

52 Curated Experience

It's a bird! It's a plane! It's a supermodel! The power of a fashion concept can be traced back to the most unexpected of sources. Who would have ever thought that an entire exhibition exploring the influences of superheroes on fashion would be the basis for an exhibition at the Metropolitan Museum of Art in New York? The "Superheroes: Fashion and Fantasy" exhibit filtered fashion through the colorful fiction of comic books and graphic novels. Beyond secret identities, the exhibition established specific strategies for creating superhero personas that had a direct correlation to fashion.

The fashion tactics employed included using graphics to brand a superhero; wrapping a hero in the flag to capitalize on patriotism; supersizing muscle to overemphasize the masculine or feminine strength; the contradiction of good and bad existing simultaneously within the same character; adding a protective layer of armor; how aerodynamic design feeds the need for speed; breaking with conventional standards of beauty; heroes that morphed into human-animal hybrids; and the introduction of the antihero, with a darker, grittier side that defied easy classification. This wealth of resources was generated from just one genre. Approaching fashion design like a museum curator has the advantage of being exposed to connections that may not have been obvious, and building a concept around that.

In "Superheroes: Fashion and Fantasy," the Costume Institute at the Metropolitan Museum of Art in New York explores fashionable superheroes. Outfits by designer Bernhard Willhelm and House of Moschino.

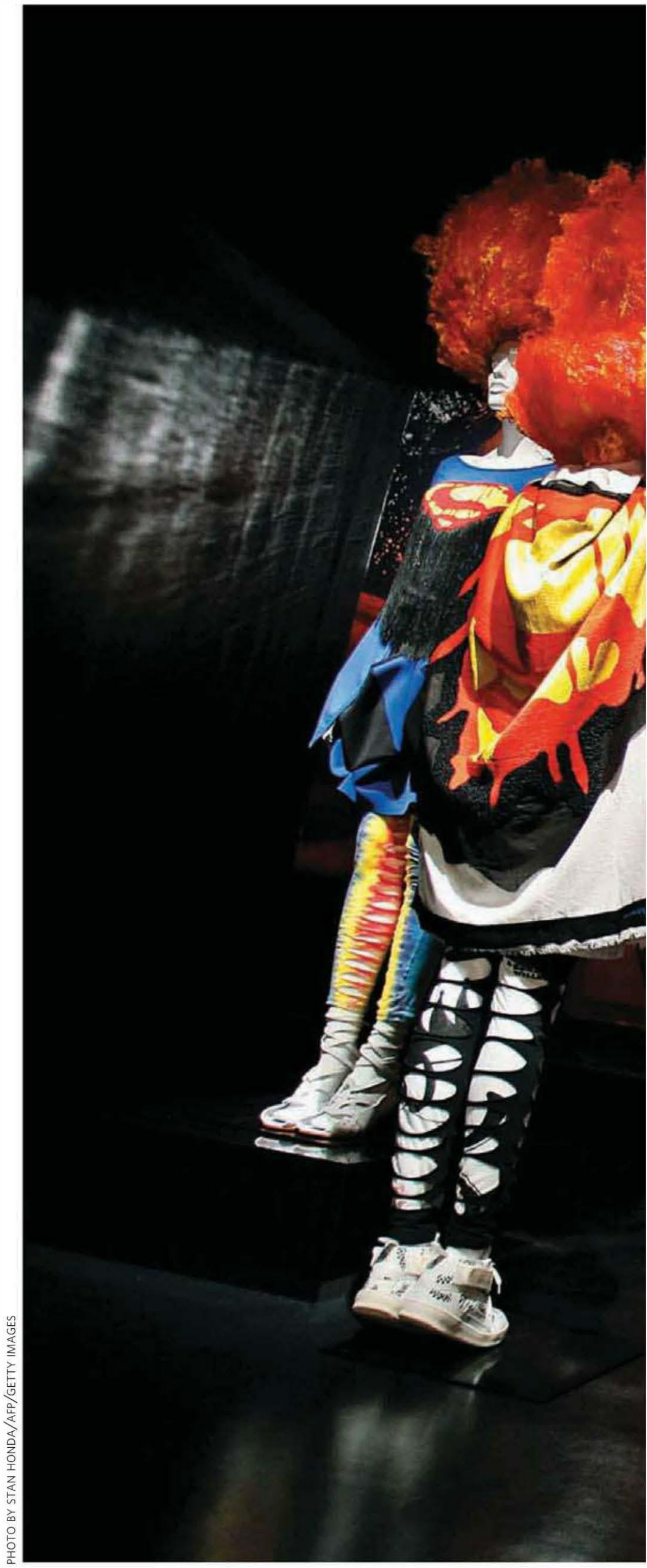


PHOTO BY STAN HONDA/AFP/GETTY IMAGES



53 Culture Filter

Anyone who hears the word *poncho* has an immediate image in her mind of what it is. The poncho was used very strategically in *Ugly Betty,* a television sitcom that revolved around the fashion world and a Mexican American family. Historically, the poncho has never really been able to gain a foothold as a definitively fashionable garment. but it does have a direct connection to Mexican folk culture. One of the first times the character of Betty Suarez is on-screen within the context of the fashion world, she is wearing a decidedly Mexican poncho. If we weren't certain of its origin, the word *Guadalajara* emblazoned across the front of it informs us immediately. There is also an interplay with a very glamorous character who is wearing a designer's interpretation of a poncho that brings the point home that Betty is not stylish. Used as a storytel ling tool in entertainment, a stereotype straddles the border between humor and good taste, and that is exactly the same line that designers must be conscious of navigating when embracing cultural symbols as part of their concept.

Some designers shy away from incorporating elements from their own cu ltural background beca use they fear being stereotyped. Others avoid any direct cultural references because they can not see beyond the folk costume. A designer must stretch, reaching beyond the expected, but not bypass the ethnic and cu ltural sym bolism associated with the garment. Fashion can use the idea of a stereotype as a starting point, and let the idea evolve into a completely new expression of the source.



Inuit poncho from I ris Apfel private collection

America Ferrera stars as Betty Suarez in ABC Television's *Ugly Betty.*



PHOTO BY BOB D'AMICO/ABC VIA GETTY IMAGES

54 More Is More

Sara Marhamo design

If a designer is able to synthesize a wide variety of elements into one garment, it has the potential to be a must-have, goes-with-everything garment. This type of core wardrobe item can be used as a fountainhead that branches out into a broad collection. But the designer must approach the design of each item with a greater understanding of how it works within the whole. This additive process should always enhance and never overwhelm, because the overall silhouette can easily be compromised by bulk.

Several strategies can be employed when assembling ensembles that involve many layers:

- Base layers should always be lighter than those on the next level.
- Concentrate on short over long, restricting the application to just one area-tanks over tees or leggings over tights, but not both.
- Control the visible proportions of each layer to see the shape it creates, and allow the eye to follow each layer.
- Select special items for the mix that are strong enough to stand alone.
- Draw attention to family resemblances in similar items and create the illusion of familiarity with dissimilar ones.
- Mix day into evening and bring a little nighttime glamour into the daylight.
- Coordinate looks that are comfortable and not forced.

PHOTO: CORY STIERLEY

55 Less Is More

Ockham's razor is a principle that means "All things being equal, the simplest solution is usually the right one." As it relates to fashion, this rule of thumb sets the tone for designers who don't wish to embellish or complicate their work. Knowing when to stop is not always easy. A well-edited collection need not be austere and is strengthened by the power of minimalism. Designers must resist the temptation to add elements in order to disguise mistakes-a pitfall not uncommon among new designers. Be willing to start over. A designer should be able to create something simple and restrained that is as compelling as a more complex design.

Every designer should view his work through the visual filter of simplicity to avoid weighing ideas down with unnecessary clutter. Clear comprehension of the design challenge at hand allows the designer to emphasize the vital essentials. Anything that distracts should be revisited and, in many instances, discarded. But how many layers of design can be stripped away without compromising the garment's functionality or aesthetic value? When in doubt, leave it out.

Minima list white d ress
by Donna Karan

PHOTO: JOEL BENJAMIN



56 Meditation on a Dress

Many spiritual and religious influences in fashion are rooted in ancient cultures and are often brought to the mainstream by bold, visionary trendsetters. For instance, Madonna initiated a trend for wearing crucifixes and rosary beads in the 1980s. Jean Paul Gaultier showed a collection in 1993 that was inspired by the traditional garments worn by Hasidic Jews. Religious iconography also plays a big part in fashion. Christian Lacroix ended his 2009 haute couture show with a heavily embroidered gown that could be described as a tribute to the Virgin Mary.

Internationally recognized figures such as the Dalai Lama expose the globe to a way of life and dress that people might not otherwise be aware of. One example is the saffron robes of Tibetan Buddhists. Along the same lines, many websites are devoted to Hijab-friendly fashion for Muslim women who wish to express their faith without inhibiting their fashion sense. Exploring religion through fashion can be seen as a tribute to all the meaningful traditions, rich history, and beautiful artwork associated with religion.

His Holiness the 14th Dalai Lama in Tokyo, 2009

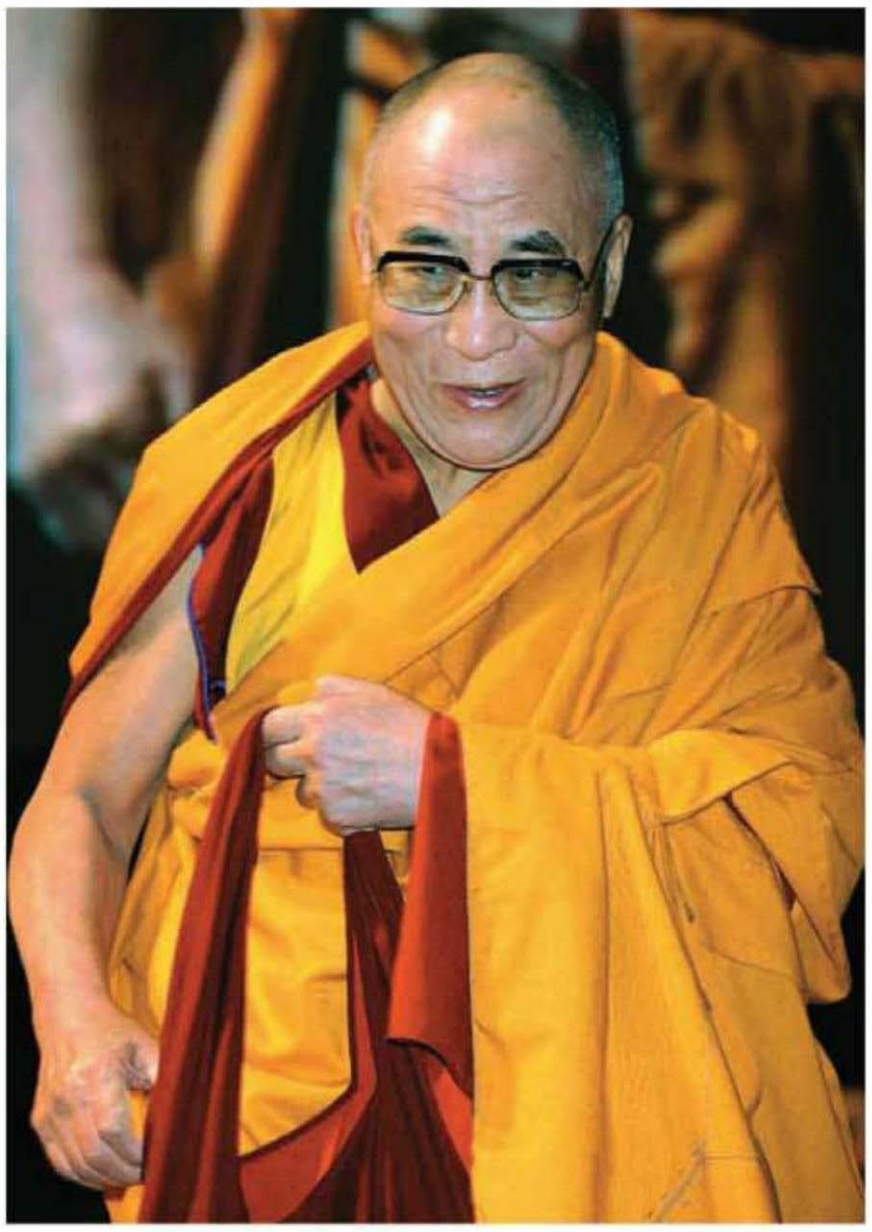


PHOTO BY KIYOSHI OTA/GETTY IMAGES

A model wearing a haute couture gown with distinctive religious references by designer Christian Lacroix, 2009



PHOTO BY PIERRE VERDY/AFP/GETTY IMAGES

57 Building on Basics

Tried-and-true basics may feel like fallback items in fashion, but garments in this category exist because everyone understands and appreciates their value. Staple garments are not an easy out, because they actually pose greater challenges for the designer. Coming up with something completely different is often easier than putting your stamp on a classic.

The little black dress is a garment that most women own or have owned during their lifetime-it never goes out of style. It has been at the center of everything from museum exhibitions to morning-show makeovers. The first association most people make regarding the little black dress is through the film *Breakfast at Tiffany's* in which Audrey Hepburn wears one designed by Hubert de Givenchy. In fact, it is Gabrielle Coco Chanel's work in the 1920s that is credited as the origin of the modern-day little black dress. *Vogue* called it "Chanel's Ford," referring to the Model T, which was also designed to be simple and accessible. One of its most redeeming qualities is the ability to accessorize it to suit any occasion. For men, the tuxedo is a fashion staple for formal occasions, though most men don't actually own one. Defining the basics that a designer will include in her body of work requires as much, if not more, research and development if the designer wants her vision to be memorable.



