Overcoming the Oriental Past: Hanae Mori's American Dream, 1965-1976

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Final Project
M.A. in Costume Studies
Spring 2020

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Abstract

The main scope of this thesis is to unveil the garment designs and business endeavors of the Japanese fashion designer Hanae Mori (b. 1926) in the United States. From her debut at New York Press Week in 1965 through her entry to Paris Haute Couture in 1976, this transitional decade represents a highly significant, yet under-researched segment of Mori's expansive career. In pursuit of refined elegance, she experimented with "Made in Japan" textiles and kimonos both formally and conceptually, pushing the conventional boundaries of Japanese and Western dress.

Responding to Japanese clothing cheaply sold at department stores in New York, her early collections from this period reveal exquisite textiles and delicate handwork. Dress collections from museums, such as the Iwami Art Museum in Shimane, Japan, the Metropolitan Museum of Art, New York, and the Texas Fashion Collection at the University of North Texas showcase the intricate ways in which she adapted various elements of the kimono to luxurious Western-style eveningwear. The study of garments, supported by the research of fashion press, demonstrates the successful diffusion of Mori's designs in the American market, particularly through their distribution in high-end retailers, such as Neiman Marcus and Bergdorf Goodman.

In addition to making lavish couture garments that entered the wardrobes of high society women, Mori expanded her business to the mass market, partnering with local manufacturers to launch lower-priced boutique lines, accessories, and home goods. Featured in periodicals, including *Vogue*, *Women's Wear Daily*, and *The New York Times*, Mori's distinctive, yet utilitarian fashion designs, often adorned with her signature butterfly motif, helped establish her fame in the North American and European markets. This research also interweaves the designer's words reflecting on her experiences in New York. As an avid communicator, Mori published several memoirs and numerous articles in Japan throughout her career, in which she

had astutely analyzed the Japanese and Western fashion cultures. Through object analysis and archival research, this thesis seeks to rediscover the multifaceted talents of Hanae Mori, as a charismatic designer, businesswoman, and gatekeeper of the American and Japanese fashion industries.

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Introduction

I. Early Career in Japan

Hanae Mori emerged in New York as a result of several stages in her early career. Born into a wealthy family in the countryside of Shimane prefecture, she was well-educated and spent her school years in Tokyo. She was 13 years old when Japan entered World War II, an event which profoundly influenced Japanese women's fashion by accelerating the diffusion of *yofuku*, or Western-style clothing, replacing kimonos or *wafuku*, meaning Japanese clothing.[1] One of her memoirs recalled Mori's experience of taking apart her mother's kimonos due to the scarcity of garments during wartime and sewing Western-style clothes that were more practical than kimonos.[2] These skills that developed out of necessity provoked not only her interest in dressmaking but also her desire to revive color and sophistication in women's attire during the postwar period.[3]

After getting married in 1948, Mori was reluctant to become a housewife and enrolled in a dressmaking school where she learned *yofuku* construction techniques. Upon graduation, she opened an atelier named Hiyoshiya in 1951 together with a few friends. Her husband, Ken Mori, who worked at a textile manufacturing company, helped manage Hanae's new business while she committed to garment-making. Hiyoshiya was located in the Shinjuku ward of Tokyo, a

[1] *Yofuku* means Western (*yo*) clothing (*fuku*). Today, the term is synonymous with "clothing" in general, as Western-style garments are the predominant form of everyday dress. This paper refers to Hanae Mori as a *yofuku* designer to delineate her specialization in Western garment-making at a time when the Westernization of women's clothing was accelerating. On the other hand, *wafuku* translates as Japanese (*wa*) clothing (*fuku*). This term began to be used from the Meiji era (1868–1912) when the introduction of Western clothing created the need to distinguish the traditionally Japanese clothing (*kimono*) from *yofuku*.
[2] *Kimono* translates as "a thing to wear." After the diffusion of *yofuku*, *kimono* became synonymous with *wafuku*, meaning "traditional Japanese dress." In this paper, *kimono* and *wafuku* are used interchangeably.
[3] Bessatsu, *Mori Hanae*, 116.

bustling urban neighborhood enlivened by the arts and entertainment industries.[4] Sourcing opulent imported textiles, often from the commissaries of the U.S. Occupation Forces in Tokyo, Mori started taking orders from the wives of American military officers residing in Japan after the war and was introduced to fabrics and sewing patterns made in the United States.[5] Dressmaking for American women honed her skills in drapery and garment construction, paving her way towards the forefront of *yofuku* design in Japan.[6]

Mori was also ahead of her time in executing creative window displays and organizing fashion shows, practices that were rarely adopted by Japanese dressmakers. The shows were regularly held at a nearby cafe owned by Ken Mori, reaching a broader clientele in the area, such as professionals in the film and theater industries, writers, and scholars. One day in 1954, the art director and costume coordinator of the film studio Nikkatsu visited her atelier located across the street from one of their theaters, marking the unexpected start of Mori's decade-long career in costume design.[7]

While continuing her bespoke dressmaking business and ultimately launching the ready-to-wear line "VIVID" in 1963, it is believed that Mori produced costumes for over 200 films, alongside up-and-coming directors and movie stars.[8] She costumed and styled the leading actresses in Japan, including Yumeji Tsukioka, Michiyo Aratama, Yoko Minamida, Mie

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[4] Mori, *Fasshon*, 42-43; Bunka, "Bunka Fashion College." Shinjuku was also home to the prestigious Bunka Fashion College, established in 1919. It was attended by young, up-and-coming dressmakers in the late 1950s and the early 1960s, including Kenzo Takada and Junko Koshino, who looked up to Mori as a pioneering *yofuku*-designer in Tokyo.

[5] Mori, *Goodbye*, 46-48.

[6] Bessatsu, *Mori Hanae*, 64-67. During her early days as a *yofuku* designer, the opportunities to observe Parisian Haute Couture in Japan greatly inspired Mori. Her first encounter with a French couturier was in 1954 when Bunka Fashion College invited Christian Dior to stage a show in Tokyo. Four years later, Pierre Cardin also visited Tokyo and taught Western-style garment-making to local designers; Mori was particularly intrigued by his mastery in draping.

[7] Iwami, *Hanae Mori*, 61, 76.

[8] Ibid., 83-84. Due to the lack of credits for film costume designers at the time, the exact number of films she had worked on is unknown. Mori collaborated with multiple film studios, including Nikkatsu, Shochiku, Daiei, and Toho, creating costumes for both male and female roles.

Kitahara, Ruriko Asaoka, and Sayuri Yoshinaga. For Yoko Minamida's role in *Season of the Sun* (1956) based on Shintaro Ishihara's best-selling novel, Mori designed cocktail dresses and bathing suits using stretch fabrics that were still new to the Japanese market.[9] With their high-quality construction and refined style, her costumes had a high reputation among the stars who wore them. Mori's acquaintance with actresses extended beyond costume design, as they continued to personally order clothing and wedding dresses from Mori. The singer and actress Izumi Yukimura (b. 1937) was a particularly important figure in Mori's career; they worked together for the first time when Yukimura starred in the film *Yonju Hassai no Teikou* (1956). As Yukimura debuted on stage in the United States in 1959, she started to spread Mori's name abroad when the designer had just begun to participate in New York Press Week.[10]

In her most recent and comprehensive memoir *Goodbye Butterfly*, Mori referred to the film industry as her "school," where she learned how to best portray personality through dress, carefully considering the taste of directors and actors under tight deadlines and budgets. At a time when designers and stylists had not yet been established professions, Mori's hands-on experiences in costume design and styling trained her to pay the utmost attention to how garments moved on the body.[11] Furthermore, the innovative shift to color films influenced Mori's approach to using color in her fashion designs. Although black-and-white films trained her to explore diverse materials and create unique silhouettes, Mori was excited to experiment with color, as evident in the vibrant palette that her designs became synonymous with later in the Western markets.[12]

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[9] Mori, *Goodbye*, 56; Bessatsu, *Mori Hanae*, 53. Mori also adopted fanciful fabrics conventionally used for womenswear to make male costumes. In the case of *Crazed Fruit* (1956), she dressed young actors in Hawaiian shirts printed with playful patterns that set the trend for similarly styled shirts among Japanese men.
[10] Mori, *Goodbye*, 63.
[11] Bessatsu, *Mori Hanae*, 48-49; Mori, *Goodbye*, 53, 56.
[12] Mori, *Goodbye*, 66.

While Mori was able to advance her technical skills and achieve a high reputation in the fashion and entertainment industries through her career in costume design, her professional life was unsustainable; she began to suffer from health complications due to overwork. In 1961, she took a temporary break from her business, visiting France and the United States for the first time.[13] These trips became a turning point, as the exposure to foreign countries prompted her to reevaluate the beauty of traditional Japanese art and culture, reigniting her motivation to challenge her potential on an international stage.

II. Thesis Structure and Research Methods

This paper analyzes Hanae Mori's fashion designs and business expansion in the United States in three chapters. The first chapter addresses the material aspect of her works, examining the influence of Japanese culture and the kimono on textile development and garment design. The use of kimono textiles on Mori's collections presented in New York is interpreted through an object-based approach. Examples from museum collections and archives showcase the manipulation of luxurious silk *Nishijin* textiles native to Kyoto and its intricate marriage between *wafuku* elements and *yofuku* construction.

Launching a lavish collection of kimono-inspired evening dresses in New York, she began operating her brand in the United States, taking custom orders at leading department stores and importing the garments made at her Tokyo atelier.[14] While textiles derived from kimonos were frequently incorporated in Mori's early collections, the designer also noticed the potential discomfort in wearing heavyweight brocaded fabrics. As a result, she designed a series of hostess gowns, caftans, and pajama-style eveningwear made of lightweight, flowing materials during the

[13] Mori, *Goodbye*, 29-30.
[14] Iwami, *Hanae Mori*, 89.

late 1960s and the 1970s. The garments, printed with brilliantly-colored patterns inspired by Japanese art and seasonal motifs, quickly gained popularity among high society women with a penchant for distinctive styles and Oriental influences.[15] Shedding light on the donors and owners of surviving dress collections, the first chapter also reveals Mori's clientele, from fashion industry professionals to prominent art collectors and philanthropists.

The second chapter identifies the American retailers and manufacturers that helped disseminate Mori's designs across the country, mainly focusing on Neiman Marcus, Bergdorf Goodman, Bancroft, and West Point-Pepperell. Hanae Mori and Neiman Marcus developed a long-lasting retail partnership, deepened through their collaboration during Neiman Marcus' promotional events, such as the Fortnights of 1969 and 1974.[16] Furthermore, Bergdorf Goodman played a significant role in selling and marketing Hanae Mori collections with seasonal runway shows, window displays, and advertisements, catering to elite customers attracted by exotic aesthetics and delicate handwork.[17]

Mori's dedication to producing "Made in Japan" textiles and garments took on various forms beyond couture as she diversified her business operations and created wide-ranging items. A representative project was the apparel line Ban-Lon Collection, launched in 1969 with the textiles firm Bancroft. Fabrics sourced in Japan were processed with the licensed Ban-Lon finish, presenting knitwear designs that were more accessible for the mass market.[18] Moreover, the Hanae Mori company expanded its product lines to fashion accessories, home goods, and linens, as evident in the partnership with West Point-Pepperell. Analyzing advertisements published in major periodicals, such as *The New York Times* and *Vogue*, this thesis demonstrates how Mori's

[15] Mori, *Goodbye*, 132-133.
[16] Ibid., 138.
[17] Ibid., 107-108.
[18] Bessatsu, *Mori Hanae*, 142.

brand was popularized through its consumer goods, such as bath towels adorned with bold prints of botanical motifs, butterflies, and Japanese characters. In response to the company's rapid financial success, Hanae Mori New-York Inc. was established in 1970 and managed a boutique inside The Waldorf Astoria New York, which later closed upon the opening of a free-standing store and showroom on the Upper East Side in 1976.[19]

The final chapter explores Mori's signature butterfly motif, examining its literal and symbolic importance in marketing her designs and leading to her ultimate debut in Paris Haute Couture. Adopted widely in her collections and logos, the bold, stylized butterflies not only added an exotic essence to the products but also emblematized Mori's ambitions in the United States. During her first trip to New York in 1961, she was shocked to witness the vulnerable, Orientalist image of a Japanese woman represented in Giacomo Puccini's opera *Madame Butterfly*. Since then, Mori interpreted the butterfly in bright colors and patterns, aiming to express a stronger, more elegant aspect of Japanese beauty.[20] Through archival resources, including clothing, accessories, and marketing materials, this chapter looks at how the butterfly became the brand's symbol, and what role the American press had played in defining this conceptual association.

The analysis of garment designs is primarily based on on-site research conducted at the Iwami Art Museum in Shimane, Japan, the Texas Fashion Collection at the University of North Texas, the Metropolitan Museum of Art, the Museum at FIT, and the Museum of the City of New York, supported by additional visual and textual information from museums, libraries, and institutional archives. This research delves into Hanae Mori's first-hand accounts published in her four memoirs: *Ashita no dezain* (1982), *Garasu no cho* (1984), *Fasshon: chō ha kokkyō wo*

[19] Mori, *Goodbye*, 144.
[20] Mori, *Fasshon*, 123-33.

koeru (1993), and *Goodbye Butterfly* (2010). Furthermore, a collection of the promotional magazine *Mori Hanae Ryukotsushin* published by Fashion House Mori Hanae in Japan from 1966 to 1969 includes columns written by Mori that provide valuable insights to her time in the United States.[21] Moreover, articles, fashion stories, and advertisements from both American and Japanese publications, such as *Women's Wear Daily*, *Vogue*, *Harper's Bazaar*, *The New York Times*, and *Soen*, document how the American market and press interpreted and reviewed Mori's works.

[21] Hirota, "Shūzoshiryō shōkai," 34; Godoy and Vartanian, *Style Deficit*, 34. *Mori Hanae Ryukotsushin*, which translates as "Hanae Mori's Trend Communique," was published two to three times a month and distributed at Hanae Mori stores in Japan. Starting as a gift to customers with a purchase, it was also mailed to subscribed readers. In addition to the latest Hanae Mori collections, the magazine introduced fashion trends from New York, Paris, and London, and provided tips for *yofuku* dressmaking. For this research, a total of 63 volumes from the collection of the Iwami Art Museum has been examined, with a particular focus on the diary-style columns written by the designer herself. From the 64th issue, the publication title changed to *Ryukotsushin*, which later developed into a fashion, arts, and culture magazine. It was published by INFAS Publications run by Ken Mori, one of Hanae Mori's grandsons. Although *Ryukotsushin* went out of print in 2008, INFAS Publications launched the Japanese edition of *Women's Wear Daily*, drawing a coherent connection to its predecessor *Mori Hanae Ryukotsushin* which was much inspired by the American edition of *Women's Wear Daily* during the 1960s.

Chapter 1
Redefining "Made in Japan": Textiles and Garment Design

I. First Trip to the United States

1961 was a landmark year when Hanae Mori left Japan for the first time. By then, Mori, in her mid-30s, was leading an extremely busy life, running her dressmaking business and designing film costumes while raising her two sons. In 1960, she was awarded the 4th Japan Fashion Editor's Club Award for her outstanding achievements in ready-to-wear and film costume design. At this point, Mori felt it was appropriate to retire, take care of her health, and spend more time with her children.[22] It was the editor-in-chief of the women's fashion magazine *Soen*, Isao Imaida, who nearly forced her to travel abroad and experience European and American fashion first hand. After much convincing by both Imaida and Mori's husband Ken, Hanae went to Paris in January 1961, then to the United States in August of that year.[23]

Her first exposure to American culture and industry provoked mixed emotions for Mori, eventually fueling her eagerness to break into the international fashion market. She first stopped by San Francisco to visit a dressmaking school headed by a friend, where she would later send her seamstresses to receive training in Western garment-making. She then took a trip to New York and observed the practicality of ready-to-wear distribution at department stores, with items clearly categorized by type and price on different floors. Especially after viewing Haute Couture during her trip to Paris earlier that year, the American retail scene left a lasting impression on

[22] Mori, *Garasu*, 112-113.
[23] *Mori Hanae Ryukotsushin No. 52*, 24; Iwami, *Hanae Mori*, 74. Mori regularly contributed her writing to *Soen* magazine from the late 1950s to the early 1960s. While Mori's memoirs do not discuss the details of how she ended up traveling abroad for the first time, Isao Imaida's columns in several issues of *Mori Hanae Ryukotsushin* reveal his desperate negotiations with Ken Mori. Afraid that Hanae's absence would hurt the business, Ken was reluctant to allocate a long holiday for her. However, he was ultimately persuaded by Imaida, who claimed that Hanae's exposure to French Haute Couture and fashion cultures outside of Japan would help the brand's long-term growth.

