western women's dress appearing in American *Vogue* magazine from 1960 to 2009?

Research question 2: Which categories of Chinese dress influenced Western women's dress most?

Research question 3: Which Chinese garment types influenced Western women's dress most?

Research question 4: Which Chinese garment construction elements influenced Western women's dress most?

Research question 5: Which Chinese accessories influenced Western women's dress most?

Research question 6: What is the frequency of Chinese influenced fabrics in *Vogue*?

Research question 6: How does Chinese influence on Western women's dress in American *Vogue* magazines vary over time?

Research question 7: What social, political, and cultural factors influenced the frequency and distributions of Chinese influenced Western women's dress?

### 1.3 Justification

The selection of the period from 1960 to 2009 was based on significant social changes and events. From 1960 to 1972, China was isolated from the western world. In 1972, China opened its door to the West and the Olympic Games were held in Beijing in China in 2008. An exhibition titled, "Christian Dior and Chinese Artists," was opened at the Ullens Center for

Contemporary Art in Beijing on November 15, 2008. The exhibit displayed original couture gowns by Dior and recent Dior creations by John Galliano, along with artistic interpretations of Dior by top Chinese artists. During this period, China has had strong influences in the world, reshaped global economics and changed fashion trends. With accelerated interconnectedness among nations, Eastern and Western cultures increasingly adopted aspects of each other's culture and dress styles.

The influence of Chinese culture on fashion has spread to the public through fashion magazines and other media. *Vogue*, one of the most popular fashion magazines in the world, provides a reliable resource reflecting the appearances of Chinese influenced fashion over time. *Vogue* is a leading fashion magazine with several editions around the world. "*Vogue* not only contributes to the acceptance of trends in the fashion and beauty industry, but additionally has become a record of the changes in cultural thinking, actions, and dress (Gale, 2006).

American *Vogue* is a reliable source because it provides authentic primary and secondary historical documentation and visual representations, including photos and fashion illustrations of elite designers' creations. It also provides visual details such as construction units of collar, sleeve, and silhouette.

#### 1.4 Assumptions

This research is based on following assumptions:

1. The fashions depicted in *Vogue* magazine represent fashionable Western women's dress during the specified time period.
2. Chinese elements can be identified in Western women's dress in American *Vogue* magazine.
3. Social and cultural factors influence fashion of the time period studied.

### 1.5 Definition of Terms

Accessories: The representative Chinese accessories include the parasol, fan, hat, bracelet, earrings, pendant, etc.

Ao: A traditional tunic-like top, paired with a skirt or trousers worn by Han women for hundreds of years.

Chinese style hair style: Bangs cut in a straight line; a short or long bob; two braids at top of head; as well as variations.

Dress: A assemblage of modifications of the body and/or supplements to the body, which includes obvious items placed on the body such as garments, jewelry, and accessories, and also changes in color, texture, smell, and shape made to the body directly (Eicher & Sumberg, 1995, p. 298).

Frog button: Ornamental fastener using cording or braid used for closing garments (Calasibetta & Tortora, 2003).

Hanfu: General term that encompasses all types of traditional clothing worn by Han Chinese prior to Manchurian and Western influences. Hanfu consisted of a Yi, a knee-length tunic and Shang, an ankle-length skirt, worn with wide and voluminous sleeves and a very loose robe that reached the feet (Hanfu, 2010).

Ku: Trousers or pants.

Mao suit: A general term to refer to Zhongshang Zhuang, zhifu, and other similar garments, which were worn by both Chinese men and women during Mao Zedong period (1950s-1970s). Mao suit consists of a high collared tunic with four pockets, five buttons, trousers, and cloth topped Chinese style shoes, which formed the basic ingredients of communist dress (Mao suit, 2010).

Mandarin Collar: A standing collar about one and half inches high attached to a close-fitting neckline of coat, jacket, dress or blouse. It also called a Chinese collar (Wilcox, 1969, p. 80).

Pao: Any closed full-body robe.

Qipao: Refers to two types of Qipao, the traditional Qipao and modern Qipao. Both will be discussed in this research. The traditional Qipao fit loosely and hung straight down to cover most parts of women's bodies. The modern Qipao is a one-piece dress, which has a fitted waist, and side slits, worn by Chinese women from 1920s to present.

Shan: Open cross-collar shirt or jacket that is worn over the Yi.

Yi: Any open cross-collar garment worn by both sexes.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

This chapter presents the detailed background of the topic and reviews related literature in this field. The chapter is organized into three main sections: 1) Chinese Dress Characteristics, 2) Chinese Influence on Western Fashion, and 3) Role of the Media. Chinese Dress Characteristics presents a detailed background of three major Chinese garments as well as Chinese accessories. Chinese Influence on Western Fashion reviews a history of Chinese influence on Western fashion. The role of the media provides a review of literature related to the data sources that are used in this research.

#### **2.1 Chinese Dress Characteristics**

During the past five thousand years, the Chinese people have created many beautiful styles of dress. Chinese costume experienced changes in most dynasties over thousands of years. Each historical period distinguished itself from the rest, yet the costumes of each period were subtly connected, borrowing and learning from one another and developing continuously generation after generation.

In Chinese clothing history, although there were various types of costumes, three significant types of costume can represent three distinct periods in Chinese costume history. Also, those three types of costume have had a significant influence on Western fashion. They are 1) Hanfu, 2) Qipao, and 3) Mao suit (Steele & Major, 1999; Yu, Kim, Lee, & Hong, 2001; DeLong, Wu & Bao, 2005). Hanfu is a general term that encompasses all types of traditional clothing worn by the ethnic Han Chinese, both men and women, prior to Manchurian and Western influences. Two types of Qipao, the traditional Qipao and modern Qipao, will be discussed in this research. The traditional Qipao fit loosely and hung straight down to cover almost all parts of women's bodies. The modern Qipao, a one-piece dress with a fitted waist and



side slits, was worn by Chinese women from the 1920s to the present. The Mao suit is a general term to refer to the Zhongshan Zhuang, zhifu, and other similar garments, which were worn by both Chinese men and women during the Mao Zedong period (1950s-1970s). The Mao suit consists of a high collared tunic with four pockets, five buttons, trousers, and cloth topped Chinese style shoes, which have formed the basic ingredients of Communist dress. These three major types of garments will be elaborated upon in the following discussion.

### 2.1.1 Hanfu

Hanfu literally means "Clothing of the Han people" and refers to the traditional clothing of the Han Chinese, the predominant ethnic group (more than 93% of the population) of China. It is also known as and sometimes referred to in English sources simply as Silk Robe or Chinese Silk Robe. It refers to the historical dress of the Han Chinese people, which was worn by Chinese for millennia before the conquest by the Manchus and the establishment of the Qing Dynasty in 1644.

Hanfu has a more than three millennia history. The rudiment of Hanfu was developed during the Shang Dynasty (c.1600 BC-1000 BC). A complete Hanfu is composed of several pieces of clothing: 1) Yi: Any open cross-collar garment, worn by both sexes. 2) Shan: Open cross-collar shirt or jacket that is worn over the yi. 3) Qun or shang: Skirt for women and men, respectively. 4) Ku: Trousers or pants. Hanfu has wide and voluminous sleeves and a very loose fit characterized the clothing (Zhou & Gao, 1984).

There are three main types of Hanfu, informal wear, formal wear, and court dress. Informal wear includes tops that combine with pants and skirts for both genders and one-piece robes that wrap around the body.

A typical set of informal Hanfu can consist of two or three layers. More complicated sets of Hanfu can have many more layers. Shenyi (Figure 2.1) is a kind of full-length, one-piece robe,

which links the upper garment and lower skirt together to envelop the body. The two parts are cut separately but sewn together at the waist. Shenyi was named because when it was worn "the body was deeply wrapped up." Ruqun is the traditional Chinese attire for women. It consists of a blouse (*Ru*) and a wrap-around skirt (*Qun*) (Shen, 1996).

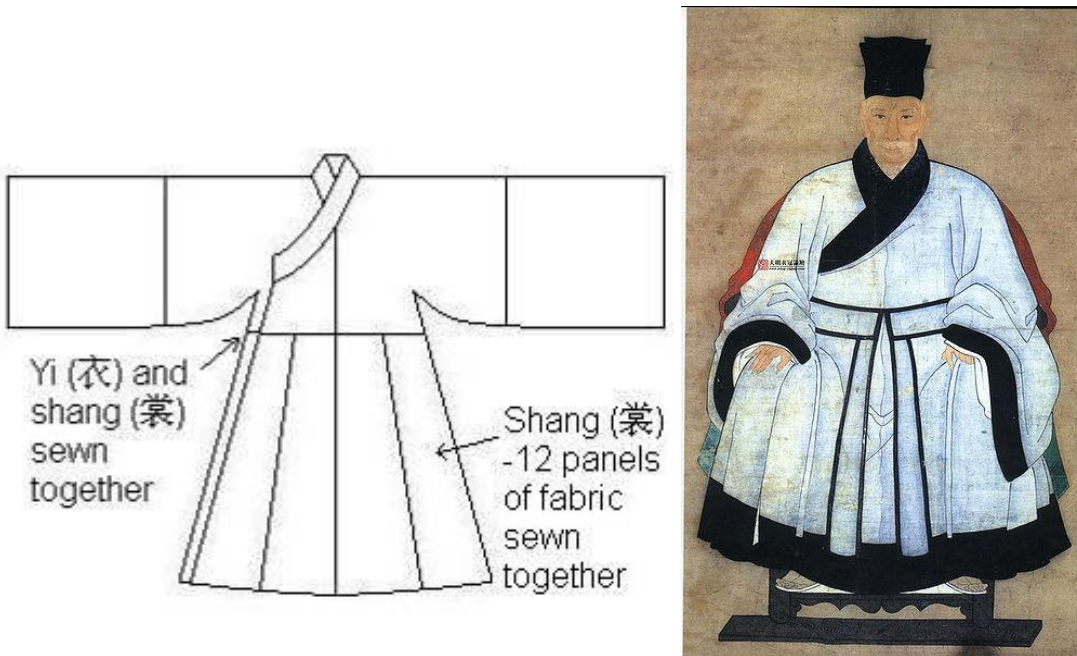


Figure 2.1. Informal Hanfu: Shenyi (Ming Dynasty 1368-1644) (Shenyi, 2010).

Formal Hanfu is worn only at certain special occasions like important sacrifices and religious activities or by special people who are entitled to wear them such as officials and emperors. Formal garments consist of a black or dark blue top garment that reaches to the knees with long sleeves, a bottom red chang, a red bixi, an optional white belt with two other white streamers hanging from the side. Additionally, wearers may carry a long jade or a wooden tablet used for greeting royalty. This form of dress is usually used in sacrificial ceremonies but is also appropriate for state occasions. Yuanlingshan (Figure 2.2) is a round collared robe closed at the front used for official or academics dress. Only those who passed the civil examinations are entitled to wear them (Hua, 2004).



Figure 2.2. Formal Hanfu: Yuanlingshan (Ming Dynasty 1368-1644) (Yuanlingson, 2010).

Court dress refers to a ceremonial dress of officials or nobles. Mianfu (Figure 2.3) is the emperors' ceremonial enthronement dress. Court dress has additional adornment and elaborate headwear. The entire court dress type can consist of many complex layers and look very elaborate, and they are often brightly colored (Hua, 2004). The court dress is now obsolete in the modern age, but it still could be an inspiration for fashion designers.



Figure 2.3. Court Dress: Mianfu (Han Dynasty 206 B.C.-220 A.D.) (Court dress, 2010).

Typical of these three types of clothing were wide and voluminous sleeves and a very loose fit. Tunic and trousers or tunic and skirt, used a minimum number of stitches for the amount of cloth used. So because of their relatively plain design and structure, embroidered edgings, decorated bands, draped cloth or silks, patterns on the shoulders, and sashes were often added as ornamentation. The ancient designers wrapped the cloth ingeniously from the front of the upper body to the back, making full use of horizontal and diagonal lines to complement space and achieve both quietude in motion and motion in quietude. Materials were light and thin, and stiffer brocade was used to embroider the borders with wavy patterns that reflected the wisdom and intellect of the designers. These varied designs came to be one of the unique features of traditional Chinese dress (Shen, 1996).

Hanfu has significantly shaped the styles of traditional costumes of many other Asian countries because of the length of its history and China's overwhelming cultural influence on the regions. Some countries such as Vietnam have traditional garments that are similar to Hanfu. Other Asian countries' traditional costumes, such as the Korean Hanbok and Japanese Kimono, do have some differences from Hanfu. Compared with the Japanese Kimono, Korean traditional dress is much more similar to Hanfu. Hanbok, have been heavily influenced by the Chinese due to the extensive cultural exchanges between the neighboring countries. In contrast to China, traditional Japanese and Korean dress have not been affected by similar changes like in China and thus have retained many core elements of the original Hanfu.

Today the Chinese Han holds the Hanfu in high regard. It is a dress that represents their culture and must be worn properly so as to pay homage to its ancient legacy. Han Chinese clothing is presently worn primarily as a part of historical reenactment, festivals, and personal hobbies. The ceremonial clothing worn by religious priests and others and can be frequently seen on Chinese television series, films, and other forms of entertainment. However, there is currently

a movement in China and among overseas Chinese communities to revive Hanfu in daily life and festivals or celebrations. Some costumes commonly thought of as typically Chinese, such as the Qipao, are the result of influence by brutal laws imposed by Manchurian rulers of the Qing Dynasty, and are regarded by some advocates as not being "traditionally" Han. Technically, the Qing dynasty and afterwards would be considered modern China, so the Qipao would be modern clothing and not traditional (Hanfu, 2010).

#### 2.1.2 Qipao

Qipao is a garment that combines elements of Chinese, Manchu, and Western clothing. It is a close fitting single piece garment that fastens across the right breast and down the right side. Qipao, also known as "cheongsam," which simply means "long dress," entered the English vocabulary from the dialect of China's Guangdong Province and Hong Kong (Cantonese). In other parts of the country including Beijing, it is known as "Qipao." Today it is widely regarded as Chinese women's national dress. It is also one of the most versatile costumes in the world. It can be long or short, may have full, medium, short or even no sleeves at all, to suit different occasions, weather and individual tastes (Cheongsam, 2010).

Qipao was originally the informal dress worn by Manchu women, which was introduced during the reign of the Qianlong Emperor (1735-1796). It featured a round neck and a panel crossing from left to right, fastening at the side with five buttons and loops (Powerhouse Museum, 2009). The Manchus Qipao fit loosely and hung straight down to the feet. Two side slits allowed freedom for walking and horseback riding. Its collar, cuffs and front were adorned with decorative borders. The Manchu Qipao was worn with trousers; the embroidered edges of trousers could be seen through the slits in the skirt. Society considered that showing any part of body except the face was immodest in this period. So, the long, loose clothing covered almost all



parts of women's bodies (see in Figure 2.4) The long sleeves covered the hands, for warmth and for propriety, as showing the hands was considered impolite during that time (Hazel, 1999).

The material of the Manchu Qipao was heavy satin, silk or jacquard fabric with complicated decorations. The Qipao was usually embroidered with flower patterns, or trimmed with Western lace. The gowns were generally ankle-length, except for the time when young women were about to get married and noble women in royal palaces, who wore heels as high as three inches, requiring longer gowns.



Figure 2.4. Original style Qipao (Manchu tunic) 1644-1911 (Cheongsam, 2010).

In 1644 the Manchus united China, established the Qing Dynasty (1644-1911) and moved its capital to Beijing. Qipao as a foreign garment began to invade Chinese Han culture. The Han women traditionally dressed in a jacket (Ao) and skirt and/or trousers (Cao, 2001). Although Han men were forced to adopt Manchu's dress code, Hanfu was still permitted for women. However, without the traditional support of the palace, the majority of Han woman

gradually adopted the single garment because of political pressure and also for functional reason: the one-piece gown was more practical and less restricting than the two and three-piece outfits of Han's original dress (Hazel, 1999).

In the early stage of the adoption of the Qipao, Chinese women wore distinctively different styles of dress. Manchu women wore a long robe with curving front, while Chinese Han women wore shorter robe and skirt with loose trousers. Nevertheless, each group borrowed from the other. The collar of the Qipao became higher, which was borrowed from the Han's women's jacket. All the women concealed their figures and wore Qipao regardless of age.

The Qipao underwent numerous changes in style after its first appearance (Zhou & Gao, 1984). The cut of the Qipao changed constantly, as Chinese women's dress became much more subject to fashion than it ever had been before. The changing Qipao from the traditional Manchu loose garment to the modern Qipao is shown in Figure 2.5.

During 1920s, the Qipao had a significant change from functional concealing dress to one that emphasized feminine features; from specific materials (silk and brocade) and style to various fabrics, styles, shapes and details. The mandarin collar, one of the essential features of the Qipao, sometimes was exaggerated for stylistic effect. Prior to the twentieth century, collars had never been so exaggerated. Even into the 1990s, the mandarin collar carried messages about "Chinese." The Qipao began to symbolize Chinese identity with its popularity in the oversea Chinese community.



a Traditional Qipao (1644-1911)



b . Qipao in early 1920's



c Qipao in later 1920's



d. Qipao in 1930's

Figure 2.5. Original Qipao to modern Qipao (Zhou & Gao, 1984).



The Great Proletarian Cultural Revolution was a mass movement launched in 1966, to isolate the Chinese society and reactivate communist ideals. Ultimately however, it was little more than a power struggle between Mao Zedong, Chairman of the Communist Party and his political rivals. For many it signified a loss of tradition, and a loss of their career, hope and trust. Many people lost their lives. Traditional dress was categorized as one of the Four Olds: old ideas, old culture, old customs, and old habits. Qipao totally disappeared under this movement.

In Hong Kong and other Chinese communities without communism, women in the workforce started to wear more functional Qipao made of wool, twill, and other materials. Most were tailor fitted and often came with a matching jacket. In the West, during the sexual revolution of the 1960s, the mini skirt was the trendiest fashion. Following Western fashion, the Chinese tailors raised the hem, even to above the knee.

By the end of the 1960s, the Qipao became more of a luxury dress as women in Hong Kong turned increasingly to wearing Western-style, ready to wear dresses. The handmade Qipao was more expensive compared with the mass-produced Western-style garments. Politically, the beginning of the decline was marked by the Hong Kong riots of the late 1960s. The unsettled situation had an adverse affect on the economy. As a result, the business of Qipao tailoring dropped by over a third during the mid to late 1960s. At the same time, the Western casual, youthful styles made the Qipao appear outmoded. With the arrival of the mini skirt in the early 1970s, Qipao ceased to be worn for everyday occasions in Hong Kong, Taiwan, and other Chinese communities (Chew, 2007).

In the 1970s and 1980s, the Qipao was abused by using it as the uniform worn by female attendants and waitresses in hotels or restaurants in Taiwan and Hong Kong. The new open-door political policy of China finally led to freedom of dressing in mainland China in 1978. The Qipao gradually reappeared in the 1980s. This kind of Qipao was mostly made of synthetic fibers

or imitation silk. The popularity of the Qipao style uniform downgraded the elegance of the Qipao. The new image tarnished the fashion perception of the Qipao and further discouraged regular use of it (Chew, 2007). That is the major reason why the Qipao was not fashionable during 1980s and at the beginning of 1990s in China. Another reason why the Qipao did not become mainstream fashion despite its undisputed elegance is that the Qipao is not practical for today's career women. Professional females have to ride a bike or take the bus to work.

However, the Qipao was perfectly suited for the 1990s ideal of a tall and slender figure, and it can display all a woman's modesty, softness, and graceful refined manner. The Qipao became the perfect evening dress for social functions. Brides also chose it for their alternative wedding dresses. Another consumer group of the Qipao was overseas Chinese women who wore it as a symbol of Chinese cultural identity in this period.

The turning of global fashion attention to Asia in the early 1990s produced reinterpretations of the Qipao, as well as other traditional-style Chinese garments. Due to its elegance and classic looks, the Qipao became a source of inspiration for fashion designers. Some internationally renowned designers reflected the Asian trend in fashion shows. The use of Chinese cultural background by famous designers helped to attract the younger generation of Chinese and Western women's interests in the Qipao. Many foreign women were eager to get themselves a Qipao. In *Vogue* magazine September 1997, Qipao was listed as one of seven "must have" fashion items. The Qipao is no longer a garment particular to Chinese women, but it is adding to the vocabulary of beauty for women all over the world (Delong, Wu, & Bao, 2005).

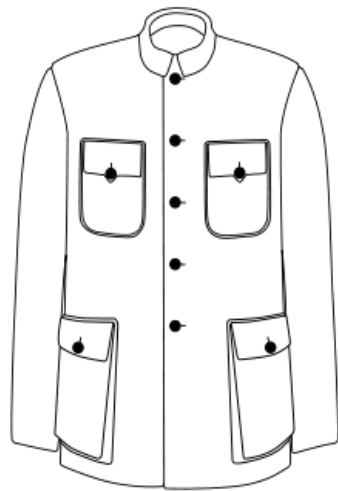
During the 2008 Olympics in Beijing, the Qipao was worn throughout the whole ceremony by the ritual girls and hostesses. The Qipao was interpreted with modern style, which is full of traditional eastern style and highlights the beautiful female curves. The patterns of the Qipao were decorated with Chinese flowers, painting and accessorized with jade.

Today, with its variety of styles, the Qipao shows its charm for the whole world. More and more women in China appreciate its beauty and have adopted Qipao as evening dress or other special event formal dress. The patterns are so modern and the fabric colors are so bright. And one can choose the length of the Qipao according to the occasion: long for formal occasions, above-the-knee for cocktails or drinks on Friday. It is just so trendy. Recently, some Chinese students even adopted Qipao as their graduation ceremony dress. In fact, quite a number of influential people have suggested that the Qipao should become the national dress for women in China. This shows that Qipao remains a vibrant part of Chinese culture.

### 2.1.3 Mao Suit

Mao suit is a general term to refer to the Zhongshang Zhuang, zhifu, and other similar uniform format garments, which are worn by both Chinese men and women during the Mao Zedong period (1950s-1970s) (Figure 2.6a). The Mao suit consists of a high collared tunic with four pockets, five buttons, trousers, and cloth topped Chinese style shoes, which have formed the basic ingredients of communist dress.

The Mao suit has been typically a politically affected garment throughout its history. During the 1920s and 1930s, the Chinese government required their civil servants to wear it. It was called Zhongshan zhuang which means Sun Zhuangshan's garment (Figure 2.6b). In fact, The Mao suit was created by Sun Zhongshan, a provisional president of the new Chinese Republic, at the beginning of the twentieth century. Sun adopted Japanese and German military uniforms to make this unique tunic as a uniform for his National Revolution Army (Powerhouse Museum, 2009).



a. Mao jacket



b. Sun Zhongshan (1924 )



c. Mao Zhedong (1934)

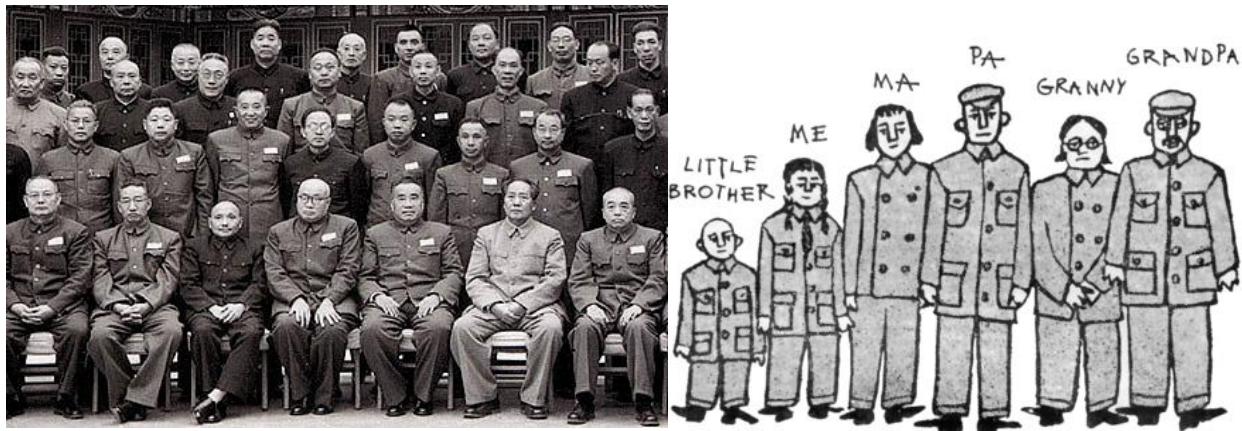
Figure 2.6 Mao suit (Mao suit, 2010).

Even though the Sun Zhongshan suit was essentially a foreign style garment, a popular mythology assigned a revolutionary and patriotic meaning to it. The four pockets were said to represent the four fundamental principles of conduct by Chinese: Propriety, Justice, Honesty, and A Sense of Shame. The five buttons in the center front were assigned a meaning of the five powers of the constitution of the Republic and the three cuff buttons were said to represent the three principles of the people: Nationalism, Democracy, and People's Livelihood (Powerhouse Museum, 2009).

In 1949, Mao Zhedong (Figure 2.6c) established the People's Republic of China. Almost overnight, the Mao suit became widely worn by the entire male population. It became a symbol of proletarian unity as a symbol of new national spirit according to Marxist theory. Under the Marxist statement, the peasant and worker were the most important members of the socialistic society and, therefore, everybody desired to dress like the peasant and worker, which were the leading class under socialism (Scott, 1960).

In 1966, The Great Proletarian Cultural Revolution was launched to isolate society and reactivate communist ideals. Earlier traditional garments were abandoned because they were categorized as one of the Four Olds. The Mao suit became the only style worn by the whole nation. In a way, it was a national garment under Mao.

Mao suit was a standard formal garment for the People's Republic of China leaders such as Deng Xiaoping and Jiang Zheming (Figure 2.7a). However, it was less frequently worn except for special occasions by the presidents of China. When Hu Jintao became president in the early twenty-first century, president Hu seldom wore the Mao suit; instead, he usually wore a military-green version.



a. Communist Party leaders in the 1950s

b. A cartoon exemplifying the dress

Figure 2.7. Chinese men and women in Mao suit or modified similar garments (Mao suit, 2010).

During the 1950s to 1970s, most Chinese men and women wore the Mao suit or modified similar garments (Figure 2.7b). During the same period, the young preferred a military style suit called Zhifu; it differed slightly from the Mao suit in that the upper and lower pockets were concealed with a flap and had no external buttons. Women's clothing was similar to men's, which were functional and limited in style. Loose-fitting trousers suits without any

ornamentation were most women's daily dress. The most common colors were grey, blue, and green. In Taiwan and Hong Kong, the Mao suit was seldom seen after the 1970s.

The Mao suit was a uniform for Communist Party cadres until the 1990s when it was largely replaced by the Western business suit. Today, the Mao suit has been almost abandoned by the younger generation in most urban areas. However, it is still regarded as a formal garment by older generations, and, it is still prevalent among Chinese peasants as casual dress.

#### 2.1.4 Accessories

Over their five thousand years history, the Chinese have had various accessories that enriched dress, such as Chinese style hats, parasols, earrings, bracelets, pendants, fans, etc.

Chinese hats include several different shapes. The coolie hat (Figure 2.8a) is a conical shaped hat with a chin strap. It was used to protect the wearer from the sun and rain. The materials of a coolie hat could be straw, silk or other materials. Other hat styles include a hat with round crown and upturned brim with flaring edge (Figure 2.8b), a little round brimless skull hat (Figure 2.8c), and the Mao style military hat (Figure 2.8d).

Chinese fans have different shapes (Figure 2.9), and can be either flat or folding. However, since Europe also has similar folding fans, it is sometimes hard to identify direct Chinese influence. Chinese traditional umbrellas or parasols (Figure 2.10) are usually made from paper or silk with bamboo ribs. The Chinese parasol was later adopted by Japan and Korea and also introduced to Western countries via the Silk Road.

Earrings, bracelets, necklaces, and pendants are examples of Chinese accessories that are usually made from jade, wood, lacquer, and cloisonné (Figure 2.11). The traditional patterns of those accessories are sometimes associated with Chinese themes, which have special meanings in them. For example, the "eight precious objects," such as dragon, bat, and crane, appear frequently in the design of accessories to symbolize power, blessing, and peace, respectively.



a. Coolie hat (Village hatshop, 2011)      b. Round hat (Good Orient, 2011)      c. Scull hat (Vogue (1976, (9))      d. Military hat (Military hat, 2010)

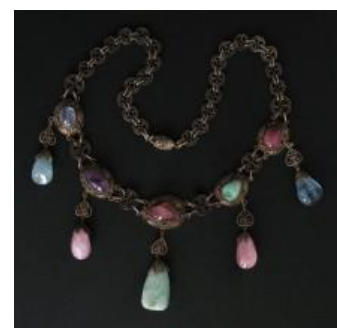
Figure 2.8. Chinese hats.



a. Chinese folding fan (Chinese gift online, 2011)      b. Chinese flat fan ( Zen.tastic gifts, 2011)

Figure 2.10. Chinese style parasol. (Best b2b, 2011)

Figure 2.9. Chinese style fans.



a. Carved Silver Bracelet      b. Jade Earrings and pendant      c. Multi-Gemstone Necklace

Figure 2.11. Chinese style accessories (Private collection, 2011).

The Peking Opera influenced Chinese make-up is seen in Figure 2.12. The make-up is applied very thick with exaggerated Asian eyes. A typical young Chinese girl's hairstyle was cut



straight across the forehead with a straight bang (Figure 2.13). Ladies wore a short or long bob, or braided the hair high at the top of the head into two knots. According to Yu, et al. (2001), compared with other ethnic looks such as garment, fabric, and accessories, Chinese hair-styles and make-up were far more frequently found in Western fashion magazines from 1982 to 1997.



Figure 2.12. Peking Opera eyes.  
(Hannah Spring, 2009)



Figure 2.13. Chinese hair style.  
(Vogue (1997, (9), p.26)

#### 2.1.5. Fabrics

Chinese fabric types are varied and include brocades, satins, and chiffons. Fabrics used include silk, cotton, hemp, and other natural fibers. Many of these fabrics are patterned with Chinese motifs. Chinese fabrics have influenced Western fabric over an extended period of time. Circa the third century B.C., Chinese silk trade with the West was expanded through the use of the “Silk Road.” The “Silk Road” was a series of trade routes from China, through the Middle East to Europe. Over this famous route, Chinese silks and other delicate fabrics were brought to the West. Silk trade flourished in the cities of Italy by the thirteenth century. During the fourteenth century, Chinese patterned silk influenced the rest of Europe through the Italian silk industry (Simmons, 1948).



Chinese patterned fabrics featured lively animals and birds, fine floral scrolls, and asymmetrical designs, which were favored by Europeans (Tong 1984). According to Simmons (1948), the geometric decorative patterns of Chinese fabrics bear some resemblance to Byzantine polygonal designs. The influence of Chinese silk patterns was not restricted to just textiles but also enriched Gothic art as well as other art forms (Simmons, 1948).

Chinese fabric motifs usually carry symbolic meanings. Motifs were not merely for embellishing, but also for identifying social and political status. Most of the symbols were taken from the natural world, such as animals, flowers, birds, and plants, etc. For example, the “four sacred animals” include the tortoise, dragon, phoenix, and unicorn and respectively symbolized longevity, power, joy, and maturity. Other animals such as the crane, butterfly, and bat were emblems of longevity and the wild goose was the symbol of love. “Four noblemen” are the most popular flowers and include plum blossom, orchid, bamboo, and chrysanthemum, which symbolize courage, humility, uprightness, and pleasure. The four flowers appeared often in various fabrics because they were beloved by gardeners, poets, and artist in China. Some Chinese characters were popular motifs in fabric. Such as Fu (good luck), Lu (wealth), Shou (long life), and Xi (happiness) were often embroidered or printed in silk or brocade materials (Chung, 1979).

In the past, different fabric colors were worn to symbolize different seasons in China. Green represented Spring, red symbolized Summer, white represented Autumn, and black symbolized Winter. A bride always wore a red gown because red also symbolized happiness. On the other hand, Chinese wear white hemp for funerals. Overall, darker colors were favored over lighter ones in traditional Chinese clothing. However, bright, elaborate designs usually accented the darker fabrics.

## 2.2 Chinese Influence on Western Fashion

China has more than 5000 years of history as a civilization, and the special attractiveness of Chinese clothing has fascinated Western fashion designers and consumers. Chinese influence on Western women's dress can be traced back to 114 BC when The Silk Route provided important paths for cultural and technological transmission that linked traders and merchants from China, India, Persia and the Mediterranean countries (Boulnois, 2004). The trade in silk had increased demand in Europe and later in America. This smooth and lustrous silk material tended to be reserved for women's dress after the eighteenth century (Steele & Major, 1999).

