Japonisme and the influence of Japan on purse design

Presentation © Jennifer Whitehair



“Fashion is always of the time in which you live. It is not something standing alone. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening.”

– Coco Chanel

Japan Opens to the West

- In 16th century Japan closes its borders to prevent increasing pressures of change from the West, especially the rise of Christianity.

- From the 16th Century until 1853, only the Dutch had contact with the Japanese and then only though one trading area, an island in Nagasaki Harbor.

- July 8, 1853, Commodore Matthew Perry sails into Uraga Bay near Edo (Tokyo). Commanding four warships, Perry ordered his ships to train their guns on the town of Uraga and he refused to leave and threatened to use force if he wasn't allowed to present a letter from US President Millard Fillmore to the emperor.

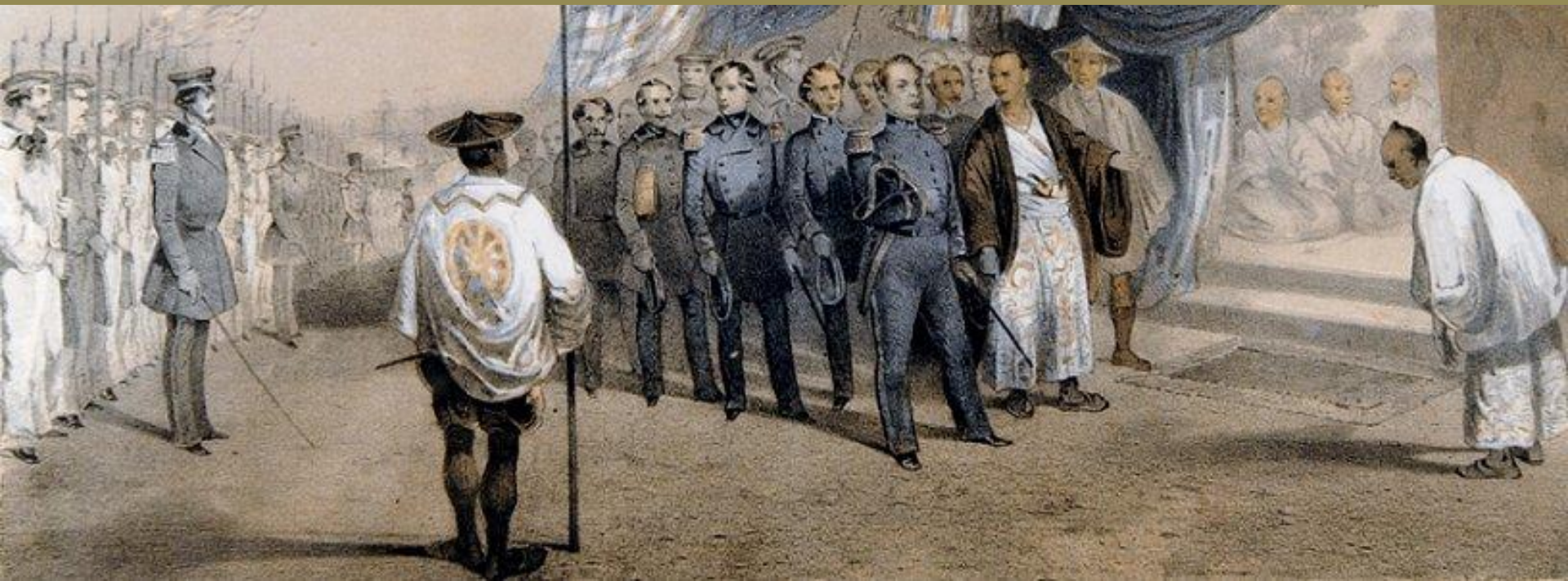
- The letter promised peace and friendship, but the subtext of the message was that the United States was willing to go to war to open up Japan to the West. Japan (state-of-the-art technology from 1553) was facing the United States (state-of-the-art technology from 1853), chose to sign a treaty of peace and amity with the U.S. in 1854, when Perry returned with 8 ships.

- This event is immortalized in Japanese public conscience as the Black Ships (in Japanese Kurofune). Perry's ships with black hulls and coal-powered had the overall appearance of black ships. Each year the Black Ship Festival is held in Newport,Rhode Island and Shimoda, Japan.





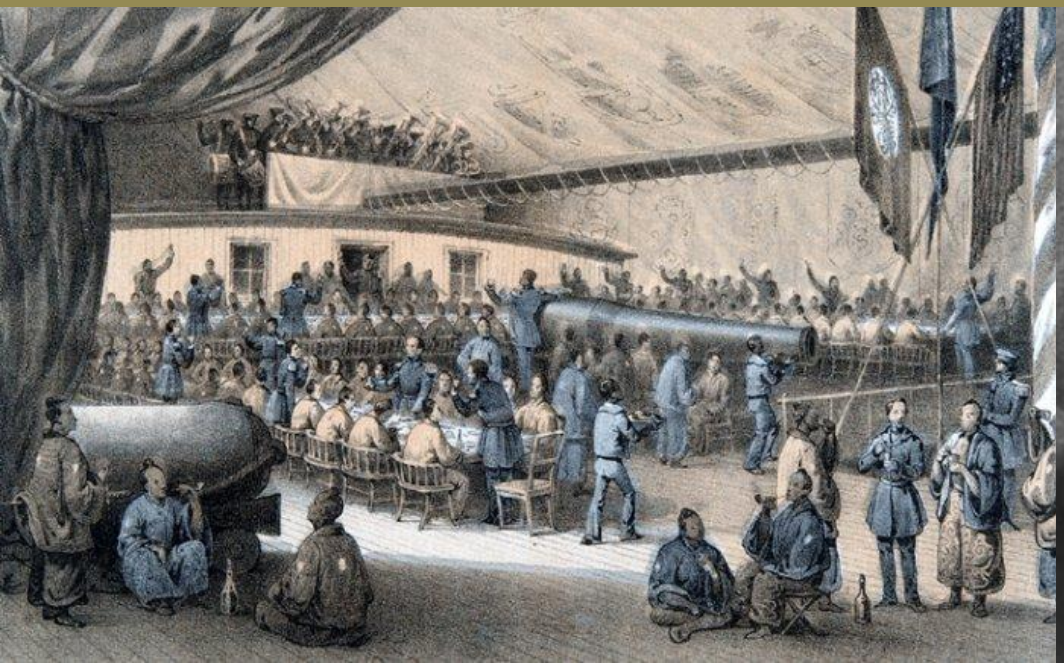
July 8, 1853: Commodore Matthew Perry sails into Uraga Bay near Edo (Tokyo)







March 31, 1854: The Convention of Kanagawa is signed opening Japan to trade with the U.S.



Japan Markets itself to the World Through the World's Fairs

- World's Fairs and Expos were the Internet of the 1850-1940s – a place where people could learn about technological advancements, medicine, art and the people of the world.

- "Of all the events in recent history only wars have had a more dramatic influence than world expositions on the expressions of civilizations." – Joseph Wilson, 1876

- The peak of world expositions stretched from 1851 (the opening of the Crystal Palace Exhibition in London) to the start of World War I (1915). There were a total of 27 World Expos and numerous other exhibitions during that time. The peak of the Japanese craze would mirror those dates.

- Japan sought to promote itself and gain a footing on the world political stage. Finding that it was gaining attention for its arts and crafts, it promoted those elements at World's Fairs and Exhibitions

- The 1862 International Exhibition in London showcases the first Japanese exhibit.

Japan Markets itself to the World Through the World's Fairs

- In 1871 Japan establishes a special Exhibition Bureau to promote Japan throughout the world at World's Fairs and Expositions.

- 1872 / 1873: The phrase Japonisme is first used by Jules Claretie in the book "L'Art Français" and by Philippe Burty in the magazine "La Renaissance Littéraire et Artistique."

- May 10, 1876: Philadelphia Exhibition saw the first Japan exhibit in the United States.

- At the1893 World's Fair: Columbian Exposition in Chicago 1,750 tons of Japanese crafts were displayed over 82,850 square feet of exhibit space. At the1904 St. Louis Exposition Japan had 150,000 square feet of display space.

- 9 million attended the Philadelphia Exposition in 1876. 27. 5 million attended the 1893 World's Fair: Columbian Exposition in Chicago. 19 million attended the 1904 St. Louis Exhibition.

Japan Markets itself to the World Through the World's Fairs

- The 1893 World's Fair: Columbian Exposition in Chicago was visited by a young architect named Frank Lloyd Wright. Wright was captivated by Japanese art. His interest in Japan's art and culture blossomed during several trips there starting in 1905.

- Wright returned from his first trip to Japan with hundreds of ukiyo-e (woodblock) prints, planning to sell them in America. The prints were a commercial hit often providing Wright with an income source when he didn't have architectural jobs.

- Wright was also influential in cultivating American interest in Japanese prints. In 1906 he exhibited his collection of Hiroshige prints at the Chicago Art Institute. In 1908 he loaned several pieces to the institute for what was the largest display of Japanese prints in America at the time.

- More than 100 years later, the city of Philadelphia still has a Japanese exhibit at the site of the Japanese pavilion at the 1876 Philadelphia Exhibition. It is the longest continuously running Japanese exhibit in the world.





Between 1851 - 1915 there were a total of 27 World Expos.



In 1871 Japan established a Special Exhibition Bureau





9 million guests attended the 1876 Philadelphia Exposition



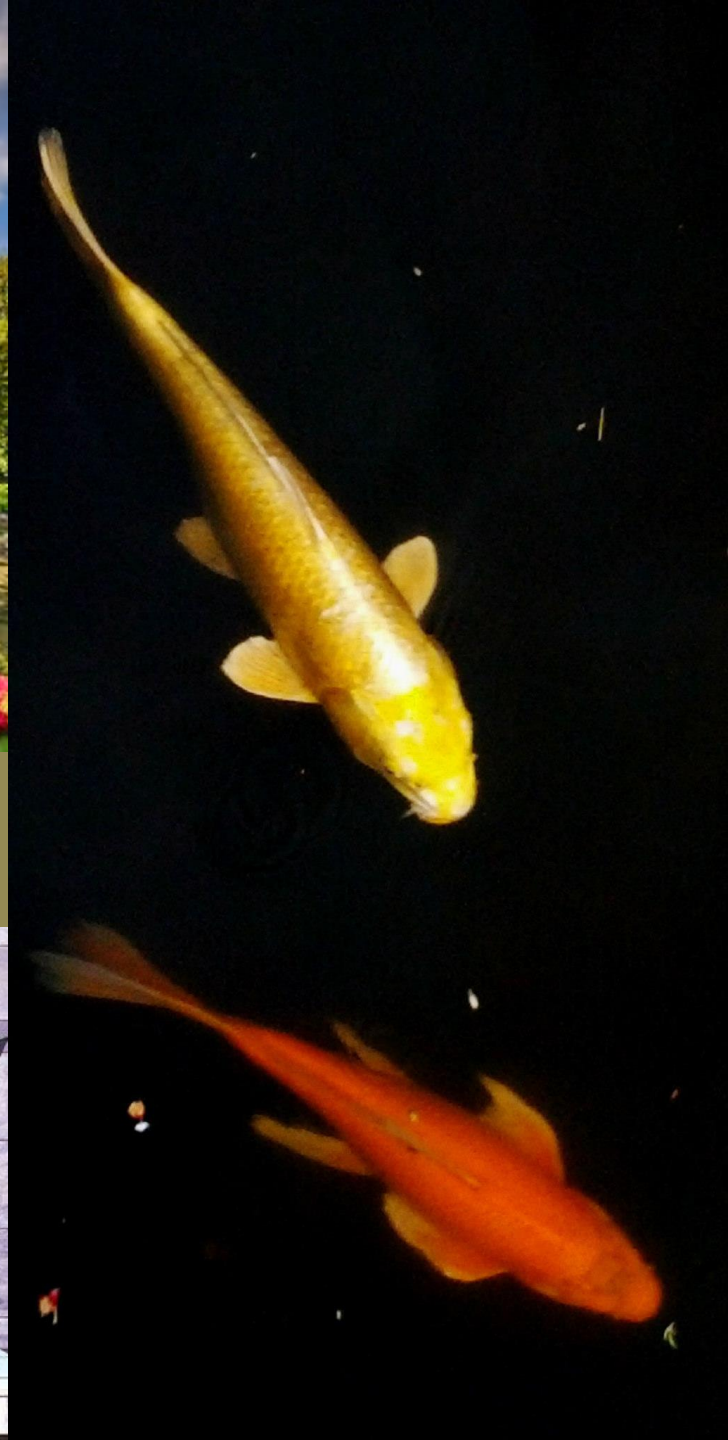




More than 100 years later, Philadelphia still has a Japanese exhibit at the same site







Vantine's: The Oriental Store

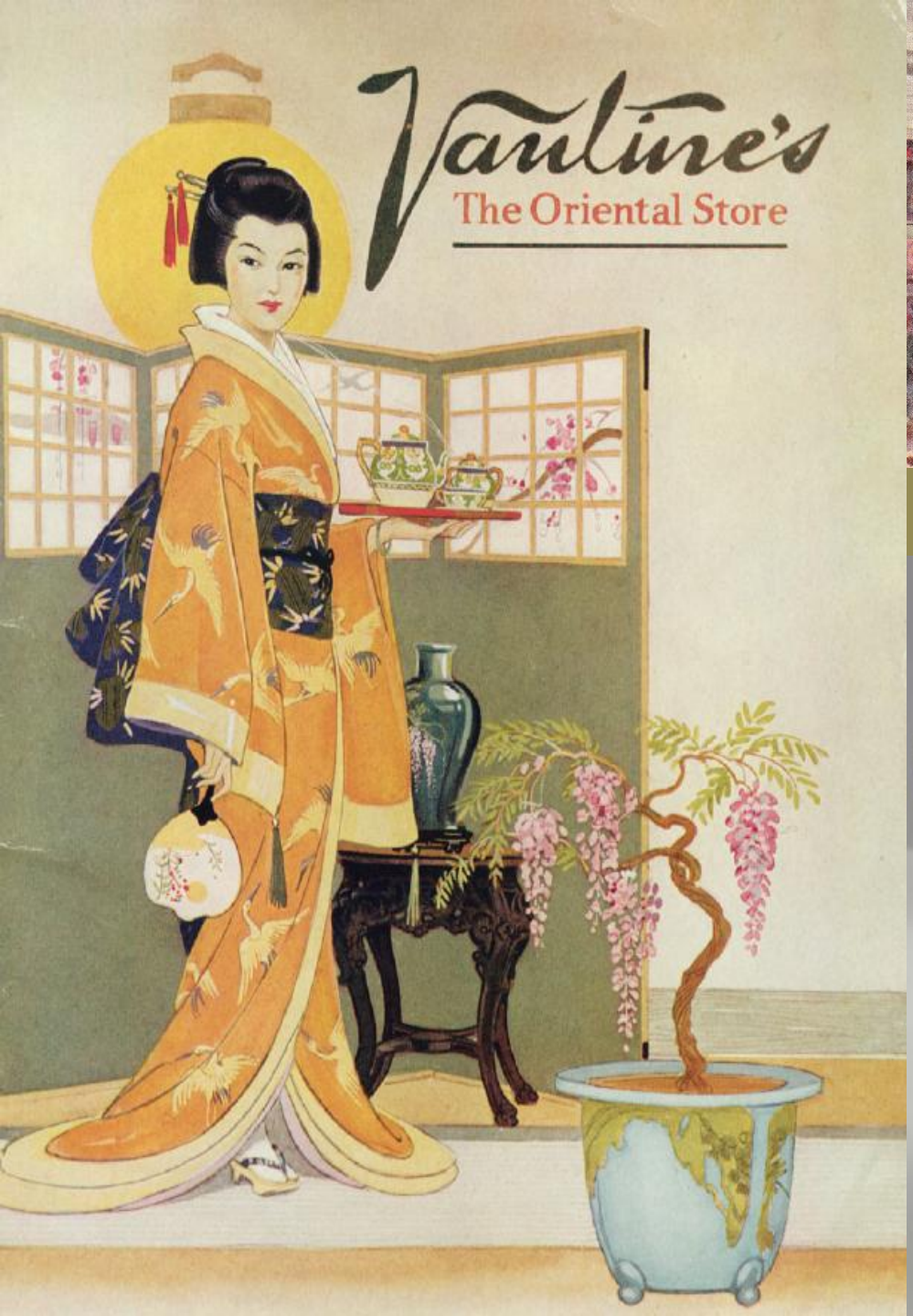
- Opened in New York City in 1866.

- "Vantine's, the most interesting store in the world – it is a wondrous ever-changing exposition of antique and modern works of art from each nook and corner of Japan, China, Turkey, Persia, India and The Holy Land, rivaling in every way many of the greatest show places of the metropolis," said Elbert Hubbard, one of the founders of the Arts and Crafts movement in America.

"He who has not seen Vantine's has something to live for; otherwise he will grope thru life surrounded by an aura of ignorance, blasé, bloated, self-satisfied, untaught, hiking down life's highway to dusty death – the buzz-wagon of fate close upon his heels."

"Go to Vantine's! Don't think you are compelled to buy. Simply go and see and look and linger and examine."

"If you don't know Vantine's, you surely do not know America, much less China, Japan and India. Vantine's is the store that has soul."





Opened in New York City in 1866.





Siegfried Bing

- Siegfried Bing was a noted German art dealer living in France (1838 -1905). He relocated from Hamburg to help with his family's porcelain business.

- 1868: He married Johanna Baer. Johanna's brother was the German consul in Tokyo. Bing used this connection and started importing Japanese art.

- May 1, 1888: Siegfried Bing publishes the first edition of his magazine "Le Japon Artistique." The monthly publication which highlights Japanese art and culture would continue through April 1891.

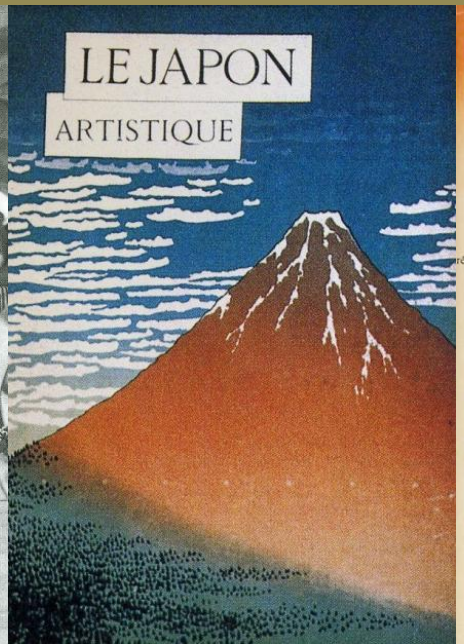
- December 1895 Bing opened his famous gallery, the Maison de l'Art Nouveau, which would give the Art Nouveau movement its name. The gallery featured rooms devoted to Japanese art.

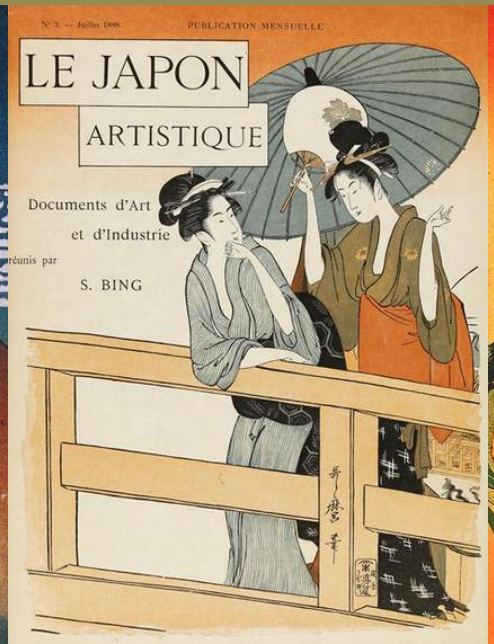
- Numerous artists stopped by to look at his Japanese prints including Whistler and Van Gogh.