PHOTO BY HULTON ARCHIVE/GETTY IMAGES

British actor and comedian
Cary Grant in a tuxedo, 1953

A model wearing a sequined little black d ress at a Marc Jacobs fashion show, 2010



PHOTO BY FERNANDA CALFAT/GETTY IMAGES

58 Design of Dissent

Rebels have always infl uenced fashion. By today's standards, the flapper look of the 1920s is charming and chic. Nostalgia now clouds how women who epitom ized that look were perceived, such as Louise Brooks and Clara Bow, who were the bad girls of their day. Rebellious and reckless, these girls bobbed their hair and wore flimsy dresses that exposed their knees and bared their arms.

Jean Harlow, Mae West, Joan C rawford, and Bette Davis person ified the sloe-eyed vamp of the 1930s who broke with conventional morals and brandished overt sexual ity in slinky satin gowns. Actresses such as Lana Turner, Virginia Mayo, and Barbara Stanwyck brought the femme fatale of the 1940s to life in film noir.

The undercurrent of the very conservative 1950s was part teenager, part Beat Generation, and part "rebel without a cause." Jeans and leather jackets were the major fashion influence of icons such as James Dean and Marlon Brando. Hippie fashions of the 1960s were heavily influenced by a bohemian lifestyle and the music of performers such as Joan Baez and Joni Mitchell. Punk is one of the most aggressive antifashion movements. In the 1970s, infamous performers such as Johnny Rotten and Sid Vicious of the Sex Pistols were dressed by Vivienne Westwood, who incorporated BDSM gear, safety pins, razor blades, and spiked dog collars into her fashions.

In direct contrast to slick power dressing in the 1980s, street fashion and deli berately torn clothing beca me the alternative fashion, heavily influenced by pop stars Madonna and Cindy La upe r. The 1980s also in itiated the start of Goth, which has di ve rs ified over the yea rs to include everything from horror to high fashion. Function trum ped form in gru nge fashions of the 1990s, popularized by the Seattle music scene, and in particular, Kurt Coba in. Layers of baggy, unkempt plaid flannel shirts, charity shop finds, cardigans, and combat boots comprised the look.

Fashion designers must be in touch with the fringes of fashion. Who are the outsiders of today that might be defini ng our era?



PHOTO: JOEL BENJAMIN

Goth-infl uenced style

Grunge-influenced style



PHOTO: BOB PACKERT

59 Attitude Adjustment

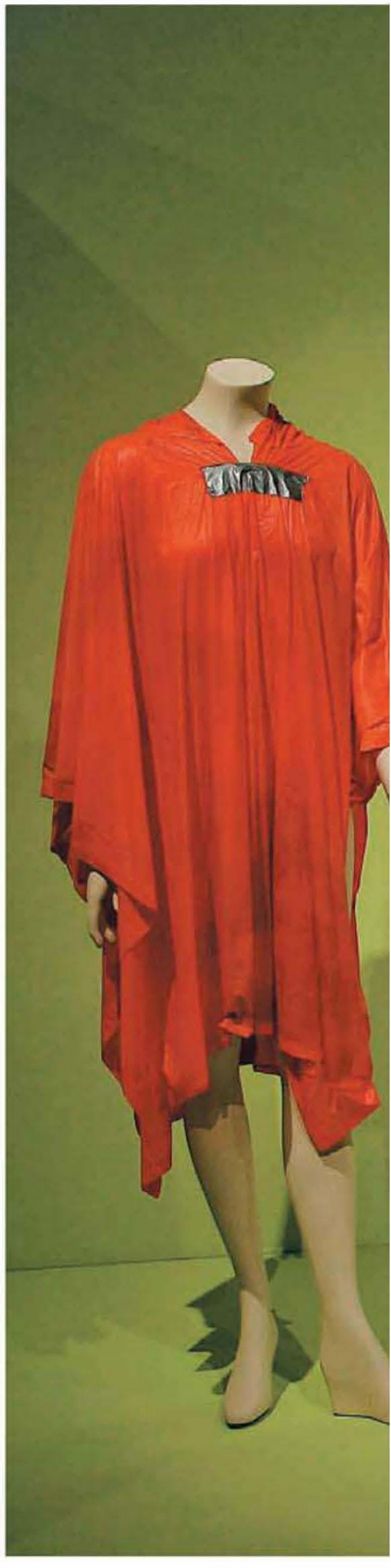
Clothes do make the man, or the woman, when they are part of the storytelling process on stage or on-screen. Wardrobing successfully for film or the theater requires that each character is profiled accurately. For a costumer, understanding the character's history, psychology, circumstances, and environment is as important as a fashion designer's grasp of a client's lifestyle. Both rely on excellent powers of observation. Fashion tells a story as well. That tale is a hybrid of the designer's vision and the wearer's interests and eccentricities.

Many high-profile models build a career by establishing a distinct look that designers want to align themselves with, but models that are able to be chameleons will be valued for their ability to transform into the ideal of any client. Uber-versatile supermodels of the 1980s, such as Linda Evangelista, were known as chameleons. They made good use of cosmetics, hairstyles, and clothes to transform their appearance in any fashion fantasy.

Fashion designers often cite films and actors as sources of their inspiration. Why not weave a story, based on a film or motivated by characters, into the fabric of a collection? Who is the muse du jour? What is she doing? Where is she going? How will she express herself? Getting into her head allows the designer to adjust and adapt the details of his work so that it hints at the source, but to avoid cliches, the designer must be able to pull the illusion into the context of reality.



PHOTO BY JEAN-PIERRE MULLER/AFP/GETTY IMAGES



Above: Model Linda Evangelista in Chanel haute couture, 2003

Right: Costume designs from the show *United States of Tara* are a part of an exhibit of nominees for a 2009 Emmy Award in the category of Outstanding Television Costume Design at the Fashion Institute of Design and Merchandising (FIDM) Museum & Galleries. The title character suffers from dissociative identity disorder and each costume represents one of her personalities.


Just your average mother,
teenager, biker dude, housewife
united states of
TARA
JANUARY 10 SUNDAYS 10PM

60

Myths and Archetypes

Accord ing to American mythologist Joseph Campbell. exploring myths is about more than the quest for meaning. It is founded in the desire to align ourselves with experiences that resonate most with our true selves.

Fashion plays a major role in the definition of any universal archetype. When romanticizing the girl next door, what types of characteristics are attributed to her? How do virtue, wholesomeness, and purity translate into the design details and make her immediately recognizable? Her identity might be summed up by modest silhouettes that suppress her sexuality, combined with fresh, bright, happy colors and sweet details such as buttons and bows. Snap judgments may be timesavers, but there is a downside. You're left with generic, prefabricated labels with little or no depth. Who wants to run off carbon copies of someone else's ideal? The trick to using typecasting in fashion design is to do it creatively, to mix it up. What kind of fashion do you get when you shuffle the traits of the Earth mother and femme fatale? Or the damsel in distress and the trickster? In fashion, there are certainly many shades of style.



PHOTO: JOEL BENJAMIN

Tough = Leather

Soft = Ruffled Florals



PHOTO: BOB PACKERT

61

Wit

Can funny be fashionable? It is safe to assume that Jean-Charles de Castelbajac has a sense of humor. Making clothing comical is at the heart of much of his work. Elsa Schiaparelli and Franco Moschino certainly had an appreciation for whimsy and the ridiculous. These impish designers endeavored to amuse and did not take fashion too seriously. Where is it said that a fashion designer cannot produce beautiful work that is also witty?

Fashion with a sense of humor can also make a statement. Like any good editorial cartoon, fashion can become a vehicle for delivering social or political messages. A coat made out of teddy bears might be taking a satirical stab at the ethics of using fur in fashion. The conscientious fashion designer makes a personal choice about which absurdities and abuses she might wish to poke fun at.

Humor doesn't always have to be charged with meaning. Sometimes the only motivation behind injecting couture with a little comedy is the promise of a good laugh.



PHOTO BY PIERRE VERDY/AFP/GETTY IMAGES



PHOTO: COURTESY OF SEBASTIAN ERRAZURIZ

Above: A model wears a Lego-inspired design by French designer Jean-Charles de Castelbajac, 2008.

Right: Sebastian Errazuriz's teddy bear jacket



62 Blackouts and Ful l Immersion

In this age of information overload, scheduling blocks of time when every channel has been turned off is essential to a designer's process-a self-imposed blackout. Downtime provides the time and space needed to edit and discard the ir-relevant, making room for the next influx of data. This doesn't mean that a designer should cloister himself complete ly. Periods of rest can include breaking with the routine and finding alternative stimulation in unrelated and unfamiliar subjects. Recharging is well served when the creative mind is challenged in uncharted territory.

When a designer is ready to step back into the current, he can stand still and let it crash against him or he can ride the wave. The first is a "see what sticks" kind of approach- looking for creative triggers in trends that are relevant to his work. A designer who is looking to ride the wave must be ready to immerse himself.

A fashion designer also needs to find a place to test the waters, respect the environment of the industry, and stay in his league until he is prepared to play with the big boys. A designer who is dedicated will keep paddling until he feels the swell, and knows it's time to pop up and ride the wave.



Full fashion immersion


NOTEBOOK ON
Cities
&
Clothes
MARC
JACOBS
&LOUIS
VUITTON
A DOCUMENTARY BY
LOIC PRIGENT
ANNE HATHAWAY
Qui
êtes-vous
Polly
Maggoo
?
UN FILM DE WILLIAM KLEIN
SEAMLESS
A film by Doug Keeve
LAGERFELD
CONFIDENTIAL
A FILM BY RODOLPHE MARCONI
"The Best
Party Movie
Of The Year!"
"Absolutely
Fabulous And
Wickedly Funny!"


VOGUE
NEO-
BLAZERS,
MILITARY SNAP

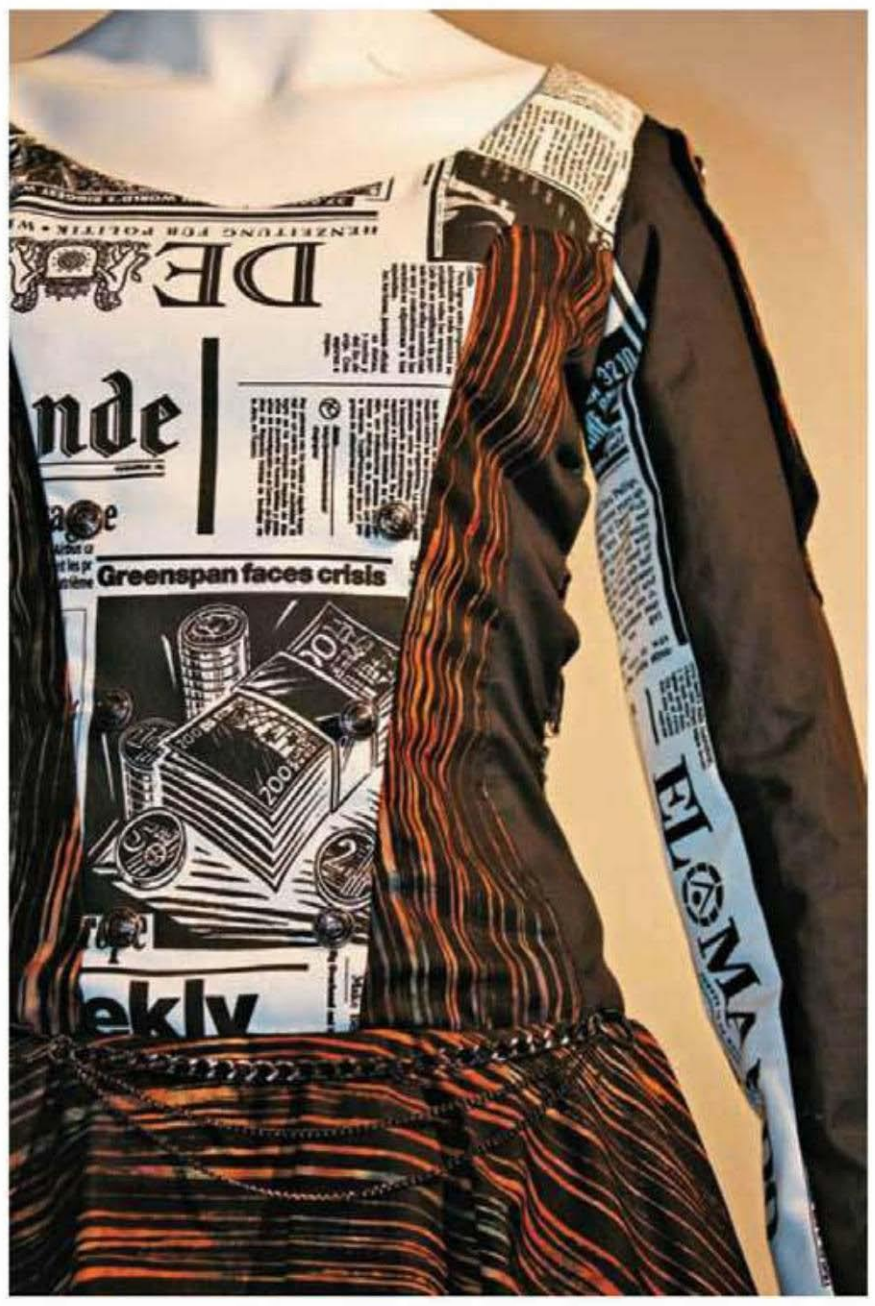
63 Representation and Abstraction

Extra! Extra! Read all about it! The written word wraps itself around fashion, literally. The direct application of text to textile allows fashion to be an instrument that conveys thoughts, phrases, and powerful messages. Designers select content to explicitly represent what they wish to express on their garments. Pages borrowed from books or newspapers, fragments of sheet music, magazine covers, or the handwritten word will speak volumes when it adorns what will be worn. The reproduction of art and photographs as textiles for fashion is a medium that gets better with technological advances. New methods allow designers to capture the minutest details. Within several collections, designer Ralph Rucci has artfully transferred both paintings of his own and photographs to fabric. Designing with images is at its best when the translation is not obvious. Figures that exceed the boundaries of the garment, becoming abstracted by their sheer scale and position, set the scene for discovery-a moment when the observer realizes there is more there than meets the eye.





