

## *Annotated Bibliography*

By Patrick Reed



A Norman Lear Center Conference

Annenberg Auditorium

USC Annenberg School for Communication

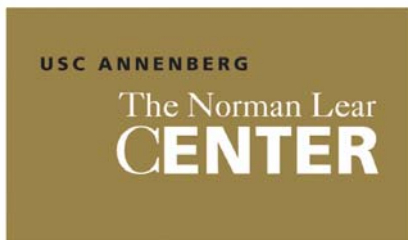
January 29, 2005

**USC ANNEBERG**

The Norman Lear  
**CENTERTAINMENT**  
Exploring Implications of the Convergence of Entertainment, Commerce, and Society

### *The Norman Lear Center*

Founded in January 2000, the Norman Lear Center is a multidisciplinary research and public policy center exploring implications of the convergence of entertainment, commerce and society. On campus, from its base in the USC Annenberg School for Communication, the Lear Center builds bridges between schools and disciplines whose faculty study aspects of entertainment, media and culture. Beyond campus, it bridges the gap between the entertainment industry and academia, and between them and the public. Through scholarship and research; through its fellows, conferences, public events and publications; and in its attempts to illuminate and repair the world, the Lear Center works to be at the forefront of discussion and practice in the field.



### *Ready to Share: Fashion & the Ownership of Creativity*

On January 29, 2005, the Norman Lear Center held a landmark event on fashion and the ownership of creativity. "Ready to Share: Fashion & the Ownership of Creativity" explored the fashion industry's enthusiastic embrace of sampling, appropriation and borrowed inspiration, core components of every creative process. Presented by the Lear Center's Creativity, Commerce & Culture project, and sponsored by The Fashion Institute of Design & Merchandising/FIDM, this groundbreaking conference featured provocative trend forecasts, sleek fashion shows and an eclectic mix of experts from fashion, music, TV and film. Discussion sessions covered fashion and creativity, intellectual property law, fashion and entertainment and the future of sharing.

### *Creativity, Commerce & Culture*

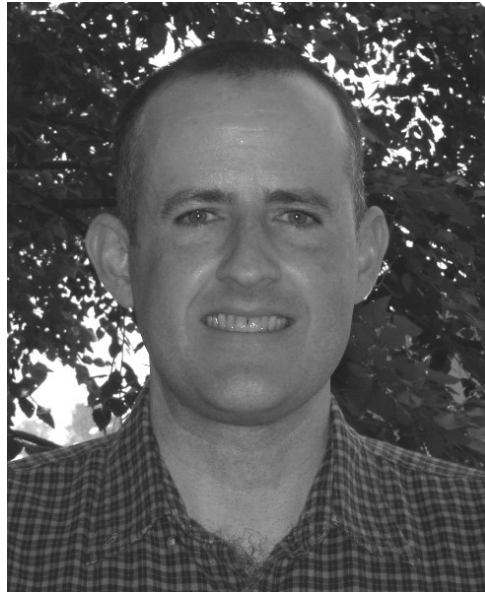
When art is created for commercial purposes, who owns it? Once it's in the hands of consumers, what rights do they have to change it? Headed by Lear Center senior fellows David Bollier and Laurie Racine, Creativity, Commerce & Culture explores the new digital environment and the impact of intellectual property rights on innovation and creativity.



### *The Fashion Institute of Design & Merchandising/FIDM*

The Fashion Institute of Design & Merchandising/FIDM is an internationally recognized college that prepares students for leadership in the global industries of Fashion, Visual Arts, Interior Design and Entertainment. As an accredited institution granting Associate of Arts degrees and providing Advanced Study programs in 14 industry-specific majors, FIDM has equipped more than 30,000 students over the last 30 years to become skilled professionals. FIDM is headquartered in a state-of-the-art campus in downtown Los Angeles, with additional campuses in Orange County, San Diego and San Francisco. The FIDM Museum houses one of the nation's finest costume collections dating from the 18<sup>th</sup> century, as well as ethnic costumes and selections from top fashion designers.

## *Author Biography*



### *Patrick Reed*

Patrick Reed has contributed to several projects for the Norman Lear Center, including "The Tyranny of 18 to 49" and "Ready to Share." He has worked for a variety of businesses and non-profits since the late-1990s as a writer, researcher, film critic, copyeditor and video producer. He received a B.A. in telecommunications with a concentration in film studies from the University of Kentucky and an M.A. in popular culture from Bowling Green State University in Ohio. He lives in Frankfort, Kentucky.

## *Ready to Share: Fashion & the Ownership of Creativity*

### *Annotated Bibliography*

Agins, Teri. *The End of Fashion*. New York: Quill, 1999.

In this general audience book, the longtime fashion reporter for the *Wall Street Journal* discusses several paradigm-altering changes that occurred within the fashion industry during the late-1980s and throughout the 1990s. According to Agins, the fashion industry's creative model for most of the 20<sup>th</sup> century – couture largely setting the trends, the rest of the industry following – has been transformed by a shift in consumer expectations. Elite, formal wear is on the wane, and functional yet trendy apparel is booming, meaning that today just as many creative decisions are made in the marketing of clothes as in the designing of them. The author shapes her broader points in specific chapters examining the changing fortunes of several individual designers, including Ralph Lauren and Tommy Hilfiger's competition during the 1990s and Giorgio Armani's successful seduction of Hollywood, from *American Gigolo* onward, as his clothing became a perennial favorite for Oscar night's red carpet fashion.

———. "Fashion: Some Clothes of Questionable Vintage." *Wall Street Journal*, July 27, 2001. Report and analysis concerns the widespread marketing of "vintage fashion" by established, upscale retailers. Several interview subjects remark on the irony of second-hand, ostensibly cheap clothing selling for like-new prices (for example, at New York retailer Henri Bendel, a Diane von Furstenberg knit dress from the 1970s sells for \$190, compared to \$225 for a new, silk von Furstenberg dress). The author places this trend in a larger context of cultural recycling, an endemic, recurring pattern of the overall fashion industry that is crucial to its vitality.

Agins, Teri, and Sally Beatty. "In a Style Replay, It's Ralph's Turn to Fight With a Licensee." *Wall Street Journal*, Feb. 5, 2003.

Report on the growing battle between Polo Ralph Lauren Corp. and its licensee for women's clothing, Jones Apparel Group, over the rights to manufacture Lauren, Polo's signature women's line. After the disappointing financial performance of Ralph, Polo's casual women's line, the designer expressed a desire to terminate the license rights for the successful Lauren line early, at the end of 2003 when the Ralph rights were to expire. This dispute is yet another example of designers attempting to regain control over their brands in recent years (i.e., Calvin Klein's near-lawsuit with Warnaco in 2001).

Agins, Teri, and Tara Parker-Pope. "Common Scents: It Isn't a Nose Dive, But Perfume Sales Are Steadily Dropping." *Wall Street Journal*, Dec. 23, 1998.

Extensive report on changing consumer opinions about designer fragrances, and the related adjustments made by companies to their production and marketing methods in an attempt to reverse modest declines in sales during the late-1990s. The authors provide a solid historical overview of the fragrance sector of the fashion industry, detailing the Chanel No. 5-fueled boom in fragrance sales in post World War II America; continued strong growth during the successive decades; and humorous industry stories, such as the unveiling of the potent Giorgio perfume in the early-1980s, during which the first bottle was escorted via stretch limousine to a downtown Cleveland department store. Several experts blame the glut of new fragrances brought to market in the 1990s (813, according to the article) for the current stagnation, and note a consumer movement toward lower-priced (and lighter-smelling) body washes sold in department stores.

Ash, Juliet, and Elizabeth Wilson, eds. *Chic Thrills: A Fashion Reader*. Berkeley: University of California Press, 1993.

Collection of cultural criticism contains several pieces that examine the economic structures of the industry during the 20<sup>th</sup> century. Ellen Leopold's "The Manufacture of the Fashion System" argues that the industry's adoption of a rapid turnover in product (apparel) during the 1920s and 1930s – particularly in America – was the result of a failure to "fully embrace mass production techniques" rather than due to the demands of consumers. Angela Partington's "Popular Fashion and Working-Class Affluence" assesses women's fashion in post-World War II Western societies, and disputes the dominant "trickle-down" or emulation model that held working-class women to be passive or deferential to elites in their consumption practices. Other essays focus on such disparate topics as: the catwalk as performance, fashion photography and ethnic dress (Asian, Irish, black street style).

Avins, Mimi. "Red-Carpetbagger." *Los Angeles Times*, March 14, 2003.

Entertaining profile of fashion-celebrity critic Steven Cojocar, a regular presence in *People* magazine and on television's *Today* show and *Access Hollywood*, as well as at most awards shows' red carpet promenades. The author details Cojocar's upbringing (as a celebrity-obsessed "nerd") and his dues-paying days at various Hollywood publicity jobs, and places him in a select group of fashion arbiters from past and present that includes Mr. Blackwell and Joan Rivers. With a quick-quipping, unfailingly enthusiastic and gossip-centric demeanor, Cojocar gives fashion fans what they want from a commentator, according to E! Television's style director, who notes, "Entertainment is No. 1. Learning about fashion is second."

Bache, Abigail. "Is Intellectual Property Fashionable?" Essay entry for the WIPOUT counter-essay contest, Dec. 17, 2001.