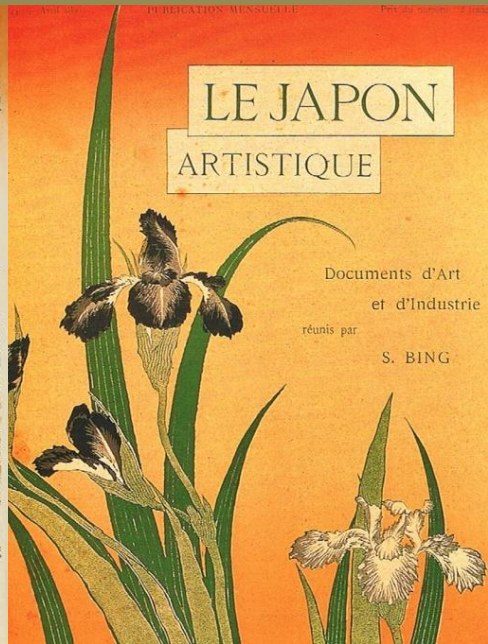




May, 1888: Siegfried Bing publishes "Le Japon Artistique."







Impressionists

- The demand for Japanese artworks was so great that Tadamasa Hayashi, an art dealer in Paris, sold in excess of 150,000 ukiyo-e prints during the 11 years 1890-1901.

- "My true discovery of Japan, the purchase of my first prints, dates from 1856. I was 16. I spotted them at Le Havre, in a shop that dealt in curiosities brought back by foreign travelers." - Monet

- Monet went on to collect 231 Japanese prints, which greatly influenced his work and that of other practitioners of Impressionism, the movement he helped create.

- James Tissot and his friend Edgar Degas were among the earliest collectors of Japanese art in France. Tissot would incorporate Japanese items in his paintings - kimono, fans and screens. Degas absorbed qualities of the Japanese aesthetic that he found most sympathetic -- elongated pictorial formats, asymmetrical compositions, aerial perspective, spaces emptied of all but abstract elements of color and line, and a focus on singularly decorative motifs.

Impressionists

- Mary Cassatt was inspired by Japanese woodcuts. After visiting a large exhibition of ukiyo-e prints in 1890, she produced a set of ten color etchings in open admiration of their subjects, compositions, and technical innovations.

- James McNeill Whistler (1834-1903) credited Japanese art with having a profound impact on his own artistic activities. In 1876 - 1877, Whistler created The Peacock Room for the London home of Frederick Richards Leyland. The room would display Leyland's prize porcelain collection and Whistler's painting "The Princess from the Land of Porcelain." Unrequested, Whistler remodeled the room to better showcase the painting creating an ode to Japanese art and the Aesthetic movement with leather walls painted a peacock blue overlaid by a gilded ribbing carved to imitate bamboo, electric light fixtures in a Japanese style and a sumptuous gold-leaf wall "painting" by Whistler of two peacocks in a Japanese style.

- Henri de Toulouse-Lautrec (1864-1901) adopted the exaggerated colors, contours, and facial expressions found in Kabuki theater prints in order to create his eye-catching posters. His posters relied heavily on Japanese techniques found in ukiyo-e prints, especial his use of strong lines.





1876: Claude Monet paints Madame Monet in a Japanese Costume









William Merritt Chase (1849 - 1916)







James Abbott McNeill Whistler (1834 – 1903)





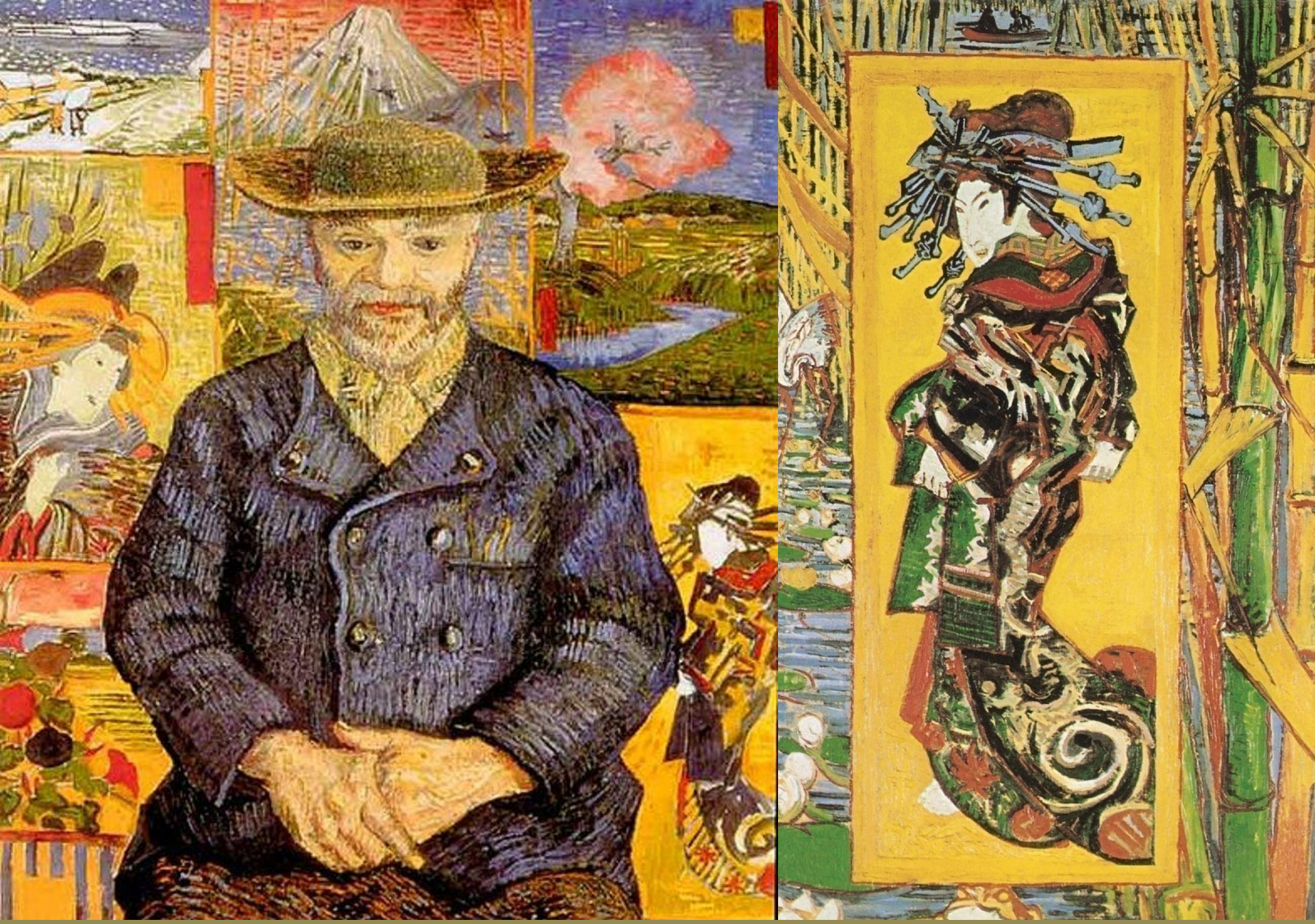
Vincent Van Gogh

- Van Gogh had an apartment near the Bing Gallery where owner Samuel Bing had thousands of Japanese prints for sale. Van Gogh spent a great deal of time in the gallery admiring and studying the characteristics of Japanese art and he became a collector of ukiyo-e.

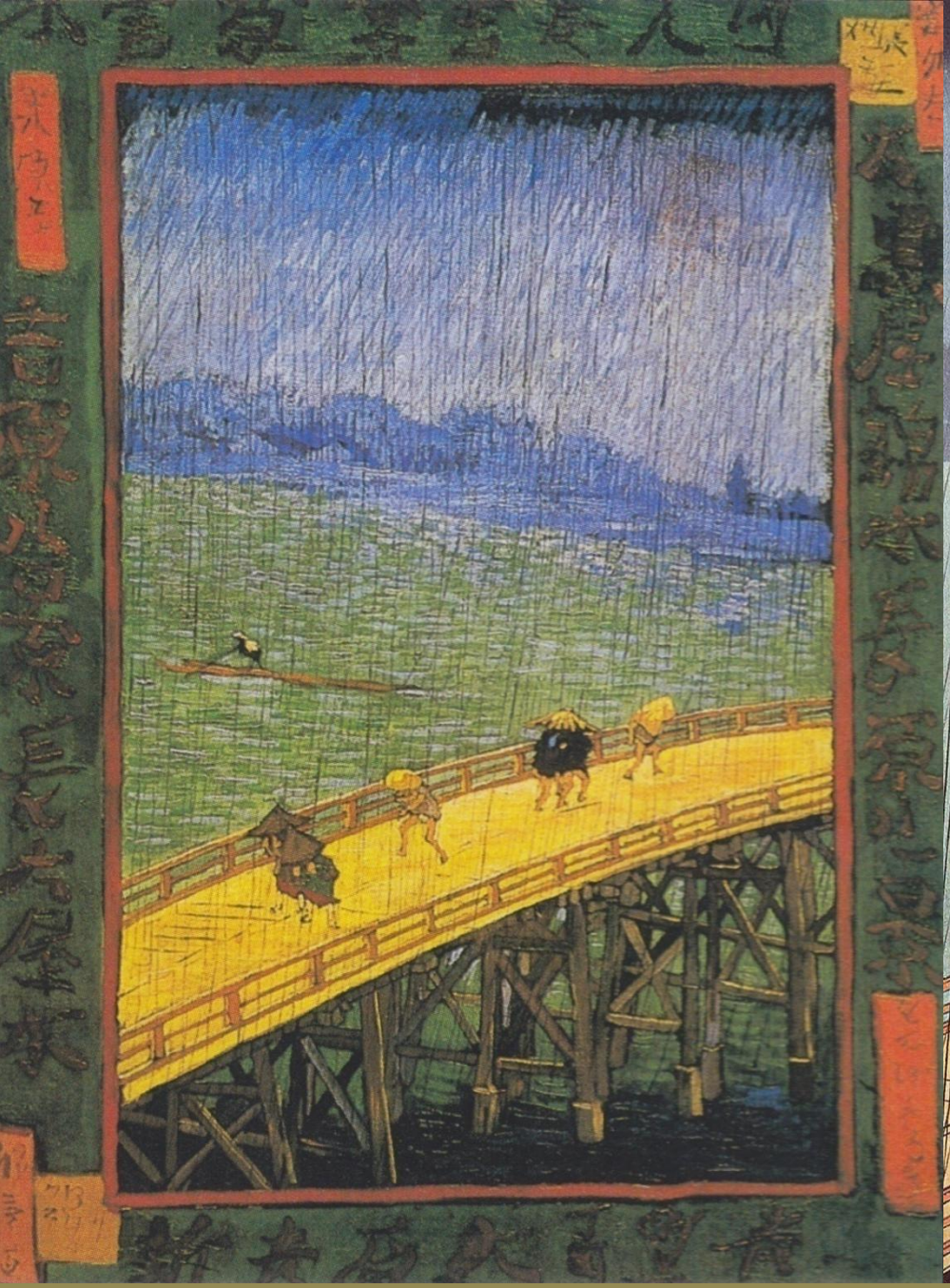
- “All my work is based to some extent on Japanese art.” Van Gogh, July 1888

- "You may understand the change in painting when you think for instance of the colorful Japanese pictures one sees everywhere. Theo and I possess hundreds of these Japanese prints." Vincent van Gogh, in a letter to his sister, 1887

- In 1887, Van Gogh made copies of two designs of Hiroshige, a Japanese landscape printmaker. One print was “The Bridge in the Rain.” Van Gogh copied the scene from a woodcut by Hiroshige. He filled the borders with calligraphic figures that he borrowed from other Japanese prints. “Flowering Plum Tree” is the other print by Hiroshige which Van Gogh copied. Another print that Van Gogh created in the same fashion is “The Courtesan” based on a piece by Japanese artist, Kesai Eisen.

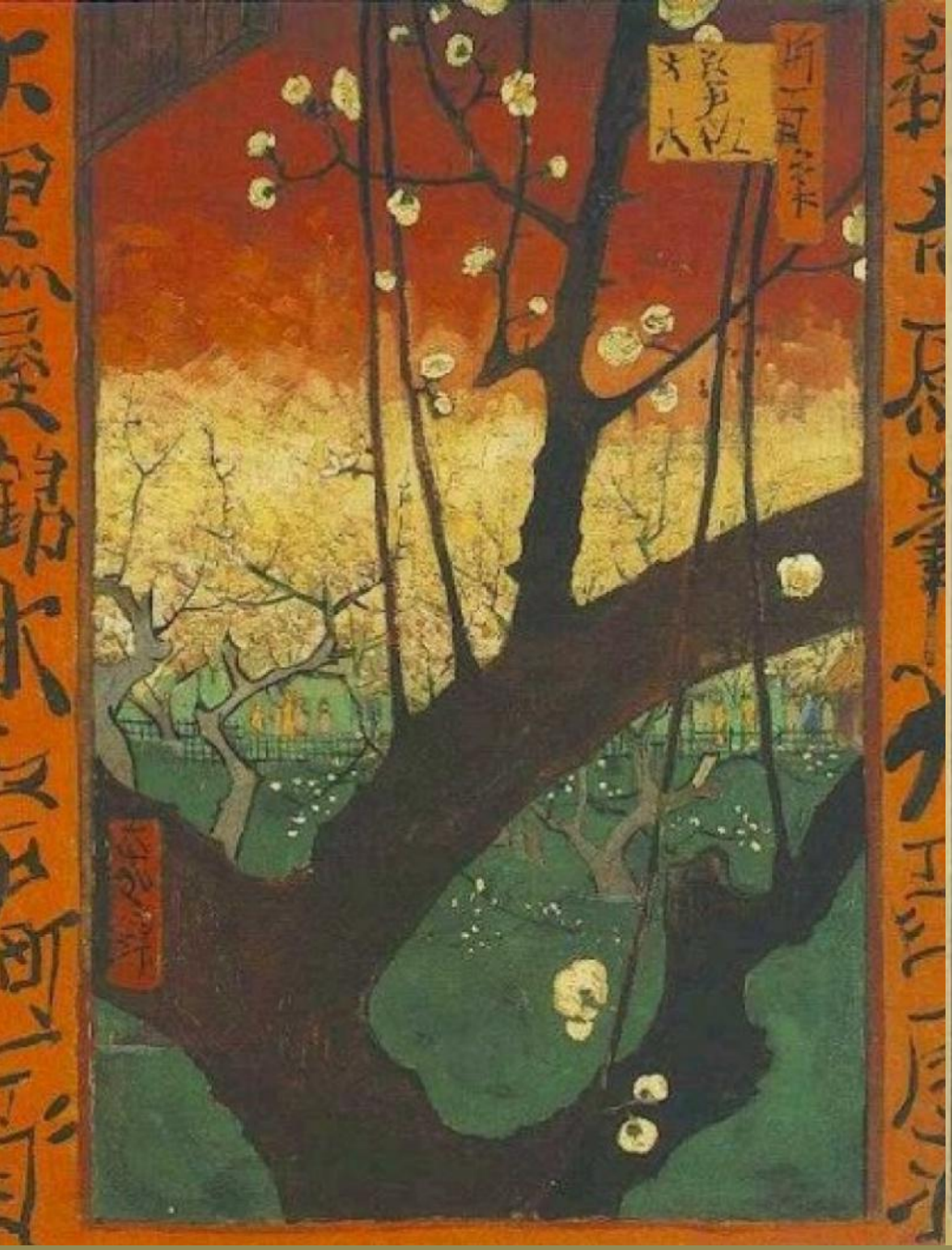


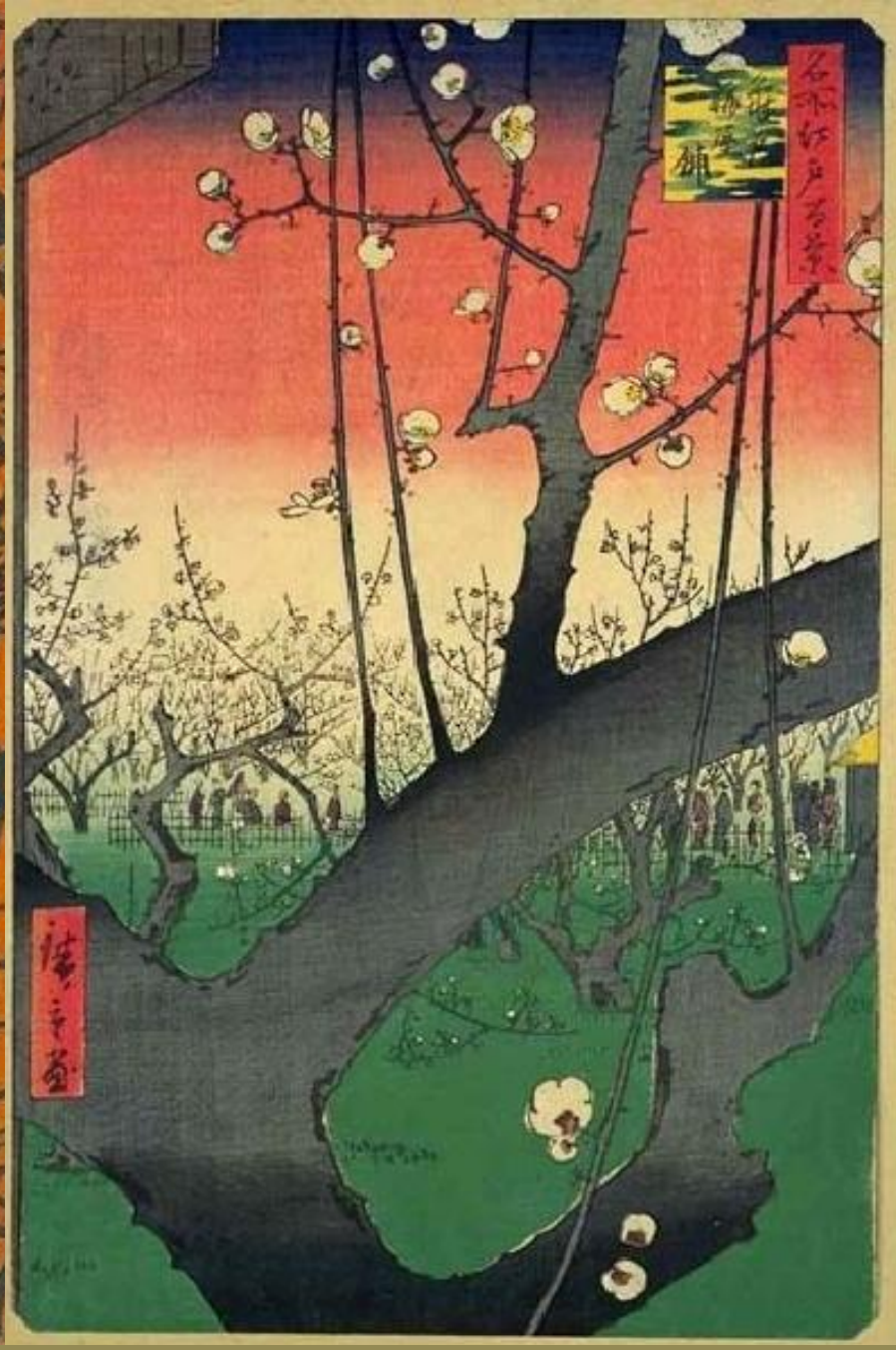
1887: Portrait of Père Tanguy, The Courtesan (after Eisen)





