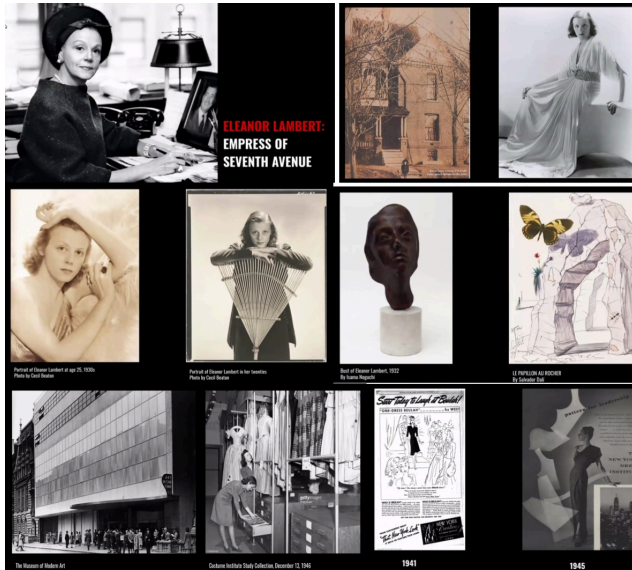


ELEANOR LAMBERT

Today is the first day of our Journeys Fashion Capitals Virtual Tour, I am more than excited. I woke up before my alarm waiting for our guest Faith Cooper from FIT, to talk about the great accomplishment by Eleanor Lambert, founder of the CFDA and creator of the International Best Dressed List, the "original fashion publicist." The virtual exhibition documents her varied efforts for the American fashion industry, including launching the first New York Fashion Week and helping put on the Battle of Versailles. I think it is very important for us, as fashion students to get deeper knowledge on someone like Eleanor Lambert, because we knew all those fashion weeks, those fashion awards, and those famous designer brands, but we would never know who is the woman behind the scene that shape the trajectory of the American fashion without having this opportunity of the meeting with Faith Cooper from FIT. For example, the Battle of Versailles is considered a turning point for New York as a fashion capital against French designers. That wouldn't happen without the effort of Eleanor Lambert. So I think she is someone that All American Fashion industry people should honor.



VOGUE

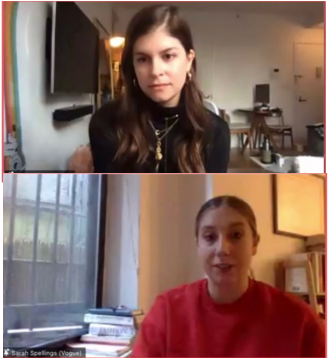


The night before our meeting with the Fashion News writer and editor Emily Farra & Sarah Spellings, I was interested in the film *The September Issue*. It is about the behind-the-scenes drama that follows editor-in-head Anna Wintour and her staff during the production of the September 2007 issue of American Vogue magazine. My first impression was: Wow, this is the real documentary version of *The Devil Wears Prada*. However, there is one part of her interview that shows much more real and sensitive emotion of her. She talked about how her brother and sister and her daughter are all doing careers about law and helping disadvantaged, and they all amuse her, because she is doing the opposite— fashion industry— something for the privileged. Besides her relationship with

her family, I think there's some interesting interaction between her and Grace Coddington. Grace takes risk on photoshoot and produces beautiful photos, while Anna take control about the "commercial" part of the magazine. There's no better duo than those two. They often time has different opinions, but always have this tacit agreement in the end. I think Anna Wintour can't be Anna Wintour without Grace Coddington, and American Vogue can't be that successful with the duo.

EMILY FARRA & SARAH SPELLINGS

After the presentation by Faith Cooper, we are honored to have to opportunity to talk to the current fashion news writer and editor of the American Vogue. They each talked about their personal pathway to reach this successful position of their career. Not that they are bad role models, they definitely made their effort to work in Vogue, but we can see lots of privilege presenting here. The privilege of race, size, social class, and family background. Without the financial support from parents, how can they afford such life in New York? I am not criticizing them. They are definitely nice people, and I think it is very interesting to meet different perspectives from the fashion industry, no matter it's someone from the bottom working to the top, or someone start with a privilege. They are all inspiring in some ways. It gives me more idea of what it's like working and living as a Vogue fashion news writer and editor.