By the sixteenth century, Chinese blue-and-white porcelain was introduced to the European market. As Steele & Major (1999) described "The mania for collecting china repeatedly swept Europe." The popular china with some other items, like lacquer ware and calico, triggered European craftsmen to imitate these fashionable objects. At the same time, Chinese pavilions and pagodas were erected all over the Europe.

Chinoiserie is a French term used to refer to Chinese artistic styles during the seventeenth century. The Chinese style was characterized using fanciful imagery in an asymmetric format and by the attempt to imitate Chinese porcelain and Chinese motif decorations (Eerdmans, 2006). In the eighteenth century, English fashionable ladies decorated at least one room of their home with Chinese items, such as tea pots, clocks, Chinese style chairs and beds. Also, outside their house, they put Chinese fretwork bridges and kiosks in the garden. Chinese operas and Chinoiserie masquerade were also popular among fashionable people.

During the nineteenth century, when European imperialism and colonialism flourished, Oriental influence increased and swept Europe. Asian garments appeared in both men's and women's wardrobes. In 1906, French couturier Paul Poiret designed his famous "Confucius" evening coat, which provided a prototype for later designs. Paul Poiret frequently decorated his

clothes with Chinese embroidery and used Chinese frog buttons. Oriental themes deeply inspired other fashion designers and were also popular in Hollywood.

In the early twentieth century, Chinese influence on Western women's dress became popular with the calendar poster in the 1920s. Calendar posters had been a popular art form in China since the late nineteenth century and could be found in most homes with the beginning of the New Year. Some calendars were distributed overseas. In the 1920s and 1930s, their varied images of fashionable Shanghai women seemed to have helped promote the fashion for wearing the Chinese Qipao (a typical Chinese women's dress that symbolized Chinese identity) throughout China (Hazel, 1999). Penn (1977) described Chinese influence in his book, "Inventive Paris Clothes 1909-1939." He pointed out Chinese influences on Paris designer Callot's creations as exquisite colors, Chinese motifs, and Chinese women's robes of the Tan Dynasty (618-907 B.C.).

In the late 1960s, ethnic and retro fashion became popular in the West as designers looked to past and faraway places for inspiration. Western fashion designers occasionally used Chinese style dress and motifs (Steel and Major, 1999). Although mainland China remained closed, Hong Kong was increasingly integrated into the international fashion stage.

"The Chinese look" was popular in the 1970s because China opened the door to the West. Western design was inspired by Chinese Mao-uniform style tunics and trousers. At the same time, Chinese traditional dress also attracted the attention of some elite fashion designers. Yves Saint Laurent drew inspiration from Chinese Empresses for his fall collection and launched a wave of fashionable Chinoiserie in the West.

The turning of global fashion attention to Asia in the early 1990s produced reinterpretations of the traditional-style Chinese garments. Due to their elegance and classic looks, traditional-style Chinese garments become sources of inspiration for many Western

fashion designers. Some internationally renowned designers reflected the Asian trend in their fashion shows. The use of Chinese cultural background by famous designers helped attract the younger generation of Chinese and Western women's interests in Chinese dress. Some world-renowned brands like Lacroix, Christian Dior, Versace, and Ralph Lauren have all used Chinese traditional women's dress elements in their design.

In addition to just adopting Chinese elements of clothing, designers were inspired by the spiritual life of the Chinese. The eastern atmosphere exudes peace and is meditative, as soft as cashmere or velvet. Among those Chinese traditional dresses, Qipao especially gained popularity in Western fashion. Christian Dior's advertisement in the 1997 October *Vogue* shows the typical Chinese Qipao style of evening dress. The model even has a Chinese style hairdo and Peking Opera make-up. Dior's collection in January 1999 still used Qipao as a major image. Many foreign women were eager to get themselves a Qipao when they visited China. The Qipao was no longer a garment particular to Chinese women, but added to the vocabulary of beauty for women the world over (DeLong, Wu, & Bao, 2005).

In the book *China Chic: East Meets West*, Steel and Major (1999) introduced a successful exhibit in New York at the Museum of the Fashion Institute of Technology. The exhibit contained 1930s Qipao from China as well as a Christian Lacroix version of it from the 1990s. The exhibit illustrated the deep influence that Chinese dress has had on modern Western fashion. The authors described how traditional Chinese styles have been changed by domestic social significance and Western fashion influence. Yu, Kim, Lee & Hong (2001) conducted a five-group study to investigate Asian ethnic clothing influence on modern fashion. They examined Chinese, Indonesian, Japanese, Korean, and Vietnamese clothing and found that the Chinese style made the strongest influence on modern fashion of any of the other four ethnic groups.

Based on the overall Gross Domestic Product index, China is the third largest economy in the world after the United States and Japan according to International Monetary Fund (2009). Since the late 1970s, economic reform and the open-door policy, foreign countries were offered opportunities to communicate with the communist country. China opened markets to the West in 1978, and communication and trade increased accordingly. With the increasingly international and multicultural fashion, many elite Western designers introduced Chinese inspired clothing drawn from traditional ethnic clothing such as the Qipao and other Chinese themes (Delong, Wu, & Bao, 2005). The influence of Chinese culture in fashion spread through the media, including fashion magazines.

### 2.3 Role of the Media

The media plays an important part in promoting and reflecting current trends of the mainstream culture and its standards for ideal imaging, particularly for women. Among the various media, fashion magazines play the role of fashion leaders. Magazines are a medium of social comparison. Research shows that 70% of teenage women who regularly read fashion magazines viewed the magazines as an important source of beauty information (Jung, 2006).

A fashion phenomenon is viewed as individual and social models by Miller, McIntyre, & Mantrala (1993). From the social model perspective, fashion symbolizes cultural change. The fashion process is viewed as a competition between stability and fashion changes. Innovation often evolves in a cyclical pattern with a rise, a peak, and a decline based upon the frequency of its occurrence (Rogers, 1983). Based on Sproles' (1985) individual perspective, an individual explores new objects, perceives the different components of fashion and forms an initial evaluation. It is then spread to adoption by the whole society. When some elite designers are influenced by Chinese culture and design a Chinoiserie dress, then it is adopted by a few fashionable individuals and finally becomes popular in the market through media diffusion.

One of the objectives of this study is to trace the cyclical changes of Chinoiserie in American *Vogue* magazine from 1960 to 2009. Magazines have been a major source of information for Chinese fashion transition and Western influence. Many Chinese dressmakers have adopted Western dress styles from ideas they obtained from Western fashion magazines and catalogues. Western fashion magazines and Western fashion images were posted in tailors' shops. The customers could choose the styles that they liked from the picture catalogues. A copy of the trendy garment was then custom-made by the tailor. Fashion magazines also acted as a fashion leader in the US. A good fashion magazine reflects the current culture and trends. Magazines go between designers and consumers. Fashion magazines help create demand in dress styles.

American *Vogue* is a popular fashion magazine in the U.S. You can find *Vogue* anywhere, from grocery stores to libraries, and to book stores. The history of *Vogue* begins in 1909 when a young publisher, Condé Nast, transformed a small paper into a leading magazine that signaled a new approach to women's magazines. In 1910, the once small publication changed to a bi-monthly format, eventually blossoming into an international phenomenon with nine editions in nine countries. *Vogue* records the changes in cultural thinking, actions, and dress, and therefore, past documents and images in the magazine reflect the changing roles of women, the influences of politics, and cultural ideas (Gale, 2006). In this era of globalization, *Vogue* reflects the increased global activities and integration in fashion.

In the era of globalization, fashion leaders have adopted various styles from diverse cultures. Customers who are fashion imitators, who followed fashion magazines and other esteemed groups' images, have accepted ideas from diverse cultures and have increased interest in these styles due to globalization.

Globalization broadly refers to “the expansion of global linkages, the organization of social life on a global scale, and the growth of a global consciousness, hence to the consolidation of world society” (Globalization issues, 2011). The fashion industry has been characterized as global. According to Kaiser, fashion and its visual ideas are shared across cultural boundaries (Kaiser, 1990). Since the thirteenth century, when Marco Polo brought beautiful silk and jewels back to Venice after a long sojourn in China, some of the characteristics of globalization began to interest people as they exchanged goods and ideas from around world. Recently, globalization is accelerating due to international integration of production markets (i.e., labor, capital, and goods) as well as general cultural integration (Bordo, 2002). Tomlinson (2003, p. 269) states that, “Globalization has swept like a flood tide through the world’s diverse cultures, driven the market homogenization day by day.” On a global scale, many nations’ economies are more interdependent than ever before. The global marketplace blurs the boundaries among nations. Fashion items and images circulate globally more and more (Kaiser, 1990).

People have different attitudes toward change. It is widely recognized that most people have a strong resistance to changing styles, and to incurring risks (Blumer, 1969) because of the uncertainty and the risk of losing a consistent self-image. However, human beings have a natural tendency to follow and to imitate leaders, and to form groups. The fashion literature widely recognized that adopting the symbols of esteemed groups is one method of communicating membership in that group. The mass media allows certain individuals to exert an extremely broad influence within a society. For instance, in Western societies, celebrities, the editor of *Vogue* magazine, and fashion designers all have great influence as fashion leaders.

From the above literature review, we learned that China has dramatically influenced Western dress. Researchers have either examined the early period (e.g., Kim & Delong, 1992) or only looked at several garments within a short period (e.g., Yu, et al. 2001; Delong & Wu, 2005).

Comprehensive research covering the last 50 years is needed to document and analyze more recent Chinese influence on Western women's fashion.



## CHAPTER THREE

### METHODOLOGY

The purpose of this study is to trace and analyze the influence of Chinese dress in Western women's fashionable dress from 1960 to 2009 in American *Vogue*. The specific aims of this study were to 1) identify, analyze, and interpret Chinese influenced Western women's dress in *Vogue*.; 2) determine which Chinese elements showed the most influence on Western women's fashionable dress; and 3) identify the social, political, and cultural influences on Western women's dress in *Vogue*.

Content analysis was applied in this study to answer the following research questions: 1) What are the frequency and character of the written references and visual representations of Chinese influenced Western women's dress appearing in American *Vogue* magazine from 1960 to 2009? 2) Which categories of dress influenced Western women's dress most? 3) Which Chinese garment types influenced Western women's dress most? 4) Which Chinese garment construction elements influenced Western women's dress most? 5) Which Chinese accessories influenced Western women's dress most? 6) How does Chinese influence on Western women's dress in American *Vogue* magazines vary over time? 7) What factors influenced the frequency and distributions of Chinese inspired Western women's dress?

Six steps of content analysis were adopted from McLellan and Porter (2007) to guide the research process. Microsoft Excel was used in the analysis of data in this research. Detailed research methods and processes are explained in this chapter. A content analysis of fashion images, which appeared in *Vogue*, was performed to examine Chinese dress influence on Western fashion. Content analysis is defined by Berelson (1952) as a "research technique for the objective, systematic and quantitative description of the manifest content of communication" (p. 55). Content analysis is used in a large number of fields, ranging from cultural studies, gender

issues, and cognitive science, as well as other fields of inquiry. It is a technique that uses verbal and visual text to identify and determine certain characteristics of messages. Content analysis is applied to written text (books, newspapers, periodicals, etc.) and quantifies visual effects (Duverger, 1964). The aim of content analysis is to make the objective simple, precise and repeatable, and to minimize any ambiguity or bias resulting from judgments of a single investigator. Each analysis employs an explicit, organized plan for collecting, classifying, and quantifying data to measure the concepts, examine their patterns and influences, and interpret the findings (Sills, 1968). Thus, content analysis is an appropriate tool in analyzing the phenomenon of Chinese influence on Western women's fashionable dress.

The steps of content analysis vary among different researchers (Krippendorff, 1980, Weber, 2006). McLellan and Porter (2007) have successfully used seven steps to analyze newspaper content and other printed media. Their last step "repeat regularly" was not used in this research. So, the content analysis adopted from McLellan and Porter (2007) for this research includes 1) define content, 2) choose time frame, 3) decide what to count, 4) collect data, 5) analyze data, and 6) interpret data (See Figure 3.1). The first four steps are described in this chapter. The last two steps will be presented in following chapters.

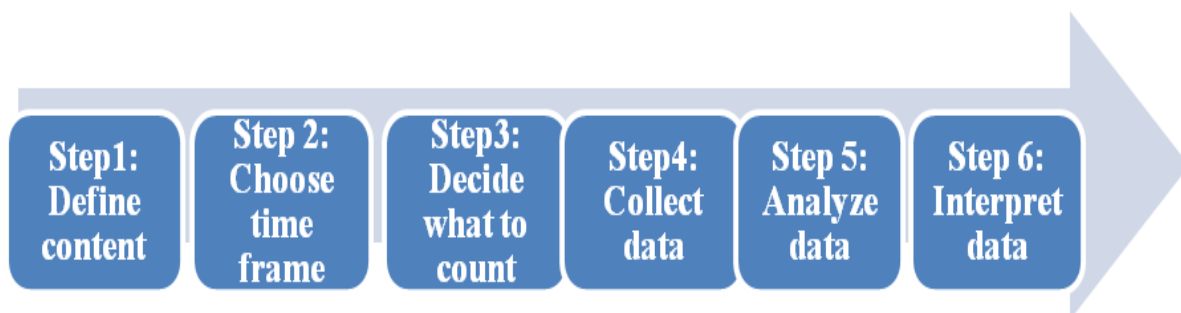


Figure 3.1. Content analysis steps (Adapted from McLellan and Porter, 2007).

### 3.1 Content

In Chinese clothing history, although there were various types of costumes over the five thousand years, three significant types of costume can represent three distinctive periods. Furthermore, those three types of costume have had a significant influence on Western fashion. They are 1) Hanfu, 2) Qipao, and 3) Mao suit (Steele & Major, 1999; Yu, Kim, Lee, & Hong, 2001; DeLong, Wu & Bao, 2005).

Hanfu is a general term that encompasses a variety of traditional clothing worn by the ethnic Han Chinese, both men and women, prior to Manchurian and Western influences. Two types of Qipao, the traditional Qipao and modern Qipao, were examined in this research. The traditional Qipao fit loosely and hung straight down to cover almost all parts of women's bodies. The modern Qipao is a one-piece dress with a fitted waist and side slits. It was worn by Chinese women from the 1920s to the present. The Mao suit is a general term to refer to the Zhongshan Zhuang, zhifu, and other similar garments, which were worn by both Chinese men and women during the Mao Zedong period (1950s-1970s). The Mao suit consists of a high collared tunic with four pockets, five buttons, trousers, and cloth topped Chinese style shoes, and formed the basic ingredients of Communist dress. These Chinese garments, Hanfu, Qipao, and Mao suit, with their Chinese elements in terms of constructional units (e.g., collar, sleeves, closure, fabric, etc.) and use of accessories and fabrics were chosen to determine their influences on Western fashion.

Chinese traditional dress and visual attributes that define Chinese features reflect the influence of Chinese culture. This research summarizes the pattern of the Chinese influence using the following three categories: 1) garment features, which include Qipao, Hanfu, and Mao suit with their construction elements of collar, sleeves, closures, and side slits; 2) fabric features,

including Chinese colors and motifs on the fabrics, and 3) accessories include Chinese hair and makeup types and accessories (see Table 3.1).

Table 3.1

Chinese Dress Characteristics

Category	Sub-category	Component	Characteristics
Garments	Garment types	Qipao	A one-piece dress which has fitted waist, and side slits
		Hanfu	A knee-length tunic and an ankle-length skirt, worn with wide and voluminous sleeves and a very loose robe that reached the feet
		Mao suit	A high collared tunic with four pockets, five buttons
	Construction elements	Collars	V shaped necklines diagonally crossing each other with the left crossing over the right
			Mandarin collar
		Sleeves	Long hanging and loose sleeve
			Bell-shaped sleeve
		Closures	Asymmetric buttoned or tied on the chest and down the right side
			Frog pattern closure
		Side slits	High slit at the bottom skirt on one or two sides
Fabrics	Fabrics	Materials	Silk, brocade, etc.
		Motifs	Fabric woven or printed with Chinese motifs such as dragon, phoenix, etc.
		Colors	Typical Chinese colors such as Chinese red, lacquer-red, and other colors.
Accessories	Accessories		Fans, hats, bracelets, earrings, pendants, etc. with Chinese theme
	Makeup		Chinese makeup styles: e.g., Peking opera make-up
	Hair style		Chinese hair styles, e.g., Bangs cut in a straight line

American *Vogue* magazine with continuous publication from 1960 to 2009 was selected as the research data source for this investigation of Chinese influence on Western women's fashionable dress. Western women's dress in *Vogue* magazine with Chinese dress characteristics were examined and the frequencies were recorded to document and characterize Chinese influence.

### 3.2 Time Frame

Fifty years of American *Vogue* magazine from 1960-2009 were selected as the research time frame. The selection of this research period was based on significant social changes and events that took place and the fact that research for this period is lacking.

From 1960 to 1972, China was isolated from the world. In 1972, China opened its door to the West. The Olympic Games were held in Beijing in China in 2008. During this period, China has had strong influences around the world, reshaped global economics and changed fashion trends. With accelerated interconnectedness among nations, Eastern and Western cultures increasingly adopt aspects of each other's culture and dress styles. These five decades were chosen to examine how social and culture changes influenced Western fashion.

American *Vogue* was a semi-monthly magazine except for the months of May, June, July, and December. There are 20 issues in each of the years from 1960 to 1972, with a total of 260 issues. Since 1973, American *Vogue* became a monthly periodical, so, there are 444 issues during 1973 to 2009. A total 704 issues of American *Vogue* from Louisiana State University and East Baton Rouge Parish Library were examined. Some missing issues were obtained through Louisiana State University Interlibrary Loan Office from other libraries.

### 3.3 What to Count

To examine the frequency of Chinese attributes in the pictorial images, every issue was examined and visual representations with written references pertinent to Chinese women's dress

were recorded. These visual counts were supplemented by the examination of verbal text, such as articles, editorials, and figure captions that referred to China and its features and origin.

The written references that include words such as Chinese or China, as well as constructional units such as Chinese sleeves, frog closures, and Mandarin collars were counted as Chinese influence. The written references included fashion news, articles related to designers, editorial comments on fashion, descriptions of fashion photos and illustrations and advertisements pertaining to clothing and accessories. It excluded interior decoration, housekeeping, food, and other items unrelated to dress. Any words, phrases, or sentences related to Hanfu, Qipao, and Mao suit influencing Western women's dress, Chinese accessories and Chinese style makeup appearing in *Vogue* were counted on a yearly basis. Written references were counted separately from visual representations.

### 3.3.1 Chinese Influence in Written References

The written references were categorized using four headings: 1) garments 2) fabrics, 3) accessories, and 4) other. Chinese influenced garment features include Hanfu, Mao suit, and Qipao along with their garment construction elements such as Mandarin collar, frog closure, floating sleeves, high slit, etc. Chinese influenced fabrics features include Chinese materials, colors, and motifs such as Chinese silk, Chinese red, and motifs like dragons, Chinese characters, phoenixes, etc. Chinese influenced accessories, hair, and makeup, include hats, shoes, jewelry, hair styles, and Chinese makeup. The category designated as other includes all “Chinoiserie,” “Mandarin,” and “Chinese,” etc. terms, which clearly indicate Chinese influence but are hard to categorize in the previous three categories.

For example, if a sentence or a phrase mentioned Chinese influences, the key words were tallied and recorded under each corresponding category from each issue. See the following selected examples (For additional examples see Appendices A and B).

Under the garment features category, any key word (*italics added*) related to Chinese influenced dress or construction elements were recorded. The key words include: “Chinoiserie,” “Mandarin collar,” “Mao collar,” “frog closure,” “floating sleeves” “Qipao or cheong shams/ Chung pow/ chon san [Qipao],” etc.

“... In Paris, the great leap forward is into the “*Mao*” *suit*. Just now the Mandarin-collared jacket is just what every smart Parisian wants to put his or her neck into...” (1967 September, p. 231).

“body-skimming *chon san* [Qipao] in silk and wool...” (1971 November (2), p. 64).

“...Floating sleeves and waist-high slit on a scarlet *Ming dress* of puckered brocade and chiffon...” (1971, November (2) p. 66).

“...Gold-trimmed *Chinese pants*...” (1989, May, p. 372).

“...tailored clothing with such trade mark *Chinese details* as the hand sewed traditional buttons or the good-luck pockets...” (1994, September, p. 222).

“*Cheongsam* [Qipao] fastenings link the panels of a taffeta overskirt...” (2001, September, p. 346).

Under fabrics features, Chinese colors such as “Chinese red” and “Lacquer-red” were tailed. Also, fabric patterned with Chinese motifs such as dragons, Chinese characters, phoenixes, etc. were recorded.

“a cummerbund closed with little *frogs*, in *Chinese red and gold*...” (1972, February, p. 180).

“...Designers borrow from Chinese tradition, using luxurious evening *fabrics in imperial colors* for day...” (1989, May, p. 373).

“...model Heidi Klum in a *dragon-print* tube dress and sneakers at Sony’s after-Grammy party...” (1998, May, p. 120).

Under the accessories heading, key words such as “Mandarin hat,” “Chinese tassels,” “Asian eyes,” “Chinese hair,” etc. were recorded.

“...The perfect Chinese tunic, below--ungimmicky and beautiful...edging and a *tasseled* passésenterie belt... over a narrow-falling black crepe skirt...” (1975, August, p. 138).

“...*Chinese tassels* and a carved rosette...” (1971, November (2), p. 64).

“...the new *Chinese mood* of the modern jewel...” (1974, November p. 196).

“...in Ungaro’s Chinese look...the most spectacular accessory idea: his oversized *tasseled shawl* in printed silk jacquard...” (1981, April, p. 300).

Under the other heading, keywords such as “Chinoiserie,” “Mandarin,” “Mainland,” and “Chinese,” “Chinese-y,” etc., were tailed.

“...Mandarin *Chinoiserie* in QIANA nylon doubleknit ...” (1972, March, p. 32).

“...the essence of things *Chinese* at Saint Laurent...” (1977, October, p. 260).

“...the court of the *Mandarins*...” (1980, October, p. 135).

“...Both John Galliano and Jean Paul Gaultier poached ideas from *chinoiserie* in recent collections...” (1994, November, p. 166).

### 3.3.2 Chinese Influence in Visual Representations

The photographs and illustrations of fashion images were examined for influence from the three specified Chinese garments, Hanfu, Qipao, and Mao suit and for their construction units appearing in Western women’s dress, as well as use of accessories and Chinese style makeup and hair styles (see examples in Appendix B). Visual analysis was applied to determine which elements and patterns of Chinese women’s dress were adopted into modern Western fashion.

All the visual representations of Chinese influenced garments with their construction elements and accessories were counted based on the criteria established by the researcher. The visual representations were categorized into three groups: 1) Garment, 2) Fabrics, and 3)



Accessories. Chinese influenced garment features include Hanfu, Mao suit, Qipao, and other garments that could not be placed in the three previous garments. The garment category also includes Chinese garment construction elements, such as Mandarin collar, frog closure, floating sleeves, high slit, etc. Chinese influenced fabrics, includes Chinese materials, colors, and patterned motifs such as dragons, Chinese characters, and phoenixes, etc. Chinese influenced accessories include hats, shoes, jewelry, hair styles, and Chinese makeup. Chinese influenced visual representations were recorded under each corresponding category from each issue.

However, if a visual representation of a garment or accessory was accompanied by a description pertinent to Chinese influence, the key words in the description were taken into consideration in determining whether or not the item was influenced by China. For example, the author observed what appeared to be a Chinese Qipao influenced Western women's dress that was photographed in Bangkok described as Thailand influence. Therefore, it was not counted as Chinese influenced dress (1994, March). Another example is the October cover in 1975. The gown does not show distinctive Chinese influence using the author's criteria but it was described as a "long narrow Chinese-y tunic" (1975, October, p. 1). Therefore, it was categorized as "Other" in Chinese influence.

### 3.4 Data Collection

The total numbers of the written and visual Chinese dress characteristics appearing in American *Vogue* issues from 1960 to 2009 were recorded in tables. A total of fifty years (704 issues) were recorded by the researcher. All Chinese influenced written references from the five decades in American *Vogue* magazine were recorded for data analysis. These written references were usually accompanied by visual representations of Chinese influenced dress. After identification, those written references were recorded by issue in a table. Table 3.2 shows an example record of Chinese influenced written references from American *Vogue* in 1975.

According to the established criteria, those identified visual representations were also tabulated by each issue. Table 3.3 shows an example record of Chinese influences in visual representations from American *Vogue* in 1975. Annual records of visual representations and written references are included in Appendices C, D, and E.

Table 3.2

Chinese Influence in Written References in 1975

<b>1975</b>	<b>Garments</b>	<b>Fabrics</b>	<b>Accessories</b>	<b>Other</b>	<b>Total</b>
<b>Jan</b>	0	0	0	0	0
<b>Feb</b>	0	0	0	0	0
<b>March</b>	0	0	0	0	0
<b>April</b>	0	0	0	0	0
<b>May</b>	0	0	0	0	0
<b>June</b>	1	1	0	1	3
<b>July</b>	12	4	4	13	33
<b>August</b>	5	1	2	11	19
<b>September</b>	2	0	1	5	8
<b>October</b>	1	0	1	2	4
<b>November</b>	0	2	0	2	4
<b>December</b>	0	2	0	2	4
<b>Total</b>	21	10	7	36	74

Table 3.3

## Chinese Influence in Visual Representations in 1975

<b>1975</b>	<b>Garments</b>	<b>Fabrics</b>	<b>Accessories</b>	<b>Total</b>
<b>Jan</b>	0	0	2	2
<b>Feb</b>	1	0	0	1
<b>March</b>	0	0	0	0
<b>April</b>	4	1	0	5
<b>May</b>	1	0	0	1
<b>June</b>	7	3	1	11
<b>July</b>	16	3	2	21
<b>August</b>	9	2	4	15
<b>September</b>	17	2	2	21
<b>October</b>	3	3	1	7
<b>November</b>	9	2	2	13
<b>December</b>	1	0	1	2
<b>Total</b>	68	11	12	99

## 3.5 Data Analysis

Descriptive statistics were used to analyze the data. Excel generated graphs and charts were used to illustrate the frequency results. To answer the research question: “What is the frequency and character of Chinese influenced Western women’s dress appearing in American *Vogue* from 1960 to 2009?” monthly based data were added for each year. Written references and visual representations are presented in line graphs to illustrate the general trends during the fifty years. The frequencies of influenced garments, fabrics and accessories are presented.

### 3.6 Interpretation

Historical events including political, social and cultural interactions between China and the West throughout the period were used to interpret the data. Those events were identified and correlated the Chinese influenced items of Western women's fashionable dress in *Vogue*.

## **CHAPTER FOUR**

### **RESULTS AND DISCUSSION**

The purpose of this chapter is to present the analysis and interpretation of the data collected on Chinese influences on Western women's fashions found in American *Vogue* magazines from 1960 to 2009. Results and findings from both written references and visual representations in *Vogue* are presented.

#### **4.1 Total Chinese Influence in Written References and Visual Representations**

All fifty years of Chinese influence in written references from American *Vogue* magazine are presented in Figure 4.1. It includes a total of 207 references from garment features, fabrics, accessories, makeup, and other Chinese influences. Figure 4.2 shows the frequency of visual representations of Chinese influenced items, which includes a total of 2878 examples of garment features, fabrics features, and accessories. Most of the visual representations came from photographed or illustrated influential designers' collections. The rest were from photographed or illustrated garments advertised by stores, as well as photographed models wearing those designers' creations. The visual representations showing Chinese influence were not necessarily accompanied by a written reference about the Chinese influence.

Both Figure 4.1 and Figure 4.2 were based on frequencies counted with consistency and in the researcher's judgment that met the established criteria. The data was analyzed to answer the research question: what is the frequency and character of Chinese influenced Western women's dress appearing in American *Vogue* from 1960 to 2009?

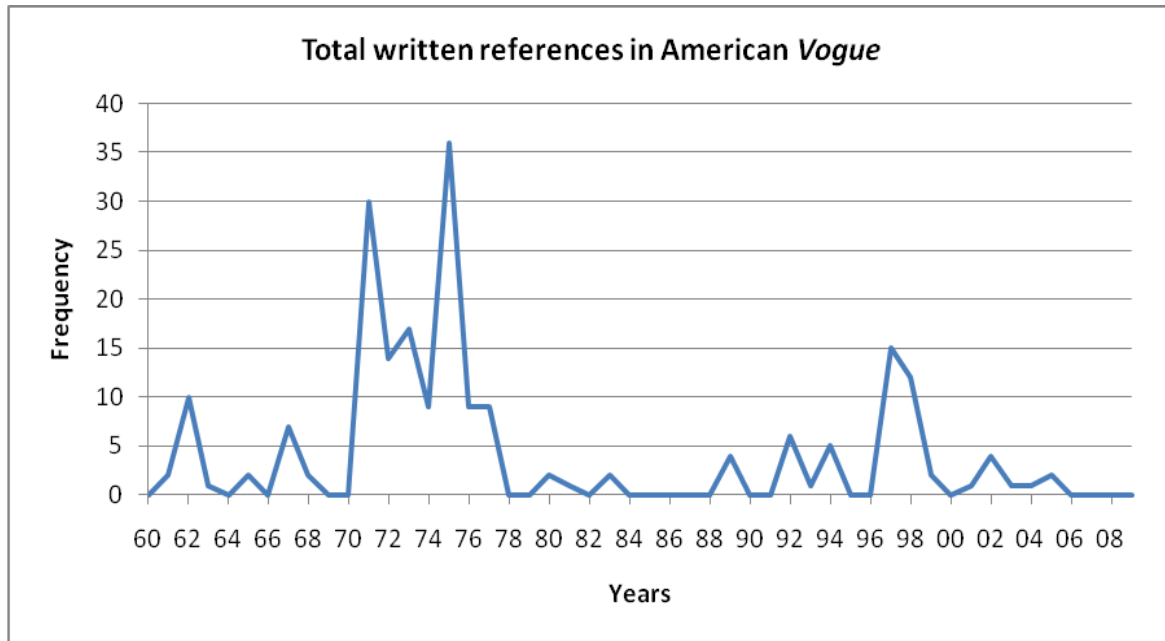


Figure 4.1. Frequency of total Chinese influence in written references.

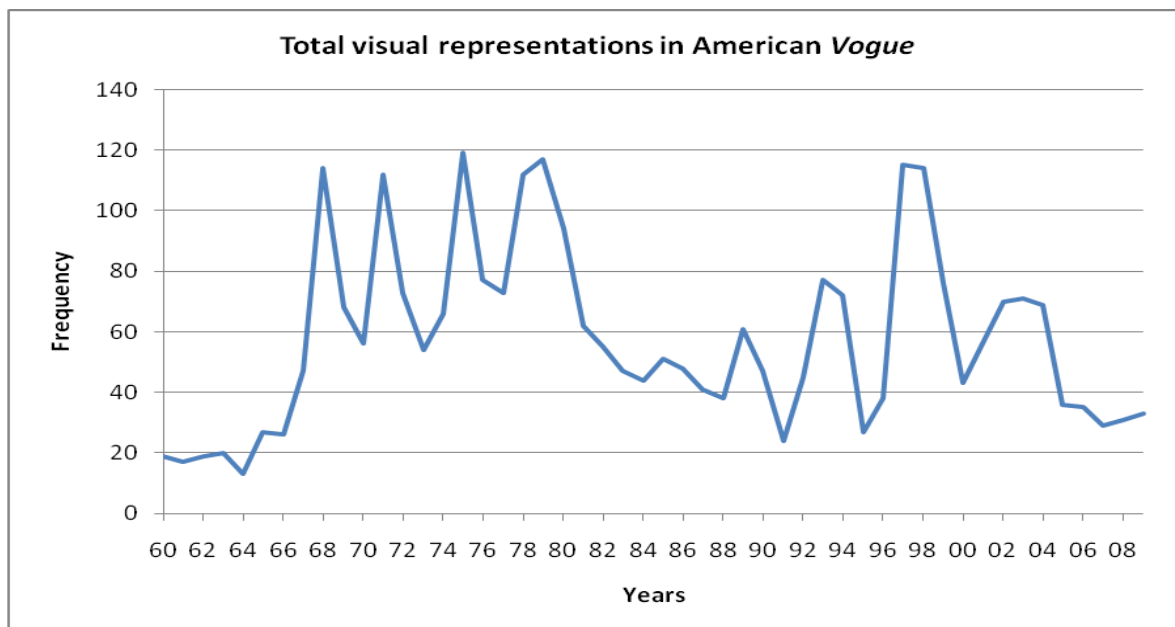


Figure 4.2. Frequency of total Chinese influence in visual representations.