<https://www.kent.ac.uk/law/undergraduate/modules/ip/resources/Wipout2.htm>

Perceptive essay examines several aspects of British intellectual property law as it affects the fashion industry – in particular, how the cycle of creativity in design and apparel manufacture may be stifled by restrictive patent and copyright protections. The author argues that loose IP restrictions on fashion throughout the years have enabled the industry to flourish, and allow for appealing, affordable and "cool" replicas of high-end designs for the general public. "It is this cycle of fashion that ensures a healthy and imaginative growth of clothes design and an accessible fashion industry," one that is now threatened by increased restrictions on the patenting of designs, observes the author.

Ball, Deborah. "The Brand Rules Fashion's New World." *Wall Street Journal*, March 12, 2001.

A summer 2000 shakeup of the Jil Sander design group – in which the namesake designer quit and initially was not replaced by the group's new owner, Miuccia Prada – exemplifies an attitude shift within the fashion industry, one that elevates brand promotion to the place of creative ingenuity, according to the author. One interview subject, a New York retail consultant, insists that the industry's demands as a global economic enterprise are necessitating a movement toward overall brand marketing. Others, such as Gucci's Tom Ford, say that designer autonomy is still central to modern fashion, and maintain that individual creativity still flourishes, despite the current climate of corporate acquisition.

- Barnard, Malcolm. *Fashion as Communication*. London: Routledge, 1996.  
Essay compilation assesses fashion as the product of a communication-rich culture. Building on previous cultural studies scholarship from thinkers such as Georg Simmel and Raymond Williams, the essays include several citations of Dick Hebdige's examination of youth-fashion subcultures and Elizabeth Wilson's writing in *Adorned in Dreams*. Summaries of other scholarly opinions and analyses are organized into specific chapters that deal broadly with fashion as a cultural foundation of modern, Western, capitalist societies.
- Beatty, Sally. "Calling Fashionistas! Cable Channels Flock to Fashion Shows." *Wall Street Journal*, Oct. 15, 2002.  
Brief report on the increase in fashion-oriented programming on cable television, due to the advent of digital cable's larger channel capacity and to the growing interest of advertisers (including non-fashion companies, such as auto manufacturers). The author cites pioneering shows on CNN and MTV, as well as the successful VH1-*Vogue* Fashion Awards, and analyzes the new efforts at fashion programming individually (including the WE: Women's Entertainment cable network's expansion of the New York-area hit *Full Frontal Fashion* into a nationwide program and E! Entertainment Television network's development of a sister cable channel called Style).
- Bellafante, Ginia. "In Love With Asia, Muse and Market." *New York Times*, Feb. 25, 2003.  
Intriguing report on a revival of Asian-influenced style in the new apparel lines of several international designers, including Donna Karan, Miuccia Prada and Tom Ford for Gucci. The author discusses the unveiling of several Asian-influenced garments in Prada's Broadway-Manhattan store, as well as the expansion of Pearl River Mart, a 25-year-old Chinese department store located nearby. The article examines Asian culture's longstanding influence in the West in relation to this trend (Wong Kar-wai's stylish 2000 film, *In the Mood for Love*, is a recent inspiration), although a costume curator specializing in Oriental dress opines that many of the new Western adaptations vulgarize the traditional Asian adherence to sexual modesty in clothing design.
- Blau, Herbert. *Nothing In Itself: Complexions of Fashion*. Bloomington: Indiana University Press, 1999.  
Wide-ranging, highly detailed and analytical assessment of fashion from a cultural studies perspective, often employing a postmodernist, visual-centric approach to examine its impact but also engaging a number of other theories and thinkers (from Walter Benjamin and Charles Baudelaire to artist and *Vogue* contributor Cecil Beaton). The book references many designers and trends from the past century – for example, Chanel's and Balenciaga's creations form the initial backbone of a perceptive chapter investigating the shifting boundaries and interrelations between haute couture and ready-to-wear. Elsewhere, Blau cites designers such as Vivienne Westwood, John Galliano and Alexander McQueen as paragons of historically referential fashion creation, and debates gender-body image issues by using Rei Kawakubo and Jean-Paul Gaultier's designs as referents. Other passages explore the permutations of "trickle up" fashion – i.e., 1970s' punk styles and other subcultural influences – as well as late-90s' developments, including a discussion of logos, brands and mass-market retailers. Voluminous endnotes and astutely chosen photographs buttress the author's myriad observations.

- Borrelli, Laird. *Net Mode: Web Fashion Now*. New York: Thames & Hudson, 2002.  
 Incisive examination of the burgeoning synthesis of Internet technology with fashion's merchandising, brand creation and editorial coverage. Compiled by the editor of Style.com, the guide is sectioned into three areas: Fashion Identity (designer sites); Fashion Sale (e-commerce sites, including "teaser" sites offering product descriptions and directions for offline purchase); and Fashion Talk (fanzine and online periodical sites). The highlighted sites feature clothing lines and topics circa late-2001, and the author does a commendable job of including both widely popular and financially well-supported venues such as Style.com, Dior.com, eLuxury.com (backed in part by the conglomerate LVMH) and Net-a-Porter.com, as well as upstart enterprises more attuned to specific items-consumer bases, such as Spain's itfashion.com, developed by three college students with a mandate to promote "a more heterogeneous, multicultural and extensive vision of fashion." The majority of the sites utilize software programs Flash or Shockwave to achieve their inviting visual interfaces, most of which have been updated since this book's release.
- Boucher, François. *20,000 Years of Fashion: The History of Costume and Personal Adornment*. Expanded Edition. New York: Harry N. Abrams, 1987.  
 Extensively researched, immaculately illustrated history of clothing's evolution, from its prehistoric beginnings through the early-1980s. In minute detail, the author describes changes in apparel from century to century, and era to era. One caveat: After covering costume development in ancient civilizations around the world, the author focuses primarily on Western costume from the 12<sup>th</sup> century onward. Following his description of the emergence of the haute couture industry during the mid-19<sup>th</sup> century, the author provides informative capsules on individual designers, primarily European ones.
- Bounds, Wendy. "Fashion: The Next Leisure Suit." *Wall Street Journal*, July 17, 1998.  
 Entertaining assessment of several prevailing fashion trends of the late-1990s that examines how they fit in contextually to the larger culture and speculates on which ones will be regarded as time-capsule embarrassments by future fashion historians. Topics for discussion, analysis and approval-disdain include: monochromatic shirt and tie (initially popularized by the *Today* show co-host Matt Lauer); the blue dress shirt; hip-hop apparel (and the lionization of logos); and decorative formal wear. Regarding the early-1990s grunge fad, designer Donna Karan opines that future critics will declare that the worst part of 90s fashion was, in fact, "the seventies."
- Branch, Shelly. "Stayin' Alive: Velour Suddenly Doesn't Rub People the Wrong Way." *Wall Street Journal*, Dec. 6, 2002.  
 Lively report on a fad-in-the-making in 2002-2003: the hip-hop and celebrity-fueled resurgence of velour fabric into American fashion consciousness. The article briefly recounts the history of the fabric (former velour wearers: Napoleon, Mr. Spock), and velour's association with the 1970s' disco era is remembered less than fondly by several observers. Hip-hop's resurrection of velour as "athleisure" has encouraged mass merchandisers such as the Gap and The Limited, among others, to implement it into their apparel lines, while, on an individual level, upscale fashionistas invent ingenious ways to accessorize what amounts to a jogging tracksuit. Detractors have their say, and some wonder if velour will appeal to fashion-conscious males who don't follow hip-hop, but the urban retailers interviewed believe that the "velour ethic" will endure, at least through the current fashion cycle.

- Brubach, Holly. *A Dedicated Follower of Fashion*. London: Phaidon Press, 1999.  
Collection of essays dating from the mid-80s to the mid-90s by a fashion writer for *The Atlantic Monthly*, *The New Yorker* and *The New York Times Magazine*. Topics include: Ralph Lauren's image-making empire; Yves Saint Laurent's legacy; and the designer sunglasses boom in the 1980s. In one essay, a New York City megalopolis summer-time travelogue, the author visits several area beaches and comments on the diverse fashion statements on display. Another, particularly insightful essay distinguishes the Parisian conception of fashion as a central, native element of society from American attitudes toward fashion (as ephemera, or as populist "fitting in"). Overall, the writer's engaging and conversational style helps to support her observations on fashion's changing trends and its dissemination into mainstream consumer culture during the past 20 years.
- Bruzzi, Stella, and Pamela Gibson, eds. *Fashion Cultures*. London: Routledge, 2000.  
Eclectic anthology of academic writings on fashion features essays derived from, among other methodologies, postmodern theory, feminist criticism and subculture analysis. Part Three, "Images, icons and impulses" contains essays on such fashion-entertainment paragons as Marcello Mastroianni, Grace Kelly, Cary Grant and Gwyneth Paltrow. Other topics include: fashion design brand-creation on the Internet; "catwalk politics"; Gianni Versace's exploitation of glamour, celebrity culture and mass media in building his fashion empire; and an overview of U.K. fashion as a culture industry.
- Bunn, Austin. "Not Fade Away." *New York Times Magazine*, Dec. 1, 2002: 60+.  
Magazine piece focuses on the niche popularity of vintage-styled blue jeans among discerning denim aficionados. The trend toward "new vintage" began in Japan during the 1990s, according to the author's research, as decades-old pairs of extremely worn-out jeans were coveted by Japanese buyers obsessed with authenticity. As it now stands, demand for soiled, torn jeans in the alternative corners of the U.S. fashion scene has spawned a sub-industry focused on replicating vintage jeans of yesteryear (anything pre-1980s). Replicas from a leading, Levi's-contracted "counterfeiter" based in western Kentucky are compared with actual Depression-era jeans to illustrate the degree of similarity.
- Buxbaum, Gerda, ed. *Icons of Fashion: The 20<sup>th</sup> Century*. Munich: Prestel Verlag, 1999.  
History of fashion over the previous century offers a concise, appealing format: two pages (verso-recto) devoted to numerous important topics (people, styles, movements, etc.) from designer Paul Poiret's Orientalism in the early-1900s to John Galliano's historically rich, "stagy fashion" of the 1990s, and most everything in between. The illustrations and photographs for each entry generally are wisely chosen, and most complement the four or five paragraphs written on each topic (authors include several highlighted in this bibliography, including Valerie Steele and Elizabeth Wilson). Timeline biographies of fashion designers are featured either with their specific entry, or in an appendix that also includes a select bibliography. One especially informative aspect of this history is its celebration of some of fashion's more influential illustrators, such as Erté (30-31) and René Grau (70-71).