Mori.[24] However, she also noticed that products made in Japan were sold at extremely low prices, often placed in the lower or basement floors of high-end department stores. In her memoir *Goodbye Butterfly*, she lamented, "Japan lost the war, but it has culture and tradition. People possess a refined taste and excel in craftsmanship. Isn't it unfair that 'Made in Japan' equals 'cheap'?"[25] Furthermore, Mori reflected on her perplexed emotions when she was interviewed by a *New York Times* journalist, who had heard that she was visiting New York. Halfway through their conversation, Mori realized that the journalist had assumed that she was a kimono, or a *wafuku* designer, rather than a *yofuku* designer. While the journalist was surprised to hear that Japanese women had been wearing Western clothing at the time, Mori was even more shocked at the unawareness of contemporary Japanese fashion in the United States.[26]

The disappointment she experienced in New York stimulated her incentive to challenge the reality, particularly after meeting notable professionals both in and outside of the fashion industry. In her memoirs, she wrote about her encounter with the American fashion designer Oleg Cassini at his Seventh Avenue showroom (Figure 1). Welcomed by his generous hospitality, she was impressed at the vibrantly colored sportswear pieces from his latest Cruise Collection, as sportswear and resortwear were not yet diffused in Japan.[27] Moreover, upon joining a lunch hosted by the editor-in-chief of *House Beautiful* magazine, Mori was mesmerized by how a small, yet cultured class of New Yorkers was knowledgeable about Japanese arts and history. Some were familiar with concepts such as *shibui*, referring to beauty characterized by

[24] Mori, *Goodbye*, 32-42. During her first trip to Paris, she visited Chanel's couture salon and purchased a suit ensemble. Attended by Coco Chanel, this was the first and only time that she experienced being the client of a couturier. While fascinated by the rich history of Haute Couture, Mori saw greater potential to expand her business in the United States, considering the fast-paced, flexible nature of its retail industry.
[25] Ibid., 112. Quote translated by the author.
[26] Ibid., 113.
[27] Mori, *Fasshon*, 91. Although Mori does not refer to any specific names, she had friends living in New York, predictably in the fashion industry who introduced her to American designers and members of high society.

subtlety and unobtrusiveness.[28] By the end of the trip, Mori was assured that traditional Japanese design would be appreciated in New York and decided not only to continue designing clothes but also to expand her business to the United States.

II. Repurposing Kimono Textiles

Through her trip to New York, Mori felt that the lack of high-quality textiles historically produced for kimonos was a missed business opportunity in both the Western and Japanese markets. While cheap "one-dollar" blouses made in Japan were sold at department stores in New York City, apparel fabrics in Japan were typically imported or imitated the designs from Europe and the United States.[29] The notion that Japan was behind in *yofuku*-making was still prevalent, as acknowledged by Mori, who claimed that even in the 1960s, Japanese lifestyle and customs did not comply with the wearing of *yofuku*. For example, houses with tatami mats required sitting on the floor, and the selections of bags, accessories, and lingerie to complement Western-style garments were limited.[30] Mori thus believed that introducing textiles conventionally made for *wafuku* to American consumers would elevate the image of Japanese dressmaking abroad and eventually support the rediscovery of beautiful, locally crafted textiles in Japan.[31] For the next few years, Mori committed to developing original textiles to be adapted to Western ready-to-wear products.

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[28] Mori, *Goodbye*, 114; Penick, *Tastemaker*, 195-199. Although Mori's memoirs do not mention her name, the year of the meeting and discussions on *shibui* suggest that she had met Elizabeth Gordon (1906–2000), who served as the editor-in-chief of *House Beautiful* from 1941 to 1964. Intrigued by its convoluted definition of tranquility, Gordon extensively researched the *shibui* concept through her travels to Japan and dedicated the magazine's August 1960 issue to *shibui* design.
[29] Mori, *Goodbye*, 112-113.
[30] Ibid., 29-30.
[31] Ibid., 117-118.

The major challenge behind her new ambition was to acquire textiles that accommodated the full range of sizes necessary for the American market. Due to their flat construction, fabrics used for kimonos were narrow, typically around 15 inches in width. On the other hand, fabrics for *yofuku* needed to be double or triple this width depending on the type of garment. Consequently, Mori took time out of her work in Tokyo to visit textile-manufacturing towns around Japan, exploring potential kimono fabrics.[32] It was in the Nagahama city of Shiga prefecture that she came across a particular type of heavily textured crepe fabric known as *oni-shibo chirimen*.[33] Made initially for large cushion covers used on tatami flooring, this luxurious crepe fabric was wide enough for Western garment construction, with an elasticity to allow comfort when worn.[34]

A dress ensemble from Mori's first collection presented at New York Press Week in January 1965 utilized a combination of soft *oni-shibo chirimen* and traditional kimono fabrics.[35] A long-sleeved jacket, styled over a simple golden slip dress, was made with a heavyweight obi fabric woven with the *Nishijin* technique.[36] With alternating stripes of orange, white, and green in subtle *kasuri* or ikat weaving, the jacket featured a pattern of lustrous golden fans (Figure 2a). It was lined with matcha green *chirimen* with its stretch quality balancing out the stiffness of the exterior fabric (Figure 2b). Mori also incorporated this fabric in a swirl form to cover the large

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[32] Mori, *Goodbye*, 117-118.
[33] Iwami, *Hanae Mori*, 16; Hauser, "Textiles." Nagahama was one of the most prominent manufacturing centers of *chirimen*, or textured silk crepe fabric in Japan, beginning from the early to mid-eighteenth century. Deriving its name from the city, the textile was referred to as *Nagahama chirimen* or *Hama chirimen*.
[34] Mori, *Goodbye*, 117-118.
[35] *Fashion Calendar*, September 14, 1970; Bessatsu, *Mori Hanae*, 79. This ensemble belongs to the collection of the Iwami Art Museum. According to the January 11, 1965 issue of *Fashion Calendar*, Hanae Mori's first show in New York was held at Hotel Delmonico on January 9. For this show, Mori created impactful invitations, sending hand-written messages on Japanese *washi* paper by airmail from Tokyo.
[36] Iwami, *Hanae Mori*, 17; Yamamoto, "Nishijin." *Nishijin-ori*, or *Nishijin* textiles are woven textiles originating in the Nishijin district of Kyoto with a long history dating back to the Heian period (794 AD–1185). They are characterized by the intricate patterns created with combinations of colorfully dyed yarns, often intertwining gold and silver metallic threads. Commonly used for kimonos and obi, they were heavily adopted by Hanae Mori for her early collections in the United States.

buttons, adding a playful touch that matched the lining.[37] Moreover, her manipulation of *onishibo-chirimen* is epitomized in a dress from the 1966 Fall/Winter Collection, currently part of the Kyoto Costume Institute's collection (Figure 3). Using a full-body length of the silk crepe fabric, the dress appears to drape comfortably to the body, while the vibrant array of colors and the dynamic dahlias are imbued with elegance.

Mori continued to develop various textiles in Japan for her New York collections. In 1967, *The New York Times* reported Mori's Autumn/Winter Collection presented at the Plaza hotel, which included "printed Japanese-made silk velvets, and more traditional obi brocades and silk rinzu fabric… The rinzu fabric, once made only in narrow kimono widths, has now been widened to make it more practical for Western-style street clothes."[38] These detailed descriptions reflect Mori's emphasis on adapting Japanese textiles to *yofuku* in New York.

Her collections from the second half of the 1960s to the early 1970s represent a masterful appropriation of kimono and obi fabrics. Having trained her seamstresses in pattern grading at a dressmaking school in San Francisco, her advancement to the American industry was rooted in Japanese handwork, making both textiles and garments in Japan.[39] Before her official debut at Press Week, she had participated in the Las Vegas Fashion Festival in 1964, where the Japanese model Miki Irie won first place in the model contest wearing Mori's evening ensemble. The ensemble that she wore, now housed in the Iwami Art Museum, was a strapless mini dress, with a pleated bodice in cream silk satin and gold obi fabrics (Figure 4).[40] For the skirt of the dress

[37] Shaeffer, *Couture Sewing*, 92. While the covering of buttons on this jacket served as decorative accents, other examples of Mori's couture collections reveal her technical mastery in incorporating self-covered buttons that blend seamlessly to the garment. Designer and scholar Claire Shaeffer featured the carefully matched buttonholes and button coverings of Mori's 1970s couture garment in the 2011 edition of her book, *Couture Sewing Techniques*.
[38] Nemy, "Japanese Fashion."
[39] Iwami, *Hanae Mori*, 16.
[40] In contrast to other Hanae Mori couture collections presented in the United States with labels written in both Japanese and English, the label on this dress indicated, "Designed by Hanae Mori / Hiyoshiya Ginza-Shinjuku" only

and the matching coat, Mori used a gold *Nishijin-ori* obi fabric, interweaving a variety of other colors woven into bold, stylized dragonflies. The handwoven *Nishijin-ori* textiles became a signature component of her designs as she broke into the American market.

Due to the obstacles of sourcing adequate materials and adapting them to properly sized clothing, Mori also developed original textiles for her collections. A representative design demonstrating her deep commitment to using kimono fabrics is an evening ensemble from 1968, comprised of a *Nishijin-ori* coat. Instead of utilizing ready-made fabrics, Mori requested to have this obi-style textile woven in unconventionally wide widths so that it could be tailored to a sumptuous robe-like coat (Figure 5). Embellished with dynamic bamboo and leaf patterns filled with florals, Mori's textile also reflects the "Flower Power" fashion of the time. The coat was referred to as the "kimono coat" in the November 1968 issue of *Vogue,* most likely attributed to the textile, enhanced by the garment's wrap-style construction. In the feature presenting "covered evening looks with pure allure," the Hanae Mori coat is juxtaposed alongside an evening dress by Geoffrey Beene, lavishly embroidered with Oriental motifs (Figure 6).[41] According to the Iwami Art Museum, this ensemble was formerly owned by the American dancer and choreographer Martha Graham (1894–1991), which also suggests the popularity of Mori's designs among women in the New York art scene.[42]

Periodicals from the late 1960s affirm that Graham owned and wore another Hanae Mori coat from the same season as the abovementioned garment in the Iwami Art Museum's

in English. Unlike any other variation of garment labels studied in this research, this unique version may signify that the ensemble was made specifically for the Las Vegas Fashion Festival and not reproduced for sale.

[41] "Fashion: Evenings."

[42] Nammoku, "Sakuhin shōkai," 18; Bessatsu, *Mori Hanae*, 126-137. According to the literary critic and Japanese *buyo* dance scholar Masashi Miura, Martha Graham, who had been acquainted with Mori through her friend and renowned sculptor Isamu Noguchi, visited Japan with her dance company in 1990, a year before her passing. During her stay, she met Mori, together with Miura and actress Yoshiko Yamaguchi, and gifted this ensemble that she had bought in the late 1960s. Mori later donated it to the Iwami Art Museum.

collection.[43] A version of this coat, currently in the Metropolitan Museum of Art's collection, was donated by Hanae Mori in 1975. Although slightly more fitted with a straighter silhouette, it is made of similar brocaded silk emblematic of the traditional kimono, most likely woven with the *Nishijin* technique (Figure 7a). The coat features an impressive array of decorative elements, combining the overlapping wave pattern known as *seigaiha* with various florals, such as chrysanthemums, against a gold background of small *kikko*, or hexagonal tortoise shells. Upon closer inspection, the white threads of the brocaded flowers unveil slight traces of red threads underneath, creating a three-dimensional quality to the fabric (Figure 7b).

Additionally, other coat designs were presented, as evident in a photograph from one of Mori's memoirs, showing the designer attending two female clients in New York who are trying on brocaded coats (Figure 8).[44] The coat worn by the woman on the right—a gold-and-blue brocaded trench-style coat adorned with chrysanthemums framed inside a series of crescents—matches a Hanae Mori ensemble in the collection of the Nationaal Museum van Wereldculturen (Figure 9).[45] According to the museum's online database, the ensemble is attributed to the second half of the 1960s and is attached with a Bergdorf Goodman label, which validates that the evening coats and gowns using kimono fabrics were exemplary pieces in Mori's early New York collections. Her choice of textiles demonstrates the significance of handwoven kimono and obi fabrics, particularly the *Nishijin-ori*, in her strategic intentions to elevate the image of Japanese-

[43] Reeves, "Galbraith." As of April 2020, the collection records of the Costume Institute at the Metropolitan Museum of Art attribute this Hanae Mori ensemble to the 1974–75 Fall/Winter season. However, my findings of photographs published in 1967 picturing Martha Graham dressed in a version of this coat validated that the ensemble was most likely part of an earlier collection. Upon consulting with Hanae Mori Associates Co., Ltd., Hanae Mori's office confirmed that the ensemble had been created between 1967 and 1968 as part of the 1968 Spring/Summer collection.
[44] Mori, *Fasshon*, 97.
[45] Nationaal Museum van Wereldculturen, "Mantel." The museum's records specify that the coat was part of a dress ensemble, paired with a blue silk A-line dress with a beaded neckline, which also belongs to the museum's collection.

ness in the Western fashion market. Mori's business in the United States began to expand, as her garments, defined by traditional motifs and imagery, appealed to American women.

III. The American *Miyabi*

In addition to their sumptuous materiality, Mori's womenswear designs expressed opulent elegance through their colors, motifs, embellishment, and silhouette. The feminine beauty that Mori envisioned was grounded in Japanese culture and tradition, as evident in her first collections presented in New York. For instance, her Fall/Winter 1965 collection was titled "Miyabiyaka," drawing inspiration from *miyabi*, a Japanese aesthetic referring to refined courtly beauty.[46] In advance of the runway show, *Women's Wear Daily* featured this collection, stating, "So from far-off Tokyo she [Hanae Mori] is bringing 'Miyabiyaka' for the edification of the American male. This is a Japanese word that requires a lot of English words to convey its meaning — beauty, graciousness, elegance, orderliness, above all, femininity." The article also quoted Mori, who claimed to have "always yearned for 'Miyabiyaka'" after experiencing the turmoil of World War II.[47] The concept of *miyabi* is believed to have arisen from the aristocracy of the Heian period (794 AD–1185) and was represented in female court dress, known as *shozoku*, distinguished by extravagant layers of colorful silk robes.[48] Despite the lack of surviving resources regarding Mori's "Miyabiyaka" collection, many of her designs from the late 1960s to the mid-1970s embody *miyabi* through a careful layering of textiles and patterns.

One way that Mori transmitted Japanese aesthetics was the explicit reference to fine art, such as woodblock prints. For example, an evening dress attributed to circa 1974 from the

[46] Mori, *Goodbye*, 126; Graham, *Japanese Design*, 28.
[47] Cohn, "Features."
[48] Ikegami, *Zukai*, 62.