The pattern of Chinese influence in written references is evident in Figure 4.1. It starts with no occurrences in 1960, and increases sporadically to reach its highest point in 1975 with 36 occurrences. The number of references declines toward the 1980s, then, rises and falls during the

1990s, and disappeared during 2000s. The figure clearly indicates the fact that the peak of Chinese influence in written references was in the 1970s. The 1990s had the second highest frequency and the 1980s had the least Chinese influence.

The graph shown in Figure 4.2 illustrates the pattern of Chinese influence in visual representations. The figure indicates that Chinese influence was present throughout the entire research period from 1960-2009. It starts with 19 occurrences in 1960, increases suddenly to reach 114 in 1968. The frequencies continue rise and fall to reach its highest point in 1975 with 119 occurrences, and declines into the 1980s. Then, the frequencies again rose to reach another high point with 115 and 114 occurrences in 1997 and 1998 respectively, and then declined again during the 2000s. The figure clearly indicates the fact that the peaks of Chinese influenced visual representations are in the 1970s and 1990s.

Both frequencies show peaks, and declines during the past fifty years. However, compared to the total written references, the visual representations occurred more frequently in the magazine. Chinese influence in visual representations appeared to some degree in the magazine throughout the entire research period.

The first peak in Figure 4.2 appeared in 1968 with 114 occurrences. In the late 1960s, instead of mod fashion, hippie anti-fashion became a trend. Western designers looked to long ago and far away places for inspiration to create ethnic apparel to attract hippies (Steel & Major, 1999). The trend of ethnic and retro fashion in the West may help explain why Chinese influence gained popularity.

It is not surprising to see that the Chinese related written references reached their summit in the mid.1970s. Since 1949, when Chinese president Chairman Mao Zhedong established the People's Republic of China, China closed its doors to the West until 1972 when American president Richard Nixon visited China. After that, the Western fashion world showed strong

interest in Chinese garments. *Vogue* as a culturally and politically sensitive fashion magazine also reflects this social trend in the magazine. When Nixon was visiting China in February, 1972, the second issue of February, 1972, (p. 78) included an article “Nixon’s Chinese,” which reported a major Chinese calligraphy exhibition in the U.S. In the same issue, more than seven pages of Chinese influenced garments were photographed and described in detail.

In the second November issue of 1971, Chinese influenced garments appeared on several pages. In the six-page article “Entertaining news: The Chinese slant in fashion,” several party hostesses were wearing Chinese style garments for their interviews about parties and food (see Figure 4.3).

The Chinese influenced garments were described in detail in the article. Figure 4.3a was described as the “Sharpest, prettiest newest look...something Chinese-y...body-skimming chon san in silk and wool, slit ankle to thigh at the sides. Pins of Chinese loverbirds cavorting in frosty brilliants.” (*Vogue*, 1971, p. 64). For Figure 4.3b, *Vogue* (1971) described it as “Floating sleeves and waist-high slit on a scarlet Ming dress of puckered brocade and chiffon...” (p. 66). A Chinese work suit was described in Figure 4.3c by Stern: “ a thousand flowers bloom on the Chinese work suit: tunic, two layers of lacquer-red flowered silk georgette, piped and frogged in bright lilac...” (p. 68). The author described Figure 4.3d as a Chinese pants suit: “ Blaze of flowers on lacquery-black satin...A Chinese pants suit-all side slashes and apricot chiffon shirt sleeves billowing through the sleeves of the jacket” (p. 70). In this same issue, Five Chinese influenced garments and accessories also appeared on another page (p. 139).





## ENTERTAINING NEWS: The Chinese slant in fashion

Sharpest, prettiest, newest look to wear at your house, their house: something Chinese-y, worn—at her house—by Bette Midler. . . . Above: Adolfo's black crochet version of the classic, body-skimming chon san in silk and wool, slit ankle to thigh at the sides. Pins of Chinese lovebirds cavorting in frosty brilliants. Dress, about \$325. At Saks Fifth Avenue. . . . Right: In the Brokaw study, below a pair of 18th-century family portraits, Mrs. Brokaw in a belted Chinese pants suit of clearest turquoise in matte-on-shiny jacquard checks; the jacket held at the neck with Chinese tassels and a carved rosette. All, Giorgio di Sant' Angelo. Pants suit of polyester, about \$165. January, Bonwit Teller, Claire Pearone. Accessories, next to last page. Franklyn Welsh coif.

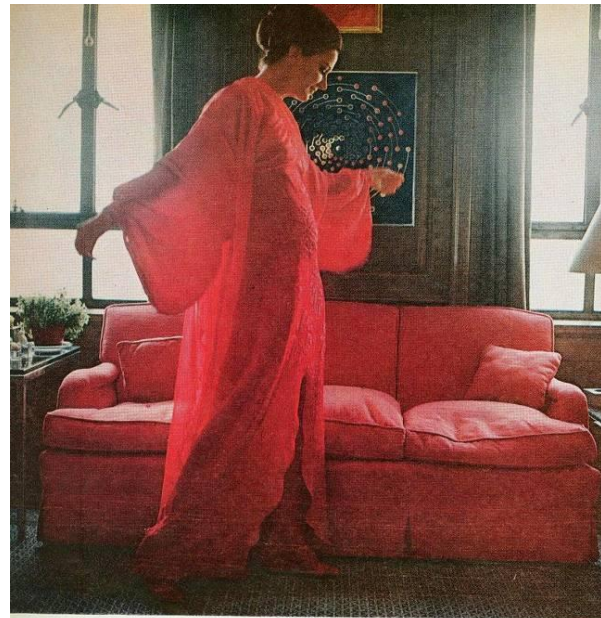
## ENTERTAINING VIEWS: MRS. CLIFFORD V. BROKAW, III "I like to experiment..."

"Food should be fresh, simple, superbly done—not too rich or complicated," said Mrs. Brokaw, a Boldini beauty with firm ideas on what makes a party go, "and freshly cooked. Reheated food tastes like eating on an airplane." Whatever the meal, it's accompanied by excellent wines—some discovered on one of the Brokaw's oenophile safaris in the vineyards along the Rhine and the Rhône. . . . A seated dinner for 14 in the pale-green dining room of their New York apartment might involve rack of lamb with minced breadcrumbs, garlic, herbs—a recipe picked up in Alsace. Or a roast filet of beef. Dessert, crème brûlée . . . or fresh fruit or berries, perhaps marinated in champagne: "I like to experiment with menus, colors, textures. I like to mix people and ages . . . people are always interesting if they're interested in what they're doing."

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BERT STERN

a. "Qipao"



## ENTERTAINING NEWS: THE CHINESE SLANT IN FASHION

At home, at night: two views of the Orient from Giorgio di Sant' Angelo—sensational on Betsy Theodoracopulos, here in her New York apartment with its caches of rock crystal, ceramics, jade. . . . Above: Floating sleeves and waist-high slit on a scarlet Ming dress of puckered brocade and chiffon, with criss-crossings of chiffon around the bosom. Of acetate and rayon; \$295. Saks Fifth Avenue. . . . Giorgio's Oriental fantasy, opposite: brocaded leotard with huge red chiffon sleeves, red legs. Over it, a short-sleeved, ankle-length chung pow in black crêpe . . . to tie back at home; wear wrapped to the side when you're going out. Leotard (Enkalure nylon), about \$110. Chung pow, about \$95. Bonwit Teller; Nan Duskin; Marie Leavell. Accessories, next to last page. Coif: Marc Sinclair.

## ENTERTAINING VIEWS: MRS. BETSY PICKERING THEODORACOPULOS "My secret is a very good butcher"

"I love giving parties," said Betsy Theodoracopulos. "Six to eight is nice, but I love having 70 people at a buffet, too. I love getting everything ready, arranging the flowers, the cheeses—piling the fruit in big bowls so it spills over." . . . Abetted by her Greek chef, she gives memorable parties. Every holiday, American or Greek, is celebrated with enormous verve, due ceremony, and masses of delicious food: at Easter, the traditional Greek soup, magaretza, made from a lamb's head (it takes three days); suckling pigs roasted with oregano, garlic, lemon. American holidays call for turkey, duckling, goose. At any season, one may feast on Greek cheese or spinach pies, stuffed tomatoes, the delicate hot dessert puffs called svingi, flamed with cognac and honey. . . . There are no shortcuts to successful entertaining, in Mrs. T's view: "My secret is a very good butcher—and very good food, well prepared."

65

BERT STERN

b. "Hanfu"

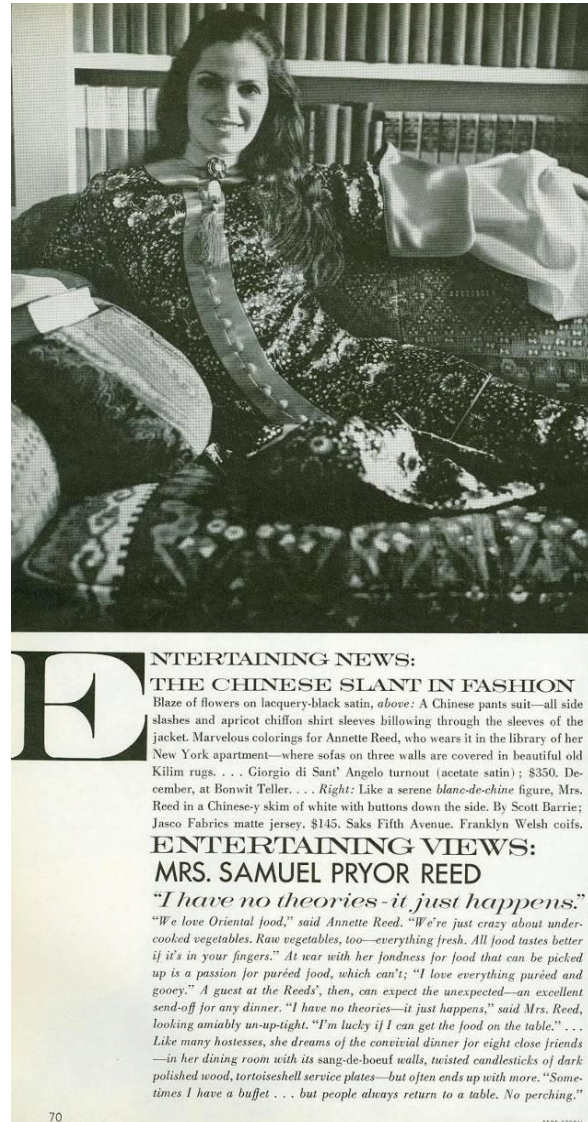
Figure 4.3. Chinese influenced written references and visual representations (*Vogue*, 1971, 11(2), p. 64-70).



( Figure 4.3 contunid)



c . "Work suit"



d . "Pants suit"

Figure 4.3. Chinese influenced written references and visual representations (*Vogue*, 1971, 11(2), p. 64-70).

After president Nixon visited China in February, 1972, Chinese influenced garments appeared more often in American *Vogue* magazine. In 1973, both July and August issues published Chinese influenced garments with detailed descriptions. In the July issue, under the *Vogue* observation page, an article "Summer Chinoiserie" suggested several Chinese influenced garments to the reader. In August 1973, first issue, on the "VOGUE BOUTIQUE AUGUST

PLEASURES” page, an article “SUPER ORIENTAL” presented six Chinese garments. As seen in Figure 4.1, 1975 has the highest peak with 36 occurrences out of 124 during the decade of the 1970s. In the October, 1975 issue, Ungaro’s “Chinese-y tunic” appeared on the magazine’s cover. In this issue, Oriental makeup was recommended to match the fashion trend. In the December, issue of the same year, Chinese hand-embroidered coin purses were recommended as the “December essentials.”

In the late 1960s, interest in the world’s cultures was evident in Western fashion. Designers became tired of looking to the future for inspiration and began to explore the world’s ethnic garments. The ethnic look became trendy during 1970s. Chinese inspired designs were adopted by some elite designers during 1970s, including Yves. St. Laurent, Dior, and Ungaro. Particularly, St. Laurent showed a strong Chinese inspired look in his fall 1977 couture collection. The significant political event plus the ethnic fashion trend made Chinese influenced fashions popular during the 1970s.

In 1975, Chinese influenced written references were found in June, July, August, September, October, and December issues. Furthermore, Paris’ famous designer Ungaro’s “Long narrow Chinese-y tunic in raspberry moiré edged and tied in pink satin over pink satin pants” was featured on October’s cover. In the July 1975, issue of American *Vogue* magazine, Chinoiserie covered three pages. Dior’s entire collection showed predominant Chinese influences, from “a cheongsam [Qipao] like dinner dress,” “Toasted cotton gabardine quilted and toggled ‘coolie jacket’,” to “smoked eyes, rosy [sic] cheeks, pale skin, berried mouth, and a Chinese baby’s blunt haircut!” The article described “masses of Chinese touches throughout” (1975, July, p. 40).

In the issue of October 1977, *Vogue* reported “The essence of things Chinese at Saint Laurent,” which included items such as a dinner dress with “Mandarin opulence of fabric and

coloring and ...cheongsan simplicity of line,” as well as “Chinese influenced pyjamas in wisteria satin and fabulous Kublai Khan jackets in glided peacock-blue brocade....” The editor declared “Splendor and luxury...reached its most seductive highs in the ravishing Chinoiserie of Saint Laurent...” (p. 260-265).

Figure 4.1 shows a decline in written references during the 1980s. If we look at the fashion trends in this decade, masculine images were popular. This can help explain why Chinese influence almost disappeared because of the feminine look of Chinese dress. Compared to the written references, Chinese influenced visual representations (Figure 4.2) declined but were still present. When comparing the two figures, we can see the total Chinese influence in visual representations is much higher than written references. It indicates that Chinese garment features, such as the Mandarin collar and frog closures were already part of Western fashion. Although the fashion trend changed from a feminine to a masculine image in the 1980s, some haute couture designers still emphasized feminine images, which had been influenced by Chinese garments since the 1920s. However, fashion writers seldom described and discussed Chinese influence in this period.

Figure 4.2 shows that the 1990s had the second most visual representations of Chinese influence out of the total 635 occurrences during the five decades. In 1997 and 1998, Chinese influenced garments appeared 115 and 114 times, respectively. Chinese styles proliferated throughout the West during the same time that Hong Kong was returned by the British to China. Based on the literature review and previous studies (e.g. Delong, Wu, & Bao, 2005; Zeng, Park, Liu, & Kuttruff, 2008), Chinese influence increased in 1997 because of this important political event.

Figure 4.4 illustrates Chinese influences in American *Vogue* magazine during 1990s. In Figure 4.4a, under the title “talking fashion” in September 1997, *Vogue* editor claimed a “china



takeover” of the China Ball at London’s Royal Academy of Arts (p. 214). In the issue of January 1998 (Figure 4.4b), Chinoiserie was chosen as one of the “SEVEN MUSTS OF ‘97” (p. 152).



a. 1997(11) p. 214

b. 1998 (1) p. 152

Figure 4.4. Chinese influence in *Vogue*.

These examples indicate how popular Chinese influenced garments were in 1997. However, the data only shows 18 occurrences of written references in this year. This may indicate that Western designers and fashion writers had become used to Chinese influence and Chinese influenced dresses as part of Western fashion. During the twenty-first century, Chinese influence is no longer a major force due to globalization. Ethnic looks have become normal and are no longer emphasized by fashion writers.

After the turn of the twenty-first century, Chinese influence continued to decline but some Chinese features in the Western garments remained. In the November 2004 issue, an entire page of Chinese influenced garments appeared in the section of “talking fashion” because the film *Memoirs of a Geisha* had just begun filming at that time. Although the *Geisha* is from Japan, the leading roles were played by famous Chinese actresses, Zhang Zhiyi and Gong Li. The popularity of the novel and film blew the Chinese wind to Western fashion again. In this year, Yves Saint Laurent looked back to his Chinese influenced 1997 collection, and other designers like John Galliano and Oscar De La Renta also created some gorgeous Chinese garments.

#### 4.2 Chinese Influence in Different Categories

To answer the research question: Which characteristics were most influential? Chinese influenced items were summarized separately into four categories of written reference and three categories of visual representations. In addition to summary tables by decades, yearly frequency graphs illustrate influences over the fifty year period.

The frequency counts of the four groups, Chinese garments, fabric, accessories, and other features that appeared in the text are summarized in Table 4.1. Chinese garment features include Hanfu, Mao suit, Qipao, as well as their various construction elements. Fabric includes Chinese motif fabrics and typical Chinese colors for the fabric. Accessories include jewelry, hats, fans, umbrellas, hair styles, and make up. The Other category includes “Chinoiserie,” “Mandarin,” “Chinese” and similar terms that clearly indicate Chinese influence in the text but are hard to place in the three previous categories. However, all examples could be distinguished by the three previous categories in the visual analysis.

Table 4.1

Decade Frequency of Chinese Influence in Written References by Category

Decades	Garment	Fabric	Accessory	Other	Total
1960s	21	1	0	2	24
1970s	68	32	11	13	124
1980s	5	3	0	1	9
1990s	14	5	1	21	41
2000s	3	3	0	3	9
<b>Total</b>	111	44	12	40	207

Figure 4.5 addresses the research question: What Chinese elements influenced Western dress more? Among the four categories identified in written references, garment features had the highest frequencies in *Vogue* during the past fifty years.

Both Table 4.1 and Figure 4.5 show that garment features had the highest frequencies, a total of 111 Garment features rose sporadically in the 1960s to reach its highest point in 1972 with 19 occurrences, and then declined in the 1980s. Frequencies rose and fell during the 1990s, and then disappeared during the 2000s.

Fabrics showed the greatest Chinese influence in the 1970s. Very few fabric influences show in other decades. In Table 4.1, there is only one written references in the 1960s, three in the 1980s and 2000s, and 5 in the 1990s. “Other” and “Fabric” categories showed similar frequency with total 40 and 44 occurrences respectively.

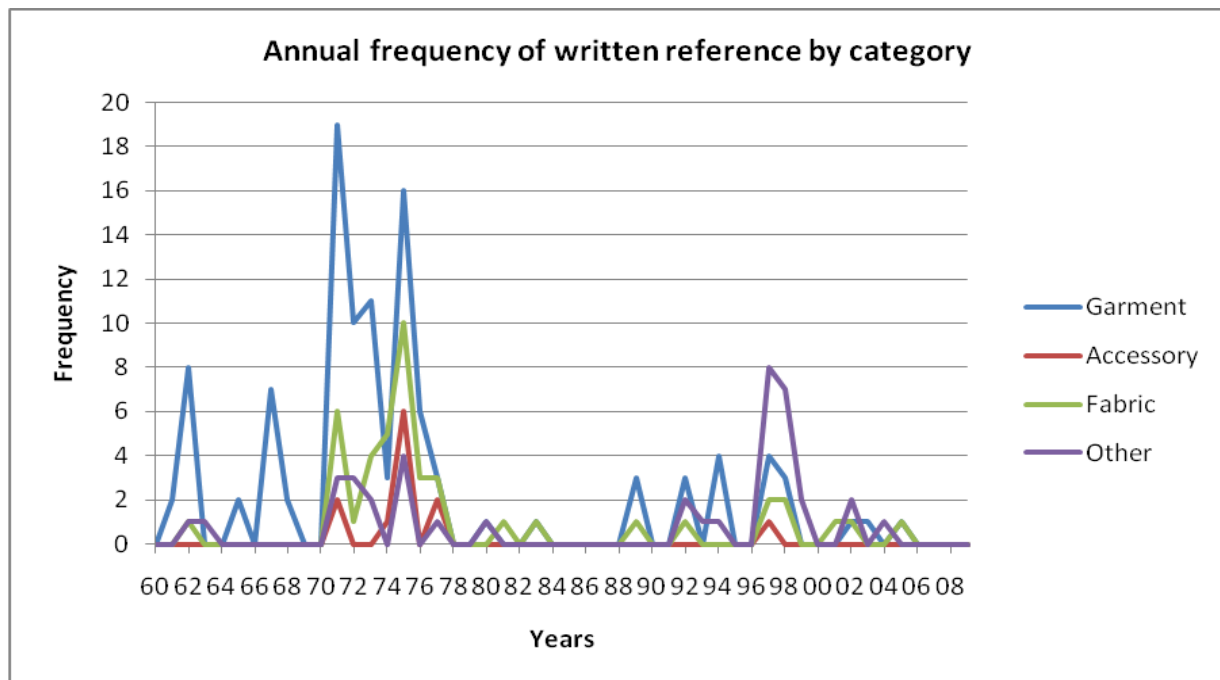


Figure 4.5. Annual frequency of written references to Chinese influence by category.

Accessories showed the least influence during the whole research period. The Accessory category has the lowest number with a total of only 12 occurrences and no written reference in the 1960s, 1980s, and 2000s. The decade with the most influence is the 1970s with 11 occurrences, and only one written reference was identified in the 1990s.

Table 4.2 summarizes the total visual representations in each category from the five decades. Figure 4.6 shows three different lines, each representing one of the three categories, garments, fabrics, and accessories. Compared to the written references, visual representations had many more occurrences.

Garment features had the highest frequencies with a total of 2209 and a range of 318 to 674. Figure 4.6 shows a sudden increase to the highest point with over 100 occurrences in 1968, and then it rises and falls above 40 during the 1970s. The frequencies declined during 1980s, then rose again in 1990s with multiple peaks and valleys.



Table 4.2

Decade Frequency of Chinese Influence in Visual Representations by Category

Decades	Garment	Fabric	Accessory	Total
1960s	318	9	43	370
1970s	674	43	142	859
1980s	417	24	100	541
1990s	477	53	105	635
2000s	323	46	104	473
<b>Total</b>	<b>2209</b>	<b>175</b>	<b>494</b>	<b>2878</b>

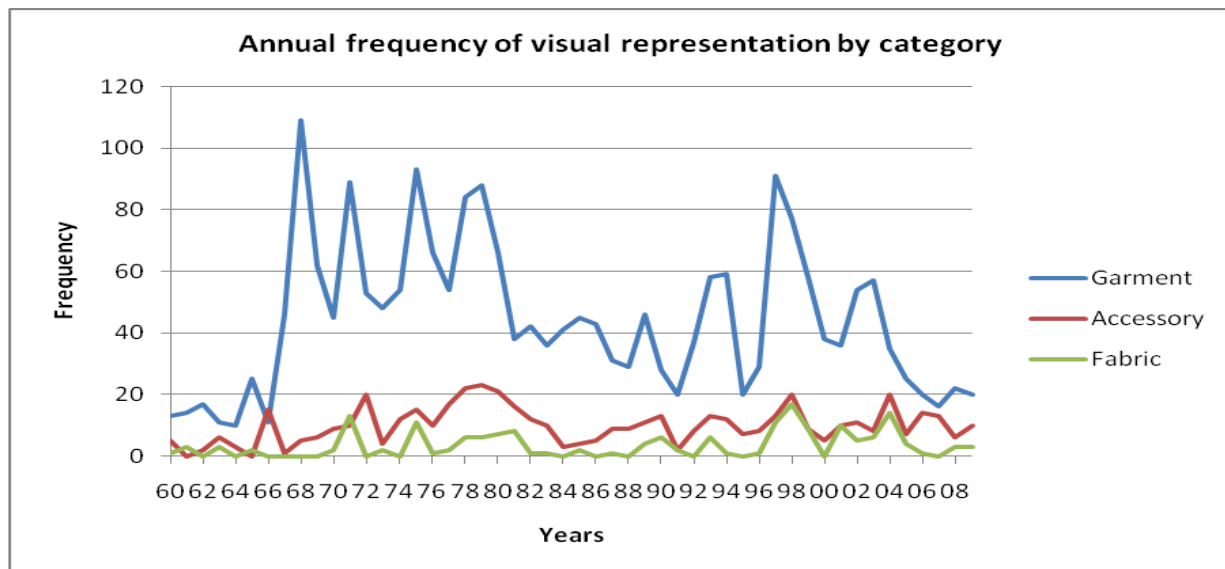


Figure 4.6. Annual frequency of visual representations of Chinese influence by category.

The accessory category had the second highest frequency with a total of 494 occurrences. The accessory frequencies start low in the 1960s with 43 occurrences. During the 1970s, it

reached the high of 142 occurrences. The distribution of the frequencies in the 1980s, 1990s, and 2000s are similar with 100, 105, and 104 occurrences, respectively.

Fabric has 175 total occurrences, which is lower than the other two categories due to the difficulty in visually distinguishing Chinese fabric from Western fabric. Based on established criteria, it was only counted if the fabric had obvious Chinese motifs, or it was described as Chinese influence in writing. The lowest number of fabric influences was in the 1960s with only nine occurrences. During the other four decades frequencies ranged from 24 to 53.

Comparing written references with visual representations in the different categories, first, visual representations did not include the “other” category due to the visibility of all the items; second, garment features have the most influences in both during the past five decades. Third, accessories showed many more occurrences in visual representations than in written references.

#### 4.3 Chinese Influence in Garment Features.

Garment features occurred most frequently. These include the three primary Chinese garments, Hanfu, Mao suit, and Qipao, as well as other types of garments such as Mandarin jacket, pant suit, work suit and evening pajamas. Figure 4.7 and Figure 4.8 present the percentage and frequency of each element in the visual representations and written references, respectively. This research examined both the garments and the garments’ construction elements including collars, closures, high slits, and sleeves.

Compared to the written references, the visual representations have higher frequencies. Total garment construction features were represented in 87% of the visual representations but in only 38% in written references. The frequency of the collar shows the most differences between visual representations and written references. In the visual representations chart, the collar makes up more than 50% with 1287 occurrences. However, the collar is only 14% with 15 occurrences in

the written references. The three major garments types with the construction elements are analyzed in detail as follows.

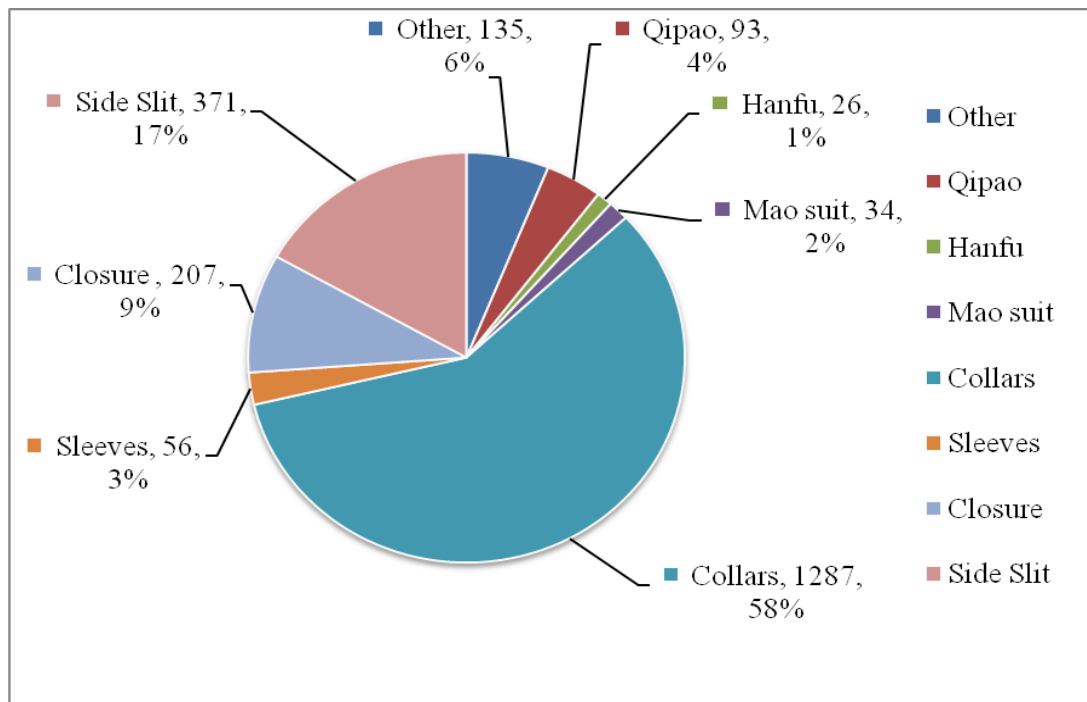


Figure 4.7. Visual representations of garment types with construction elements (N=2209).

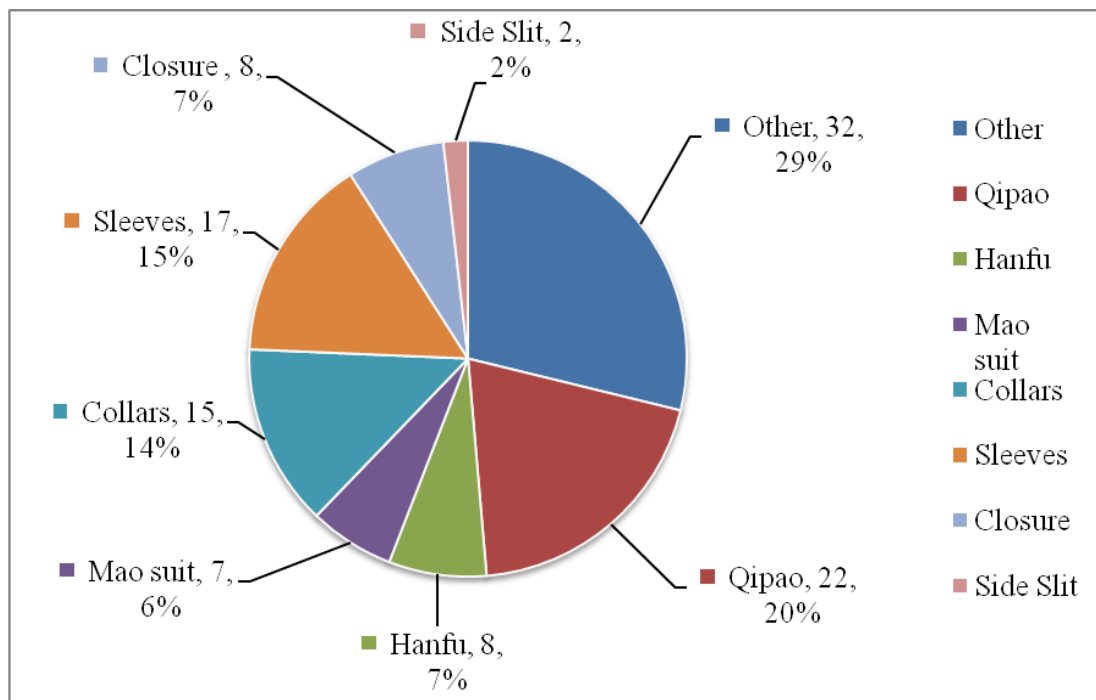


Figure 4.8. Written references of garment types with construction elements (N=111).

#### 4.3.1 Chinese Influence in Garment Types

Figures 4.7 and Figure 4.8 indicate that the total garment types including Hanfu, Qipao, Mao suit, and other garments made up 13% with 288 occurrences in visual representations and 62% with 69 occurrences in written references during the fifty years. Figures 4.9 and 4.10 illustrate which written references and visual representations of garment types were the most prevalent influences during the fifty years in American *Vogue*. Tables 4.3 and 4.4 were developed to complement Figures 4.9 and 4.10. The figures show the frequencies of written and visual garment types in each decade.

All the written references and visual representations representing garment types were categorized. For example, the phrase, “China lady sheath: handmade frogs, side slits...” (1961, May, p. 83) and “Cheong Sham” (1973, July, p. 33) fall into the Qipao category, while, “the great leap forward is into the Mao suit” (1967, September, p. 23) into the Mao suit category, and “Ming dress of puckered brocade” or “Floating sleeves” (1971 November 2, p. 66) into the Hanfu category. The “Other” category includes Chinese pant suits, Mandarin jacket, and other garments that did not fall into Hanfu, Mao suit, and Qipao categories, such as “the pants suit” (1971 November 2, p. 70) and “Chinese work suit” (1971 November 2, p. 68).

Among the garment types in written references (see Figure 4.9), the “Other” garment type had the highest frequency with 32 total occurrences during the entire research period (Table 4.3). The three major Chinese garments had lower frequencies. Qipao was only mentioned 22 times. Hanfu was only mentioned eight times and the Mao suit only seven times during the whole period. The results indicate that the terms “Hanfu” and “Mao suit” were not familiar in Western fashion. Although Chinese influences were significant during the period, the data from written references did not fully represent that influence due to the lack of understanding of Chinese garment terminology by westerners.