Carr, David. "Anna Wintour Steps Toward Fashion's New Democracy." *New York Times*, Feb. 17, 2003.

Profile of *Vogue* editor Anna Wintour describes her self-assured managerial style and strategy that reversed the fortunes of the 111-year old fashion magazine. Several cohorts and competitors comment on Wintour's shift toward a more democratic, inclusive concept of contemporary fashion. As a "stealth populist," Wintour has opened up the magazine's coverage to decidedly untraditional haute couture areas: more celebrity coverage; pregnancy (the Brooke Shields cover); hip-hop fashion; and, especially, the collaboration with VH-1 for a cable TV fashion awards show.

———. "The News Media; In Style's World of Fashion." *New York Times*, Feb. 25, 2002. Analysis of the growth and influence of *InStyle* magazine since its debut in 1994 with founding editor Martha Nelson. As Nelson prepares to take the editorial reins at *People*, the author says that her emphasis on availability over exclusivity means that she "will be remembered for taking fashion out of the dressing rooms of Paris and onto the runway of life." *InStyle* is credited with pushing celebrity lifestyle into the forefront of fashion coverage; spurring new designs and clothing lines; and blurring, if not erasing, the distinction between advertising and editorial function. The resulting de-emphasis on articles is brushed off as unimportant, since "nobody actually reads a fashion magazine." High-end fashion magazines such as *Vogue* and *Harper's Bazaar* have shifted their own coverage due to *InStyle's* success, and an upstart publication, *Lucky*, is viewed as a possible challenger to *InStyle's* supremacy in the "mag-a-log" market.

Chaplin, Julia. "A Runway Fair That Still Packs the House." *New York Times*, Oct. 14, 2001. Article covering the yearly *Ebony* Fashion Fair, a national tour sponsored by *Ebony* magazine since 1958, which attracts several hundred thousand spectators and raises money for numerous charities. The longtime success of the Fashion Fair is attributed to its mixture of lavish apparel and localized presentation. Regarding the event's influence, founder Eunice Johnson explains how she persuaded several top French designers during the 1960s to include black models in their runway shows. The current enormous influence of hip-hop fashion (and its envelope-pushing sexuality) is contrasted with the more traditional couture of the *Ebony* Fashion Fair; as the author observes, the lack of "ghetto fabulous" cool among the fair's chosen designs has had no negative impact on its popularity.

Chensvold, Christian. "Past Perfect: Retro Designers See Business Boom." *California Apparel News*, March 28-April 3, 2003.

Article on the revival of "retro" fashion in the Southern California design and merchandising industry. Inspired by the swing revival of 1940s-1950s fashion that occurred during the mid-1990s, this re-revival incorporates more durable fabric design and thus may endure longer and have more of a cultural impact than before, according to industry observers. The article mentions several designers and labels, including Alicia Estrada's Stop Staring label, which specializes in vintage dress designs; Steady Clothing's men's bowling shirts; and the Da Vinci label, a bastion of Rat Pack style founded in 1952 that has found favor with young hepcats. Los Angeles stylist Jenna Kautzky notes, "*West Side Story* seems to be the look right now," and refers to the echoes of 1950s-1960s style in the current output of international designer Marc Jacobs.

Clancy, Deirdre. *Costume Since 1945: Couture, Street Style, and Anti-Fashion*. New York: Drama Publishers, 1996.

Mixing text and illustrations, the author covers fashion's development during the last half of the 20<sup>th</sup> century, focusing just as much on the dress of mainstream Western society and subcultures as on the luxurious currents of haute couture. Each illustration is coupled with a description of the garment and its designer (if applicable) and function in the culture of its particular era. The illustrations are primarily black and white line drawings, with three small sections of color drawings. Apart from brief summaries of particular eras at the beginning of each chapter, the writing on fashion is descriptive and informal (as evidenced by the small bibliography).

Coleridge, Nicholas. *The Fashion Conspiracy: A Remarkable Journey through the Empires of Fashion*. New York: Harper & Row, 1988.

Chapter 15, "Beware of Imitations – the Pirates of Seoul," leads with a story of sabotage and theft in China in 1986, when 11,000 counterfeit Lacoste T-shirts were stolen from a crashed truck only to resurface in South Korea months later. This recounting leads into an overview of the prevalence of unauthorized copying in the 1980s fashion industry, and a discourse with several international designers, all of whom agree on the enormity of the situation but offer differing opinions about its degree of harm. Vague intellectual property laws are part of the problem, notes the author, who questions whether the industry truly wants rigidly enforced restrictions on creative reinterpretations. One London designer perfectly expresses the overall ambivalence with her comments regarding plagiarism: "[I]ntellectually, it's lovely, it's flattering. Morally, it's disgusting."

Cunningham, Bill. "Bill on Bill." *New York Times*, Oct. 27, 2002.

Fascinating autobiographical piece by a renowned "street shooter" (fashion photographer) who navigates the bustling grid of Manhattan to capture random, fleeting moments of fashion genesis among the populace. Cunningham recounts his long march toward occupational nirvana: He was first a milliner for society women in the 50s, then a fashion writer before starting his photography career in the mid-60s. Cunningham extols the exciting unpredictability of his job – you never know when you'll find a "stunner" – and shares his impetus: "[T]he main thing I love about street photography is that you find the answers you don't see at the fashion shows. You find information for readers so they can visualize themselves .... I let the street speak to me." (There is a companion article about Cunningham, written by William Norwich, in the same edition.)

Dickerson, Kitty. *Textiles and Apparel in the Global Economy*. 3<sup>rd</sup> ed. Upper Saddle River, NJ: Merrill, 1999.

Textbook comprehensively covers the economics of the textile and apparel production industries on an international level. The author examines the historical development of these industries in relation to the overall evolution and expansion of global trade, especially from the Industrial Revolution onward, and recognizes the textile and apparel industries as central, often determining factors in the formulation of new treaties and agreements. Trade policies, import-export procedures, labor disputes and individual sectors of both industries are explored, with informative glossaries and bibliographies following each specific chapter.

Dwight, Eleanor. *Diana Vreeland*. New York: William Morrow, 2002.

Thoroughly researched and well-written biography of one of the leading icons of 20<sup>th</sup> century fashion. The scope of Vreeland's life is covered by the author, through her voluminous interviews with friends, associates and family members, and her collection of extensive source material from Vreeland's three main careers in fashion: fashion editor at *Harper's Bazaar* from the mid-1930s to the early-1960s; editor in chief of *Vogue* from the early-1960s to the early-1970s; and consultant at the Metropolitan Museum of Art's Costume Institute during the 1970s and early-1980s. Vreeland's social and family life are explored, but the more illuminating passages document her inexhaustible commitment to capturing fashion's vitality as it impacted culture (reflected in, among other things, her demanding leadership style). Insightful sections include: Vreeland's time during the late-1920s and early-1930s in Europe, where she first became attracted to haute couture (Chanel, Schiaparelli); her relationships with fashion photographers and models (Richard Avedon, Veruschka), whom she sent to far-off locales for ambitious shoots during the *Vogue* years; and her willingness to mix historically inapplicable garments together to achieve the right "look" while at the Met. Excellent photograph selections (color and black and white).

Fairchild, John. *The Fashion Book*. London: Phaidon Press, 1998.

Thick, oversize encyclopedia of fashion, one page per entry, limited to short, approximately 100-word biographies and one photograph or illustration. Five hundred representatives of the fashion world are included: couture and ready-to-wear designers, costume designers, photographers, models, makeup artists, accessory craftspeople, illustrators, publishers-editors, retailers and icons. Despite the brevity of biographical information, this anthology is quite useful and informative – the picture selection is especially impressive. Without fail, the contributors make illustrative choices (an Art Deco-influenced dress represents 1920s' designer Jean Patou; a sheath dress photographed by Herb Ritts in a risqué 1990s' ad campaign captures Valentino's mastery). The breadth of entries allows for the inclusion of figures from all corners of fashion; interestingly, although Marilyn Monroe appears in several listings, there is no entry for her.