The second day of our journey, we “went to Paris” to meet with Françoise Bathie, Marketing Heritage Brand Storytelling in behind the scenes of Luxury and Creation in great Paris Metropolitan Region. Personally, I am very interested in this topic, because I have been wondering for many years, the same product with a bit fancier designer, why can it be sold for a price that is 100 times or even 1000 times more expensive than non-luxury brand? What is the story and meaning behind it? Françoise said, “Luxury and Fashion are the flagship of French know-how. They are one of its primary riches one of the reasons for the country’s fame.” She introduced us French fashion and luxury from 17th century to present day, and I saved these pictures below.

Many competitors before the 17th century



Porcelain and silk of China

Lace making in Flanders

Glassware in Italy

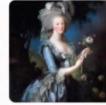
18th-century Paris: the capital of luxury

Louis XVI: a passion for luxury



Passionate about watchmaking

Marie-Antoinette: the queen of fashion



Lavish and extravagant outfits

The court of Louis XVI



Somptuous parties

French style excellence



Furnitures, porcelains, gardens...

17th century: a new vision of luxury

- Louis XIII and the Aristocracy appreciate luxury
- development of precious metalworking
 - sophistication in tableware (3-tonged fork)
 - new style for furniture
 - Richelieu goes on with the policies initiated by Henri IV (industrial development of France)

Colbert, promotes French luxury, art and know-how

Colbert, Minister of Finance
1665: J.B.Colbert as Minister of Finance promotes French luxury to make France a political and economical worldwide leader

Promotion of Arts and Crafts
Creation of many academies: painting, literature, music, architecture, science...
Beginning of construction for the Chateau de Versailles

400 factories created
Creation of royal factories: tapestries of Aubusson, Beauvais and Gobelinis, the royal manufacture of Lace, Lyon silks

Luxury brands born in the 18th century



1729 Ruinart champagne

1764 Baccarat crystalware

1780 Chaumet

1903: Paul Poiret opens his house



King of fashion

- First fashion designer
- No seam princess corset
- Historical and fantasy-fantasy designs
- First French couture to launch a signature fragrance: Poiret de Paris
- No influence of Dagblat's fashion houses

1909: Jeanne Lanvin designer



A missionary with a real business sense

- First fashion designer
- First to use the term "haute couture"
- A pioneer: introduction of the use of lingerie
- Commitment to using silk and the quality of materials
- A new brand: Lanvin Parfums

1920: Gabrielle Chanel



A new vision of the French elegance

- Simple, clean-looking designs
- No frills
- No accessories...

Roaring twenties



Entertainment on the Left Bank

An airplane

Paris and Venice

Paris becomes a fashion reference

Fashion became a subject of conversation and preoccupation
Marie-Antoinette, queen and Fashion muse



Cradle of French luxury

The various manufacturers of Saint-Gobain, Gobelin, and Sèvres brought together in the 17th and 18th centuries the best craftsmen and developed French know-how in order to export these symbols of opulence abroad.

An international reference for fashion and luxury

"We are the whipped cream of Europe."

19th century: birth of Haute-Couture

1845: C.F. Worth created Parisian Haute-Couture
• He set the rules of Haute-Couture and had his own House (or company)
• Followed by Paul Poiret, Madeleine Vionnet, Jacques Doucet,
• a new collection each season



Appeal of the Old Continent 1854: Louis Vuitton malletier

Travelling was in fashion
• The Great East of France
• Best and waterproof rubber-developed products adapted to the field
• Clothes were adapted for voyages

A trunk-master
• Trunk-masters called upon craftsmen to pack and present their individual objects
• Master trunk maker, Louis Vuitton sought to help his clients present their goods inside their travel pieces.



1947: Christian Dior

New look and femininity
• women like flowers with the bar tulle



1960: Yves Saint Laurent

Modernity
• men's designs into the female wardrobe - the trends
• the first couture brand to produce a ready-to-wear collection.

How to determine during the cultural tour



1982: Jean Paul Gaultier label

Fashion's "enfant terrible"
• They draw a great source of inspiration
• a concept embracing men like suitcases...
• hypersexual...