Jessica Lee designs featuring a newspaper print fabric



A model wearing a gown featuring a photo print fabric by Chado Ra lph Rucci, 2010



PHOTO BY FRAZER HARRISON/GETTY IMAGES FOR IMG

64

Symbols

The most common use of symbols in fashion today is the graphic T-shirt. Beyond those that are about blatant marketing, there is a tremendous market for garments in this category, which allow the wearer to express herself. Nike's "Just do it." was at the forefront of big name brands that created alternatives to the conventional wisdom of the day-slap your logo on every conceivable surface. Taglines, meaningful messages, clever quotes, provocative images, and endearing mascots can speak to the message behind the brand better than just a logo ever could.

These carefully crafted graphics are the contemporary equivalent of a family crest, a coat of arms, or the Japanese family badges called *kaman.* Although they are all now appreciated for their beauty, each part of the design actually means something. A customer who adopts a designer's motto or symbolism is making a far greater contribution to the growth of the brand than simply making a sale. He is flying the brand's flag every time he wears it. A customer often aligns himself with these pictograms or ideograms because they are unique; there is instant recognition; they accurately represent the brand; and they often become an alternate mark or signature that embodies the message of the company as strongly as its logo does.



Phrase T: "No autographs"



Business T: Zaftigs Delicatessen



Political T: Barack Obama's presidential campaign



Destination T: Beetlebung of Martha's Vineyard



Museum T: Cooper-Hewitt National Design Museum 'Fashion in Colors' exhibit



School T: University of Kansas mascot the Jayhawk



Band T: Rolling Stones



Charity T: Marc Jacobs' for skin cancer awareness



Memorial T: Dropkick Murphys' tribute to Greg "Chicken man" Riley



Concert T: Pearl Jam Tour



Nostalgia T: Woodstock



Cause T: Yoko Ono for Fashion Against AIDS at H&M

65 Dynamics

When it comes to dance, the space that contains it can be considered a blank canvas, while the dancer who moves through it is like a brush. Each movement is similar to a brush stroke of energy across it. Keeping that in mind, a designer can virtually paint movement if he considers how his garments will become an extension of each gesture the wearer will make.

The silhouette of a skirt will change dramatically once the wearer begins to move. Will that shape restrict movement? How flexible is the fabric, and does it respond to the extension and contraction of muscle groups? Does a long hanging sleeve create the illusion of longer arms? When the hips suddenly twist, do the yards of fabric in a circular skirt whip around the body? Has the sheer volume of that skirt become an extension of the choreography? Through modern dance, choreographer Martha Graham uses the body of the dancer to pull the fabric of a garment into bold, expressive shapes.

Color is a vital part of how dynamic a movement is perceived to be. The same gesture and the same garment might suggest completely different things in different colors. A vibrant red might push the perception of power. Rendered in white it might be described in softer, gentler terms.

Texture plays a big part in how sharp or soft the movement of a garment can be. The traditional tutu is constructed to retain its rigid form while the longer "romantic tutu" is meant to be fluid. The same dance is expressed differently depending on which form is chosen.

Dance, like fashion, often reflects a certain period, culture, and tradition. The designer who understands this and also recognizes that both are nonverbal forms of communication is able to anticipate and incorporate movement into his works. The designer must also take steps to understand how much stress a garment must endure based on how people will move in it, to be sure that the materials and construction are up to the job.



Above: Classica I ballet tutu at the Boston Ballet

Right: Romantic ballet tutu at the Boston Ballet



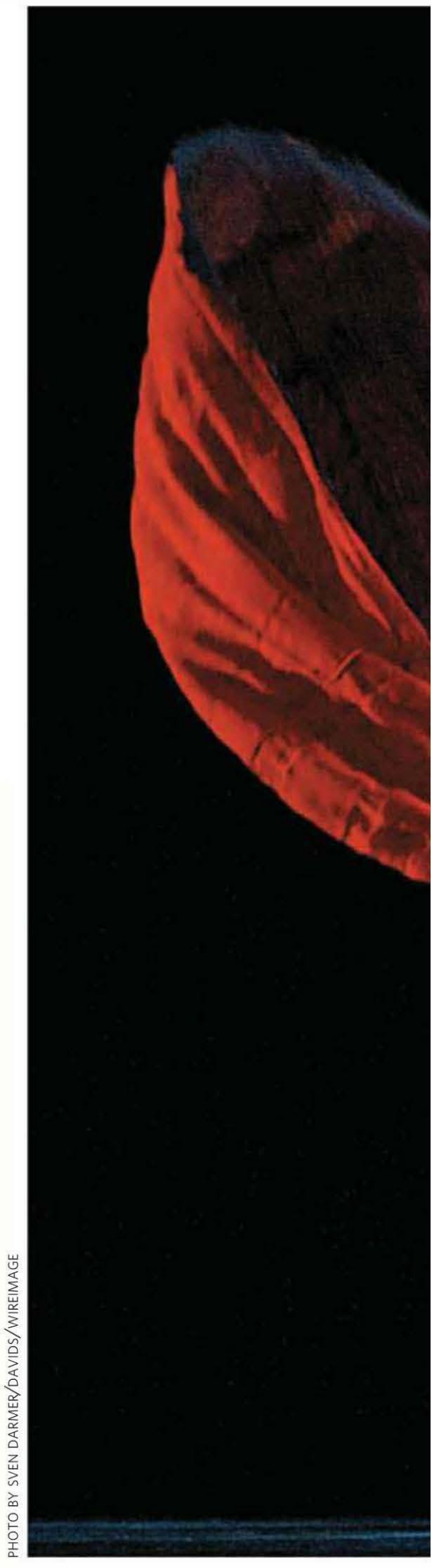


PHOTO BY SVEN DARMER/DAVIDS/WIREIMAGE



Martha G raham Dance Company performance in Berlin, 2008

66 Trompe L'Oeil

In some ways, fashion has always been smoke and mirrors. Every detail of fashion can be manipulated to fabricate a believable façade. With a history of misdirection, it's not surprising that fashion designers also play with perception and reality to create optical tricks for completely aesthetic reasons. Many of those illusions can be applied to the surface or woven into a textile.

Atmosphere
Aerial or atmospheric perspective is the placement and size of objects, the value of color, or the use of highlights and shadows to produce the illusion of three dimensions on a flat surface.

Convergence
Converging lines create the illusion of a shape that is diminishing into the distance.

Distortion
Sometimes called the "Cafe Wall" illusion, parallel lines can be distorted by outlining offset rows of black and white squares in gray.

Face
Human beings are hard-wired for face recognition, so any configuration that closely resembles the placement of facial features seems to be staring back at us.

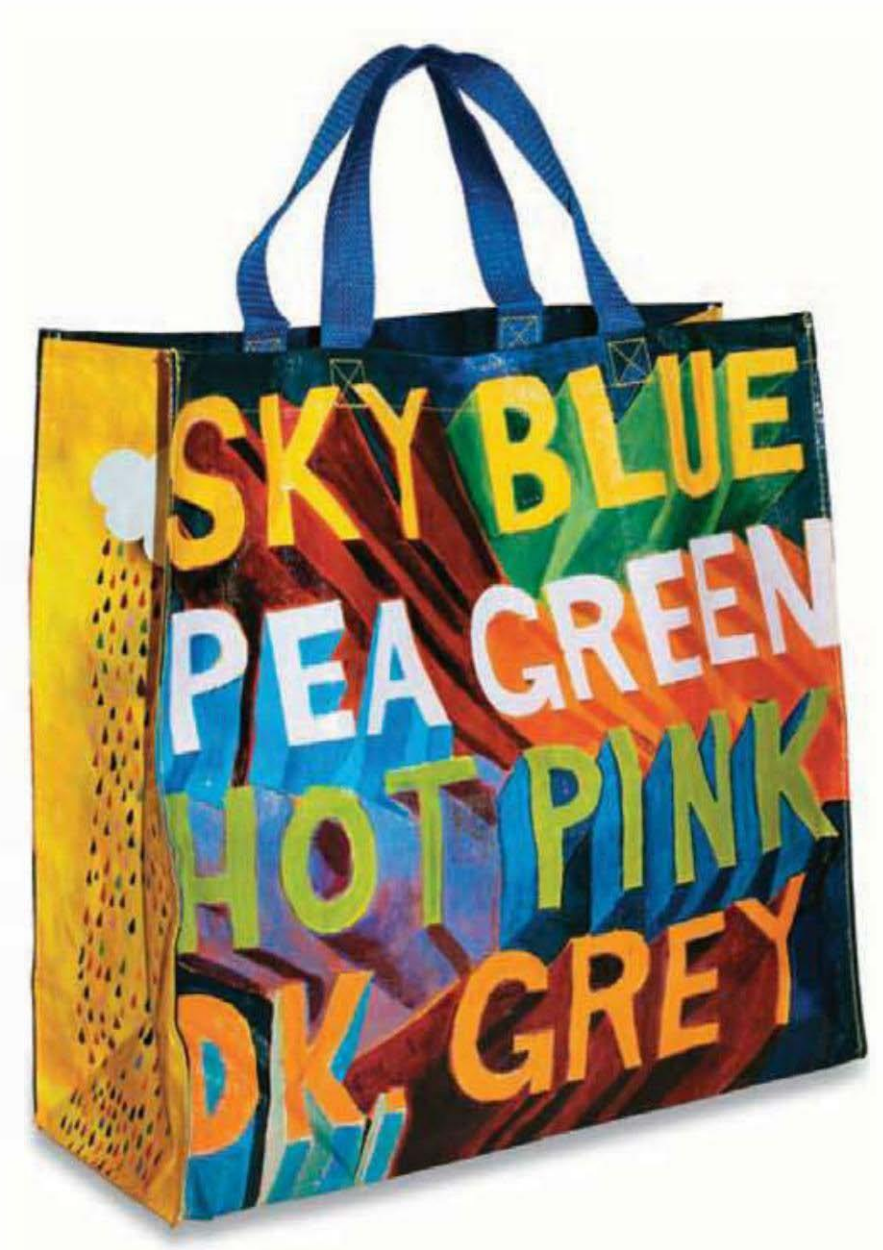
Illusory Contour
Objects that are configured in such a way that their borders create the illusion of another shape trick the brain into imposing the perception of an object onto what is actually negative space.

Ouchi Illusion
A circle with a pattern on the cross-grain, within a square that places the same pattern on the lengthwise grain, creates the illusion that each is floating independently of the other. It is named after the Japanese op artist Hajime Ouchi.

Penrose Triangle
The impossible triangle, or the tribar, is a shape that could not exist in the real world and was inspired by the work of artist Escher.

Pointillism
Use of points of different colors that are set side by side to generate the illusion of another color was a technique used by artist Georges Seurat.

Stroop
The Stroop effect is a cognitive visual illusion that creates a conflict in the brain when the words used to identify pigments are rendered in different colors.



Stroop effect bag



Convergence



Distortion



Stroop effect



Illusory contour



Ouchi illusion



Face



Atmosphere



Pointillism



Penrose triangle

67 Space and Sculpture

Clothing can be sculpted to conform to the shape of the body or built to create abstract spaces between the garment and the wearer. When the designer sculpts to reflect the natural shape of the body it speaks to traditional European tailoring, an art form in itself when done well. This discipline relies on techniques that subdue the textile, in order to make it fit.

Less common is the exploration of how different shapes relate to the human form. This process is both conceptual and organic. The characteristics of each shape, as well as the materials, inform the designer as to how it might be manipulated independent of the body.

It can be done with every conceivable shape. One example would be the use of circles or rings. When they are applied horizontally to a design they can emulate the relationship that the rings of Saturn have to the planet itself. They completely surround the object at its center, but remain independent of the same form. Issey Miyake takes it a step further, creating a kind of kinetic sculpture. In one of his creations, alternating sizes of those rings are connected to mimic horizontal accordion pleating. The nature of structure introduces movement into the garment that seems to almost float, at times even bounce, as it skims a body in motion. Circles can also be used to create a unique th ree-d imensional surface treatment. as in Valentino's pink bubble sculpture.