Chicago History Museum's collection illustrates a mirrored image of two Japanese women wearing brightly colored kimonos.[49] The scenery resembles an old town, with the women walking on a street with shop signs written in Japanese characters. Mori's use of vibrant colors—red, orange, blue, green, and hints of neon pink—adds a modern twist to the homage to classical Japanese art. Furthermore, the woodblock print-like imagery is animated through the layering of a printed silk chiffon caftan over a silk dress worn inside. The double layers of the same print develop a distinctive movement of the motifs and depth to the imagery. The grandeur of the print and fabric of this dress was spotlighted in a *New York Times* article entitled "Some Paintings to Wear on Evenings in Autumn," written by the fashion critic Bernadine Morris (1925–2018) (Figure 10). Juxtaposing Mori's work with Halston's Jackson Pollock-inspired dress, Morris explained that "Hanae Mori's Hiroshige prints, depicting Japanese costumes as well as landscapes, steal her show, but her chiffon dresses in multiple layers (red over orange over yellow) have their special charm."[50] Indeed, the double-layered silk ensembles in a wide range of motifs, designs, and colorways became Mori's signature garment in the United States.

The lightweight, yet lavish dress and pant ensembles designed by Mori were well-received by the elite class of American women at a time when comfortable pajama-style hostess gowns and eveningwear were popular.[51] The publication *Mori Hanae Ryukotsushin* reported this trend in March 1967, introducing the pajama looks worn by New York socialites, including Jacqueline Kennedy, Amanda Burden, C.Z. Guest, and Lauren Bacall. It was accompanied by a translated version of a *Women's Wear Daily* article entitled "Pajama Party," published one

[49] "Dress," Chicago. This dress was formerly owned by Mrs. William T. Ylvisaker, née Jane Mitchell, wife of American business executive and polo player.
[50] Morris, "Some Paintings," 16.
[51] Mori, *Goodbye*, 133.

month prior (Figures 11, 12).[52] Mori's interpretations of the evening pajamas were often identified by long kimono-style box sleeves, traditional Japanese motifs, and multiple layers of silk fabrics. One notable example is the magenta jumpsuit ensemble from the collection of the Iwami Art Museum (Figure 13). Styled over a sleeveless jumpsuit of silk chiffon, the caftan-style robe has long sleeves similar to those of the *furisode*, or the long-sleeved kimono worn by unmarried women. While exaggerated in its width, the band of silk twill on the caftan also resembles the collar of kimonos. The striking display of white chrysanthemums across the massive stretch of fabric is showcased in Richard Avedon's photograph for *Vogue*, featuring the Italian actress and model Benedetta Barzini (Figure 14). The caption read, "Chiffon pantaloon pyjamas mantled by silk–a whole festival of imperial chrysanthemums flowering on magenta with an extravagant float of panel."[53] The idea of "imperial" chrysanthemums reinforces the superior rank of sophistication, relating to the opulent aesthetic of *miyabi*. Through a hybrid of Western and Japanese aspects in garment construction, textiles, and design, Mori's collections found their way into the wardrobes of high-end clientele with a penchant for exotic, Oriental fashion.

An examination of Hanae Mori garments in American museum collections hints at the type of women who had worn her masterpieces. The Metropolitan Museum of Art owns several Hanae Mori garments donated by the art collector Mary Griggs Burke (1916–2012). Burke, who is believed to have possessed the most extensive collection of Japanese art outside of Japan, exhibited a deep appreciation for understated beauty. As her interest in Japanese art had first sparked upon viewing a kimono when she was young, it is unsurprising that she had worn the

[52] *Mori Hanae Ryukotsushin No. 25*, 11-15; "Pajama Party," *Women's Wear Daily*.
[53] "Fashion: Benedetta."

artful clothing designed by Mori.[54] One of Burke's pieces from the museum's collection is a cheongsam-style evening dress (Figure 15a). The dress resembles a canvas of Japanese painting—on both the front and back, an intricate landscape of various plants, birds, and a lake is entirely beaded on printed silk chiffon (Figure 15b). Burke's unparalleled passion for Japanese art and culture extended to the subtle elegance resulting from superior handicraft that she admired in Mori's creations.

Moreover, the Hanae Mori collections spread across the country, outside of New York. For instance, in Richmond, Virginia, the Valentine Museum houses a 1975 cotton dress ensemble by Hanae Mori, depicting a lively array of natural motifs, such as splashing water, birds, and botanicals (Figure 16). It was donated by Nathalie L. Klaus (1916–2008), an important supporter of the Valentine, who significantly contributed to its costume and textiles collection. Named as one of Richmond's top five best-dressed women, Klaus was known for her impeccable taste in fashion. Actively involved in the family fashion business, Richmond Dry Goods Co., she may have had access to Hanae Mori collections at department stores while traveling around the country. [55] As Mori managed her brand in the United States and Japan contemporaneously, her growing popularity among the American clientele impacted her designs for Japanese women.

Mori's collections in the United States and their positive reception by local customers had an immediate and profound influence on her business in Japan, which she continued to operate. In addition to communicating Western fashion trends and her own works in *Mori Hanae Ryukotsushin*, she also produced *wafuku*-inspired garments in Japan. The August 1966 issue of

[54] Murase, "About Mary."
[55] "Nathalie Lazarus Klaus"; "New Valentine"; Slayton, "Dry Goods Merchant," 1. This ensemble was exhibited at the Valentine's 2018–19 exhibition *Pretty Powerful: Fashion and Virginia Women*, which explored influential fashionable Richmond women and the designers they wore. In addition to the dress worn by Nathalie Klaus, the exhibition featured an evening gown formerly owned by another Richmond local, Rhoda Rubin Thalhimer (1921–2003), wife of former vice chairman of the Thalhimers department store.

Soen revealed that as early as one year after her debut in New York, Mori's clothing for the Japanese market incorporated locally-manufactured textiles and traditional motifs (Figure 17). In this editorial spread entitled "Shift Dress of Wafuku Fabric," the Japanese model Hiroko Matsumoto is photographed in two variations of a sleeveless shift dress made with lingshang, a silk fabric often used for kimonos.[56] According to the accompanying text written by Hanae Mori, the black bamboos were hand-painted on the dress fabric. Mori noted that textiles like linshang were applicable to *yofuku* garments, making them ideal for semi-formal evening events when traveling abroad.

The exploration of Japanese textiles and aesthetics in Western-style dress suggests Mori's aspiration to enrich women's fashion scene in Japan. In a 1965 article from *The Hartford Courant*, American fashion columnist Eugenia Sheppard (1900–1984) reported Mori's unprecedented experimentation with kimono fabrics in Western womenswear, while noting the apparent differences with contemporary fashion in Japan. Upon viewing Mori's runway collection in Tokyo, Sheppard expressed her surprise that "the colors were quiet...the cuts conservative, and not a kimono note was in sight." Mori, on the other hand, amusingly responded: "Women always like women in other countries. I make a Japanese collection to bring here [New York], but I make an American collection for Japan."[57] Through her technical skills and astute observations of women's attire in different cultures, Mori strategically localized garment designs for the two markets, executing graceful, yet comfortable clothing that fit the

[56] Mori, "Shift Dress," 38-39; Birnbaum, *Source-it*, 183. Hiroko Matsumoto (1936–2003), commonly known as "Hiroko," modeled in Paris as Pierre Cardin's *mannequin* during the 1960s. Debuting in Paris before Mori's expansion to New York, Hiroko supported Mori in launching her brand in the United States and later in Paris during the 1970s. While exclusively representing Cardin, she modeled for Mori's first collection in New York in 1965 and wrote columns for *Mori Hanae Ryukotsushin*, developing a lifelong friendship with Mori. Regarding the dresses worn in this *Soen* feature, linshang is a plain weave silk fabric, comparable to shantung, but with nubby yarns in both the warp and weft.
[57] Sheppard, "Have a Kimono," 17.

bodies of both American and Japanese women. Consequently, her appropriation of Japanese textiles and aesthetics was specific to the American market, but its positive outcomes further shaped Mori as a globally acclaimed designer.

By experimenting with textile development and merging the elements of *yofuku* and *wafuku*, Mori successfully reintroduced Japanese art, culture, and elegance to the United States. While turning to the history and traditions of Japan, she considered Western fashion trends and the wearability of her designs. Together with her efforts to produce collections for a new market, her well-connected networks with local retailers and manufacturers helped raise her brand to international fame.

Chapter 2
Breaking into American Retail: Business Partnerships

The rapid growth of Hanae Mori's business in the United States from the late 1960s to the 1970s can be primarily attributed to her collaborations with local department stores and retailers, as well as her openness to mass-market production. Although she had initially planned to target a small group of high-end clientele with her imported collections, her successful first presentation in 1965 marked the start of a nationwide distribution of Mori's couture and boutique lines. According to Mori's memoir, Evelyn Byrnes, the women's specialty shop located in Manhattan, was the first client who bought garments from the designer's first collection in New York.[58]

It was also during her first appearance at New York Press Week that she met Stanley Marcus (1905–2002), then president of the major luxury retailer Neiman Marcus in Dallas. As soon as her partnership with Neiman Marcus took off, Mori's name quickly spread around the American fashion industry. Her collections began to be sold in retailers around the country, such as Bergdorf Goodman, Saks Fifth Avenue, Henri Bendel, Marshall Field's, and I. Magnin.[59] Additionally, the wide variety of retailer labels attached to Hanae Mori garments signify that her creations have been distributed at local specialty shops, including Martha in New York and Palm Beach, Nan Duskin in Philadelphia, Bjorkman's in Minneapolis, and Julie Inc. in Detroit.

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[58] Mori, *Fasshon*, 104. Evelyn Byrnes' distribution of early Hanae Mori garments in New York is also evident in the evening ensemble from the Metropolitan Museum of Art's collection with an Evelyn Byrnes retailer label. Consisting of a silk satin dress and a coat, brush painted with bird motifs, the ensemble appeared in the October 1965 issue of *Town & Country*, confirming that it was one of Mori's first collections presented in New York.

[59] Mori, *Goodbye*, 129-131; Bessatsu, *Mori Hanae*, 82-83; Mori, *Fasshon*, 116-122. To Mori's great surprise, some of the loyal clients at her couture salons in department stores were notable figures in the American high society. For example, Nancy Reagan, wife of then governor of California, Ronald Reagan, was a regular customer at I. Magnin. Mori found out that Reagan had been a customer when she directly received correspondence from her, requesting a visit to the designer's Tokyo studio. The acquaintance between Mori and Reagan was long-lasting; photographs and accounts from Mori's memoirs point out that she had been invited to the White House three times during Ronald Regan's presidency in the 1980s.

Following the launch of licensed products, her distribution channels further expanded in the 1970s.[60]

Hanae Mori's business in the United States advanced to its next stage in 1970 with the opening of her boutique on the first floor of The Waldorf Astoria New York, operated by the newly established Hanae Mori New-York Inc.[61] To manage its growing wholesale division, Mori started Hanae Mori U.S.A. Inc. three years later, opening an office and showroom on 550 Seventh Avenue.[62] Moreover, in 1976, the company acquired the postmodernist building designed by the Austrian architect Hans Hollein on 27 East 79th Street, which formerly housed an art gallery. Closing the boutique at the Waldorf Astoria, this building became home to Mori's first flagship store in the United States. Her older son, Akira, who had graduated from college, supported his parents' business in New York, serving as the company's sales and marketing representative.[63]

I. Neiman Marcus

The first meeting with Stanley Marcus turned out to be a bittersweet experience for Mori; following the runway show, Marcus exchanged a few words with the designer backstage. Mori recalled in her memoir that he was impressed by the marvelous designs of her collection, but was concerned about the garments' fit for his American customers. As Neiman Marcus had never

[60] The list of retailers has been compiled through the study of Hanae Mori garments from the collection of the Goldstein Museum of Design at the University of Minnesota.
[61] *Fashion Calendar*, September 14, 1970. According to an analysis of archived issues of Ruth Finley's *Fashion Calendar* from 1965 to 1980, Mori primarily presented her collections at the Plaza Hotel until 1970. Most likely in conjunction with the opening of her boutique, she staged her Resort and Early Spring Collection in September and October 1970 at a private suite in the Waldorf Astoria hotel. Throughout the 1970s, she showed her collections at either the Waldorf Astoria, her Seventh Avenue showroom, or the Upper East Side boutique.
[62] Mori, *Goodbye*, 143-144; Mori, *Ashita no dezain*, 186-187. Mori's memoir *Ashita no dezain* noted that her showroom on 550 Seventh Avenue was one floor beneath the studio of Geoffrey Beene, with whom she used to have casual conversations about work whenever she was staying in New York.
[63] Mori, *Goodbye*, 308.

sold Japanese-made clothing until then, he personally ordered several evening dresses for his wife, Billie. However, it was not long before Mori was invited to sell her couture collection at the Dallas department store. Billie adored Mori's designs and soon became one of her first loyal clients, introducing Mori to the high society circles in Dallas.[64] Neiman Marcus also catered to an international clientele. For instance, Princess Grace of Monaco was a regular customer of Hanae Mori at Neiman Marcus, a great surprise that Mori discovered when spotting the princess wearing one of her designs in a French magazine.[65] Furthermore, Neiman Marcus' active distribution of Hanae Mori collections from the late 1960s is reflected in the robust selection of garments owned by the Texas Fashion Collection at the University of North Texas. Out of the 42 Hanae Mori garments in its collection, 19 have Neiman Marcus labels attached.[66] The partnership between Neiman Marcus and Hanae Mori grew even stronger through their collaboration for the department store's promotional events.

Initiated by Stanley Marcus, the annual Fortnight was a significant marketing event for Neiman Marcus during the second half of the twentieth century. From 1957 to 1986, the Fortnight was held annually in October, aiming to buoy the retail sales of the late fall season.[67] Each year had a theme, typically centered around a foreign culture; Hanae Mori participated in two events: the "East Meets West" Far Eastern Fortnight of 1969 and the Japan Fortnight of

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[64] Mori, *Fasshon*, 102-103.
[65] Mori, *Goodbye*, 135; Iwami, *Hanae Mori*, 110-111. Hanae Mori's connection with Princess Grace of Monaco lasted until the princess's passing in 1982. In 1975, a year before Mori's expansion to Paris Haute Couture, the princess invited Mori to present a collection at a charity show in Monaco. The princess also requested that Mori design the costumes for the ballet *The Fisherman and His Soul* in 1976. Princess Grace also owned a Hanae Mori evening dress with a bold butterfly motif, which was displayed at Sotheby's New York in 2007 as part of an exhibition commemorating the 25th anniversary of the princess' death.
[66] The University of North Texas, "History." The Texas Fashion Collection, part of the College of Visual Arts and Design at the University of North Texas, derives from the fashion archive of Stanley Marcus and his brother Edward. It was donated and rehoused as the university's collection in 1972. In addition to the 19 garments with the Neiman Marcus retailer label, three Hanae Mori evening dresses have been donated by Billie Marcus' daughter. Formerly owned by Billie, these dresses were also likely sold at Neiman Marcus.
[67] Marcus, *Minding*, 210.

1974 (Figure 18). Documents in the Alvin Colt Collection from the DeGolyer Library at the Southern Methodist University reveal that during the 1969 Fortnight, Mori's collections were displayed on the second floor in the "Glass House," inspired by the Japanese tea house.[68] A report of this Fortnight event by *Women's Wear Daily* described the venue as the "Japanese Tea House where guests [took] off their shoes to see Hanae Mori's clothes and film."[69]

Along with a fashion show, the film mentioned in *Women's Wear Daily* was a major project for Mori, created especially for the Fortnight. As suggested by its title *The World of Hanae Mori*, this 20-minute film aimed to introduce the brand, as well as the country of Japan, through historical and contemporary narratives. While presenting kabuki actors and backdrops ornamented with kimono crests and motifs, it also captured Tokyo's newly built metropolitan expressway and the construction site of the 1970 Osaka Expo.[70] The numerous garments worn by the models in the film would have likely been sold at the Fortnight venue. A mini-length cocktail dress from the Texas Fashion Collection with a Neiman Marcus label resembles a dress that appeared in the film (Figures 19, 20). Although the collars are constructed differently, both pieces seem to be made of brocaded kimono fabrics embellished with the same combination of florals and wave patterns. Interweaving history and modernity, this film illuminates the conceptual and visual aspects of the designer's work in the United States.

