

## Acknowledgments

---

I began thinking and writing about Japan's aesthetic salons and related beauty industries in 1995 but never envisioned them as a book topic until Takie Sugiyama Lebra urged me to do so. I am grateful to her for that initial push. Many people were helpful in furnishing assistance, artifacts, feedback, or stimuli over the years I have intermittently worked on this project. I'm sure I have forgotten several people when I thank Ruth Beckman, Linda Chance, Tina Chen, Rebecca Copeland, Yuka Fukunaga, Diane Grams, Dawn Grimes-Maclellan, Joseph Hawkins, Laura Hein, Jeffry Hester, Hiroko Hirakawa, Yuko Hoshino, Shuhei Hosokawa, Masakazu Iino, Hiroko Kawazoe, Susan Lindquist, Gordon Mathews, Brian McVeigh, Yukihiro Nagaoka, Debra Occhi, Shigeko Okamoto, Lou Perez, David Plath, Linda Arlene Schwartz, Carolyn Stevens, Nobue Suzuki, Jeannine Takaki, Roger Thomas, Kazuko Watanabe, Wei Wei, and Paola Zamperini. For their insightful and constructive comments on early drafts of the manuscript, I am grateful to Paul Breidenbach, Scott Clark, Sharon Kinsella, Barbara LeMaster, James Roberson, and Chris Yano. Jan Bardsley and William Kelly in particular were terrifically generous and helpful in providing extensive advice and for urging me to shore up the arguments in the book. Deep thanks go to Reed Malcolm, Kalicia Pivrotto, Laura Harger, and Elizabeth Berg at the University of California Press for their patience and expertise.

Funding to support a chapter of the book came from the Northeast Asia Council (NEAC), Association for Asian Studies, Short-Term Research Travel to Japan. A one-semester teaching leave from Loyola Uni-

versity in 1999 allowed me to work on a chapter of the book. I did much of the fieldwork for the project while I was a visiting professor at Kanazawa Institute of Technology during the summer of 1997, and I thank Scott Clark for the introduction to that lovely city and school. I also thank Teruko Ohno and Kyomi Iwata of the National Women's Education Center in Saitama for their permission and assistance in using the center's library in 1999.

Versions of different chapters were presented at academic meetings since 1996, and I thank those audience members who gave me feedback, especially the participants in the Midwest Japan Seminar and the CosnumAsia Workshop on Asian Advertising and Media hosted by Lise Skov and Brian Moeran in Hong Kong in 1998. I thank those who gave permission to republish some sections of this book: parts of chapter 1 from *U.S.-Japan Women's Journal* and earlier versions of chapter 3 in *positions* and chapter 5 in *Men and Masculinities in Contemporary Japan*.

I would like to thank the following for kindly granting permission to use images: Pauline Strong, assistant registrar, Honolulu Academy of Art; Tomiya Masayuki, senior editor, *Men's Egg* Magazine; Kase Hirotada, Bunkasha Publishing, publisher of *Ranking Dai Suki!* magazine; Fukuda Toshiyuki, illustrator, and *Asahi Shimbun*; Hayashi Yasunari, editor of *Bidan* magazine; Inoue Masaharu, public relations officer for Slim Beauty House Corp.; Ishiyama Terumi and Shogakukan Publishing Company, publisher of *Can Cam* magazine; Tanaka Tomoya, manager of publications; Kinki Nippon Tourist Company; and Yasuhiko Suzuki, Sonoko Corporation. Every effort has been made to contact copyright holders for their permission to reprint images in the book. The author would be grateful to hear from any copyright holder who is not here acknowledged and will undertake to rectify any errors or omissions in proper credit in future editions of the book.

Most of all, I am especially indebted to my wonderful friends in Japan studies for their ongoing and enthusiastic encouragement. My partner, Roland Erwin, and our feline children, Lucy and Raquel, provided a warm haven that made research and writing possible.