———. *The Fashionable Savages*. Garden City, NY: Doubleday, 1965.

Personalized, opinionated account of the fashion industry during the early- and mid-1960s from the editor-publisher of *Women's Wear Daily*. Brief chapters focus on: individual couturiers based in Paris ("King" Balenciaga, Chanel, Dior, etc.) and America (Norman Norrell in New York, James Galanos in Los Angeles, and others); influential consumers (social elites, movie stars, young trendsetters); and Fairchild's print media peers (*Vogue*'s Diana Vreeland, the *New York Daily Tribune*'s Eugenia Sheppard). Informative chapters on Jacqueline Kennedy and the daily machinations of the industry's U.S. center, New York City's Seventh Avenue, where the "basic instinct," according to Fairchild, is that "someone will copy me, steal my ideas." Therefore, "Seventh Avenue copies Paris."

Frankel, Susannah. *Visionaries: Interviews With Fashion Designers*. London: V&A Publications, 2001.

Captivating interviews with 23 internationally renowned designers feature many citations of influences, and comment on fashion's evolution away from the dominance of haute couture into a more universal, egalitarian organism (not all of those interviewed view this as a favorable development). Retired legends Valentino and Yves Saint Laurent (the latter in a very brief interview via fax) look back on their careers but seem just as excited about the present scene. Asked whether she minds when her singular designs are adapted for more commercial uses, Rei Kawakubo of Comme des Garçons replies, "If my ultimate goal was to achieve financial success, I would have done things differently, but I want to create something new."

Frings, Gini Stephens. *Fashion: From Concept to Consumer*. 6<sup>th</sup> ed. Upper Saddle River, NJ: Prentice Hall, 1999.

Textbook offers a broad overview of every aspect of the fashion industry, including its historical development, process of fabric production, successful marketing strategies, and retailing and merchandising. Useful timelines cover specific eras in fashion, the popularity of influential designers, and the yearly international schedule for couture collection and apparel line unveilings. While furnishing little in-depth scholarship on fashion, this book is a useful introductory resource for those unfamiliar with the history, creative scope and inner-workings of the industry.

Galante, Pierre. *Mademoiselle Chanel*. Translated by Eileen Geist and Jessie Wood. Chicago: Henry Regnery Company, 1973.

Accessible overview of the life and career of Gabrielle "Coco" Chanel based on extensive research and interviews with people who worked with or were otherwise close to the famous designer, especially during her later years. Chanel's dedication toward the "liberation" of women from the confining nature of the Charles Fredrick Worth-era style is praised, while her often-contemptuous attitudes toward her employees and peers (e.g., Schiaparelli, Courrèges, Cardin), and her refusal to acknowledge the practicality of the post-World War II "ready-to-wear" surge is criticized. Chanel's refreshing acceptance of imitation of styles and garments surfaces both early in her career (opposing Paul Poiret, she states, "Fashion should not come from the street, but it must reach down into it.") and later on ("A copy is a tribute to creation! A copy is love!"). Compelling sections deal with Chanel's initial foray into 1930s' Hollywood, where she designed for Marlene Dietrich, among other luminaries, and the development of the wildly popular Chanel No. 5 fragrance. Chanel's numerous failed romances, general aloofness from her peers and essentially solitary nature form the emotional thread that runs throughout this biography.

Gerston, Jill. "Oscar Films/Glamour; Win or Lose, It's How You Look That Counts." *New York Times*, March 10, 2002.

Lengthy, entertaining preview piece that bolsters *New York Times* fashion editor Cathy Horyn's subsequent review of the fashion buzz on Oscar Night 2002. Many observers of the 1990s' explosion in Academy Awards fashion coverage offer analysis of the high stakes involved for designers and – even more so, it is claimed – for actresses. The author also provides crucial historical perspective: Even after the Oscars became televised in 1953, actresses regularly wore off-the-rack apparel (or in Joanne Woodward's case, homemade clothing) for nearly 40 years as the world of haute couture remained distant from Hollywood's biggest night. Giorgio Armani's success in dressing several actors and actresses in the late-80s to early-90s is held to be a key breakthrough, and since then, as the author and others note, numerous Academy Awards attendees have impacted celebrity culture (and the fashion pages) even as the majority of Oscar-night dress decisions have become more cautious and conservative.

Golbin, Pamela. *Fashion Designers*. New York: Watson-Guptill Publications, 1999.

Encyclopedia of fashion designers from World War II onward is rich with photographic and illustrative support. The author constructs a thematic thread that runs through many of the entries: the ever shifting relationship between couture and ready-to-wear in setting trends and inspiring designers. Menswear is hardly discussed, but otherwise this is a comprehensive and visually arresting overview of the industry's creative pioneers. Notable entries include: Azzedine Alaïa, Charles James, Halston, Thierry Mugler and Jil Sander, among others.

Granatstein, Lisa. "Fashion Forward." *Mediaweek*, Oct. 23, 2000.

Article quotes *The End of Fashion's* Agins and others on the changing forces in the fashion-publication marketplace, in which magazines with a more populist ambience, such as *Marie Claire* and *InStyle*, have gained sizeable circulations and newsstand sales. Long-established fashion tomes, such as *Vogue*, *Harper's Bazaar* and *Elle*, are examined in comparison to this fast-rising new wave, and a vice president at Polo Jeans notes that current editors and publishers are far more receptive to consumer and public demand (be it a desire for more celebrity coverage or more emphasis on streetwear) than were their more authoritative predecessors from years past (such as *Vogue's* Diana Vreeland and *Harper's Bazaar's* Carmel Snow), who were "not as involved in servicing the times."

Gremillion, Jeff. "They Wear It Well." *Mediaweek*, Jan. 27, 1997.

Report on the widespread upsurge in fashion-related advertising space in entertainment-oriented publications notes the increased amounts of editorial coverage of fashion-related topics as a primary cause for this trend. Many established publications have embraced fashion as a regularly recurring subject, from general pop-culture chronicles (*Entertainment Weekly*, *Us Weekly*) to film (*Premiere*) and music (*Vibe*, *Rolling Stone*) magazines. The nascent circulation growth of the 2-year-old *InStyle* magazine also is cited as evidence of a continuing fashion-entertainment convergence within the publishing world.

Haedrich, Marcel. *Coco Chanel: Her Life, Her Secrets*. Translated by Charles Markmann. Boston: Little, Brown and Co., 1972.

Biography of the fashion designer derives its narrative from personal interviews the author conducted with Chanel beginning in 1959 and continuing until her death in 1971. It follows that the most interesting material concerns Chanel's late career: her return into couture in the 1950s; her delight in devising and pronouncing numerous "maxims" on fashion, style, and life and death (many of which are collected on pages 251-255); her dissatisfaction with many designers of the 50s and 60s; and her lifelong desire to create a lasting style that overcomes the seasonal vagaries of the fashion system.

Heller, Zoë. "Movin' On Up." *Vogue*, March 2003: 554+.

Report on the re-emergence of media darling-fashion designer Isaac Mizrahi, one of the most lauded designers of the 1990s and the subject of the 1995 documentary, *Unzipped*, who left Chanel in 1998 after failing to establish any profitable ready-to-wear lines. Mizrahi's comeback is ambitious: It involves the establishment of a super-exclusive haute couture salon, IM to Order, and even more risky, a contract with mass-market retailer Target for modestly priced clothing. The designer intends to maintain his presence on the cable channel Oxygen, where he has hosted *The Isaac Mizrahi Show* for the previous three years. If his gambles pay off, the author believes the likable Mizrahi may rise to the forefront of what has become a fashion-entertainment synergy movement.

Hirschberg, Lynn. "Luxury In Hard Times." *New York Times Magazine*, Dec. 2, 2001: 68+.

Magazine profile of fashion designer Tom Ford, the creative force behind the phenomenal success of Gucci during the late-1990s, and at the writing of this article, in charge of transforming the declining Yves Saint Laurent house into a similarly powerful global brand. In addition to coverage of Ford's personal history, his unequalled business acumen, his eye for others' talent and his belief in astrology ("I'm a Virgo"), Ford's creative energies are praised – in particular, his knack for recombining fashion from past eras into new statements is evidenced by 2001's "shirt of the season," a YSL blouse that reworks a similar, "hippie" look from Saint Laurent's mid-1970s' heyday. Furthermore, Ford insists on envisioning his clothing within a larger framework of a consumer's desires: He comments on the differences between a "Gucci" woman and a (more decadent) "YSL woman," and takes credit for recognizing that, in the age of satellites and the Internet, it is now possible for fashion-conscious people around the world to share the same desires. Other topics in this long, informative piece: French resistance to the American Ford's re-envisioning of the YSL line; Ford's and others' comments concerning the effect of 9-11 on the industry; and the designer's awareness that his stint at the pinnacle of the zeitgeist is, like fashion in general, temporary: "At some point, I'll be picking the shoe that only the people over 50 will pick."

Horyn, Cathy. "Critic's Notebook; As the Dow Falls, Couture Turns Contrarian." *New York Times*, July 23, 2002.