While the Far Eastern Fortnight helped spread the name of Hanae Mori as she emerged in the American market, the designer became a key player in realizing the 1974 event, closely supporting Stanley Marcus (Figure 21). Specifically focused on Japan, this Fortnight presented the country's artistic masterpieces, fashion brands, and latest technology. In an attempt to invite

[68] "1969 East"; Koski, "Obituary." Alvin Colt (1915–2008) was a theater costume and set designer who worked on the Neiman Marcus Fortnight events from 1963 to 1986.
[69] Weir, "Fashion."
[70] Iwami, *Hanae Mori*, 48-49; Narahara et al., *The World of Hanae Mori*.

participants to the event, Marcus visited Japan, where he received a "lukewarm response" from local industry professionals.[71] Upon consulting with Hanae Mori, the situation drastically changed, as he explained in a Japanese publication commemorating Mori's work:

> Companies and individuals who had ignored my proposals became interested and active participants after a phone call from her. I then realised that Hanae Mori, the epitome of femininity, was the most powerful woman in Japan. She created action in a situation where trade officials, public relations people, and financial leaders had failed. The happy result was a successful Neiman Marcus Fortnight event that refocused the consumer industries of Japan on new standards of high-quality production, and which forever destroyed the prevailing concept that the phrase, "Made in Japan," meant cheap, poor quality goods.[72]

Marcus' comment demonstrates the ways in which Mori succeeded not only as a talented designer but a charismatic businesswoman and entrepreneur who bridged the gap between the American and Japanese industries. Consequently, her mastery in blending the two cultures was evident in both her creative and entrepreneurial endeavors. Along with Neiman Marcus, other retailers also contributed to Mori's success, particularly in New York City.

II. Bergdorf Goodman

Bergdorf Goodman was one of the first New York-based department stores to sell Hanae Mori collections. According to her memoir, Mori learned effective visual merchandising strategies by working with a womenswear buyer from Bergdorf Goodman. The buyer advised Mori that the likelihood of high-end customers entering the store and making a purchase

[71] Suita, *Hanae Mori*, 141; Mori, *Goodbye*, 137-138.
[72] Suita, *Hanae Mori*, 141.

depended on the following key factors: a magnificent use of color in the windows, high-quality materials of the garments, their adequate fit, and lastly, the price. As a designer and entrepreneur, Mori adopted a hands-on approach to managing her business, applying the buyer's advice as she expanded her distribution channels to prominent retailers in the United States.[73]

As early as in 1965, Bergdorf Goodman featured Mori's garments as part of its Plaza Collection, which was sold on the fourth floor and displayed in the main windows facing the Plaza Hotel. The retailer's advertisement published in *The New York Times* from December 1965 noted, "Butterfly Silks...a night extravaganza from Japan's leading designer, ready to fly South for the season...You'll be seeing this and other gowns of equal artistry by the Japanese designer Hanae Mori in our windows this week...Ours exclusively" (Figure 22).[74] The close connections between Bergdorf Goodman and Hanae Mori are also evident in the June 1966 issue of *Hanae Mori Ryukotsushin*. In a diary-style column, Mori wrote about a meeting with the store manager of Bergdorf Goodman to discuss the window display planned for the upcoming fall season. The manager was eager to collaborate again after the successful results of the display from the previous December. As promoted in the advertisement from *The New York Times* mentioned above, the photograph in this article captured the Oriental mood of the windows. Framed by an array of lanterns, the mannequins were dressed in Mori's evening dresses with flowing, kimono-inspired sleeves (Figure 23).[75]

Throughout the latter half of the 1960s, Hanae Mori shows were commonly held in a private suite at the Plaza Hotel during New York Press Week. In the 1970s, however, the show

[73] Mori, *Goodbye*, 131. In her memoir, Mori also shared a heartwarming memory of strolling around Manhattan with her husband, Ken, during the Christmas season. Although he rarely complimented her work openly, he congratulated her upon viewing the Hanae Mori cruise collection being displayed in the Bergdorf Goodman windows.
[74] "Display Ad 76," *New York Times*, 75.
[75] *Mori Hanae Ryukotsushin No. 4*, 8.

venues diversified as Mori began to design both couture and boutique lines. Newspaper advertisements and the *Fashion Calendar* indicate that Mori regularly presented her collections at Bergdorf Goodman. For example, a 1971 Bergdorf Goodman advertisement published in *The New York Times* depicted three lavish designs by Mori under the title "A Mist of Hanae Mori" (Figure 24).[76] The caption, emphasizing the elegance of her soft silk chiffon dresses that were "culled under the auspices of the Japanese Silk Association," offered the opportunity to meet "Madame Mori herself."[77] The *Fashion Calendar* mentioned a Hanae Mori show for "[an] exclusive Spring, Summer collection of Japanese fashions" at Bergdorf Goodman in 1973.[78] Moreover, Bergdorf Goodman opened a Hanae Mori Boutique in its Manhattan and White Plains locations in 1974, as validated by the press opening event listed in the *Fashion Calendar*.[79] The sale of Mori's couture and boutique collections reflects her increasing awareness towards the mass market.

Despite its high status as a luxury specialty store, Bergdorf Goodman actively marketed ready-to-wear fashions at moderate price points. Succeeding his father and founder of the store, Edwin, Andrew Goodman (1907–1993) headed the company from 1951 to 1972, a period in which Hanae Mori emerged in the New York fashion industry. Andrew Goodman aimed to reach a wider audience, as evident in the Miss Bergdorf line, an affordable ready-to-wear collection targeting a younger clientele.[80] A 1966 article from *Women's Wear Daily* also reported on

[76] "Display Ad 90," *New York Times*, 92.
[77] Japan Silk Association, "Silk and Japan." Hanae Mori fashion shows in New York were occasionally organized in partnership with the Japan Silk Association. Runway listings from the *Fashion Calendar* noted this collaboration for Hanae Mori's show in October 1969 at the Plaza Hotel. Additionally, press-related documents from the Special Collections at the Fashion Institute of Technology, New York, that formerly belonged to the New York fashion publicist Eleanor Lambert (1903–2003), include a booklet entitled "Silk and Japan." This pamphlet, published by the Japan Silk Association, was distributed at Hanae Mori's 1968–69 Winter and Resort Collection show in New York.
[78] *Fashion Calendar*, January 22, 1973.
[79] *Fashion Calendar*, August 26, 1974.
[80] Lambert, "Andrew Goodman."

Goodman's interest in influences from the "Far East," highlighting his attendance at a cocktail party in Tokyo hosted by Hanae Mori.[81] Sharing that Mori's designs had been well-received at Bergdorf Goodman, he emphasized the importance of a more casual ready-to-wear line: "Right now I am trying to talk Mme. Mori into making a second, less expensive collection… If she could create dresses in her beautiful fabrics to retail at between $175 and $300 they would be volume sellers in the United States."[82] It can be inferred that Mori had taken Goodman's suggestion, because in just a few years, her merchandise was no longer restricted to couture collections tailored at her Tokyo atelier.[83]

For example, a line of Hanae Mori men's shirts was distributed exclusively at Bergdorf Goodman. In the department store's advertisement published in *The New York Times*, an illustration of a man wearing a collared shirt patterned with geometric shapes was accompanied by a caption that read, "A Cocktail Shirt...Hanae Mori of Tokyo masterminded this standing ovation-of-a-collar to wear with an ascot or button up in an Orient Express-ion" (Figure 25).[84] While the design is different, another men's shirt by Hanae Mori from the collection of the Metropolitan Museum of Art, is also attached with a Bergdorf Goodman label (Figure 26a). Portraying a scenic landscape of men riding longboats surrounded by greenery, the printed fabric possibly derived from a work of fine art. Despite the simple construction made with plain cotton, the indication of "Made in Japan" on the label shows Mori's consistent focus on manufacturing

[81] Mori, *Goodbye*, 137.
[82] "Eye: Eye"; Cohn, "Features"; Christy, "Mori's Gallery." The price range suggested by Andrew Goodman serves as a contrast to the cost of Hanae Mori's early couture collections sold in the United States. A June 1965 report by *Women's Wear Daily* stated that evening gowns were sold for 800 dollars. Almost a decade later, a 1974 article from the *Boston Globe* reflected on Mori's expansion in ready-to-wear, with some of her garments costing less than 50 dollars, while "there [were] still breathtaking $500 daytime dresses and dreamy, floaty $2000 chiffon gowns that made Mori famous."
[83] Bessatsu, *Mori Hanae*, 143. In addition to clothing, Mori's collaboration with Bergdorf Goodman led to the launch of Hanae Mori's first fragrance, created in partnership with Shiseido. The fragrance was presented in 1969 when Shiseido opened a boutique inside the department store.
[84] "Display Ad 2," *New York Times*, 3.

products in Japan, even as she increasingly turned to mass retail (Figure 26b). In addition to department stores and specialty shops, Mori's work with local manufacturers significantly contributed to the diffusion of her work in the wardrobes and homes of American women.

III. Bancroft and the Ban-Lon Collection

Although Hanae Mori had operated the ready-to-wear line "VIVID" for the Japanese market in 1963, her initial focus in the United States was couture. It was not until three years later, in 1969, that she started a ready-to-wear collection in New York. Her first and most widely marketed collaboration was the Ban-Lon Collection in partnership with the textiles firm, the Bancroft Company, and the designer Anne Fogarty.[85] Ban-Lon was a finishing process for synthetic fibers that enhanced the fabric's stretch and sheen. Applying this technology to textiles made by Japanese manufacturers, including Teijin and Toray, the Hanae Mori Ban-Lon Collection offered a broad selection of lightweight and comfortable knitwear in elegant prints.[86] In July 1969, *The New York Times* publicized Mori's new endeavor in the article, "It's Ban-Lon from Japan." As "a departure for the couturier, who is considered one of her country's leading exponents of high-fashion silks," the article stressed the affordable price points of the collection. The garments were "about seventy dollars per piece" with some exceptions, such as evening pant ensembles that "[climbed] up to the several-hundred-dollar bracket."[87]

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[85] Iwami, *Hanae Mori*, 84; Bancroft Mills, "History." Established in 1831, the Joseph Bancroft & Sons Company, commonly known as the Bancroft Company, began as a cotton mill that developed bleaching and finishing technology during the nineteenth century. It was in the mid-1930s that the rayon collection "Ban-Lon" was launched, later licensed in various European and American fashion and home fabric lines. In 1961, the company merged with Indian Head Mills.

[86] Bessatsu, *Mori Hanae*, 142.

[87] Nemy, "It's Ban-Lon"; Mori, *Goodbye*, 151-152. While 1969 marked the start of her ready-to-wear business in New York, Mori also vigorously expanded her horizons in Asia. In the same year, she signed a contract with the Handicrafts and Handlooms Export Corporation of India, in which she trained local craftsmen and launched a series of garments and accessories made with Indian textiles that were sold in Japan and the United States. Therefore, even as she extended her business to mass manufacture, her designs continued to be rooted in artistry and the exploration of high-quality materials.

Sold in both Japan and the United States, this new ready-to-wear knitwear line is representative of Mori's work from the late 1960s to the 1970s. The article above from *The New York Times*, alongside two other articles from *Wayne Today* and *The Japan Times*, was translated in an issue of *Ryukotsushin*, which was dedicated solely to the debut of the Ban-Lon Collection. Taking the name of the first collection, the issue was entitled "A Flight to the Orient" and the cover juxtaposed woodblock-inspired illustrations and a dynamic wave-like swirl in a surrealist composition (Figure 27).[88] Inside, the issue included a report of the runway show held in Tokyo for the Ban-Lon Collection, as well as a series of photographs with models styled in Ban-Lon dresses and pant ensembles (Figure 28). According to the Q&A with the designer at the end of this feature, Hanae Mori hoped to offer practical options for both day and eveningwear. She also communicated the youthful concept of the new collection, as shown on the runway at the Four Seasons Hotel in New York, which topped off with a live band performance.[89] Placed next to the interview text, the photograph of Mori and her models in New York further conveyed the vibrant, energetic ambiance of the Ban-Lon Collection.

Mori's Ban-Lon garments expressed a blend of cultural references, both in their designs and marketing. The abovementioned collection, "A Flight to the Orient," for example, heavily adopted aesthetic inspirations from Japanese flowers. In the November 1969 issue of *Harper's Bazaar*, the designer herself was photographed wearing a Ban-Lon pajama ensemble densely patterned with "Japanese anemones—in royal blue, orange, deep red and yellow" (Figure 29).[90] Additionally, Bergdorf Goodman advertised another dress from the same season in *Vogue*,

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[88] *Ryukotsushin No. 68*, 1-15. Mori's in-house publication *Mori Hanae Ryukotsushin* changed its name to *Ryukotsushin* with the 64th issue. As showcased by the 68th issue focused on the Ban-Lon Collection, the first issues of *Ryukotsushin* continued to exclusively feature the Hanae Mori brand, but later evolved into a popular fashion, arts, and culture magazine.
[89] Ibid., 15; *Fashion Calendar*, May 26, 1969. The *Fashion Calendar* also listed the preview of Hanae Mori's Ban-Lon Collection, presented at the Four Seasons New York on June 4, 1969.
[90] Diamonstein, "EMPHASIS," 200-201.

describing the long kimono-style sleeves of the dress as "IKEBANA FROM JAPAN...Hanae Mori's Ban-Lon arrangement of flowered floating panels in black and white nylon" (Figure 30).[91] Moreover, the Ban-Lon Collection continued to present similar motifs in the 1970s, such as the combination of stylized flowers and sinuous lines. An undated Hanae Mori Ban-Lon dress that appeared in an online second-hand marketplace is printed with fanciful cherry blossom patterns in white, blue, and purple against a bright red background (Figure 31).[92] Therefore, the Ban-Lon Collection was represented by its naturalistic motifs, and its strong association with Japanese, or more vaguely, "Oriental" styles was extensively promoted in advertisements and the fashion press.

The marketing of the Ban-Lon Collection embodies how Hanae Mori's fashion designs were perceived by various classes of American consumers, not only by the high society women who shopped at couture salons. Both the imagery and its accompanying texts in magazines and advertisements reflect the American interpretation of "Japanese-ness" or "Oriental style." For instance, a double-page Lord and Taylor advertisement published in a 1970 issue of *Vogue* announced the launch of the Ban-Lon Collection with Mori's name boldly written in Japanese characters in the center of the page (Figure 32). The corresponding caption noted that "to add to their Far Eastern authenticity[,] each dress is hand made. By oriental hands. What's more, although they look as delicate as a Japanese tea cup, they're Ban-Lon dresses." The descriptive text ends with the line, "Anne Fogarty introduces Hanae Mori: The brightest star from the land

[91] "Advertisement: Bergdorf Goodman Co," 1. *Ikebana* refers to Japanese flower arrangement, thereby emphasizing the floral print in Hanae Mori's multi-patterned dress.

[92] Although this dress was not examined in person, the seller's photograph of the attached label indicates "VIVID: HANAE MORI BAN-LON.®" Due to their lower price points and wider distribution compared to the couture line, the Ban-Lon garments continue to circulate in the second-hand vintage market today. As opposed to the lavish couture pieces collected by museums, the availability of VIVID and Ban-Lon clothing in online marketplaces, such as Etsy and eBay, suggests that these items had been purchased by middle-class women in the United States.

of the rising sun."[93] Using expressions, such as "Far Eastern," "oriental," and "Japanese" interchangeably, this promotional pitch interprets Mori's designs in culturally ambiguous ways. The photograph on the adjacent page also delineates the obscure imagery associated with Japan; the three models, dressed in animated prints, have their hair up in oversized, geisha-like styles and wear platform heels reimagining the Japanese *geta* sandals. Moreover, the models' sharp, dynamic poses emphasize the stretchability of Ban-Lon knits, in comparison to the stiff brocaded fabrics often used in Mori's early New York collections.