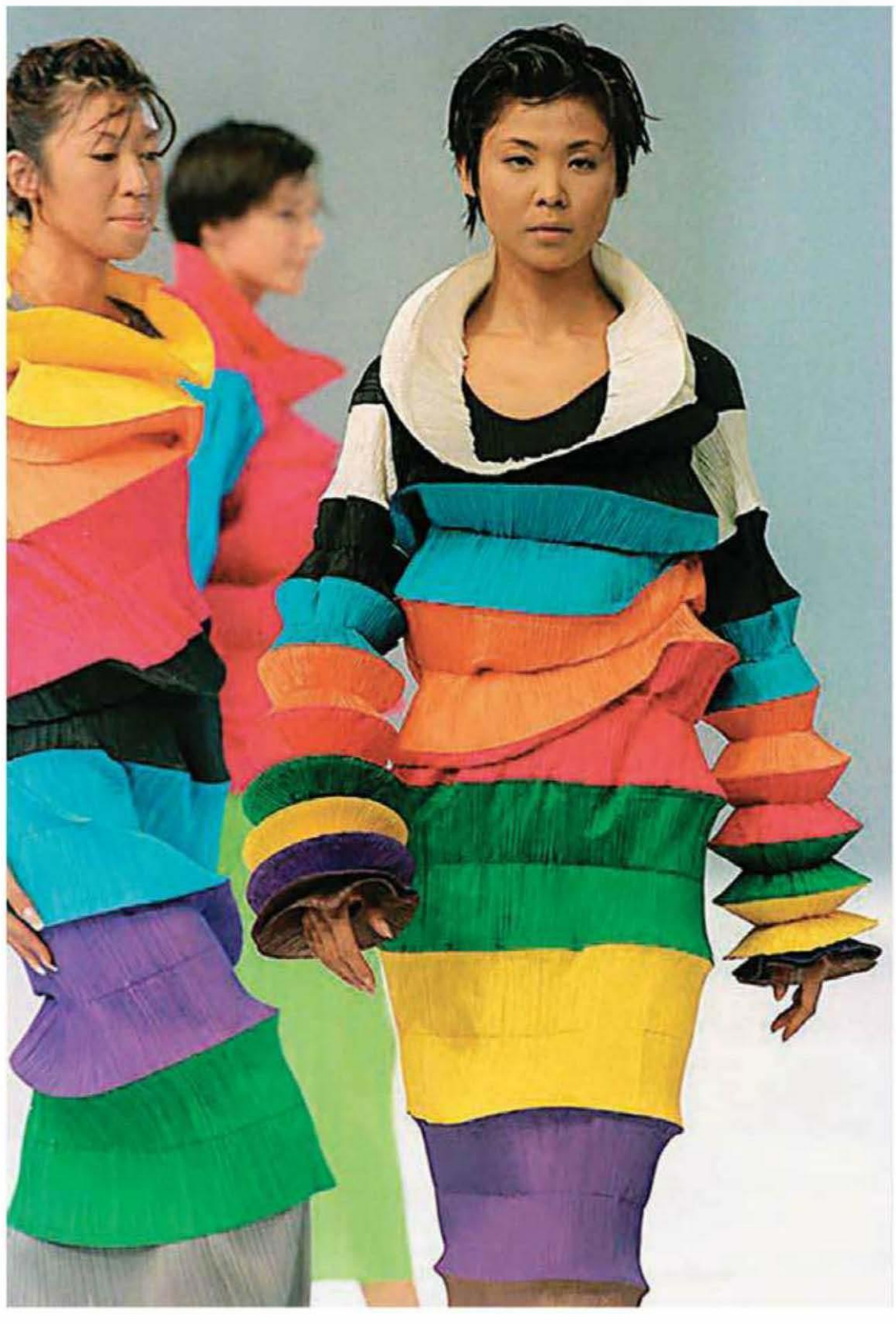


PHOTO BY PIERRE VERDY/AFP/GETTY IMAGES

Model wearing dress from Issey Miyake's Ready-to-Wear Collection, 1994

Model wearing a pink ensemble by haute couture designer Va lentino, 2007



PHOTO BY FILIPPO MONTEFORTE/AFP/GETTY IMAGES

68 Matters of Size: Addressing Curves

The terminology that is used to describe a woman with generous curves constitutes a reflection of how the observer perceives those proportions. By today's fashion standards, someone with a full figure, like Marilyn Monroe, would be considered fat, but would anyone really use that term to describe her? A designer might even find inspiration in the descriptors. Voluptuous might imply sensuality. Rubenesque could suggest a level of romanticism, while zaftig captures a sense of personality as well as size.

Throughout history, society has both condemned and celebrated a body of generous proportions. Theories suggest that culture, politics, and economics all play a part in what is accepted to be beautiful and in fashion. In the West African country of Mauritania, a plump figure is preferred. Gavage, or fattening, which still takes place in this region, is just as dangerous as anorexia. History shows that during times when women enjoyed greater freedoms, such as the 1920s and 1960s, feminine attributes such as the bustline and the hips were deemphasized. Economic prosperity is also thought to influence fashion norms, with thin being in during good times and bigger frames being more prevalent during challenging times.

High-profile, curvaceous celebrities continue to make strides in building an appreciation for beauty in all sizes. Queen Latifah (Dana Owens) is not only a high-profile entertainer in the music and film industries, she is also a spokesperson for Cover Girl. Emme, whose real name is Melissa Aronson, made a name for herself as a plus-size model. Her success has a direct correlation to consumers' desire to see a reflection of themselves on the runway, in print, and over the airwaves.

There are unique challenges when designing for fuller-figure women, because the structure of the clothing must fit and flow properly for comfort and movement. Foundation garments can be built into a garment to provide support while also streamlining the shape of the wearer. Linings allow the fashion fabric to skim the figure and move freely without clinging unattractively to the body. Design details can also be scaled to keep in proportion to the overall silhouette.



PHOTO BY EVAN AGOSTINI/GETTY IMAGES

Model Emme unveils the full-figured Emme Doll at FAO Schwarz in New York City, 2002.

Actress Queen Latifah arrives at the 81st Annual Academy Awards, 2009.



PHOTO BY STEVE GRANITZ/WIREIMAGE

69 Dressing for Bowie

Is the goal of the designer to draw the observer in gently and quietly? Should the sound of fashion be somewhere in the middle, neither here nor there, just background noise? Or does the occasion call for turning up the volume in order to attract kindred spirits?

While fashion makers should be at the controls when developing the clothes, it is the consumers who will decide how loud they dare to be. Designers are advised to keep in mind that psychology is always in play when pushing the envelope, so they should be ready to address any issues with the client. In a story about her love of fashion and music, stylist and artist Nancy Hart passes on words of wisdom that a friend once shared with her about being true to your voice and your fashion sense. The essence of the message came in the form of a question. "Who are you dressing for-your bank teller or David Bowie?" The answer for her was clear: "I am dressing for Bowie!"

David Bowie is a great example of the strength of the connection between fashion and music. Through many fashion incarnations, from Ziggy Stardust to present day, he has influenced style, along the way inspiring others to express themselves. Everyone seems to have a picture in her head of who she believes she is and what she wishes to look like. Fashion provides the tools to act on creating that vision, while musicians and other high-profile figures who embrace their personal style stand as examples of how rewarding it is to do just that. A designer must ask himself, "Who and how am I looking to influence?" and "Who does my customer identify with?"

David Bowie in Wembley, London



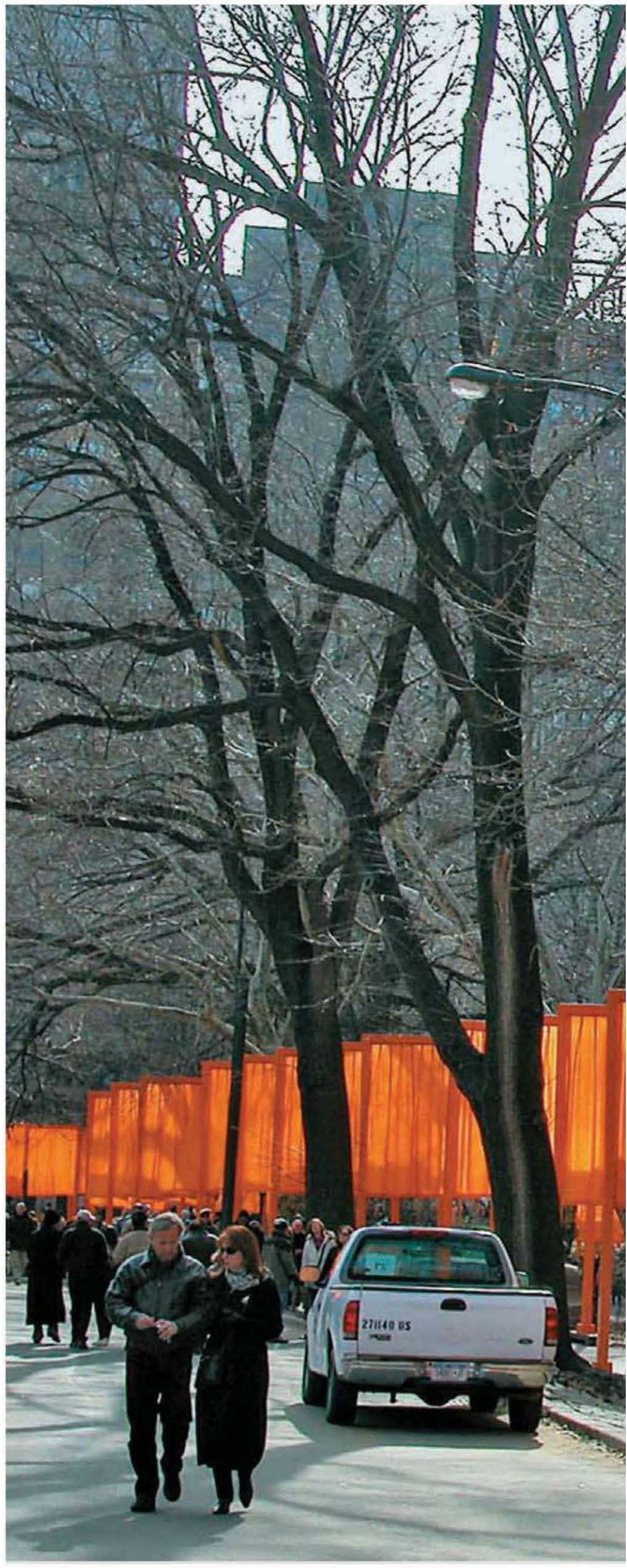
70 Objects of Art

Very few artists who work with fabric compare with Christo and Jeanne-Claude. The Gates and other projects like it set the standard when it comes to art for art's sake. In addition to the rationale behind these acts of art the daunting scale and the finite period of time in which they exist make them both one of a kind and once in a lifetime. What can the fashion designer take from this?

Most designers would be hard-pressed to make this a way of life, but engaging in the art of fashion with pure intentions can become the catalyst for a host of valuable results, including aesthetic explorations and starting dialogues with other designers.

What are the criteria for judging something a work of art? Does it elicit an emotional response? Does it challenge the observer to look at the world in a different way? Is it simply beautiful? When it comes to the art of fashion, the only conflict with the traditional definition of fine art is that a garment no matter how extraordinary, does serve a purpose beyond just being art.

The Gates by Christo and Jeanne-Claude (1979-2005)



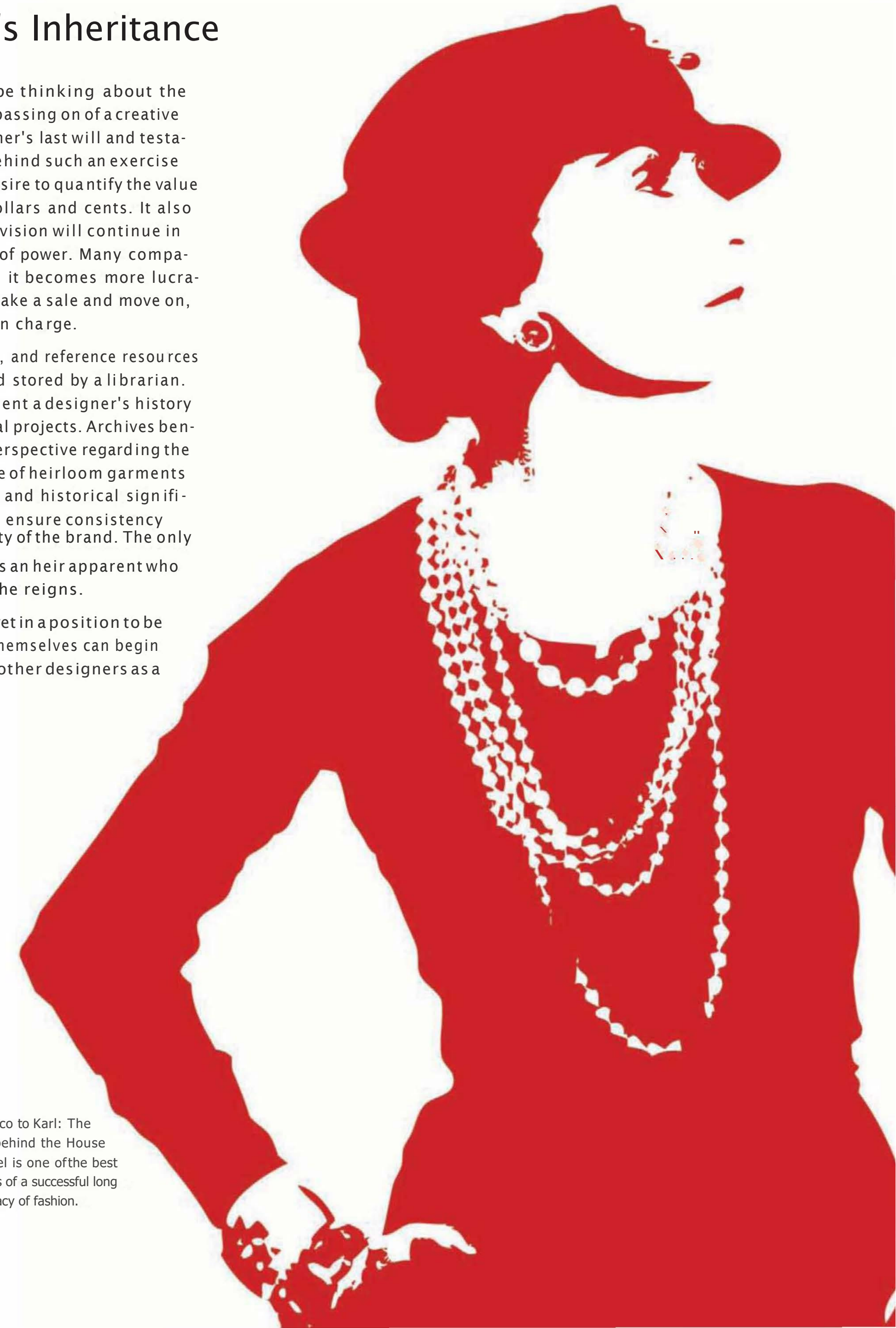


71 A Designer's Inheritance

It's never too early to be thinking about the future, specifically the passing on of a creative mantle-a fashion designer's last will and testament. The motivation behind such an exercise might be based in the desire to quantify the value of the b rand beyond dollars and cents. It also helps to ensure that the vision will continue in the event of a t ran sfer of power. Many companies reach a point when it becomes more lucrative to the designer to make a sale and move on, rather than remain ing in charge.