Report from the couture shows in Paris examines the current creative energies of several top design collections – Jean-Paul Gaultier, Karl Lagerfeld, Christian Dior – and declares the discipline of "making expensive clothes for rich women" is enjoying a vibrant renewal of cultural relevance. The British host of E!'s *Fashion File*, Tim Blanks, offers praise for the practice of haute couture, comparing the experience of an elite fashion show to that of film or music. Dior is praised for adapting "ethnic-inspired street styles" into its new clothing, and Lagerfeld's Chanel presentation is viewed as "subversive" in its mixing of tradition and transgression. In the author's estimation, ready-to-wear is suffering from creative stagnation due to the demands of a recession-hindered marketplace, meaning that "couture is now where the action is in fashion."

———. "Critic's Notebook; I'm Wearing ... Fill in the Blank." *New York Times*, March 25, 2002.

Review-analysis of the red carpet cavorting before the 2002 Academy Awards, when actresses draped in couture from the most expensive international designers displayed their choices for the media. Numerous actress-designer combinations are scrutinized, and the author digs beneath the glitz to reveal just how crucial these fleeting moments have become for both creative worlds. The public relations director for Chanel notes that photos of 1993 Oscar winner Marisa Tomei (dressed in Chanel) still circulate in magazines, while a stylist offers an unsettling view of the flipside of the Oscar-night spotlight when she notes that "a lot of actresses are petrified to make a mistake because it doesn't go away for at least a year."

———. "Critic's Notebook; Unabashed Wal-Mart Shopper Speaks." *New York Times*, Aug. 27, 2002.

Insightful, personalized account of the mass-production model of the world's largest retailer, and how it, "in its own quirky way, seemed to be in sync with what the magazines are showing for fall." The author, a *Times* fashion editor, recounts her experiences shopping at Wal-Mart and how she often has fooled top fashionistas with her bargain-bin attire. A telephone discussion with senior apparel executives from Wal-Mart's Arkansas headquarters reveals that, while they are aware of a trend in "cross-shopping" and have increased the fashion-awareness and fitting specifications of several lines, they do not intend to compete with other retailers (Target, Kohl's) that have made more overt efforts at courting the more discerning, style-conscious consumer, instead aiming their marketing toward, as one senior VP says, "the guts of this country."

———. "Is Copying Really a Part of the Creative Process?" *New York Times*, April 9, 2002.

Report concerns the revelation of a "lifting" by Nicolas Ghesquière, the designer for über-hip French couture house Balenciaga, from the deceased San Francisco designer Kaisik Wong. Wong's angular, multi-fabric vest first appeared in a photograph in the 1974 book *Native Funk & Flash*, which Ghesquière admitted to having seen and copied for his own vest for Balenciaga. The author comments that the practice of plagiarism – be it indirect "referencing" or more blatant reproduction – has long existed in the fashion industry on many levels. This current example is chalked up to "postmodernism" by the costume curator of the Metropolitan Museum of Art; criticized by author Tom Wolfe (who personally knew Wong); and defended by Stanford law professor Lawrence Lessig, a noted advocate of free creative exchange. The online article includes color photographs of both designs.

- . "Sexy Clothes, History Lesson Included." *New York Times*, March 3, 2003.  
Review of the Fall 2003 fashion lines for several Italian-based design houses in Milan concentrates on Tom Ford for Gucci and Miuccia Prada and their creative invocation of past stylistic eras. According to the author, recent global turmoil has caused designers to become more conservative and predictable: "[I]nstead of trying to offer something that responds to, and even counterbalances, the emotional weight of the times, they've gone down an escapist chute." Thus, the new lines by Ford-Gucci and Prada, with their recollection of 19<sup>th</sup> century Edwardians and 1950s' high society, respectively, indicate to the author a positive reawakening to the possibilities of creative homage.
- . "Young Stars of U.S. Fashion Can't Seem to Find Right Fit." *New York Times*, Dec. 7, 2002.  
Following the successive shop-closings of several once-promising American designers (Isaac Mizrahi, Todd Oldham, John Bartlett, etc.), the *Times* fashion writer interviews several observers who believe that transformations in consumer demand and entrepreneurial climate within the fashion industry mean that up-and-coming, homegrown designers likely will never reach the level of market dominance that Ralph Lauren, Donna Karan and Calvin Klein held for decades. While designers overseas (and select American ones, such as Marc Jacobs) enjoy strong financial backing from publicly owned conglomerates, U.S. designers are faced with increased competition from trendy discount shops and specialty chains as well as more cost-conscious, better-informed customers.
- Ignelzi, R. J. "An Accessory to Crime." *San Diego Union-Tribune*, Nov. 19, 2002.  
Report on the popularity of "purse parties" among upscale suburban women in Southern California includes interviews with a party organizer and seller, attendees-purchasers and representatives of the fashion industry decrying the events. The merchandise sold at these parties is inauthentic, and illegal, as these "knockoffs" are sold with brand trademarks attached in Tijuana or on the street corners of the Los Angeles garment district. One buyer rationalizes her activity as "almost a spite thing" due to the exorbitant prices of real designer handbags; another does holiday shopping at the parties.
- Kaufman, Leslie. "Après Yves, Le Deluge?" *New York Times*, Jan. 20, 2002.  
Examination of the importance of the celebrity fashion designer to the overall industry and culture, using the retirement of Yves Saint Laurent as a sign of an impending changing of the guard among top designers (many of the more established and popular names have reached retirement age). Several observers (including legendary designers Bill Blass and Oscar de la Renta) examine the issue, and two conflicting perspectives are debated. Blass (interviewed months before his death) generally views designers as "brand names" and insists that, managed properly, a designer's creative vision can be maintained after retirement. Others claim that, due to the constant change within the industry and, in many cases, the public's identification with an individual designer's celebrity, the odds are against perpetuating a designer's unique style after the individual no longer is involved personally.

Kaufman, Leslie, and Abby Ellin. "The J.Lo Line Hits a Snag On Its Run for the Top." *New York Times*, June 16, 2002.

Report on the initial underperformance of actress-singer-mega-celebrity Jennifer Lopez's J.Lo clothing line in its first year. The article presents several possible reasons: poor comfort, fit and overall quality; high prices for the juniors market; and lack of coordination during the Christmas 2001 season. Despite criticism from several retailers, other observers (including Russell Simmons of urban-wear trendsetter Phat Farm) believe that Lopez's venture eventually will succeed, and the authors note that the ambitious "barrio girl meets Brooke Astor" already has lured a top designer away from ex-paramour Sean "P. Diddy" Combs' Sean John apparel company.

Kaye, Elizabeth. "Cloning Chic." *Los Angeles Magazine*, Feb. 2001: 44+.

Article explores the business strategy of Los Angeles-based designer Allen B. Schwartz, whose self-named apparel company ABS has earned notoriety and financial success – enough for a \$20 million-plus buyout by Warnaco in 2000 – due to its popular replicas of Oscar-night celebrity wardrobes. The author writes, "Call it an egregious act of theft, if you must, but also call it a stroke of brilliance, a marketing gamble emanating from an instinct about who women are and what they want." Several of Schwartz's most lucrative garments are discussed, along with a brief overview of fashion's struggle with design protections. Schwartz defends his design house as more than just a copycat operation, touting its high-quality craftsmanship and increasing celebrity clientele.

Kellogg, Ann, Amy Paterson, Stefani Bay and Natalie Swindell. *In An Influential Fashion*. Westport, CT: Greenwood Press, 2002.

This encyclopedia of 19<sup>th</sup> and 20<sup>th</sup> century fashion designers and companies focuses on those that made a lasting impact on the industry and on culture in general. The book includes compact biographies, discussion of stylistic innovations, information on business expansion, and, in some cases, illustrations of a designer's landmark design (i.e., Christian Dior's "New Look" of the late-1940s). The overall emphasis tilts slightly toward the American fashion industry, but there are enough international designers and companies to make this a useful general resource.

Kingswell, Tamsin. *Red or Dead: The Good, the Bad, and the Ugly*. New York: Watson-Guption Publications, 1998.

Slim volume recounting the history of the British "street fashion" design house Red or Dead, which began as a market kiosk in London during the early-1980s; introduced Doc Martens work boots into the global fashion vernacular; and throughout the 1990s, established a reputation as a bold, controversial, and often culturally trenchant fashion brand that brought punk-rock attitudes into the present and then exploded them. Interviews with founder Wayne Hemingway and his partner-wife, Gerardine, are interposed with a pictorial history of Red or Dead, with an emphasis on the designers' adherence to a credo of breaking down what they see as the boundaries of fashion: elitism, expense, propriety and political neutrality. In turn, the Hemingways' fashion line draws inspiration from the culture at large (other designers, music, film, current affairs, personal experiences and, of course, "the street"). Pages 19-20 feature some of Red or Dead's T-shirt parodies of corporate logos (the Hemingways sold their ownership stock in Red or Dead a year after this book's publication).