The Bridge After Rain (1887, Van Gogh), Thunderstorm at Ohashi (1857, Hiroshige)





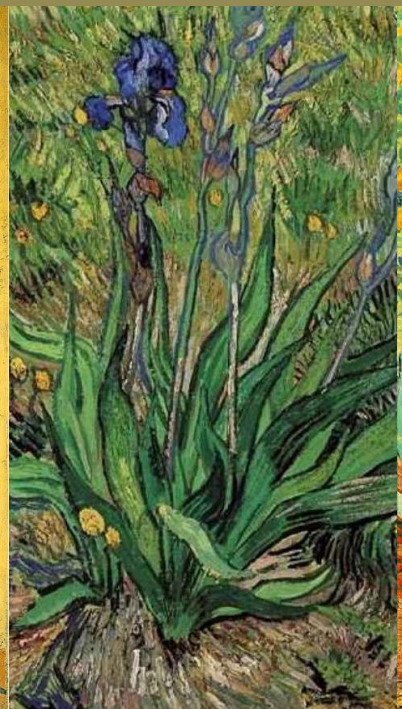
Flowering Plum Tree (1887, Van Gogh), Kameido Ume (1857, Hiroshige)

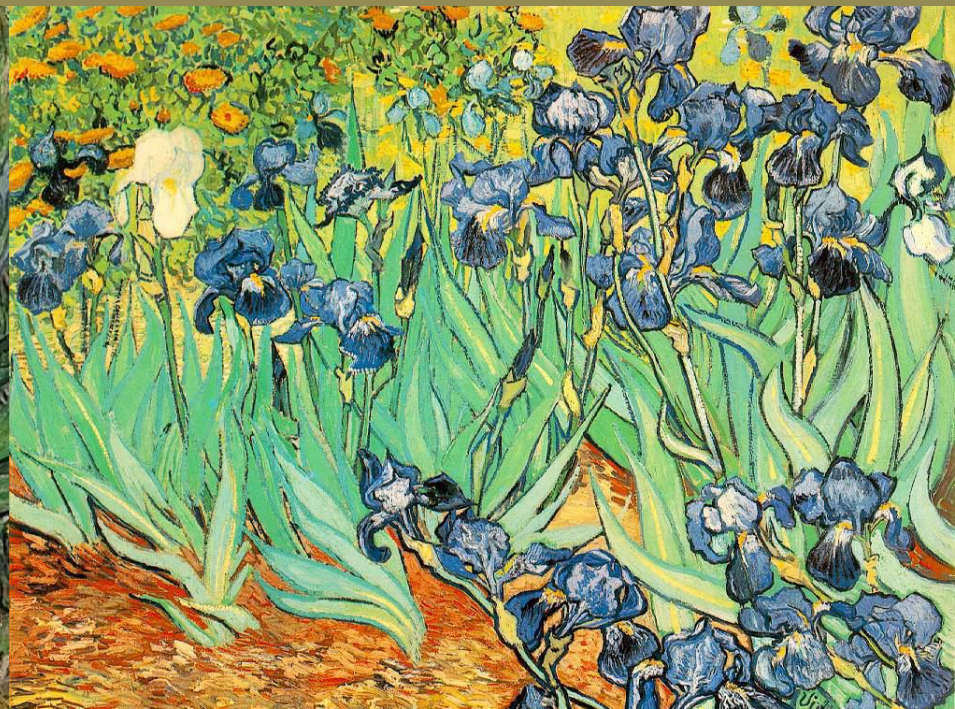




1814, Hokusai / 1889-1890, Van Gogh







Sada Yacco

- Born in 1871, Sada Yacco was trained as a geisha. Eventually she married actor Otojiro Kawakami and in 1899 she travelled with Kawakami and his theater group to the United States.

- While Kawakami and the theater group were unsuccessful, dances performed by Sada Yacco were a hit with audiences who thrilled to see a real geisha.

- The rest of the tour with Sada Yacco as the featured performer was a huge success. There were stops in San Francisco, New York and Boston.

- In England she performed for the Prince of Wales.

- In Paris, she performed at the L'Esposition Universalle in 1900. She was invited to perform at the Theater of Loie Fuller. She was supposed to be the secondary attraction, but became more popular than Fuller.

Sada Yacco

- Renowned critic Max Beerhohm chose Sada Yacco as the premiere performer over Sarah Bernhardt and French actress Rejane. "If I, Paris-like, were called on to decide which of these three goddesses was most admirable, the apple would (I think) be adjudicated to Sada Yacco."

- Isadora Duncan and Ruth St. Denis both saw Sada Yacco perform and were inspired by her.

- The sculptor Auguste Rodin, had asked her to model for him, but Sada Yacco's tight schedule did not allow it to happen.

- A 19-year-old Picasso painted her. So did Czech painter T.F. Šimon and Australian artist Rupert Bunny. English artist Sir William Nicholson featured Sada Yacco in an 1899 lithograph.

- Puccini traveled to Milan to see Sada Yacco perform and incorporated her mannerisms into "Madame Butterfly."





Sada Yacco (1871 – 1946), actress/dancer

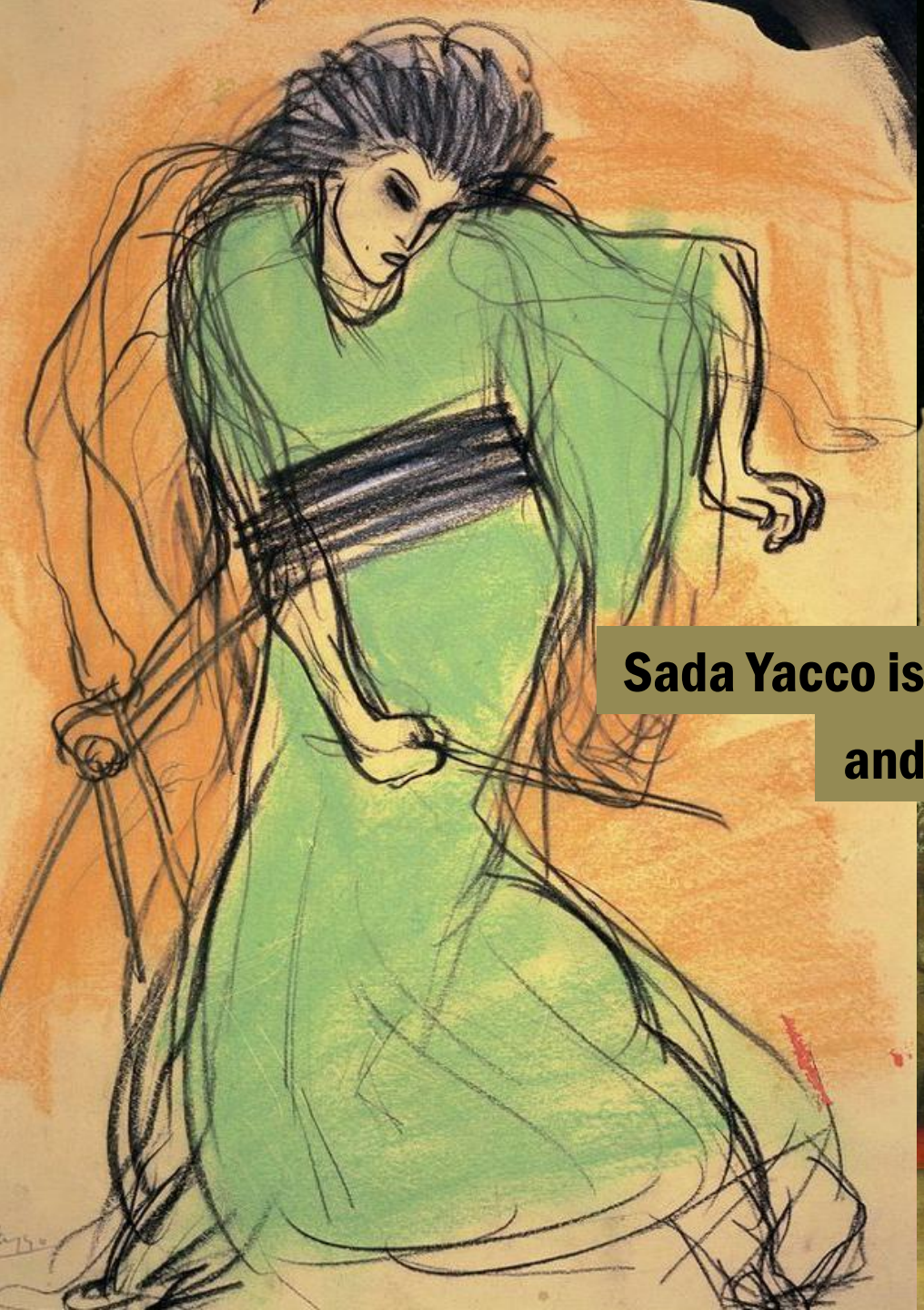






1899 Sada Yacco tours the U.S. and Europe.

1900 performs onstage at the Exposition Universelle in Paris





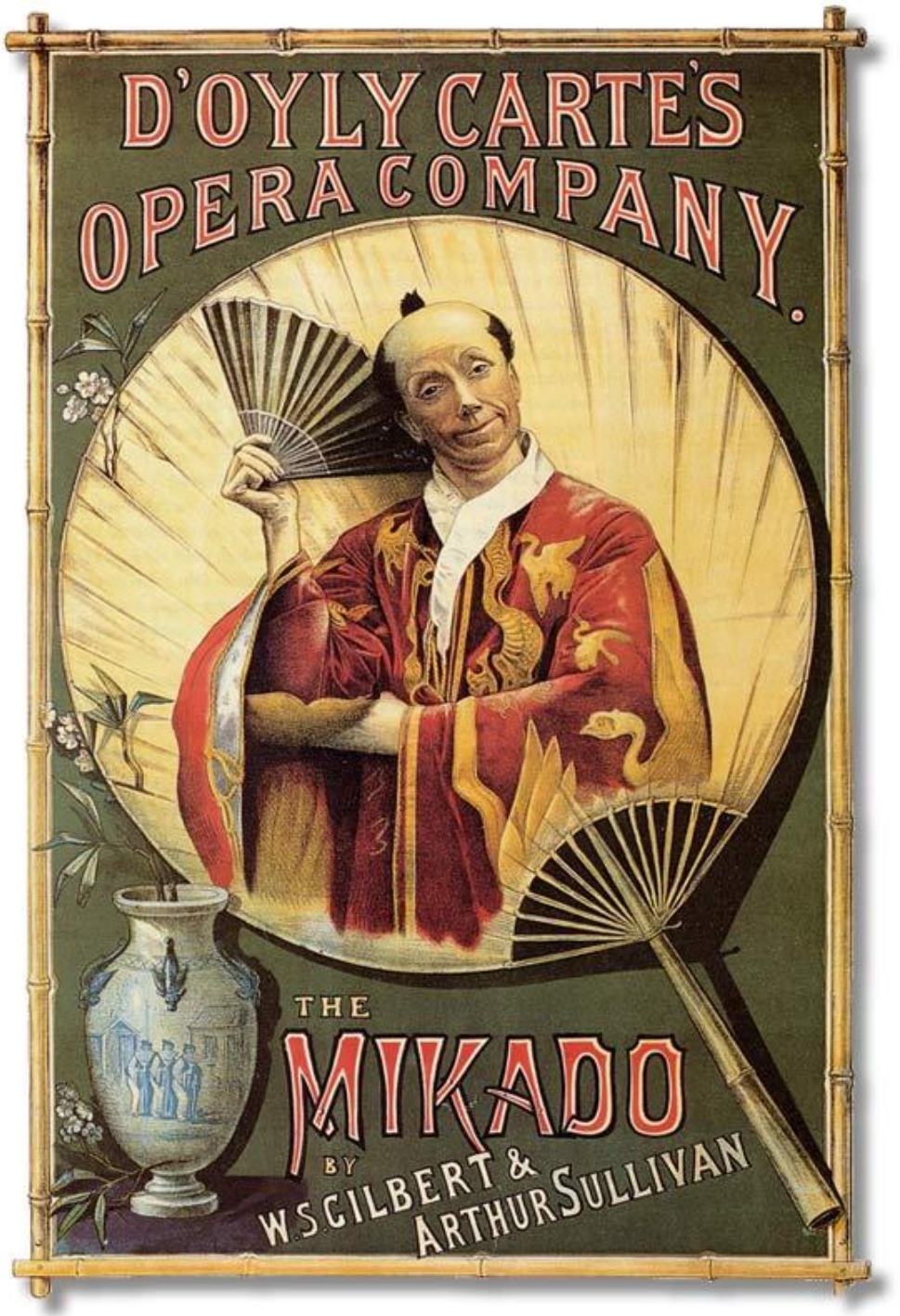
Sada Yacco is immortalized in pictures by Picasso, and other artists in England and Europe.





March 14, 1885: Gilbert and Sullivan's comic opera "The Mikado"









May 28, 1904: Puccini's "Madame Butterfly"



Sessue Hayakawa

- Born in Japan on June 10, 1889. Sessue Hayakawa intended to become a naval officer. He ruptured an eardrum on a dare, causing him to fail the Navy physical.

- His father was deeply ashamed by the failure. Sessue attempted ritual suicide (seppuku), stabbing himself 30 times. His barking dog attracted his family and he was saved.

- He recovered from the suicide attempt and went to school in America with his family's desire that he become a banker.

- While awaiting a ship back to Japan, he discovered a Japanese Theatre froup in Los Angeles andbecame fascinated by performing in plays.

- In the 1910s he was as popular as Charlie Chaplain and Douglas Fairbanks. His films included "The Cheat," "The Geisha," "The Typhoon," "The Wrath of the Gods," "Three Came Home" with Claudet Colbert and "Tokyo Joe," with Humphrey Bogart.

Sessue Hayakawa

- In 1915, he was one of the highest paid American actors earning $5,000 per week, $2 million per year ($30 million in today's dollars).

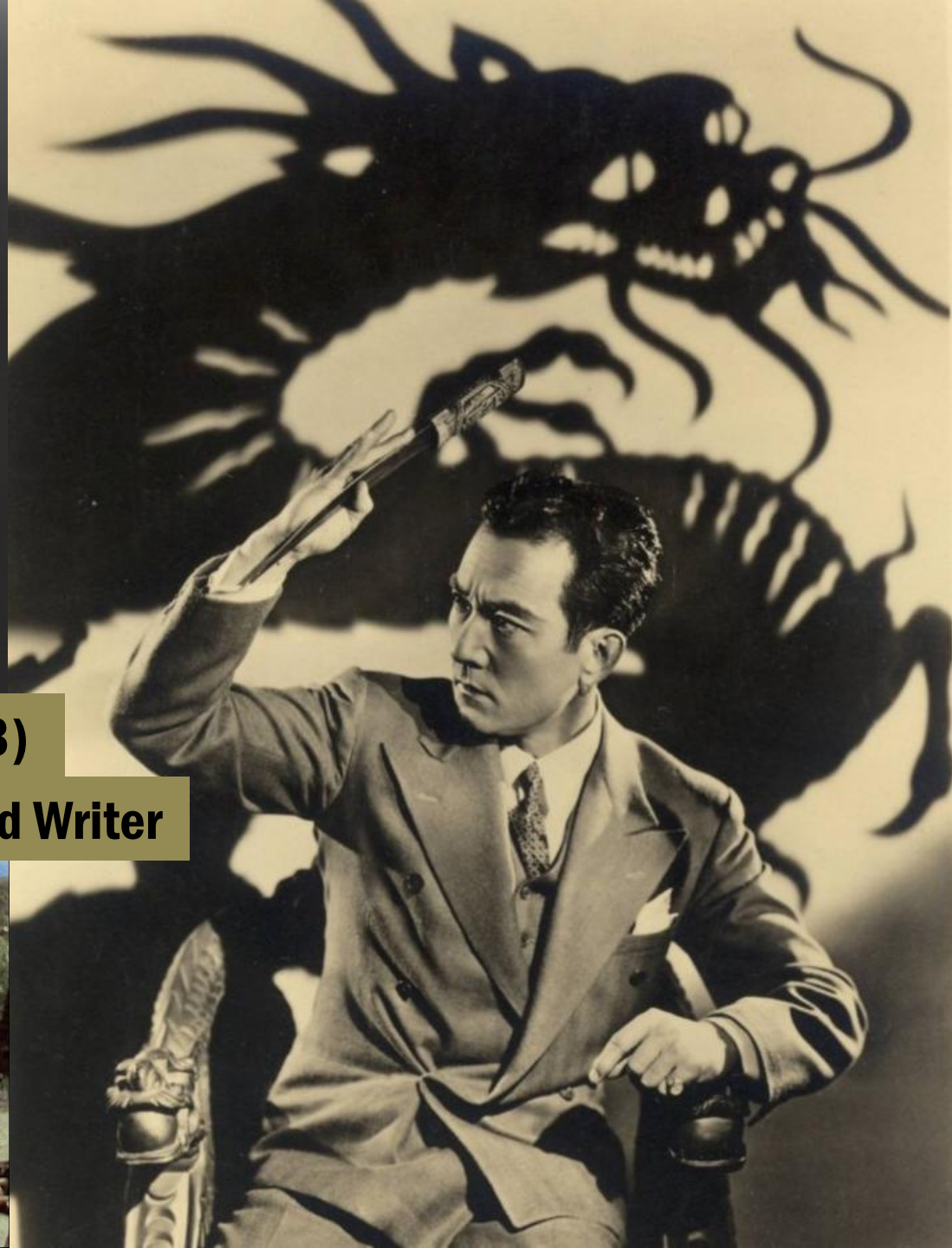
- He had his own production company which produced 23 films. He starred in more than 80 movies in his career.

- He was known for throwing some of Hollywood's wildest parties, thanks to a prudent purchase of a large supply of alcohol before prohibition. He once lost $1 million in a single evening gambling in Monte Carlo.

- In 1918 he was asked to star in The Sheik, but declined as he felt he was being type cast as the romantic villain. Instead he suggested the role go to his friend, actor Rudolph Valentino.

- Rising anti-Japanese sentiment in the 1930s forced him to leave America to go to France to make films. There he was trapped when Germany invaded. He ended up joining the French Resistance. After the War he did such films as "Tokyo Joe" with Humphrey Bogart, "The Geisha Boy" with Jerry Lewis and his landmark performance as General Saito in "Bridge over the River Kwai."