"I like to look at things from an unusual perspective and question what's expected"
Jean-Paul Gaultier

2020: still supporting French Haute-Couture

The Fashion Forum
• organized by the Ministry of Culture and Communications and the State Secretariat for Industry
• Fashion between tradition and modernity: a sector that makes a major contribution to the economy and employment with nearly 100,000 retail jobs, 100 billion euros in turnover, and 37% of French GDP



PALAIS GALLERIA GABRIELLE CHANEL

GABRIELLE CHANEL
FASHION MANIFESTO

1883-1971



In my mind, Gabrielle Chanel is the most successful female designer of the fashion history; she's truly a legend. Chanel popularized a sporty, casual chic as the feminine standard of style, replacing the corseted silhouette that was dominant beforehand. In 1926, Her Little Black Dress was a perfect release for the Great Depression era, when simple and affordable was the key. In 1956, the piece in wool tweed progressively imposed itself as the uniform of the busy woman and was dedicated to the freedom of movement. Chanel extended her influence beyond couture clothing, realizing her design aesthetic in jewellery, handbags, and fragrance. Her signature scent, Chanel No. 5, has become an iconic product. We, as a class, watched the film, *Coco Before Chanel*, therefore we know much more than her genesis and contribution to fashion history. And this is Françoise Bathie's impression of the Change Manifesto Exhibit at the Palais Galleria: "I would've been interested to have some information about private life too but it was not the purpose of the exhibition; people think that she's a genius but they have no idea about who she was in reality, maybe that's a problem." I would say that I totally agree!

MUSÉE YVES SAINT LAURENT



Both Françoise Bathie and the film *Yves Saint Laurent* introduces us how Mr. Saint Laurent freed women from clothing that restricted their movement just like Coco Chanel did. "Chanel gave women freedom, YSL gave them power." said Pierre Bergé. YSL popularized fashion trends such as the beatnik look, safari jackets for men and women, the creation of arguably the most famous classic tuxedo suit for women, Le Smoking suit. In 1965, YSL's passion in painting led him begin with a series of dresses paying tribute to Piet Mondrian for the Autumn Winter 1965 collection. That is when it leads to the topic of imitation to flattery. And Françoise Bathie said, "I think that's not a real copy because legal POV depends on the relationship with the the artist sometimes they are very close, there is no program centre to be a source of inspiration. I think that copyrights are absolutely necessary, but sometimes it is a bit difficult to get proof."

Q&A WITH LINDA BRETTI OF LINDA RICHARDS FUR



Why a NYC Fur Designer Moved
Her Company From Manhattan to
Westchester

Ann K. Pennington November 2, 2017

<https://westchestermagazine.com/publications/why-a-nyc-fur-designer-moved-her-company-from-manhattan-to-westchester/>

After our meeting with Françoise Bathie, we "fled" way the way back to New York to meet with Linda Bretti of Linda Richards Fur Fashion. She is definitely an enthusiasm lady; she told us lots of personal stories about herself and how she got to the position she is right now. Having meeting with her is like watching Netflix. However, she didn't spill out too much information about fashion— what our course really want to learn. During the last ten minutes of our one and half hour meeting, she finally answered few questions from the students. One that I remembered the most was that this pandemic actually has a positive impact on their business because everyone wants to sit outside for dining. Well, good for them. I was hoping she could talk a bit more about using real animal furs and ethical issues, but she spent all the time talking about how she got prompted.

The film *The True Cost* and interview with its director Andrew Morgan is definitely the highlight of the whole trip. Before I watched the film, fast fashion brands like Zara and H&M was my favorite, because as a student I do not have the privilege to purchase designer brands for every single piece of my clothing in my wardrobe. Beside that, as a plus size girl, I can't find any clothes that fits my body other than fast fashion brands. With these two reasons, fast fashion become my favorite.



But after I watched the film *The True Cost*, I started to wonder: Do I really want to wear something made up of these poor workers' blood, just for my own benefit? Then I went into a state of dilemma: I don't have the privilege to buy or fit into luxury brands, and I don't want these fast fashion industry to continue to suck the blood from these workers from the third-world countries. What can I really do, as a normal consumer, as an individual, as an American? I don't have the power to influence the industry or the world, I even can't decide my own satiation of purchasing clothes right now. This topic is really a deep ethical thing that makes me lose my sleep at night. I was thinking that the movie should suggest a solution, but the director told us that he got a lot of lawsuit, so I understand that the ending doesn't actually suggest any solution to us as everyday customers.