Kuczynski, Alex. "Trading on Hollywood Magic." *New York Times*, Jan. 30, 1999.  
 Opening with a declaration from the editor of the monthly fashion magazine *Allure* – "Nobody cares about models anymore" – this report examines the widespread changeover from models to celebrities as cover subjects for women's fashion and lifestyle magazines. Sales figures for 1998 for major magazines with celebrity covers are contrasted with those featuring models, and the results clearly indicate that public interest has changed since the supermodel era of the early-1990s. Cultural critic Neal Gabler opines that models are too one-dimensional for today's celebrity-obsessed culture, while the onscreen personae and gossip-generating private lives of Hollywood performers give people what the author labels an "illusion of substance." As in other articles, the success of *InStyle* magazine is cited as a prime agent in this shift from model to celebrity; the author observes this trend has not affected overseas markets, where models still dominate magazine covers.

La Ferla, Ruth. "All Fashion, Almost All the Time." *New York Times*, March 29, 1998.  
 Report on the influx of new fashion-oriented programming on cable television in the late-1990s, focusing on the E! Entertainment Television network. The article discusses programs such as the makeover show *Fashion Emergency*, the how-to, behind-the-scenes format of *Model TV*, and the more adulatory series *Fashion File* and *Video Fashion Weekly*, along with E!'s most popular fashion excursion, the Joan and Melissa Rivers-hosted awards show coverage. Most of those interviewed believe this growth will endure, as Hollywood continues to embrace fashion and style as crucial elements of contemporary entertainment.

———. "Front Row." *New York Times*, Jan. 21, 2003.  
 Review of the Golden Globe Awards held in Los Angeles, focusing on the fashion-conscious, televised pre-show in which actresses wear couture dresses from top international designers and stroll past dozens of photographers as they enter the venue. Actress Laura Flynn Boyle's faux-ballerina dress is discussed, as is the uncharacteristically reserved tone of traditional red carpet arbiter Joan Rivers. According to the author, rumors of designer payoffs to celebrities in return for adornment surrounded the event, revealing the high-stakes fashion publicity that now is up for grabs at the formerly largely ignored Golden Globes. Just as the Globes now are seen as a gauge of Oscar night revelations, so too are the celebrities' red carpet fashion choices.

———. "This Star for Rent, Now That Stigma Fades." *New York Times*, April 8, 2001.  
 "As the line between art and commerce continues to erode," more entertainers are signing contracts to advertise fashion products than ever before, according to the author. Numerous examples are listed, from the hiring of Jeremy Irons and Milla Jovovich for a major Donna Karan print campaign to the long-term signing of Uma Thurman to cosmetics titan Lancome. This trend is linked to the increased celebrityization of fashion in general, and offers further proof that the supermodel era is over. Some critics warn that the overuse of celebrities in product endorsements might spur a backlash, but others see it as the new preferred marketing paradigm, for both performers and products.

- . "Who Stole Fashion's Show?" *New York Times*, Sept. 12, 1999.  
Engaging analysis of the diminished impact biannual fashion shows – and high-end fashion designers in general – have on the daily workings of the industry at large, both in terms of affecting economic strategies and establishing current styles. Now, the author observes, the most influential trends in fashion's cycle more often arise from small boutiques, "fashion titans" such as Donna Karan and Ralph Lauren, Hollywood and the street than from the couturier's catwalk (Tommy Hilfiger's then-hot alignment with hip-hop stars is given as fact of this shift). Teri Agins' recently released book, *The End of Fashion*, is used to support the author's argument, and Target's popularity as a source for affordable, mass-appeal style also is discussed. The evidence points to a continuing erosion of the traditional, top-down hierarchy of fashion dissemination; as the president of Nicole Miller observes, "People want fast fashion. They're not waiting for the runways to find out what these gurus think."
- Laboy, Julio. "Clothiers Bring the Barrio to Japanese Teen Rebels." *Wall Street Journal*, April 8, 1998.  
Enlightening report on the mid- to late-90s phenomenon of Japanese youth purchasing Chicano-style clothing from independent, "street-born" Southern California apparel makers. The growth of this trend is conveyed through the rise of Tribal Streetwear, Inc., the most popular of several cutting-edge, populist brands, and cultural reasons for this cross-Pacific transmission also are examined (the clothes are just a part of a larger Hispanic influence that many young Japanese reformulate to build their own "outsider" subculture). In addition, the article explores the cooperative business relationship between streetwear fashion manufacturers; the founders of several companies believe that word-of-mouth exposure can assist the streetwear fashion industry as a whole in reaching its overseas market more effectively.
- Lacher, Irene. "Style Wars." *Hollywood Reporter*, Oct. 22-28, 2002.  
Like several entries in this bibliography, this report investigates the importance of Oscar night – "the Super Bowl of fashion" – but delves into the pressure-packed event preparation to spotlight a growing rift between designers and stylists for control of what the stars wear. Accusations are levied on both sides: The stylists are piggybacking on the fame of their clientele and have no innate talent, and the designers are succumbing to super-hyped pressure by lavishing stars and stylists with perks, in some cases even paying them to wear their clothing. Rather naively, the author claims the public is "oblivious to the machinations going on behind the scenes." Lacher's piece bookends three smaller segments by reporter Polly Wilson that feature illuminating interviews with several successful stylists (including teen-pop dresser Stephanie Wolf); fashion designers (Bob Mackie and others); and costume designers (who provide particular insight into the creative process they must manage while creating a "look" for a particular film).

- Malossi, Giannino, ed. *The Style Engine*. New York: The Monacelli Press, Inc., 1998. Featuring over 20 wide-ranging and largely insightful essays, and a unique visual design with numerous striking photographs and illustrations, this book – the result of a collaborative labeled the Fashion Engineering Unit – captures the contemporary fashion industry in all of its hectic appeal. Most of the authors hail from Italy, yet the book’s focus is on assessing fashion as a global phenomenon. Standout essays include: Andrea Balestri and Marco Ricchetti’s economic history of the industry (158-175); Domenico De Masi’s piece on fashion’s creative process (128-133); Ted Polhemus’ essay on postmodern fashion as an instrument of identity creation (72-79); and the Fashion Institute of Technology’s Valerie Steele’s rhetorical exercise, “Why People Hate Fashion” (66-70). Overall, the book presents an ambitious and successful synthesis of diverse intellectual perspectives concerning fashion and its effect on culture.
- May, Christopher. *A Global Political Economy of Intellectual Property Rights*. London: Routledge, 2000. Engaging overview of the myriad issues facing the global economy as it relates to the ownership of creative ideas, inventions and designs. The author examines the theoretical underpinnings of intellectual property law and how economic transactions are facilitated through international agreements, the latest being trade-related aspects of intellectual property rights (TRIPS) from the World Trade Organization’s (WTO) inaugural charter. Piracy issues are covered on pages 151-157, and the author provides useful commentary on how the fashion industry deals (or chooses not to deal) with the widespread “knocking off” of designs. He concludes with the following insight: “[T]he coverage of intellectual property needs to be tempered by a fully developed and robust public domain but not completely abolished” (178).
- McDowell, Colin. *Fashion Today*. London: Phaidon Press, 2000. Voluminous, discerning overview of the fashion industry at the turn of the millennium that focuses on developments dating from Dior’s “New Look” onward. The author, a fashion writer for London’s *Sunday Times*, dissects the industry from several perspectives, each comprising a separate, non-chronological chapter (representative topics-chapters include: “Designer as Superstar,” “Selling the Dream” and “The Lure of Retro”). A staggering array of photographs supplement the textual flow, which, despite its breadth, further manages to illuminate what the author regards is fashion’s positive – even potentially liberating – catalyzing role in postwar culture, as stated in the introduction: “For the first time in history, fashion is now perceived as central to existence by vast numbers of people of all ages and social backgrounds, many of whom have been traditionally excluded from its influence.”

McKinney, Jeffrey. "Rags to Riches." *Black Enterprise*. Part 4 of a series titled "The Hip-Hop Economy," Sept. 2002: 98+.

In-depth article on the tremendous growth of several "urban apparel" companies with close ties to the hip-hop music community. Performer-producer Sean "P. Diddy" Combs proclaims that the goal of his fashion line Sean John is "to bring entertainment into fashion," and his close relationships with numerous celebrities in and out of hip-hop have enabled Sean John's upscale attire to grab market share from more established designers. Combs, Jay-Z of Rocawear and Russell Simmons of Phat Farm collectively represent "a new breed of hip-hop magnate, who is creating thriving businesses through sartorial innovation, marketing savvy, and star power." The pioneering urban fashion companies Karl Kani and FUBU also are analyzed, and estimated revenues for 2001 are included for all five design houses.

Mencken, Jennifer. "A Design for the Copyright of Fashion." Paper included on the Intellectual Property and Technology Forum's Web site at Boston College Law School, Dec. 12, 1997. [www.bc.edu/bc\\_org/avp/law/st\\_org/iptf/articles/content/1997121201.html](http://www.bc.edu/bc_org/avp/law/st_org/iptf/articles/content/1997121201.html)

Exhaustively researched position paper argues for the extension of copyright protection to fashion garment designs. The author reaches into the history of the fashion industry to detail how various trademark, patent and trade restrictions have provided a cumbersome framework of protection for fashion products (only the fabric design is copyrightable), and notes that the blurry, subjective distinction between the aesthetic versus utilitarian functions of clothing has kept courts from making a forceful decision on the issue. While the lack of a clear copyright protection for fashion has not hindered the industry's creative momentum, the author believes the moral rights of artistic fashion designers are usurped habitually by the thievery of copycat manufacturers in the current scenario. Mencken thinks a time-limited, "necessarily thin" copyright protection that includes a licensing system better would serve both consumers and fashion designers.