Records, press clippings, and reference resources should be collected and stored by a librarian. Catalogs serve to document a designer's history of collections and special projects. Archives benefit from the curator's perspective regarding the preservation and storage of heirloom garments based on their cultu ral and historical signifi-cance. A brand bible will ensure consistency and preserve the integrity of the brand. The only other thing to consider is an heir apparent who would be able to take the reigns.

Designers who are not yet in a position to be thinking about this for themselves can begin to study the legacies of other designers as a source of guidance.



From Coco to Karl: The history behind the House of Chanel is one ofthe best examples of a successful long term legacy of fashion.



72 Luxury Washing

The concept of luxury provides three rewards, however fleeting they may be:

- A sense of power: class-driven products or encounters that build boundaries between us and them
- A sense of community: items and events that allow us to belong to a particular social group
- A sense of pleasure: goods and experiences that stimulate, indulge, and comfort

The word *luxury* is in danger of losing all meaning if you believe that every company that calls itself a luxury brand really is one. At first glance, it seems like an abuse of the term, but the definition of luxury is always subjective, especially as it pertains to fashion. Since luxury is ultimately in the eye of the beholder, many things influence our characterization of it: standard of living, supply and demand, or exceptionally distinctive.

Competing in a market saturated with claims of luxuriousness, a designer has a great advantage if she has a realistic understanding of where in the spectrum of luxury her product or service stands. This also applies to her customers. Are they aspirational? Or is luxury a baseline standard for her client? Fur, for example, is both a coveted and controversial commodity. When and how is it a necessity? Is it a symbol of a sumptuous lifestyle or of an excessive one? A clear definition of what merits the luxe label provides a kind of protection for a designer. Her claims are less at risk of being challenged if they are presented in the appropriate context.

Luxe warning: The luxury trap comes in the form of "the emperor's new clothes": blind acceptance. The nature of the fashion business is to intentionally perpetuate a cycle in which things come in and out of favor, arbitrarily increasing or decreasing the desire for them. Will the consumer, and in some cases the designer, defer to the unspoken contract between the industry, the media, and the public to agree on what luxury is at any given time? If it is generally accepted to be the standard, who will the leaders be, who will follow, and who will rebel?



Luxe costume jewelry

Viktor & Rolf fur coat, 2006



73 Copies Degrade

The Musee de la Contrefaçon in Paris is replete with displays of counterfeit coutu re and every other type of faux luxury item worthy of coveting. The exhibits are curated to clearly compare the originals with the forgeries, and there is no shortage to choose from in the marketplace. At fi rst glance, the novelty of a knockoff and the considerably lower price tag may be enticing, but these crude facsimiles don't live up to expectations.

There are a few things that consumers should consider when buying a luxury item:

- Point of sale: Is the purchase through a reputable department store or on a street corner?
- Packaging: Is it consistent with the promise of the brand?
- Price: Are you getting what you pay for?

Imitations are misrepresenting the brand, and therefore are illegal. Any product that assumes the identity of a b rand is also devalui ng the original work. Big companies have recourse, but the livelihood of smaller operations is threatened when their ideas are misappropriated. Cities around the world are cracking down on the purveyors of false fashions, confiscating and destroying them. Reflecting on which materials, techniq ues, and finishing touches are incorporated into a design will help to make the design harder to duplicate, resulting in a product that is not profitable to duplicate.

Genuine and counterfeit bags are displayed at the Musee de la Contrefaçon in Paris. The museum serves to highlight the impact that fake items have both on the producers of authentic products in regard to consumers and the wider economy, and on general health and safety issues.



PHOTO BY YVES FORESTIER/GETTY IMAGES

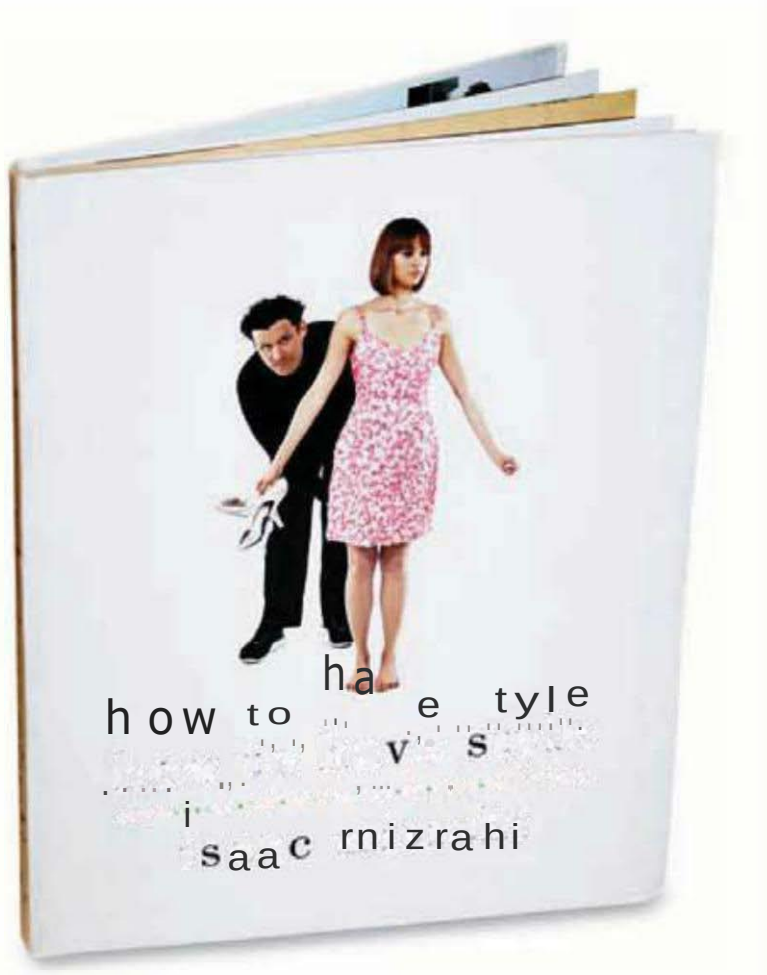
74 Platforms

To be prepared when opportunity knocks, a designer should always be building a platform with and around his work. Authentic experiences and valuable exchanges are a big part of cultivating a loyal fan base. High-caliber connections put the designer in a position to energize and activate that audience when needed.

Before embarking on the development of a complicated communication network, choices need to be made regarding which outlets best align with the goals of the designer: a website, social media, project partnerships, blogs, live events, television appearances, relevant products, writing books, authored magazine articles, speaking engagements, work experience, and teaching opportunities. The designer should also establish and prioritize his values, because shared ideals forge strong bonds between him and his constituents. These systems allow the fashion designer to add value by encouraging interactivity; involving his audience through regular updates, mobilizing the masses with calls to action, rewarding loyalty, and extending the personality of the brand.



Isaac Mizrahi presents *The Adventures of Sandee the Supermodel.* 1997 S&S Editions Comic Book Series. Artwork by William Frawley



How to Have Style
by Isaac Mizrahi, 2008



Isaac Mizrahi uses a segment called "Sketches & Answers" to sketch out answers to audience questions about style.



Unzipped DVD of 1995 documentary by Douglas Keeve

Business Week magazine dubbed Isaac Mizrahi a "one-man brand," which describes his exceptional talent for translating his vision and style across a wide variety of platforms. In addition to a documentary, a series of comic books, and a book on personal style, he designed a diffusion col lection for Target; served as creative di rector for Liz Claiborne; designs products for QVC; hosts reality show, *The Fashion Show*, on Bravo TV; communicates with fans via a daily video-blog, Facebook, and Twitter; hosts the web-show, WATC HI SAAC.com; and was among the first generation of designers to livestream his fashion runway shows online. He was also the costume designer for stage revivals of *The Women* (2001), *Barefoot in the Park* (2006), the operetta, *Three Penny Opera* (2006), and the Metropolitan Opera's production of *Orfeo ed Euridice* (2008).

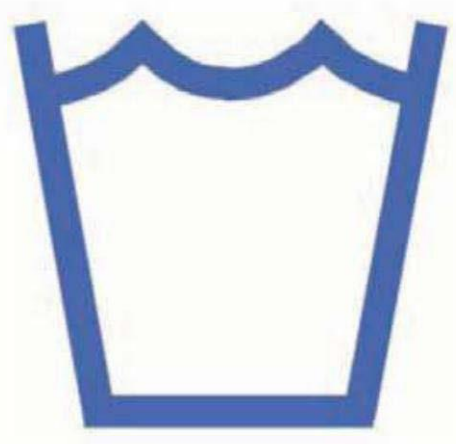
75 Label Maker

Part of the fashion design process i nvolves how information about the garments you create will be sha red with you r custome r. The re a re laws regarding how clothing must be labeled. In the Un ited States, the Federal Trade Comm ission req ui res that most textile and wool products clearly identi fy fiber content, country of origin, and brand or man ufactu rer, and that those labels be securely fastened. They can be sewn in or ironed on. A label printed directly onto the garment ca n end up as part of the design. The percentages of fiber content for each component of the garment-body, lining, interlining, and/or decoration-must also be included. Keeping tabs on information is the designer's responsibility.

Care labels for apparel should provide complete instructions regarding care and any warning specific to that garment to ensu re that the qual ity is not compromised. Warnings should use clear terminology, such as "Do not iron," "No bleach," and "D ry clean only." A system of universa l symbols for virtually every conti ngency is also available.

Designer name labels, hang tags, and price tickets are usually designed to be extensions of the brand.

Universal Garment-Care Symbols



WASHING

Machine Wash Cycles



Normal



Permanent Press



Delicate Gentle



Hand Wash



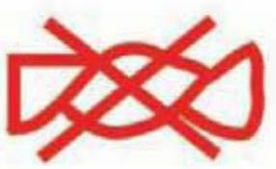
Do Not Wash

Water Temperature

Cold (86°F [30°C])

Warm (104°F [40°C])

Hot (122°F [SO°C])



Do Not Ring



BLEACHING



Any Bleach When Needed



Only Non-Chlorine Bleach When Needed

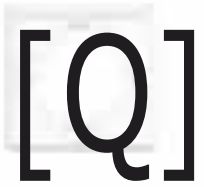


Do Not Bleach

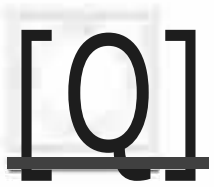


DRYING

Tumble Dry Cycles



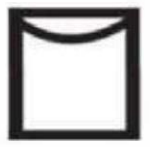
Normal



Permanent Press



Delicate/ Gentle



Line Dry



Drip Dry



Dry Flat

Tumble Drying Temperatures



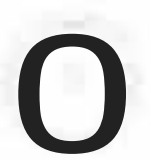
Any Heat



H igh Heat



Medium Heat



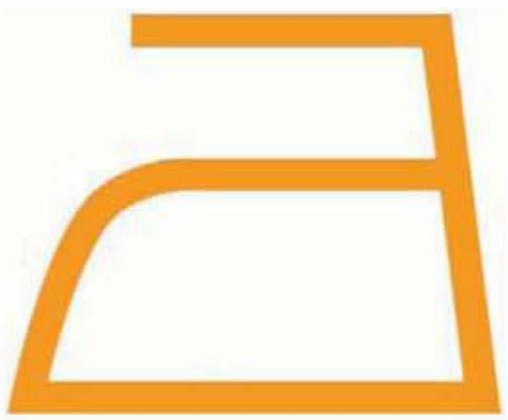
Low Heat



No Heat/Air

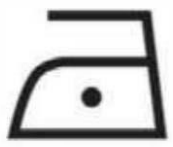


Do Not Tu mble Dry



IRONING

Iron Dry or Steam



Low (230°F [110°C])



High (392°F [200°C])



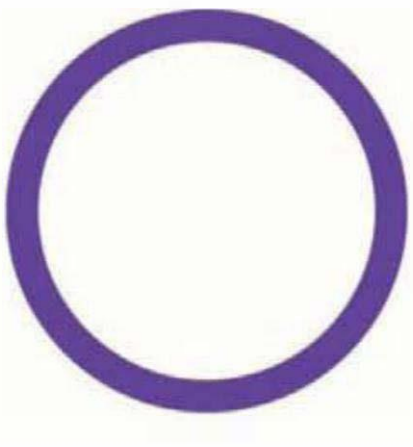
Medium (302°F [150°C])



Do Not Iron



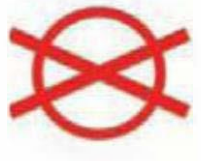
No Steam



DRY CLEANING



Dry Clean



Do Not Dry Clean

76 Master and Apprentice

Master, apprentice; instructor, student; mentor, p rotege: The semantics here a re not as important as the acts of giving and receiving that take place when the inexperienced benefit from those who have come before. Donna Karan started working under Anne Klein in 1970. In 1974, when Klei n passed away, Karan joined forces with Louis Dell'Olio to continue to build on the Anne Klei n legacy. This partnership continued until 1984, when Karan left to begin her solo career. After the untimely death of her brother, Gianni Versace, in 1997, Donatella Versace was able to step in and move forward with his vision for Versace. Her experience and respect for the brand allowed her to honor the position the company had earned in the fashion world, and still project her vision for the futu re of the label.