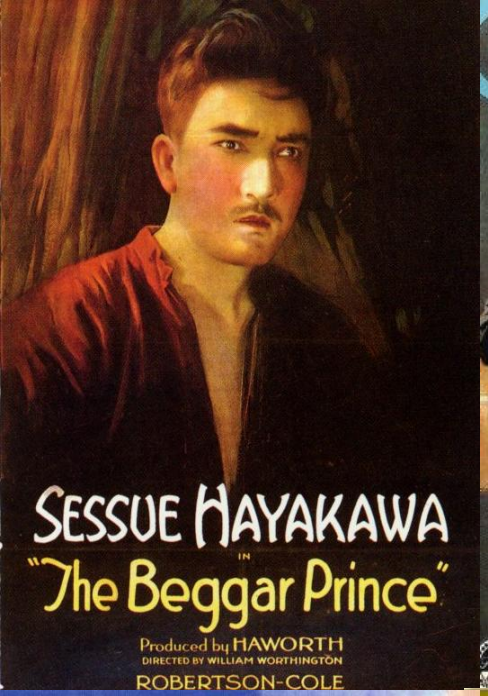


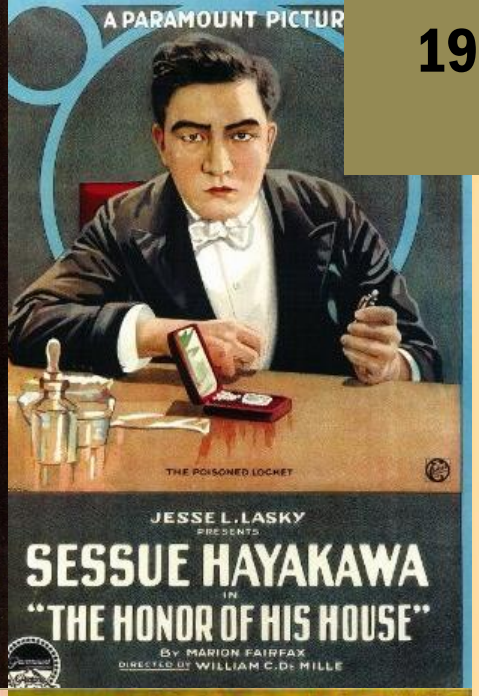
Sessue Hayakawa (1889 – 1973)

Actor, Director, Producer and Writer

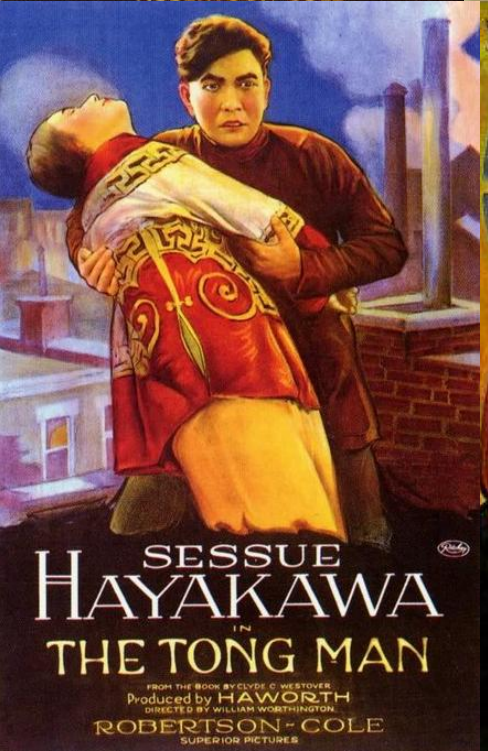


1918 – 1921: Hayakawa made 23 movies a earned $2 million per year



















Tea gown (1895), Paul Poiret coat (1923), Gustave Beer dress (1919)









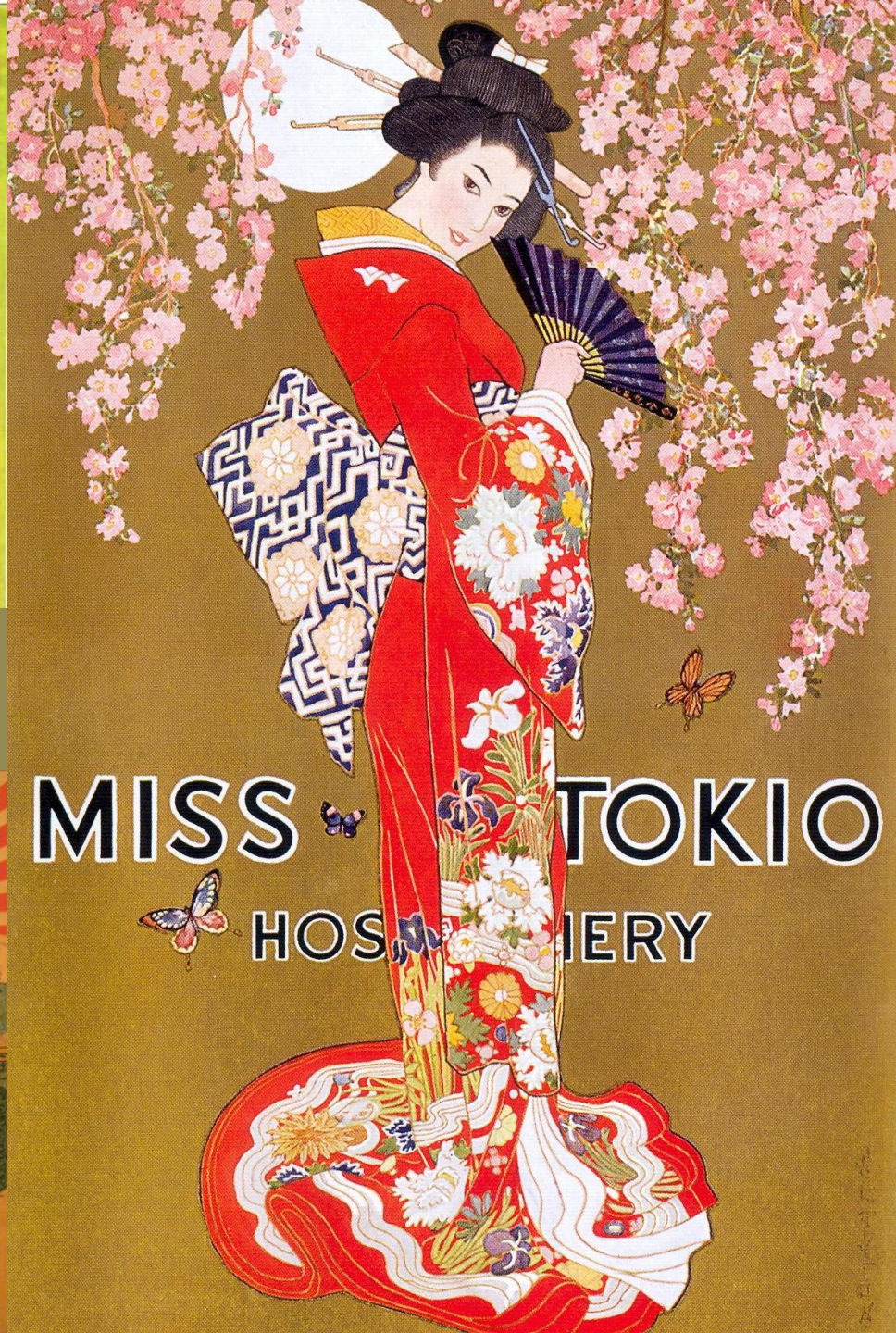
Turner dress(1870), Worth coat (1910), Jeanne Pacquin dress (1912)



Images of geishas were used to sell beer, vacuum cleaners and more









Bicycles, beer and meat extract






JAPANESE SAGEMONO

Sagemono

Sagemono, also called koshiage, is the generic term for a suspended container, usually hung off the obi. There are several types of sagemono, they include:

- Inro: A lacquered case of one or multiple compartments that is suspended from an obi. An inro is composed of stacking boxes. A cord is laced down both sides and at the top run through a bead called an ojime. Finally the cord ends with a netsuke. The ojime can be raised or lowered between the inro and the netsuke. This controls tension on the cords allowing a person to open the inro. Inro is made to hold any small items, but they were commonly used to hold medicine.

- Tonkotsu: Is a wooden tobacco pouch, usually carved in a fanciful shape. The most common being Daruma (short for Bodhidharma, the founder of zen Buddhism) a talisman for good luck. You often see tonkotsu with Kiseruzutsu (pipe cases) and the Kiseru (pipe).

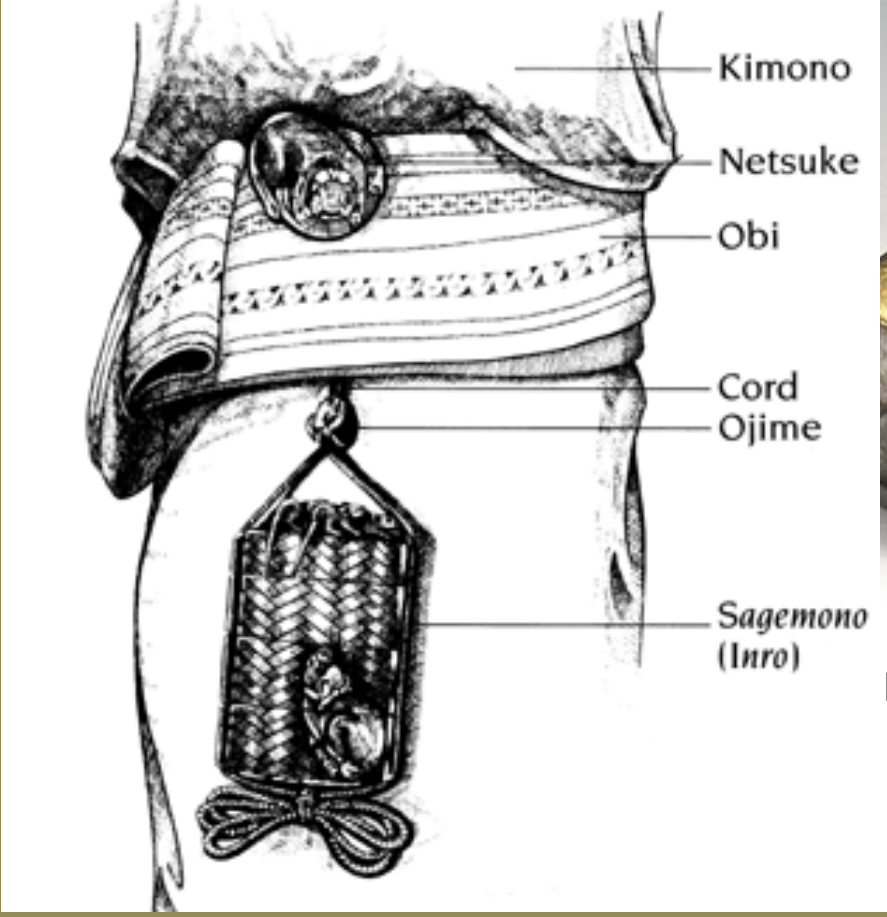
- Tabako-ire, tabakoire: This are tobacco pouches. Similar to a tonkotsu, but while a tonkotsu is the term usually applied to hard-sided tobacco containers, tabako-ire is the name applied to soft-sided tobacco pouches. Early versions were a sack-shaped bag with a top closed by an ojime. Later versions have evolved to the more common wallet-shaped format made of cloth or leather that usually hangs by a chain from a netsuke.

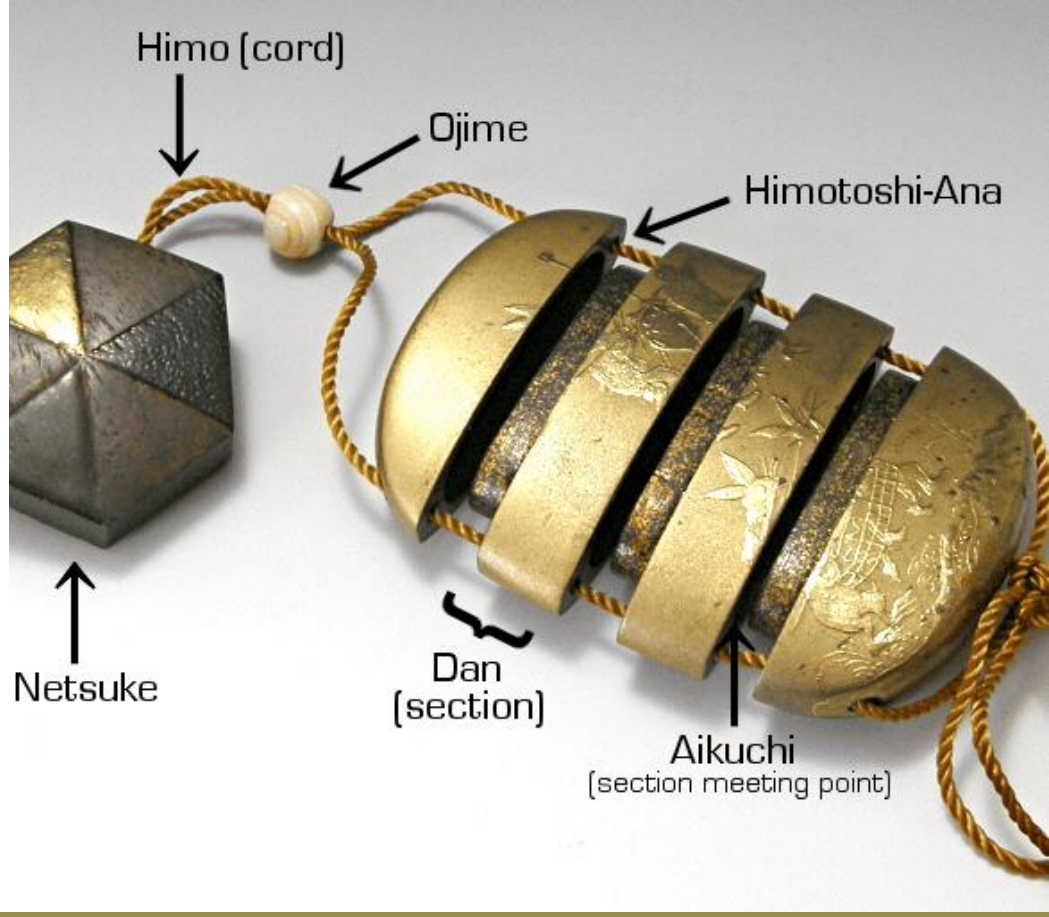
Other Japanese Bags

- **Komebukuro:** These are bags made to carry rice offerings to the temple on feast days. There were also used to bring food offerings as gifts and sometimes for storage. They are done in a patchwork style, similar to quilts. They have a simple drawstring top.

- **Kinchaku:** Early kinchaku's were a simple drawstring pouch used to carry money or other small items. But the kinchaku has evolved. Now the term is applied equally to the simple drawstring bags and the more complex purses with as basket bottom (usually bamboo) with a lining and top made of silk. The larger kinchaku you can see geisha and maiko carrying.

- **Hakoseko:** This is only worn twice. The most common is with a bridal uchikake. Traditionally the Hakoseko was used by samurai brides in the Edo period. Today the contents include lucky charms, incense, lip crimson, tissues and a mirror. It is tucked in the collar of your kimono. The only other time you see a Hakoseko being worn is during Shichi- Go-San (seven-five-three) festival. This is a celebration of pivotal ages for children. Kids are dressed up and taken to shrines. Seven-year-old girls will wear a Hakoseko.





Sagemono

Sagemono, also called koshiage, is the generic term for a suspended container, usually hung off the obi. There are several types of sagemono, they include:

- **Inro**
- **Tabako-ire**
- **Tonkotsu**





Inro
Date: 1920s
Origin: Japanese
Medium: Bamboo, thread
Dimensions: Width 2 inch, Height 4 inch
Credit: Jennifer Whitehair



Inro
Date: 1880s
Origin: Japanese
Medium: Bone, silk, laquer
Dimensions: Width 1.5 inch, Height 1 inch
Credit: Jennifer Whitehair





Inro

Date: 1780s

Origin: Japanese

Medium: Lacquer, gold, ivory

Dimensions: Width 3 5/8 inch, Height 2 3/8 inch

Credit: Metropolitan Museum of Art





Inro

Date: 1820

Origin: Japanese

Medium: Lacquer, gold, mother of pearl

Dimensions: Width 3 7/16 inch, Height 2 1/2 inch

Credit: Metropolitan Museum of Art





Inro

Date: 1850s

Origin: Japanese

Medium: Lacquer, gold, mother of pearl

Dimensions: Width 3 5/8 inch, Height 2 3/8 inch

Credit: Metropolitan Museum of Art





Inro

Date: 1850s

Origin: Japanese

Medium: Lacquer, gold, mother of pearl

Dimensions: Width 3 5/8 inch, Height 2 3/8 inch

Credit: Science Museum, London





Inro

Date: 1850s

Origin: Japanese

Medium: Carved wood, lacquer

Dimensions: Height 2 ½ inch, width 1 ½ inch

Credit: Yousef Jameel Centre For Islamic and Asian Art



Tabako-ire

Date: 1890 - 1900

Origin: Japanese

Medium: Silver, brass, leather, embroidery silk, celluloid

Dimensions: Width 6 inch, Height 9 ½ inch

Credit: Jennifer Whitehair



Tabako-ire

Date: 1880

Origin: Japan

Medium: Embroidered, leather, silver, ivory

Dimensions: Width 5.5 inches. Height 3.5 inches. 8 inches with toggle.

Credit: Collection of Jennifer Whitehair



Tabako-ire

Date: 1890s

Origin: Japanese

Medium: Linen, bamboo basket

Dimensions: Width 4 ¼ inch, Height 3 inch

Credit: Jennifer Whitehair



Tabako-ire
Date: Late 1920s
Origin: Japanese
Medium: Bamboo
Dimensions: Width 2.75 inch, Height 3.5 inch
Credit: Jennifer Whitehair



Tonkotsu
Date: 1850
Origin: Japanese
Medium: Carved wood
Dimensions: Height of largest Monkey 3 ½ inch
Credit: Ancient East on Trocadero.com
Note: The term Tonkotsu , is a modern term used to distinguish hard-sided Tabako-ire from soft-sided ones. Tonkotsu is also a name of a popular brand of ramen noodles. Hence, some very funny results when you use Google search.

Some scholars believe the famous three monkeys -- speak no evil, hear no evil, see no evil -- originated in Japan in association with the Mt. Hiei multiplex and the sacred monkey of the Hie Shrine.



Tonkotsu
Date: 1820s
Origin: Japanese
Medium: Carved wood, antler
Dimensions: Height 3 inch, width 4 inch
Credit: BuddhaMuseum.com
Note: Can you see the frog?



Tonkotsu , Daruma
Date: 1850s
Origin: Japanese
Medium: Carved wood, mother of pearl
Dimensions: Height 3 inch, width 2 inch
Credit: Live Auctioneers
Note: Daruma was a Buddhist monk who lived during the 5th/6th century. A popular legend is that after falling asleep during his nine-year meditation, he became angry with himself and cut off his eyelids to avoid ever falling asleep again. Hence the wild eyes. Daruma is a good luck symbol.



Tonkotsu
Date: 1950s
Origin: Japanese
Medium: Carved wood
Dimensions: Height 3 ½ inch, width 2 inch
Credit: Jennifer Whitehair





Komebukuro
Date: 1900
Origin: Japanese
Medium: Died cotton, applique
Dimensions: Diameter 9 ¾ inch
Credit: Jennifer Whitehair





Komebukuro
Date: 1900
Origin: Japanese
Medium: Embroidered silk
Dimensions: Diameter 9 ¾ inch
Credit: Jennifer Whitehair



Komebukuro
Date: 1850s
Origin: Japanese
Medium: Silk, quilted
Credit: www.intelligent-----clashing.com/



Hakoseko
Date: 1900
Origin: Japanese
Medium: Velvet, appliqué, embroidery thread
Dimensions: Width 6 ½ inch, Height 3 ½ inch
Credit: Jennifer Whitehair





Kinchaku
Date: Late 1940s
Origin: Japanese
Medium: Painted silk, bamboo basket
Dimensions: Width 6 ½ inch, Height 5 ½ inch
Credit: Jennifer Whitehair



Kinchaku

Date: Late 1980s

Origin: Japanese

Medium: Silk, bamboo basket

Dimensions: Width 6 ½ inch, Height 5 ½ inch

Credit: Jennifer Whitehair



Kinchaku

Date: Late 1980s

Origin: Japanese

Medium: Linen, bamboo basket

Dimensions: Width 5 inch, Height 5 ½ inch

Credit: Jennifer Whitehair



Date: Late 1980s
Origin: Japanese
Medium: Silk brocade
Credit: Paula Higgins



Date: 1900

Origin: Japan

Medium: Embroidered, leather

Dimensions: When folded width 5.75 inches. Height 3.5 inches.