Moore, Booth. "Redesigning and Redefining the House of Halston." *Los Angeles Times*, Dec. 27, 2002.

Interview-supported report on the leadership shift at the long-beleaguered Halston design house, where Los Angeles designer and TV personality Bradley Bayou is the new creative director. Discussion centers around Bayou's successful track record in fashion and entertainment, which is compared with Halston's rise during the 60s and 70s as "one of the first celebrity-designers" (for Jacqueline Kennedy Onassis, Studio 54, etc.), before the designer and his imprint over licensed and fell into decline in the 80s. Bayou's designing of couture dresses for Halle Berry and Oprah Winfrey; his stint on daytime television's *The View*, and his Lifetime program, *Operation Style*, all point to his populist, entertainment-oriented approach that potentially may resuscitate the brand.

———. "Then Again, Yes: With Minis, Shifts and Lean Jackets, Designers Put a Fresh Spin on the 1960s." *Los Angeles Times*, Feb. 17, 2003.

Report on the Fall 2003 collection fashion shows of several leading designers in New York City begins with commentary on how several lines share stylistic roots in 60s' culture (particularly Carnaby Street-Swinging London, "mod versus rocker" fashion). Also discussed: Los Angeles designer Jeremy Scott's homage to Hollywood's influence with his fashion premiere at the end of the week, which involved filming his models' displays in one red carpet area and then showing the footage in real time to the audience in a screening room.

Mower, Sarah. "The Talent Club." *Vogue*, March 2003: 278-294.

"People with an original aesthetic, thinking laterally about the times we live in." So defined are a group of up-and-coming fashion designers from around the world, a group that "revels in color, beauty, quality, wit, and romance; something altogether different from the rough, oppositional stuff associated with upstart designers through the nineties." In many cases, this "revolt into glamour" movement draws from cross-cultural influences (one British designer updates the 1960s' sci-fi Amazon look of Roger Vadim's *Barbarella*, for instance). Despite the unforgiving economic climate, the author believes that many of these designers have the ingenuity and professional focus to make a lasting international name for themselves.

Mui, Nelson. "Ms. Perfect Opt's Out." *New York Times*, Aug. 19, 2001.

Article employs interviews with several young to middle-age Manhattan fashionistas to explore a larger trend-in-the-making: a "quiet revolt" against upscale, expensive designer clothing and the considerable time it takes daily to create a full-fledged, trendy appearance. Valerie Steele of the Fashion Institute of Technology notes that the increasing focus on celebrities in fashion media has made the general populace more susceptible to fashion conformity, resulting in the formation of an opposition (or, more accurately, an "opting out") movement of sorts.

Oldham, Todd. *Without Boundaries*. New York: Universe Publishing, 1997.

This book contains a series of interviews with the popular and eclectic designer Todd Oldham, along with visually arresting photographs of his design (primarily fashion, plus some interior decorating and other materials from the 1990s) and essays from friends and admirers. Oldham, interviewed by New York writer Jen Bilik, expounds on his fondness for the mixing of cultures high and low, past and present, local and international; he discusses his formative influences (growing up in Texas and in Iran, "outsider" art, Sears catalogs); and states his belief that creativity is a process of referencing both past influence and a hope for the future together in a current, momentary form (20).

Olivier, Ellen Appel. "Style & Culture: Star Clients Keep Stylists On the Run." *Los Angeles Times*, Jan. 24, 2003.

Since "the public's interest in red-carpet attire is insatiable," observes the author, "for stars, fashion-consciousness is no longer optional." This report follows one Los Angeles fashion stylist, Fati Parsia, during the Paris haute couture shows as she selects apparel for her A-list clientele to wear during upcoming awards shows and events. Overall, this account provides a concise assessment of the current mutually beneficial interplay between celebrities and couturiers, exemplified by the huge amount of publicity generated by Halle Berry's Oscar dress in 2002, created by Lebanese designer Elie Saab and chosen for Berry by stylist Phillip Bloch.

Patner, Josh. "Cool as a Cupcake." *Slate*, June 20, 2003. [www.slate.msn.com/id/2084044](http://www.slate.msn.com/id/2084044)

Online opinion piece assesses New York designer Marc Jacobs, whose popularity as a purveyor of hip sportswear for the high-end consumer market has come to surpass his more rarefied creations for Louis Vuitton in terms of hipster cachet. According to the author, the key to Jacobs' appeal lies in his willingness to reference past designs – and popular culture in general – with a self-conscious, gleeful panache (making him the "Moby of the runway"). Often erroneously labeled a knockoff artist for the cognoscenti, the author argues Jacobs' "cultural zeitgeisting" talent instead indicates a redefinition of what makes a modern fashion designer successful, elevating cleverness over innovation and thus "shifting the very standards by which the craft will be judged in the future."

Piaggi, Anna. *Anna Piaggi's Fashion Algebra*. Translated by Cecilia Treves. London: Thames & Hudson, 1998.

Massive, visually fascinating anthology of the collage work created by *Vogue Italia* fashion editor Anna Piaggi, covering 10 years of her signature "Double Pages" that appeared in the glamour magazine (selections from 1988-98). Inspired by "the radical simplicity and the natural condition of spreads, of open pages," each of the "Double Pages" expands on a singular, imaginative concept. Piaggi's eye for fashion leads to boundless juxtapositions, some more literal than others, nearly all intriguing (the text is in Italian, but a fold-out page at the end of each chapter lists descriptions of each collage in English). Taken as a whole, Piaggi's oeuvre is a testament to the rapid, unfettered pulse of fashion creativity; nothing is off limits to her and the talents she salutes in every issue. A brief segment closes the book, offering among other items a track listing of one of Gianni Versace's runway mix tapes from the early-1990s.

Pressler, Margaret Webb. "Who's Got the Look?" *Austin American-Statesman*, Aug. 27, 1998.

Account of the charges leveled by retailer Abercrombie & Fitch against its chief competitor, American Eagle, in a lawsuit filed in June 1998. Abercrombie & Fitch, then at the height of its popularity as a provider of trendy apparel for teen and young-adult consumers, accused American Eagle of "ripping off" many of its designs, as well as its marketing plan (which featured quarterly catalogs mixing photo spreads, clothing inventory and lifestyle-oriented articles). An industry consultant defends American Eagle by noting that the rapid adaptation of others' design elements is a core practice within the fashion industry. A district court ruled in favor of American Eagle, and in February 2002, the Sixth Circuit Court of Appeals upheld the ruling, citing that the "functionality" of A & F's clothing meant that it couldn't be protected as trade dress.

Quintanilla, Michael. "Gotta Have It: Magazine's Team of Savvy Young Shoppers 'Hot Picks' Coolest Fashions." *Los Angeles Times*, Sept. 6, 2002.

Narrative report dissects the fashion picks and pans of a group of "trend spotters" selected by *Teen People* magazine to attend a Magic International trade convention in Las Vegas. In interviews, the selected teens (ages 16 to 20) describe how their style decisions are made: Fit and appearance matter more than cost, and all the biggest influences come from entertainment (music videos, films, celebrities). The young people's tastes range from mainstream retailers (Target, Abercrombie & Fitch) and new, trendy lines (Sean John) to thrift-store chic. The report notes that during the 2001 economic downturn, teen spending on apparel rose 4 percent from the previous year.

Rochlin, Margy. "Oscar Films/The Show; Taking No Prisoners at the Edge of the Red Carpet." *New York Times*, March 4, 2001.

Profile of E! Entertainment Television's awards show fashion critic Joan Rivers briefly recounts her pre-E! career as a standup comedian and failed Johnny Carson rival in late-night television, but mainly focuses on her relationship with both the entertainers with whom she interacts and her large (for cable) fan base. Regarding Hollywood's recent conservatism on the red carpet, Rivers says, "I want everybody to look pretty, but I am always praying for at least one tramp."

Schoolman, Judith. "Calvin Klein's Sew Mad: Designer and Partner in Rag Trade Legal Battle." *New York Daily News*, Jan. 14, 2001.

Report on the acrimonious litigation between designer Calvin Klein and apparel manufacturer Warnaco, (which was settled days later, just before the trial was set to commence). Designer Klein alleged that Warnaco, which had licensing rights to Calvin Klein jeans and underwear, "diluted" the brand by shipping clothes to discount retailers such as Sam's Club and Costco. Such practices are "the equivalent of counterfeiting," said then-Calvin Klein CEO Barry Schwartz when the suit was filed in the spring of 2000.

Seabrook, Jack. "A Samurai In Paris." *New Yorker*, Mar. 17, 2003: 100+.

Profile of *International Herald Tribune* fashion editor Suzy Menkes, who has covered couture for the newspaper since 1988. Widely regarded as one of the most knowledgeable and influential commentators on fashion, Menkes reflects on her personal history; discusses her relationships with designers both established and up-and-coming; and comments on the overall state of the industry, saving her most cutting criticism for more recent developments that have endangered the "artistry" and exclusivity of couture (American fashion's overemphasis on celebrity coverage, for example). The author, a cultural critic who penned the marketing exposé *Nobrow*, also makes several astute observations about the transformation of the global fashion industry in the 1990s.

Steele, Valerie. *Fifty Years of Fashion*. New Haven: Yale University Press, 1997.