Yohji Yamamoto's daughter, Limi Yamamoto, was exposed to fashion early in life. She carries on her father's passion for design through her work, a label called Limi Feu. She had shown in Tokyo for several years before a successful Paris debut in 2007. Her father's aesthetic can certainly be felt throughout her work, but the second-generation Yamamoto has an independent perspective on fashion all her own.

Not only have these relationships benefited the "master's" brand, in that the apprentice can maintain the designer's vision of the brand, but they also allow the apprentice the chance to instill her own sensibilities in the fashion. It's a win-win situation.

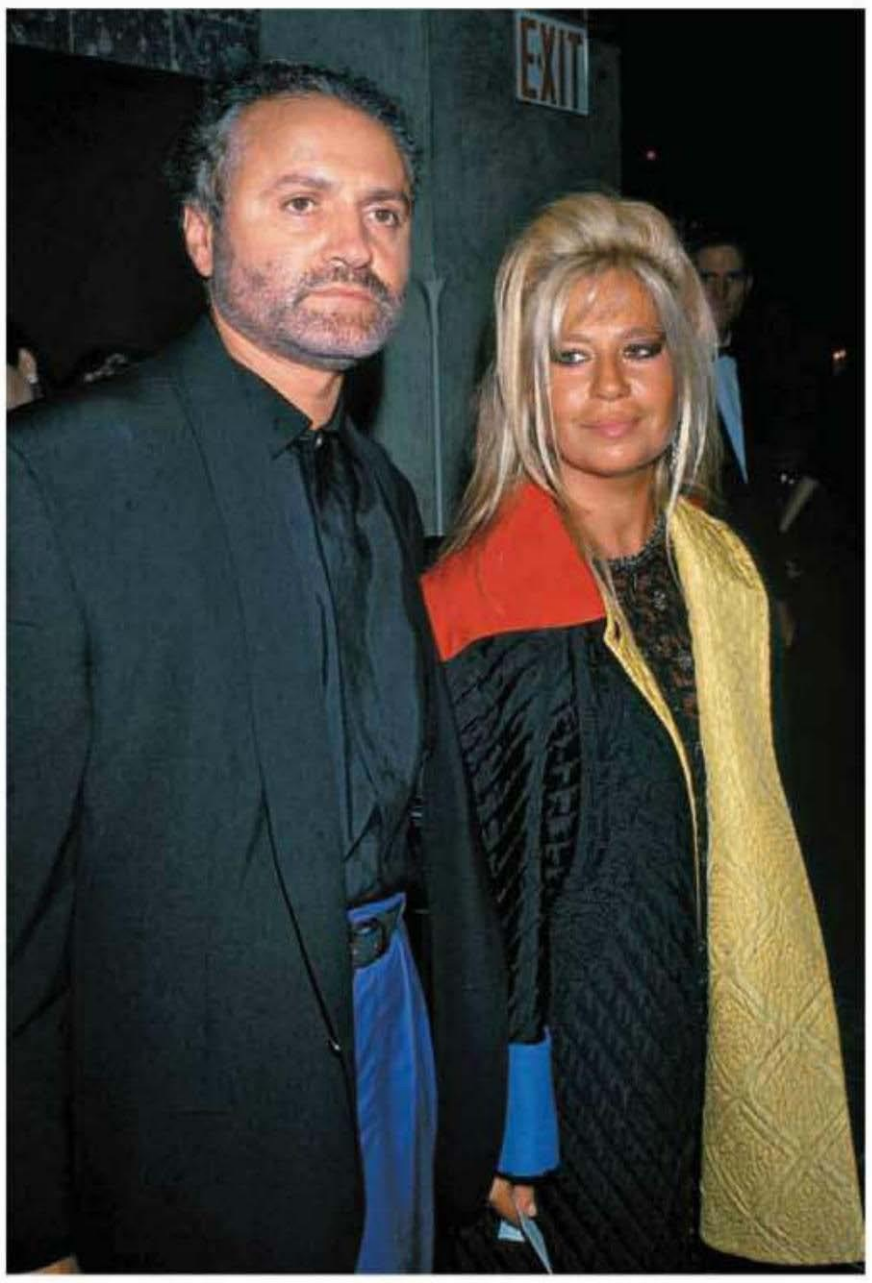


PHOTO BY DMI/TIME & LIFE PICTURES/GETTY IMAGES

Fashion designe rs/sibli ngs
Gianni and Donatella
Versace, 1990

A model wearing an ensemble from the Limi Feu fashion show, 2010



PHOTO BY KARL PROUSE/CATWALKING/GETTY IMAGES

77 Designing the Job

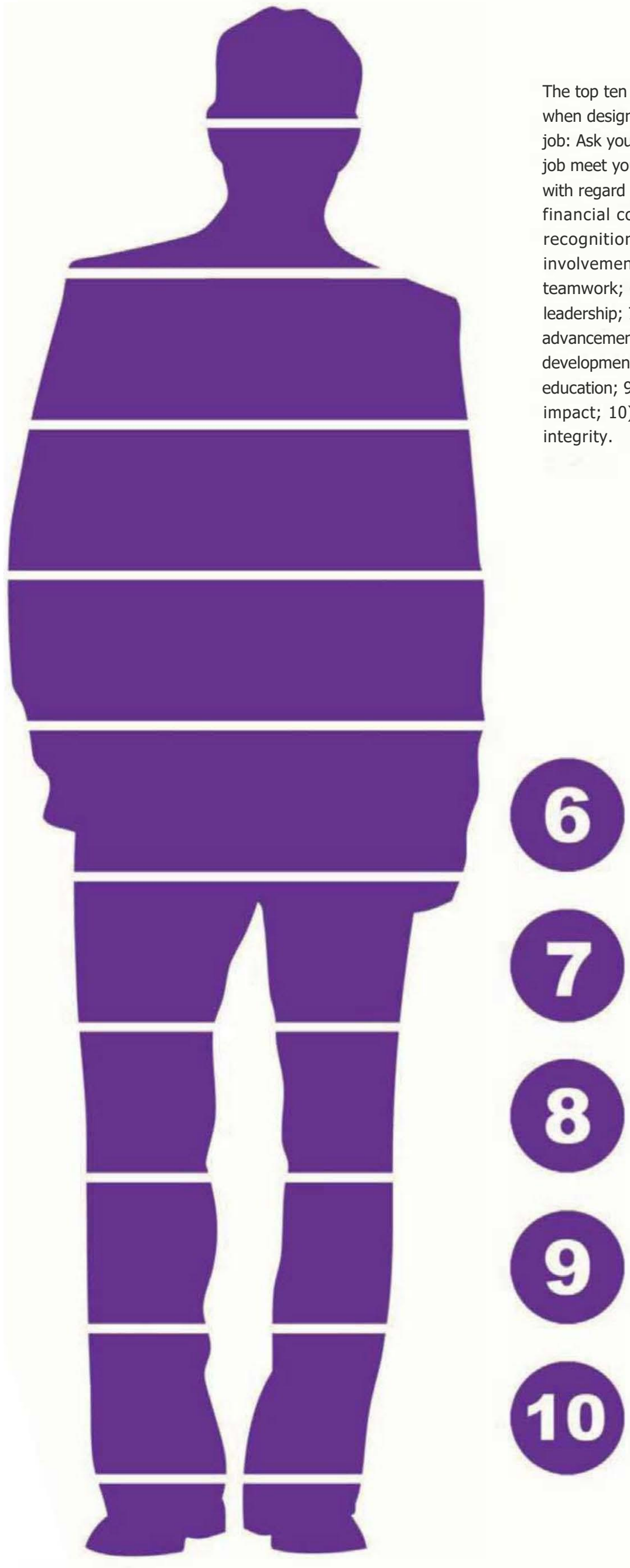
"C reate a job you love, and you will never have to work a day in your life": It's a slightly modified version of the wisdom of Confucius. Designing your own job may sound like a luxury, or perhaps is the very definition of a fantasy, but in spite of how unrealistic it sounds, there are some pretty simple steps you can take to get a little bit closer to that ideal work experience. The good news is that a fashion designer is already on the artist's path, so making an emotional investment in her work is par for the course.

First, no one wants to hear, "That's not my job." If something needs to be done, someone who sincerely cares about the end result also cares about how to get there, so she assigns herself tasks that seem petty. This means there are no small jobs.

Second, "I was only following orders" is just as bad. Have a point of view, and let your voice be heard. Risk and sacrifice come with the territory if innovation is going to take place. Every time you suppress yourself and avoid uncomfortable situations you devalue yourself and your work.

Final ly, this is n ot the domain of a select few. Having purposeful pursuits, and letting your work ethic classify you as indispensable, is the currency you need to remain competitive. Going the extra mile will pay off in the end.





The top ten things to consider when designing your ultimate job: Ask yourself how does this job meet your expectations with regard to: 1) creativity; 2) financial compensation; 3) recognition; 4) community involvement; 5) productive teamwork; 6) strong leadership; 7) opportunity for advancement; 8) skill development and continuing education; 9) environmental impact; 10) intellectual integrity.

78 External Influences

Individuals and organizations that have the authority to make their views known to a broad audience can have a profound effect on public opinion, and ultimately the commercial success of a designer. A nod of approval from a respected industry professional can fuel the fire while a negative gesture may have the power to extinguish it.

Christian Berard, known as Bebe, was an artist in Paris who had great influence in the 1930s and 1940s. He was sought after by clients of haute couturiers because his fashion assessments held a lot of weight. In many ways, he was a predecessor to the stylist. Stylists provide a valuable service because they process fashion information in a way that takes into consideration the needs of the client, the vision of the designer, and the environment in which the work will be seen.

As long as there are creative individuals who are brave enough to share their work with the rest of the world, there will be critics. Anyone who is pursuing a career in fashion is familiar with Vogue's editor-in-chief, Anna Wintour. It is important to remember that she had established her reputation long before movies and books made her a household name. Years of experience are responsible for her immeasurable impact on the careers of designers and the fashion industry as a whole.

Whether the source of influence is international, national, regional, or local, there will be journalists, editors, and stylists who help guide the direction for fashion under their watch. On the global stage, Grace Coddington, Hamish Bowles, and Andre Leon Talley are just a handful of fashion editors who are held in high regard for how well they are able to interpret fashion. These arbiters of taste enjoy a broader understanding of the fashion landscape and, as a result, are in a position to share invaluable feedback. Although designers should always trust their instincts, they would be well advised to listen when the criticism is constructive.



PHOTO BY EUGENE GOLOGURSKY/WIREIMAGE

Grace Coddington and Hamish Bowles attend a Marc by Marc Jacobs fashion show, 2010.

Andre Leon Talley



PHOTO BY JEMAL COUNTESS/WIREIMAGE

79 Lifestyle: A Rosetta Stone

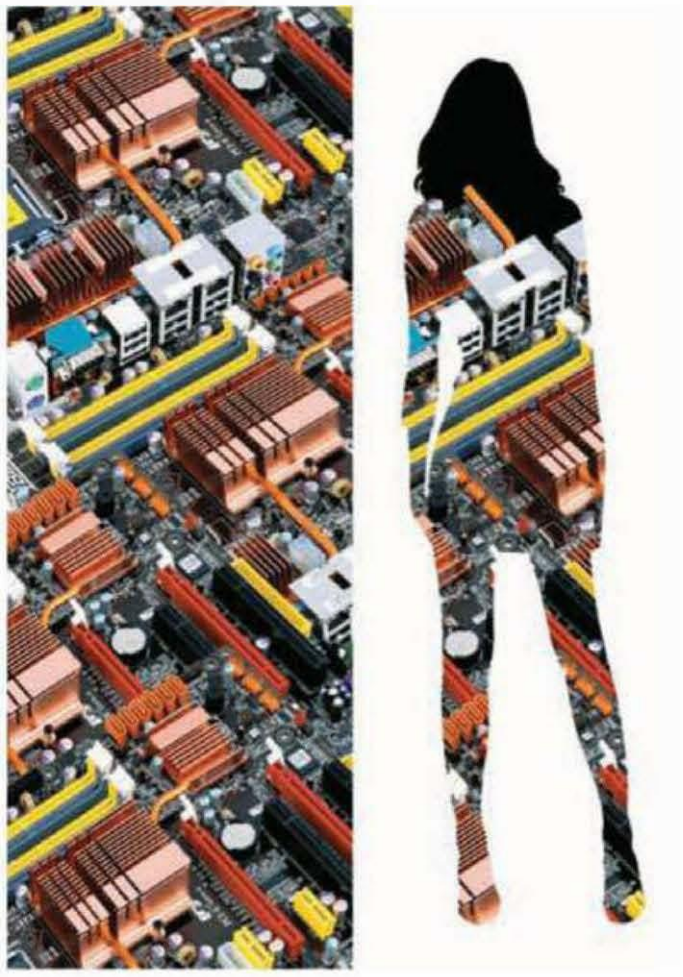
The designer discovers or creates his unique Rosetta stone, a primer that helps him to decode and translate the intricacies of other fields. Armed with a key, he approaches his design challenge as an interpreter. Although he needs to work within the natural boundaries of his craft, he can introduce his audiences to new things, educating them as to how viable and valuable they are within the framework of fashion.