Credit: Jennifer Whitehair







Date: 1900

Origin: Japan

Medium: Embroidered silk

Dimensions: Width 5 inch. Height 3 ¼ inch

Credit: Jennifer Whitehair

GEISHA





Date: 1920s

Origin: French, possibly Cartier

Medium: Ivory, gold, diamonds, emeralds, coral, silk embroidery

Credit: Sold at Soethby' in 2007 for $46,000







Date: 1925

Origin: Swabian (Germany) . Maker: Kunstgewerbliche Werkstätte Marie Zwengauer, München. Identified by Sabina Schuerenberg.

Medium: Metal, glass beads

Dimensions: Height 15 inch, Width 7 ½ inch

Credit: Jennifer Whitehair

Note: Re-interpretation of Utamaro's "Women in the Kitchen." Notice the coral-colored fabric straps used to hold up the long sleeves of the kimono, only used when you are doing manual labor.





Date: 1920 - 1930

Origin: Swabian (Germany)

Medium: Metal, glass beads

Credit: Jennifer Whitehair

Note: Two geisha with a depiction of Mount Fuji in the background. Replaced fringe. The purse was identified by Sabina Schuerenberg. She will be giving a presentation at the Gathering in Amsterdam.





Date: 1920 - 1930
Origin: Swabian (Germany)
Medium: Metal, glass beads
Credit: Jennifer Whitehair
Note: A geisha and a samurai. Replaced fringe. The purse was identified by Sabina Schuerenberg. She will be giving a presentation at the Gathering in Amsterdam.





Date: 1920 - 1930

Origin: Swabian (Germany)

Medium: Metal, glass beads

Credit: Jennifer Whitehair

Note: A great Asian scene with a woman on a boat with a pagoda-like building in the background. The purse was identified by Sabina Schuerenberg. She will be giving a presentation at the Gathering in Amsterdam.





Date: 1920s

Origin: Probably German

Medium: Metal, glass beads

Dimensions: Height 8.5 inch, Width 7 inch

Credit: Marion Held

Note: See the Chinese bat image at the bottom. Bats are good luck symbols in Chinese art. However, in China you only see them in groups of 3 or 5. 4 is an unlucky number in Asia. Western use of Asian images often makes the mistake of using 4 bats, instead of the correct 5.





Date: 1920s
Origin: Probably German
Medium: Metal, glass beads
Dimensions: Height 12 inch, Width 7 ¾ inch
Credit: Marion Held





Date: 1920s

Origin: Probably German

Medium: Metal, glass beads

Dimensions: Height 9 inch,
Width 6 ½ inch

Credit: Marion Held

Note: The Kanji characters around the edge are an artistic interpretation. Similar to what Van Gogh did in his paintings modeled on Hiroshige prints.





Date: 1920s
Origin: Probably German
Medium: Metal, glass beads
Dimensions: Height 10.5 inch, Width 8 inch
Credit: Kathy Gunderson





Date: 1920s

Origin: Probably German

Medium: Metal, glass beads

Dimensions: Height 12 ¼ inch, Width 7 inch

Credit: Jennifer Whitehair





Date: 1920s

Origin: Probably German

Medium: Crochet, glass beads

Dimensions: Height 15 inch, Width 7 ½ inch

Credit: Jennifer Whitehair

Note: See how the scene is broken up. This is similar to Japanese scenes where silk hangings were used to break up outdoor spaces into "rooms." In this purse the vertical blue stripes with diamonds on the far left, is meant to evoke these silk hangings.





Date: 1910s

Origin: American

Medium: Celluloid, glass beads

Dimensions: Height 10 inch, Width 7 ¾ inch

Credit: Jennifer Whitehair





Date: 1910s
Origin: American
Medium: Metal, glass beads
Dimensions: Height 12 ¼ inch, Width 7 inch
Credit: Jennifer Whitehair





Date: 1920s

Origin: American

Medium: Metal, glass beads

Dimensions: Height 10.5 inch, Width 8 inch

Credit: Jennifer Whitehair



Date: 1920s
Origin: Austrian or German
Medium: Ivory, leather
Dimensions: Height 3 inch, Width 7 ¼ inch
Credit: Jennifer Whitehair
Note: A geisha performs a fan dance while another performs on a shamisen. A man watches on the right (possibly a samurai). The scene may be from a Kyoto tea house.

Date: 1920s
Origin: Austrian or German
Medium: Brass, Leather, Enamel, celluloid
Dimensions: Height 3 ¾ inch, Width 7½ inch
Credit: Collection of Jennifer Whitehair







Date: 1920 - 1930

Origin: American

Medium: Celluloid, silk cord

Dimensions: Width 2 ¼ inch, Height 5 ¾ inch (includes tassel, but not handle)

Credit: Jennifer Whitehair





Date: 1920s

Origin: American

Medium: Celluloid, glass beads

Dimensions: Height 13 inch, Width 6 ½ inch

Credit: Jennifer Whitehair

Note: A possible attempt to show a night (silver beads) and day scene (gold beads). That or the beader just ran out of one color. The frame shows three geisha in a garden. A common theme in ukiyo-e prints.







Date: 1920s

Origin: American

Medium: Celluloid, steel beads

Dimensions: Height 8 ½ inch,
Width 6 inch

Credit: Jennifer Whitehair

Note: The depiction of the geisha's head is very similar to ukiyo-e fan prints that focus on geisha's faces.





Date: 1920s
Origin: American
Medium: Celluloid, glass beads
Dimensions: Height 12 ½ inch, Width 6 ¾ inch
Credit: Jennifer Whitehair



Date: 1920s

Origin: American

Medium: Celluloid, glass beads

Dimensions: Height 8 ½ inch,

Width 9 inch

Credit: Jennifer Whitehair



Date: 1920s
Medium: Celluloid, glass beads
Dimensions: Height 7 ½ inch,
Width 8 ½ inch
Credit: Lori Blaser. Courtesy of Lori Blaser and Paul Higgins, “A Passion For Purses”





Date: 1920s

Medium: Celluloid, glass beads

Dimensions: Height 7 ½ inch, Width 8 ½ inch

Credit: Ellen Foster. Courtesy of Lori Blaser and Paul Higgins, "A Passion For Purses"



Date: 1920 - 1930
Origin: France
Medium: Celluloid, glass beads
Dimensions: Height 7.5 inch, Width 8 inch
Credit: Jennifer Whitehair
Note: The geisha in the rickshaw is a common Japanese theme that was reproduced on thousands of postcards. It was also used on place cards at thousands of bridge parties.







Date: 1920 – 1930

Origin: American

Medium: Celluloid, velveteen

Dimensions: Width 7 ¼ inch, Height 9 inch

Credit: Jennifer Whitehair



Date: 1920 s

Origin: American

Medium: Celluloid, crochet thread

Dimensions: Width 7 inch, Height 11 inch

Credit: Jennifer Whitehair

Note: In 1903 art critic Okakura Kakuzo arranges what may be the first performance of the Japanese tea ceremony in America at the home of Isabella Stewart Gardner in Boston. He also designed the display of Japanese art at her house, which would eventually become the Isabella Stewart Gardner Museum.





Date: 1920s
Origin: French
Medium: Celluloid
Dimensions: Height 10.5 inch, Width 6 inch
Credit: Jennifer Whitehair





Date: 1920 – 1930

Origin: American

Medium: Celluloid, leather

Dimensions: Width 7 inch, Height 10 ½ inch

Credit: Jennifer Whitehair





Date: 1920s

Origin: American

Medium: Celluloid, glass beads

Dimensions: Height 8 ½ inch, Width 6 inch

Credit: Jennifer Whitehair







Date: 1920s

Origin: French

Medium: Celluloid, cord

Dimensions: Width 4 ½ inch (compact), Height 3 ½ inch

Credit: Jennifer Whitehair

Note: This purse has a mixture of styles. Where the cord attaches, is a Chinese symbol. The woman has a Japanese hairstyle. But the dress looks Victorian. When Japan opened to the West, the Japanese began to take up Western dress. This purse may be modeled after this.





Top
Date: 1910s
Origin: French
Medium: Celluloid parasol handle
Credit: Jennifer Whitehair

Left
Date: 1910s
Origin: French
Medium: Celluloid
Credit: Jeanne Little



Date: 1920s

Medium: Celluloid, silk tassel

Dimensions: Height 4 inch (compact only)

Credit: Ellen Foster. Courtesy of Lori Blaser and Paul Higgins, "A Passion For Purses"

Note: This purse depicts a Japanese woman at her mirrored make-up stand called a Kyodai.

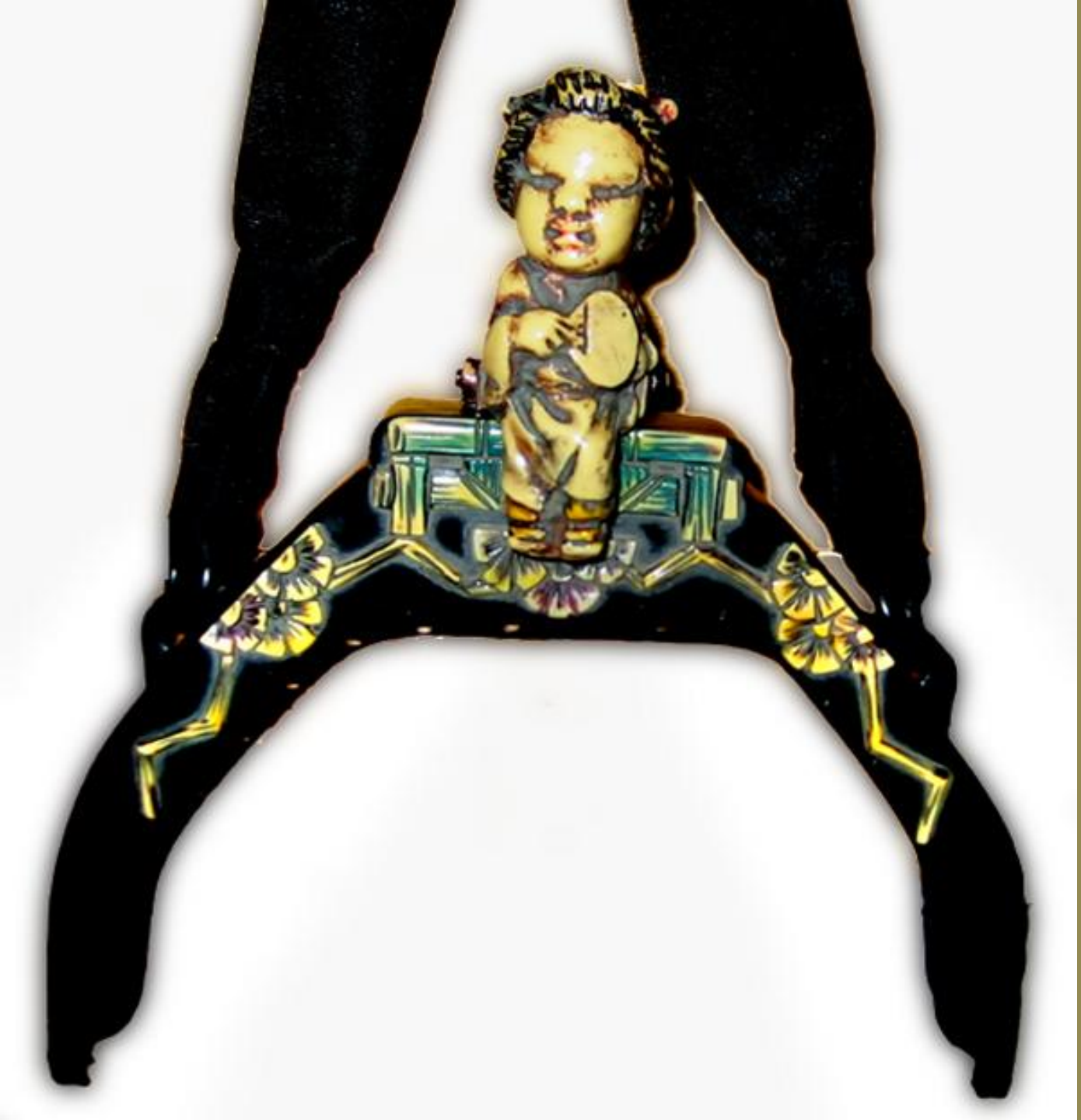


Date: 1920s

Medium: Celluloid, silk tassel

Dimensions: Height 4 inch (compact only)

Credit: Lori Blaser. Courtesy of Lori Blaser and Paul Higgins, "A Passion For Purses"



Top
Date: 1920s
Origin: French
Medium: Celluloid
Credit: Mike and Lizzie Hilburger





Date: 1920s

Origin: American

Medium: Celluloid

Dimensions: Height 5 ½ inch, Width 5 ¼ inch

Credit: Jennifer Whitehair







Date: 1920s

Origin: American

Medium: Bakelite, Celluloid

Dimensions: Height 5 inch, Width 7 ½ inch

Credit: Jennifer Whitehair

Note: This is likely a marriage of pieces as the geisha's head is bakelite and the frame is celluloid.



Date: 1920s
Origin: American
Medium: Celluloid
Dimensions: Height 3 inch, Width 6 ½ inch
Credit: Jennifer Whitehair



Above
Date: 1920s
Origin: American
Medium: Metal vanity purse
Credit: Jeanne Little

Below
Date: 1920s
Origin: American
Medium: Chrome plated brass
Dimensions: Height 3 ½ inch, Width 2 inch
Credit: Jennifer Whitehair







Date: 1920s
Origin: American
Medium: Metal
Dimensions: Height 4 ½ inch, Width 8 inch
Credit: Jennifer Whitehair



Date: 1910 - 1930
Origin: Unknown, possibly Italian
Medium: Stamped and dyed leather.
Dimensions: Width 7.25 inches. Height 5 inches. Card case 4 inches, 2.75 inches.
Credit: Collection of Jennifer Whitehair
Note: This may be a depiction of the Ichiriki Chaya teahouse – a setting in the tale of the 47 Ronin and also the location of a group plotting the overthrow of the Shogun and the return of the emperor to power.

Date: 1910 - 1920
Origin: British
Medium: Lithographed tin
Dimensions: Width 7 inch. Height 4 inches (not including handle)
Credit: Jennifer Whitehair





Date: 1920 – 1930s

Origin: American

Medium: Needlepoint and petit point

Dimensions: Height 7 ½ inch, Width 6 ½ inch

Credit: Jennifer Whitehair



Date: 1930s
Origin: American
Medium: Petit Point
Credit: Jeanne Little


ASIAN FIGURES





Buddha

Date: 1920s

Medium: Carved lapis lazuli figure, 18K gold, rose cut diamonds, enamel and navy silk.

Credit: Sold at Soethby's in December, 2012 for $31,250.



Buddha

Date: 1920s

Medium: Bakelite, hard cloth case

Credit: Phoenix Museum of Art





Buddha
Date: 1920s
Origin: American
Medium: Celluloid, glass beads
Dimensions: Height 9 inch,
Width 6 ½ inch
Credit: Jennifer Whitehair







Buddhist Monk with Frog
Date: 1920s
Origin: French
Medium: Celluloid
Dimensions: Height 10.5 inch, Width 6 inch
Credit: Jennifer Whitehair
Note: This may be a depiction of the Japanese tale of the Magic Frog. However it can also be a reminder of Zen master Sengai's (1751-1837) famous cartoonish Zen painting that shows a smiling frog sitting on a lily pad, with the caption: "If by seated meditation one becomes a Buddha… then all frogs are Buddhas!"





Date: 1920s

Medium: Celluloid, silk tassel

Dimensions: Height 7 ½ inch (compact and tassel), Width 2 ½ inch

Credit: Ellen Foster. Courtesy of Lori Blaser and Paul Higgins, "A Passion For Purses"





Date: 1920s
Origin: American.
Medium: Celluloid
Credit: APCS Member
Note: Re-interpretation of Kuniyoshi's "Japanese Boating Party"





Buddha
Date: 1920 – 1930
Origin: American
Medium: Celluloid, glass beads
Dimensions: Width 7 ½ inch, Height 10 ½ inch
Credit: Jennifer Whitehair



Date: 1920s

Medium: Metal frame with enamel, glass beads

Credit: Jeanne Little

Note: This is a representation of Hinamatsuri -

Girls' Day / Doll's Day held on March 3.

Usually a set of ornamental dolls representing the Emperor and Empress in traditional court dress of the Heian period are displayed on Girls' Day.





Noh Theater Masks

Date: 1920 – 1930

Origin: American

Medium: Celluloid, crochet yarn

Dimensions: Width 7 ¼ inch, Height 9 inch

Credit: Jennifer Whitehair



Date: 1920s
Origin: French
Medium: Celluloid
Dimensions: Height 6 inch, Width 3.5 inch
Credit: Auctioned on Ebay

Date: 1920s
Origin: English
Medium: Celluloid
Dimensions: Height 6 inch, Width 3.5 inch
Credit: Jennifer Whitehair





Noh Theater Mask
Date: 1920s
Origin: French
Medium: Celluloid
Credit: Mike and Lizzie Hilburger

Hotei
Date: 1920s
Origin: French
Medium: Celluloid
Credit: Mike and Lizzie Hilburger
Note: Hotei is depicted as an obese, bald man wearing a robe. He carries his few possessions in a cloth sack, being poor but content. He is often depicted entertaining or being followed by children. Hotei is admired for his wisdom and contentment. Rubbing his belly is said to bring wealth, good luck and prosperity. He is called the Laughing Buddha in China.





Date: 1920s

Origin: French

Medium: Celluloid

Dimensions: Height 5 inch, Width 6 inch

Credit: Jennifer Whitehair

Note: The hanging pull on this frame shows Mount Fuji.





Date: 1910

Origin: Britain

Medium: Leather brass

Dimensions: Height 2.25 inch, Width 6 inch

Credit: Jennifer Whitehair



Date: 1980s
Origin: American, Patricia Smith Moon Bag
Medium: Painted wood, acrylic panel for Patricia Smith purse
Dimensions: Width 11.5 inches, Height 7.5 inches
Credit: Jennifer Whitehair

These panels would be added to leather or needlepoint purses. Patricia Smith was a self-taught purse designer working out of her home designing purses. These were also sold as kits where you could do the needlepoint and then send it in to have the purse completed. This panel depicts two kabuki actors. The one on the right is impersonating a woman. In traditional Japanese theater, men played all the roles.