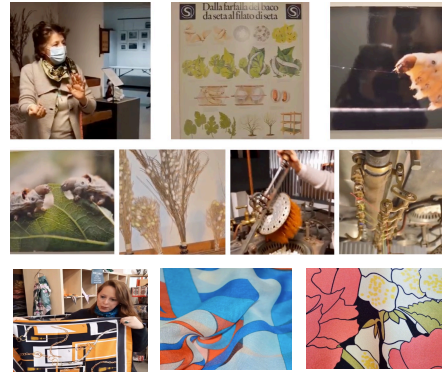


We are very honored to speak with the director, Andrew Morgan, and he said: "One of the most life-changing things about the process was just that as a human being, I was having this experience where in the same week, I would find myself on a fashion runway in Paris or Milan or London and just days later I'd be walking through a factory in Bangladesh and I think that contrast not just of resources but of opportunity, within one supply chain, really forever altered the way I think about the world, the way I saw all my place and my privilege in that world."

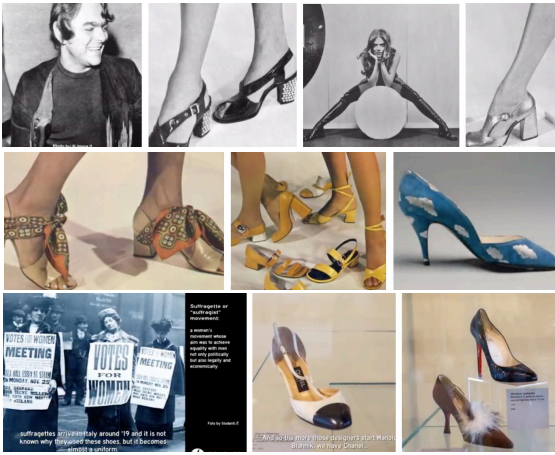


SILK MUSEUM IN COMO

The night before we meet Dr. Renata Rizzo, I watched her prerecorded Tour of Museo della Seta (Silk Museum) in Como. The growth of silk production in Italy began with the end of the fifteenth century. There is a long history of silk-making in Como. The reasons are two-fold: The alpine lakes and streams supply an abundant supply of fresh water crucial in the manufacture of this magical fabric; there is an established agricultural presence of mulberry trees--the preferred food and habitat of silkworms. In years past, buying a silk scarf labeled "Made in Italy" although manufactured in Italy, contained Chinese silk. That is about to change and the Italian fashionistas are very happy about it. During our meeting, Dr. Rizzo said, "craftsmanship is a bigger value than the design of the product. The more the hand come into it, the better in terms of the luxury item become in terms of touching the product."



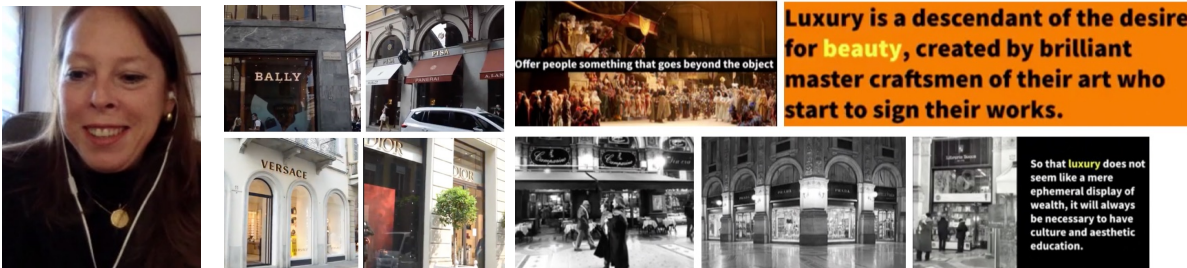
SHOE MUSEUM



The next prerecorded tour is about international shoe museum. The man in the video is actual the famous shoe designer Armand Pollini. In 1935 Pollini worked in the family artisan shop at as soon as he finished elementary school. His shoes also cross that wrestled of the Victorian Albert Museum. This gentle and humble character with a previous lively and curious mind received us into Pietro Bethany International Shoe Museum. He introduces us the history and evolution of different shoes. For example, women's suffrage movement has big impact on shoe industry because women didn't show their feet before that era. I think it is interesting for us as fashion students to get more knowledge about shoes because it is just as important as clothing or jewelry; it definitely has meanings behind it, but shoes are often being forgotten.