Whether it's pop culture or science and technology, gaining insights into other areas stimulates the design process and spawns new ideas.

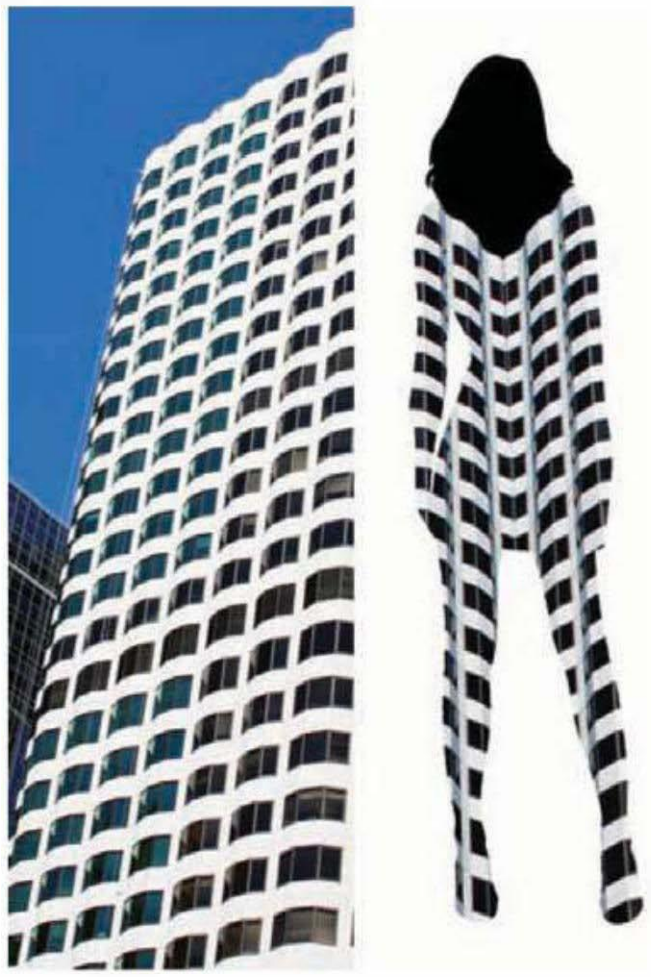
The arts have always stimulated the creative mind, but dedicated practice of another art form-whether it is painting or performance-gains admission into a new dimension of that artistic outlet. Analyzing horticulture and the culinary arts provides insight into how to cultivate plant life and prepare food. Animal, insect, and sea life also broaden the scope of understanding of how things work. Even if in-depth comprehension is not the goal, a casual acquaintance with the subject can be enough to trigger an idea if the designer is open to it.



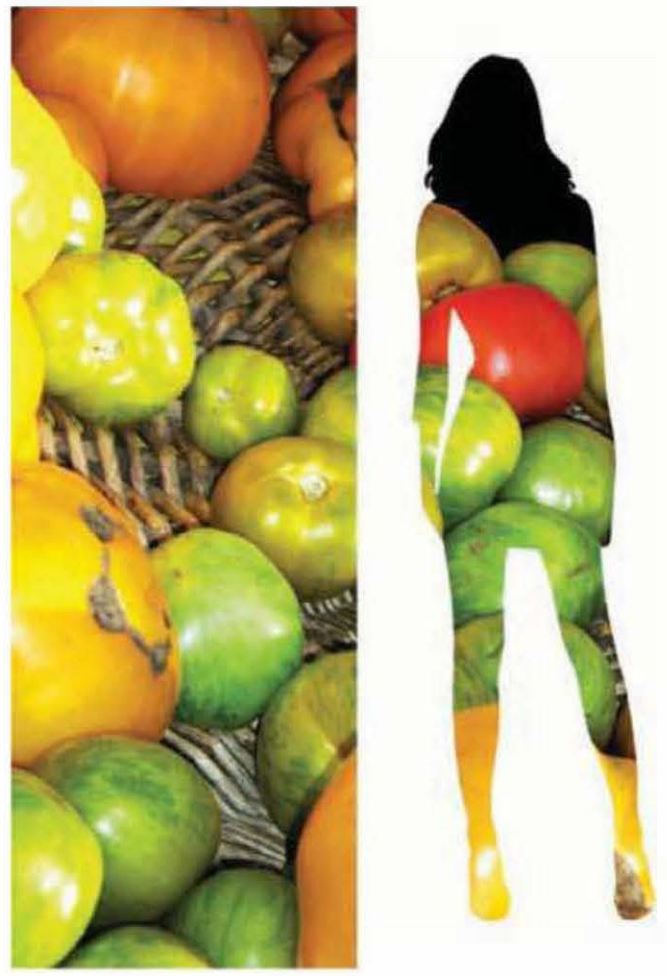
Fashion and art: preschool masterpiece by Zak Atkinson as inspiration



Fashion and technology:
circuit board surface as decoration



Fashion and architecture:
reflecting patterns in man-made structures



Fashion and food:
produce provides a source of silhouette and color



Fashion and transportation:
emulating the finish and flair of automobiles



Fashion and nature:
identifying layers of texture in landscapes



Fashion and lifestyle:
beach toys provide common reference points

80 Fashion Portals

There is little point to all the hard work involved in fashion design if the final product doesn't go anywhere. Designers must also design systems that distribute their work to many different destinations, utilizing lots of channels-with each channel having a distinct message.

In-store, it is all about hanger appeal. Retailers expect the product to be packaged in a way that maintains the integrity of the design.

Screen appeal rules online, and that means beautiful, clear images. The e-commerce experience falls short in many ways because there is no way to touch the fabric or try on the garment. A picture must provide a great deal of visual information and be strong enough to engage the customer.

A showroom is a bridge between designer and buyer. The sales representative must be informed and invested in the product because she is educating and stimulating the client in order to make the sale.

Celebrity association is one of the easiest ways to scale up perceived importance when the delivery channel is through imagery-either motion or still shots. Having a well-known persona representing the product is an asset.

Pop-up stores, taking a collection on tour, trunk shows, and private shopping experiences are just a few of the guerilla tactics that can be employed to surprise and seduce the shopper.

Fashion shows and shopping events put the clothes on display within the context of entertainment. The runway presentation is transformed with theatrical models, hair, makeup, and styling.

It's important to compartmentalize different needs for the press and what they ultimately need to deliver to their audiences, as well: A blogger is looking to express his opinion; the journalist needs to present the facts; an editor needs to place the designer's work within the context of the current vision for the market. How can you help each of them reach their goals?

Last, and most important, public opinion and word of mouth are paramount. Public opinion, in particular, is a powerful conveyor of messages. It also validates and perpetuates a designer's reputation.

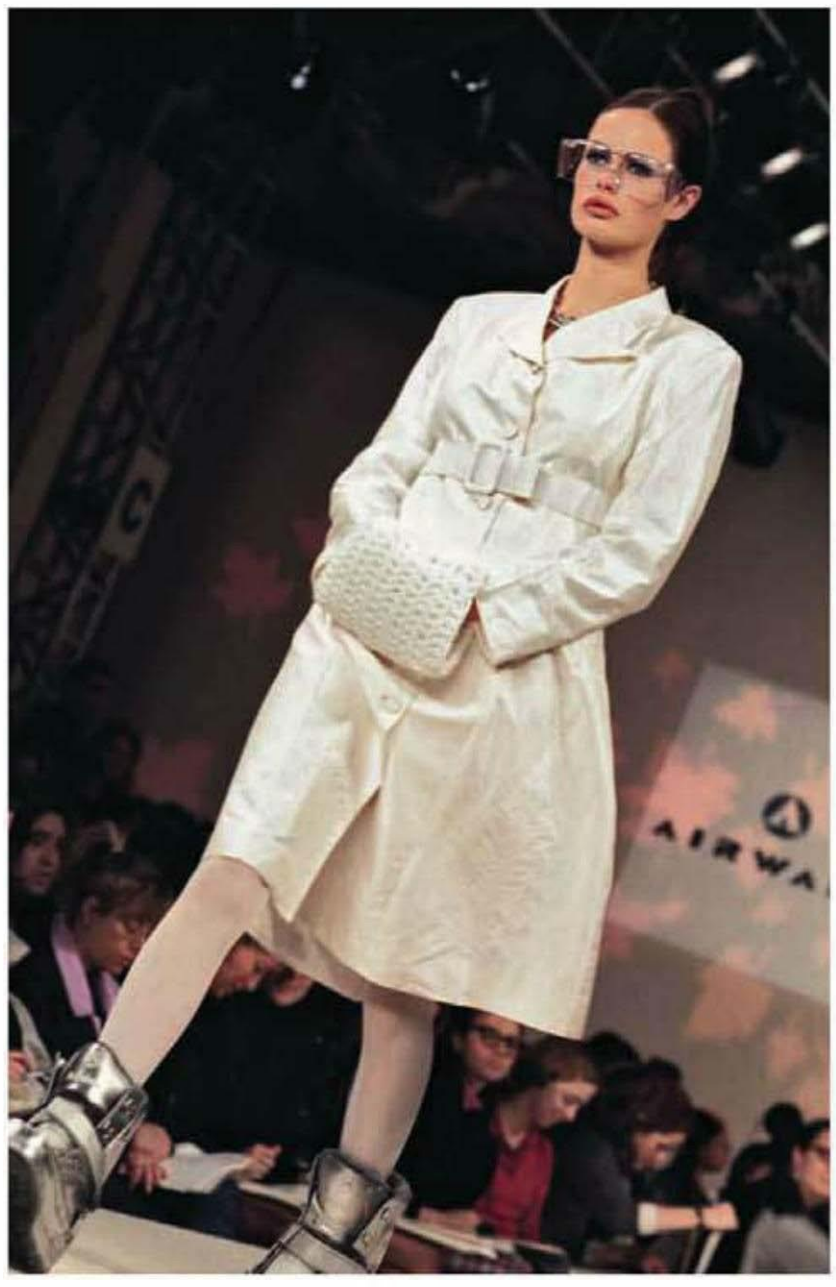
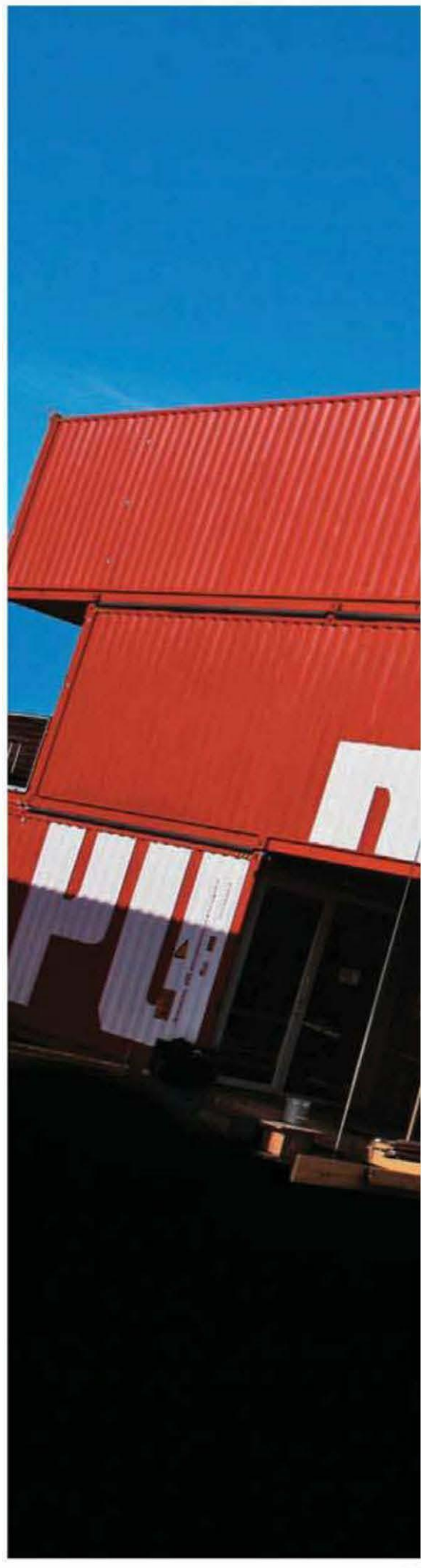
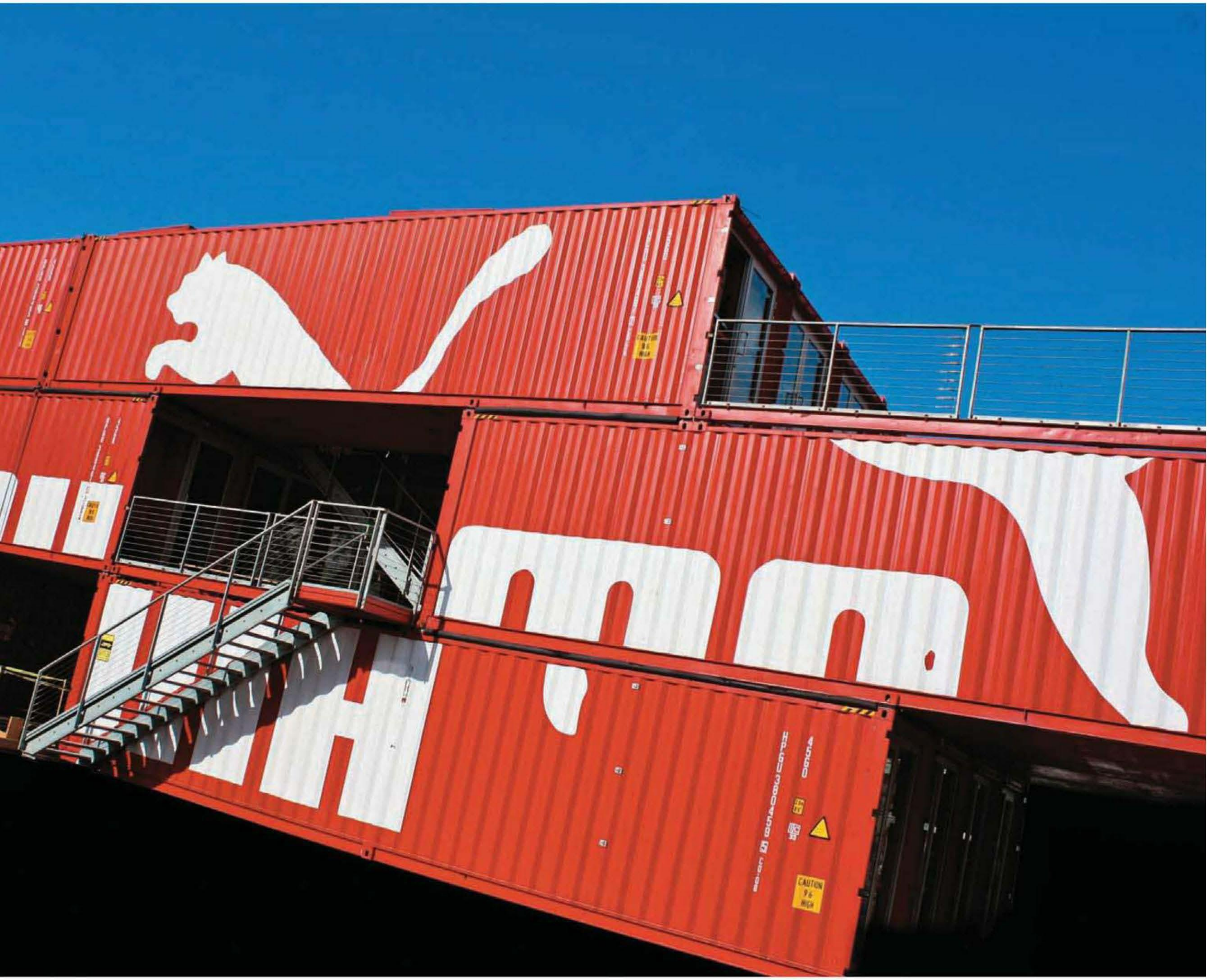