Concise, accessible overview of global fashion from Dior's "New Look" to the trends of the mid-1990s. The author does not attempt to provide a comprehensive history but instead offers an opinionated assessment of prevalent styles, trends and designers through the decades, as well as noteworthy commentary on Dior's popularity in the 1950s; Balenciaga's enduring influence; the 60s' "Youthquake"; the rise of licensing; 70s' "anti-fashion"; and Karl Lagerfeld's tenure at Chanel during the 1980s, among other topics. Representative photographs from each era are interposed with apparel from the museum collection of New York's Fashion Institute of Technology, where Steele serves as director.

Tagliabue, John. "Fakes Blot a Nation's Good Names." *New York Times*, July 3, 1997.

In-depth report on the preponderance of counterfeiting in Italy, focusing on the leather goods sector of the fashion industry as well as consumer electronics. Ironically, the author observes, many of the fake Prada and Dior handbags currently disseminated worldwide were crafted by the same people responsible for the original, commissioned articles, resulting in a near-perfect verisimilitude that makes them far harder to detect – and potentially far more devastating a problem – than Asian-made counterfeits. The communal, "entrepreneurial" nature of many Italian shop workers and craftspeople results in an environment that values steady employment and local benefits over the intellectual property demands of distant corporate entities, say several experts, who also note that Italy has less stringent legal safeguards against piracy than other EU nations.

Tkacik, Maureen. "The Return of Grunge." *Wall Street Journal*, Dec. 11, 2002.

The MTV-sanctioned arrival of pop and rock music performers Avril Lavigne and The Strokes, among others, signifies a return to "grunge"-like fashions for retailers and designers, according to the author. The brief, early-1990s grunge fad, spurred by the popularity of rock bands such as Nirvana and Pearl Jam (whose members collectively embodied a thrown-together, denim- and flannel-saturated fashion image), now is due for a revival of sorts, since the teenage and 20-something fans of these new artists were of elementary-school age when the first wave of grunge fashion hit. This more "authentic" and street-savvy movement may be a reaction to the prefabricated pop music and fashions of teen idols such as Britney Spears and NSYNC, and the author notes that some popular retail stores (such as Abercrombie & Fitch) have been impacted negatively by the grunge semi-revival due to their concentration on more staid, "preppy" designs.

Trebay, Guy. "From Milan, Soccer Cowboys." *New York Times*, June 29, 2003.

Report on the Winter 2003 fashion collection shows from Milan notes the current penchant for stylistic references to past eras by designers such as Tom Ford for Gucci, whose rugged, "wrangler"-esque Western wear is well-suited for a younger, sexier, trendier George W. Bush, according to the author. Other design houses, from Prada to Fendi to Calvin Klein, also feature Western motifs in their new lines, while Dolce & Gabbana's new apparel trends toward attracting the "metrosexual" or David Beckham (U.K. soccer star-celebrity) demographic. The DSquared fraternal twin team constructed a 1950s' "Happy Days" set for their collection, which "wittily" references late-1950s' to early-1960s' American pop culture in its styles (James Dean, Thunderbirds, early Beach Boys).

———. "London: The Town That Would Be King Again." *New York Times*, Nov. 19, 2002.

"As it happens, plurality may be the news from fashionable London, as the design scene here evolves beyond the stale and often monolithic nature of the apparel trade." So begins this account of fashion trends in a formerly dominant global center, which is now an incubator for upstart designers intent on creatively challenging what they regard as the stagnation of the elite global superpowers. These bohemian designers in the East End and brash, politically edgy boutiques dispersed in and around the Soho district already have captured the attention of several major designers, as well as valuable support from names in both mainstream celebrity (football's David Beckham) and the cutting-edge, underground ("electroclash" musicians).

———. "What's Stonewashed, Ripped, Mended and \$2,222?" *New York Times*, April 17, 2001.

This analysis of the importance of denim jeans in the fashion industry briefly recounts the history of blue jeans in U.S. fashion: their origin in the California gold rush era; their mass acceptance post World War II, particularly within youth culture; and the designer-jeans boom in the 1970s, etc. The author spends more time analyzing the recent inclusion of denim into the lines of several high-end designer collections (such as Britain's Stella McCartney and New York's Marc Jacobs). Most of these jeans are intentionally ripped or otherwise roughed up in order to create an artificially unique history for each garment (Dolce & Gabbana's most "authentic" version retails for over \$2,000).

Trebay, Guy, and Ginia Bellafante. "Prada: Luxury Brand With World-Class Anxiety." *New York Times*, Dec. 18, 2001.

Report on the expansion of the Prada empire into several vast, architecturally unique superstores around the world, and the overall surge in acquisitions that has threatened to over saturate the market with what once was regarded as an exclusive, luxury brand. The conflicting goals of "reaching a broad market" and "also retaining the intrinsic cachet of being the cognoscenti's chosen brand" are discussed, and several observers of Prada's ambitious strategy believe the brand has placed so much financial stake in the mass market that it has no choice but to forsake its elite aura (a poll cited from *Women's Wear Daily* found that Prada did not place in the Top 100 most recognizable international fashion brands).

Troy, Nancy. *Couture Culture*. Cambridge, MA: MIT Press, 2003.

The author states in the introduction: "My interest in haute couture lies in the contradictions engendered by its production of supposedly unique garments for elite clients and multiple copies for mass consumption." Using the early-20<sup>th</sup> century career of successful French couturier Paul Poiret as a guide, Troy examines the tension between artistic aspirations and commercial concerns that the exclusive realm of haute couture faced as its influence spread across the world, and especially into the mass-market wonderland of America. Poiret's struggles with this dichotomy after he found his designs were being widely copied in America – his attempts to instigate changes in U.S. copyright law, his introduction of his own line of "genuine reproductions" – are contrasted with Marcel Duchamp's provocative "readymade" art from the same period, which isolated and imbued functional, everyday objects with aesthetic qualities. The author also covers other designers and issues of the era in this exhaustively researched, finely illustrated study (in particular, U.S. and French intellectual property laws of the 1910s and 1920s are analyzed and compared in Chapter Three).

Wellington, Elizabeth. "From Shady Beginnings, Knockoffs Rise to Respectability and Big Profit." *Pittsburgh Post-Gazette*, Nov. 7, 2002.

Brief article on the increasing popularity of "knockoff" fashion apparel focuses on merchandise sold over the Internet. Several young, trend-conscious consumers explain their decision to downscale (due primarily to the economic downturn and the improvement in knockoff design quality), and the owners-operators of a popular knockoff Web site reflect on the origins and growth of their business (born out of the mass Internet-related layoffs of 2000-2001). A trend-watcher in New York notes that knockoff merchants are making money off of the talent and creativity of couture designers.

White, Constance. "A Casual Revolution is Heating Up." *New York Times*, Feb. 27, 1996.

Report on the movement away from high-end couture within the designer community as a result of the growing popularity of casual wear, particularly in America. Citing the influence of *Friends* characters' fashions, the author observes there is a "sea change" underway in style, one in which designers must accommodate their customers' desire for more comfortable, versatile-yet-trendy apparel by shoring up their lower-priced lines. Designers Gianni Versace and Donna Karan are interviewed and both express approval of this cultural shift.

———. "The Rise of the Stylist: A Double-Edged Sword." *New York Times*, Sept. 1, 1998. Article examines fashion stylists' growing stature within the industry, highlighting the interrelationship between stylist and designer on a designer's clothing line in terms of overall presentation. Several interview subjects are critical of the stylists' responsibilities, stating that stylists' commitment to establishing hip, international trends dilutes competing designers' unique creative visions and results in far-too-similar collections. Hollywood's and celebrities' increased prominence in 90s fashion is discussed as a contributing factor to the stylists' newfound decision-making power.

Wilson, Elizabeth. *Adorned in Dreams: Fashion and Modernity*. Berkeley: University of California Press, 1985.

For the author, 20<sup>th</sup> century fashion is a central component in self-creation, a way for people to "express and define their individuality." Wilson analyzes fashion as a by-product of modernity and capitalism, inextricably linked to the rise of the metropolis and susceptible to exploitation. However, she also envisions fashion as a "kind of connective tissue of our cultural organism," and a source for much pleasure and creativity. The author devotes individual chapters to such topics as: the economics of the industry, fashion and sexuality, fashion and feminism and fashion in popular culture. In Chapter Three, "Explaining It Away," she examines several well-known theoretical approaches to fashion, from Thorstein Veblen's early-20<sup>th</sup> century consumerist critiques to Jean Baudrillard's postmodernist assesment to Roland Barthes' influential semiotic analysis. Wilson argues that previous theories on fashion too often overlook its important aesthetic appeal; her own perspective draws from the ideas of such critics of modernity as Walter Benjamin, Marshall Berman and Fredric Jameson.

Yokogawa, Joselle. "Steady Rockin'." *California Apparel News*, Feb. 7-13, 2003.

Trade publication interviews two veteran street performers, break-dancers Crazy Legs and Easy Roc of the Rock Steady Crew, about their observations on current underground or "street" fashion trends. Both liken the creativity and fluidity of fashion to that of dance and music, especially hip-hop and punk. Each is outfitted in a photo layout with apparel from designers that also was featured in the March 2003 Magic International industry showcase.