According to additional evidence from the media, the cross-cultural aspects of the Ban-Lon Collection were perceived as new, unprecedented designs in the American womenswear market. For example, a 1970 advertisement by the Bancroft Company promoted the Ban-Lon Collection's potential to attract customers worldwide using the following copy: "French dressing. Italian dressing. Perhaps Russian dressing. Around the world they're dressing in Ban-Lon designs...It's a look that's loved in the East and West and especially at this time in the life of fashion. Internationally, too, it's the year of the Ban-Lon fashion" (Figure 33).[94] The references to Mori's adoption of "unexpected color[s]," "surprising patternings," and "unusual print" imply that the Hanae Mori line was distinguishable from other Ban-Lon collections or designs produced by other manufacturers. Similarly, a 1970 issue of *Vogue* featured a mini-length Ban-Lon dress by Hanae Mori, adorned with Japanese maple leaves and a series of wavy lines (Figure 34). Casually paired with a Yves Saint Laurent cap, the caption stated, "It isn't Occidental...it's Japanese, the look of this navy-and-white print."[95] This description accentuates how surprisingly "Western" the garment appears while portraying Japanese-inspired motifs created by a Japanese

[93] "Advertisement: Anne Fogarty (Anne Fogarty)."
[94] "Advertisement (Ban Lon and Others)," 7.
[95] "Fashion: Sprints Colour," 70.

designer. Therefore, the Ban-Lon Collection was a pivotal project during Mori's New York years, introducing the transnational essence of her aesthetic to the American mass market.

IV. West Point-Pepperell and Martex

From elegantly printed handkerchiefs to umbrellas, Hanae Mori's licensed products carry on her legacy to this day. The designer debuted her licensing business in New York in 1967 through a partnership with the American home textiles company West Point-Pepperell, Inc. As indicated in her memoir, Mori collaboratively designed bed linens, towels, and bathing suits that became very popular in the United States. In Europe and North America, fashion houses were increasingly entering the licensing market. In 1970, the *New York Times* reported this trend, as follows: "Probably Emilio Pucci knew what he was starting in 1967 when he designed a line of bed and bath linens. Since then he has been joined by Hanae Mori, Yves Saint Laurent and now Pierre Cardin in the name-conscious linens field."[96] Initially, Mori had not intended to expand her business to licensing, but the process grew naturally; in the United States, she noticed a lack of accessories and home goods to match the womenswear pieces that she created. As a result, she actively partnered with external companies to manufacture handbags, scarves, suitcases, and even men's ties and socks.[97]

One item that attracted the taste of American women was Mori's "Maxi" bath towels for the Martex brand. Her memoir explained that the *Vogue* advertisement with models wrapped in these towels was well-received.[98] This advertisement was most likely the one published in October 1968, characterizing the towels as "lavishly proportioned 44-inch square, custom-

[96] Reif, "Linens with Cardin Imprint."
[97] Mori, *Ashita no dezain*, 177-178.
[98] Mori, *Goodbye*, 144.

designed for women with an individual and personal sense of fashion by haute couture designer Hanae Mori" (Figure 35).[99] This advertisement also appeared on the West Point-Pepperell's annual report for the fiscal year of 1968, noting the success of the Hanae Mori collaboration. It remarked, "A new collection of oversize 'maxi' towels has been designed for the Martex brand by Hanae Mori, famed fashion designer. Five prints and a range of rich solid colors are being offered to selected accounts. These towels set a new fashion trend and have received favorable attention from editors of fashion and home magazines."[100] Using words such as "fashion," "custom design," and "couture," the towels, while priced at 6.50 dollars, were advertised to women of taste, possibly the customers of Mori's clothing collections.[101] As represented in the Ban-Lon Collection, the towels, along with other home fabric items by Martex, were printed with Mori's signature motifs, including botanicals, butterflies, and Japanese characters.[102]

In addition to the towels, Mori designed bed linens in partnership with West Point-Pepperell, bringing elegance to American homes through her iconic prints. Advertisements published in newspapers and magazines show that Japanese names were attributed to each series of bed linens. For example, a 1977 issue of *Good Housekeeping* presented a bedroom coordinated with Mori's "Kumo" series (Figure 36).[103] The caption underscored the delightful

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[99] "Advertisement: West Point-Pepperell."

[100] Westpoint Pepperell, Inc., *Westpoint Pepperell Annual Report*; "The Towel as Fashion." The popularity of the towels may also be attributed to the rising towel market in the 1960s. A 1963 issue of the quarterly trade journal *American Fabrics* reported the rise in demand for "fashion towels." According to the article, Martex had quadrupled in towel sales during the past decade, largely due to its "development and promotion of fashion." The article also analyzed the shift in taste for towel colors. Despite the unwavering demand for white and pastel tones, bright colors, such as "antique gold," "deep bright olive," and "hot pink," were becoming the trend, as conveyed in Hanae Mori's vibrant towels.

[101] "Eye on Living Body Towels," 30. *Town & Country* noted the price of the Martex Maxi towel, available at the New York luxury retailer Altman's. Other newspaper advertisements affirm that the collection was distributed widely in department stores, such as Gimbels, Abraham and Straus, and Lord and Taylor.

[102] Ibid. The five available patterns were named Jumbo Butterfly, Giant Mums, Many Blossoms, Love Note, and Great Waves.

[103] *Kumo* means clouds in Japanese, as represented in the cloud motifs filled with small stars illustrated on the comforter, table cloth, and shades photographed for the magazine.

ambiance aroused by this delicate print: "The soft peachy tones and the motif of this Oriental-inspired sheet pattern—star-studded clouds, lacy bamboo, flying birds—have a soothing, dreamlike quality."[104] Although the Martex products, along with the Ban-Lon garments, retained their picturesque inspiration from Japanese culture, their styles were interpreted more generally as "Oriental," as opposed to the imagery portrayed in her earlier couture collections which directly referenced kimono textile traditions and Japanese woodblock prints.

Additionally, the abovementioned magazine feature proposed "easy-to-copy decorating ideas with the smartest sheets" to adapt bed linens to other home decor items.[105] The caption accompanying Mori's work articulated that the comforter was ready-made, but the "Roman shades (and added inexpensive fancy pulls for a decorative touch) plus a ruffled cover for the round table" have been handmade using the bed linens.[106] Regarding the licensing business she executed with West Point-Pepperell, Mori also recalled in her memoir that she had been very attentive to using only the finest cottons for home fabrics. As a result, some clients repurposed the linens to clothing.[107] Consequently, by the 1970s, Hanae Mori collections had been accepted in the American fashion industry, whether as a garment or a bath towel. Despite the varying degrees of craftsmanship involved, from couture dresses to machine-made home goods, Mori prioritized high-quality textiles and Japanese-inspired designs. Throughout this rapid trajectory

[104] Barwick, "Decorating with Sheets," 91.
[105] Ibid., 86-87.
[106] Ibid., 91.
[107] Mori, *Goodbye*, 144-145; "Ken and Pat Taylor"; Schudel, "Ken Taylor." A 1984 article from the Canadian women's magazine *Chatelaine* described an exemplary case of a woman who repurposed Mori's linen products. The article featured the Canadian diplomat Ken Taylor (1934–2015) and his wife, Pat, referring to them as "Canada's most high-profile couple abroad." According to the feature, Pat, who was enamored of "Oriental influences," had once purchased Hanae Mori bed sheets and had sewn them into a dress which she wore to a reception. At the time of the article's publication, the couple was living in New York City, where Ken Taylor had been serving as the Canadian consulate general, thereby suggesting that Mori's designs, launched in partnership with West Point-Pepperell, had successfully circulated in the market throughout the 1970s and into the 1980s.

of Mori's business expansion in the United States, Hanae Mori, as a designer and a fashion house, came to be associated with one distinct motif: the butterfly.

Chapter 3
Visualizing Elegance: The Iconic Butterfly

I. Motif

In her memoir, Hanae Mori attributed the origin of her signature butterfly motif to various sources, from the small, delicate butterflies she saw growing up in the countryside of Japan to the butterfly print of traditional kimonos. However, it was her first viewing of Puccini's opera *Madame Butterfly* in New York that left a lasting impact on Mori's creativity.[108] The imagery of a quintessential Japanese woman represented in the production was discouraging for Mori; to her eyes, the protagonist Cho-Cho san was a Western interpretation of a weak, vulnerable geisha, dressed in a "Chinese-style" costume.[109] Disappointed by the lack of awareness towards Japanese dress and appearance, Mori wished to challenge these prevailing notions through her own visions of Japanese beauty. She illustrated butterflies in bold colors and stylized forms, later acknowledging that she used the motif as frequently as her own name.[110]

The association of *Madame Butterfly* to the Westernized expressions of Oriental beauty was also communicated through the American press. In 1966, *Women's Wear Daily* reported on Mori's distinctive designs, noting, "Hanae Mori isn't everyone's bowl of sukiyaki, but she is today the first Japanese designer to break the Oriental mold and move into the fashions the West can wear without feeling like Madame Butterfly or a character in a Noh play" (Figure 37).[111] Although the article did not mention her butterfly designs, it referenced *Madame Butterfly* as a

[108] Mori, *Goodbye*, 116-117; Mori, *Fasshon*, 123-124.
[109] Mori, *Fasshon*, 125; Kondo, *About Face*, 34. In her analysis of *Madame Butterfly*, anthropologist and scholar Dorinne Kondo discussed the opera's exploration of conventional racial and gender identities associated with Japanese geishas. She noted, "In Western eyes, Japanese women are meant to sacrifice, and Butterfly sacrifices her 'husband,' her religion, her people, her son, and ultimately, her very life."
[110] Mori, *Goodbye*, 121.
[111] "An Acquired Taste." This article also featured an illustration by the fashion illustrator Kenneth Paul Block (1925–2009), who captured the model Hiroko styled in a Hanae Mori's pants ensemble.

contrast against Mori's collections, appropriate for "the girl with individual tastes and a special fashion flair."[112] The stylistic and symbolic significance of the butterfly is explored throughout Mori's career in the United States, contributing to both her rapid business growth and eventual deviation from the American industry.

Although Mori incorporated the butterfly broadly in her couture and ready-to-wear lines, the 1967–68 season focused specifically on this motif. Entitled "Butterfly to the Space," this collection encapsulated Mori's definition of a modern, sophisticated woman. In an issue of *Mori Hanae Ryukotsushin* from October 1967, which was dedicated to this collection, she explained her concept behind the fusion of Space Age fashion and the feminine butterfly-inspired designs.[113] While she recognized the practicality of minimalistic Space Age styles advocated by contemporary designers, such as André Courrèges, she believed that women's dress should be not only comfortable but also decorative and graceful. As a result, she decided to merge the two ideas, expressing the romantic, colorful butterflies in streamlined silhouettes.[114]

An example of a butterfly-motif dress from this collection appeared on *Mori Hanae Ryukotsushin* (Figure 38). Captioned as a "crepe panel dress with a butterfly accent," its bold colorways were unveiled in the November 1967 issue of *Vogue* (Figure 39). Against a flashing red background, the dress featured one large multi-colored butterfly in the center, printed on both the outer and inner fabrics of this double-layered piece. The accompanying caption hinted at the movement of the layers by stating, "Short flight of red crepe...with a butterfly that moves when

[112] "An Acquired Taste."
[113] *Mori Hanae Ryukotsushin No. 37*, 2-3, 16.
[114] Ibid., 16; Branley, *Maison Blanche*, 85. According to this issue of *Mori Hanae Ryukotsushin*, Mori had been awarded the Rex Award by the New Orleans-based department store Maison Blanche. As a recipient of this award, she presented her collection in New Orleans amongst her contemporaries in the European fashion industry, including Courrèges, Emanuel Ungaro, and Hubert de Givenchy. Although she primarily worked in Japan and the United States at the time, her connections with Parisian couturiers were starting to develop and later contributed to her admittance to Haute Couture.

you do."[115] Whether considered intentionally or not, the word "flight" reflects Mori's Space Age inspiration for the collection. This spread presented four Hanae Mori outfits, including a "smidge of coatdress" with a butterfly motif, shown on the right-hand page. With a red background similar to that of the dress, this silk velvet coat depicts a large butterfly in light blue, yellow, green, and orange.[116] Even though the material is different, it resembles the mini-length cotton velvet coat from a runway photograph published in *Mori Hanae Ryukotsushin* (Figure 40). Both the dress and the coat embody the concept behind the "Butterfly to the Space" collection, illuminating the butterfly in striking colors and shapes while maintaining the clean lines of the garments. Along with the printed motifs, the physical characteristics of butterflies were brought to life in the texture and movement of Mori's clothing designs.

II. Form and Silhouette

Periodicals and advertisements also referenced the motions and the wings of butterflies in relation to Mori's garments. For example, her signature evening dresses made with multiple layers of chiffon were often associated with the fluttering movement of butterflies. In a Bloomingdale's advertisement promoting the 1976 Hanae Mori Boutique collection, two models were illustrated in floral dresses against a backdrop of what appears to be an oversized scarf (Figure 41). The accompanying text explained, "Gossamer as a butterfly's wing. Hanae Mori's

[115] "Fashion: Bright Nights," 174-176.

[116] Finamore, "Vreeland"; *Mori Hanae Ryukotsushin No. 31*, 20; Metropolitan Museum, "Hanae Mori." In the July 1967 issue of *Mori Hanae Ryukotsushin*, Mori recounted a meeting with Diana Vreeland (1903–1989) at the Plaza Hotel, accompanied by a photograph of Vreeland choosing pieces from the latest collection for a photo shoot. Considering the timeline, Vreeland may have selected the butterfly-themed garments published in the November 1967 issue of *Vogue*. The extensive promotion of Hanae Mori collections in American *Vogue* from the late 1960s to the early 1970s coincided with Vreeland's tenure as the magazine's Editor-in-Chief. As exemplified by the "Butterfly to the Space" collection, as well as the earlier kimono-style couture garments discussed in Chapter 1, Mori's aesthetics appear to have aligned with Vreeland's expression of exotic glamour inspired by foreign cultures. Moreover, the Metropolitan Museum of Art's collection includes a Hanae Mori evening ensemble that formerly belonged to Vreeland, suggesting that she also wore Mori's designs.

veils of pure cotton voile. Born to flutter about the body, flower forth from a gently smocked waist and share the smoky summer spectrum of palest lilac to deep plum wine."[117] The comparison to "a butterfly's wing" suggests the delicate, lightweight quality of the fabrics, as does the pose of the model on the right, who is extending her arms to uncover the rectangular kimono-inspired sleeves. While the butterfly motif was not represented in the garments worn by either model, the phrase "born to flutter about the body" conveys the flowing, butterfly-like drapery.

References to the butterfly, both literal and figurative, are also evident in another advertisement for Bergdorf Goodman from the same year. Alongside an illustration of a couture piece, the copy noted, "Hanae Mori Couture is always a-flutter with romantic, hand-painted silks...Shown, the palest beige silk chiffon caftan with rolled collar, ruffled border sleeves and in-flight butterflies…" (Figure 42).[118] The expression "flutter" is used again to visualize the lightness and delicate movements of the garment, while the "in-flight butterflies" delineate the liveliness of the motifs. The butterfly and the layering of fabrics were both signature characteristics of Mori's creations, particularly during her time in the United States. The combination of these two qualities is exemplified in a butterfly-printed caftan-style dress from the Texas Fashion Collection. In contrast to the "Butterfly to the Space" collection from 1967, this dress depicts the butterfly more subtly, using muted tones of light blue, baby pink, and cream (Figure 43).[119] The same pattern is printed on both the sleeveless under-dress in silk and the over-dress in silk chiffon. Placed in slightly different positions on each layer, the butterflies

[117] "Advertisement: Skirt (Bloomingdale's)."
[118] "Display Ad 19," *New York Times*, 3.
[119] While the records of the Texas Fashion Collection indicate that this dress is from 1963, the date attribution requires further investigation, as Mori's first collection in the United States was launched in 1965. Stanley Marcus donated this dress, and since Mori and Marcus first met at her Press Week debut in 1965, it may have been one of the dresses that Marcus personally purchased at the time. The lining fabric in logo-printed silk and the garment label with Mori's logo in Japanese characters also suggest that it was created in the late 1960s.

bring forth a remarkable three-dimensional effect when worn, as if they are fluttering between the flowing fabrics.