Q&A WITH DR. RENATA RIZZO ABOUT MILAN

We "went" to New York, we "went" to Paris, now it's our last fashion capital— Milan— to meet with Dr. Renata Rizzo. I can tell that she put lots of effort in recording our tours, special thanks to her! As Dr. Rizzo said, Milan has established a long history within the fields of fashion, textiles and design in general. Throughout the late 19th century, Milan, being the capital of Lombardy, was a major production centre, benefitting from its status as one of the country's salient economic and industrial powerhouses. Milanese fashion, despite taking inspiration from the leading Parisian couture of the time, developed its own approach, which was by nature devoted to sobriety, simplicity and the quality of the fabric. Throughout the 20th century, the city expanded its role as a fashion centre, with a number of rising designers contributing to Milan's image as a stylistic capital. The city's most important shopping streets and districts include Piazza del Duomo and the Quadrilatero della Moda.



Luxury is a descendant of the desire for beauty, created by brilliant master craftsmen of their art who start to sign their works.

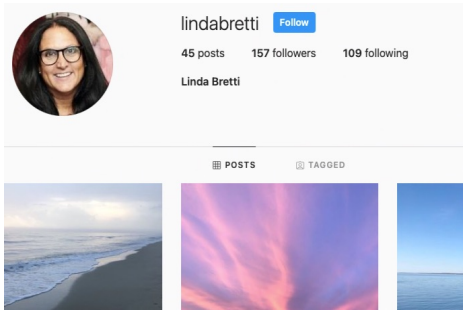
So that luxury does not seem like a mere ephemeral display of wealth, it will always be necessary to have culture and aesthetic education.

Travel Blog Summary

I really appreciate this opportunity Agnes has given us first-year students. Even though the pandemic has made the trip a virtual learning format, it still makes me feel eye-opening. Special thanks to Professor Tolliver and Amelie, who arranged the tours, and our guests: Faith Cooper, Emily Farra, Sarah Spellings, Françoise Bathie, Linda Bretti, Andrew Morgan, and Renata Rizzo.



We were pretty strict when having a class critic about the whole trip, and of course, I also agree with rest of the class. As we discussed in our trip debriefing with Professor Tolliver on March 12th, most of our guests did not give enough information that we desire to hear. For example, maybe due to language barrier or other reasons, Françoise Bathie didn't properly answer Sophie's question about whether YSL prefer to work during the day or night. And she started talking about the lighting in catwalks. I think that is a form of unprofessional as a fashion brand storytelling person. One of the Vogue fashion news writer was uncomfortable even saying the word "black". The most controversial guest we had was Linda Bretti. She keeps telling us stories about how she got prompted because she was being nice. She talked nothing about fashion or the ethic behind fur business. However, I still think this trip is very successful because we can see the down side of these people in the fashion industry, and their perspectives of view. You know, these people that are more famous than people walking pass the street everyday, but in the end, they are human, they make mistakes too. Sometimes they think highly of themselves, just like Linda Bretti keeps taking about how successful she is right now, she doesn't know how we as audience see her. She said social media is a way of expanding business, but her instagram only has 157 followers. It is meaningful for us to meet these different kinds of people hearing their perspective of themselves and their perspectives of fashion industry.



My favorite part of our 5-day-journey tour is the film *The September Issue* and the film *The True Cost*, because these are what I care about and what I desperate to learn as a fashion student. In the film *The September Issue*, we can see the interesting tacit agreement between Anna Wintour and Grace Coddington. Grace produces gorgeous photoshoots, while Anna took control of the commercial and business, thus create the success of the American Vogue. Anna, who always has a pair of sunglasses, emotionless, is sensitive when talks about her family, because they are all in the career of law and helping the disadvantaged, while she is in the fashion industry—something for the privileged. She feels that they all amuse her. The film shows the other side of Anna Wintour that us general public has never seen before. The film *The True Cost* makes me reconsider the way I shop for my personal wardrobe. I hope our government would do something to stop this ongoing trend of workers in bad conditions in the third-world countries, because we as customers really has too less power to change this whole situation. If I stop buying fast fashion brand, the workers in Bangladesh would still be treated the same. I care about fashion, and I care about ethic behind it, and that is the reason why I choose to travel with professor Tolliver for my global jounery course.