Among the four categories of garment types in visual representations, from Table 4.4, we can see the “Other” showed the most influence with 135 occurrences. The most influenced garment is Qipao with 93 occurrences. The next most influenced garment is the Mao suit with 34 occurrences. Hanfu showed the lowest frequencies with 26 occurrences among four garment categories.

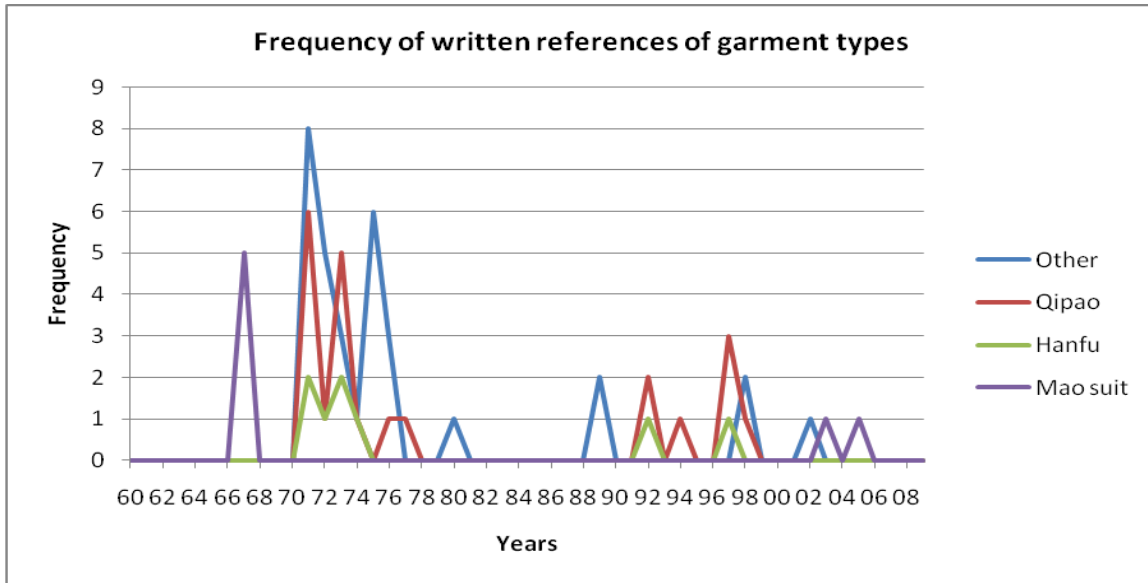


Figure 4.9. Frequency of garment types in written references.

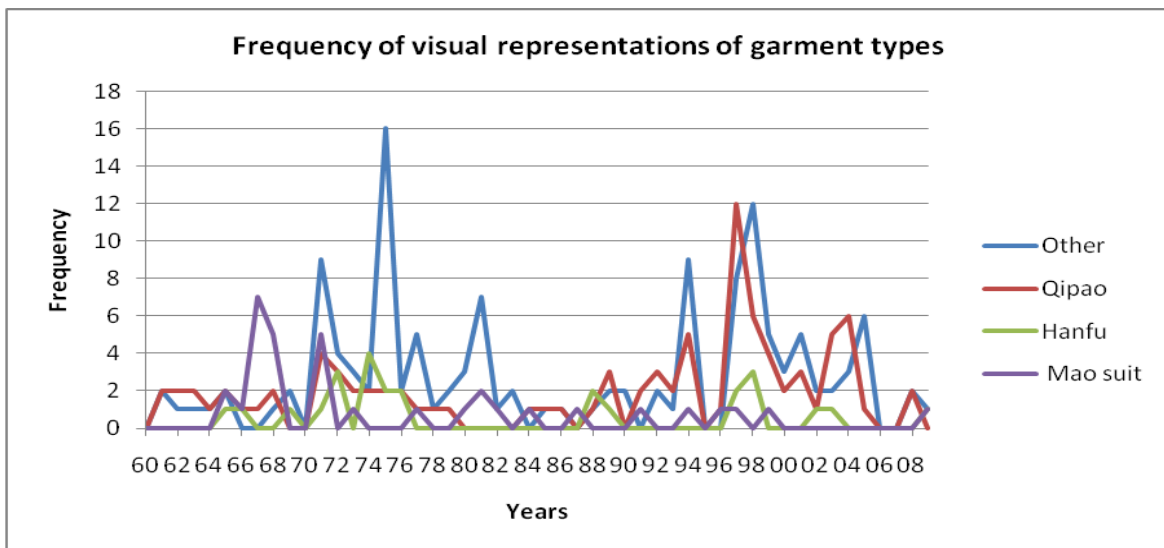


Figure 4.10. Frequency of visual representations of garment types.

Table 4.3

Garment Types in Written References by Decades

<b>Decades</b>	<b>Qipao</b>	<b>Hanfu</b>	<b>Mao suit</b>	<b>Other</b>	<b>Total</b>
<b>1960s</b>	0	0	5	0	5
<b>1970s</b>	15	6	0	26	47
<b>1980s</b>	0	0	0	3	3
<b>1990s</b>	7	2	0	2	11
<b>2000s</b>	0	0	2	1	3
<b>Total</b>	22	8	7	32	69

Table 4.4

Garment Types in Visual Representations by Decades

<b>Decades</b>	<b>Qipao</b>	<b>Hanfu</b>	<b>Mao suit</b>	<b>Other</b>	<b>Total</b>
<b>1960s</b>	13	3	15	10	41
<b>1970s</b>	18	12	7	44	81
<b>1980s</b>	7	3	6	18	34
<b>1990s</b>	35	5	5	39	84
<b>2000s</b>	20	3	1	24	48
<b>Total</b>	93	26	34	135	288

#### 4.3.1.1 Other

In the “Other” category, Chinese garments were described as “Mandarin Chinoiserie” (1972, March p. 32), “China-blouse” (1973 July, p. 33), “Chinese work suit” (1971 November 2, p. 68), and “Chinese worker’s jacket” (1975 August, p. 141). Some written references simply refer to “Chinese top” (1974, December, p. 33) and “Chinese-y tunic” (1975, October, cover). The “Other” category had the highest frequency because all the general Chinese references are under this category. Figure 4.11 shows both written and visual examples of garment types in the “Other” category.

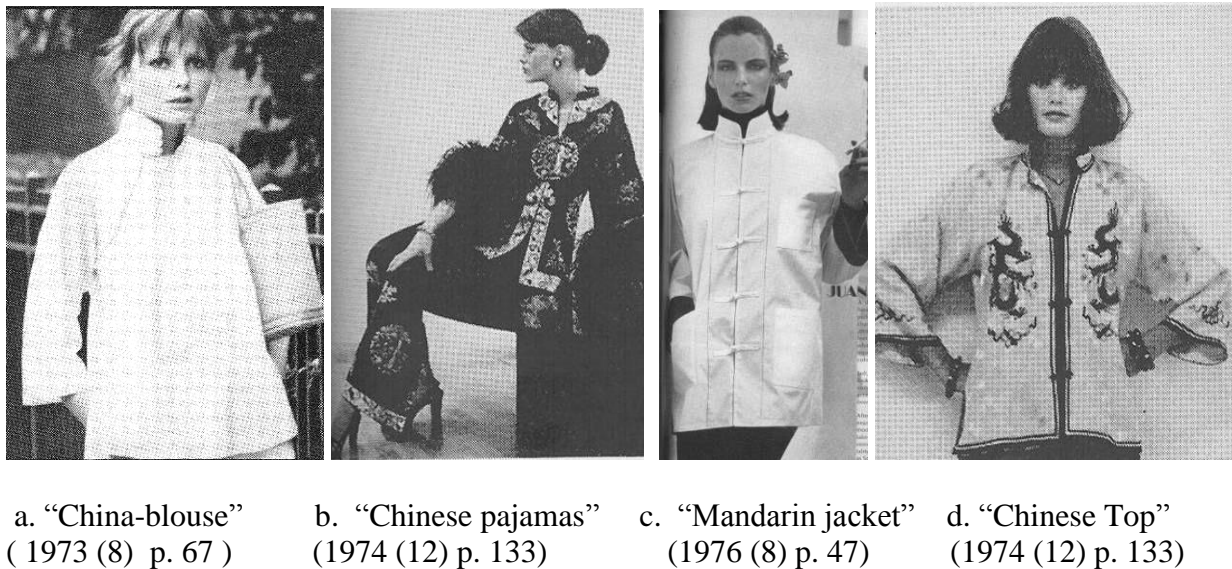


Figure 4.11. Chinese influence in garment types from “Other” category

Figure 4.12 illustrates the frequencies of both visual representations and written references of “Other” garments in American *Vogue* over fifty years. The visual representations reached the highest point in 1975, tapering off towards the 1980s. The visual representations also show a considerable number at the end of the 1990s and the beginning of 2000.

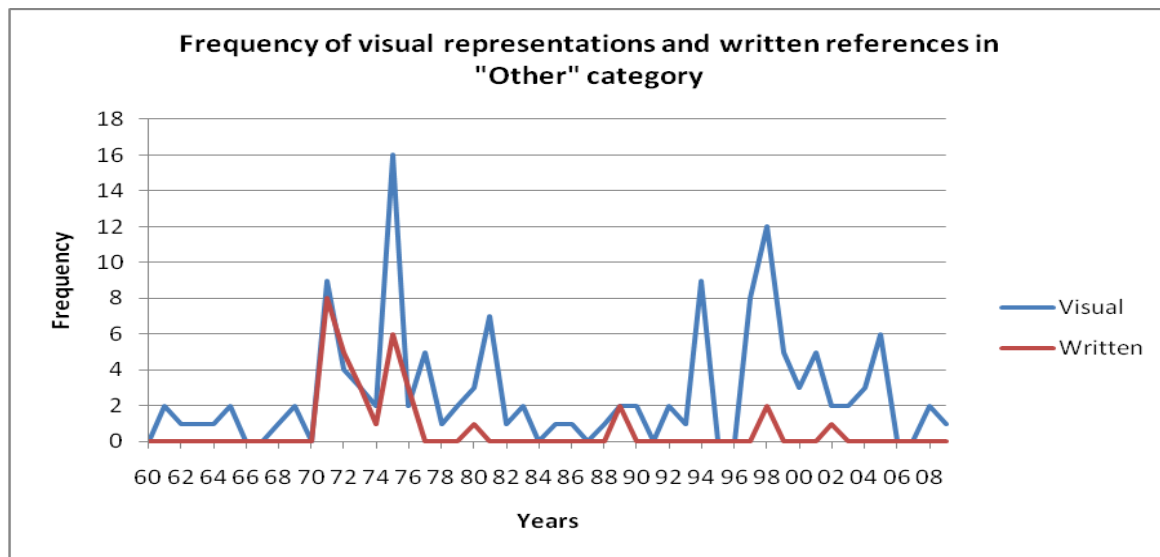


Figure 4.12. Frequency of visual representations and written references in “Other” category.

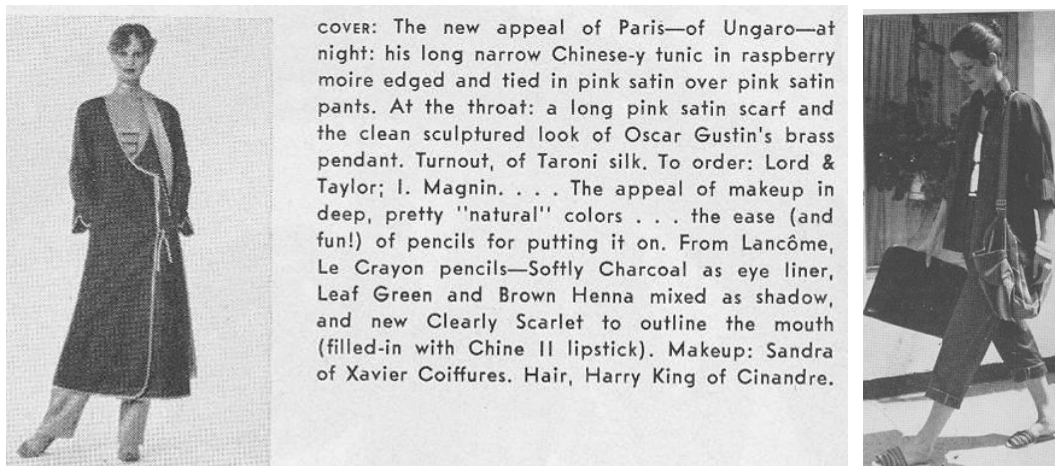
There are fewer written references than visual ones (see Figure 4.12). During the 1960s, Chinese influenced garments were not mentioned in the magazine. The one period that reflects the greatest Chinese garment influence is from 1970 to 1975. When comparing visual representations and written references in Figure 4.12, both lines show significant increases during the 1970s. Although the visual line indicates a considerable number in the 1990s as in previous figures, the written references show fewer examples in the same period. The results are consistent with the previous observation about written references that Chinese garments were no longer considered as exotic garments in the Western fashion world due to globalization.

Both the written and visual frequencies in Figure 4.12 show the highest frequency in the early 1970s. In 1975, Chinese influenced garments accompanied by written references appeared in most of the issues from June to December in 1975 (see Figure 4.13).

Also in 1975, Paris’ famous designer Ungaro’s Chinese style tunic appeared on the cover of the October issue (Figure 4.13a). It was described as a “long narrow Chinese-y tunic in raspberry moir é edged and tied in pink satin over pink satin pants” (1975 October, p.1). In the



issue of August 1975, under the title of “Chinoiserie,” several Chinese influenced garments were described using different names such as “Chinese worker’s blue cotton jacket and trousers” (Figure 4.13b), “The Chinese-y tunic...a shine of lacquer-red stretch jersey over matching straight pants...” (Figure 4.13c), and “Bright scarlet flowered yellow cotton quilted jacket...” (Figure 4.13d). Figures 4.13e and 4.13f also illustrate other types of Chinese influenced garments in 1975 such as a Chinese coat and Chinese jacket.



a. “Chinese-y tunic”  
(1975 (10) Cover)

b. “Chinese worker’s jacket”  
(1975 (8) p. 141)



c. “Chinese tunic”  
(1975 (8) p. 138)

d. “Quilted jacket”  
(1975 (8) t p.141)

e. “Chinese coat”  
(1975 (11) p.157)

f. “Chinese jacket”  
(1975 (9) p. 248)

Figure 4.13. Chinese influenced garment types in “Other” category in 1975.

There were numerous featured Chinese influenced garments shown during the 1990s and the 2000s in visual representations, but they were not accompanied by written references. Although Western fashion writers did not acknowledge some garments as Chinese influenced in writing, based on the visual identification criteria, they were obviously influenced by Chinese garments.



a 1997 (12) p. 264    b.1998 (1) p. 150    c. 1999 (4) p. 187    d. 2001 (10) cover

Figure 4.14. Chinese influenced garments in “Other” category 1997-2001.

In December of 1997, John Galliano’s shawl dress incorporated a Chinese embroidered shawl, and accessories that were obviously influenced by Chinese garments (see Figure 4.14a). Figure 4.14b shows a Chinoiserie dress, as one of the “seven must have fashion items” in 1997, shown in the January 1998 issue. Figure 4.14c also shows obviously Chinese influenced frog closures with Mandarin collar. A Chinese inspired garment appeared on the October 2001 cover

with a Mandarin collar in Chinese red silk patterned with Chinese traditional flower designs (see Figure 4.14d). These garments were categorized in the “Other” category of garment types.

#### 4.3.1.2 Qipao

Qipao, often seen as “traditional super-sexy Chinese slit-to-the-thigh dresses,” showed the most significant influence as a single distinguishable garment among the four garment types. It appeared 93 times (4%) in visual representations and 22 (20%) times in written reference during the research period (see Figures 4.7 and 4.8). In *Vogue*, due to the early adoption from Hong Kong of their Cantonese pronunciation, Qipao usually appeared as “Chon san,” or “Cheong Sham/Cheongsam.” After China opened its doors in 1970s, Mandarin Chinese became more familiar and the term “Qipao” gradually appeared in fashion magazines. Sometimes, the fashion writer did not use any Chinese term; they only described the Qipao as “tight fitting mainland clothes” (*Vogue*, 1961, September, p. 231), “Chinese-y slim dress” (*Vogue*, 1971, November 2, p. 138), or “body-skimming evening dress” (*Vogue* 1992, October, p. 353). All the different names and descriptions that referred to the Qipao were counted in written references. The visual criteria are a one-piece dress with a Mandarin collar, fitted waist, and side slits. Only garments that satisfied those criteria were counted as a Qipao garment type.

Figure 4.15 presents the fifty year frequency counts of written references and visual representations of Qipao influenced garments in American *Vogue*. As seen previously, there are more visual representations than written references. Written references to the Qipao were only seen between 1970 and 1978 and between 1991 and 1999. Although visual representations of the Qipao were seen throughout the five decades, they peaked during the 1970s and 1990s.

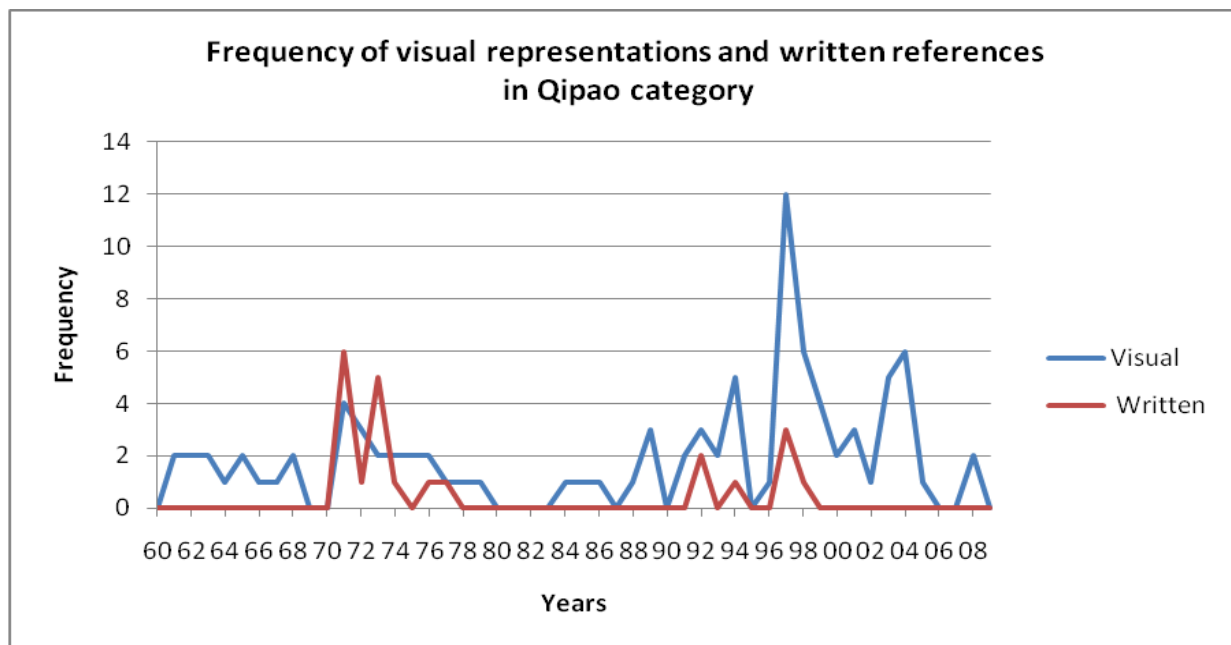


Figure 4.15. Frequency of visual representations and written references in Qipao category.

Qipao, the feminine dress with a slim silhouette and high slit, seemed broadly accepted by the West over the fifty years (see Figure 4.16). In “Entertaining news: the Chinese slant in fashion” in the second issue of November 1971, Qipao was described as a “Skimming Chon san in silk and wool, slit ankle to high at the sides” and a “Chinese-y skim of white with buttons down the side” (*Vogue*, 1971 November 2, p. 64). In August 1973, in the *Vogue* Boutique section, a navy chiffon cheongsam [Qipao] covered with ultraviolet butterflies was depicted as “dream clothes” (*Vogue*, 1973 August, p. 67). Under the title of “Super Oriental,” two Qipaos appeared on the same page (*Vogue*, 1973 August, p. 67). In 1974, under “*Vogue* Boutique,” the Qipao was characterized as “seductions” in the sub-title (see Figure 4.16d). The editor described an “Ivory silk chiffon cheongsam [Qipao] flowered with violet, grey, and green pane velvet pansies from a one-of-a-kind collection of 30s Chinese dresses” (1974, p. 213). Figure 4.16f shows Oscar de la Renata’s spectacular simple velvet Qipao with quilted jacket.





a. 1961 (5) p. 83



b. 1962 (10) p. 41



c. 1971 (11) p. 64



d. 1974 (9) p. 213



e. 1988 (9) p. 16



f. 1989 (10) p. 399

Figure 4.16. Qipao influenced garments from the 1960s through the 1980s.

Qipao as a traditional dress symbolizes Chinese identity. In an advertisement of the July 1966 *America Vogue*, Miss Hong Kong was identified wearing a typical Qipao in the Miss Universe Beauty Pageant (see Figure 4.17). At that time, China was closed and Hong Kong was governed by the British. Instead of the people's Republic of China, Hong Kong and Taiwan were representing Chinese on the international stage. Miss Hong Kong was wearing a Qipao not only for the beauty of the garment but also for its Chinese identity.



Figure 4.17. Miss Hong Kong wearing qipao in the Miss Universe Beauty Pageant. (*Vogue*, 1966 (7), p. 115).

Qipao influenced garments became so popular that movie stars and celebrities were wearing Qipao style gowns at important events. Qipao was not only worn by Chinese celebrities in the international events, but was also selected by Western celebrities for significant events.

Kate Moss, an American celebrity and famous fashion model was seen in her favorite Chinese Qipao (see Figure 4.18a). Figure 4.18b shows the famous Chinese movie star Gong Li, with other celebrities wearing a Qipao at a China Ball at London's Royal Academy of Art in 1997. Both Gong Li and another celebrity, Lynn Wyatt wore Qipao to walk the red carpet at the Academy Award in 2004 (see Figure 4.18c and 4.18d).



a. 1997 (1) p. 126

b. 1997 (9) p. 214

c. 2004(11) p. 159

d. 2004(11) p. 159

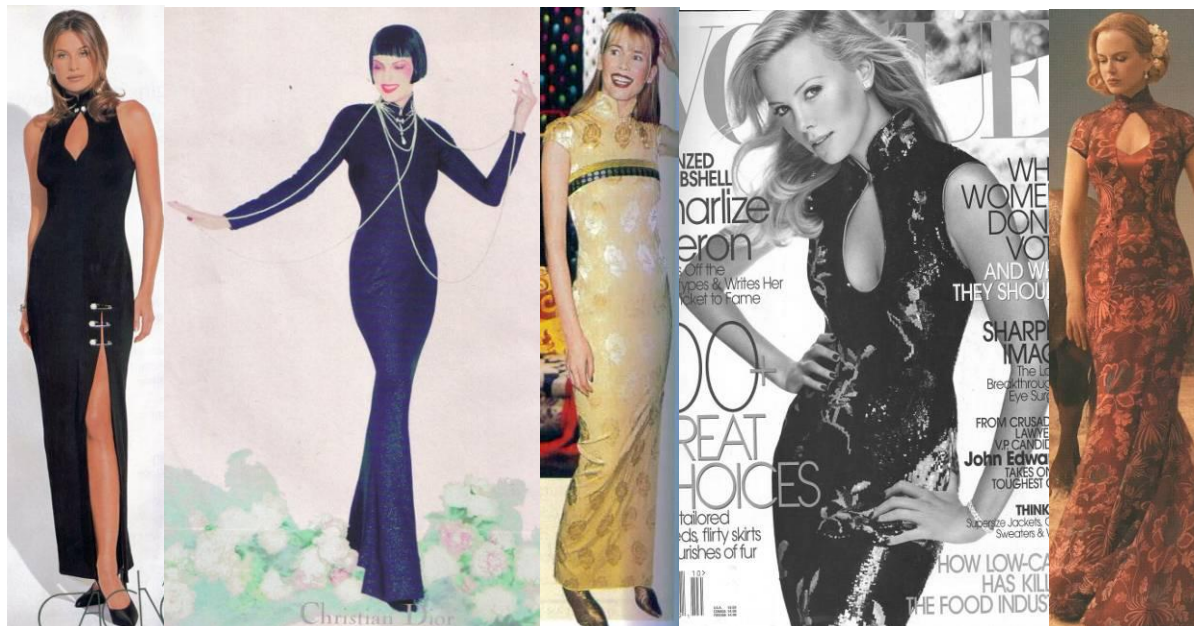
Figure 4.18. Celebrities wearing Qipao at international events.

The turning of global fashion attention to Asia in the early 1990s produced reinterpretations of the Qipao. Due to its elegance and classic looks, the Qipao became a source of inspiration for many fashion designers. The use of Chinese cultural background by famous designers helped attract the younger generation of Chinese and Western women's interests to the Qipao. Qipao reached a peak with 35 visual representations in the 1990s and continued to appear in American *Vogue* in the 2000s. Figure 4.19 illustrates Qipao influenced Western women's



dress in the 1990s and 2000s. In 2004, Qipao appeared on the October issue's cover (see Figure 4.19d).

Inspired by the Qipao, John Galliano created some fantastic Chinoiserie in his Spring/Summer 1997 ready-to-wear collection for Dior. One of his Qipao style Chinoiserie gowns was worn by the famous movie star Nicole Kidman at the Oscars in March and it was knocked off two weeks later. In May, a socialite and art patron was wearing the same Dior dress to watch a Ballet (see Figure 4.20b). Obviously, this Qipao style garment was broadly accepted and drew the attention of fashion reporters.



a. 1994(3) p. 12   b. 1997(10) p. 26   c.1998 (4) p. 170   d. 2004(10) Cover   e. 2008(6) p.126

Figure 4.19. Qipao influenced garments from the 1990s and 2000s.





a. 1997 (7) p. 289

b. 1997 (9) p. 282

Figure 4.20. Movie star and socialite wearing same Dior Chinoiserie gown.

#### 4.3.1.3 Mao Suit

As an austere proletarian style uniform, the Mao suit dominated clothing in China during Mao's period (1949-1976). Although the uniform did not influence Western fashion as much as the traditional imperial Chinese garments, some influences were observed in American *Vogue*. Among the total garment features, the Mao suit only accounted for 2% (34 occurrences) in visual representations and 6% (seven occurrences) in written references.

Figure 4.21 illustrates the written and visual representation of the Mao suit. It was only mentioned 5 times in 1967 and only once in 2003 and 2005. From Tables 4.3 and 4.4, one can see that the Mao suit was mentioned in written references seven times and appeared as visual representations 34 times. Although there are few visual representations, it does show an

influence through each decade. Both visual representations and written references reached the highest point in the same year, 1967.

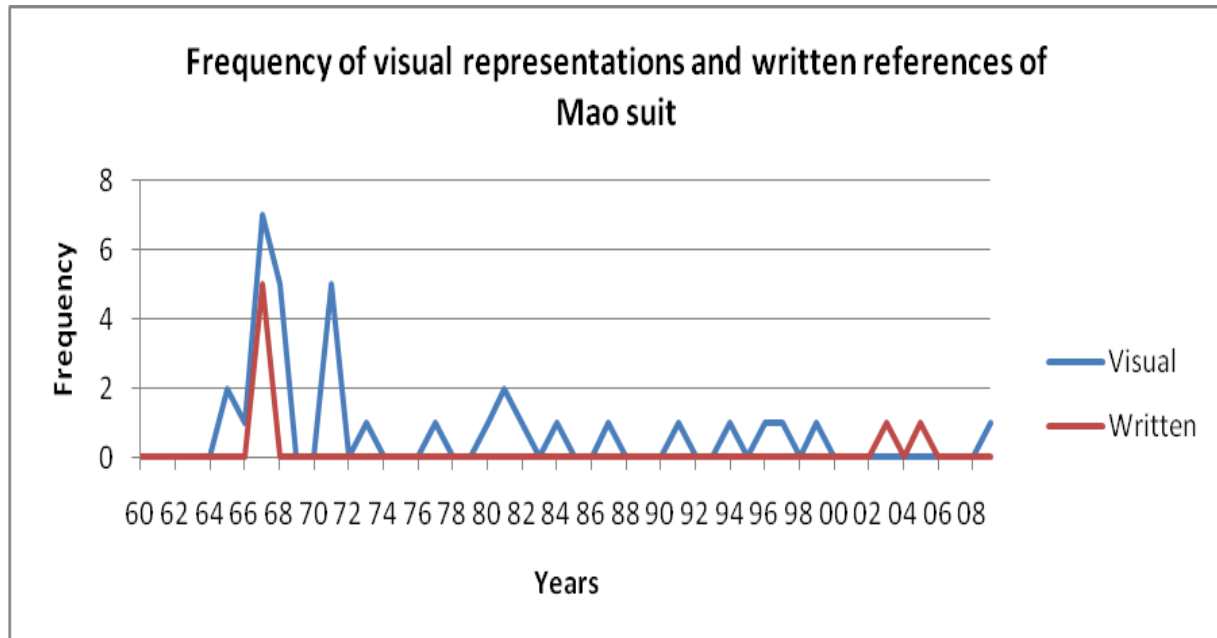


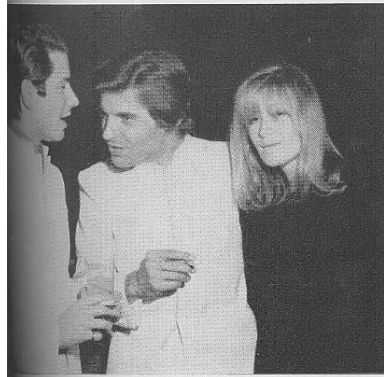
Figure 4.21. Frequency of visual representations and written references of Mao suit.

During the 1960s, Western fashion became interested in the “Mao suit.” An article, “Men in *Vogue*,” published in September, 1967, described how popular the Mao suit was in Paris (see Figure 4.22). It said:

“In Paris, the great leap forward is into the ‘Mao’ suit. Just now the Mandarin-collared jacket is just what every smart Parisian wants to put his or her neck into...`many young painters and theater personalities’ bought the suit. Even more, people bought the idea. Soon, Prisunic, the big Paris dime store, was selling a version of the ‘Mao’ at \$70. Several custom tailors followed suit with their own adaptations. Soon, schoolboys were after the chairman’s look....buying ‘Mao’s’... The suits are \$170 in black or white gabardine... ( p. 231).”

## Paris, the Great Leap Forward is into Mao

suit. Just now the mandarin-collared jacket is just what every smart wants to put his or her neck into. As with most revolutions, the exact inception is cult to track down. But the "Mao" was not yet called that, when Paris tailor Gilbert owed it in 1965 at \$300 upward to measure. Journalist François Catroux, and ac- to Feruch, "many young painters and theatre personalities" bought the suit. Even ple bought the idea. Soon, Prisunic, the big Paris dime store, was selling a version



of the "Mao" at \$70. Several custom tailors followed suit with their own adaptations. Soon, schoolboys were after the Chairman's look . . . buy- ing "Mao's" at Charles Glenn's "Mayfair" boutique in the rue de la Pompe. The suits are \$170 in black or white gabardine, black al- paca or \$230 in white al- paca. That's when Brigitte Bardot joined the wearers of the austere tunic suit. She was then followed by such people as: Peter Lawford, Alain Delon, Jean-Noël Grin- da, Baron Alexis de Redé . . . at least twenty other people a day were snapping them up. It wasn't long before Sammy Davis and Régine, the very moon of Paris nights, could dictate "Mao" costumes for all the guests at a party and turn up a good part of *le tout Paris*.



Figure 4.22. Mao suit in written references (1967 (9), p.231).

Although the Mao suit was so popular during the 1960s, the term "Mao suit" didn't appear as frequently as expected. Sometimes, Western fashion writers describe it as a "Mandarin jacket" or "Chinese jacket." The researcher identified the Mao suit by established criteria. However, if the visual representations are described by specific written reference, the written words dictated its category. Although the Mao suit appeared as a man's garment first, it later influenced women's garments (see Figure 4.23 and 4.24). Those Mao suit influenced garments were not indicated as such by any written references.





a 1966 (7) p. 20



b. 1968 (2) p. 13



c. 1968 (3) p. 119

Figure 4.23. Mao suit in the 1960s.



a. 1996 (5) p. 33



b. 1996 (7) p. 27



c. 2009 (8) p. 117

Figure 4.24. Mao suit influenced garments in the 1990s and 2000s.