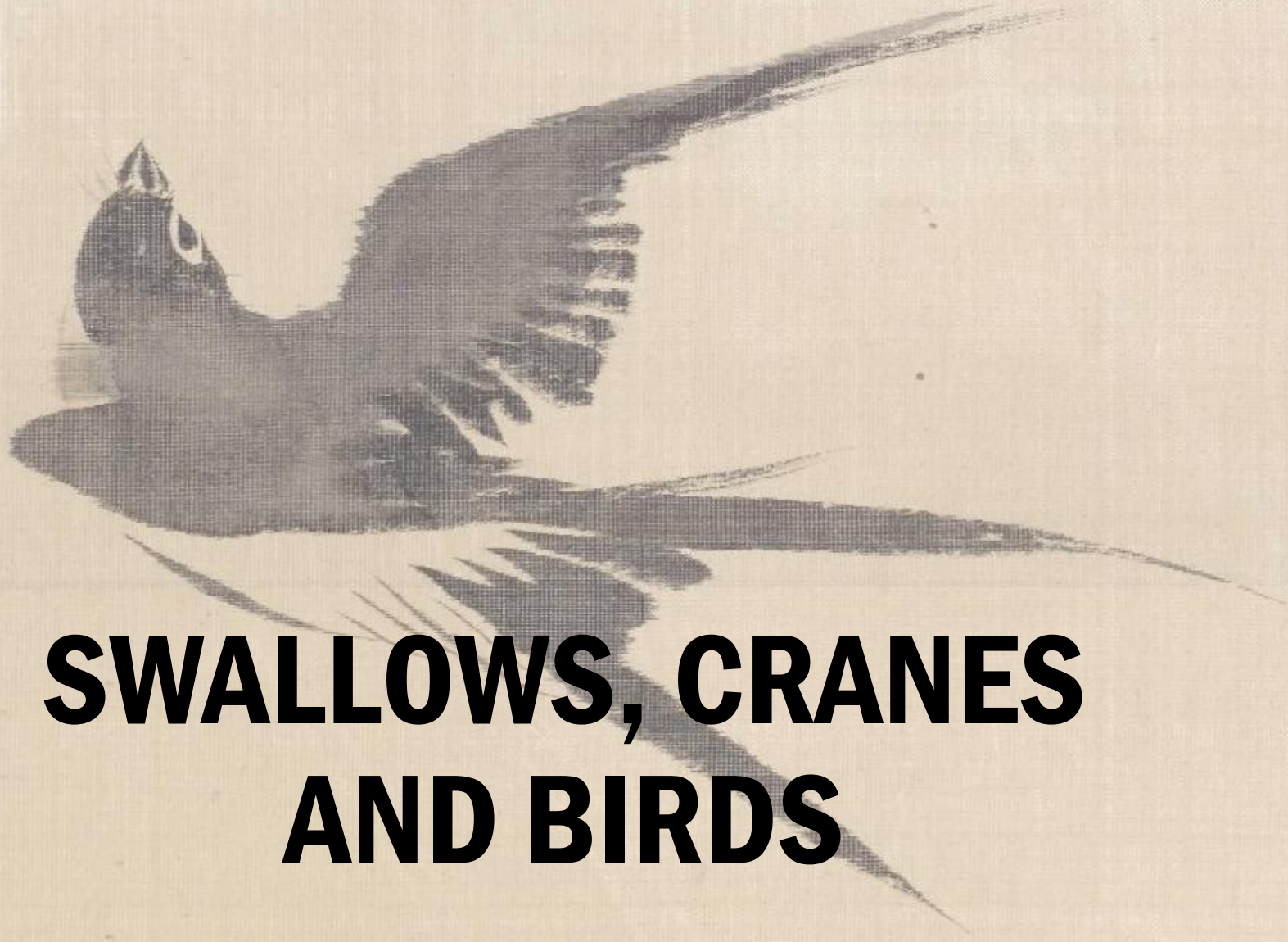
Date: 1980s
Origin: American, Patricia Smith Moon Bag
Medium: Painted wood, acrylic panel for Patricia Smith purse
Credit: Jennifer Whitehair



Left
Carnival prize coin purse
Date: 1950
Origin: American
Medium: Vinyl
Dimensions: Height 5 inch, Width 2 – 3 inch
Credit: Jennifer Whitehair

Right
Children's coin purse
Date: 1920
Origin: American
Medium: Leather, painted stencil
Dimensions: Height 4 inch, Width 5 ¾ inch
Credit: Jennifer Whitehair





SWALLOWS, CRANES AND BIRDS



Date: 1880 - 1890
Origin: France
Medium: 18K gold
Dimensions: Unknown
Credit: LaCloche Freres





Date: 1920 - 1930

Origin: Swabian (Germany) Maker: Johannes Härter, Göppingen.

Medium: Metal, glass beads

Credit: Jennifer Whitehair

Note: A wonderful purse depicting birds among flowers, a popular theme in Japanese woodblock illustrations by Hiroshige and Hokusai. The purse was identified by Sabina Schuerenberg. She will be giving a presentation at the Gathering in Amsterdam.





Date: 1920 - 1930
Origin: Swabian (Germany) Maker: Johannes Härter, Göppingen.
Medium: Metal, glass beads
Credit: Jennifer Whitehair
Note: A wonderful purse depicting birds among flowers, a popular theme in Japanese woodblock illustrations by Hiroshige and Hokusai. This purse also has a carved celluloid frame with dragons on it.





Date: 1880 - 1890

Origin: France

Medium: Steel, wood, leather

Dimensions: Width 4.5 inches. Height 5 inches. With handle, height 9.5 inches

Credit: Jennifer Whitehair



Date: 1904
Origin: British
Medium: Sterling Silver
Dimensions: Width 4 ¼ inch, Height 2 ¼ inch
Credit: Jennifer Whitehair
Note: The purse was sold by a jewelry store in Alabama. It contained a note inside that said "For mother on her birthday."





Date: 1884
Origin: British
Medium: Sterling Silver
Dimensions: Width 4 inch, Height 3 inch
Credit: Ebay



Date: 1890
Origin: France
Medium: Silver plate, copper
Dimensions: Width 4.5 inches. Height 5 inches. With handle, height 9.5 inches
Credit: Collection of Jennifer Whitehair



Date: 1920s

Origin: American

Medium: Celluloid

Dimensions: Height 5 inch, Width 6 inch

Credit: Jennifer Whitehair







Date: 1910 - 1920
Origin: Japan
Medium: Iron, gold, enamel
Dimensions: Height 3.5 inches. Width 2.75 inches.
Credit: Collection of Jennifer Whitehair.
Note: This style of Damascene work (Gold and silver wire hammered into a design engraved in iron) is sometimes called Komai ware in Japan. Komai is the name of a Japanese company that was well know for producing many items in this style from 1865 forward.





Date: 1895 - 1920

Origin: Japan

Medium: Sterling silver

Dimensions: Height 6 inches, with handle is 12 inches. Width 5.75 inches.

Credit: Collection of Jennifer Whitehair

Note: Engraved Madame A, Carassoff



Date: 1920- 1930s

Origin: Swabian (Germany)

Medium: Glass beads

Dimensions: Height 12 ½ inch, Width 8 ¼ inch

Credit: Jennifer Whitehair
The purse was identified by Sabina Schuerenberg. She will be giving a presentation at the Gathering in Amsterdam.



Date: 1920s

Origin: American

Medium: Celluloid

Dimensions: Height 6 inch, Width 4 ½ inch

Credit: Jennifer Whitehair

Note: The Japanese regard the crane as a symbol of good fortune and longevity because of its fabled life span of a thousand years. It also represents fidelity, as Japanese cranes are known to mate for life.





Top
Date: 1910
Origin: France
Medium: Celluloid
Credit: Jennifer Whitehair

Left
Date: 1910
Origin: France
Medium: Celluloid, glass beads
Credit: Ellen Collier





Date: 1930 - 1940

Origin: American

Medium: Bakelite, metal, metallic crochet thread

Dimensions: Height 7.5 inch, Width 7 inch

Credit: Jennifer Whitehair





Date: 1920 – 1930

Origin: American

Medium: Celluloid, crochet yarn

Dimensions: Width 5 ½ inch, Height 7 ½ inch

Credit: Jennifer Whitehair



Date: 1920 - 1930

Origin: France

Medium: Celluloid, glass beads

Dimensions: Height 15 inch (includes handle), Width 9 inch

Credit: Jennifer Whitehair





Date: 2011

Origin: Judith Leiber

Medium: Swarovski crystal, metal

Dimensions: Height 3 inch, Width 7 inch

Credit: 1stdibs.com

Date: 1920s

Origin: Japan

Medium: Sterling silver

Dimensions: Height 1 ¼ inch, Width 3 inch

Credit: Trocadero.com

Note: This is a kogo box used by the Japanese to store incense. This is a traditional form that has existed since the 16th century and obviously provided the inspiration for Judith Leiber's purse.



Date: 1920s
Medium: Enamel, metal
Credit: Jeanne Little





Date: 1980s

Origin: Judith Leiber

Medium: Swarovski crystal, silk obi

Credit: 1stdibs.com


DRAGONS





Date: 1900

Origin: Japanese

Medium: Sterling Silver

Dimensions: Width 4 ½ inch, Height 5 ¼ inch

Credit: Jennifer Whitehair

Note: In Japan, dragons have three toes. In Korea they have four toes and in China they have five toes. One of the fastest ways to tell if a dragon is Japanese, Korean or Chinese is to check the number of toes. The rare exception to this rule is the famous ceiling paintings at Tenryū-ji Temple and Kenchō-ji Temple in Japan which are done in the Chinese style.





Date: 1900
Origin: Japanese
Medium: Sterling Silver
Credit: Jeanne Little
Note: A converted card case or cigarette case. It may have been done by Yokohama silver or Arthur Bond as it is similar to work done by both.





Date: 1900
Origin: Japanese
Medium: Leather, brass
Credit: Jeanne Little



Date: 1890 -1910
Origin: Japan
Medium: Silver plate, stamped and dyed leather
Dimensions: Width 9.5 inches, Height 6.5 inches. With chain, 13 inches height.
Credit: Collection of Jennifer Whitehair





Date: 1900
Origin: Japanese
Medium: Brass, Iron
Dimensions: Width 3 ¾ inch, Height 2 ½ inch
Credit: Jennifer Whitehair



Date: 1910 - 1920
Origin: Japan
Medium: Iron, gold, silver
Dimensions: Height 3.5 inches. Width 2.75 inches.
Credit: Collection of Jennifer Whitehair





Date: 1890 -1910

Origin: Japan

Medium: Silver plate, stamped and dyed leather

Dimensions: Width 6 inches. Height 4.75 inches. With chain, height 11.5 inches.

Credit: Jennifer Whitehair



Date: 1890 -1910
Origin: Japan
Medium: Brass, embroidery
Dimensions: Width 9 ½ inches. Height 5 ¼ inches.
Credit: Jennifer Whitehair



Date: 1910

Origin: American

Medium: Celluloid, beaded purse

Credit: Collection of Jennifer Whitehair



Date: 1920 – 1930

Origin: American

Medium: Carved ivory, velveteen

Dimensions: Width 7 inch, Height 8 ¼ inch

Credit: Jennifer Whitehair

Note: The small figure at the top is probably an okimono, a small carved ivory Japanese sculpture. An okimono should not be confused with a netsuke. A netsuke would have two holes in the figure to run a cord through it.



Date: 1900s

Origin: American

Medium: Silver plate, crocheted, steel beads

Credit: Vicki Schwager



Date: 1920s
Origin: American
Medium: Celluloid
Dimensions: Height 3 inch, Width 5 ¼ inch
Credit: Jennifer Whitehair


BAMBOO



Date: 1950s
Origin: Japan
Medium: Velvet and gold embroidery thread
Dimensions: Width 8 inches, Height 4 ½ inches.
Credit: Collection of Jennifer Whitehair



Date: 1960s
Origin: Japan
Medium: Silk with sumi-e brushwork
Dimensions: Width 6 ¾ inches, Height 4 inches.
Credit: Collection of Jennifer Whitehair



Date: 1960s

Origin: Japanese

Medium: Bamboo

Dimensions: Width 12.5 inch, Height 8.5 inch

Credit: Jennifer Whitehair





Date: Late 1940s

Origin: Japanese

Medium: Bamboo, thread

Dimensions: Width 13 inch, Height 10 inch (not including handle)

Credit: Jennifer Whitehair

Note: I have a version of this basket then is stamped, made in Occupied Japan. So we can date this style of basket purse to at least the late 1940s. The great thing about this purse is that it folds flat. Great for storage.





Date: 2010

Origin: Stella McCartney

Medium: Wood

Dimensions: Width 10 inch, Height 7 inch (not including handle)

Credit: Net-A-Porter.com

Note: Stella McCartney has taken direct inspiration for her purse from the bamboo folding purse from 1940s Japan.



Date: 1950s

Origin: Japanese

Medium: Bamboo, cotton net

Dimensions: Width 12 inch, Height 8 inch (not including handle)

Credit: Jennifer Whitehair





Date: 2000s

Origin: Japanese

Medium: Bamboo, cotton net

Dimensions: Width 7 3/8 inch, Height 3 7/8 inch (not including handle)

Credit: Jennifer Whitehair



Date: 1990s

Origin: The Sak, American

Medium: Crochet, bamboo, reed

Dimensions: Width 10 ½ inch, Height 15 inch

Credit: Jennifer Whitehair



Date: 1980s
Origin: American, Patricia Smith Moon Bag
Medium: Needlepoint, painted wood, acrylic
Dimensions: Width 11.5 inches, Height 7.5 inches
Credit: Etsy



INSECTS, FISH, ANIMALS



Date: 1895
Origin: British
Medium: Leather, steel

Dimensions: Height 5 inch (not including handle, Width 10.25 inch
Credit: Collection of Jennifer Whitehair



Date: 1890s
Origin: British
Medium: Leather, steel
Dimensions: Height 2 ¼ inch, Width 6 inch
Credit: Jennifer Whitehair







Date: 1910
Origin: French
Medium: Celluloid, glass beads
Dimensions: Width 6 inch,
Height 8 ½ inch
Credit: Jennifer Whitehair



Date: 1920s

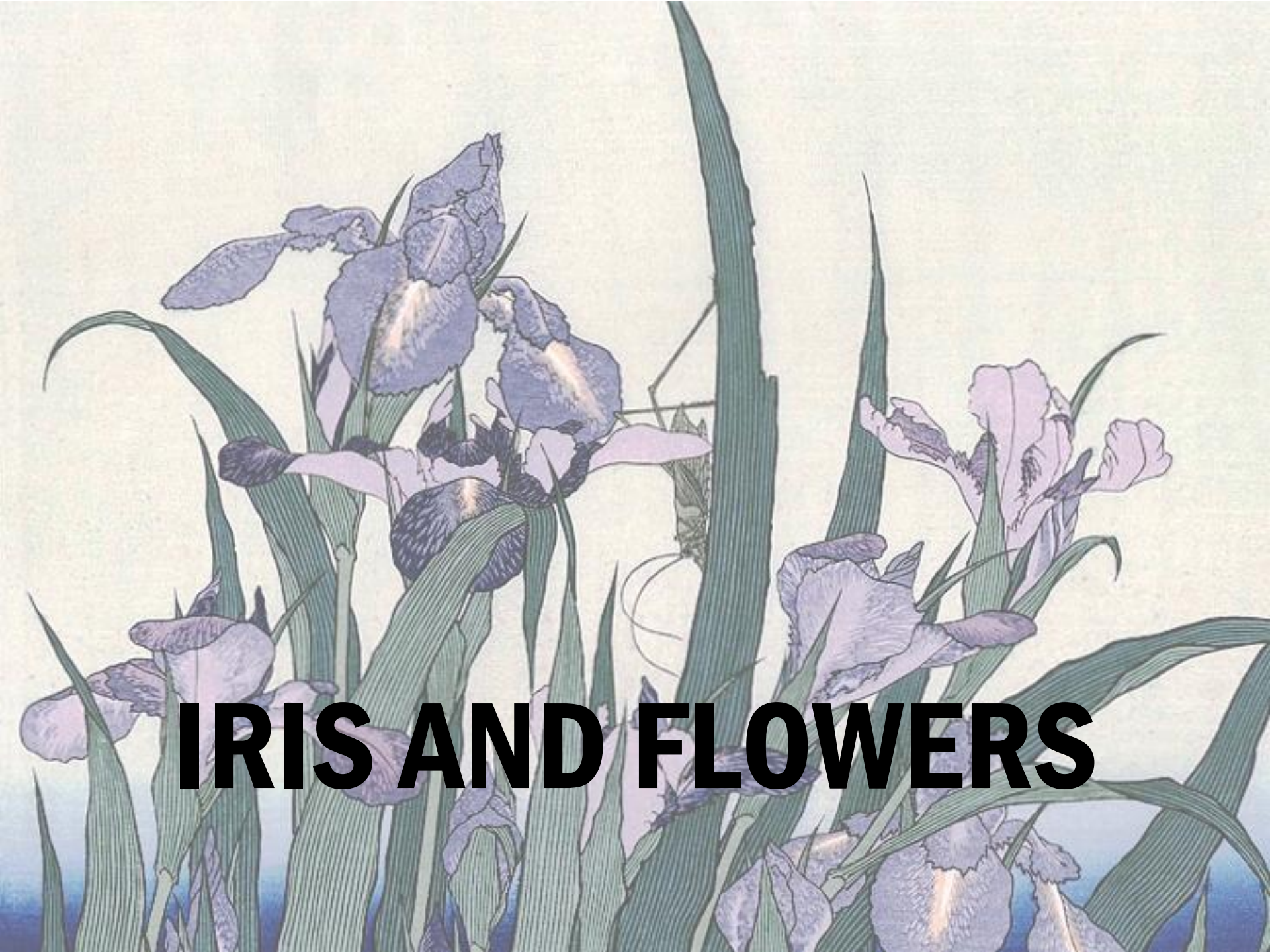
Origin: French

Medium: Celluloid, suede

Dimensions: Height 8 inch, Width 9 1/2 inch

Credit: Jennifer Whitehair

Note: May be representative of the sacred monkey at Hie Shrine, Mt. Hiei, Shiga Prefecture in Japan. The sacred monkey can overcome all obstacles and triumph over evil.


IRIS AND FLOWERS

Date: 1900s

Origin: Japanese

Medium: Silver, metal, leather

Dimensions: Diameter 3 inch

Credit: Jennifer Whitehair

Note: This purse is part of a chatelaine. The purse and the chatelaine are Japanese. The other pieces (monkey, peanut) are British and American, inspired by Japanese art and culture.









Date: 1900

Origin: Japan

Medium: Sterling silver, steel

Dimensions: Width 8 inch. Height 3 ½ inch.

Credit: Collection of Jennifer Whitehair

Note: The 16 petal chrysanthemum is the imperial seal of the Japanese emperor. The chrysanthemum is the symbol of the royal family and the country of Japan.





Date: 1900

Origin: Japan

Medium: Sterling silver, steel, embroidered

Dimensions: Width 8 inch. Height 4 ½ inch.

Credit: Sold on 1stdibs.com

Note: The slide before showed the same type frame (except it was iris and chrysanthemums) that was made in Japan. This is the full purse.



Date: 1880

Origin: Japan

Medium: Brass

Dimensions: Width 3.5 inches. Height 2.75 inches.

Credit: Collection of Jennifer Whitehair



Date: 1880

Origin: Japan

Medium: Gold and iron damascene work

Dimensions: Width 3 ½ inches. Height 2 ½ inches.

Credit: Collection of Jennifer Whitehair





Date: 1920 - 1930

Origin: Swabian (Germany)

Medium: Micro glass beads, brass

Dimensions: Width 7 inch, height 12 inch

Credit: Jennifer Whitehair

Note: How the Japanese depicted the iris in art inspired the Impressionists, especially Van Gogh.



Date: 1910

Origin: Japan

Medium: Felt

Dimensions: Width 4 ¼ inches. Height 3 ¾ inches.

Credit: Collection of Jennifer Whitehair



Date: 1910

Origin: Japanese

Medium: Embroidered silk, carved bone

Dimensions: Width 6 inch, Height 10 inch

Credit: Jennifer Whitehair

Note: Sold through Vantine's Oriental Store in New York City.



Date: 1910

Origin: Japanese (in the Chinese style)

Medium: Embroidered silk, glass

Dimensions: Width 7 ½ inch, Height 12 inch

Credit: Jennifer Whitehair



Date: 1920s

Origin: French

Medium: Celluloid

Dimensions: Height 5 inch, Width 4 inch

Credit: Jennifer Whitehair



Date: 1920s

Origin: American

Medium: Celluloid

Dimensions: Height 5 ¾ inch, Width 4 inch

Credit: Jennifer Whitehair





Date: 1920 - 1930

Origin: American

Medium: Celluloid, silk cord

Dimensions: Width 3 ½ inch, Height 10 inch (includes tassels, but not handle)

Credit: Jennifer Whitehair



Date: 1920s
Origin: American
Medium: Celluloid, silk cord
Dimensions: Diameter 3 inches
Credit: Jennifer Whitehair

Date: 1920s
Origin: American
Medium: Celluloid, silk cord
Dimensions: Diameter 3 inches
Credit: Jennifer Whitehair
Note: Circular design was a design element used extensively by the Japanese from family crests (Mons) to kimono and fukusa design.