PHOTO: LOUIS SELVITELLA

The fashion show: *Girls Rule!* Runway fashion show at Bryant Park during New York Fashion Week





The pop-up store: Puma transformed shipping containers into prefabricated retail stores that can literally pop up a nywhere.

81 Diversification and Specialization

Find one thing you do well, and do just that. Whether the niche is bridalwear or skiwea r, the path to specialization is one which requires that a designer focus exclusively on a particular market and master the design intricacies unique to that field.

Find one thing you do well, and translate what was successful about it into many different products. During the late 1800s, Burberry established itself by focusing on outdoor attire. The company is also credited with the invention of gabardine, a durable, breathable, water-resistant fabric. At the start of World War I, the company was commissioned to develop what ended up being the trench coat. Its signature tartan was introduced during the 1920s as a lining for the coat.

The symbols of the brand are interpreted and adapted to the needs and desires of today's consumer. Outerwear is still at the heart of the brand, but items such as the iconic trench coat are reimagined each season. The classic black, tan, and red Burberry pattern, now a registered trademark, is no longer relegated to linings. It can be found on apparel, fragrances, accessories, luggage, and even swimwear.

There is an argument to be made for both sides, but diversification definitely benefits from the prestige of having done one thing well for a long time. Good foundations provide an excel lent environment for experimentation and expansion.

Right: Bridal gown

Below: Skiwear ensemble by M. Miller



PHOTO: JOEL BENJAMIN



PHOTO: JOEL BENJAMIN

A model displays a swimsuit ensemble by Burberry, 2005.



PHOTO BY PORNCHAI KITTIWONGSAKUL/AFP/GETTY IMAGES

82 Crowdsourcing Style

Too many cooks in the kitchen spoil the soup, and too many opinions during the design process can turn out diluted or incoherent work. Herd behavior often strives to appeal to the lowest common denominator. Being well aware of the downside of design by committee is a good reason for creating a filter for feedback and criticism, constructive or otherwise.

The flip side of this is the positive power of the people. Crowdsourcing is reaching out to broad audiences-most commonly over the Internet-to help develop designs, raise money, and mobilize people. Services such as Kickstarter.com help volunteer organizations, charities, startups, designers, and bands level the playing field between amateurs and professionals. They remove the middleman, allowing a designer to go directly to the customer for content, funding, and distribution. The goals of crowdsourcing include finding resources, outsourcing projects, finding funding, courting inspiration, gaining a democratic consensus, minimizing costs, and taking advantage of the wisdom of the masses. When it is managed well, mass collaboration can be leveraged to take advantage of having multiple designers participating in problem solving, multiple sources contributing components of the design, and finding scores of patrons who will support a designer's vision.

Making a good pitch online is not much different from the process of drafting a business plan to impress a banker. A compelling case must be made, because investors of any kind are looking for sound ideas as well as a spark-not to mention a reward for getting involved. Taking advantage of this platform raises awareness and helps to gauge what people actually want, and potentially empowers participants to become a community of brand citizens.



Above: Designer Valerie Mayen of Project *Runway* fame, used Kickstarter.com successfully to raise funds for a startup venture. The project is a fashion design incubator called Buzz & Growl, based in Cleveland, Ohio.



83 Labors of Love: DIY

It's easy to say "I could have done that." As any designer knows, setting aside the time, getting organized, and figuring out exactly how to do that is another thing altogether. Satisfaction is cited as the primary motivation for doing it yourself, which explains why so many invest time and money in classes, workshops, books, magazines, and kits that allow them to literally take matters into their own hands.

Writing off homespun attempts at fashion as merely crafts and hokey hobbies is a mistake. Although the results may display an obvious lack of training, great ingenuity and a wealth of rough concepts often can be polished in the hands of a trained designer. Many things produced in this environment cater to unidentified niche markets that might have otherwise gone unnoticed by designers. The influence of these micromarkets should not be underestimated. Natural talents with the potential to transform a pastime into a career now have distribution channels such as Etsy.com and public markets in which artisans and aspiring designers can show and sell their work. Pay attention to trends in these markets.





Etsy success story: Moop, a Pittsburgh-based company that designs and manufactures handmade bags, was able to use the website to build their business. Owner/designer Wendy Downs describes Etsy.com as a place she could experiment with and learn how to run a business.

84 Rapid Prototyping: Twenty-Four-Hour Fashion

Reality shows such as *Project Runway* and projects such as the 24-Hour Filmmaking Festival are good examples of popular "sink or swim" enterprises. Be warned, however, that condensing the time allowed for a project to be executed can produce both brilliant and disastrous results. As entertainment, it might be fun to observe the praise and the pitfalls, but in the real world, this could correlate to the beginning or end of a career. Working in the fashion industry doesn't always mean running at breakneck speeds, but it does demand that creatives be able to make smart decisions in crisis mode.

Not everyone is cut out for it, so it's important to impose time-sensitive challenges to test for vulnerabilities. These are great opportunities to learn how to anticipate and avoid the kinds of things that have the potential to derail the design process. Situations in which speed impedes the process and threatens to thwart creativity are ideal occasions in which to consider the skills that still need to be honed; immediate situation assessment, quick decision making, efficient application of techniques, fast problem solving, and/or creative resourcefulness.

Some designers thrive on the stress of tight, and sometimes unrealistic, deadlines. Rapid-fire fashion design relies heavily on instinct and experience. Beyond crossing the finish line, success under these conditions should also be measured by how well executed the work is, and how clearly the designer's vision is perceived. Speed as a catalyst for good design is a difficult thing to sustain. The rush of these pressure-cooker projects may provide an addictive rush of adrenaline, but that is hard to rely on.

(uni)forms are designer/artist Ying Gao's response to the phrase "Speed kills creativity." By using morphing software, she was able to generate new uniform designs based on the original within seconds.



Original 1940s German female worker's uniform



Ying Gao (uni)form #1



Ying Gao (uni)form #2



Ying Gao (uni)form #3



Ying Gao (uni)form #4



Ying Gao (uni)form #5



Ying Gao (uni)form #6

100 What Is Good Fashion?

Assigning value to something that stems from individual creativity is a very subjective thing when the only criteria are the standards of the day. In addition to being judged for its aesthetic value, fashion is also charged with being functional. In hindsight, it is easy to assess why some houses endure, some make a brief but significant mark at a singular point in time, and some fade from memory. The third group, although it demands greater effort, has the potential to reward us with exciting discoveries. For instance, not many people know that architect Frank Lloyd Wright designed dresses for his wife and for a select few of the ladies he created homes for. So, what type of designer produces good, if not great, fashion?

The inventors, who introduce unprecedented ideas-necessity often fuels these designers, as they approach a design challenge using alternative methods. The architects, who design the buildings we inhabit–they will also look to create a lifestyle around their vision to achieve a comprehensive unity. The scholars, who are the standard-bearers, serving and protecting the art and craft of fashion-they immerse themselves in the minutia of how others throughout history have done it, and as a result, they keep those practices alive. Without these stewards of fashion, every generation of designers would be starting from scratch. And finally, the rebels-whether we understand them or not we appreciate the iconoclasts because they have an impact on our lives. Their imagination and passion for the work is fueled by an unyielding need to provoke and challenge us. Alexander McQueen was one of those bad boys of fashion who was known for being true to his vision. He will be remembered for the power and purity of his work. In the end, one word defines good fashion. Integrity.

A model wearing a gown from Alexander McQueen's last collection during the 2010 CFDA Fashion Awards at Alice Tully Hall at Lincoln Center, 2010



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Special thanks to

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Patricia & Wa llace Frye, Kilsy Cu riel, Rafael Villalona, Kathy Pila rski,

Richard Brooks, Mary Garthe, Jacobo & Edith Calderin,

Fructuoso & Gloria Gonzalez, Carmen Rita Gonzalez, Rebecca Gonzalez,

Jennifer Hudson, Jaycey Wetherington, Jaclyn McGeehan, Jamie Mendoza,

Doreen Mendez, Alicia Kennedy, Betsy Gammons, Roytel Montero, Rosina Rucci,

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Alex, Cynthia & Zak Atkinson, Mark Bailey, Tony Halston, Donna Rice,

Chuck Lacombe, Wendy Downs, Valerie Mayen, Rachel Kacenjar,

Marie Galvin, Shaunt Sarian, Jennifer Lurie, Erika Stair, Sarah Carnabuci,

Amie Belobrow, Shinroku Ohashi, Lisa Koplow Nogler,

Joe Carl, Shannon Glasheen, Jeff Lahens, Shelley Chhabra,

Mariel MacNaughton, Charles Heightchew,

Ying Gao, Father Andrew O'Connor, and Lisa Koenigsberg

Thank you to faculty, administration, and students past and present

at the School of Fashion Design in Boston.

A BOUT THE AUTHOR



PHOTO: TRACY AIGUIER

Jay Calderin was born and raised in N ew York City. The *Los Angeles Times* called his first book, *Form, Fit, and Fashion,* "a new fashion bible for designers, aspirers, and the just plain curious; this tome contains all the secrets." After moving to Boston and discovering the great wealth of local fashion talent, he adopted the city as his new home, whe re he founded and became the executive director of Boston Fashion Week.

He is an instructor a nd the di rector of creative marketing at the School of Fashion Design in Boston, a position that allows him to be involved in programming development and community outreach, while also functioning as an industry liaison. In addition to the wide va riety of fashion and professional development courses he teaches at SFD, he has also served as an instructor at the Massach usetts College of Art and Design, Burdett College, and Lasell College. His pursuits as a professional coach and motivational speaker have afforded him opportunities to share his ideas about the art and industry of fashion at institutions including Harvard University, Wellesley College, Tufts Universi ty, Lesley University, Babson College, Museum of Fine A rts Boston, Pea body Essex Museum, Boston Public Library, and the *Hatch* Festival in Bozeman, Montana.

In his capacity as a fashion designer his work has graced the pages of *Vogue, £lle,* the *Boston Globe* and the *Boston Globe Sunday Magazine.* He has authored numerous articles and columns for newspapers, magazines, and the Internet. He has worked as an accredited fashion editor, photographer, and as a fashion commentator for television. He credits his solid foundation in fashion to his training at the High School of Fashion Industries in New York City. The school cultivated a work ethic and allegiance to excellence that has served him well ever since. Throughout his career he has maintained a passionate dedication to the importance of giving back to the community. As an extension of that commitment, he works with local charities as well as grassroots endeavors to nurture and develop new talent-a driving force behind his work with the Fashion Group International as a regional director in Boston.

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