#### 4.3.1.4 Hanfu

As the genuine traditional Han Chinese dress, Hanfu showed the lowest frequencies in written references in American *Vogue* during this period. This garment type only had 1%, 26 occurrences, among the entire garment features in visual representations, and 7%, Eight occurrences in written references (see Figures 4.7 and 4.8). In fact, fewer Westerners are familiar with the term “Hanfu” as compared to “Qipao.” Furthermore, “Hanfu” is often considered as a Japanese Kimono. Although the Kimono was actually adapted from the Hanfu, it has been recognized as a Japanese garment since the twelfth century when the Japanese adapted it from the costume of the Chinese nobility and scholars. Therefore, it is difficult to record Hanfu in *Vogue* unless it was described as a Chinese influenced dress.

Figure 4.25 shows the frequency of visual representations and written references of the Hanfu. There were no written references in the 1960s, 1980s, or 2000s. On the other hand, the visual representations do show a small influence during these decades. The greatest influence was in the 1970s and the second most influences occurred in the 1990s. These results are consistent with the other garment categories.

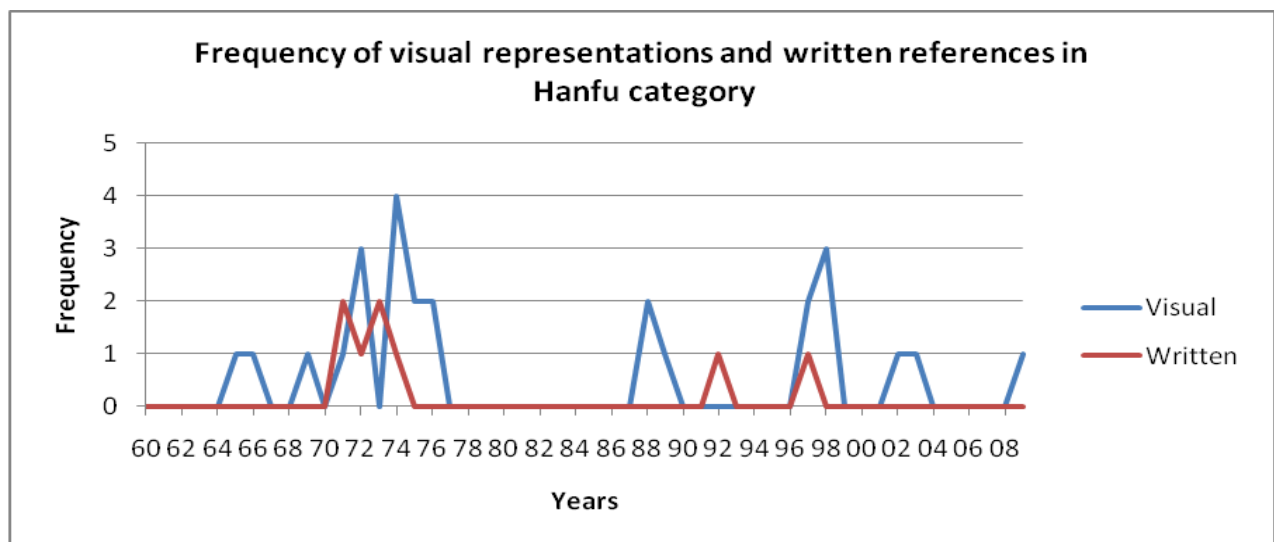
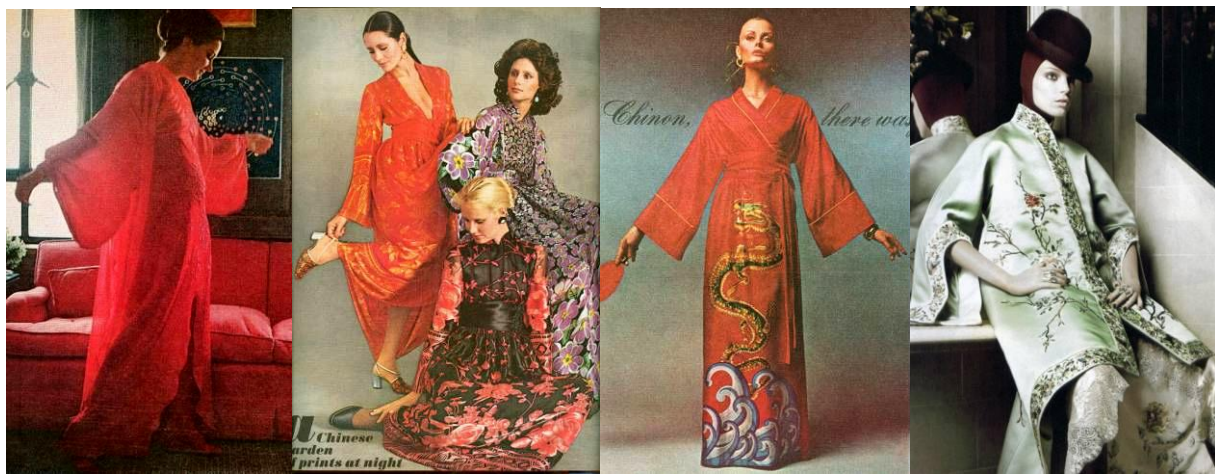


Figure 4.25. Frequency of visual representations and written references in Hanfu category.

In the second issue of November 1971, Chinese influenced garments appeared on several pages. Hanfu was described as having “floating sleeves and waist-high slit on a scarlet Ming dress of puckered brocade and chiffon...” (*Vogue*, 1971, p. 66) (Figure 4.26a). Oscar de la Renta’s dresses in Figure 4.26b show strong Chinese influences. One of the three soft, fluid dresses shows Hanfu influence with its Hanfu collar and big sleeves. An advertisement by Toyobo’s Chinon illustrated an original style of Hanfu with a dragon embroidered pattern on the gown (Figure 4.26c).



a. 1972 (11) p. 66

b. 1972 (2) p. 27

c. 1974 (12) p. 22

d. 2009 (4) p. 176

Figure 4.26. Hanfu influenced garments.

As a very loose robe with wide and voluminous sleeves, sometimes the Hanfu was described as “pajamas” by Western fashion writers. Alternatively, it was adopted by Western designers as pajamas. In the September 1988 issues, models wore Hanfu style pajamas in front of a Chinese background. Although it is hard to distinguish Hanfu from the Japanese Kimono, Figure 4.26d was described as “an embroidered mint silk kimono” in the April, 2009 issue (p. 176). However, the Chinese Hanfu influence can be seen in the typical Hanfu collar, the

voluminous sleeves, the banding and the fabric patterns with the typical Chinese mint color which were popular in Ming dynasty.

#### 4.3.2 Chinese Influence in Garment Construction Elements

##### 4.3.2.1 Collars

Collar styles include the Mandarin collar and Hanfu collar. As seen in Figure 4.7, the collar shows the greatest influence in garment features seen in visual representations (59%). The Mandarin collar appeared 827 times and Hanfu collar 460 times over the fifty years period. However, collars show less influence in written references with only 15 occurrences or 14% (see Figure 4.8).

Figure 4.27 illustrates the distribution of Mandarin and Hanfu collars in visual representations in American *Vogue*. The most Mandarin collars appeared in 1968 with 69 occurrences. Around 1968, the Mao suit was popular in Paris and the trend spread to America. The modified Mao suit adopted the Mandarin collar because the short stand-up collar had symbolized Chinese garments since the 1920s. Figure 4.27 shows the influence throughout the 1970s with the second highest peak in 1979, a year in which the Chinese look was popular. As seen in previous graphs, there is a decline during the 1980s.

The Mandarin collar was a signature Chinese element that appeared in typical Chinese garments such as the Qipao, Mao suit, Chinese pant suit, work suit, and Mandarin jacket as well as Western style dresses throughout the fifty years (see Figure 4.28). Figure 4.28a illustrates a Mao suit influenced jacket with a Mandarin collar from 1968. To emphasize Chinese flavor, the Mandarin collar sometimes appeared along with frog buttons (Figures 4.28b, 4.28d, and 4.28e). Figure 4.28c is a Western style dress but it has a typical mandarin collar.



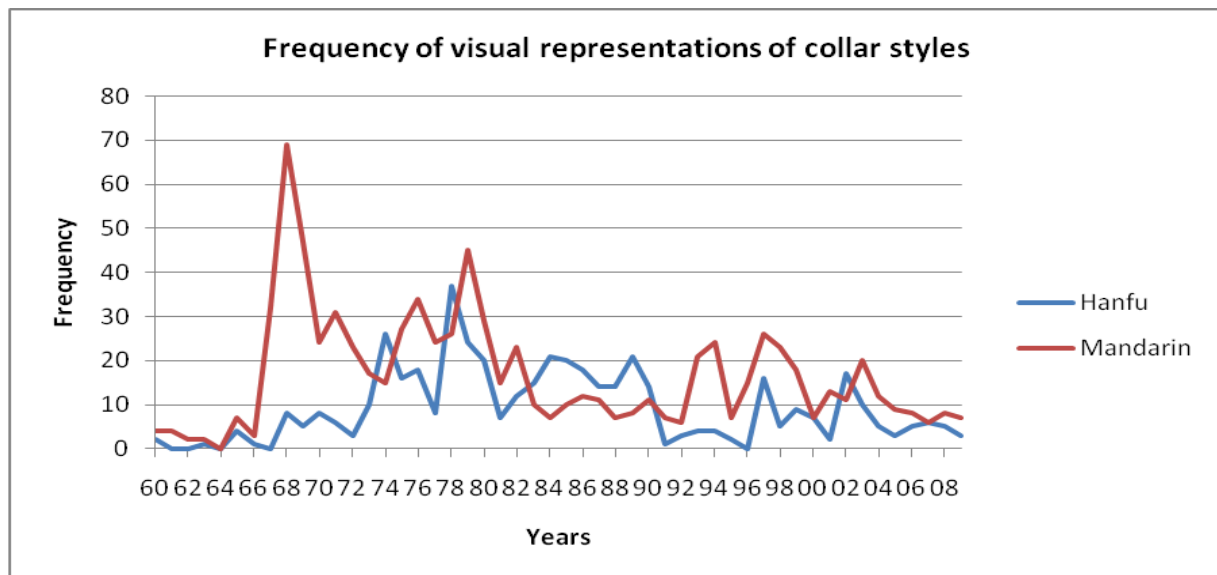


Figure 4. 27. Frequency of visual representations of collar styles.



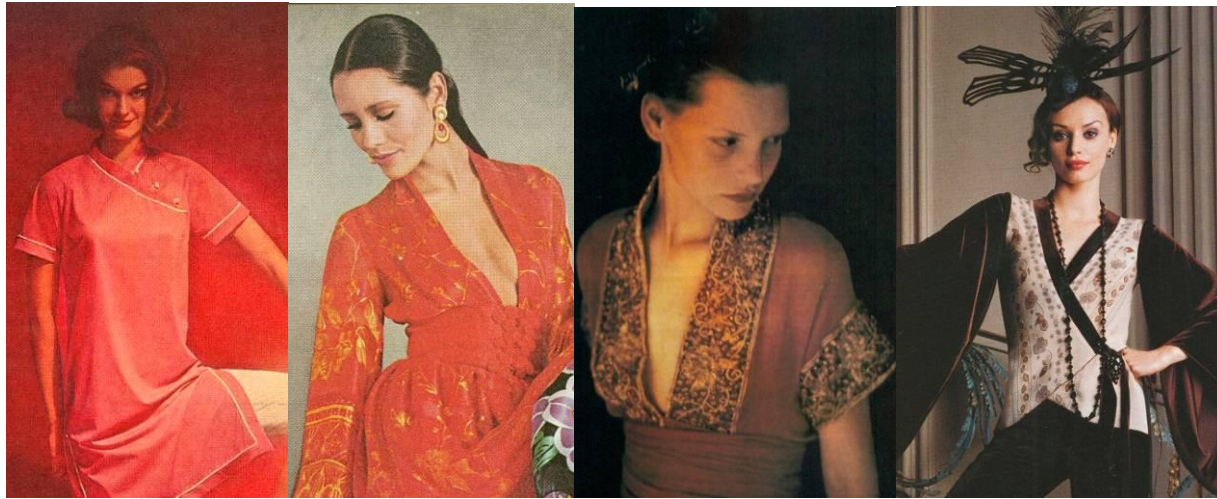
a.1968(2) p. 218   b. 1976(8) p. 47   c.1983(8) p. 173   d. 1997(2) p. 249   e.2000(9) p. 19

Figure 4.28. Mandarin collar as seen in various garments.

The asymmetric “y” shape collar or the loose straight to waist collar cut separately from the garment were counted as influenced by the Hanfu collar in this research. Sometimes, the



Hanfu is difficult to distinguish from the Japanese Kimono. However, since the Kimono was adopted from the Chinese Hanfu, if the collar with the garments did not show obvious Japanese elements, it was counted as a Hanfu style collar in this research. The Hanfu collar appeared in American *Vogue* 460 times. Although it is not as popular as the Mandarin collar, its influence was present throughout the fifty year period (see Figure 4.29).



a. 1963(1) p. 12      b. 1972 (2) p. 181      c. 1989(3) p. 543      d. 2002 (8) p. 131

Figure 4.29. Hanfu collars.

#### 4.3.2.2 Side Slits

The second most frequent construction element among the garment features is the side slit. A side slit is a distinguishing feature of the modern version of Qipao. It may be a long or short side-split in the skirt of the garment. The slit varied in height/length from to the calf on to the thigh and from one side to both sides. It also appeared in different types of garments, from Chinese Qipao to typical Western evening dresses.

Side slits represented 17% of the garment features with 371 occurrences in visual representations but only appeared two times with 2% of the garment features in written references (see Figure 4.7 and Figure 4.8). Figure 4.30 shows the extent of side slit influence

seen in visual representations over the fifty years. There were occurrences in 1960s, and distinct peaks and valleys during the 1970s and the 1980s. It reached the highest point with 26 occurrences in 1993 with the highest overall numbers during the 1990s. Side slits declined during the 2000s.

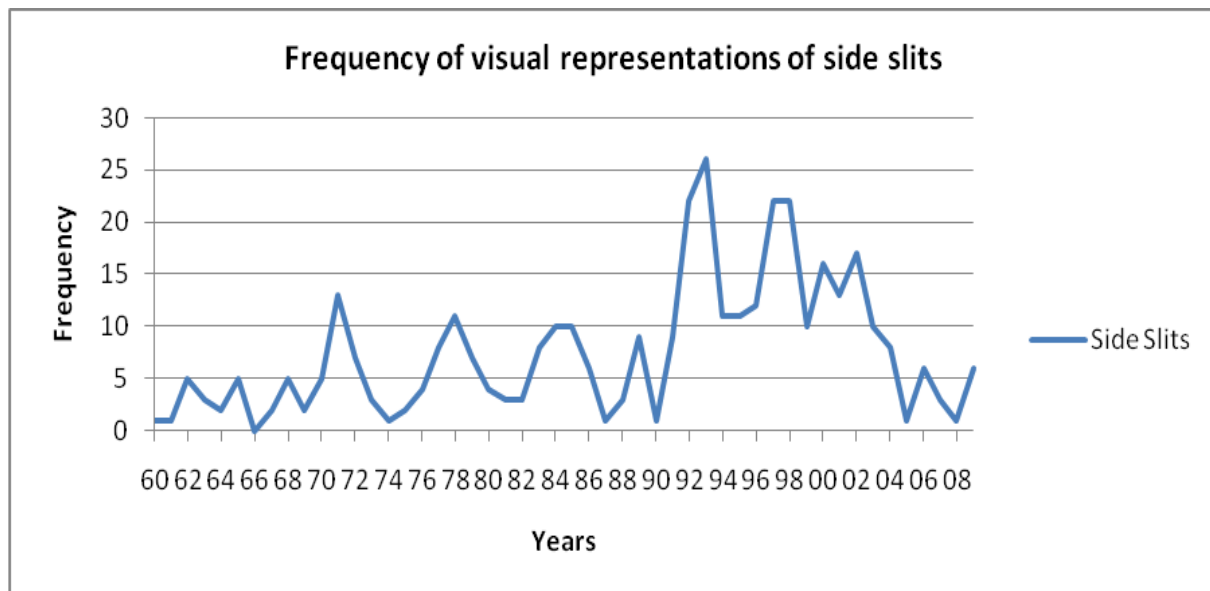


Figure 4.30. Frequency of visual representations of side slits.

Figure 4.31 illustrates that the side slit appeared in a variety of types of dresses throughout the five research decades. Figure 31a shows a Western evening dress with a calf length side slit in 1960s. Figure 4.31b illustrates an ethnic influenced dress with a long side slit during 1970s. A very high slit appeared in a black evening dress in 1986. The hanging tassel earring suggested a Chinese influence in the look (see Figure 4.31c). Another Western style women's evening dress shows an exposure of the leg by side slit in 1992 (see Figure 4.31d). Figure 4.31e shows a typical Chinese Qipao with two side slits.



a. 1963(9) p. 49   b. 1972 (5) p. 9   c.1986 (9) p. 575   d.1992(10) p. 353   e. 2002(2) p. 121

Figure 4.31. Side slits from five decades.

#### 4.3.2.3 Closures

The closures styles include frog closures and asymmetric closures. The frog closure is a man-made ornamental braided closure and the asymmetric closure is buttoned or tied on the chest down one side. Closures made up 9% of the garment features with 207 occurrences in visual representations (see Figure 4.7) and 7% with eight occurrences in written references among the garment features (see Figure 4.8).

Figure 4.32 illustrates the frequency distribution of the two types of closures in visual representations over fifty years. As the figure indicates, frog closures appeared much more frequently than asymmetric closures in *Vogue*. Asymmetric closures were present a few times in the 1960s and 1970s only, and by contrast, frog closures were present throughout the research

period. Frog closures are seen during the 1960s, and reached its highest point in 1975. They were present throughout the 1980s, and reached another high point in 1999. The influence of frog closures tapers off during the 2000s.

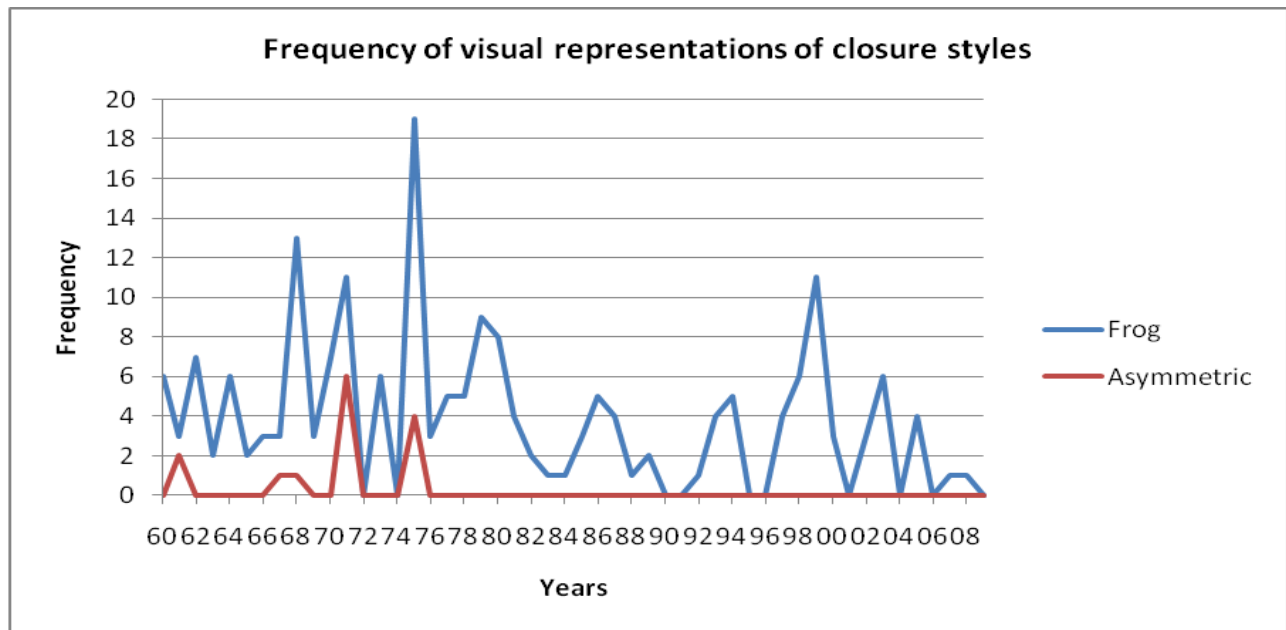


Figure 4.32. Frequency of visual representations of closure styles.

As a signature Chinese garment element, frog closures not only appeared in Qipao, but also appeared on various other types of garments, from day dress to evening dress (see Figure 4.33). Frog closures provided functional closures and decorated the garment at the same time. Many frog buttons were customized to match the garment fabric and color. In the 1967 November issue, a “splendid robe of scalloped gold brocade wraps to one side in a blaze of jeweled frogs” (1976, p. 158). The jewel-embroidered frogs made the robe stand out (see Figure 4.33a). Frog buttons usually accompany a Mandarin collar to emphasize the exotic eastern flavor (see Figures 4.33b & 4.33d). Figure 4.33d illustrates large beautiful frogs by Ungaro in 1994. Sometimes, a contrasting color was chosen to emphasize the design of the frog buttons. Figure 4.33e illustrates an outstanding design using a contrasting color.





a. 1967(11) p. 158 b. 1972(11) p. 29 c. 1985(9) p. 74 d. 1994 (10) p. 83 e. 2002(2) p. 141

Figure 4.33. Frog closures.

#### 4.3.2.4 Sleeves

Chinese influenced sleeve types include the long hanging and loose sleeve and bell-shaped sleeve. Sleeves showed with 56 occurrences or only 3% of garment features in visual representations (Figure 4.7). The sleeves were mentioned only two times in written references in 1962 and 1971 during the entire fifty years. Figure 4.34 shows the frequency distribution of visual representations of sleeves during the research years.

From Figure 4.34, one can see that the influence in sleeves starts in 1966 and rises in 1968 to five occurrences then drops in 1970. It reached the highest point in 1972 with 10 occurrences then declined and disappeared during 1980s and 1990s. After a two decade gap, it appeared a few times during the 2000s. It is easily recognized that sleeve influence was seen the most during the 1970s.

Figure 4.35a illustrates extremely big sleeves, influenced by the earlier period Hanfu. The voluminous sleeves in Figure 4.35b were also constructed in the traditional Chinese way; the sleeves are extended from the bodice without a seam. Figure 4.35d shows a small but long

sleeve, which is also believed to be adopted from the traditional Chinese Hanfu. The exaggerated sleeves usually accompany other Chinese elements in the garments, such as a V collar or Chinese motifs on the fabric.

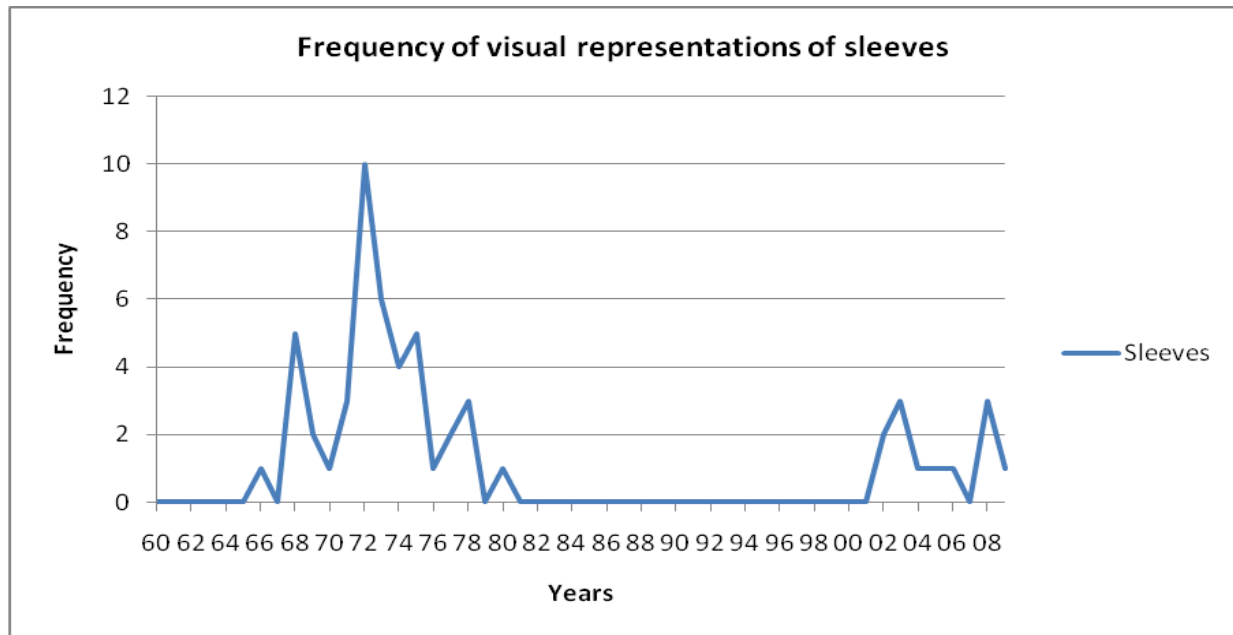


Figure 4.34. Frequency of visual representations of sleeves.



a. 1969(2) p. 29

b. 1971 (11.2) p. 66

c. 2002 (8) p. 131

d. 2004(11) p. 159

Figure 4.35. Sleeves.

#### 4.4 Chinese Influence in Accessories

This section discusses fashion accessories including jewelry, hats, fans, umbrellas, hair styles, and make up. Those accessories have a great impact on dress appearance. Figure 4.36 shows annual frequency counts of both visual and written references of accessories. This graph shows the extent of Chinese influence on major accessories. Chinese accessories were only mentioned 12 times in the written references from 1970 to 1978 with a peak in 1975. It was not seen in following years except for 1997. On the other hand, numerous visual representations were seen throughout the research period. There were multiple peaks, with the highest point in 1979.

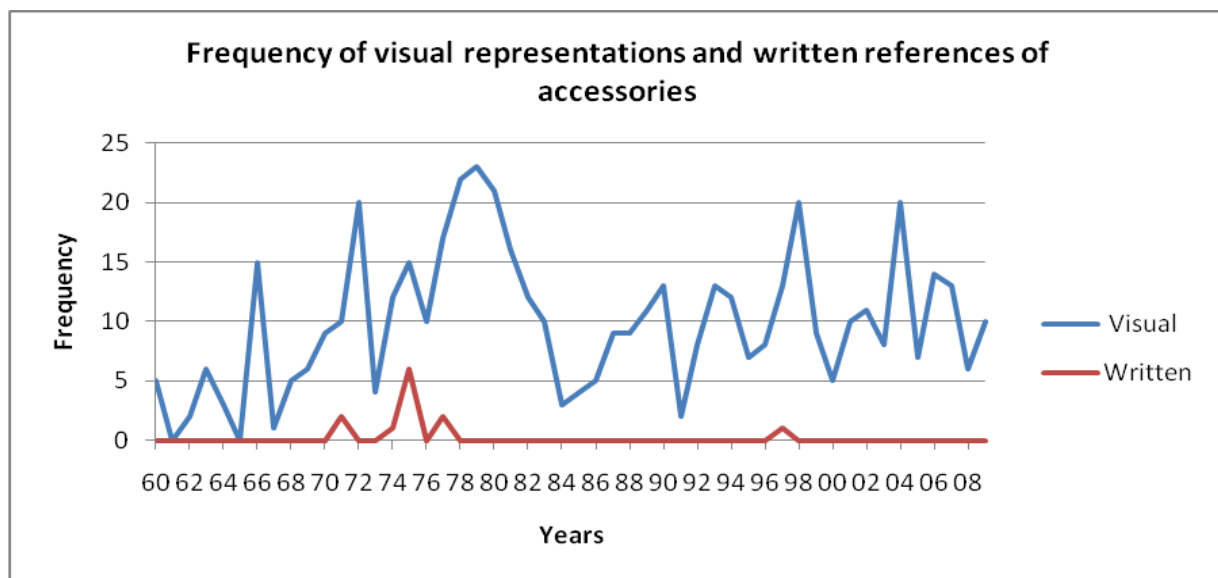


Figure 4.36. Frequency of visual representations and written references of accessories.

Table 4.5 illustrates decade distributions of each type. Of the total number of 494 visual representations of accessories, the 1970s had the most occurrences with 142. The distribution of the frequency in 1980s, 1990s, and 2000s are similar with 100, 105, and 104 occurrences respectively. The lowest decade is the 1960s with only 43 occurrences.

Table 4.5

Decade Frequency of Chinese Influence in Visual Representations by Accessory Category

Decade	Hat	Jewelry	Fan	Umbrella	Hair style	Makeup	Total
1960s	5	6	5	11	14	2	43
1970s	23	55	16	9	28	11	142
1980s	7	27	19	7	29	11	100
1990s	11	10	33	8	28	15	105
2000s	2	9	17	12	58	6	104
<b>Total</b>	48	107	90	47	157	45	494

Figure 4.37 shows percentages and frequencies of each type of accessory. Chinese influenced hairstyles appeared the most often with 157 occurrences (32%). The second most frequently found accessory item is jewelry, which appeared 107 times (22%). Fans appeared third with 90 occurrences (18%). Other accessories are hats with 48 counts (10%), umbrellas with 47 (9%), and makeup with 45 (9%). The visual representations of Chinese influenced accessories are analyzed below.

#### 4.4.1 Hairstyles

Chinese hairstyles include traditional braids at the top of the head with two knots, coiled up hair with hair pins, and the modern short or long bob with straight bangs. Chinese hairstyles appeared 157 times in *Vogue* (see Figure 4.37 and Table 4.5). Figure 4.38 presents the Chinese hairstyles visual representations over fifty years in American *Vogue*. Although the numbers are



low, it indicates the persistence of its use throughout the period. The frequency goes up and down and reaches the highest point in 2004 with 18 occurrences.

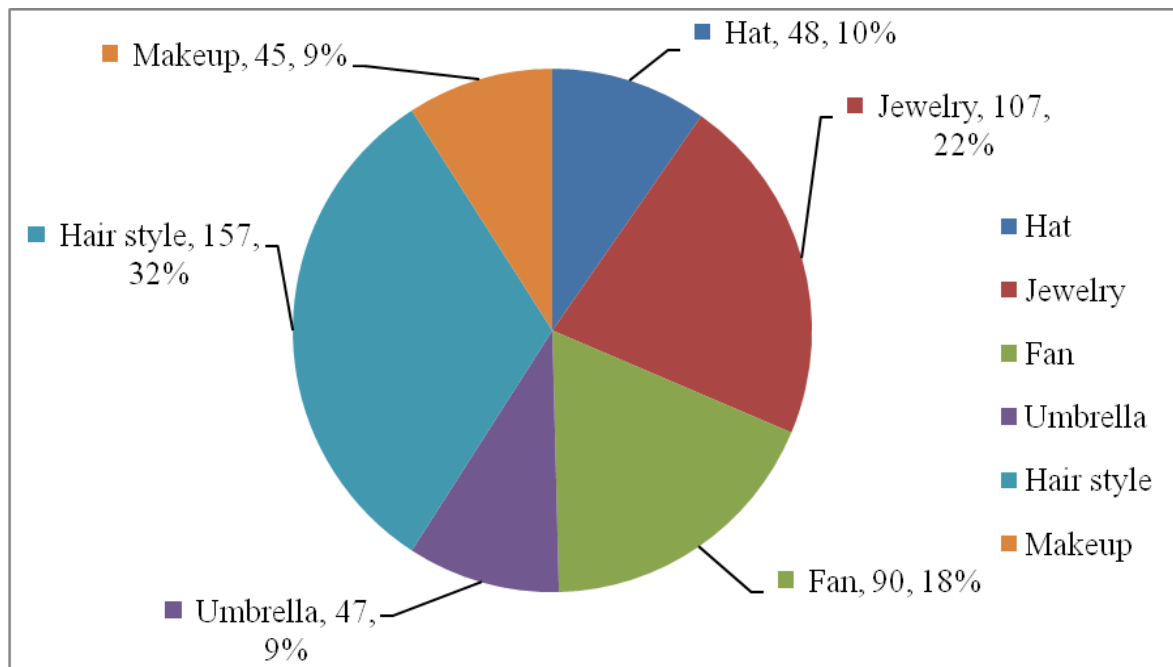


Figure 4.37. Accessory types in visual representations (N=494).