Date: 1920s

Origin: American

Medium: Leather, brass

Credit: Jennifer Whitehair

Note: The pine tree (matsu) is a symbolic tree of long life in Japan. The tree is evergreen and has long life, so it is counted as one of the three good fortune plants. The three plant symbols of good fortune and long life are pine tree (matsu), plum blossom (ume) and bamboo (take). They are also called the three friends of winter because all three flourish in winter. Pine motifs are especially adopted by the Arts and Crafts movement in Britain and America.

Date: 1920s

Origin: Austrian

Medium: Enameled silver

Dimensions: Height 2 5/8 inch, Width 1 ½ inch

Credit: Live auctioneers





Date: 1960s
Origin: Japanese
Medium: Velvet, embroidered
Dimensions: Width varies 4 ½ - 6 inches, 3 ¾ inches
Credit: Jennifer Whitehair



Date: 1960s
Origin: America
Medium: Steel, glass rhinestone
Dimensions: Width 11 inches. Height 5 ¾ inches.
Credit: Collection of Jennifer Whitehair



Date: 1940s
Origin: Japanese
Medium: Painted silk
Dimensions: Width 8 ¼ inch, Height 5 inch
Credit: Jennifer Whitehair



Date: 1940s
Origin: Japanese
Medium: Embroidered silk
Dimensions: Width 8 ½ inch, Height 5 inch
Credit: Jennifer Whitehair



Date: 2011
Origin: Judith Leiber
Medium: Patent leather, gold embroidery
Credit: Jennifer Whitehair

Date: 1970s
Origin: Judith Leiber
Medium: Swarovski crystal, silk obi
Credit: 1stdibs.com




SCENIC



Date: 1920 -1930s

Origin: Swabian (Germany). Josef Nuding (1900–1984), Waldstetten (OA Gmünd). He was the only Swabian beaded purse maker in the 1920s who won a Medal of Honor at he Sesquicentennial International Exhibition in Philadelphia.

Medium: Brass, glass beads

Dimensions: Width 7.5 inches, Height 7 inches. With handle, height 14 inches

Credit: Jennifer Whitehair
The purse was identified by Sabina Schuerenberg. She will be giving a presentation at the Gathering in Amsterdam.





Date: 1920 -1930s

Origin: Swabian (Germany)

Medium: Brass, glass beads

Dimensions: Width 7.5 inches, Height 7 inches. With handle, height 14 inches

Credit: Jennifer Whitehair

The purse was identified by Sabina Schuerenberg. She will be giving a presentation at the Gathering in Amsterdam.



Date: 1920 – 1930s
Origin: Europe, probably Germany
Medium: Glass beads, micro-mosaic frame
Credit: Paula Higgins





Date: 1920s

Medium: Celluloid, velvet

Credit: Jennifer Whitehair

Note: This purse features an interesting Japanese scene that was done like a sumi-e brushwork painting. Then the velvet was cut away in certain areas to create a two-dimensional effect. While the celluloid frame suggests this purse was done in the West, I have seen a similar cut velvet technique done on other textiles I have bought from Japan.



Date: 1890 -1910
Origin: Japan
Medium: Silver plate, **s**tamped and dyed leather
Dimensions: Width 7.5 inches, Height 7 inches. With handle, height 14 inches
Credit: Jennifer Whitehair
Note: Both purses feature Mont Fuji prominently.



Date: 1920
Origin: Japan
Medium: Silver plate, airbrushed suede
Dimensions: Width 6 ½ inches. Height 6 ½ inches.
Credit: Collection of Jennifer Whitehair





Date: 1920
Origin: Japan
Medium: Silver plate, airbrushed suede
Dimensions: Width 6 ½ inches. Height 8 ½ inches (not including handle).
Credit: Jennifer Whitehair
Note: This suede souvenir purse also features a damascene (Komai) panel.





Date: 1920 - 1930

Origin: American

Medium: Celluloid, silk cord

Dimensions: Width 3 ¾ inch, Height 5 inch (compact only)

Credit: Jennifer Whitehair



Date: 1920s

Origin: American

Medium: Celluloid

Dimensions: Height 4 inch, Width 2 inch

Credit: Jennifer Whitehair

Note: This purse features torii gate. A Torii is a traditional Japanese gate commonly found at the entrance of or within a Shinto shrine, where it symbolically marks the transition from the profane to the sacred. The most famous torii gate is the floating torii gate at Itsukushima Shrine, a UNESCO World Heritage Site.







Date: 1920s

Origin: American

Medium: Celluloid

Credit: Jennifer Whitehair

This is two different versions of the same design. Both feature an Asian scene. One is done in red similar to Japanese Negoro Ware.



Date: 1920s
Medium: Metal, enamel
Credit: Jeanne Little



Date: 1950s
Origin: Japan
Medium: Velvet and gold embroidery thread
Dimensions: Width 8 ½ inches, Height 4 ½ inches.
Credit: Jennifer Whitehair
Note: This is a reproduction of the floating torii gate at Itsukushima Shrine, a UNESCO World Heritage Site.



Date: 1950s
Origin: Japan
Medium: Velvet and gold embroidery thread
Dimensions: Width 8 ½ inches, Height 5 inches.
Credit: Collection of Jennifer Whitehair



Date: 1910 - 1920

Origin: Japan

Medium: Stamped and dyed leatherette

Dimensions: Wallet: Width 4 ½ inches. Height 3 ½ inches.
Shoes: 7 inches.

Credit: Jennifer Whitehair



Date: 1910 - 1920

Origin: Japan

Medium: Stamped and dyed leatherette, brass clasp

Dimensions: Width 8 inches. Height 6 inches.

Credit: Jennifer Whitehair

Date: 1910 - 1920

Origin: Japan

Medium: Stamped and dyed leatherette

Dimensions: Width 7 inches. Height 3.5 inches.

Credit: Jennifer Whitehair





Left
Date: 1920s
Origin: Japan
Medium: Stamped and dyed leatherette
Dimensions: Width 9 ¼ inches. Height 6 ¼ inches.
Credit: Jennifer Whitehair

Right
Date: 1920s
Origin: Japan
Medium: Stamped and dyed leatherette
Credit: Paul Higgins





Date: 1920
Origin: American
Medium: Celluloid, glass beads
Dimensions: Width 7 inch, Height 10 inch
Credit: Jennifer Whitehair



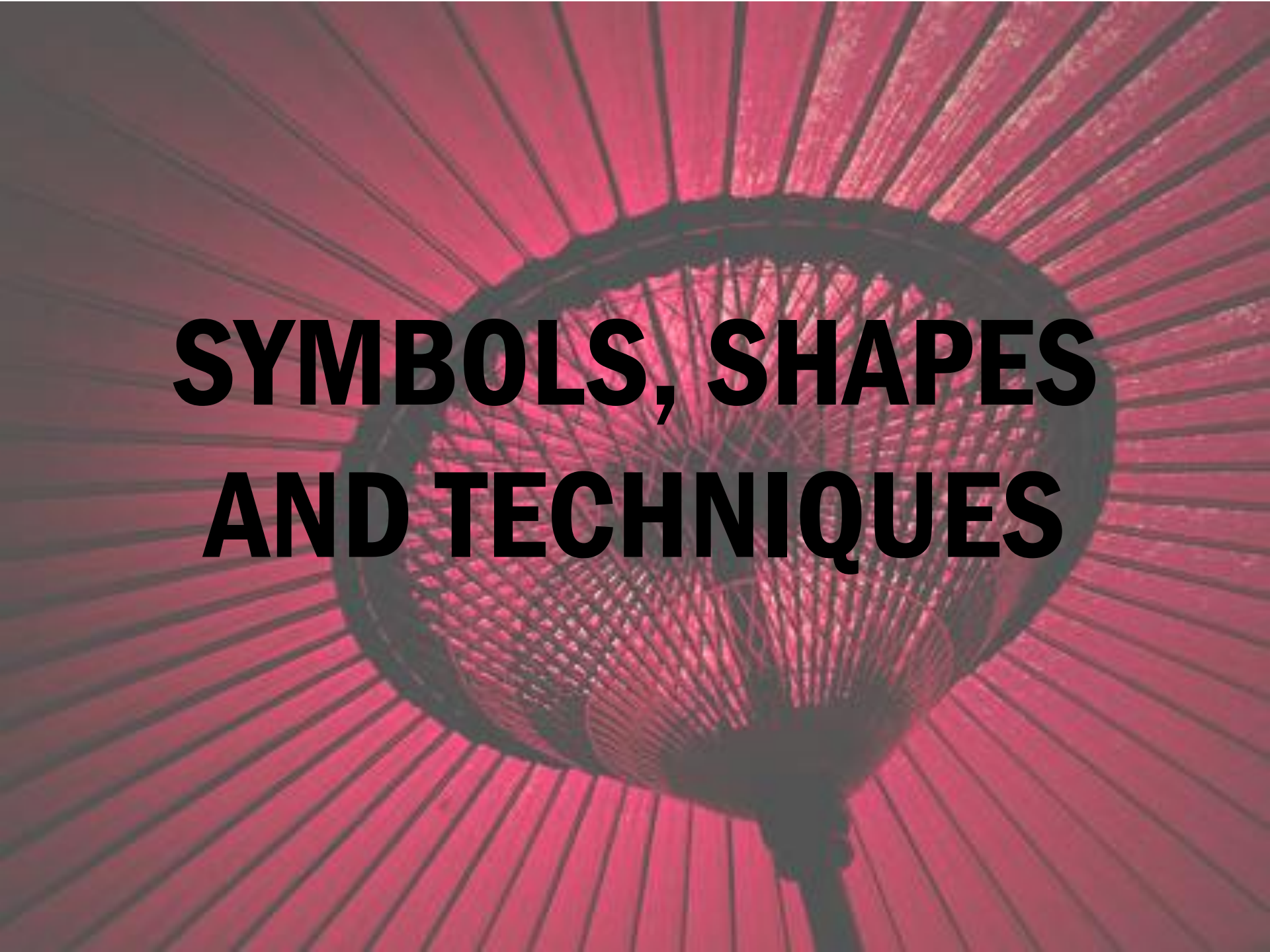
Date: 1920s

Origin: British

Medium: Celluloid

Dimensions: Height 4 inch, Width 5 inch

Credit: Jennifer Whitehair


SYMBOLS, SHAPES
AND TECHNIQUES



Date: 1906

Origin: Japan

Medium: Silk

Dimensions: Height 12 inch. Width 8 inch

Credit: Jennifer Whitehair

Note: Custom made in Japan in 1906 for John Brice McDonald for his bride , Anna Elizabeth Rogers of Virginia to be to use on her wedding day with an accompanying kimono robe. Sadly the robe and purse were sold separately. The robe was already sold by the time I found the purse.





Date: 1920s

Origin: Possibly French

Medium: Glass beads, ivory clasp

Credit: Jeanne Little

Note: The small figure at the top is probably an okimono, a small carved ivory Japanese sculpture. An okimono should not be confused with a netsuke. A netsuke would have two holes in the figure to run a cord through it. The stylized parasols are a great addition.





Date: 1920s

Origin: American

Medium: Enamel, metal

Credit: Jennifer Whitehair

Note: This appears to be two stone lanterns with a Shimenawa rope between it. Actually just a nawa rope, missing the shime which are the lightening-shaped paper pieces. Usually you see these around trees, at shrines and between Tori gate posts. But occasionally folks will loop them between lanterns.



Date: 1950s

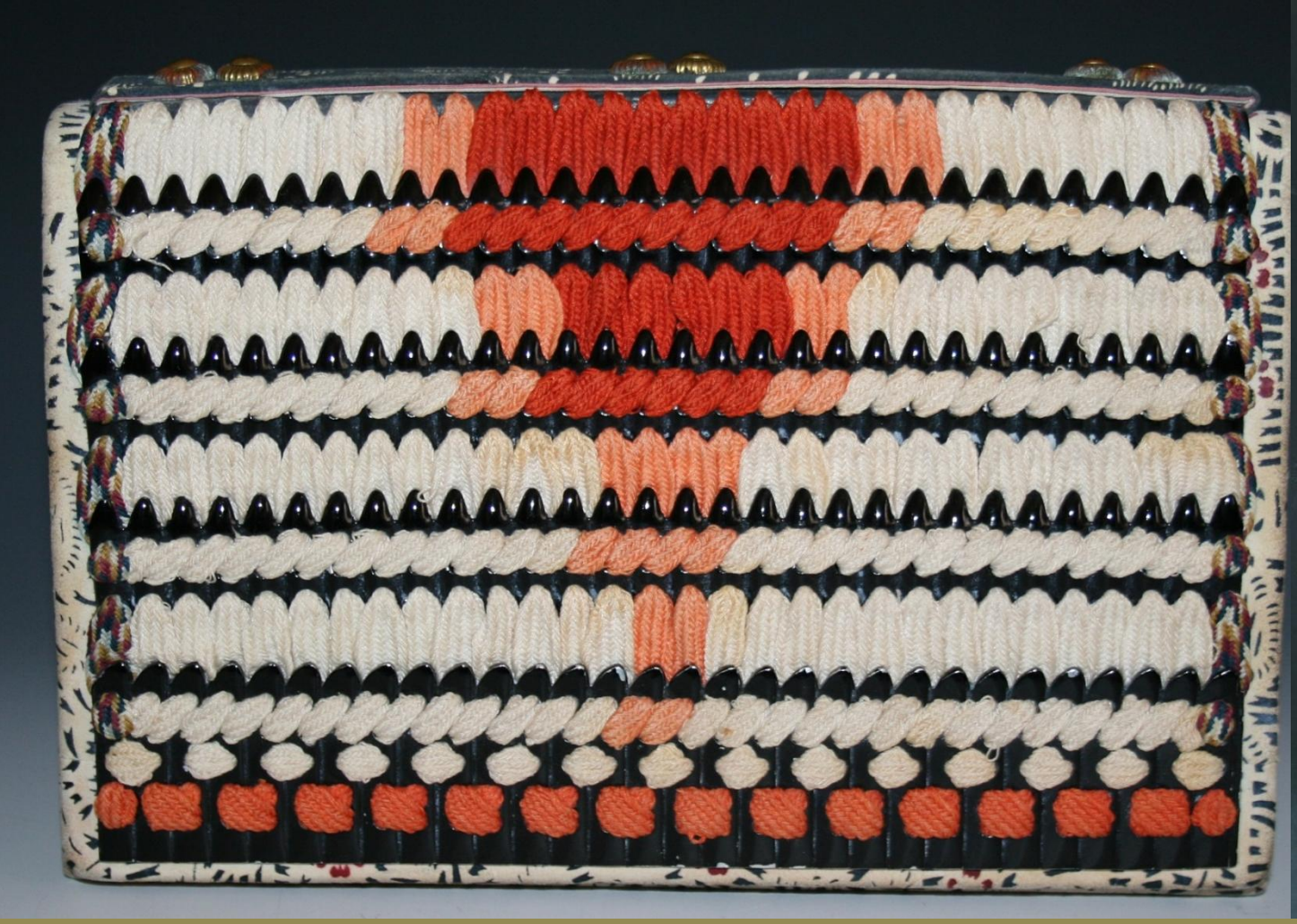
Origin: Japanese

Medium: Embroidered silk

Dimensions: Height 6 inch, Width 9 ¾ inch

Credit: Jennifer Whitehair

Note: This purse features a temari ball. Traditionally, temari were given to children from their parents on New Year's Day. Inside the tightly wrapped layers of each ball, the mother would have placed a small piece of paper with a goodwill wish for her child. Originally these balls were formed from tightly wrapped scraps of old kimono fabric that was then embroidered. Now they are made from thread wrapped around a round form (usually Styrofoam).





Date: 1950s
Origin: Japanese
Medium: Metal, leather, cord
Dimensions: Height 5 ¼ inch, Width 7 ¾ inch
Credit: Jennifer Whitehair
Note: This purse demonstrates traditional techniques used to create samurai armor. The weaving technique allowed Japanese armorers to put together lacquered plaques to create the armor.



Date: 1920s

Origin: American

Medium: Celluloid

Dimensions: Height 3 ¾ inch, Diameter 1 ½ inch

Credit: Jennifer Whitehair

Note: Beyond the great packaging with its Asian influence, this purse mimics the shape and functionality of an inro. It unscrews into three sections.



Date: 1910s

Origin: American

Medium: Celluloid

Dimensions: Height 4 ¼ inch, Diameter 2 ¾ inch

Credit: Jennifer Whitehair





Date: 1920s

Origin: American

Medium: Celluloid

Credit: Jennifer Whitehair

Note: Wonderful variation on the Japanese rising sun symbol. This one is on black instead of white. It creates and amazing Art Deco dance purse. This is modeled after a Gunsen (Japanese war fan pictured above) that Samurai used when on the battlefield. They used the fan to cool themselves off. Some fan variations, like the Tessen war fan, had iron ribs and samurai could use them to ward off a sword strike.



Left
Date: 1920s
Origin: American
Medium: Celluloid
Dimensions: Height 4 ¾ inch, Width 3 inch
Credit: Jennifer Whitehair

Bottom
Date: 1920s
Origin: American
Medium: Celluloid
Dimensions: Height 4 inch, Width 3 ½ inch
Credit: Jennifer Whitehair







Top
Date: 1950 - 1955
Origin: Modaine, American
Medium: Leather, brass
Dimensions: Height 15 ¾ inch (includes handle)
Credit: Collection of the Metropolitan Museum of Art

Bottom
Date: 1910
Origin: French
Medium: Celluloid, cord
Dimensions: Width 4 inch, Height 5 ½ inch (just compact)
Credit: Jennifer Whitehair





Date: 1920 - 1930

Origin: American

Medium: Celluloid, silk cord

Dimensions: Width 3 ¾ inch, Height 10 ½ inch (includes tassel, but not handle)

Credit: Jennifer Whitehair

Note: This celluloid purse manages to evoke the Japanese tradition of maki-e, Japanese lacquer sprinkled with gold or silver powder as a decoration using a brush.







Date: 1980s

Origin: American, Patricia Smith Moon Bag

Medium: Painted wood, acrylic panel for Patricia Smith purse

Dimensions: Width 11.5 inches, Height 7.5 inches

Credit: Jennifer Whitehair

These interchangeable panels mimic different lacquer techniques. Japanese lacquer ware had a great influence on Art Deco design. These three purses are Patricia Smith's re-interpretation of lacquer work from the 1930s.



Date: 1920 – 1930
Origin: American
Medium: Linen
Dimensions: Width 8 inch, Height 10 ½ inch
Credit: Jennifer Whitehair



Date: 1990s

Origin: Shinichi Miyazaki, Japanese - American

Medium: Spalted Maple, cord

Dimensions: Width 4 ½ inch, Height 5 ¼ inch (not including handle)

Credit: Jennifer Whitehair

Note: Shinichi Miyazaki has designed these purses to be a new form of the inro. Loosen the knot at the top and the top slides up like an inro.



Date: 1980s

Origin: Judith Leiber

Medium: Fabric, silverplate, steel

Dimensions: Width 5 3/4 inches. Height 5 inches, 12 inches with toggle

Credit: Jennifer Whitehair

Note: This Judith Leiber purse features a chain and faux kagamibuta, similar to a tabako-ire. A kagamibuta is a netsuke that is formed from a metal button set in an ivory bowl.