Additionally, the word *butterfly* refers to particular parts of the garment, such as the sleeves. Evoking the shape and movement of butterfly wings, the voluminous sleeves of Mori's evening dresses, caftans, and pajama ensembles were characterized as butterfly sleeves. A few days following Mori's first appearance at New York Press Week, *Women's Wear Daily* introduced the "new talent from Japan" with a small headshot of Mori and two looks from her collection (Figure 44). While the detailed garment construction is difficult to identify from the sketches, the bamboo-print dress on the right had "full butterfly sleeves" according to the caption.[120] Although the fitted cuffs more closely resemble the silhouette of balloon sleeves, the fullness that slightly flares towards the hem suggests their representation as butterfly sleeves. From the same collection, another gown was featured in *The Austin Statesman* as having "long flowing sleeves [that] sweep into butterfly wings."[121] Similarly to the bamboo-print dress, this gown does not incorporate the butterfly motif, but the sleeves that prominently flare from the elbow down are compared to the shape of butterflies. Mori's butterfly sleeves are epitomized in an evening dress currently in the collection of the Museum of the City of New York (Figure 45a). Patterned with hand-painted boteh and botanical motifs outlined with sequins, the cream-colored silk chiffon dress has engageantes attached to its short sleeves (Figure 45b). Described as "butterfly engageantes" in the museum's object records, these decorative parts have an A-line silhouette reaching just below the elbow, adding a flounce to the straight-lined dress.[122]

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[120] "The Coats and Suits," 109.
[121] "Fashion-Wise East," 8.
[122] Museum of the City of New York, "Hanae Mori"; Nemy, "Laura Johnson." This dress was worn by the New York philanthropist Laura Johnson (died 2002), wife of Saks Fifth Avenue executive Francis Raymond Johnson (1895-1965). The Museum of the City of New York houses her former collection of colorfully patterned garments by designers, such as Emilio Pucci, Geoffrey Beene, and Pauline Trigère, which conveys her flamboyant sense of style, reflecting her choice of Hanae Mori's exquisitely made dress.

Consequently, it was not only the printed motif but also the garments' material and silhouette that linked the butterfly to Mori's creations. As she expanded her business to launch ready-to-wear lines and mass-market products, including perfumes and fashion accessories, the butterfly developed into a trademark of the Hanae Mori brand.

III. Symbolism

The significance of the butterfly for Hanae Mori is demonstrated through its adoption in the brand's clothing labels. An analysis of Mori's couture, boutique, and licensed clothing sold in the United States during the 1960s and 1970s shows that her ready-to-wear products were labeled with a white tag indicating "HANAE MORI TOKYO. NEW YORK" in black letters, accented with a black butterfly to the left of the text. The butterfly was highly stylized with rounded wings, representative of the bold, abstract butterflies that Mori illustrated on her garments (Figure 46).[123] This label also set the ready-to-wear line apart from the couture collection, which typically attached a larger label with Mori's name written in both Japanese and English (Figure 47). By adding the butterfly icon and the word "New York" while omitting the Japanese characters, the new label suggests the brand's increasingly global approach to business expansion.

The butterfly's function as a marketing symbol played a crucial role in the designs of licensed home goods and fashion accessories. As discussed in Chapter 2, Hanae Mori collaborated with West Point-Pepperell to produce bath towels and bed linens. Among the several recurring motifs adopted in the collections was the "Volante" series. Meaning "flying" in

[123] Mori, *Goodbye*, 130. According to Mori's memoir, Stanley Marcus also favored the butterfly as a motif. He printed it on Neiman Marcus' shopping bags at the time, which drew a coincidental connection to Hanae Mori's extensive marketing using the butterfly.

French, this butterfly pattern was printed extensively on bath towels, shower curtains, blankets, and comforters. A 1971 Gimbels advertisement publicized the Volante collection in *The New York Times* with the headline, "Follow the Flight of the Butterfly for Radiant Bedrooms and Baths" (Figure 48). The accompanying text captured the ambiance of Mori's designs, stating, "Be young and graphic with matches of Hanae Mori's delicate color-poems of soft pink, blue or monarch gold...each emblazoned with vivid butterflies to create a look as mystic as haiku, a mood as lilting as sunlight."[124] The advertisement not only detailed the visual qualities of the products, such as the vibrant colors but also expressed the "mystic" or exotic styles associated with the motif.

While the butterfly trademark stimulated greater brand awareness for Hanae Mori, its wide diffusion led to her shift away from mass manufacture. In her memoir, she explained that the butterfly became so popular that if she did not incorporate it in her collection, buyers would question the reason why.[125] Although the high demand for her butterfly designs and signature evening dresses proved the brand's success in the American market, Mori simultaneously felt perplexed, particularly from a creator's perspective. The expectations to prioritize commercial purposes questioned her direction in fashion design, as she had always emphasized refined handwork from her early days as a dressmaker in Tokyo.[126] Furthermore, it is predictable that as she created mass-market products in partnership with local companies, the communication of the brand's image may not have always aligned with her intentions. For example, a Bloomingdale's advertisement for the Ban-Lon Collection promoted a patterned pajama ensemble with the headline "Cho-Cho San" (Figure 49). The title's reference to *Madame Butterfly* seemingly

[124] "Display Ad 17," *New York Times*, 18.
[125] Mori, *Goodbye*, 174-175.
[126] Ibid., 176.

fulfills Mori's aspiration to reappropriate the opera's interpretation of Japanese women. However, the advertisement featured a "mandarin collared" jacket, signaling the discrepancy between the design and its marketing.

Varying factors, including her desire to concentrate more intensely in couture-making, initiated Mori's transition to Paris.[127] After being invited by Princess Grace of Monaco to present her collection at a charity show in Monaco, Mori staged her first runway show in Paris. In 1976, she opened her first free-standing boutique in the Upper East Side in New York and contemporaneously established HANAE MORI PARIS S.A. in advance of her official admittance to Paris Haute Couture.[128] Even though she continued to operate her business in New York, Mori started to dedicate more time to develop the next chapter of her career in Paris. As an explicit shift away from the butterfly, she chose the snake as the theme of her first Paris collection.[129]

Although Mori stayed away from the butterfly designs during her first collections presented in Paris, she later returned to them in her couture, ready-to-wear, and licensed goods for the global market. For example, Hanae Mori scarves from the late 1970s and 1980s, currently part of the collection of the Museum at FIT, illustrate dynamic butterfly patterns (Figure 50).[130]

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[127] In her memoirs, Mori also discussed the influence of the Vietnam War on her deviation from the American fashion industry. Her active business in the United States coincided with the last phase of the war when New York City was filled with young people dressed in psychedelic styles and casual clothing. Despite the consistent popularity of her designs among high society clientele, Mori's mixed feelings about her position within the industry led to her transition to becoming an haute couturier.

[128] Mori, *Goodbye*, 184.

[129] Mori, *Fasshon*, 130, 252-253. Following this debut collection in 1977, Mori and her staff traveled between Japan, Paris, and New York to manage her growing global business. In Paris, her maison was located on Avenue Montaigne and was staffed with local seamstresses, many of whom worked at Mori's atelier until her retirement in 2004.

[130] The Museum at FIT, "Women in Fashion"; Messinesi, "Travel." According to the records of the Museum at FIT, these scarves formerly belonged to Despina Messinesi (1911–2003), a travel editor at American *Vogue* from the 1960s to the 1980s. As the objects are attributed to 1979 and 1980, it is predicted that they were sold in the United States at a time when Mori's wholesale and licensing businesses were expanding. A travel column on Japan that Messinesi wrote for the August 1964 issue of *Vogue* introduced the Hanae Mori boutique in Tokyo as a shopping destination, suggesting that the editor was familiar with Mori's brand even before the designer's debut in New York.

Both scarves, adorned with stylized butterflies and the Hanae Mori logo on the bottom right corner, showcase the ways in which the motif was continuously used even after her entrance to Haute Couture. The shop logo for her first free-standing location in New York City also adopted a geometric butterfly graphic, which embraces the timeless significance of the motif, particularly in the United States (Figure 51). Designed by the Japanese graphic designer Ikko Tanaka (1930–2002), the poster reimagined the butterfly with black triangles, sparsely filled with colorful geometric shapes.[131] The butterfly's sharp, clean edges and the modernist-style composition appears to convey the new stage that Mori's American business was entering in the late 1970s. In comparison to the exclusive lineup of Japanese-made couture garments inspired by traditional motifs and textiles, her product categories, as well as design values, had become more wide-ranging.

A turning point in the history of Mori's butterflies occurred in 1985 when she was invited to design the costumes for the opera *Madame Butterfly* at La Scala in Milan. Directed by the renowned stage director Keita Asari (1933–2018), the production was organized entirely by Japanese staff, and Mori believed that it was the appropriate moment to share her vision of Japanese femininity and beauty.[132] For the protagonist Cho-Cho san, Mori designed a light pink kimono-style wedding dress with a large butterfly print and a Western-style veil, along with a violet kimono embellished with small, airy butterflies.[133] After nearly three years of preparation, Mori was satisfied to see the result—a Japanese woman represented in a romantic and independent character. Over twenty years following her first *Madame Butterfly* viewing in New

[131] Iwami, *Hanae Mori*, 67. In addition to the logo for the Hanae Mori boutique, Ikko Tanaka co-directed the promotional film *The World of Hanae Mori* for the Neiman Marcus Fortnight in 1969 and served as the designer for Mori's boutique in the Waldorf Astoria hotel, as well as a number of her publications.
[132] Mori, *Fasshon*, 130-133.
[133] *Madama Butterfly*, directed by Keita Asari; Iwami, *Hanae Mori*, 58-59.

York, she felt as though she had finally done her part as a Japanese designer in the Western fashion industry.[134] Despite her brief break from butterfly designs after her debut in Paris, she felt comfortable in returning to her signature motif with fresh eyes. She continued to experiment with various butterfly patterns until her retirement from Paris Haute Couture in 2004.[135]

Mori's exploration of the butterfly, particularly during the 1960s and 1970s, suggests that it was not a mere trademark or brand logo but her empowering legacy in fashion design and business. In three out of her four memoirs, Mori adopted the word *butterfly* in the title, comparing the motif to herself: *Garasu no cho* (The Glass Butterfly), *Fasshon: chō ha kokkyō wo koeru* (Fashion: The Butterfly Crosses the Border), and *Goodbye Butterfly*. Moreover, Suzy Menkes, former fashion editor at the *International Herald Tribune*, contributed an article to the 2001 book *Hanae Mori Style* celebrating the designer's career.[136] Menkes delineated Mori's pioneering role in the "fusion fashion" between Eastern and Western cultures, claiming that "no one has bridged the culture divide with more skill and subtlety than Hanae Mori."[137] In addition to becoming "the first female Japanese fashion entrepreneur in a man's world," Menkes praised the designer's mastery in couture:

> Often, like onion-skin layers of kimonos, Madame Mori hides one skill behind another. First to meet the eye is the fabric and its decoration: delicate prints, bringing color and pattern; tactile textures from raw silk through deep-pile cashmere; and embellishment of appliquéd roses or those signature butterflies...The result is an absolute mastery of Western skill of cutting and sewing that is still perfumed with Japanese spirit. For this

[134] Mori, *Fasshon*, 132-133.
[135] Mori, *Goodbye*, 302-303. After resigning from Haute Couture, Mori established the Hanae Mori Foundation, a non-profit organization that supports young fashion designers in Japan. The brand's ready-to-wear and licensing operations were acquired by the trading company Mitsui & Co and the British investment group Rothschild & Co. Today, the brand is managed under Hanae Mori Associates, a subsidiary company of Mitsui & Co.
[136] Menkes, "Hanae Mori: The Iron Butterfly," 12-15.
[137] Ibid., 12.

steely framework to her imaginative work and for her own courage and determination, Madame Mori deserves to be given a new title: The Iron Butterfly.[138]

As implied by Menkes' words, Mori's success in the United States was not only fueled by her skills as a designer and entrepreneur but also her strong passion and motivation to challenge her creativity in the Western market. Therefore, she epitomized the butterflies that she designed: elegant and refined, yet bold and powerful.

[138] Menkes, "Hanae Mori: The Iron Butterfly," 13.

Conclusion

Tracing Hanae Mori's creative and entrepreneurial work from the late 1960s to the 1970s has shown that her time in the United States was a turning point in her five-decade career. In one of her memoirs, Mori even revealed that if she could go back in time, she would choose her New York years, which proves how significant and life-changing this period was.[139] Stepping out of her home country where she had already been managing a productive business, she embarked on an unprecedented journey, gaining prestige in the American fashion industry.[140]

Particularly in the late 1960s, Mori's couture collections embodied her persistent determination to discover innovative ways to adapt Japanese textiles and aesthetics into Western dress. Instead of simply importing what she designed for the Japanese market, she made tireless efforts to train her seamstresses in the United States and develop original textiles, thereby creating garments that could be worn by American women. The New York-based fashion publicist Eleanor Lambert acknowledged the transnational success of Mori's designs in the following statement: "The beauty of her fabrics and her distilled Oriental sense of color speak a language that any woman anywhere responds to. The fact that she sees American women from afar seems to take a lot of clutter out of her fashion thinking."[141] As Lambert explained, it was

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[139] Mori, *Goodbye*, 184.

[140] Ibid., 128. Looking back on her early years in New York, Mori wrote that she had faced cultural barriers as a foreign designer, but had been fortunate not to have Japanese competitors. At the time, no other designer had imported couture garments from Japan or widely distributed their collections in the United States.

[141] Lambert, "Shy Japanese Designer"; *Fashion Calendar*, January 11, 1965; *Fashion Calendar*, June 17, 1968; *Mori Hanae Ryukotsushin No. 24*. Issues of the *Fashion Calendar* indicate that Eleanor Lambert occasionally served as the publicist for Hanae Mori's New York Press Week presentations. Lambert invited Mori to show the designer's debut collection in January 1965 and the Fall-Resort Collection show in June 1968, which was co-organized by the Japan Trade Association. Mori also shared her experiences collaborating with Lambert in her columns for *Mori Hanae Ryukotsushin*. For example, an issue from February 1967 reported Mori's dinner with Lambert and the designer Elinor Simmons who were visiting Japan to stage a charity show.

Mori's contemporaneous work in Japan and the United States that allowed her to carefully assess the respective markets and produce items that appealed to the local clientele.

Mori's ready-to-wear designs, such as the Ban-Lon Collection and licensed home and bath products, further spread her name in the mass market. As explored in the final chapter, the butterfly motif was fundamental as the brand's iconic symbol, personifying the designer herself and the motivations behind her entry to a new market. In addition to the enduring influence she had on Western couture-making, Mori brought elegance inside everyday wardrobes and homes, honing her skills as both a designer and businesswoman.

Even after her debut in Haute Couture, Mori continued to create clothing that was both refined and practical. In a report of her early couture showing in Paris, a *New York Times* article quoted Marjorie Deane, the chairman of Tobe Associates, who "referred to the Mori Collection as 'people clothes,' as opposed to the theatrical and stunt styles appearing on other runways."[142] Although her exquisite fusion of Japanese and Western elements was unique and widely popular in the United States, her legacy in designing "people clothes" has also received little academic attention. From the late 1970s and 1980s, a generation of Japanese designers, such as Rei Kawakubo, Yohji Yamamoto, Kansai Yamamoto, and Issey Miyake built their presence in Paris with their experimental, unconventional approaches to fashion design. Their avant-garde styles appear to have overshadowed Mori's ubiquitous fashion empire, which had established a worldwide clientele by that time.[143]

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[142] Morris, "2 Women," 40. Tobe Associates, currently operating as Tobe, was an organization that provided fashion merchandising and consulting services and published forecasting reports.