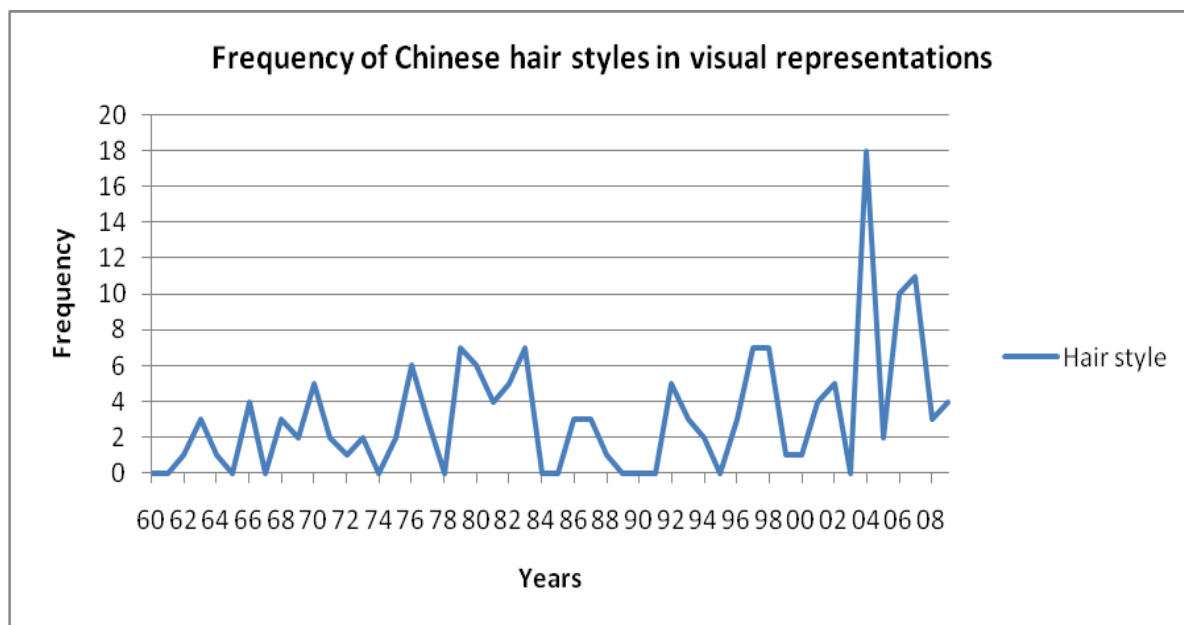


Figure 4.38. Chinese hair styles in visual representations.

Figure 4.39a shows the influence of a Chinese traditional girl's braid hairstyle. Figure 4.39d shows another Chinese teenage girl's hairstyle. In general, teenage children would tie their hair up in plaits on the top of their heads, one on each side. Figure 4.39b shows influence from Qing dynasty of Manchu women's "Two handle style" hairstyle (Scott, 1960, p. 33). Gaultier's extremely special oriental hairstyle was inspired from Chinese hand brush with its hanging shelf (see Figure 4.39e).



a.1968(10) p. 31    b.1993(1) p. 32    c.1997(4) p. 289    d. 1999(1) p. 80    e. 2001(9) p. 346

Figure 4.39 Chinese influenced hairstyles.

#### 4.4.2 Jewelry

Chinese influenced jewelry include earrings, bracelets, necklaces, and pendants. Chinese accessories are usually made from jade, wood, lacquer, and cloisonné. The traditional patterns of those accessories are sometimes associated with Chinese themes, which have special meanings by themselves. The visual representations of jewelry made up 22% with 107 occurrences among the accessory category (Figure 4.37).

Figure 4.40 illustrates the frequency of Chinese style jewelry seen in visual representations from 1960 to 2009. The frequency count is negligible during the 1960s, with the most examples seen in the 1970s, with the highest count in 1978.

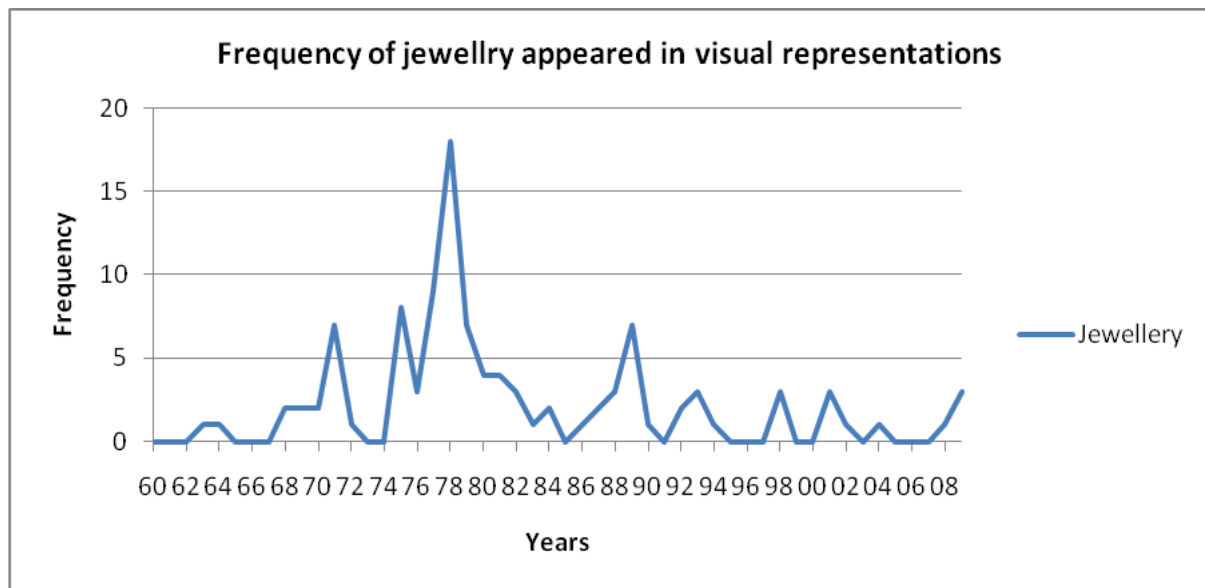


Figure 4.40 Jewelry influence in visual representations.

Examples of Chinese influenced jewelry were found in various forms in *Vogue*. The Chinese knot is a traditional accessory, which is used in bracelets, pendants, and necklaces. Each knot represents a particular form, which has traditional meaning. In most cases, the knot represents happiness or long life. The knotted jewelry usually incorporates jade, stone, coins, or glass beads. Figure 4.41a illustrates a knotted flower form necklace with a bead and hanging tassel. The tassel is another popular accessory ornament. Figure 4.41a, b, and d all have tassels attached at the neck, waist, or wrist to add exotic Chinese flavor to the design. Silver was used more often than gold in Chinese traditional jewelry. Figure 4.41d shows a Chinese influenced silver pendant patterned with a dragon. Gold is a universally popular material for jewelry. Figure 4.41c shows a necklace designed like three small Chinese fans in gold. However, lacquer and jade are used more often due to the cheaper cost and availability of the materials. Red-lacquer bracelets in Figure 4.41e obviously show an influence of Chinese elements. Jewelry was usually worn to emphasize Chinese flavors in the design.



a.1971(11/2) p. 66   b. 1978(3) p. 91   c.1985(9) p. 74   d. 1989(5) p. 371   e. 1992(10) p. 353

Figure 4.41. Chinese influenced jewelry.

Some Chinese influenced jewelry appeared in advertisements. In the February 1971 issue, Chinese influenced necklaces with dragon, turtle, and horse patterned pendants were advertised. Furthermore, an article “Accessories...the new Chinese mood of modern jewelry” (1974, November, p. 196-197) used two pages to illustrate and describe Chinese influenced jewelry. Later in the magazine, Chinese influenced accessories are hard to find in written references. This may be explained by the fact that Chinese influenced jewelry gained such popularity that they were no longer considered exotic items.

#### 4.4.3 Fans

Chinese fans have different shapes, and can be either flat and stiff or folding. Although the folding fan usually appeared as a triangle shape, the stiff and flat fans were round or oval. The fan was an instrument originally used by women to move the air. Later, it became an essential accessory to women’s dress. The fan originated from China and later appeared in Japan and other far eastern countries. The fan was adopted in Europe in the sixteenth century. It was a fashionable feminine ornament at European court.

The frequency count of fans in visual representations indicates the persistence of its use throughout the whole period although frequencies were generally low (see Figure 4.42).

The figure clearly indicates that the highest point is 10 occurrences in 1990. Although the frequencies are up and down throughout the period, fans were seen in every decade.

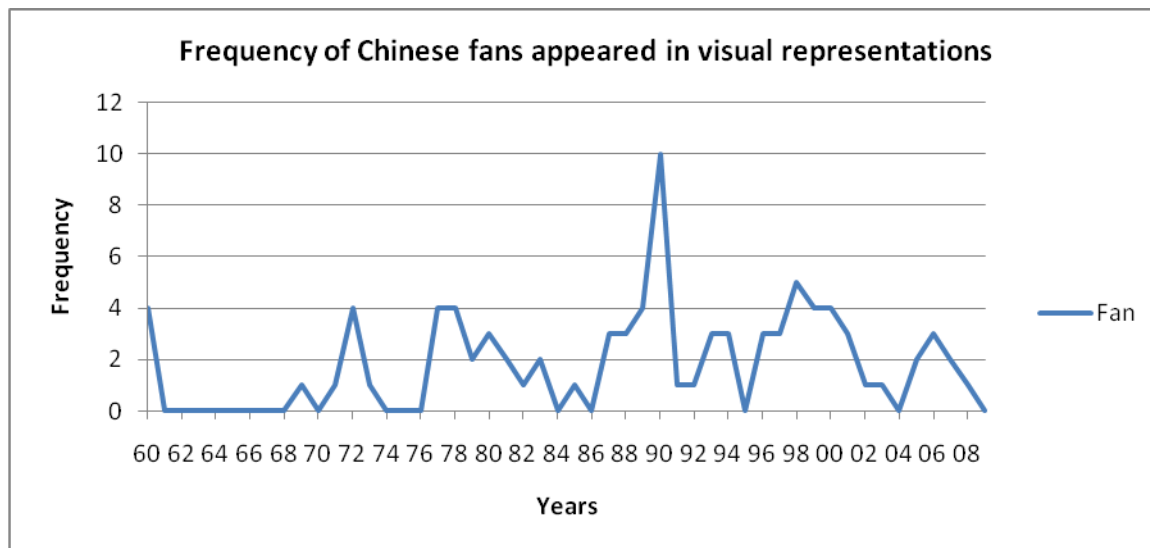


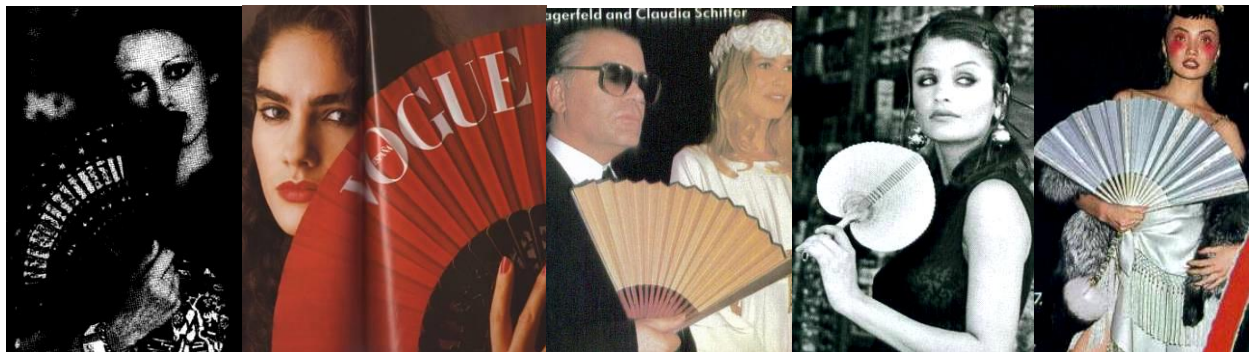
Figure 4.42. Chinese fans in visual representations.

Most fans found in the magazine are folding fans, although they are made from different materials. Figure 4.43a shows a fan made of silk glued on sticks of bamboo. Others (see Figures 4.43b, c, and e) are made from paper. Figure 43d shows a stiff fan made from woven reeds, which was popular in China.

The function of those fans broadened through the years. They were not only for movement of the air or in a delicate flirtation by women, but also became a personal statement or even more. Karl Lagerfeld, a Famous fashion designer, always wears sunglasses and carries a folding fan when he appears in fashion shows. In the 1990 October issue, an entire page illustrated different types of fans held by celebrities. The article reported: “Karl Lagerfeld possesses a vast fan collection and keeps notes scribbled in the folds...”(1990, p. 432). Karl’s fan

is not only his signature personal statement but also acts as his notebook. Furthermore, the fan can carry messages or advertisements on it (Figure 4.43b).

Fans often appeared with Chinese or eastern influenced costume worn by Western women to add an exotic mood to the design (see Figures 4.43a, d , and e). Figure 4.43d shows a fantastic tassel dress designed by John Galliano for Dior's 97 Fall collection. The folding fan with Chinese makeup added an extreme Chinese mood to the costume.



a.1971(11/2) p. 139    b.1988(4) p.    c. 1990 (10) p. 432    d. 1994(3) p. 57    e. 1998(5) p. 120

Figure 4.43. Chinese influenced fans

#### 4.4.4 Hats

Four different shapes of hats were found as a part of Western women's dress in this research. A little round brimless hat called the Chinese scull hat, which was called *Gua pi mao*, literally "melon skin" hat was popular in China at the early twentieth century. The coolie hat is a conical shaped hat with a chin strap. The materials of a coolie hat could be straw, silk or any material. The hat with a round crown and upturned brim with a flaring edge is from the Qing dynasty. There was also the Mao style military hat.

Total visual representations of hats made up 10% (48 occurrences) in the accessory category (see Figure 4.37). Figure 4.44 illustrates the frequency distribution of the Chinese style hats. Hats were seen from 1966 to 2002. From 1970 to 1975, the influence becomes far greater,



reaching its highest point in 1974 with 10 occurrences. The decade with the second greatest number of examples was the 1990s.

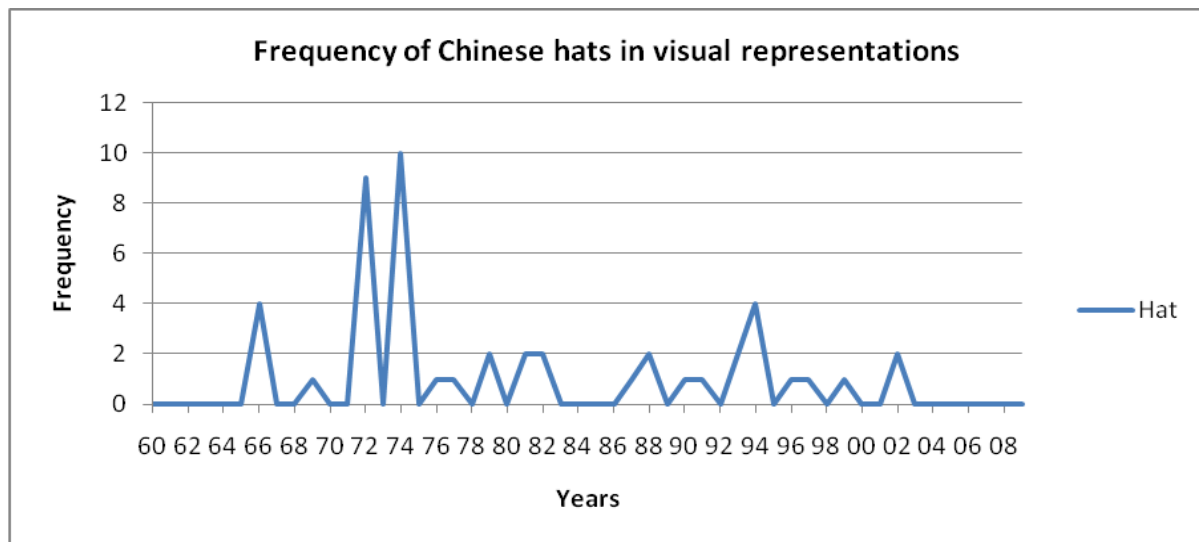


Figure 4.44. Chinese hats in visual representations.

Both Figures 4.45a and 4.45b show Chinese influenced hats from China in the Qing Dynasty. Saint Laurent adopted a little round brimless scull hat to add to the Chinese effect of his design (see Figure 4.45a). Figure 4.45b illustrates a Manchurian court hat with a round crown and upturned brim, which was simply borrowed by Ungaro for effect with his Chinese look. Figure 4.45c shows a coolie hat or conical hat which has the conical shape but no strap for this chic looking hat.

While most designers looked to the rich style of imperial China for inspiration, the revolutionary chic of the Mao suit's simplicity and austerity also gained attention. At the beginning of the 1990s, military uniforms were another major fashion trend. Mao's green Liberation Army hat appeared in *Vogue* several times (see Figures 4.45d and 4.45e).



a.1976(9) p. 119 b.1982(10) p. 254 c. 1988(3) p. 553 d. 1990(9) p. 559 e. 1999(1) p. 88

Figure 4.45. Chinese influenced hats.

#### 4.4.5 Umbrella

The Chinese style umbrella or parasol appeared in American *Vogue* 47 times and made up 9% of the accessory category (see Figure 4.37). From Figure 4.46, one can see that the number of umbrellas in *Vogue* is small, but they were present in every decade. It was seen once in 1960; Seven visual occurrences were identified in 1966. The second highest number is only four occurrences in 1975.

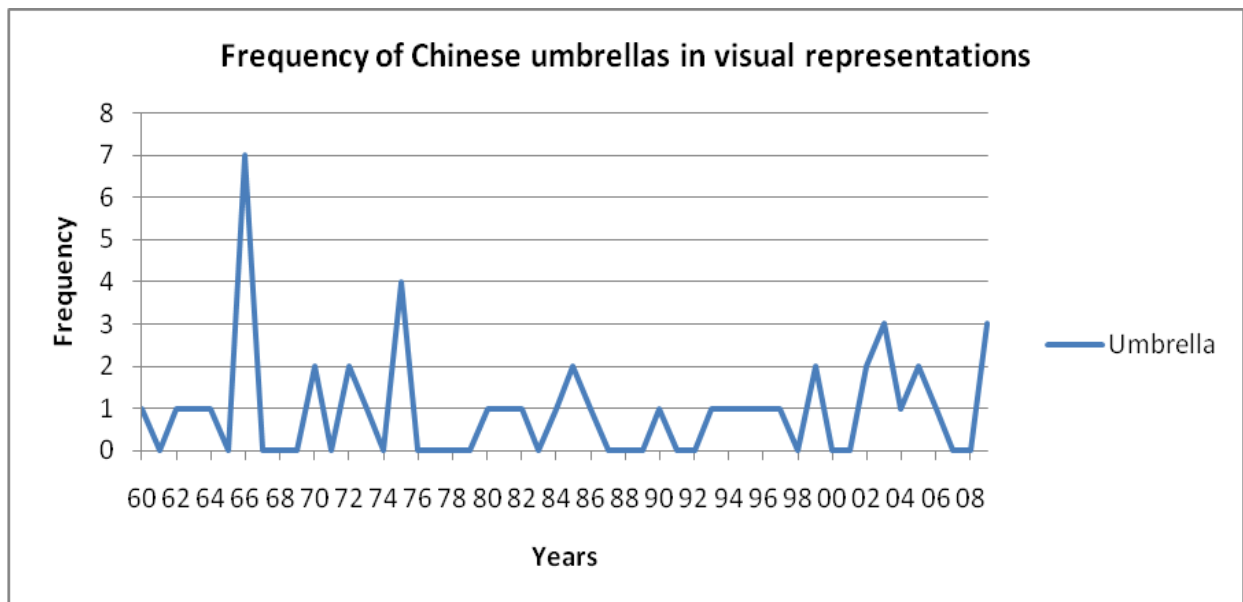


Figure 4.46. Chinese umbrellas in visual representations



Figure 4.47 illustrates the occurrence of umbrella or parasols in American *Vogue*. The parasols were similar in shape, either flat or conical with multiple-ribs covered with paper. The coverings were usually made from rice paper with or without oil or varnish for waterproofing, but sometimes, they were covered with embroidered silk. The use of parasols were seen in photographs of live models showing John Galiano's Chinese look for Dior in July 1997 (see Figure 4.47b). The small parasol is decorated with Chinese style motifs, which adds a strong eastern effect to the ensemble.



a. 1994(3) p. 56

b. 1997(7) p. 71

c. 1997(11) p. 305

d. 2002(10) p. 184

Figure 4.47. Chinese influenced umbrellas

#### 4.4.6 Makeup

Chinese influenced makeup refers to Peking Opera style make-up. The makeup is very thick with exaggerated Asian eyes. Such makeup was seen 45 times, 9% of the accessory category. Figure 4.48 shows the frequency counts of Chinese influenced makeup in *Vogue*.

Although generally small in number, Chinese makeup was seen seven times in 1980, six times in 1995, and five times in 1979 and 1998.

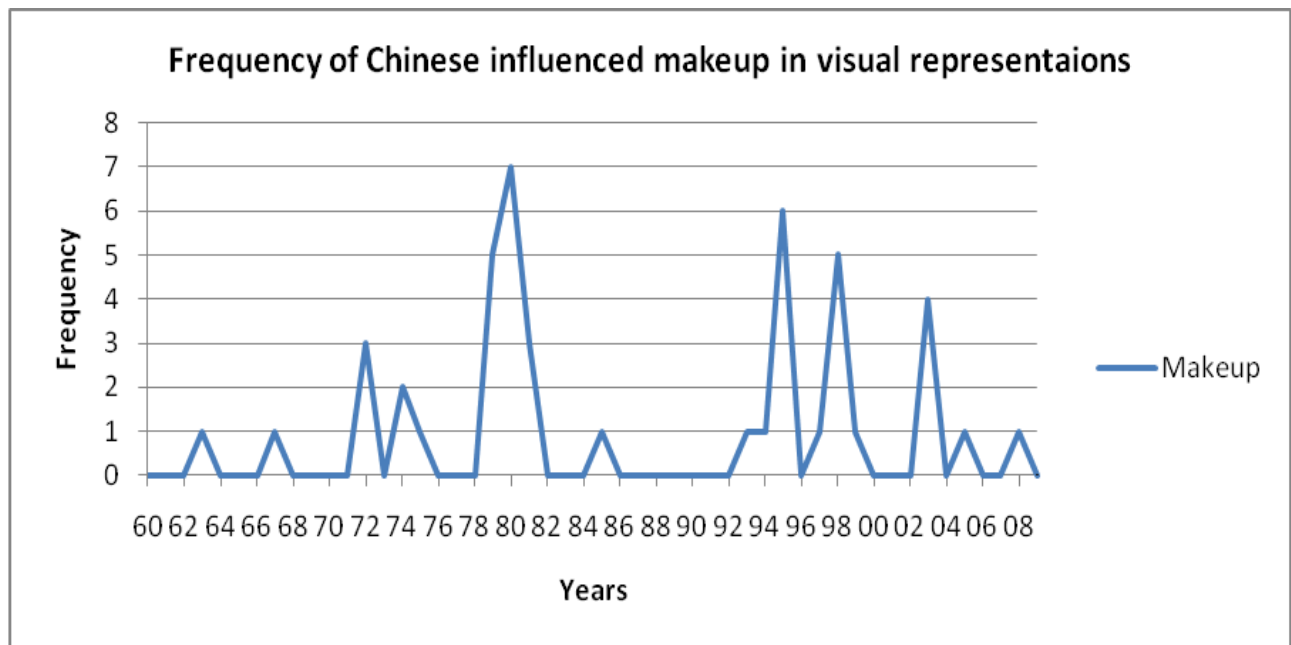


Figure 4.48. Chinese makeup influence in visual representations.

Chinese fashion influence swept the 1970s. Westerners were looking for a complete oriental look. In the issue of October 1975, an article “*How to shape Oriental eyes*” taught the readers to make oriental eyes step by step to avoid “An all-American face peeping above a mandarin collar” (1975 October, p. 90). The popularity of the Chinese style garments coincided with the popularity of Chinese make-up during the 1970s and 1990s. The exaggerated Asian eyes of the Peking Opera and hairstyles of straight fringes and short bobs were fully incorporated into the world of fashion. Figure 4.45c and 4.45d indicated that Chinese influenced makeup with hairstyles added effect for the Chinese look. Figure 4.45c shows perfect Chinese look makeup added in John Galiano’s Chinese shawl dress. In Figure 4.45d Christian Dior’s model is shown wearing the Chinese Qipao and Chinese hairstyle with Chinese Peking Opera make up of exaggerated Asian eyes in a Dior advertisement.



a. 1993(11) p. 159

b. 1985( 2) p. 83

c. 1997 (4) p. 296

d. 1997 (10) p. 26

Figure 4.49. Chinese influenced makeup.

#### 4.5 Chinese Influence in Fabrics

Fabrics include Chinese fabrics, and ones with Chinese motifs and Chinese colors. Compared to the frequency of garment features in written references seen in Figure 4.5 and in visual representations seen in Figure 4.6, fabric influences are considerably less frequent. However, the fact remains that Chinese influenced fabrics were seen throughout the study period. The result can be expected owing to the history of silk trading since the seventeen century, when the East influenced Western fabrics. Western designers inspired by Chinese goods then adapted exotic floral and other Chinoiserie patterns and motifs in the eighteen century. Those patterned fabrics have continued to influence Western fashion into modern times.

Figure 4.50 shows the frequency of visual representations and written references to Chinese fabrics in American *Vogue* over fifty years. The figure clearly indicates that the significant period in written references was from 1971 to 1977. However, the visual representations had a much higher frequency compared to written references. The most Chinese influenced fabrics appeared visually in 1998.

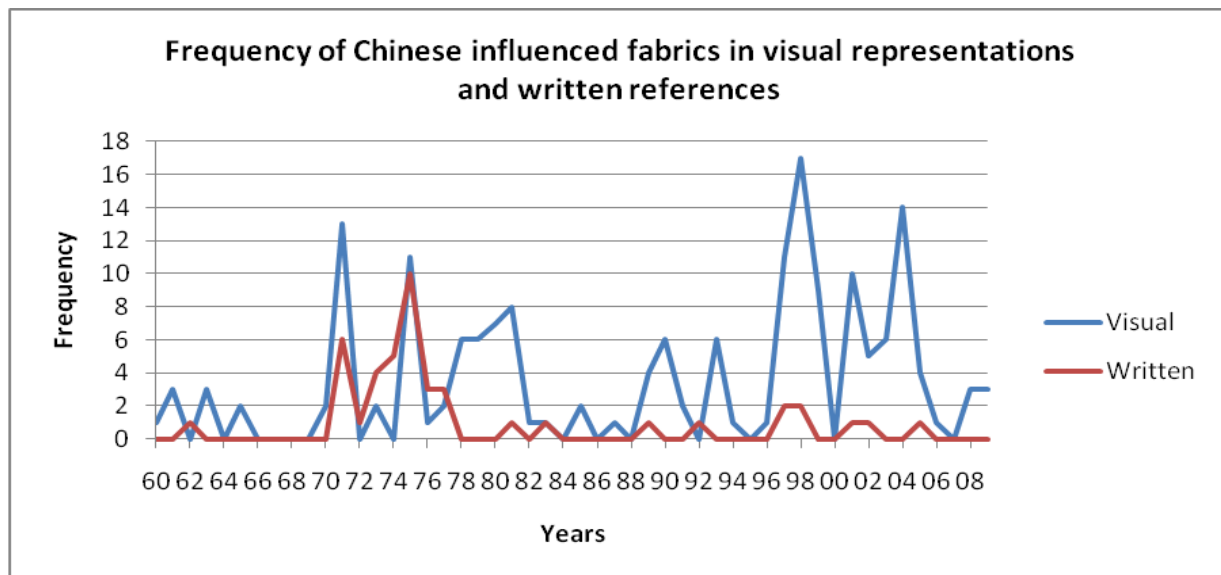


Figure 4.50 Chinese fabric in visual representations and written references.

Chinese fabric materials include Chinese silk, brocade, chiffon, and other materials with Chinese motifs on them. It is hard to identify garment materials just by looking at the pictures. So, the Chinese influenced materials were counted only when accompanied with written information on the fabric.

Many Western costumes displayed Chinese motifs, such as Chinese characters, dragons, phoenix, blue china, and even Chairman Mao's image, etc. (see Figures 4.51 and 4.52). Those motifs in Chinese textiles and costumes were not employed merely for embellishing, but also for identifying social and political status, good will, social unity, etc. In the June 1998 issue, designer Vivienne Tam was wearing her own evening dress covered with Chairman Mao's portraits (see Figure 4.51a). Most of her designs were inspired by traditional Chinese culture and cosmology. Some meaningful Chinese characters were applied in Western women's garments. Figure 4.51b shows the traditional Chinese character "Longevity" on the top of the costume. This character symbolizes a blessing of a long and healthy life.

Most Chinese motifs were taken from the natural world, such as flowers, birds, plants, and animals. There are three flowers and one plant, namely plum flowers, wild orchid, chrysanthemum, and bamboo that are the most popular items used by artists, poets, and craftsmen. Chinese often put these four items together as “Four Nobles” that symbolize nobility. Figure 4.51d illustrates a typical Qipao with four motifs. The butterfly is a symbol of longevity because the pronunciation of the butterfly is close to “fu,” which means blessing. Dior’s evening dress in Figure 4.51e used fabric patterned with butterflies along with other Chinese elements. As a popular item from China, porcelain almost symbolized the country of China itself. Figure 4.51c shows a strong Chinese influence because the fabric is decorated with the blue willow pattern which was a common motif on Chinese porcelain.



a. 1998(6) p. 86 b. 2001(7) p. 164 c.2005 (9) p. 375 d. 2002(2) p. 141 e.2009(2) p. 104

Figure 4.51. Chinese influenced fabrics.

As an animal motif, dragons derived from Chinese ancient mythology, which has persisted through thousands years in Chinese history. The dragon symbolized power and was



exclusively used for the emperor's and the imperial consort's dragon robes. Today, the images of dragons symbolize China.

International fashion designers continue to be inspired by the mysterious dragon and have applied the dragon motif to various types of dresses. Figure 4.52 shows dragon motifs that appeared in gorgeous evening dresses by some elite designers. John Galiano embroidered the dragon in his corset dress (Figure 4.52a) and Valentino printed a golden dragon on one of his dresses (Figure 4.52b). In the issue of November 2004, under the “TREND OF THE MONTH” section, Lynn Wyatt praised how beautiful Tom Ford's collection for Yves Saint Laurent was: “It's drop-dead gorgeous...” Several celebrities were photographed wearing Chinese influenced dresses. Famous fashion model Heidi Klum showed her gorgeous dragon gown in the issue of October 2004 (see Figure 4.52c). Among the eight celebrities who were wearing Chinese influenced evening dresses, Gong Li and Nicole Kidman both walked the red carpet wearing Ford's dragon dress (see Figures 4.52d & 4.52e).



a. 1997(4) p. 295    b. 2004 (6) p. 204    c. 2004(10) p. 323    d and e. 2004 (11) p. 159

Figure 4.52. Chinese dragons in Western women's evening dresses.

Furthermore, the dragon motif appeared in different types of day garments (see Figure 4.53). It is shown on a T-shirt, knit top, jacket, and even a swim suit (Figures 4.53a-d).



a. 1997 (2) p. 251    b. 1997(11) p. 375    c. 2001(7) p. 195    d. 2008 (1) p. 53

Figure 4.53. Chinese dragons in Western women's day dress.

Over thousands of years of history, the Chinese did have favorite colors for their garments. Red symbolizes the positive aspect of life such as happiness, wealth, fame, etc. Red is always associated with good luck in China. The red dress was the primary dress for a bride before Western wedding gowns became popular. Gold symbolizes power and wealth. Figure 4.51e illustrates Chinese influenced color in Western dress. However, like the materials, the color had to be associated with Chinese motifs or accompanied by written references; otherwise, it is hard to identify whether it is Chinese influenced color or not.

## CHAPTER FIVE

### SUMMARY AND CONCLUSIONS

#### 5.1 Summary

Most research on the influence of Chinese on Western fashion have been narrowly focused on specific types of garments. This study sought to give a wider view of the last fifty years in terms of Chinese influence on Western women's dress as depicted in American *Vogue* from 1960 to 2009. The objectives of this research were to identify, analyze, and interpret Chinese influenced Western women's garments and accessories that appeared in American *Vogue* in terms of their social, political, and cultural background. The study sought to determine which elements and periods showed the most Chinese influence on Western women's fashionable dress.