Left
Date: 2011
Origin: Judith Leiber
Medium: Swarovski crystal, metal
Credit: Net-a-Porter.com

Right
Date: 2011
Origin: Judith Leiber
Medium: Swarovski crystal, metal
Credit: Net-a-Porter.com





Left
Date: 2011
Origin: Alexander McQueen
Medium: Satin silk, gold embroidery, gold clasp with Swarovski crystals
Credit: Alexandermcqueen.com

Right
Date: 2011
Origin: Alexander McQueen
Medium: Satin print, leather
Credit: Alexandermcqueen.com


KANJI



Date: 1890s
Origin: British
Medium: Leather
Dimensions: Width 6 ¾ inch, Height 1 ½ inch
Credit: Jennifer Whitehair



Date: 1920s

Origin: American

Medium: Beaded

Dimensions: Width 5 ¾ inch, Height 13 inch

Credit: Jennifer Whitehair

Note: Kanji often get used to create an Asian theme. However, they are often faux kanji. They don't actually spell a real word. This appears to be a faux kanji.



Date: 1920s

Origin: American

Medium: Beaded

Dimensions: Width 6 ¼ inch, Height 11 inch

Credit: Jennifer Whitehair

Note: This is an actual kanji. It is means joy.



Date: 1950s
Origin: Japanese
Medium: Leather, straw
Dimensions: Width 11 inch, Height 7 ¼ inch
Credit: Jennifer Whitehair



Date: 1920s
Origin: Asian
Medium: Linen, cross stitch
Dimensions: Width 8 ¼ inch, Height 4 ½ inch
Credit: Jennifer Whitehair



Date: 1988
Origin: Carey Adina, American
Medium: Leather
Dimensions: Length: 8.5 inch
Credit: Collection of the Metropolitan Museum of Art



Date: 1950s

Origin: American

Medium: Leather, brass

Dimensions: Height 14.5 inch (includes handle), Width 11 inches

Credit: Jennifer Whitehair

Note: This is an actual kanji for the word longevity.


ORIGAMI



Date: 2013

Origin: TeslerMendelovitch, Israel

Medium: Ebony wood, Leather

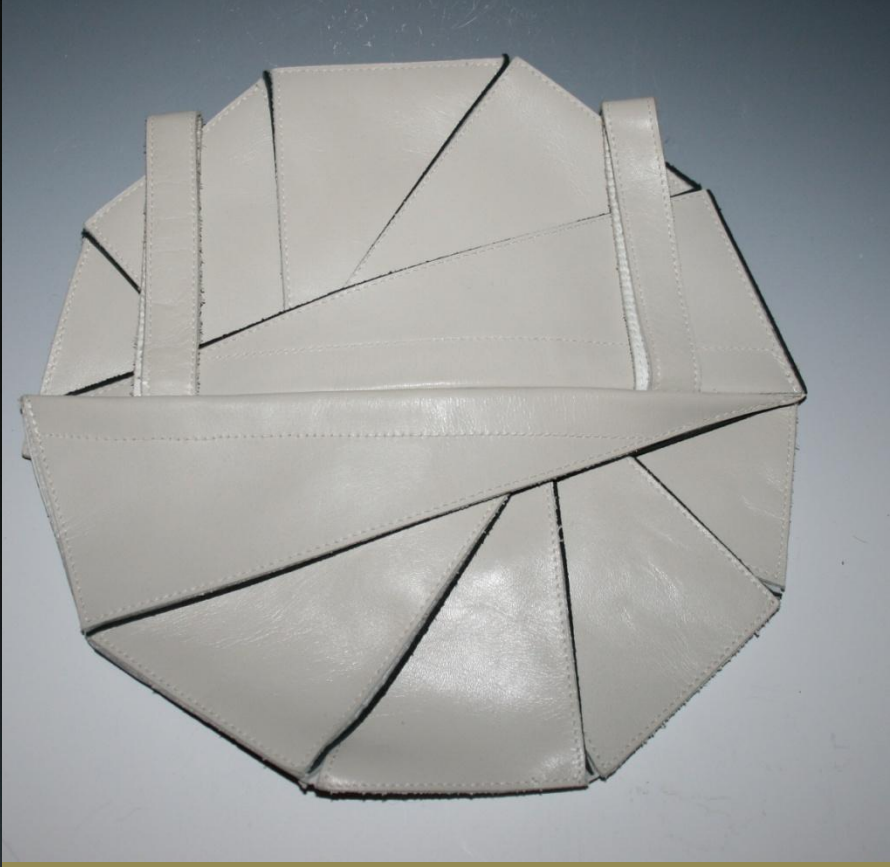
Credit: Jennifer Whitehair

Note: The concept of origami is to take a flat surface and by folding it, create a three dimensional object. Here, the designer has applied that concept to a wood and leather purse, creating folds in the surface to give the purse dimension. Today, origami research is being used to experiment in folding genes to fight disease. Every day you encounter origami. Origami is used to get your car's airbag to fold into a small space for deployment in a set way.



Date: 2010
Origin: Si Kim, South Korean
Medium: Leather
Credit: University of the Arts, London





Date: 2010
Origin: Ferry Meewisse, The Netherlands
Medium: Leather
Credit: Jennifer Whitehair





Date: 2008

Origin: Chloe Freja Clutch

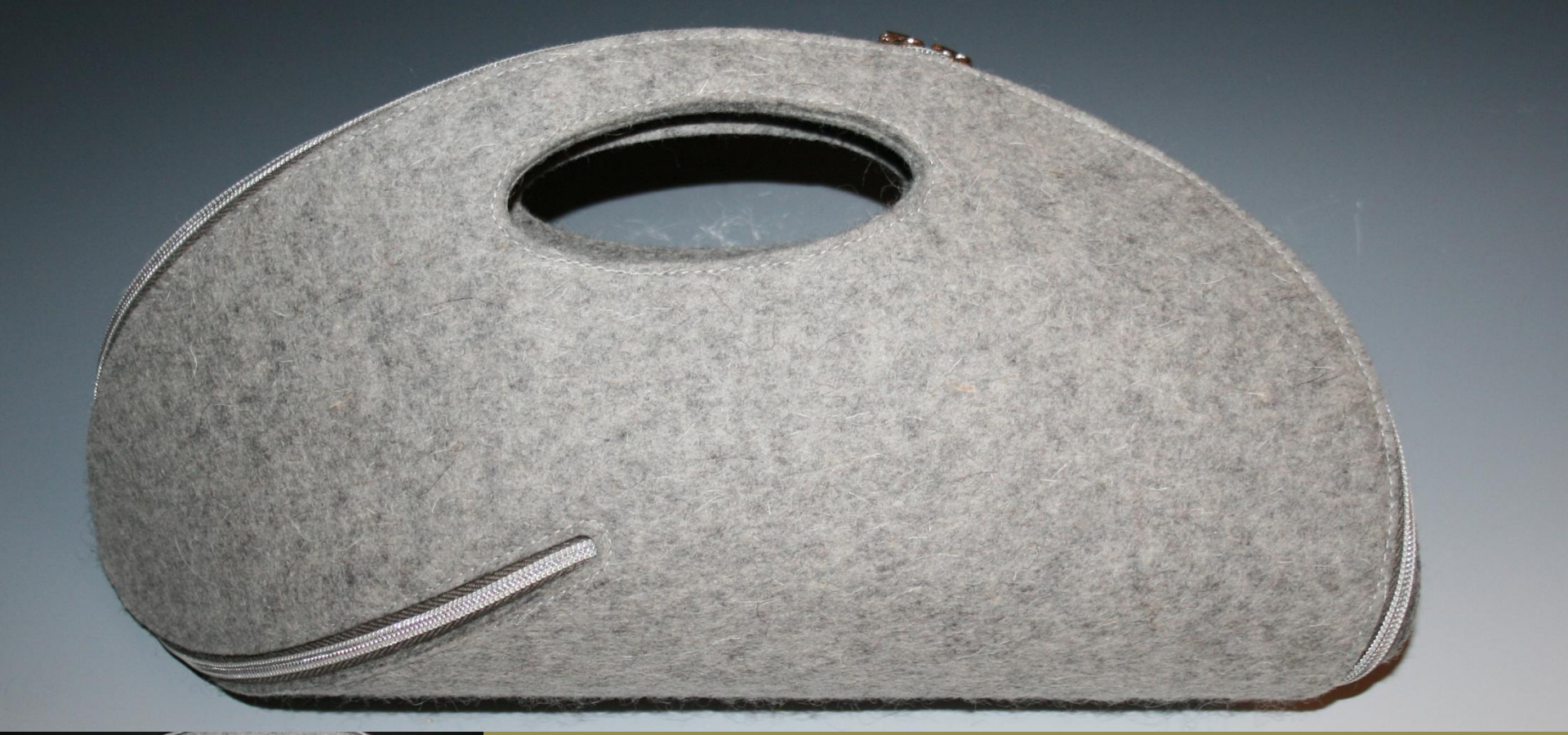
Medium: Leather embossed with croc pattern

Credit: Jennifer Whitehair

Working off the same concepts of origami, this Chloe purse has a variety of folds that conceals pockets and a pass-thru to hold it.



Date: 2008
Origin: Bottega Veneta
Medium: Leather
Credit: Bottega Veneta





Date: 2006

Origin: Josh Jakus

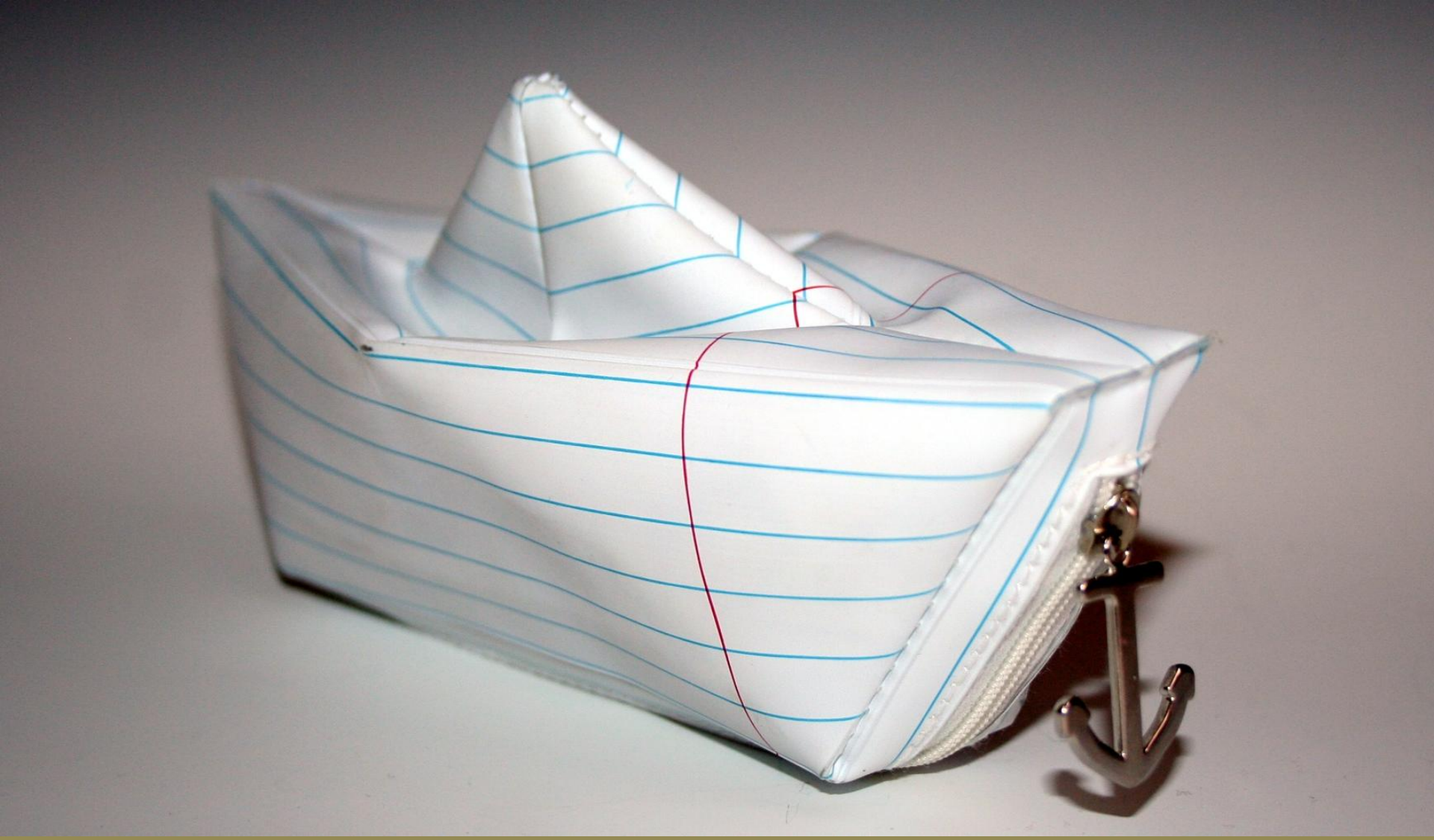
Medium: Felt

Dimensions: Width 13 inches, Height 6 ½ inches

Credit: Jennifer Whitehair



Date: 2012
Origin: Israel
Medium: Tyvek
Dimensions: Width 16 inches, Height 7 inches
Credit: Jennifer Whitehair



Date: 2012
Origin: American
Medium: Vinyl
Dimensions: Width 8.25 inches, Height 3.75 inches
Credit: Collection of Jennifer Whitehair


CHINESE





Date: 1920 -1930s
Origin: Swabian (Germany)
Medium: Metal, glass beads
Credit: Jennifer Whitehair
Note: Note the 5-toed Chinese dragons and the wonderful depiction of a Chinese apparel for court. The purse was identified by Sabina Schuerenberg. She will be giving a presentation at the Gathering in Amsterdam.



Date: 1920 – 1930s

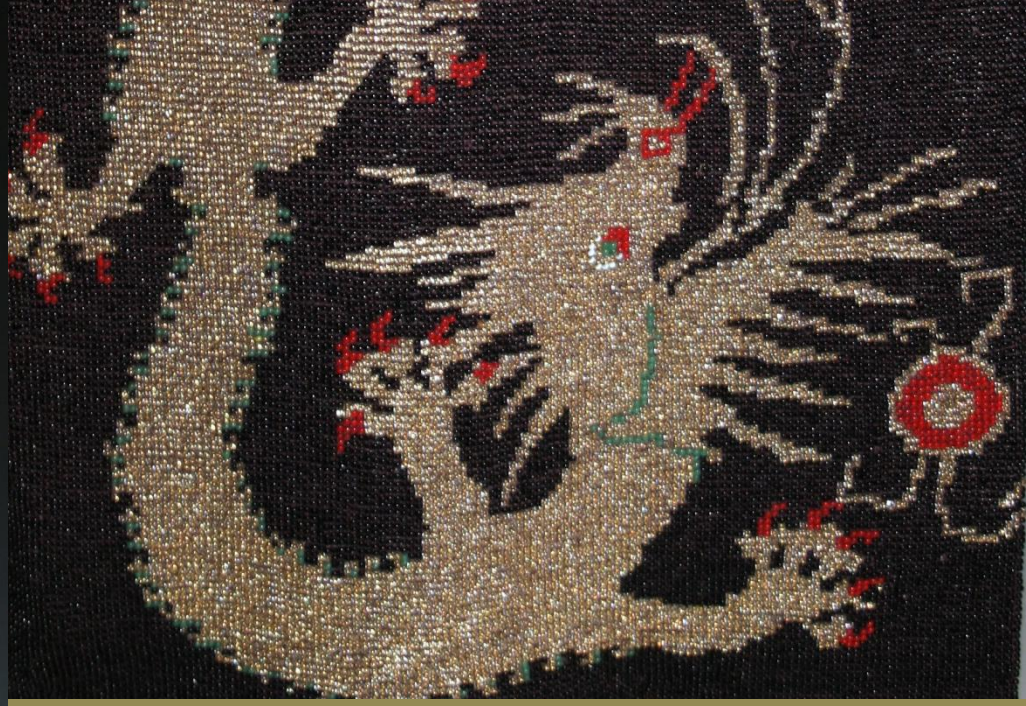
Origin: Most likely German

Medium: Metal, glass beads

Credit: Jennifer Whitehair

Note: A gorgeous micro beaded purse that shows a Chinese boy with two birds.





Date: 1920 -1930s

Origin: Probably German

Medium: Metal, glass beads

Dimensions: Height 13 ½ inch, Width 7 ¾ inch

Credit: Jennifer Whitehair

Note: This purse shows the Chinese dragon (five-fingers) and the phoenix. The dragon and phoenix are often used in Chinese art to represent the emperor and empress.



Date: 1920 -1930s

Origin: Probably German

Medium: Steel, glass beads

Dimensions: Height 11 inch, Width 8 inch

Credit: Jennifer Whitehair



Date: 1920s

Origin: European

Medium: Steel, glass beads

Dimensions: Length: 8 inch, Width: 7 1/8 inch

Credit: Collection of the Metropolitan Museum of Art



Date: 1920 – 1930s

Medium: Glass beads, metal frame

Dimensions: Height 12 ½ inch , Width 9 ½ inch

Credit: Terri Lykins. Courtesy of Lori Blaser and Paul Higgins, "A Passion For Purses"





Date: 1920 -1930s
Origin: European
Medium: Steel, glass beads
Credit: Ellen Collier



Date: 1920 -1930s
Origin: European
Medium: Steel, glass beads
Credit: Jennifer Whitehair



Date: 1910 – 1920s (frame), Bag (2012)

Medium: Celluloid, silk

Credit: Kathy Gunderson

This fabulous celluloid frame features a new bag designed by Joy Liotta Horvath.



Date: 1900s

Medium: Glass, silk, embroidery.

Dimensions: Height 13 inch, Width 10 inch

Credit: Paula Higgins. Courtesy of Lori Blaser and Paul Higgins, "A Passion For Purses"

Note: Purse made from a Chinese rank badge (Mandarin square). While the imperial government existed, rank badges were never used as purses. They were sewed on your clothing. It was only after the Qing Dynasty ended in 1912 that another use was found for rank badges, including purses for tourist trade.



Date: 1900s
Origin: Chinese
Medium: Silk, gold embroidery thread
Dimensions: Height: 3 ½ inch, Width: 3 inch
Credit: Jennifer Whitehair
Note: This is a Chinese scent pouch. It was used to hold fragrant herbs and carried on the body to combat odors. They come in a variety of shapes including round, oval, guava, bottle gourd and others.





Date: 1920
Origin: Chinese
Medium: Ivory, gold, silk
Dimensions: Width 4.5 inches by 3 3/8 tall
Credit: Live Auctioneers
Note: This ivory wallet / case depicts the seven gods of good fortune.



Date: 1900s
Origin: Chinese
Medium: Sterling silver
Credit: Jeanne Little



Date: 1920s
Origin: Chinese
Medium: Silverplate
Credit: Jeanne Little



Date: 1900s
Origin: Chinese
Medium: Sterling silver
Credit: Jennifer Whitehair

Note: Chinese silver, like many Chinese antiques, has seen its prices skyrocket. Sometimes silver from other countries, especially Japan, is labeled as Chinese silver to capitalize on the high prices. Silver marked Arthur Bond, Yokohama and Kuhn and Komor is from Japan. Also, silver marked with the Jungin mark (right) is from Japan.





Date: 1820–50
Origin: France
Medium: Glass, metal, silk
Dimensions: Length: 5 in.
Credit: Collection of the Metropolitan Museum of Art



Date: 1900s
Origin: American
Medium: Velvet, glass beads
Credit: Ellen Collier



Credit: Ellen Collier



Date: 1900 - 1925
Origin: France
Medium: Silk, metal
Dimensions: Length: 4.5 inch
Credit: Collection of the Metropolitan Museum of Art



Date: 1930 - 1940

Origin: France

Medium: Celluloid, silk

Dimensions: Height 13 ½ inch (includes handle)

Credit: Brooklyn Museum Costume Collection at the Metropolitan Museum of Art



Date: 1950s

Origin: Chinese

Medium: Bamboo, reed, fabric

Dimensions: Width 9.5 inches, Height 6.5 inches (not including handle)

Credit: Jennifer Whitehair