[143] Kawamura, *Japanese Revolution*, 91-92; Kondo, *About Face*, 55. Mori, *Goodbye*, 150-157. While Mori primarily worked between Japan and the United States before her debut in Haute Couture, she presented collections and organized business partnerships in other parts of the world. For instance, she staged a show in London in 1972, which led to the distribution of her collection at Harrods. In 1979, she also launched the "Made in China Collection" in partnership with a Chinese silk company and trained artisans in China to produce a line of high-quality blouses.

From her memoirs to the magazine columns that she wrote, Mori's role as an active communicator also helped uncover the vast portion of the information presented in this thesis. As past exhibitions and publications on Mori have focused heavily on her oeuvre as an haute couturier, the personal accounts retelling her experiences in the United States have been essential resources.[144] The fact that none of her four published memoirs have been translated into other languages may also explain the limited representation of her career in Western-based scholarship. Nevertheless, the designer's successful acceptance in American society, as well as her close-knit network of local professionals, have left noteworthy archival materials currently housed in museums and academic institutions nationwide. For future research, a more in-depth investigation of these archives, alongside the mass-produced merchandise in the second-hand market, would support a more comprehensive awareness of her influence in the American fashion industry.

Analyzing a brief, yet meaningful segment of Mori's career, this research has shed light on a figure whose contributions to both Japanese and Western fashion have been astounding. After her first trip to Paris and New York in 1961, Mori met resistance from her peers, who believed that her idea of starting a business in the United States was not worth the financial sacrifices, considering the competitive retail market.[145] As showcased through her accomplishments over the matter of a decade, she had been quick to prove them wrong; with tenacity and grace, she turned her American dream into reality.

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[144] Iwami, *Hanae Mori*, 108-109. Notable exhibitions of Mori's archive collections include the retrospective exhibition organized in Tokyo in 1989, which traveled to Musée d'Art Moderne de la Ville de Paris and Musée Océanographique de Monaco in 1990. Her work has also been exhibited at the Maison de l'Amérique Latine in Paris in 2006. Japanese art institutions, such as the Iwami Art Museum and the Art Tower Mito, have curated exhibitions based on Mori's archives.

[145] Mori, *Fasshon*, 95-96.

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Illustrations



Figure 1. Hanae Mori with Oleg Cassini in New York, reprinted from Mori, Hanae, *Fasshon: chō ha kokkyō wo koeru*, Tokyo: Iwanami Shoten, 1993, 91.



Figure 2a. Jacket, Spring/Summer 1965, Hanae Mori, collection of the Iwami Art Museum, Shimane. Photograph by author.



Figure 2b. Jacket (interior detail), Spring/Summer 1965, Hanae Mori, collection of the Iwami Art Museum, Shimane. Photograph by author.



Figure 3. Dress (detail), Fall/Winter 1966, Hanae Mori, collection of the Kyoto Costume Institute (AC8968 1993-38-1AB). Gift of Ms. Jun Kanai. Photograph by Takashi Hatakeyama.



Figure 4. Short evening dress of obi fabric, 1964, Hanae Mori, collection of the Iwami Art Museum, Shimane. Photograph by author.



Figure 5. Evening dress with coat of obi fabric, Spring/Summer 1968, Hanae Mori, collection of the Iwami Art Museum, Shimane. Photograph by Haruo Inoue.



Figure 6. Kimono coat (right), designed by Hanae Mori, photograph by Arnaud de Rosnay, *Vogue*, November 1968, 156-157.



Figure 7a. Evening ensemble, 1968, Hanae Mori, collection of the Metropolitan Museum of Art (1975.86.2a–b), New York.



Figure 7b. Evening ensemble (detail), 1968, Hanae Mori, collection of the Metropolitan Museum of Art (1975.86.2a–b), New York. Photograph by author



Figure 8 (left). Hanae Mori with clients in New York, reprinted from Mori, Hanae, *Fasshon: chō ha kokkyō wo koeru*, Tokyo: Iwanami Shoten, 1993, 97.



Figure 9 (right). Mantle (part of ensemble), 1965–1970, Hanae Mori, collection of the Nationaal Museum van Wereldculturen (7002-1a1). Courtesy Europeana Fashion.

FASHION TALK

Some Paintings to Wear On Evenings in Autumn

By BERNADINE MORRIS

Next fall, you'll be able to dance around in Halston dresses that artfully reproduce the black squiggles of Jackson Pollock, the colored stripes of Frank Stella, the flowers of Andy Warhol or the minimal abstractions of Larry Poons.

And if the New York school is not your dish, you can veil yourself in Hanae Mori dresses that recapture, almost line for line, the clouds, landscapes and kimonos portrayed by Hiroshige, the Japanese artist of the early 19th century.

They're some of the exotic offerings for evening that turned up in the fall fashion showings here this week.

Oh, there's no dearth of glamour gown around. If prints are not your dish, no matter how arty, you could sample Oscar de la Renta's ruffled and ruched taffeta dresses with a quaint Victorian air, some in quaint Victorian colors such as wisteria.

And those slithery jersey dresses for women with perfect figures that were so popular last year have apparently multiplied. They turn up in almost every designer's collection, occasionally smocked or gathered as well as plastered. Scott Barrie continues as a master of the genre.

Even Clovis Ruffin, who made his mark just a couple of years ago with T-shirt dresses, has tried his hand at sequins, not to mention bouffant skirts. Sometimes both together.

Despite all the evening enchantment, it is the day clothes that stick in the mind after the fuss and furor of the actual showings. The night things are for dreaming. The casual ones represent the reality factor.

•

Adri shows how inventive a designer can be with even such a hackneyed idea as a sweater. Of course, she's one of the small breed of creative talents.

Her designs don't have to be complicated. Her simple tweedy sweater with a straight-across neckline and big sleeves is equally effective belted over a flaring flannel skirt or satin pants.

But sometimes she fools around with bulky padded edges or blocks of color in a sweater-jacket, tiny boleros or flowing knitted capes. All of them are admirable.



Photographs for The New York Times by DON HOGAN CHARLES



Some art forms in fashion: Hanae Mori print, left, is derived from Hiroshige, a Japanese artist. Jackson Pollock paintings inspired dress by Halston, above.

Both have a casual, throwaway air and great elegance.

With everyone showing capes, Oscar de la Renta manages to make one that stands out. It's in dark green, voluminous and he rims it in raccoon.

Besides the ruffled taffetas, he offers a lot of black velvet for evening—cape-

Figure 10. Photograph (left) of a model wearing a Hanae Mori dress, published in Morris, Bernadine, "Some Paintings to Wear on Evenings in Autumn: FASHION TALK," *New York Times*, May 11, 1974, 16.

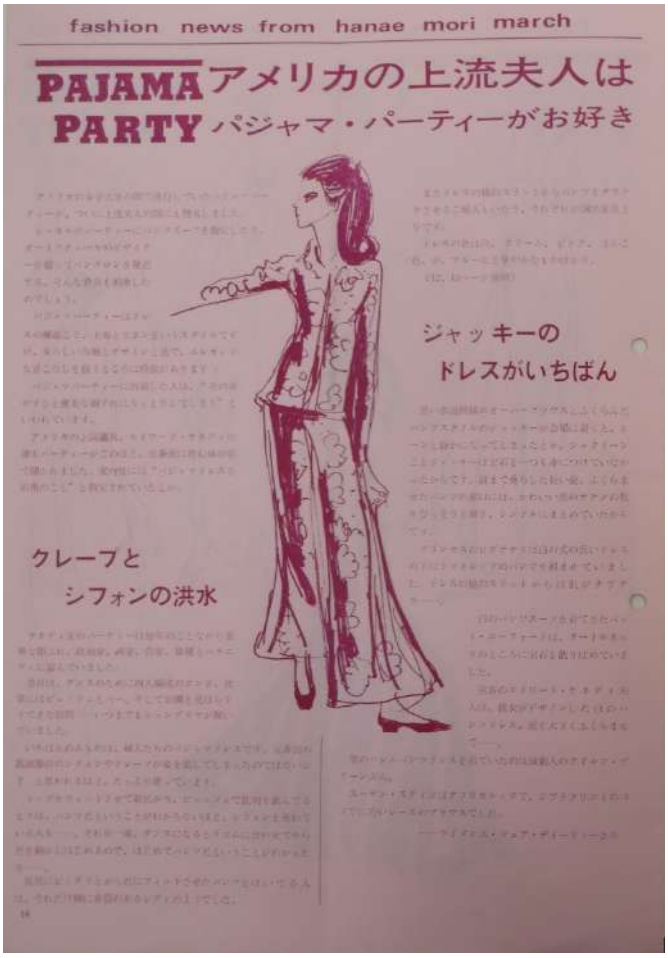




Figure 11 (left). Japanese translation of a *Women's Wear Daily* article, published in *Mori Hanae Ryukotsushin No. 25*, March 10, 1967, 15, collection of the Iwami Art Museum, Shimane.

Figure 12 (right). "Pajama Party," *Women's Wear Daily*, February 20, 1967, 1.



Figure 13. Chrysanthemum pajamas, 1966, Hanae Mori, collection of the Iwami Art Museum, Shimane. Photograph by Haruo Inoue.



Figure 14. Pantaloon pajamas with chrysanthemums printed on silk chiffon, worn by Benedetta Barzini, designed by Hanae Mori, photograph by Richard Avedon, *Vogue*, November 1966, 168-169.



Figure 15a. Evening dress, circa 1978, Hanae Mori, collection of the Metropolitan Museum of Art, New York (1996.130.5).



Figure 15b. Evening dress (detail), circa 1978, Hanae Mori, collection of the Metropolitan Museum of Art, New York (1996.130.5). Photograph by author.



Figure 16. Day ensemble, 1972, Hanae Mori, Courtesy of The Valentine Museum (V.88.237.12a–b). Photography by Jay Paul/Richmond magazine.



Figure 17. Shift dress of wafuku fabric, worn by Hiroko, designed by Hanae Mori, *Soen*, photograph by Ikko Narahara, August 1966, 38-39.

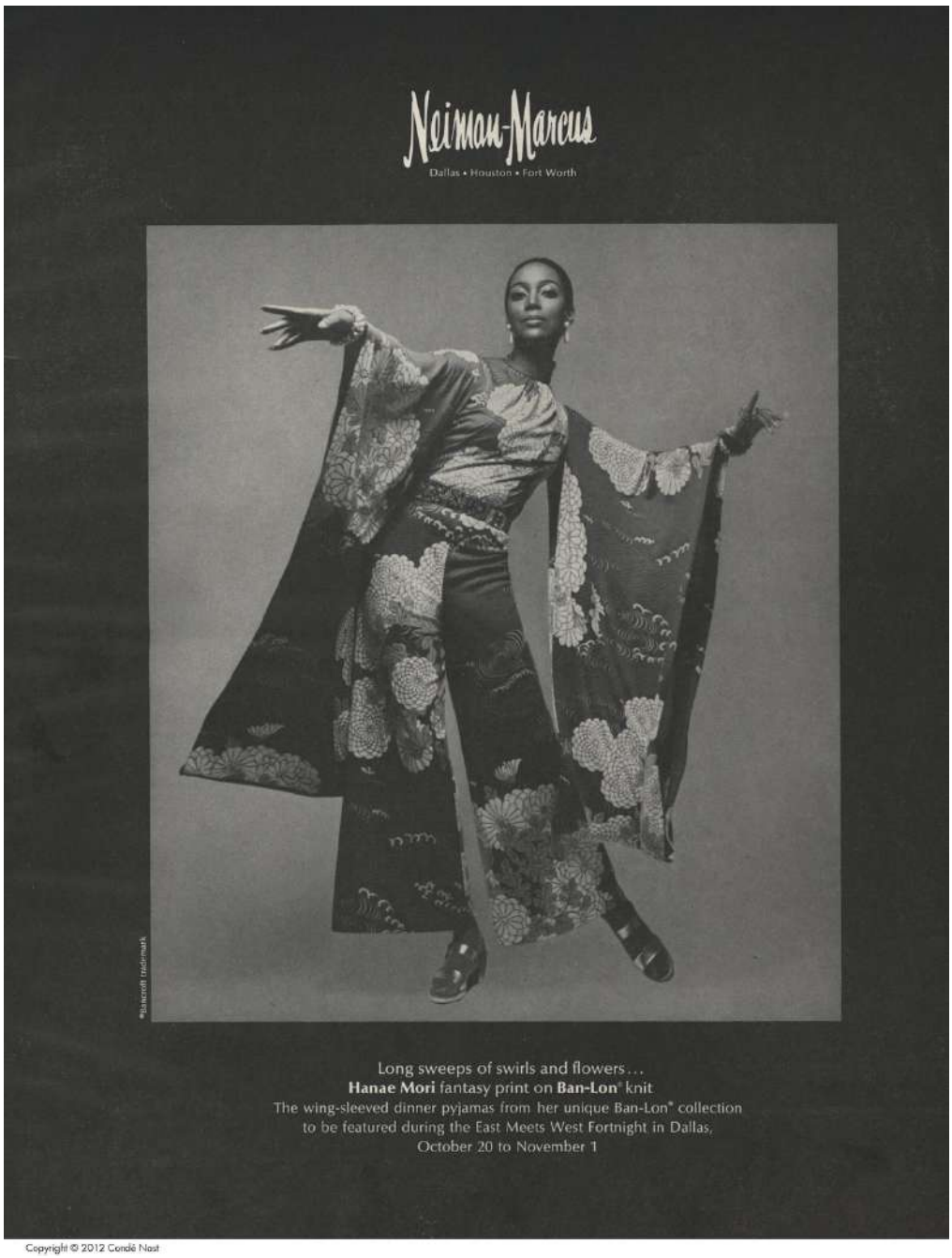


Figure 18. Neiman-Marcus Co. (Neiman-Marcus Company) advertisement for Hanae Mori Ban-Lon Collection, *Vogue*, October 1969, 43.



Figure 19 (left). Cocktail dress, 1960–1970, Hanae Mori, collection of the Texas Fashion Collection, College of Visual Arts & Design, University of North Texas (1980.010.002).

Figure 20 (below). Film still from *The World of Hanae Mori*, 1969, reprinted from Iwami Art Museum, *Hanae Mori Haute Couture: Mori Hanae shigoto to sutairu = Hanae Mori - the work and style*, [Masuda-shi]: Iwami Art Museum, 2015, 48.





Figure 21 (left). Stanley Marcus (right) with Hanae Mori (center) at the Neiman Marcus Japan Fortnight, Texas, 1974, collection of Alvin Colt design drawings, photographs, and other materials for Neiman Marcus Fortnights, DeGolyer Library, Southern Methodist University (Ag1993.0951).



Figure 22. Bergdorf Goodman advertisement for Hanae Mori collection, *New York Times*, December 19, 1965, 75.


流行通信

私の一日

森　英恵

5月25日（水曜）

5月下旬のニューヨークは、緑一色に彩られていてとても美しい。ホテルのあるパークアベニューを、若い美しい女性たちが行き交い、街全体が清新の気に満ちはじめた、という感じだ。しばらく雨続きで、悪かった水

5月27日（金曜）

ハイ・ファッションを中心とする品揃えで有名なデパート、バーグドフ・グッドマンの店長が二人のレディとともに来訪。この店の昨年のクリスマスのウィンドウに私のドレスが飾られた時のことが話題となる。（上の写真参照）好評だったそうで

話しあっていたのだが、残念。部屋で休息をゆっくりとり、英気を養うこととした。

新聞に目を通していたら、本号の特集でもとりあげた水着ミの、ことしの売れ筋の紹介が出ていた。ビキニ、モノキニなどに人気が集まっている。ひとこと、みなさんにお知らせしたい

Figure 23. Photograph of Hanae Mori window display at Bergdorf Goodman, published in *Mori Hanae Ryukotsushin No. 4*, June 13, 1966, 8, collection of the Iwami Art Museum, Shimane.



Figure 24. Bergdorf Goodman advertisement for Hanae Mori collection, *New York Times*, October 31, 1971, 92.