Content analysis was used to answer the research questions. A total of 704 issues of American *Vogue* were examined and the frequencies of Chinese attributes present in both visual representations and written references in every issue were recorded. The visual counts were accompanied by examination of verbal text, such as articles, editorials, and figure captions that referred to China. The issues of American *Vogue* were obtained from Louisiana State University and East Baton Rouge Parish Libraries. Some missing issues were obtained through Louisiana State University Interlibrary Loan from other libraries.

The following research questions were investigated: 1) What are the frequency and character of the written references and visual representations of Chinese influenced Western women's dress appearing in American *Vogue*? 2) Which categories of Chinese dress influenced Western women's dress most? 3) Which Chinese garment types influenced Western women's dress most? 4) Which Chinese garment construction elements influenced Western women's



dress most? 5) Which Chinese accessories influenced Western women's dress most? To answer these specific questions, the contents of the Chinese influenced Western women's dress in *Vogue* were examined using three categories in both written references and visual representations and an additional fourth category of "Other" in written references. The additional category designated as "Other" includes use of such general terms as Chinoiserie, Mandarin, Chinese, etc. that clearly indicate Chinese influence but are hard to categorize to the three primary categories of garments, fabrics, and accessories.

Two additional research questions were also addressed: 6) how does Chinese influence on Western women's dress in American *Vogue* magazines vary over time? and 7) what factors influenced the frequency and distributions of Chinese influenced Western women's dress? The fifty year period from 1960-2009 was selected as the research time frame and the frequencies of Chinese influence in American *Vogue* magazine within this period were recorded, compared and interpreted. Significant social, political, and cultural events that influenced fashion were also examined.

Descriptive statistics were used to analyze the data to answer the research questions. Excel produced line graphs and pie charts were used to illustrate the frequency results. Historical events including political, social and cultural interactions between China and the West throughout the period were used to interpret the data. Figures 5.1 and 5.2 summarize the research content and the findings from American *Vogue* from 1960 to 2009.

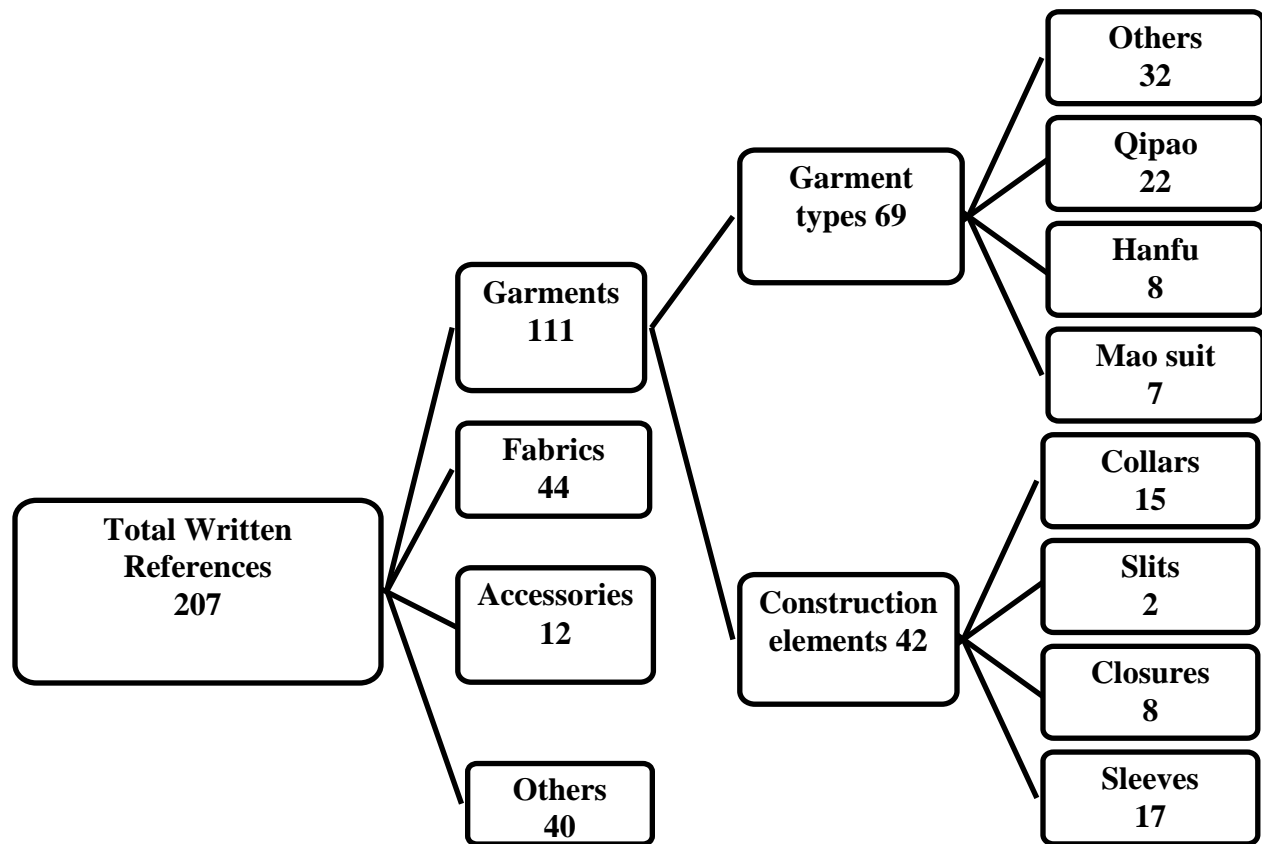


Figure 5.1. Total written references found in American *Vogue* from 1960 to 2009.

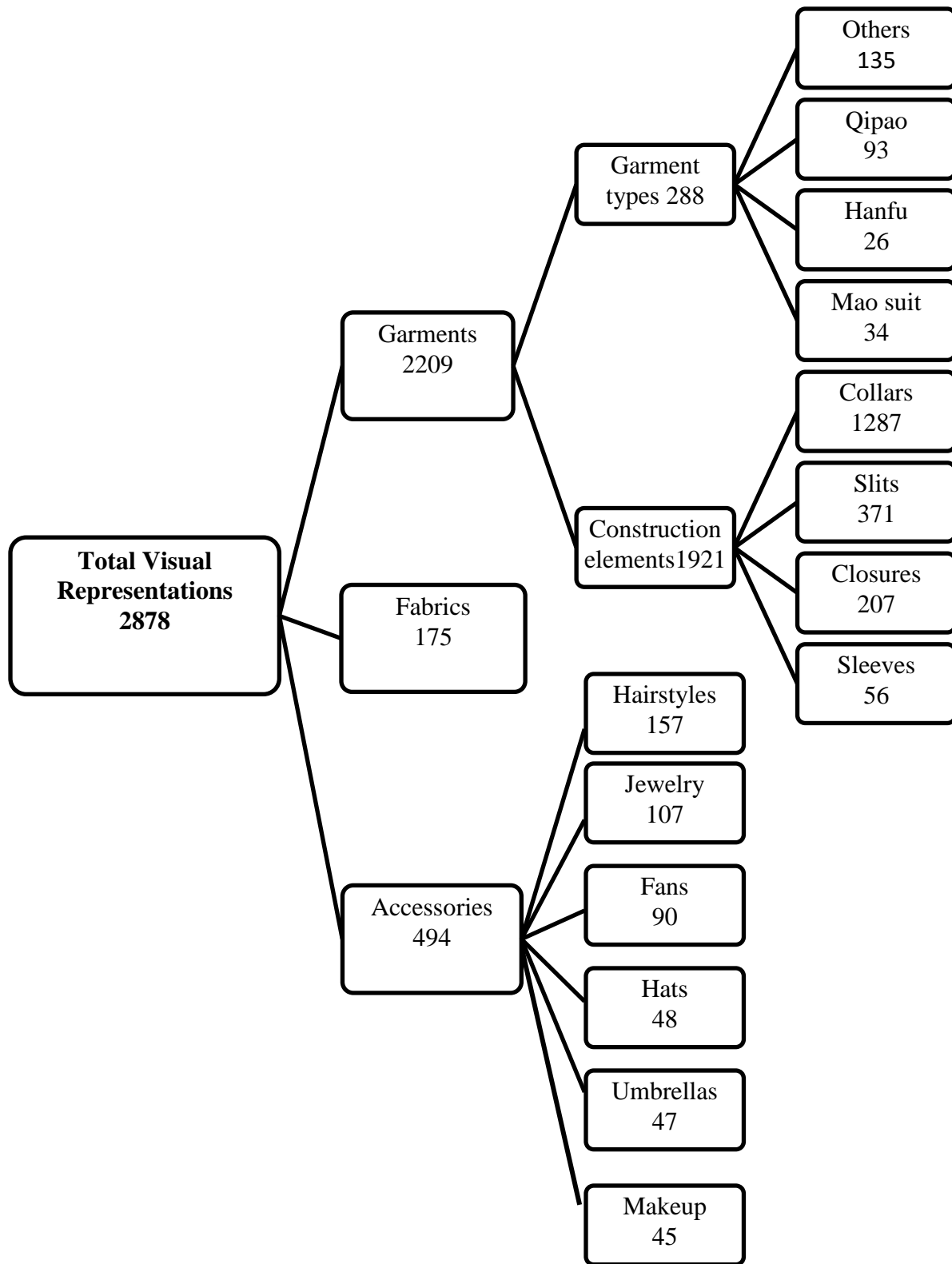


Figure 5.2. Total visual representations found in American *Vogue* from 1960 to 2009.

Visual representations appeared in greater numbers with a total of 2878 occurrences, while written references only had 207 occurrences in the fifty-year research period. The results indicated that the highest numbers of occurrences in both written references and visual representations were the 1970s, 124 and 859 respectively. The second highest Chinese influenced decade is the 1990s. In the 1990s, the visual representations appeared 635 times and the written references appeared 41 times during the research period (see Tables 4.1 and 4.2). This conclusion is consistent with the previous findings by Steele and Major (1999) and Delong, Wu, and Bao (2005). However, due to the limitation of the research period and also the research contents of the previous research, they only identified that Chinese influence were significant in the 1970s and 1990s. This research revealed that the 1970s have more Chinese influence than the 1990s during the past five decades.

Among the four categories in written references, garment features showed the most influence with 111 mentions. The second most influenced features were the fabrics which appeared 44 times in the magazine. The “Other” items were mentioned 40 times, which is very close to that of fabrics. Accessories showed less influence and were only mentioned 12 times during the research period.

Garment types with their construction elements were examined in written references. Among 111 garment features, garment types were mentioned 69 times, and their construction elements appeared 42 times. Among the four categories of garment types, “Other” was the most influential because this category covered all the other garments, which could not be categorized as one or the three major garments. As the second most influential garment type, Qipao was mentioned 22 times. Hanfu and Mao suit showed less influence and were mentioned only eight and seven times, respectively. Among the four categories in construction elements, sleeves were

mentioned 17 times, collars appeared 15 times, closures 8 times, and the slit 2 times during the research period.

Among the three categories in visual representations, garments appeared 2209 times, which included 288 garment types and 1921 construction elements. Accessories appeared 494 times. The fabrics showed less influence with 175. Due to the number of accessories found in visual representations, the investigation looked at the influence of different types of accessories.

The visual representations were further investigated to see which garment and their constructional elements influenced Western women's dress more. The results are consistent with the written references. Among the four garment types, The "Other" garments showed the most influences with 135 occurrences because this category covered all the other garments that could not be categorized as one of three main garments. Qipao as a single garment showed the most influence with 93 frequencies, Mao suit appeared 34 times, and Hanfu appeared 26 times.

Compared to written references, the construction elements in visual representations were more numerous. Collars showed the most influence with 1287 visual representations, but they were only mentioned in writing 15 times. Slits showed the second most influence with 371 visual occurrences but only two written. As the third most influenced element, closures appeared 207 times in pictures and only eight times in written text. Sleeves showed the least influence (56 times) in visuals but sleeves showed the most influence in written references with 17 occurrences.

Accessories showed a considerable influence with 494 in visual representations. Therefore, an investigation was conducted to see which accessory had the most influence. The result indicated that Chinese influenced hairstyles appeared the most with 157 occurrences. Jewelry was the second with 107, and fans were third with 90. The other three accessories types followed with hats 48, umbrellas 47, and makeup 45.

## 5.2 Conclusions

The results of the research indicate that both social and political events have played an important role in Chinese influences on Western fashion. There were two significant political events that happened in the 1970s and 1990s. In 1972, American president Richard Nixon visited China. This was a significant political event because it meant that China re-opened its door to the West. After 1949, when Chinese president Chairman Mao Zhedong established the People's Republic of China, China gradually closed its doors to the West. The growing normalization of relationships between China and the United States created a strong interest in Chinese fashion in the West. *Vogue*, as a culturally and politically sensitive fashion magazine, also reflected this social trend. The Chinese influence on Western elite designers embraced elements from both Imperial China and the modern era. Yves Saint Laurent showed a strong Chinese-inspired look with tassels, cords, frog fastening, and embroidery in his Fall couture collection in 1977. He used rich brocaded silk with floral patterns and other Chinese elements such as Mandarin collars, frog closures, and some textile motifs in his designs. Chinese influence appeared the most in both visual representations and written references in the 1970s due to this significant event. From the traditional Hanfu and Qipao to the modern Mao suit, as well as other construction elements, the most examples of Chinese influence were seen in this decade.

Another significant political event happened in 1997. Hong Kong ended 99 years as a British colony and was returned to China on July 1, 1997. This event drew global attention and made the 1990s the second most Chinese influenced decade. Some famous Western fashion designers designed many Chinese inspired garments during this period. John Galiano's ready-to-wear collection was quintessential Chinoiserie, his couture collection of 1997 also featured Chinese influences. Donna Karan was inspired by the Chinese Mandarin Jacket to create minimalist uniforms. Jean Paul Gaultier was inspired by Mongolia and China to create an

ethnically diverse mixed image. Meanwhile, Feng Han and Vivienne Tam, as Chinese American designers in New York, drew on their own cultural heritage. Chinese styles proliferated throughout the West during the time when Hong Kong was returned from the British to China. This research found a tremendous Chinese influence in Western women's garments, fabrics and accessories during this period. The results are consistent with previous studies (e.g. Delong, Wu, & Bao, 2005; Zeng, Park, Liu, & Kuttruff, 2008). This research indicates that changes in society and politics are mirrored in changes in fashion.

The results show that culture also had strong influence on Chinese influenced fashion. Films and other cultural events drew interest to Chinese influenced dress. In the 1973 July issue, under the *Vogue Observation* section, titled "Summer Chinoiserie" the following was included "...about new rage for Kung Fu films, (in New York, they're standing in line to see Fists of Fury), Chinese martial arts in Aspen, etc...More Chinese influence... 'Cheong shams' (those traditional super-sexy Chinese slit-to-the-thigh dresses)..." (*Vogue*, July, p. 33). On the same page, the magazine also introduced Chinese meditation music and Chinese stationery under the heading "Oriental." After the turn of the twenty-first century, Chinese influence continued to decline but some Chinese features in Western fashion remained.

In the November 2004 issue, an entire page of Chinese influenced garments appeared at that time. Although the "Geisha" has a Japanese settings, the leading roles were played by famous Chinese actresses, Zhang Zhiyi and Gong Li. The popularity of the novel and film blew the Chinese wind to Western fashion again. In that year, Yves Saint Laurent's designer Tom Ford looked back to 1997 collection, a significant year filled with Chinoiserie designs in the Saint Laurent archives. Both Chinese movie star Gong Li and American movie star Nicole Kidman were wearing Chinese Qipao inspired gowns as they walked the red carpet at the Academy Awards in 2004. Other designers like John Galliano and Oscar De La Renta created

some gorgeous Chinese garments in this period. This popular movie made Chinese influenced garments appearing in *Vogue* in the 2000s as the third most influenced decade.

Fashion trends affected the distribution of Chinese influenced fashion over the fifty years. In the late 1960s, interest in the world's cultures was evident in Western fashion. Designers tired of looking to the future for inspiration and began to explore the world's ethnic garments. The ethnic look became trendy during 1970s. Chinese inspired designs were adopted by some elite designers during 1970s, including Yve. St. Laurent, Dior, and Ungaro. In particular, St.Laurent showed a strong Chinese inspired look in his fall 1977 couture collection. "Sartorial Chinoiserie" might signify a reaction against minimalism and renewed taste for ornamentation and color. A significant political event plus the ethnic fashion trend made Chinese influenced fashions popular during the 1970s.

The results of this research show a decline of Chinese influences during the 1980s. If we look at the fashion trends in this decade, masculine images were popular. This can help explain why Chinese influence almost disappeared because of the feminine look of Chinese dress. Although the fashion trend changed from a feminine to a masculine image in the 1980s, some haute couture designers still emphasized feminine images, which have been influenced by Chinese garments since 1920s.

Chinese influenced fashion featured luxury dresses in American *Vogue*. It is assumed that people consume luxury goods when economies are booming. However, results of this research indicate only a minor relationship between the U.S. economy and the distribution of Chinese influenced dress. This research showed that the 1970s and the 1990s are the most Chinese influenced decades in fashion. The 1960s was period of vigorous economic growth of the U.S. However, during the 1970s, the Vietnam War had just concluded and the U.S. economy was in a decline. The U.S. economy suffered a recession due to energy shortages, high inflation, and



high unemployment. On the other hand, the economy was booming during the 1990s. The United States and other western countries experienced steady economic growth for much of this decade (Cotz, 2003). Based on this research, it appears that political and cultural events surpassed economic factors in terms of acceptance of Chinese influenced Western women's dress over the fifty year period studied.

Globalization is another important factor that affected the frequency distribution of Chinese influenced fashion. This researcher observed that as society and culture have become increasingly international and multicultural, so also has fashion. Comparing the results of a considerable number of visual representations and much fewer written references in *Vogue* in the 1990s, it seems to indicate that Western fashion writers have become used to Chinese influence, or the mythic dimension of other cultures was disappearing due to globalization. Although some observers believed that "Exoticism" is dead or dying in fashion due to the world becoming a global village (Niessen, 2003), this study found that it is far from fading away. A great number of Chinese influenced visual representations were still found in American *Vogue* during the 1990s and 2000s.

Western fashions have also flooded to China as a result of globalization. Since China opened its markets to the West in the late 1970s, communication and trade between China and the western countries increased dramatically. The Chinese fashion industry also became increasingly international and multicultural. Today, Western style fashion dominates the Chinese fashion market. Globalization reshapes people's lives in a variety of ways. In the fashion sector, globalization has changed consumer dress styles and dress behavior tremendously. Today, people easily access and adopt ideas from other cultures. With the accelerated interconnectedness among nations, Eastern and Western cultures increasingly adopt each other's culture and dress styles.

### 5.3 Contributions

This research makes several contributions to the study of historic and ethnic dress. These include the classification of Chinese garments and the documentation of Chinese influenced Western women's fashionable garments. It provides evidence of how social, political, and cultural events influenced Western women's fashionable dress from 1960 to 2009 and provides inspiration for fashion designers.

Previous researchers have studied Chinese dress and its influence on Western women's dress often using a limited amount of Chinese influence along with that of other Asian countries (DeLong, Wu, & Bao, 2005; Yu, Kim, Lee & Hong, 2001; Hazel, 1999; Steele & Major, 1999; Tong, 1984). Tong (1984) selected sixteen designers who were inspired by Chinese culture and looked at their designs without any analysis of social and cultural background. Hazel (1999) used several Chinese influenced Western garments to analyze how the Qipao influenced Western women's dress. Steel and Major (1999) introduced a successful exhibit at the New York Museum of the Fashion Institute of Technology featuring 1930's Qipao from China as well as a Christian Lacroix version of it from the 1990s. The exhibit illustrated the deep influence that Chinese dress has had on modern Western fashion. DeLong et al. (2005) picked 15 Chinese influenced garments from 145 examples among 25 designers Fall and Spring lines of 1996, 1997, 2000, and 2001 to look at college student's preferences and desire to purchase. Although Chinese influence on Western women's dress has been systematically studied in an earlier time period, from 1890 to 1927 (Kim & DeLong, 1992), no research has systematically examined Chinese influences on Western women's dress during the significant period from before China opened the door to the West and into the twenty-first century.

This research not only investigated Chinese influence on Western women's fashionable dress over half of a century, but also identified the major social, political, and culture influences

on Western fashion during that time. Significant political, social, and cultural events, plus the ethnic fashion trend and globalization determined the distribution and frequencies of Chinese influenced fashions in Western women's dress. Following the content analysis process, this research successfully identified which Chinese characteristics influenced Western women's dress the most. According to Roach & Eicher (1965), social and cultural factors encourage either stability or change in dress. Prior to the 1960s, China closed its door to Western and other countries. At the end of the 1970s, China started to communicate and trade with the rest of the world. Western culture flooded into China and also Chinese culture significantly influenced the West. This study provides evidence on how globalization and other social and political changes influenced Western women's fashionable dress by examining a single popular fashion magazine, *American Vogue*, and recording Chinese influenced women's dress from 1960 to 2009.

This study also provides valuable documentation on which garments and construction elements of Chinese dress were shown in *American Vogue* and provides a summary of the Chinese influenced garments, construction elements, as well as fabrics and accessories. It helps contribute to a deeper understanding of Chinese culture and of the meaning of elements of Chinese fashion.

It helps fill a gap in the research literature because most fashion histories were found to focus on overall trends or specific fashion designers, but little information was presented that detailed which garments and construction elements influenced Western fashion. The garments, construction elements, fabrics, and accessories depicted in *American Vogue* as summarized in this study will provide future researchers with a clearer and richer understanding of Chinese influence on Western women's dress.

Furthermore, this study could provide information for the ethnic market retailers and researchers. However, even though the Chinese may have been a great inspiration for some elite

designers in Western fashion, the designs reflecting these ethnic influences remain a relatively minor trend in the Western fashion world.

#### 5.4 Limitations

Two limitations were placed on this study. First, three major garments and other identified garments with their selected construction elements, plus fabrics, and accessories were selected for examination. It is understood that these garments may not be representative of all aspects Chinese dress. However, these garments and their construction elements are the most widely used throughout Chinese history. Second, American *Vogue* is the single source that was used for analysis of Chinese influence on Western women's dress. Because *Vogue* is considered the most influential fashion magazine and it is also a lifestyle magazine (Weber, 2006), the content of *Vogue* over time should reflect current fashions as well as social-cultural changes.

#### 5.5 Recommendations

Future research endeavors should continue to study different resources to gain a broader perspective on Chinese influenced Western women's dress. Further research should explore Chinese influenced Western women's dress as they have appeared in online or other resources. Although fashion magazines provide visual representations that enable the researcher to perceive the dress and accessories, some features such as fabric textures and construction details were missing. Future research could study actual garments to examine the detail characteristics of Chinese influenced Western women's dress.

Furthermore, it would be valuable to compare the findings of the present research with other ethnic influences on Western women's fashionable dress. The researcher noticed that other influences such as Japan, Mongolia, Africa, and India were also present in Western women's dress during this period. The study of each influence and their comparisons would be another area to explore.

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## APPENDIX A

### EXAMPLES OF WRITTEN REFERENCES FOUND IN AMERICAN *VOGUE* (1960-2009)

	Direct Quotations Indicating Chinese influence
1961 May, p. 83	China lady sheath: hand-made frogs, side slits, pure silk shantung
1961 Sep, p. 231	Tight fitting mainland clothes
1962 Nov, p. 162	The tunic has brilliant turquoise blue silk with a high mandarin collar, slit sides, frogged front, a lining of pale gold silk.
1968 Mar, p. 218	Mao-collared white jacket, ... a mao-collared dress of black-and-white windowpane
1971 Nov, p. 64-71	No slow boat brought the Chinese clothes into fashion everywhere; Authentic Chinese quilted cotton coatdress in red peacock print; Body-skimming chon san in silk and wool; Chinese pants suit of clearest turquoise; Chinese tassels and carved rosette; Chinese-y evening pajamas
1972 Jan, p. 42	Chinese work suit but in a wonderful polished black with a quilted jacket over a white satin-crepe blouson.
1972 Mar, p. 32	Mandarin Chinoiserie
1973 July p. 33	Summer Chinoiserie: traditional super-sexy Chinese slit-to the thigh dresses Black silk Chinese wedding jacket, gold-and-silver embroidered dragons and ribbons Chinese-blouse
1973 Oct, p. 157	Oscar de la Renta's red satin Chinese-y jacket with gold and silver embroidery and edges of silky black fox.
1974 Nov, p. 196	The new Chinese mood of the modern jewel
1975 July, p. 40	Very Chinese- Caramel jersey "cheongsam"[Qipao] dress. Dior: the entire collection predominantly Chinese influence.
1975 Aug, p. 89	Everyone's favorite Chinese look
1975 Aug, p. 138	Dior's Chinese tunic: in a year when everyone picked up on the Chinese theme, Dior's Marc Bohan did it best in the purest, most classic way.
1976 Aug, p. 47	An easy white Mandarin jacket in cotton and polyester
1977 Oct, p. 260	The essence of things Chinese at Saint Laurent, the incredible dinner dress with its Mandarin opulence of fabric and coloring and its cheongsam [Qipao] simplicity of line.
1981 April, p. 300	Ungaro's Chinese look: there is an oriental splendor in Ungaro's new evening pajama: White silk damask pants with a longer-line jacket in padded silk crepe de Chine.
1989 May, p. 371	Jean Paul Gaultier chooses Chinese brocade for vests, slices a jacket like a Mandarin top, and douses dresses in cinnabar red, creating what may be the next China syndrome.

Issues	Direct Quotations Indicating Chinese influence
1989 May, p. 372	Fine China: Designers borrow from Chinese tradition, using luxurious evening fabrics in imperial colors for day.
1994 Feb, p. 3	Bill Blass takes a new route to the sleek in luxurious, linear pebble silk crepe-Shaped and finessed with button-detailed asymmetrical bodice and a sensational side slit
1994 Nov, p. 166	The China Club: Both John Galliano and Jean Paul Gaultier poached ideas from Chinoiserie in recent collections. Spotting a trend, New York's William Doyle Galleries is offering Chinese and vintage items for auction this month.
1997 Mar, p. 190	"Galliano delivered short, sexy suited in Dior's signature...slinky gowns in Chinese-y pink and chartreuse. "Chinese shawl dress"
1997 May, p. 97	Whether Prada or the real thing there's a major Asian influence. The fashionable ones are trading in basic black for bold, colorful silks with an Eastern flair. If Galliano's fall collection for Dior is an indication, there are plenty more China girls on the way. "China doll"
1998 Jan, p. 150	Best and worst Chinoiserie: Some championed sexy stilettos; others pushed clunky Chinese platforms (an homage, no doubt, to the Hong Kong handover)
1998 May, p. 120	CHINA PATTERNS... Ever since Prada showed chinoiserie for spring '97, China syndrome has been raging... Jean Paul Gaultier picked it up in his fall '97 couture collection and sported his own cheongsam [Qipao] at the Metropolitan Museum of Art Costume Institute ball. The most modern take: model Heidi Klum in a dragon-print tube dress and sneakers at Sony's after-Grammy party.
2001 Sept, p. 346	China is one fashion theme that other couturiers-including Saint Laurent, Galliano, Cardin, Valentino, and Lagerfeld for Chanel-have successfully exploited over the years. Gaultier explores the China of movies and magic. He is inspired by the high style of early-sixties cheongsam [Qipao] s worn by Maggie Cheung in Wong Kar-wai's <i>In the Mood for Love</i> .
2002 Feb, p. 141	TREND OF THE MONTH... chinoiserie: Lately, with Jean Paul Gaultier's fall couture collection inspired by Chinese theater (he named various outfits "Fu Manchu." "Nuit de Chine" and "Shanghai Express"), well-dressed women, including loyal Gaultier follower Anne Bass, are looking East.
2004 Nov, p. 159	TREND OF THE MONTH for TOM FORD'S LAST COLLECTION FOR Yves Saint Laurent, he looked back to 1997, a significant year in the Saint Laurent archives, since it was then that the legend launched Opium and created the chinoise [sic.] designs that were almost instantly considered masterpieces. Is it any wonder that Nicor Kidman and Gong Li, both recently walked the red carpet wearing Ford's reinvention?

## APPENDIX B

### EXAMPLES OF VISUAL REPRESENTATIONS WITH WRITTEN REFERENCES FOUND IN AMERICAN *VOGUE* (1960- 2009)

# VOGUE OBSERVATIONS

## SUMMER CHINOISERIE

Last month we told you about the new rage for Kung Fu films (in New York, they're standing in line to see *Fists of Fury*), Chinese martial arts in Aspen, etc. . . .

More Chinese influence—**NEW YORK REDISCOVERY**: Chinatown and tiny shops for the new summer way of dressing, "cheong shams" (those traditional super-sexy Chinese slit-to-the-thigh dresses). . . . A pretty New Yorker in an antique cheong sham, unearthed in a shop in Hollywood, was the "star" of a recent London party! **SAN FRANCISCO**: The shop is Great Eastern Trading Co. in Chiradelli Square, filled with Asian treasures and incredible cheong shams of panne velvet on chiffon from the 'thirties (found by Rita Chan, the owner, in an old Chinese merchant's trunk!) **1.** Barbara Trent at the Bal des Saisons—her antique Chinese robe from Propinquity, 125 E. 17th St., N.Y. (The way to wear it . . . white crêpe de Chine shirt, trousers!) **2.** Helen Bransford (Nashville jewelry designer) in Willie Woo's beige raw silk "Shanghai shirt," a version of a "hac gow chow," the jacket worn by Chinese "amahs" (nannies). At Henri Bendel.

**YOU CAN GO ANYWHERE IN YOUR HAC GOW CHOW!**

BERSELL CUNNINGHAM, BUSELL

## MIDSUMMER EYES . . .






**3.** At the J.O.B. Ball, the look was bare, white, and sleek. Nan Kempner and Chessy Hayner and two of the best backs in town!

**4.** Zandra Rhodes' "Ariels" . . . her fantasy collection of pale chiffons, very Botticelli ROMANTIC! . . . These three "Graces," and others, at Henri Bendel.

**5.** Pat Beard at a N.Y. party, her painted-bird back what to do when are "in" and feet are de rigueur. . .

## OLD HORRORS REBORN





**Frankenstein and Dracula are back! Paul Morrissey and Andy Warhol have recently completed their film versions in Rome, comedy take-offs of the originals . . . the clutches—BEAUTIFUL EROTIC MONSTERS! . . . 7. Gorgeous and blond, his name is**



**Simply Sergei he plays the Frankenstein monster! (the film's in 3-D) Monique Van Vooren, 6, an Udo Kier, 2, Baroness and Baron von Frankenstein is Warhol's Dracula, too!**

## FRANKENSTEIN '73

## ORIENTAL . . . LONDON

The place to go (and more than one those who know . . .)—the Red Buddha Theatre at the Roundhouse for Chinese mime, a trove of Asian sights, sounds, and color—not to be missed! . . . Michael Chow's new *Game for Yakitori* (lemon-flavored, charcoal-grilled game and poultry) . . . jasmine and dalwood from Floris to sprinkle on lightbulbs for super-Oriental atmosphere . . . rooms with woven baskets spilling with flowers and china eggs. . . **NEW YORK**: More on Chinatown . . . Chinese stationery shops for wonders of lacquer-red envelopes, notebooks bound in hand-painted silver-flowered paper. . . . Hand-painted wooden clogs that are too pretty to wear! . . . Chinese LP's of "meditation music." . . . Perfect summer food—N.Y.'s Pearl's le chicken and Yuk Sung (pork with bamboo shoots and watercress to roll in a lettuce leaf).