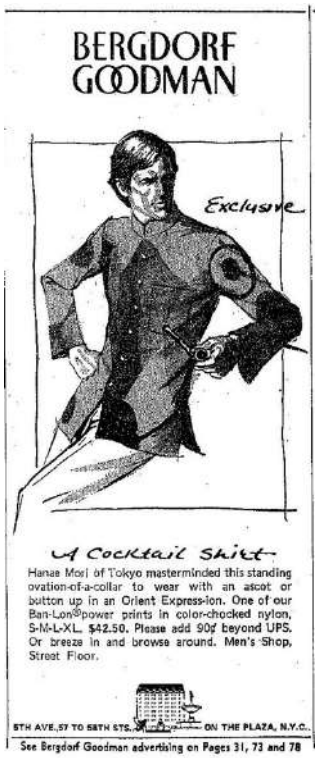


Figure 25. Bergdorf Goodman advertisement for Hanae Mori men's shirt collection, *New York Times*, April 9, 1972, 3.





Figure 26a (left). Shirt, circa 1975, Hanae Mori, collection of the Metropolitan Museum of Art, New York (2009.300.570).

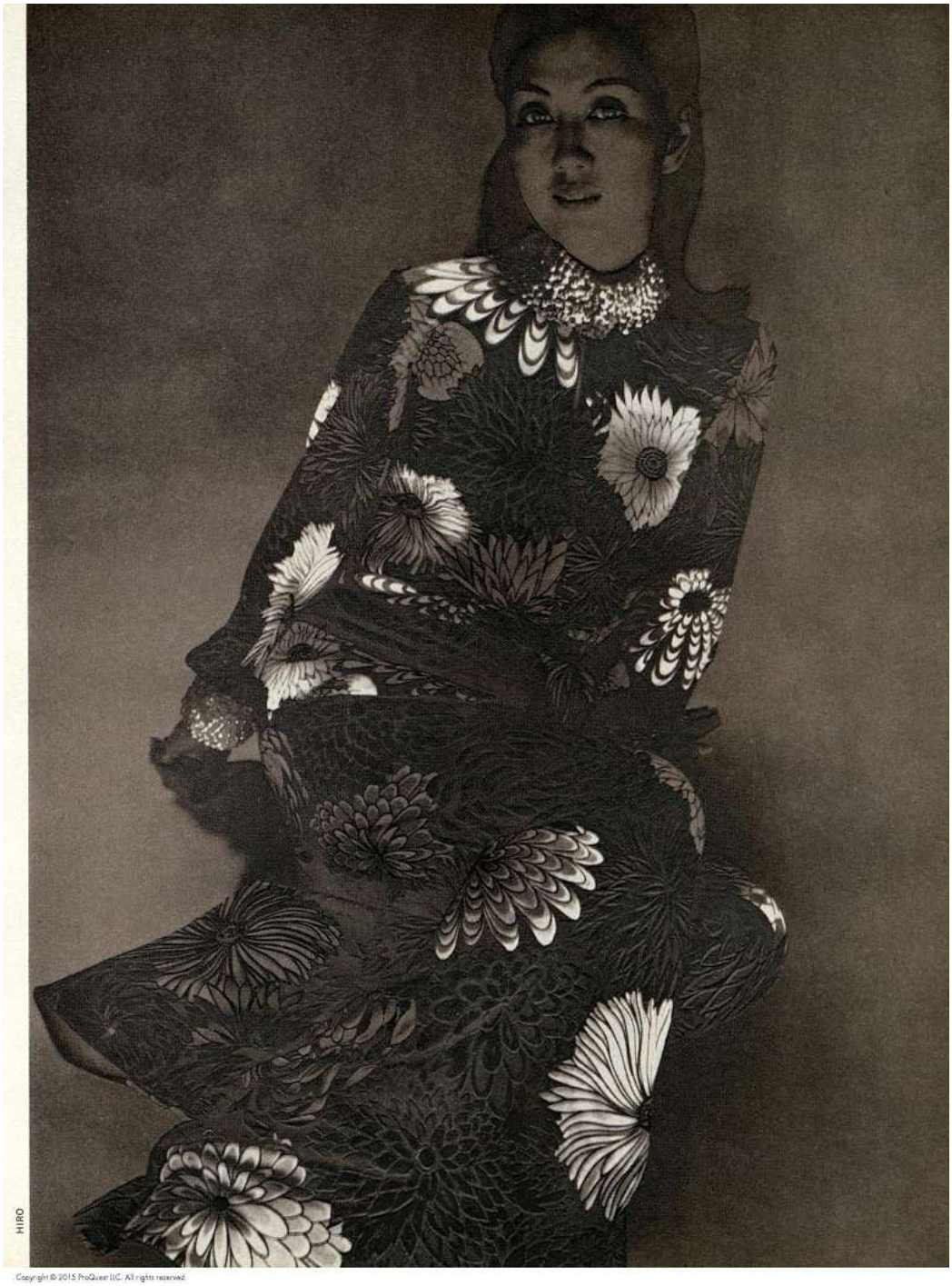
Figure 26b (right). Shirt (label), circa 1975, Hanae Mori, collection of the Metropolitan Museum of Art, New York (2009.300.570). Photograph by author.



Figure 27. Cover, *Ryukotsushin No. 68*, August 20, 1969, collection of the Iwami Art Museum, Shimane.



Figure 28. Hanae Mori Ban-Lon Collection, *Ryukotsushin No. 68*, August 20, 1969, 8-9, collection of the Iwami Art Museum, Shimane.



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Figure 29. Hanae Mori in a Ban-Lon costume, worn by Hanae Mori, designed by Hanae Mori, *Harper's Bazaar*, photograph by Hiro, November 1969, 201.



Figure 30. Bergdorf Goodman advertisement for Hanae Mori Ban-Lon Collection, *Vogue*, November 1969, 1.



Figure 31. Vintage 1970s Ban-Lon jersey dress, Hanae Mori VIVID, Etsy. Courtesy BobbinsnBombshells.



Figure 32. Anne Fogarty advertisement for Hanae Mori Ban-Lon Collection, *Vogue*, May 1970, 50-51.



Figure 33. Bancroft Licensing advertisement for Hanae Mori Ban-Lon Collection, *Women's Wear Daily*, June 23, 1971, 7.



Figure 34. Ban-Lon dress of Du Pont nylon, worn by Lynn Sutherland, designed by Hanae Mori, photograph by Gianni Penati, *Vogue*, April 1970, 72-73.



Figure 35. West Point-Pepperell, Inc. (Martex) advertisement for Hanae Mori Maxi towel collection, *Vogue*, October 1968, 100-101.



Figure 36. "Kumo" collection designed by Hanae Mori for Martex, photographed in the home of Bruce Myers by Elyse Lewin, *Good Housekeeping*, January 1977, 90-91.



Figure 37. Hiroko wearing a tunic and pants ensemble designed by Hanae Mori, illustrated by Kenneth Paul Block, published in "An Acquired Taste — Like Oysters," *Women's Wear Daily*, June 1, 1966, 1.



Figure 38. Report of Hanae Mori 1967–68 Collection, published in *Mori Hanae Ryukotsushin No. 37*, October 10, 1967, 2-3, collection of the Iwami Art Museum, Shimane.



Figure 39. Printed silk velvet evening dresses, le smoking with matching shirt, and coatdress, designed by Hanae Mori, photograph by David Bailey, *Vogue*, November 1967, 176-177.

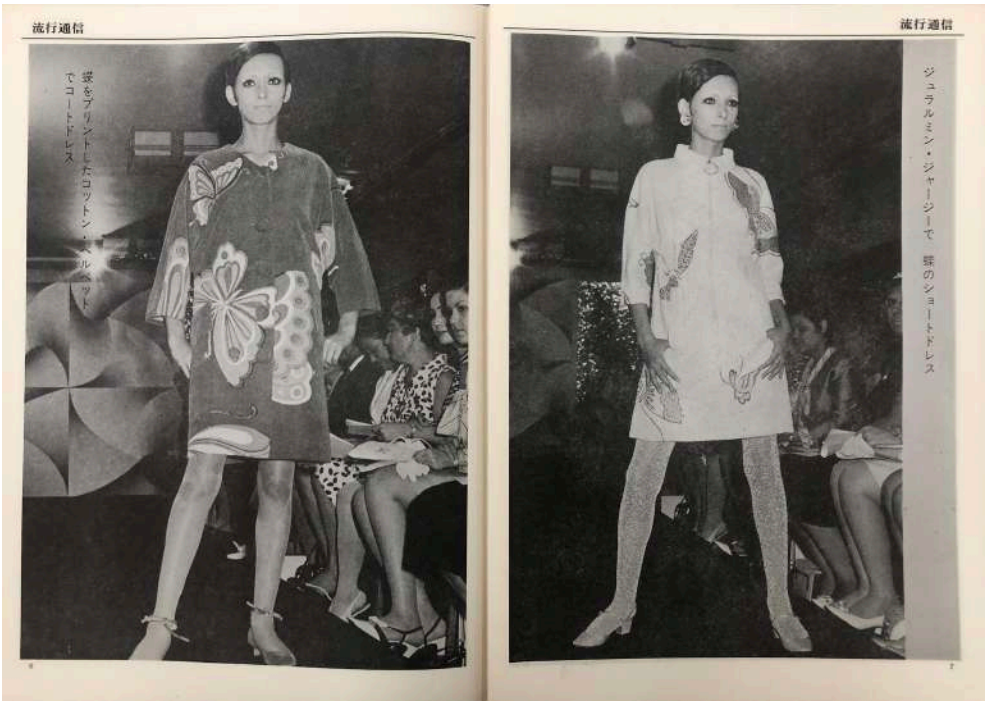


Figure 40. Report of Hanae Mori 1967–68 Collection, published in *Mori Hanae Ryukotsushin No. 37*, October 10, 1967, 6-7, collection of the Iwami Art Museum, Shimane.



Figure 41. Bloomingdale's advertisement for Hanae Mori Boutique Collection, *Harper's Bazaar*, March 1976, 26.





Figure 42 (left). Bergdorf Goodman advertisement for Hanae Mori Couture Collection, *New York Times*, April 26, 1976, 3.

Figure 43 (right). Dress, 1963, Hanae Mori, collection of the Texas Fashion Collection, College of Visual Arts & Design, University of North Texas (1979.008.105).



Figure 44. Portrait of Hanae Mori and illustrations of her collections, published in "The Coats and Suits," *Women's Wear Daily*, January 8, 1965, 109.



Figure 45a. Evening dress in off-white plisse silk chiffon over white China silk with hand-painted meandering floral with boteh motif, 1967–1979, Hanae Mori, collection of the Museum of the City of New York (88.44.5).



Figure 45b. Evening dress (detail), 1967–1979, Hanae Mori, collection of the Museum of the City of New York (88.44.5). Photograph by author.



Figure 46. Dress (label), 1970–, Hanae Mori, collection of the Texas Fashion Collection, College of Visual Arts & Design, University of North Texas (1998.001.021).



Figure 47. Cocktail dress (label), 1960–1970, Hanae Mori, collection of the Texas Fashion Collection, College of Visual Arts & Design, University of North Texas (1980.010.002).



Figure 48. Gimbels advertisement for Martex "Volante" collection designed by Hanae Mori, *New York Time*s, May 2, 1971, 18.

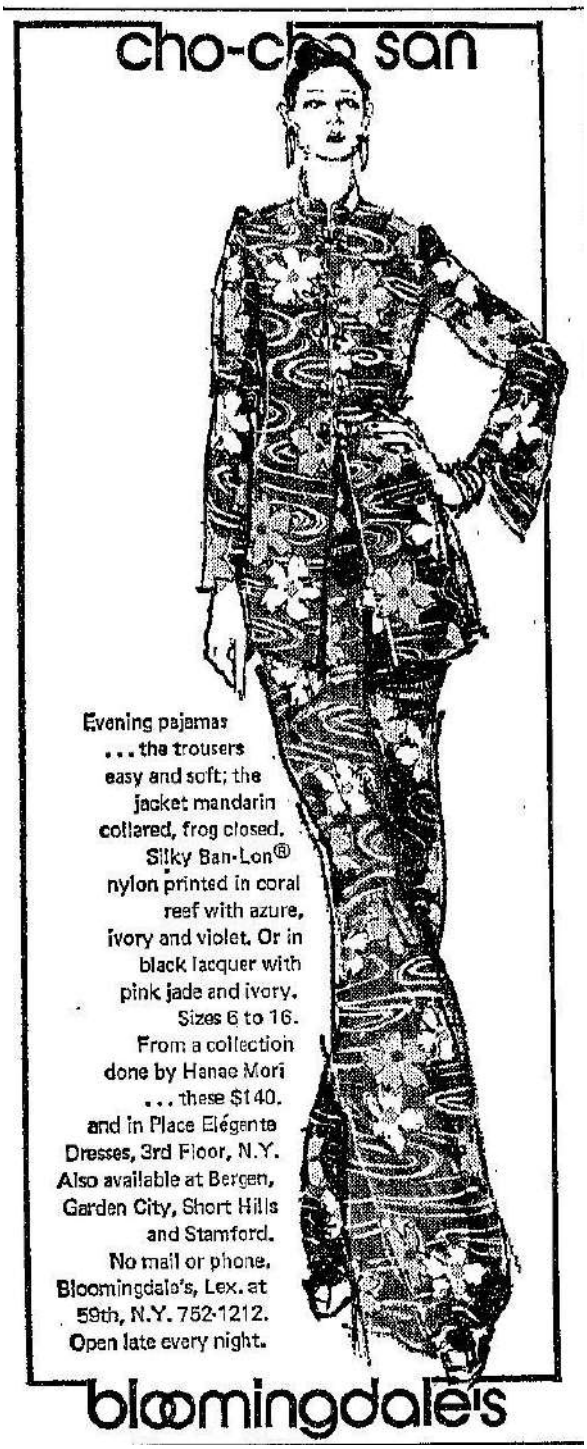


Figure 49. Bloomingdale's advertisement for Hanae Mori Ban-Lon Collection, *New York Time*s, December 13, 1972, 29.



Figure 50. Scarf, 1979, Hanae Mori, collection of the Museum at FIT (91.184.37). Photograph by author.

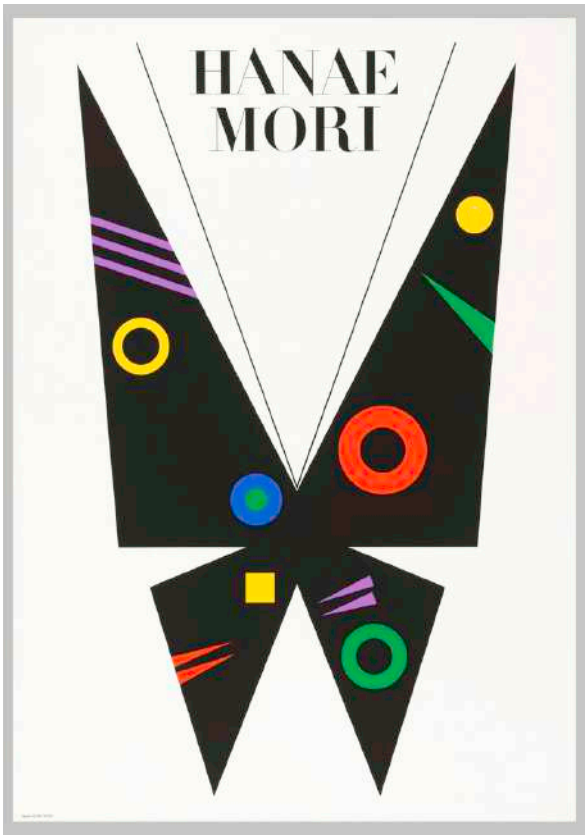


Figure 51. Poster, Hanae Mori, 1978, designed by Ikko Tanaka, collection of the Cooper Hewitt, Smithsonian Design Museum (1993-55-7).