(*Vogue*, 1973, July, p. 33)

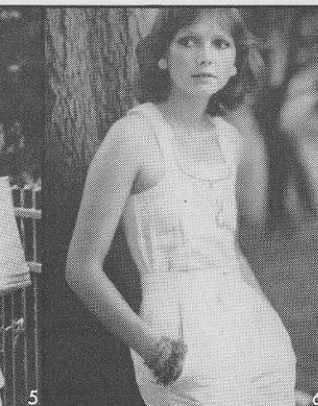


# LOGUE BOUTIQUE AUGUST PLEASURES

## SUPER ORIENTAL



**MORE ON TREASURES ...**  
**From Great Eastern Trading Co., Ghirardelli Square, San Francisco, Beverly Johnson found original 1930's "dream clothes," Chinese style! 1. Navy chiffon cheongsam covered with ultraviolet butterflies. \$150**  
**2. Aubergine-and-steel lightning-bolted crêpe de Chine cheongsam \$145. 3. Black silk Chinese wedding jacket, gold-and-silver embroidered dragons and ribbons. \$275.**



## SOFT JEAN DRESSING!

**It has to do with PRETTY, the August secret! The word is: Collect little unexpected "pleasures" to de-uniform jeans, the still-favorite look around!**



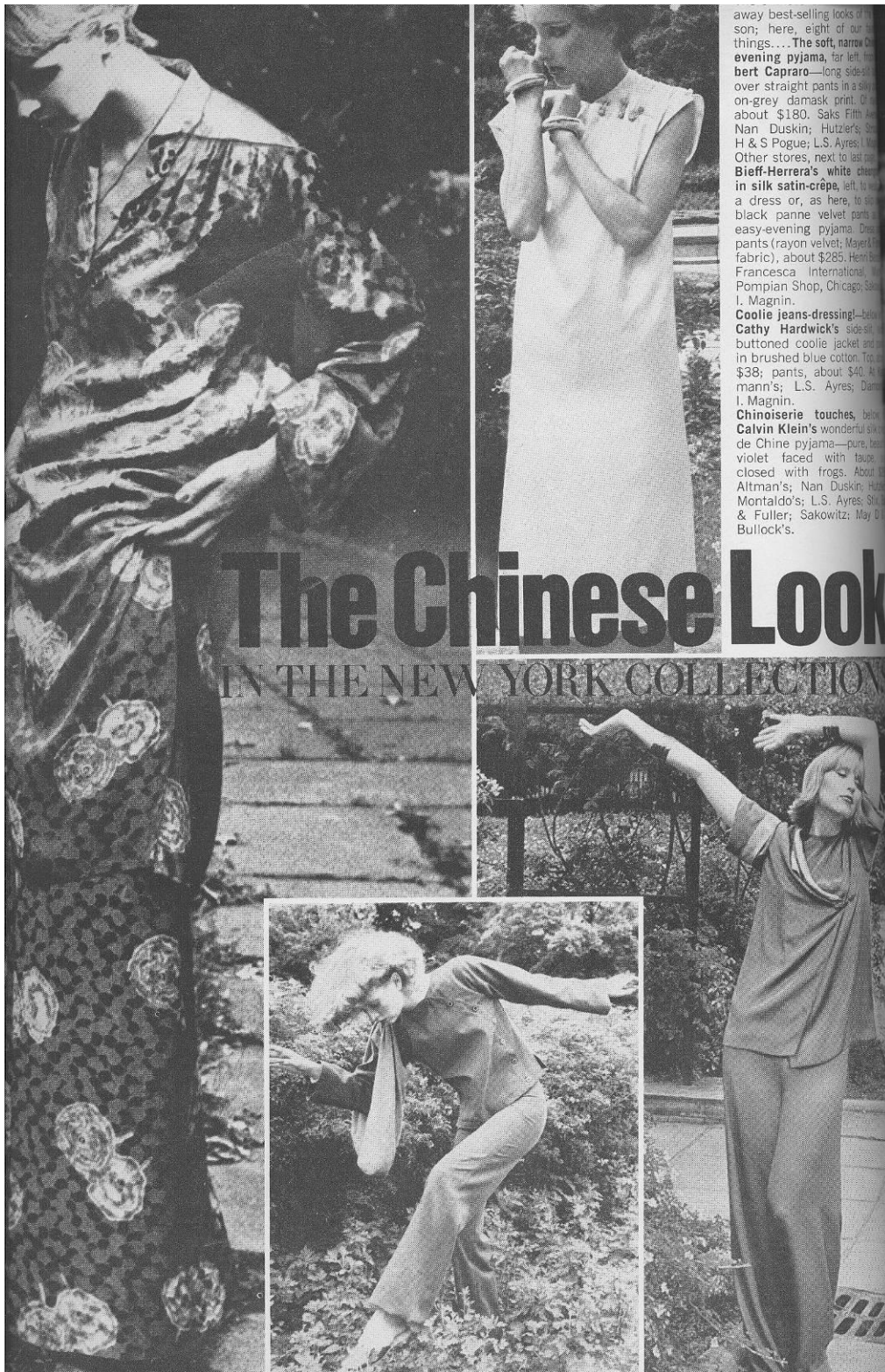
**4. Raspberry-and-watermelon checked gauze "gypsy" shirt (waisted with a bandana). \$12, at Grecophilia, 1143 First Ave.**  
**5. "China-blouse,"**

**white-on-white thinnest percale, side-fastened with tiny hand-rolled frogs. \$30, Great Eastern Trading Co.**  
**6. Camisole of Turkish muslin,**

**lawn ruffled off-the-shoulder blouse. \$70, France Faver, 79 rue des Saint-Pères, Paris. Add your prettiest neck jewel!**



(Vogue, 1973, August, p. 67)



away best-selling looks of the season; here, eight of our favorite things.... **The soft, narrow Chinese evening pyjama**, far left, by **Bert Capraro**—long side-slit over straight pants in a silver-on-grey damask print. Cost, about \$180. Saks Fifth Avenue; Nan Duskin; Hutzler's; Saks; H & S Pogue; L.S. Ayres; L. Magnin. Other stores, next to last: **Bieff-Herrera's white chemise** in silk satin-crêpe, left, to wear as a dress or, as here, to wear over black panne velvet pants and an easy-evening pyjama. Dressing pants (rayon velvet; Mayer & Co. fabric), about \$285. Henri Bendel; Francesca International; Pompiant Shop, Chicago; Saks; L. Magnin.

**Coolie jeans-dressing!**—below, **Cathy Hardwick's** side-slit, buttoned coolie jacket and pants in brushed blue cotton. Top, \$38; pants, about \$40. At L. Magnin's; L.S. Ayres; Daniel I. Magnin.

**Chinoiserie touches**, below, **Calvin Klein's** wonderful silk de Chine pyjama—pure, basic violet faced with taupe, closed with frogs. About \$120. Altman's; Nan Duskin; Hutzler's; Montaldo's; L.S. Ayres; Shu & Fuller; Sakowitz; May D. Bullock's.

# The Chinese Look

IN THE NEW YORK COLLECTION

(Vogue, 1975, September, p. 248)



## CHINOISERIE '75 *Paris-Rome: The Big News of the Fall Ready-to-Wear Collections....Shades of every "Lotus Blossom" you ever knew!*



**ISSEY MIYAKE:** Very Chinese—1. Caramel jersey "cheongsam" dress, waist-wrapped over matching jersey leggings into peanut leather boots.



**DIOR:** The entire collection predominantly Chinese influence—2. Dinner dress of thinnest black silk jacquard, side-buttoned like a cheongsam.... 3. Toast cotton gabardine quilted and toggled "coolie" jacket, over covert straight narrow trousers.... 4. The Evening Coat of Evening Coats—in the manner of a Genghis Khan harem beauty... a "kimono" wrap of geranium-flowered silk, lined in quilted black jersey—sleeves and collar edged in black fur!... 5. Cream silk "mandarin" blouse, edged and "frogged" in black silk piping to slide over a black crêpe skirt (and under a quilted coat).



**DOROTHÉE BIS:** Masses of Chinese touches throughout—7. One of the best coats: shades-of-toast Donegal tweed kimono.... 8. One of her Mad-Mongolians—or perfect "how-to-beat-the-weather"—¾ coat of multicolored fur ("fake yak") waist-wrapped with a knit scarf wound 'round and 'round.... **VALENTINO:** The collection—total Chinese influence—10. Black quilted satin "cheongsam" evening jacket and chrysanthemums in the hair!... 11. Quilted mink Chinese jacket to wear with tweed skirts and knit chapkas.



**DIOR:** 9. Pure Lotus Blossom! Smoked eyes, rased cheeks, pale skin, berried mouth, and a Chinese baby's blunt haircut!



**12. VALENTINO-BEAUTY...** Black-piped Chinese-collared blouses—smoked half-moon eyes and chrysanthemum "Yearmuffs"... (very Anna May Wong).

**YSL:** A Doll—quilted the most PATOU: quilted a tie" jacket nel for



**KENZO/JAP:** The most unabashedly "Chinese" collection of all...young, amusing creative! 14. Chinese layers...knitted "mandarin" coat over side-slit "cheongsam" and "Chinese pyjama" trousers, tiny black Chinese shoes—a "mandarin" cap! 15. Bright flower kimono.... 16. Flowered silk kimono over narrow jersey trousers.... 17. Quilted jersey coat over side-slit jersey "cheongsam" dress.... 18. Flower-printed side-closing Chinese. Another narrow and spare quilted mandarin jersey jacket.... 20. Short quilted striped coat



## THE PRETTIEST AUGUST LOOK



### CHINOISERIE . . .

1. Bright scarlet-flowered yellow cotton quilted jacket—mandarin-collared, slightly carved, and neatly reversible (to solid scarlet!). To wear for easy summer evenings with cotton trousers and a sunglow! \$32. Sona, 11 E. 55th St., N.Y.C.

### AUGUST OBSERVATION: ORIENTALIA . . .

The Evening . . . N.Y., London, Paris! Newest Saint-Tropez . . . boutique: Issartel—specializing in nothing . . . the most beautiful kimonos (antique and . . . Chinese robes, antique embroidered Oriental . . . hats. . . Paris girls are buying up silk . . . Chinese pyjamas at the Flea Market . . . 18th-century Chinese robes to wear for evening or over jeans in the day. . . 2. They're even having cheongsams made (mandarin-collared, body-slinky and slit to the thigh) in fabulous colors of jacquarded silk to be ready for September dinners in town!



7

## CALIFORNIA

### L.A.—How to be pretty in the rain . . .

The best-looking girls (Ali MacGraw, Candice Bergen . . .) have discovered JAPANESE lacquered parasols—as efficient as a proper rain umbrella and a thousand times more seductive—7. The Super Rain Look—an amber lacquered parasol . . . a yellow slicker! Parasol at Pier One, L.A., and Azuma, N.Y.C. . . . SUMMER SKIN TIPS from Aida Thibiant (think of practically any beautiful young film star and she's her client . . . from Streisand to Raquel Welch to Cher, Candice Bergen, Ali MacGraw, etc.).

Camomile tea—prepared fresh and cooled for a perfect gentle face rinse. Fresh cucumber slices—excellent

## Observations: August Notes

## NEW YORK

**The prettiest girls in town are dressing at unexpected places . . .**

THE LOOK: YOUNG, AMUSING, ORIGINAL, AND INEXPENSIVE!

4. Yasmine (a nifty young model and one of our Vogue Boutique Favorites!) and her "going-to-work" suit . . . Chinese worker's blue cotton jacket and trousers. From Chinese Emporium, 154 W. 57th St., N.Y.C., \$29. She rolls the narrow trousers to mid-calf (the N.Y. and South of France look this summer—to wear with flattest espadrilles or bright leather ballet slippers). 5. More Yasmine-charm . . . her antique Ukrainian wedding dress . . . white cotton heavily flower-embroidered and overbeaded in scarlet, cerulean, green, and gold—to wear waist-roped in silk over-white cotton drawstring pyjamas. Chor Bazaar, 801 Lexington Ave., N.Y.C. 6. For summer movie-evenings . . . her favorite look—an écriu and terra-cotta printed sari (she bought it in India for 10¢! . . . similar ones at Sermoneta, 251 E. 77th St., N.Y.C., \$15), a white cotton Cinnamon Wear vest, and flat gold sandals!



BARBARA BERSELL



SUMMER STYLE SOUTH OF FRANCE: THE NEW BEACH-CLASSIC LOOK...ANYTHING THAT RESEMBLES THE AUTHENTIC "MARSEILLE SAILOR" T-SHIRT—BATEAU-NECKED AND HORIZONTALLY STRIPED ON WHITE...TO WEAR WITH NARROW WHITE JEANS ROLLED TO MID-CALF AND FLAT ESPADRILLES, OR BETTER—GOOD OLD AMERICAN SNEAKERS. 3. AMERICAN VERSION OF THE SAILOR T-SHIRT, \$30. RIGHT BANK CLOTHING CO., 21 E. 57TH ST., N.Y.C.



**The power is in Brasilia—the money in Sao Paulo—the beauty is in Rio!**

The land of Super-Beauties . . .

and if the ladies are not—THEY DO EVERYTHING TO BECOME SO—from cosmetic surgery to hours of yoga and exercise to days of paraffin and coconut-oil hair mudpacks, turtle-oil packs, and avocado puree, herbs, and vita-

(Vogue, 1975, August, p. 89)



#### EAST MEETS WEST

After flirting with Indian-inspired dressing this fall, designers now move further east. This page: Jean Paul Gaultier's tunic dress.

Opposite page: Recharging the black base—bracelets, a jeweled vest. Jean Paul Gaultier vest, about \$840.

The dynasty of bangles, far left, wrist to elbow: Kenneth Jay Lane's in red and black, about \$85. In enamel by Azuma, about \$13. In red by Azuma, about \$8 each. Gold swirl by Dinny Hall, about \$245. In red and black by Elsa Peretti at Tiffany & Co., about \$325 each. In gold by Antigona, about \$70. Fans by Karl Lagerfeld Bijoux, about \$190. Near left: Antigona's swirl, about \$92. With frosted balls by Dinny Hall, about \$460. In beige by Ormentation, about \$25 each. In black by Elsa Peretti at Tiffany & Co., about \$325. In red by Azuma, about \$8. In beige by Ormentation, about \$25 each. In red by Elsa Peretti at Tiffany & Co., about \$325. The earrings: by Dinny Hall, about \$150.

The ring: by Robert Lee Morris, about \$100. Cartier watch. These four pages: hair, Christiaan; makeup, Sonia Kashuk. Details, stores, last pages.

**Fashion Editor:**  
Jenny Capitan  
**Photographer:**  
Arthur Elgort



# asia major

Jean Paul Gaultier chooses Chinese brocade for vests, slices a jacket like a mandarin top, and douses dresses in cinnabar red, creating what may be the next China syndrome

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(*Vogue*, 1989, May, p. 371)





Designers borrow from  
Chinese tradition, using  
luxurious evening fabrics  
in imperial colors for day

#### FINE CHINA

It doesn't take a total conversion: a couple of pieces can turn a look. This page: Gold-trimmed Chinese pants, satin bag, and a tuxedo jacket—but worn for day. Jacket (about \$1,125), pants (about \$585), and bag (about \$730) by Jean Paul Gaultier. Moschino top, about \$250. Black and amber necklace by Pellini Bijoux, about \$325. Cinnabar necklace by Azuma, about \$24. Opposite page: An evening jacket and lacquered bags give a new twist to a T-shirt and capri pants. Patrick Kelly jacket, about \$640. Adrienne Vittadini top, about \$55. Capezio by Ballet Makers pants, about \$24. Black Fendi bag, about \$350. Large cylinder by Robert Lee Morris, about \$290. Small cylinder by Rafael Sanchez Designs, about \$90. Silver pendant necklace worn as a belt by José & María Barrera, about \$400. Gold bracelet by Dinny Hall, about \$245. Charm bracelet by Robert Lee Morris, about \$240. Cartier watch. Details, stores, last pages.

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(Vogue, 1989, May, p. 372)



## the china club

Both John Galliano and Jean Paul Gaultier poached ideas from chinoiserie in recent collections. Spotting a trend, New York's William Doyle Galleries is offering Chinese and vintage items for auction this month



William Doyle Galleries' one-of-a-kind clothing, accessories, and textiles include:

1. 1950s straw coolie hat (estimate: \$20-\$30).
2. Black cashmere coat embroidered with a sequin-and-crewel design (\$150-\$250).
3. Silk faille platform sandals from the early 1970s (\$50-\$75).
4. Hand-carved cinnabar necklace (\$100-\$150).
5. 1950s brocade jacket (\$100-\$150).
6. Sequin-embroidered satin pajamas from the 1930s (\$150-\$250).
7. Boxed set of two pairs of stockings by Schiaparelli (\$60-\$90).





(Vogue, 1997, September, p. 214)





best & worst

best  
CHINOISERIE

Hints of  
China  
dolled up a  
Dior gown,  
ABOVE;  
chinoiserie  
dressed down  
was a dud,  
RIGHT.

worst  
LINGERIE

It's time to put the lingerie look to bed. FROM LEFT, Rebecca Gayheart, Brooke Shields, Jennifer Tilly, Sarah Michelle Gellar, Tia Carrere.

worst  
CHINOISERIE

all Street analysts got it right when they attributed the stock market's incredible swells to "irrational exuberance."

The same could be said for fashion in 1997. It was definitely a year of wild extremes as designers and consumers tracked the giddy heights of the Dow and then were crushed by the tragic loss of Gianni Versace and Princess Diana. There were exuberant extremes in other arenas, too. While "perversion chic" turned up in leather bondage looks, some designers were pushing sneakers and sweatshirts (thanks in part to the newly formed Women's National Basketball Association).

One minute the eighties were back; the next, it was the seventies. Some championed sexy stilettos; others pushed clunky Chinese platforms (an homage, no doubt, to the Hong Kong handover). From transparency to shoulder pads, fashion seemed to follow the market—swelling and then, momentarily, deflating.

Sometimes—maybe it was when the Dow hit the 8,000 mark—designers got a little too zealous, adding stuffing in weird places and cutting hems too high. Were they overcompensating for the tedium of minimalism by piling on decoration or literally overstuffing the silhouette? In what could be deemed one of the worst

looks of 1997, Rei Kawakubo stuffed stretch-jersey tube dresses with strategically placed pillows. She claimed she was reinventing the body, but it looked more like she was outfitting the cast of *The Hunchback of Notre Dame*. In fact, Kawakubo was so into those ugly pillows, she insisted department-store buyers sell them—bumps and all. To their credit, Barneys actually unloaded several. The idea of stuffing was not lost on Tom Ford, who filled out his slouchy Gucci suits with gigantic shoulder pads. He called them "dangerously glamorous," but the only real danger was the lethal combination of his nail-head stilettos with his big, baggy pantsuits (extremely difficult to walk).

Nineteen-ninety-seven was definitely the year fashion's avant-garde moved into the establishment. John Galliano presented his first couture collection for Dior and got rave reviews. Never mind that the clothes cost thousands of dollars, or that shoes were trimmed in mink and models were dripping in real diamonds. After so many plain gray pantsuits, the idea of romance and ornamentation was a relief. Alexander McQueen, less successful with his first couture collection for Givenchy, nonetheless proved he was a player, putting London back on the fashion map almost single-handedly. Narciso Rodriguez set up his own label in New York and hooked up with the Spanish leather-goods company Loewe, and Stella McCartney made her debut at Chloé. Designers who were once just unpronounceable names—think Demeulemeester and Margiela—were becoming household names.

The youthquake in couture turned the public spotlight on fashion. Suddenly everywhere you looked—from the Hollywood Hills to Forest Hills—there were feather boas, fur trim, and diamond tiaras. Los Angeles jeweler Martin Katz lent most

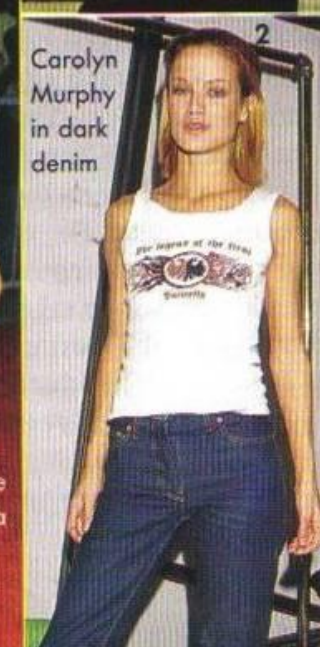
(Vogue, 1998, January, p. 150)



# SEVEN MUSTS OF '97

It's fashion reality: Most looks walk off the runway and into obscurity. But a few standouts emerge with a tremor and are catapulted into trends. Here, the seven items that defined 1997's fashion moment:

- 1 anything beaded
- 2 dark denim
- 3 leather
- 4 stilettos
- 5 sweatshirts
- 6 a Fendi bag
- 7 chinoiserie



(Vogue, 1998, January, p. 152)

# CHINA WEAR

Tracking a trend back to its tradition, Joanne Chen gets fitted for a classic cheongsam.

**Y**ou will see cheongsams on racks next to straw mats in Chinatown. And every few years, when the fashion gods declare China chic de rigueur, you will see cheongsams on mannequins at Barneys.

But the proper place to get a cheongsam is from a tailor. Not just any tailor, mind you—for a cheongsam, while it means roughly "long dress" in Cantonese, is not just a dress. It is a complicated garment that requires the skills of an expert tailor to sculpt it perfectly to the body.

Finding such a tailor is not an easy task. The most recent golden age of cheongsams took place in Hong Kong in the forties and fifties, when professional women, including my now-frugal mother, spent a good portion of their monthly income on a wardrobe of quintessential Chinese dresses. By the sixties, though, Asian wardrobes became Westernized, and tailoring quickly turned into a dying art.

But a few months ago, Shanghai Tang—the Hong Kong-based department store—

opened on Madison Avenue and put out a call for old-world tailors in a Chinese newspaper. Herng-Yeu Jin, who was working as a cook, took the tailoring test and beat out 24 others for the spot.

So I trust that I'm in good hands as he measures me for my cheongsam—in a total of 21 places. This is crucial, for the cheongsam must fit the body precisely; any mistake with the tape measure will cause the final product to pucker or even rip.

When he finishes my measurements, Laura Luk, the store's imperial tailoring supervisor, leads me to the oak racks to find a fabric. Impeccably dressed in a short cheongsam (purple one day, red the next), Luk is perhaps the tailoring view ▶ 174



SHANGHAI  
SURPRISE. ABOVE:  
FABRICS AT  
SHANGHAI TANG.  
RIGHT: CLAUDIA  
SCHIFFER IN DIOR.





TEA LEONI IN A CHINATOWN FIND.

ISABELLA ROSSELLINI IN DOLCE & GABBANA.

JEWEL IN EVA FORTUNE.

ANNE BASS IN GAULTIER PARIS.

WHITNEY FAIRCHILD IN VINTAGE.

#### TREND OF THE MONTH

### chinoiserie

Lately, with Jean Paul Gaultier's fall couture collection inspired by Chinese theater (he named various outfits "Fu Manchu," "Nuit de Chine," and "Shanghai Express"), well-dressed women, including loyal Gaultier follower Anne Bass, are looking East. Jewel performed "Standing Still" at the My VH1 Awards in a revealing kimono-style jacket, while Téa Leoni's ankle-length blue-satin dress turned heads as the actress greeted fans at her movie premiere.—A.K.

ANNE McNALLY IN BALENCIAGA.

CAROLINA HERRERA, JR.

RENEE ROCKEFELLER.

CHRISTINA APPLEGATE IN DEVELOPMENT.

#### COVER-UP

Paired with jeans or a jersey-knit dress, the little black jacket is making its way down the red carpet and to the front seats of fashion shows.





(Vogue, 2004 November, p. 159)

## APPENDIX C

### GARMENT TYPES IN VISUAL REPRESENTATIONS AND WRITTEN REFERENCES IN AMERICAN *VOGUE* (1960-2009)

Years	Visual (Other)	Visual (Qipao)	Visual (Hanfu)	Visual (Mao suit)	Written (Other)	Written (Qipao)	Written (Hanfu)	Written (Mao suit)
1960	0	0	0	0	0	0	0	0
1961	2	2	0	0	0	0	0	0
1962	1	2	0	0	0	0	0	0
1963	1	2	0	0	0	0	0	0
1964	1	1	0	0	0	0	0	0
1965	2	2	1	2	0	0	0	0
1966	0	1	1	1	0	0	0	0
1967	0	1	0	7	0	0	0	5
1968	1	2	0	5	0	0	0	0
1969	2	0	1	0	0	0	0	0
1970	0	0	0	0	0	0	0	0
1971	9	4	1	5	8	6	2	0
1972	4	3	3	0	5	1	1	0
1973	3	2	0	1	3	5	2	0
1974	2	2	4	0	1	1	1	0
1975	16	2	2	0	6	0	0	0
1976	2	2	2	0	3	1	0	0
1977	5	1	0	1	0	1	0	0
1978	1	1	0	0	0	0	0	0
1979	2	1	0	0	0	0	0	0
1980	3	0	0	1	1	0	0	0
1981	7	0	0	2	0	0	0	0
1982	1	0	0	1	0	0	0	0
1983	2	0	0	0	0	0	0	0
1984	0	1	0	1	0	0	0	0
1985	1	1	0	0	0	0	0	0
1986	1	1	0	0	0	0	0	0
1987	0	0	0	1	0	0	0	0
1988	1	1	2	0	0	0	0	0
1989	2	3	1	0	2	0	0	0
1990	2	0	0	0	0	0	0	0
1991	0	2	0	1	0	0	0	0
1992	2	3	0	0	0	2	1	0
1993	1	2	0	0	0	0	0	0
1994	9	5	0	1	0	1	0	0
1995	0	0	0	0	0	0	0	0
1996	0	1	0	1	0	0	0	0
1997	8	12	2	1	0	3	1	0
1998	12	6	3	0	2	1	0	0
1999	5	4	0	1	0	0	0	0

Years	Visual (Other)	Visual (Qipao)	Visual (Hanfu)	Visual (Mao suit)	Written (Other)	Written (Qipao)	Written (Hanfu)	Written (Mao suit)
2000	3	2	0	0	0	0	0	0
2001	5	3	0	0	0	0	0	0
2002	2	1	1	0	1	0	0	0
2003	2	5	1	0	0	0	0	1
2004	3	6	0	0	0	0	0	0
2005	6	1	0	0	0	0	0	1
2006	0	0	0	0	0	0	0	0
2007	0	0	0	0	0	0	0	0
2008	2	2	0	0	0	0	0	0
2009	1	0	1	1	0	0	0	0

## APPENDIX D

### GARMENT CONSTRUCTION ELEMENTS IN VISUAL REPRESENTATIONS AND WRITTEN REFERENCES IN AMERICAN *VOUGE* (1960-2009)

Years	Visual (Collars)	Visual (Closures)	Visual (Slit)	Visual (Sleeves)	Written (Collars)	Written (Closures)	Written (Slit)	Written (Sleeves)
1960	6	6	1	0	0	0	0	0
1961	4	5	1	0	0	1	1	0
1962	2	7	5	0	1	3	3	1
1963	3	2	3	0	0	0	0	0
1964	0	6	2	0	0	0	0	0
1965	11	2	5	0	1	1	0	0
1966	4	3	0	1	0	0	0	0
1967	32	4	2	0	1	1	0	0
1968	77	14	5	5	2	0	0	0
1969	52	3	2	2	0	0	0	0
1970	32	7	5	1	0	0	0	0
1971	37	17	13	3	0	1	1	1
1972	26	0	7	10	1	2	0	0
1973	27	6	3	6	0	0	1	0
1974	41	0	1	4	0	0	0	0
1975	43	23	2	5	5	3	2	0
1976	52	3	4	1	1	1	0	0
1977	32	5	8	2	1	1	0	0
1978	63	5	11	3	0	0	0	0
1979	69	9	7	0	0	0	0	0
1980	49	8	4	1	0	0	0	0
1981	22	4	3	0	0	0	0	0
1982	35	2	3	0	0	0	0	0
1983	25	1	8	0	1	0	0	0
1984	28	1	10	0	0	0	0	0
1985	30	3	10	0	0	0	0	0
1986	30	5	6	0	0	0	0	0
1987	25	4	1	0	0	0	0	0
1988	21	1	3	0	0	0	0	0
1989	29	2	9	0	0	1	0	0
1990	25	0	1	0	0	0	0	0
1991	8	0	9	0	0	0	0	0
1992	9	1	22	0	0	0	0	0
1993	25	4	26	0	0	0	0	0
1994	28	5	11	0	1	2	0	0
1995	9	0	11	0	0	0	0	0
1996	15	0	12	0	0	0	0	0
1997	42	4	22	0	0	0	0	0
1998	28	6	22	0	0	0	0	0
1999	27	11	10	0	0	0	0	0

Years	Visual (Collars)	Visual (Closures)	Visual (Slit)	Visual (Sleeves)	Written (Collars)	Written (Closures)	Written (Slit)	Written (Sleeves)
2000	14	3	16	0	0	0	0	0
2001	15	0	13	0	0	0	0	0
2002	28	3	17	2	0	0	0	0
2003	30	6	10	3	0	0	0	0
2004	17	0	8	1	0	0	0	0
2005	12	4	1	1	0	0	0	0
2006	13	0	6	1	0	0	0	0
2007	12	1	3	0	0	0	0	0
2008	13	1	1	3	0	0	0	0
2009	10	0	6	1	0	0	0	0

## APPENDIX E

### ACCESSORIES IN VISUAL REPRESENTATIONS IN AMERICAN *VOGUE* (1960-2009)

Years	Hat	Jewelry	Fan	Umbrella	Hair style	Makeup
1960	0	0	4	1	0	0
1961	0	0	0	0	0	0
1962	0	0	0	1	1	0
1963	0	1	0	1	3	1
1964	0	1	0	1	1	0
1965	0	0	0	0	0	0
1966	4	0	0	7	4	0
1967	0	0	0	0	0	1
1968	0	2	0	0	3	0
1969	1	2	1	0	2	0
1970	0	2	0	2	5	0
1971	0	7	1	0	2	0
1972	9	1	4	2	1	3
1973	0	0	1	1	2	0
1974	10	0	0	0	0	2
1975	0	8	0	4	2	1
1976	1	3	0	0	6	0
1977	1	9	4	0	3	0
1978	0	18	4	0	0	0
1979	2	7	2	0	7	5
1980	0	4	3	1	6	7
1981	2	4	2	1	4	3
1982	2	3	1	1	5	0
1983	0	1	2	0	7	0
1984	0	2	0	1	0	0
1985	0	0	1	2	0	1
1986	0	1	0	1	3	0
1987	1	2	3	0	3	0
1988	2	3	3	0	1	0
1989	0	7	4	0	0	0
1990	1	1	10	1	0	0
1991	1	0	1	0	0	0
1992	0	2	1	0	5	0
1993	2	3	3	1	3	1
1994	4	1	3	1	2	1
1995	0	0	0	1	0	6
1996	1	0	3	1	3	0
1997	1	0	3	1	7	1
1998	0	3	5	0	7	5
1999	1	0	4	2	1	1



Years	Hat	Jewelry	Fan	Umbrella	Hair style	Makeup
2000	0	0	4	0	1	0
2001	0	3	3	0	4	0
2002	2	1	1	2	5	0
2003	0	0	1	3	0	4
2004	0	1	0	1	18	0
2005	0	0	2	2	2	1
2006	0	0	3	1	10	0
2007	0	0	2	0	11	0
2008	0	1	1	0	3	1
2009	0	3	0	3	4	0

## VITA

Yao Zeng received a Bachelor of Arts degree, majoring in apparel design, in 1998, from Wuhan Textile University (formerly Wuhan Institute of Textile Engineering or Wuhan University of Science and Engineering, China). During her undergraduate program, she won the first prize of “Wind and Sun” writing contest in Wuhan Textile University, the honor of “New Zealand Wool Design Contest,” and the honor of “Hong Da Cup Fashion Design Contest” in China.

She earned her Master of Science with an emphasis in textiles, apparel design and merchandising, in 2008, from the School of Human Ecology, Louisiana State University, in the United States. In August of 2008, she began the doctoral program in textiles, apparel design, and merchandising in the School of Human Ecology at Louisiana State University. At the same time, she started her minor in costume design from the Department of Theatre at Louisiana State University.

While pursuing her master and doctorate degrees, she worked as a research assistant for various research projects, including green apparel and textile project, fast fashion, disaster coping project, and online apparel shopping project. As a teaching assistant, she assisted in a wide range of merchandising courses, including apparel manufacturing, entrepreneurship in human ecology, and advanced apparel merchandising topics, as well as historic, textile and apparel courses.

Throughout her graduate studies, she has presented her research at numerous professional conferences. These include at the International Textile and Apparel Association (ITAA) in 2006, 2008, and 2011; Costume Society of America (CSA) in 2007, 2008, and 2009; American Comparative Literature Association (ACLA) in 2010; and the Southeastern Graduate Student Consortium in 2009. She also presented her costume design in Uncommon Thread Wearable Art

Show in 2009. She is a member of ITAA, CSA, ACLA, Gamma Sigma Delta, and National Society of Collegiate Scholars (NSCS).

She is the recipient of many national and university awards, fellowships, and scholarships throughout her graduate studies. These include a scholarship from the Textile Museum, Washington D.C. in 2010; The Jim Liles Student Award from the Costume Society of America in 2007, 2008, and 2009; The Edith Spring Arnold Scholarship from The School of Human Ecology, Louisiana State University in 2006, 2009, and 2010; The Harvey Lewis Travel Award in 2006, 2007, and 2008; and travel funds from the Graduate School of Louisiana State University in 2007, 2008, and 2009. She was nominated as the graduate star student in the School of Human Ecology in 2009-2010.